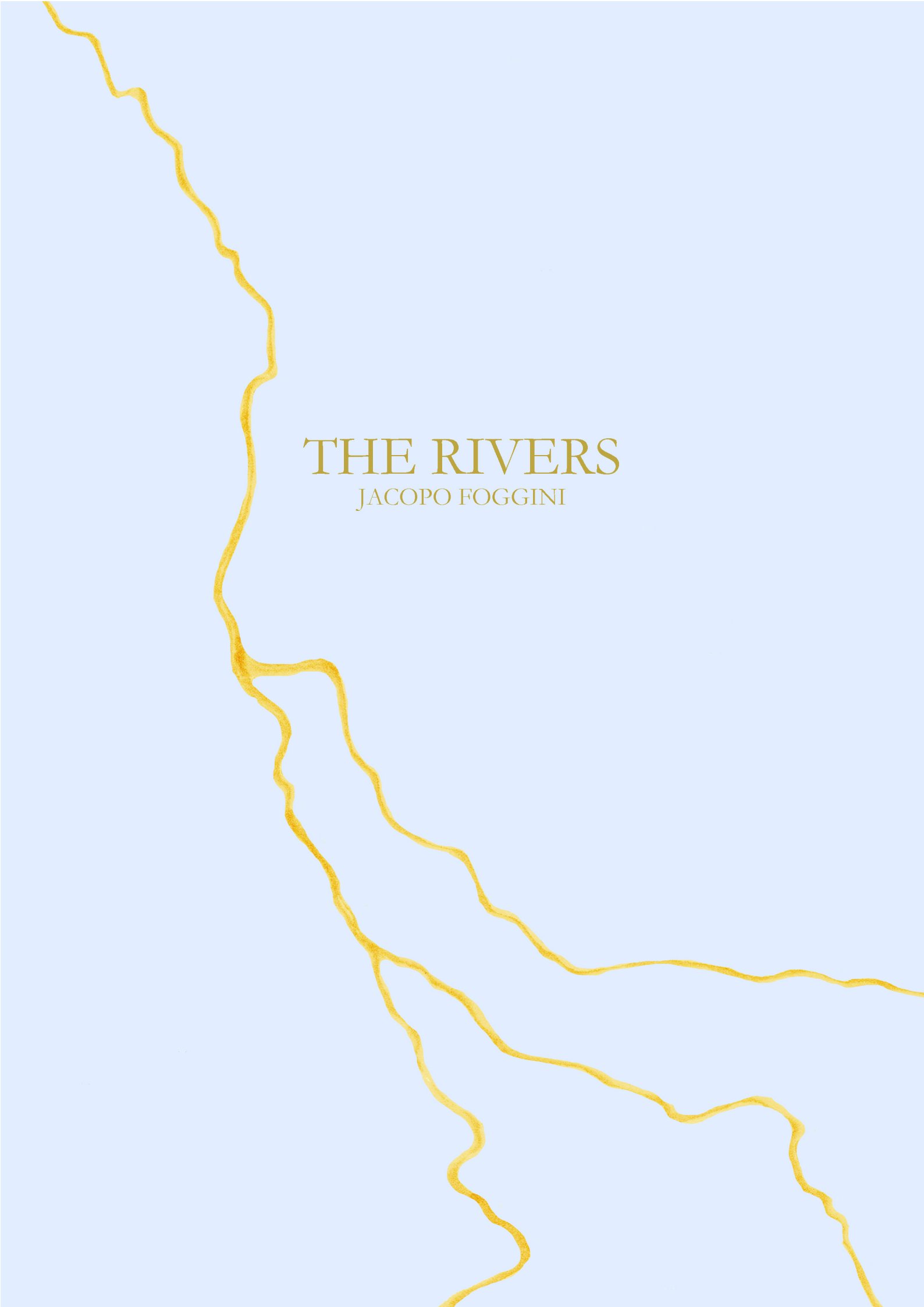




THE RIVERS

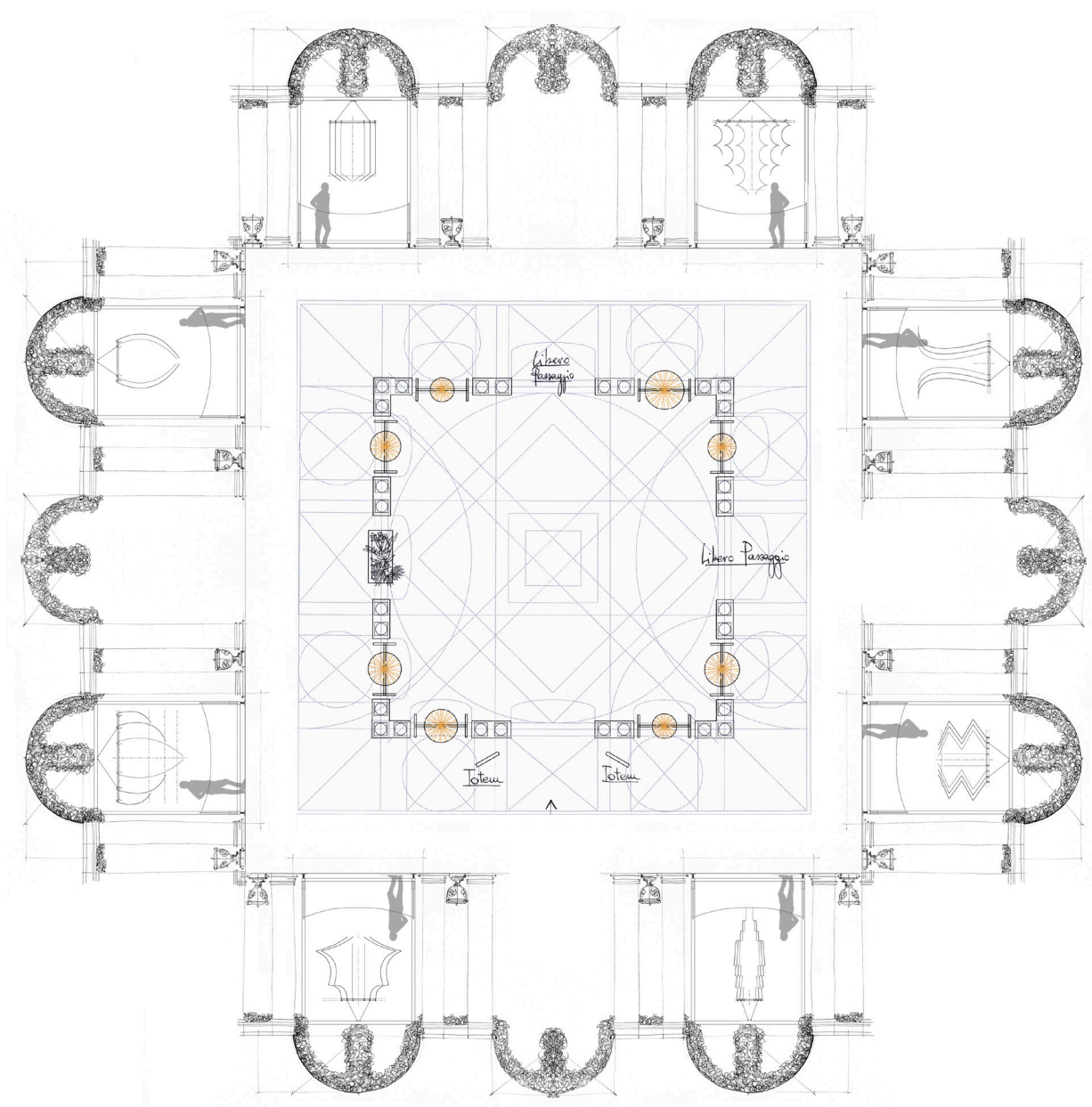
JACOPO FOGGINI





THE RIVERS

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Cortile Palazzo Durini

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THE RIVERS

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PREFACE

The greatness of a discipline is also measured by the range of interpretations in which it reflects; the variation of theme is a concept known to music as well as applied arts, and it transcends a very specific element, which is the context.

The analysis of Jacopo Foggini's work, or more generally of contemporary design, can rely on the influence of numerous cultural elements, local and global phenomena that directly or indirectly affect it; and today, as the local dimension appears very distant from the global one, to understand the creative drive of a designer it is more necessary than ever to grasp which of these impressions penetrate most strongly into his work.

The year that has just begun will surely have among its main topics the extraordinary and multifaceted technical innovation, a theme on which all disciplines intervene with considerations of great weight.

On a European scale, design lives in this context with a sense of familiarity, a faded memory of its origins, dating back to the Second Industrial Revolution. We are in the second half of the XIX Century, and even then scientific inventions were multiplying, creating both confidence and fear. The same is happening today, all the more so given the very rapid developments we are witnessing.

Then as now, industrial progress led professionals and workers to respond with a particular spirit of self-assertion, with the assertion of their uniqueness against inhuman machines. Consequently, from the moods breathed in those years, currents were born that actively or passively opposed the rapid flourishing of the industrial approach. For design, the experience of Art & Craft is fundamental in this, whose primitive concepts offer points of dialogue with the contemporary work of Jacopo Foggini. With William Morris, the fields of applied art reinvented themselves enriched by the proto-industrial experience, planting the seed of the discipline that today we call Design.

PREFAZIONE

La grandezza di una disciplina si misura anche dal ventaglio di interpretazioni in cui essa si riflette; la variazione di tema è un concetto noto alla musica quanto alle arti applicate, e prescinde da un elemento ben preciso che è il contesto.

L'analisi dell'opera di Jacopo Foggini, o più generalmente del design contemporaneo, può contare sull'impatto di numerosi elementi culturali, fenomeni locali e globali che lo influenzano direttamente o indirettamente; ed oggi che la dimensione locale appare lontanissima da quella globale, per comprendere la spinta creativa di un progettista è necessario quanto mai intuire quali di queste impressioni penetrano con più forza nella sua opera.

L'anno che si è aperto avrà sicuramente tra gli argomenti portanti la straordinaria e poliedrica innovazione tecnica, tema sul quale tutte le discipline intervengono con considerazioni di grande peso.

Il design su scala europea vive questo contesto con un presentimento di familiarità, uno sbiadito ricordo delle proprie origini, risalenti alla seconda rivoluzione industriale. Siamo nella seconda metà dell'Ottocento, e già allora le invenzioni scientifiche andavano moltiplicandosi, creando allo stesso tempo fiducia e spavento. Lo stesso sta accadendo oggi, a tanta maggior ragione dati i rapidissimi sviluppi che stiamo osservando.

Allora come oggi il progresso industriale portava professionisti e lavoratori a rispondere con un particolare spirito di autoaffermazione, con la rivendicazione della propria unicità contro le inumane macchine. Di conseguenza, dagli umori respirati in quegli anni nascono correnti che attivamente o passivamente si contrappongono al celere fiorire dell'approccio industriale. Per il design è fondamentale in questo l'esperienza dell'Art&Craft, i cui concetti primitivi offrono spunti di dialogo con l'opera contemporanea di Jacopo Foggini.

Con William Morris i campi dell'arte applicata si reinventano arricchiti dell'esperienza proto-industriale, piantando per alcuni il seme della disciplina che oggi chiamiamo Design.

From that period of radical technological innovation, unable to express itself through a gradual transition, therefore arises an experience that intuits those ends that we find today reworked in the contemporary work of Jacopo Foggini: preferring the study of innovative industrial processes for the implementation of a creative idea, rather than realizing ideas starting from the analysis of existing industrial processes.

A parallel between two realities, the contemporary one of Jacopo Foggini, and the late nineteenth-century one of Art & Craft, in love with the world of ideas, implemented at all costs, bending skills and processes in order to make them real. A sacred connotation of the initial impulse that recalls the moods of an ancient workshop, the study of a Renaissance sculptor, where plaster sketches were made without even knowing the aspect of the stone that would later be sculpted. This romantic impulse that describes the work of Jacopo Foggini dives into the potential of the natural world, but at the same time is colored by that humanistic heritage, which leads man to convince himself of a timid power towards nature itself. The key is one only, and it is pure proficiency. What can dictate ideas and seemingly unknown reasoning to man, surprising those who elaborate them, is the latent knowledge that accompanies an experienced creator, who for years has been elaborating and reworking the same idea, the same drop of polycarbonate, overcoming, without even feeling its weight, perhaps the most terrible fear for a creative spirit: repetition.

Jacopo Foggini's work is therefore a great variation of theme, wise and isolated, which joyfully marries with the extraordinary potential offered by the unique interpretation of a material, acrylic first and foremost, and then polycarbonate. The idea that moves Jacopo Foggini's world is a verb: to ennoble. An attitude that is a metaphor for life, and the role of man interpreted as the supreme observer. Modern physics teaches us that a phenomenon exists at the moment of its measurement, therefore of its observation. How many times do we see without observing, and like children, we get excited for those who show us a surprisingly new aspect, an interpretation, a small detail.

Da quel periodo di innovazione tecnologica radicale, incapace di esprimersi per una transizione progressiva, nasce dunque un'esperienza che intuisce quei fini che oggi ritroviamo rielaborati nell'opera contemporanea di Jacopo Foggini: preferire lo studio di processi industriali innovativi per la messa in pratica di un'idea creativa, al realizzare idee partendo dall'analisi di processi industriali esistenti.

Un parallelo tra due realtà, quella contemporanea di Jacopo Foggini, e quella tardo ottocentesca dell'Art&Craft, innamorate del mondo delle idee, messe in atto ad ogni costo, piegando competenze e processi al fine di realizzarle. Una sacra connotazione del primo impulso che ricorda gli umori di un'antica bottega, lo studio di uno scultore rinascimentale, dove i bozzetti in gesso erano realizzati senza conoscere nemmeno l'aspetto della pietra che sarebbe stata poi scolpita. Questo impulso romantico che descrive l'opera di Jacopo Foggini, si tuffa nelle potenzialità del mondo della natura, ma allo stesso tempo si colora di quell'eredità umanista, che porta l'uomo a convincersi di un timido potere nei confronti della natura stessa. La chiave è una soltanto, ed è la pura competenza. Ciò che può dettare all'uomo idee e ragionamenti apparentemente ignoti, che sorprendono chi li elabora, è la latente conoscenza che accompagna un creatore esperto, che da anni elabora e rielabora la stessa idea, la stessa goccia di polycarbonato, vincendo, senza nemmeno avvertirne il peso, la paura forse più terribile per uno spirito creativo: la ripetizione.

L'opera di Jacopo Foggini è quindi una grande variazione di tema, sapiente e isolata, che si sposa gioiosa con le potenzialità straordinarie offerte dall'interpretazione unica nel suo genere di un materiale, il metacrilato in primo luogo, il polycarbonato poi.

L'idea che muove il mondo di Jacopo Foggini è un verbo: nobilitare. Un'attitudine che è metafora della vita, e del ruolo dell'uomo interpretato come sommo osservatore. La fisica moderna ci insegna che un fenomeno esiste al momento della sua misura, quindi della sua osservazione. Quante volte vediamo senza osservare, e come dei bambini, ci esaltiamo per chi ci mostra un aspetto sorprendentemente nuovo, un'interpretazione, un piccolo dettaglio.

Jacopo Foggini looks at plastics like no one before him.

The dream of a child who, entering the family industries, gazing at the acrylic extruders, is overwhelmed by a sublime, rarefied idea, but one that he preserves and carries with him like the most precious of treasures.

That material, trapped in the rigid industrial rhythms, seemed to want to vibrate with a scream of rebellion, to escape from an environment that was unable to understand it, and, aware of its own eternal nature, sure of being condemned to an eternity made of loneliness, carried indestructible by currents, humidity, winds, sands of a transforming land.

Jacopo Foggini immediately thinks of plastic as gold, a precious stone, something rare and fragile. It seems absurd, on the other hand, that the interpretation that the World has produced has been so different. Exalted by the extraordinary properties of the material, we have abused it with effects now sadly evident; is it possible that doubt arose only once the consequences were seen and suffered?

Is it so absurd that the innocence of a child, seeing a drop of acrylic destined for a car headlight, exclaims his desire to make it instead into a sculpture?

Perhaps this is the deepest teaching that design can offer? To invite man to produce less, to abandon recklessness, preferring instead the calm and effect that only a beautiful idea can provide. Art. The poetry of the work. The shamanic meaning with which ancient African peoples look at the sculptor, the designer, who relentlessly imitates and reflects the divine work.

Andrea Corvi

Jacopo Foggini guarda alle materie plastiche come nessuno prima di lui. Il sogno di un bambino che entrato nelle industrie di famiglia, guardando agli estrusori di metacrilato, viene travolto da un'idea sublime, rarefatta, ma che conserva e porta con se come il più prezioso dei tesori. Quel materiale, ingabbiato nei rigidi ritmi industriali, pareva voler vibrare di un urlo di ribellione, fuggire da un ambiente che non era in grado di comprenderlo, e, consapevole della propria natura eterna, sicuro di essere condannato a un'eternità fatta di solitudine, trasportato indistruttibile da correnti, fiumi, venti, sabbie di una terra in trasformazione.

Jacopo Foggini pensa subito alla plastica come all'oro, una pietra preziosa, qualcosa di raro e fragile. Sembra assurdo d'altra parte che l'interpretazione che il mondo ha prodotto sia stata così diversa. Esaltati dalle proprietà straordinarie del materiale, ne abbiamo abusato con effetti ormai tristemente evidenti; è possibile che il dubbio sia sorto soltanto una volta viste e subite le conseguenze? E' così assurdo che l'innocenza di un bambino, che vede una goccia di metacrilato destinato a un faro di un'automobile, esclami il suo desiderio di farne invece una scultura?

E' forse questo l'insegnamento più profondo che il design può regalare? Invitare l'uomo a produrre di meno, ad abbandonare la sceleratezza, preferendola alla calma e l'affetto che solo una bella idea può regalare. L'arte. La poesia dell'opera. L'accezione sciamanica con cui gli antichi popoli africani guardano allo scultore, al disegnatore, che inarrestabile imita e riflette l'opera divina.

Andrea Corvi

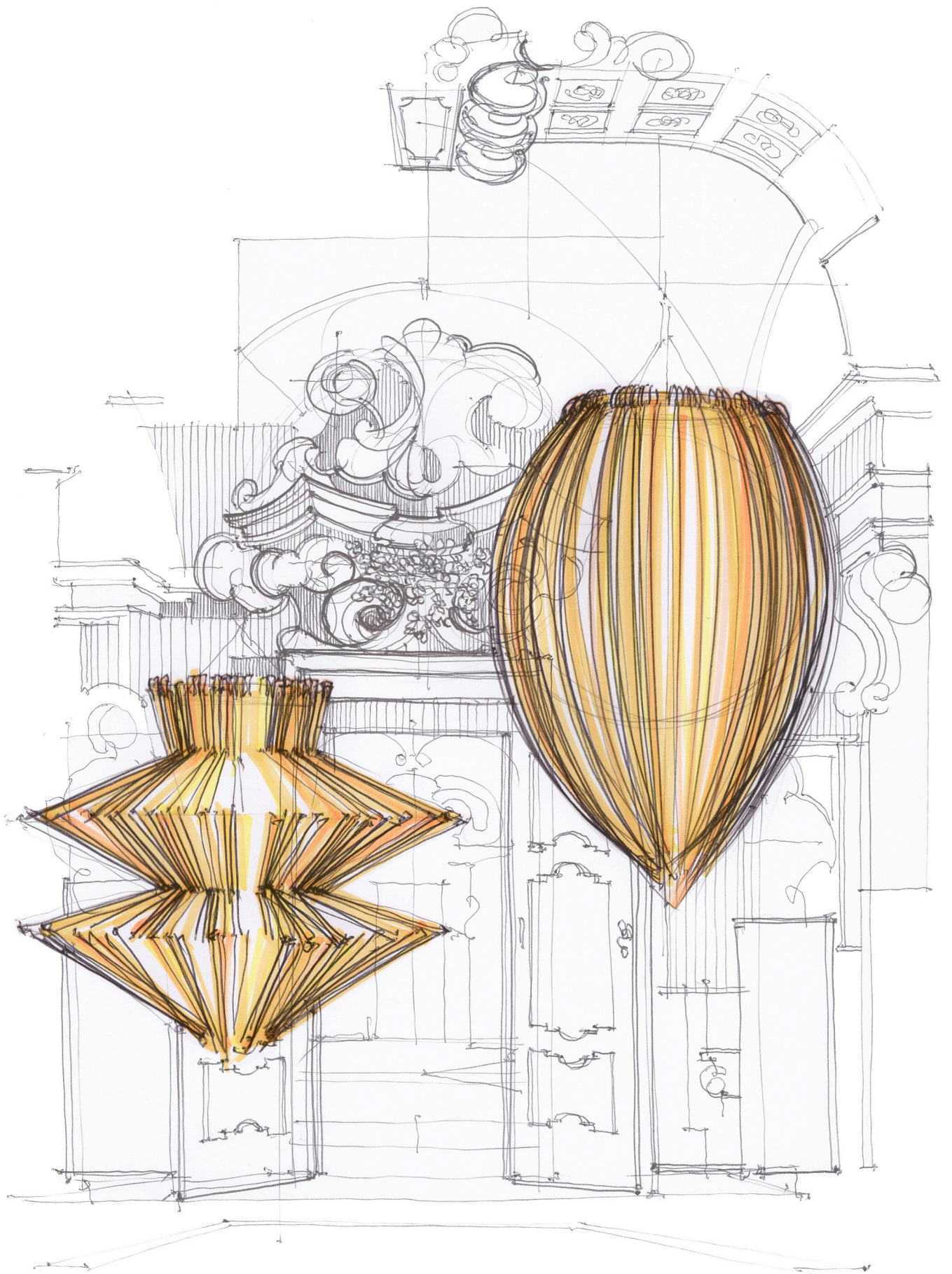
INTRODUCTION

Jacopo Foggini presents the new Rivers chandeliers collection. A collection consisting of eight pieces, luminous sculptures in polycarbonate, majestic and out of scale, imposing in their own lightness. Timeless shapes that evoke a clear concept of fluidity from which the collection takes its name.

The image of the river provides a key to understanding Jacopo Foggini's approach to designing his chandeliers. The design starts from the drawing of the embankments that confine the shapes of the sculpture. A boundary that contains within it subtle variations in flow: the rods that make up the chandeliers are indeed filled with slight irregularities, twists of the material that, as it cools, relaxes freely, delicately moving away from the dictates of the original design.

Each stick is therefore unique, endowed with a singularity that shares the same clear and unequivocal starting point. Just as the synchrony of river flows conceals the chaotic movement of each individual water molecule that passes through it, a chandelier by Jacopo Foggini brings together in a regular and defined appearance the thousand facets of the material that composes it. A dance that ignites the forms, escaping from the serial conception of machines, and tells the craftsmanship that realizes it. A testimony of craftsmanship articulated in 8 designs, where wedges and curves meet, different languages that speak to each other like old friends, spreading in cyclopean proportions.

With the Rivers collection, Jacopo Foggini not only renews himself with spectacular and unprecedented forms but also modifies his technical approach. The chandeliers are all made of polycarbonate, generating even more evocative transparencies and reflections, approaching that image of noble antique glass so dear to the artist. The light that illuminates them is no longer reduced to a single focal point; on the contrary, it is trapped in a line that gently traverses the vertical axis of the sculpture, spreading over its entire height, emphasizing every point, delicately settling on each stick.





RIO



Rio flows like free verse across the Earth's canvas, weaving through forests and vibrant cities. It is the heartbeat of Rain Forest, a water serpent carrying the breath of the Amazon rainforest and the rhythm of samba. Its currents intertwine the stories of indigenous peoples, colonizers, and dreamers seeking fortune along its banks.



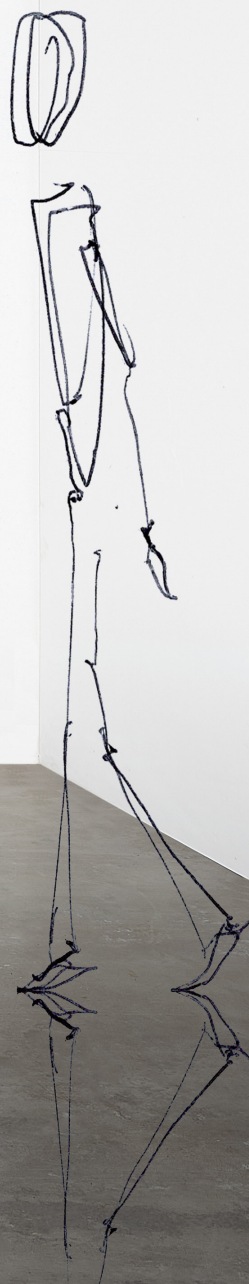


DRAA



Draa is a river hidden in the Sahara Desert, a thin line of life in a sea of sand. Its waters are like a mirage in the desert, an oasis of greenery and freshness that sustains life. It is a symbol of hope and survival, a hidden treasure among the relentless dunes.









INDO

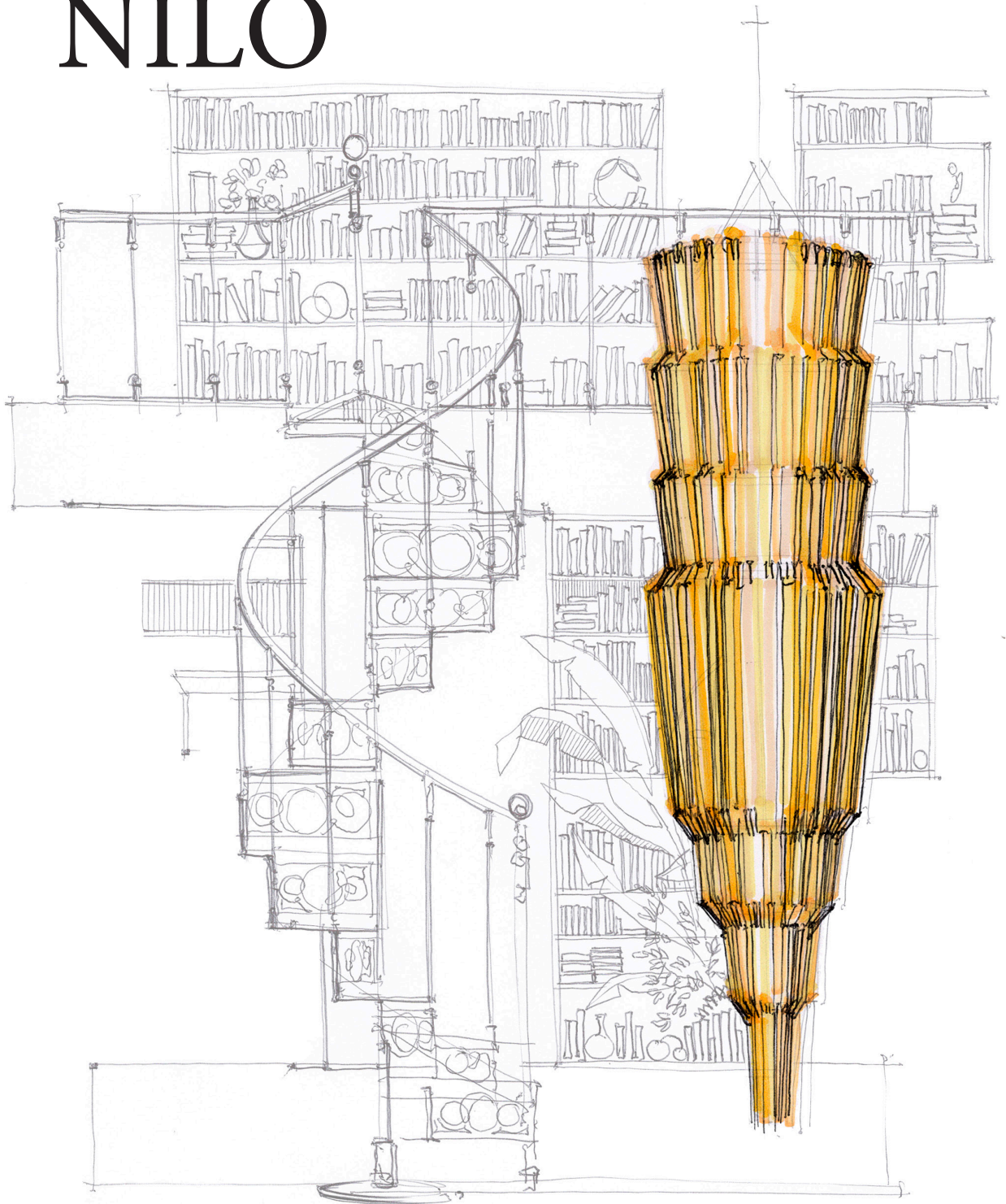


Indo is an ancient chord echoing through the valleys of India and Pakistan, a river carrying the memories of ancient civilizations and lost empires. Its waters are laden with history and myth, while its banks are dotted with ancient ruins and ghost cities. It is a symbol of continuity and change, a testament to humanity's strength over the centuries.





NILO



Nilo is the father of ancient civilizations, a river carrying the mystery of ancient Egypt. Its calm waters conceal millennia-old secrets, while its floods bring fertility and life to the arid desert land. It is a symbol of rebirth and fertility, revered as a deity bestowing life and prosperity.



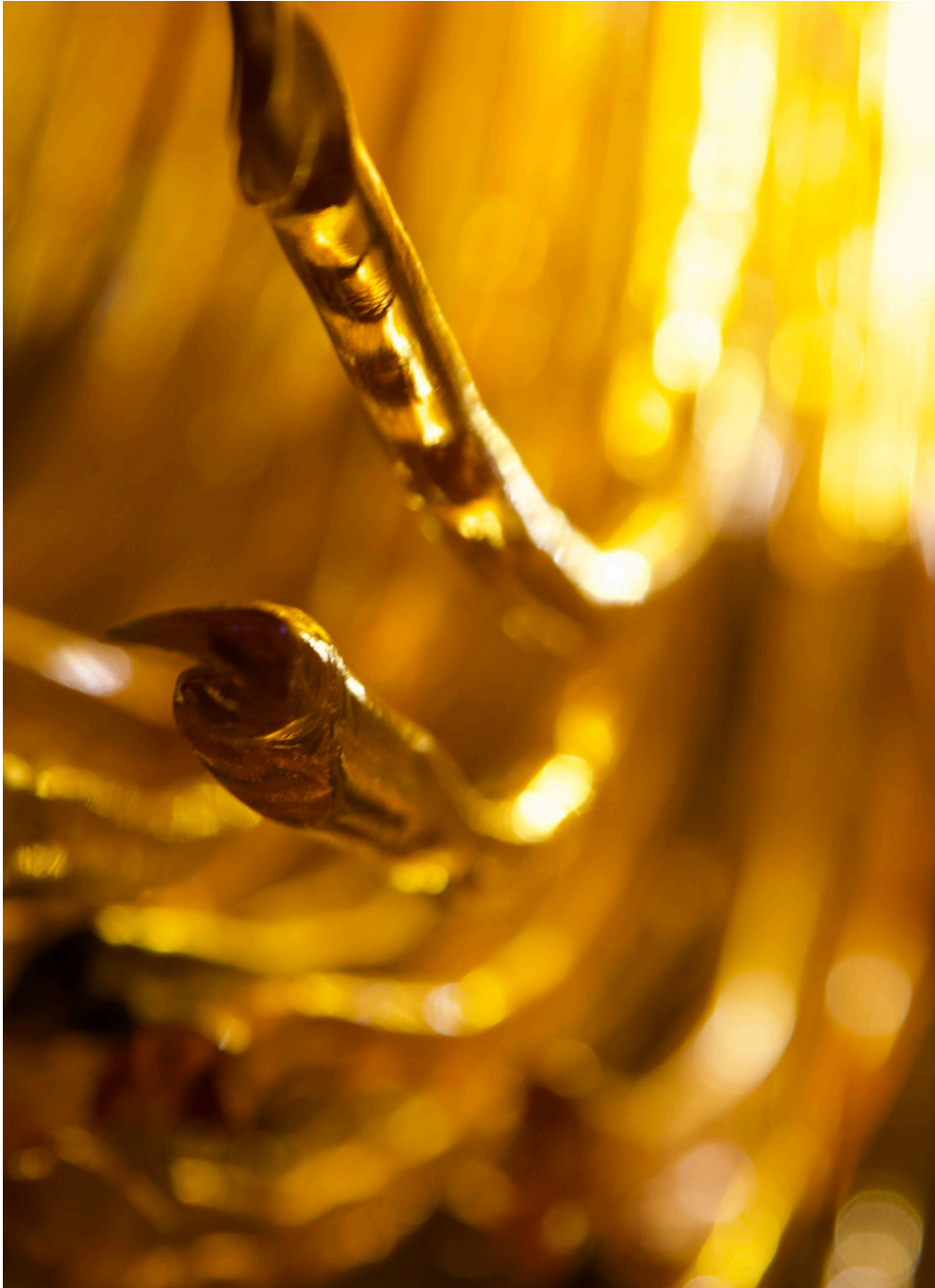






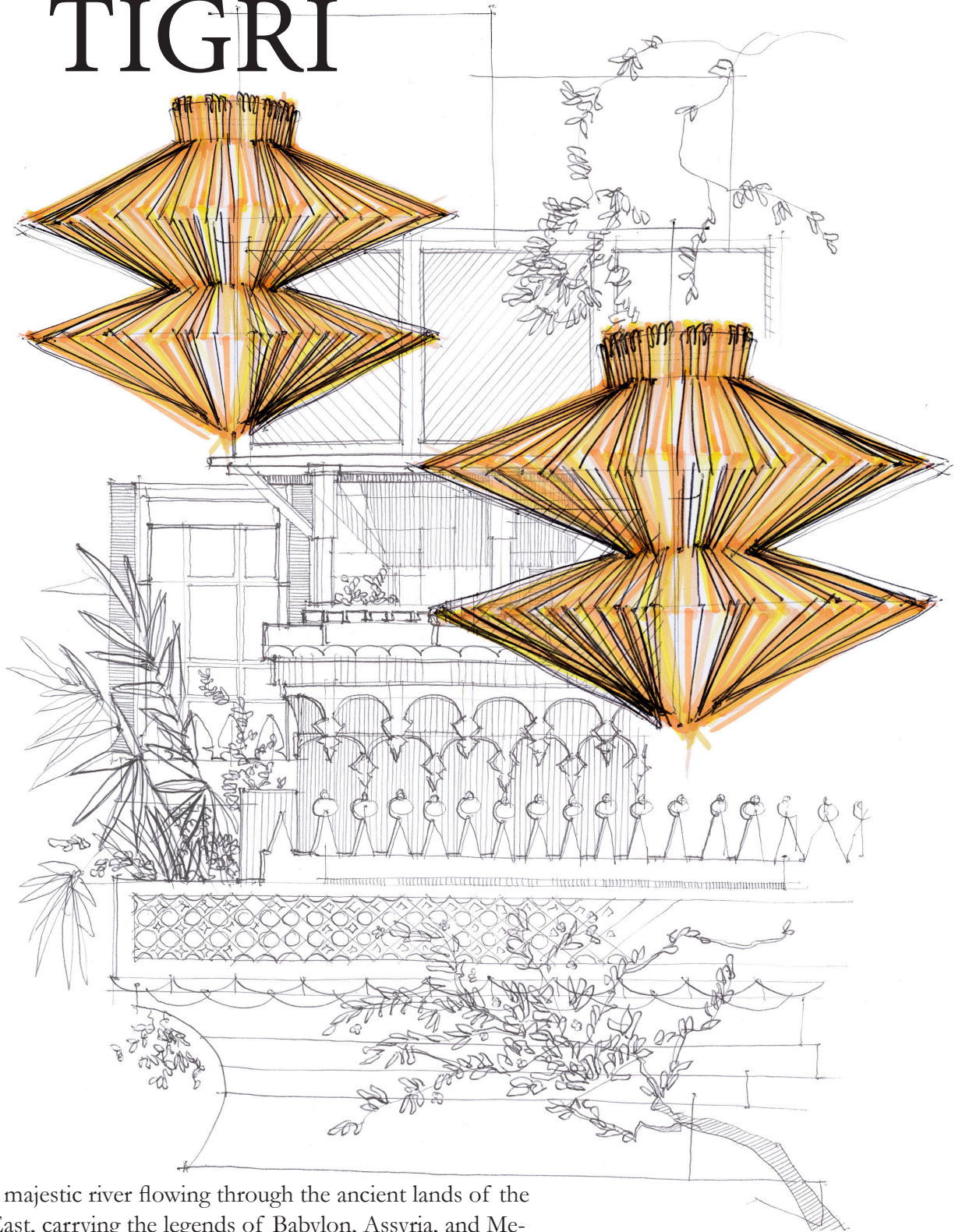


Gila meanders silently through the southwestern desert of the United States, a silver thread in the arid land. Its waters are a precious resource for life in the desert, reflecting the vast and infinite sky above it.





TIGRI



Tigri is a majestic river flowing through the ancient lands of the Middle East, carrying the legends of Babylon, Assyria, and Mesopotamia. Its waters are filled with history and mystery, while its banks are dotted with ancient ruins. It is the symbol of the source of life and prosperity for the civilizations that have succeeded along its banks.

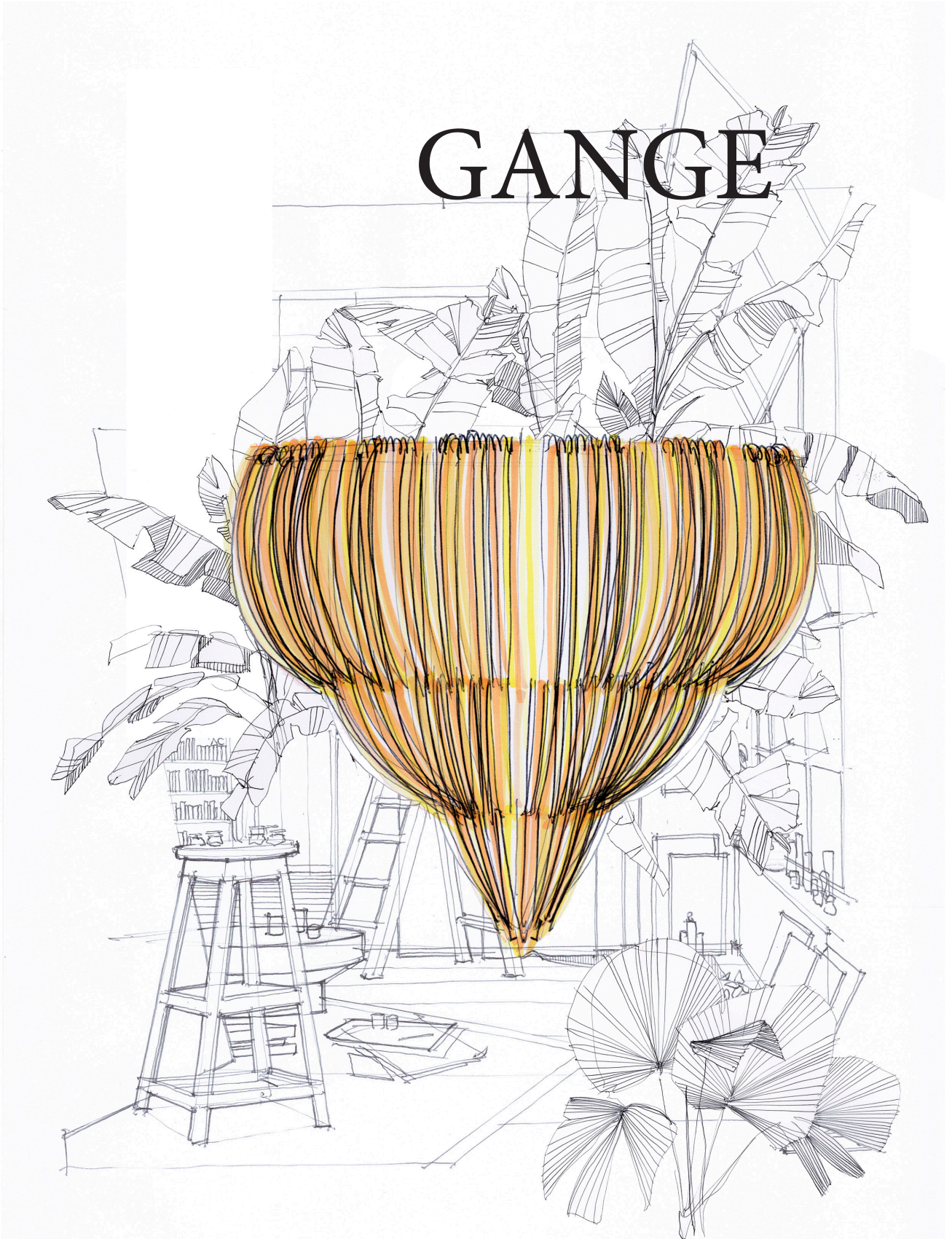








GANGE

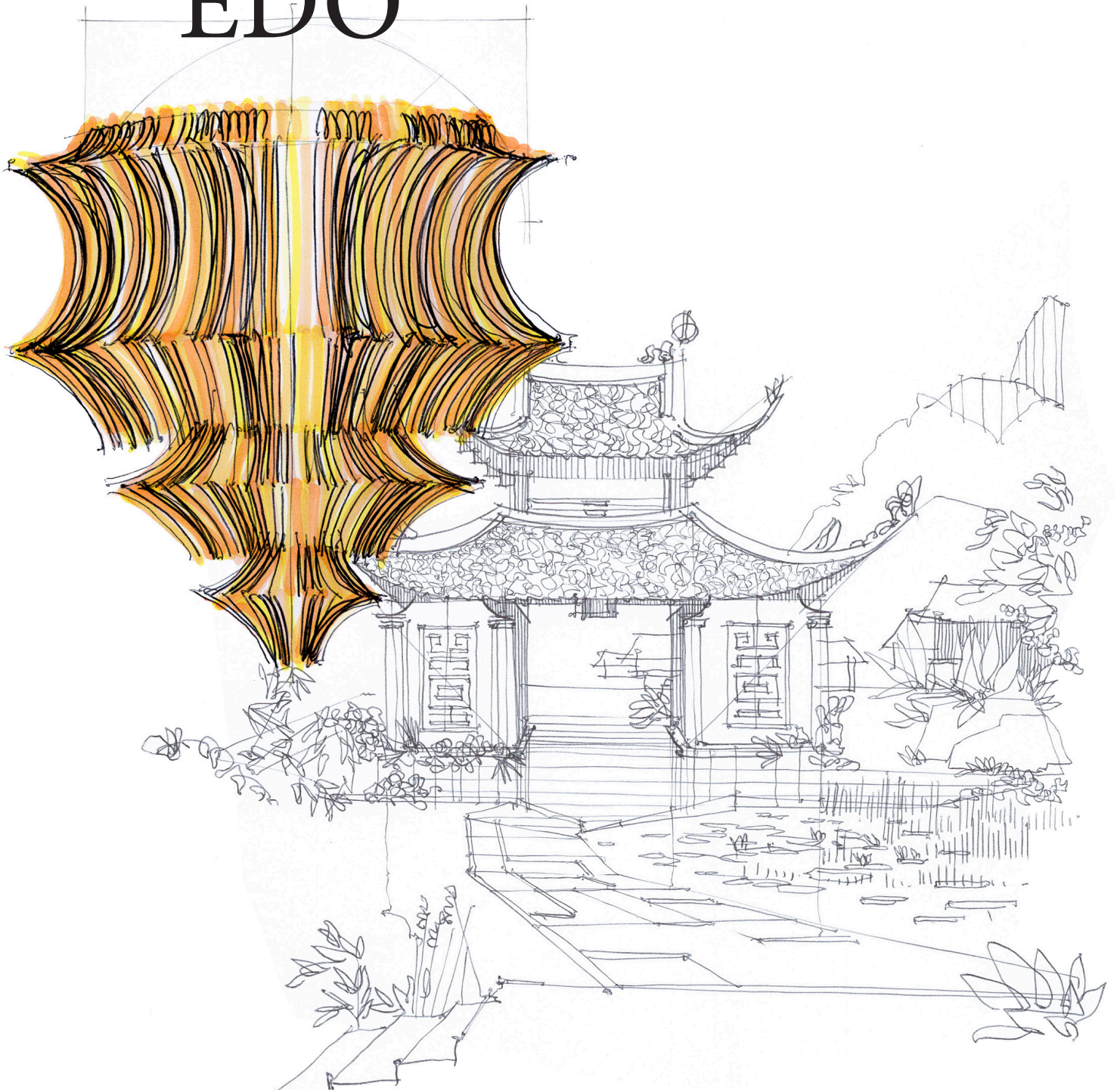


Gange is the sacred river, a vital artery of Indian spirituality. Its holy waters are bathed in the prayers of devotees, while its banks are adorned with ancient temples and ceremonial ghats. It is a path to purification and enlightenment, a mother embracing all who seek redemption in its waters.





EDO



Edo is a river flowing through the heart of Japan, carrying the memory of samurai and wandering poets. Its waters are a changing reflection of Japanese culture, while its banks are animated by lively markets and tranquil gardens. It is a symbol of beauty and transience, a current reminding us of the fleetingness of life and the beauty of the present moment.









BIOGRAPHY

Jacopo Foggini, born in Turin, lives and works in Milan, his adopted city. Since he was a child, he showed a strong interest in methacrylate and polycarbonate, materials he approached through his family's activity in the plastic industry in the automotive sector.

He began experimenting with thermoplastic resins outside of serial production, creating unique pieces and luminous installations with evocative capacities that transcend the dichotomy of art and design, making him one of the most eclectic protagonists in the design world.

Since his debut in 1997 with an installation for Romeo Gigli's space in Milan, dear friend and mentor, his career milestones have included projects and exhibitions in galleries, museums, and institutions worldwide.

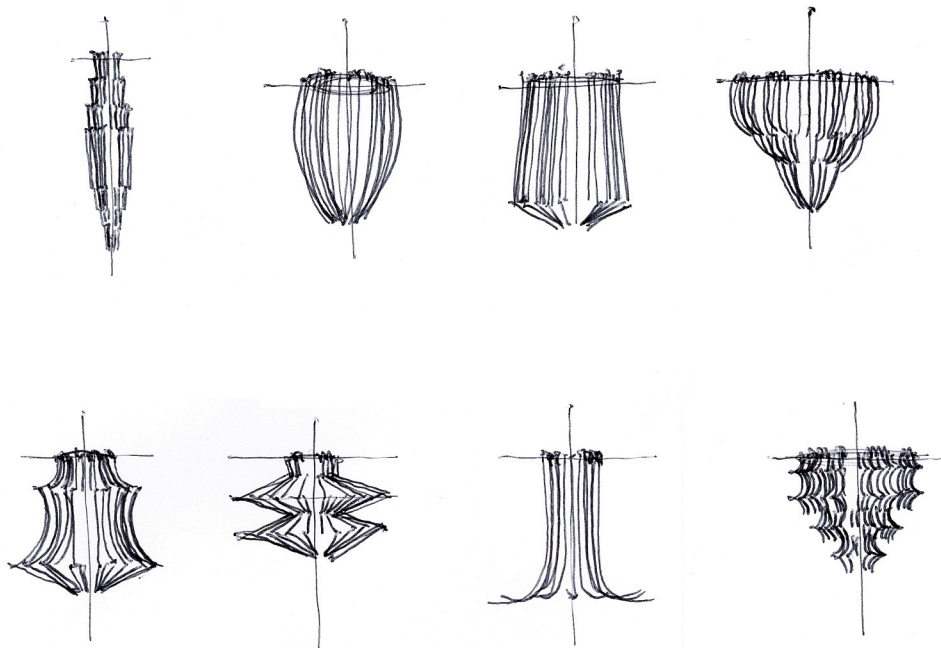
For years, he has participated in the Milano Design Week, creating monumental installations in the city's most prestigious settings. From his debut to the present day, he has realized over a hundred exhibitions, installations, and special projects worldwide, leading him to collaborate with international architectural firms and interior design studios, creating unique and oversized works.

In narrating his story, Jacopo Foggini has envisioned and created numerous personal collections that represent a unique vision in the world of lighting design, increasingly sought after in custom variations: the artisanal nature of his workshop has given life to gigantic and unique chandeliers that have become works capable of elegantly dominating both a futuristic attic in Singapore and a seventeenth-century noble villa.

In addition to private projects, his works are part of the history of prestigious international institutions such as the Carrousel du Louvre, the Centre Pompidou, the Turin Olympic Games, the Bagatti-Valsecchi Museum in Milan, the Musée d'Orsay, the Milan Triennale, the Haus der Musik in Vienna, the Montreal Museum of Decorative Arts, the Shanghai Expo Museum, and the Gandhi Museum in New Delhi. His works are also part of the permanent collections of the Quirinale Palace of the Italian Republic and the Monza Royal Palace.

Since 2009, with the Capriccio table, he has collaborated with Edra, producing unique pieces such as the luminous armchair Alice, for the “Edra in Wonderland” collection, followed by the chair “Nel blu dipinto di blu,” designed exclusively for the Musée d’Orsay in Paris. This led to the creation of the iconic chairs Ella, Gina, and Gilda B., dedicated to his dear friend Gilda Bojardi, creator of the “FuoriSalone” event, with whom Jacopo Foggini has created some of his most striking installations.

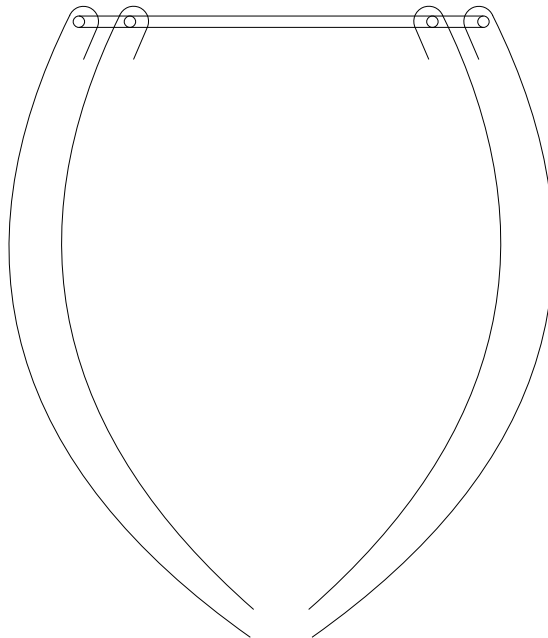
In 2021, he designed the outdoor collection A’Mare, presented at the Milano Design Week and winner of the “Elle Decor Edida International Award 2022” and the “Wallpaper Magazine Best Disappearing Act Award 2023”. The wide family of projects, born from the long collaboration with Edra, is enriched every year with new works, all rigorously handmade with Renaissance care. In 2023, Jacopo Foggini began collaborating with the company Dott. Gallina of Turin for the innovative use of polycarbonate in the realization of one of the most ambitious contemporary architectural projects on a global scale



TECHNICAL SPECIFICS

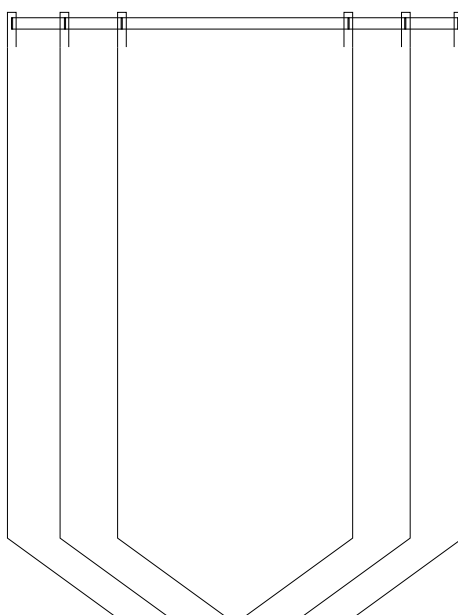
RIO

DIAMETER	140 cm
HEIGHT	170 cm
WEIGHT	80 kg
MATERIAL	Polycarbonate
RINGS	2



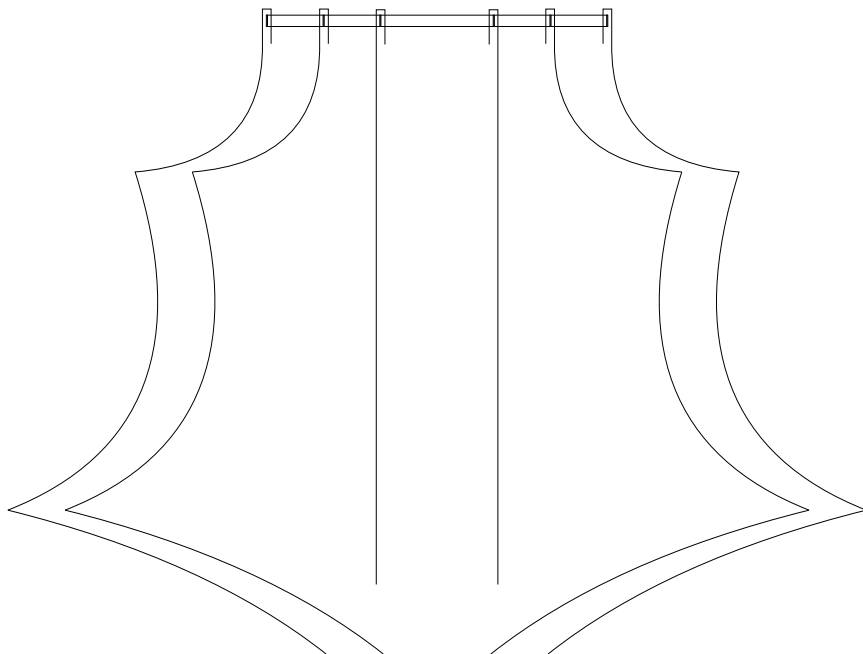
DRAA

DIAMETER	120 cm
HEIGHT	160 cm
WEIGHT	70 kg
MATERIAL	Polycarbonate
RINGS	3



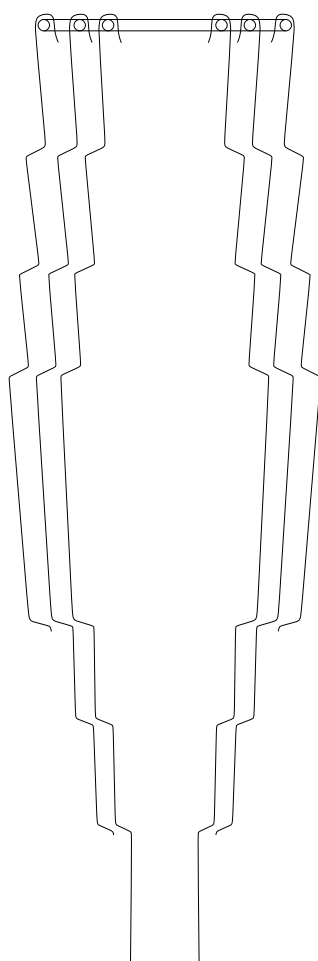
INDO

DIAMETER	230 cm
HEIGHT	170 cm
WEIGHT	110 kg
MATERIAL	Polycarbonate
RINGS	3



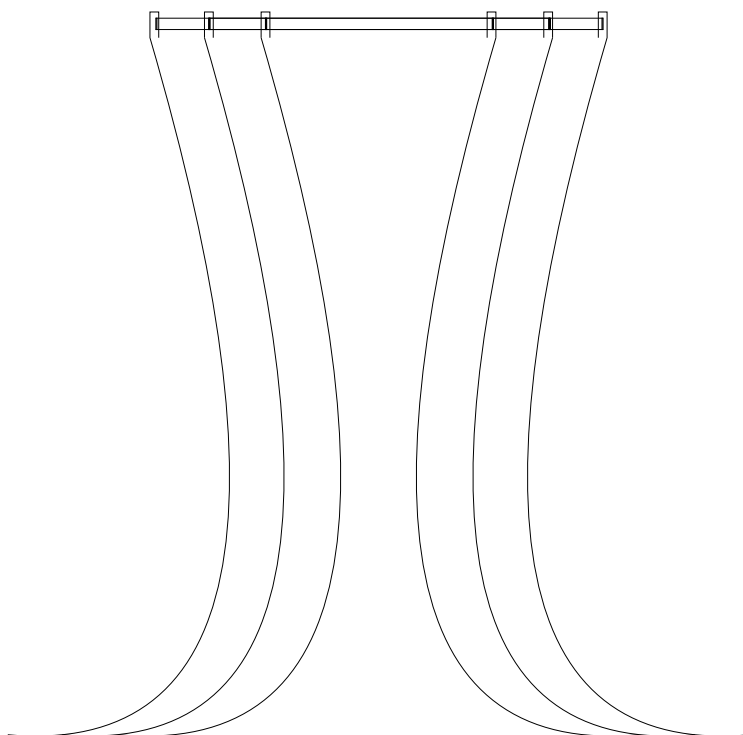
NILO

DIAMETER	80 cm
HEIGHT	250 cm
WEIGHT	70 kg
MATERIAL	Polycarbonate
RINGS	3



GILA

DIAMETER	200 cm
HEIGHT	200 cm
WEIGHT	170 kg
MATERIAL	Polycarbonate
RINGS	3



TIGRI

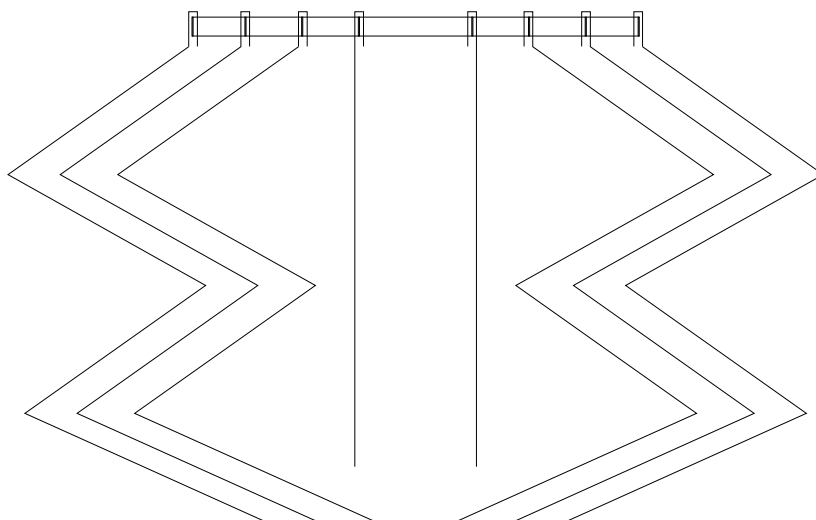
DIAMETER 220 cm

HEIGHT 140 cm

WEIGHT 170 kg

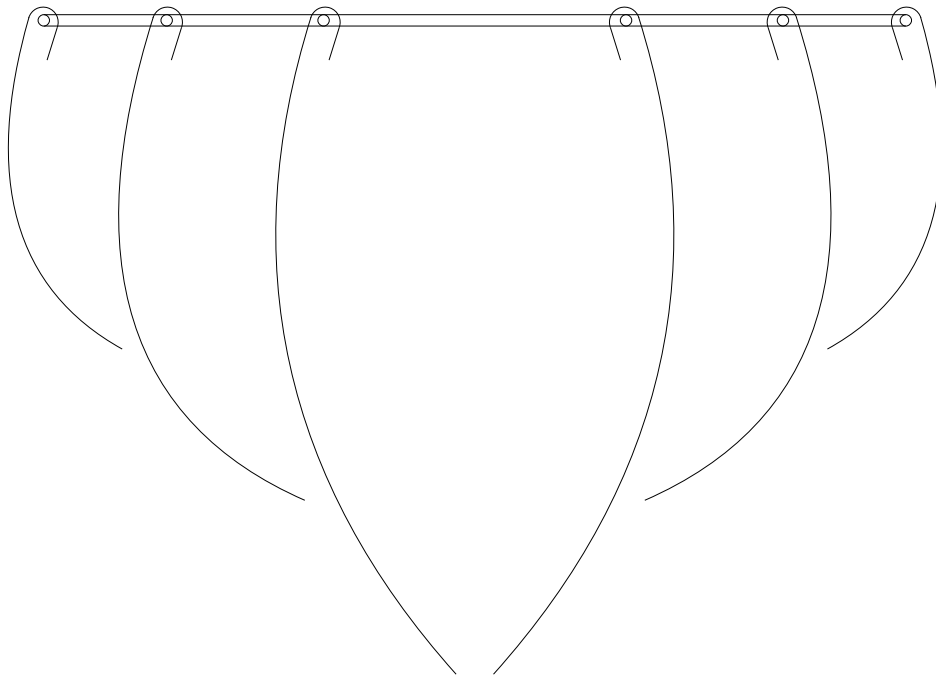
MATERIAL Polycarbonate

RINGS 4



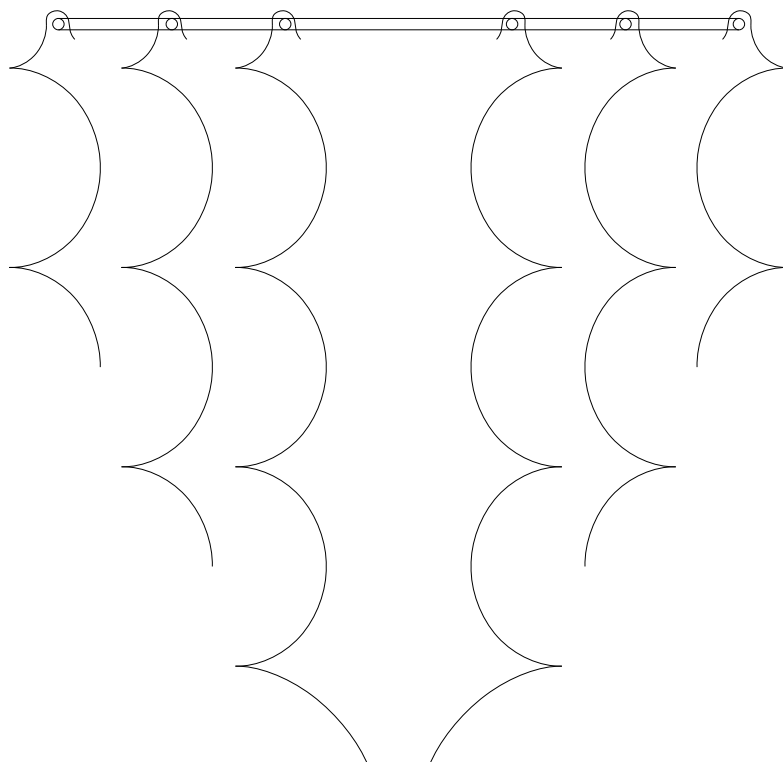
GANGE

DIAMETER	250 cm
HEIGHT	180 cm
WEIGHT	260 kg
MATERIAL	Polycarbonate
RINGS	3



EDO

DIAMETER	200 cm
HEIGHT	200 cm
WEIGHT	220 kg
MATERIAL	Polycarbonate
RINGS	3



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