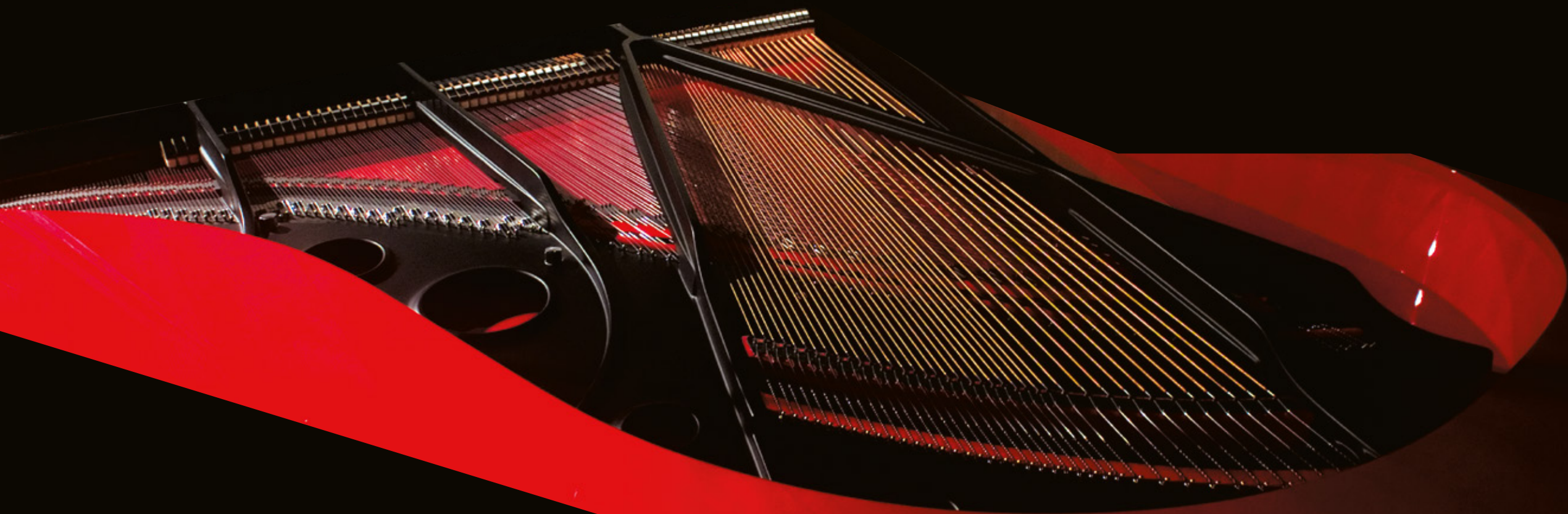


FAZIOLI



ARTMUSIC
DESIGN

M L I M I N A L

FAZIOLI

A R T M U S I C D E S I G N



M L I M I N A L

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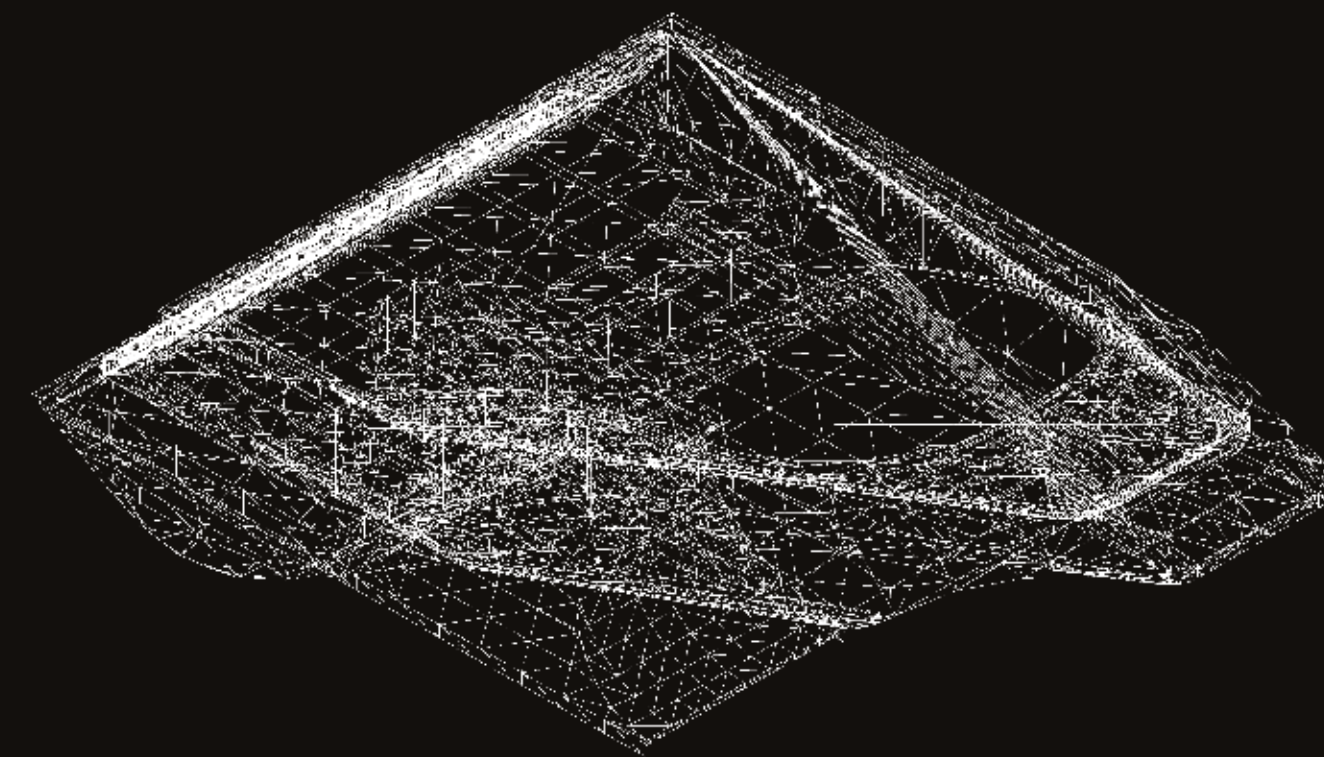


A R T M U S I C D E S I G N

M L I M I N A L

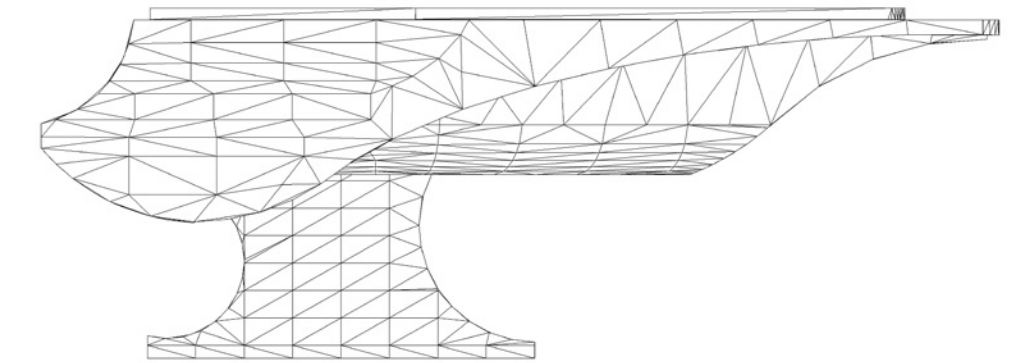
Just as consonance and dissonance are organised in music, M. Liminal's shapes and colours are combined in asymmetric designs, simultaneously generating a composite and organic unit, as in nature. The M. Liminal design is dually inspired by music and the "sea": the shape of the side evokes the profile of a wave while silver evokes the blinding mirror of the water illuminated by the sun. The red of the soundboard and black of the cast iron frame filter through the transparency of music stand, revealing additional beauty and strengthening the feel of movement. M. Liminal: the music of shape and the design of sound.

A R T M U S I C D E S I G N



D E S I G N

FAZIOLI



"I believe this architect is a little bit crazy. I doubt that you will find his project interesting...anyway, I will send you the drawings ASAP". This is how the Fazioli retailer in Paris ended a telephone conversation with Paolo Fazioli on a spring day in 2006. The drawings were sent by e-mail. It was difficult to get an idea of the object represented: totally unusual profiles, asymmetric shapes and brave colour combinations appeared on the computer monitor. How could we possibly understand that it was a piano? Even so, that's exactly what the French designer Philippe Gendre had in mind: a grand piano inspired by the water and the sea. In fact, the drawings resembled more a strange ship than a musical instrument... Mr. Fazioli kept the drawings on his desk for some time, looking at them from time to time. Philippe Gendre got in touch often: was his project feasible? Was Fazioli interested in building this instrument with a completely different design? The idea puzzled the creativity of Paolo Fazioli. After all, the project was very unusual, but also very interesting from an aesthetic point of view, in that good results could be achieved. The technical aspect was the critical difficulty: adapting the Philippe Gendre idea to the mechanical requirements of the piano seemed a very difficult task indeed.



FAZIOLI

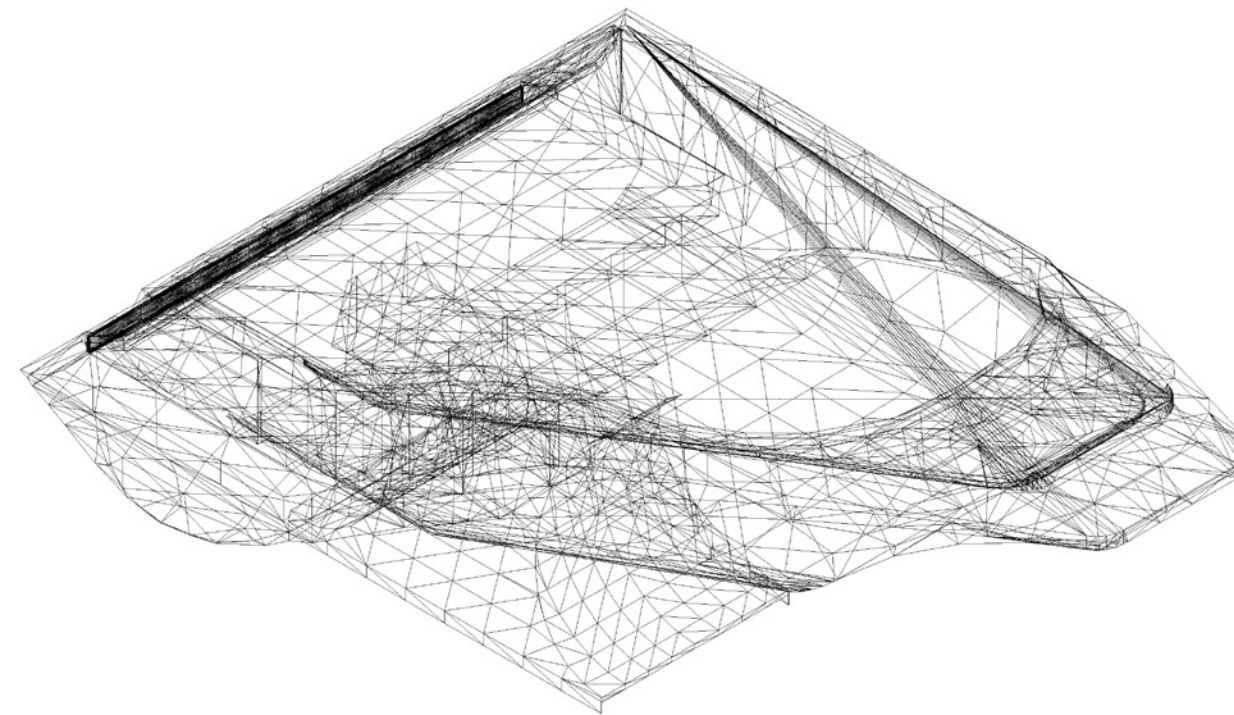
M L I M I N A L





A R T M U S I C D E S I G N

M L I M I N A L



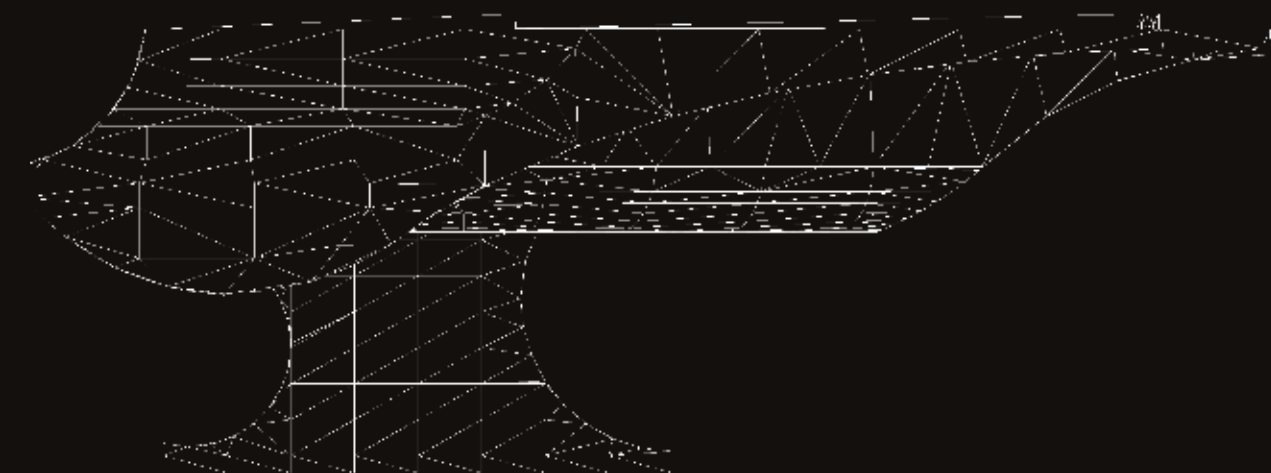
Hence, Mr. Fazioli wanted to discuss it with the engineering department. There were many doubts but one among the designers, Loris Lucchese, seemed more inclined to take on the challenge: it was a matter of re-thinking and developing the idea of the French architect - still in its initial two-dimensional state - to turn his design into a real three-dimensional project for a new piano. Philippe Gendre was finally called in. A good relationship was immediately established between the French architect and Fazioli's engineering department. From there onwards they met up very often. The project required solid work as the starting idea had to be completely revisited to include the mechanical aspects and to meet the stability criteria. Fazioli's head of engineering literally threw themselves into this project to respond to many issues that arose during the project design; for instance, the use of unusual materials for the construction of the piano such as stainless steel, aluminum and plexiglas. Shortly after, Fazioli's manufacturers started to give form to this new "creature".

M L I M I N A L



New challenges had to be overcome: not only did an enormous design work have to be delivered, but it was also necessary to complete production in record time. A chance arose to present the new creation at the Cannes Boat Show in France, the most important European exhibition in this sector; where the launch could be carried out amongst the public and operators who were all part of that world which this design was inspired by: the sea. Making it by September seemed almost impossible... even so, the grand piano prototype was ready after only 3 months of work. It was christened "M. Liminal", an imaginary name that recalls the adjective "liminal", referring to something that is placed above the upper limit, thereby suggesting that the design of this object represents the new design upper threshold. The M. Liminal design relives tradition, modernising the classic piano. The instrument is inserted in a strip of wood and rests on a metal base, soundproofed thanks to sound deadening paint. The base is aligned with the barycentre of the instrument which houses the pedals. The red of the soundboard, the black of the cast iron frame and the transparency of the Plexiglas music stand assert the medley of classic and modern styles. These characteristics ensured that the launch of the FAZIOLI M. Liminal grand piano at the Cannes Boat Show in September 2006 was a success. In November, the instrument was officially presented at Fazioli's retailers at the biennial Dealers' Meeting.

M L I M I N A L



O N S C E N E

FAZIOLI



O N T H E S C E N E

Jazz Legend Herbie Hancock
with the Fazioli piano M. Liminal

M L I M I N A L

As early as the months immediately following the event, the M. Liminal grand piano started a real tour of important events: from the NAMM Show in Los Angeles (USA) to Musicora in Paris (France) and Musikmesse in Frankfurt, Germany. In the summer of 2008, the grand piano was exhibited permanently at the Italian Pavilion of the EXPO in Zaragoza (Spain), and used for a number of popular concerts for visitors to the EXPO. In each of these events, the M.Liminal was the authentic “leading model”, receiving many plaudits from different sections of the press: design, luxury, interior design and music, of course. In addition to being an original technological experiment which summarises manufacturing skills and innovative design, the M. Liminal grand piano is provided with an outstanding range of tones and sounds which enabled it to be appreciated by the most traditional of pianists. Even the illegal reproduction of this work by a Chinese piano maker - who exhibited a “false copy” of the M.Liminal grand piano at the Music Show of Shanghai – can be considered a signal of the great popularity of forms and colours of this new musical instrument. A Taiwanese client was the one who eventually bought the prototype. The interest stirred by this musical instrument at world level is incredible: other originals have been sold in Hong Kong, Germany, Canada and the United States.



Aberdeen Centre Fazioli Store,
Canada: pianist Tim Zhang

O N T H E S C E N E



Max Zipurski plays Fazioli M. Liminal
at FMOV Ferrari Maserati
of Vancouver Opening event 2010



Pianist Daniil Trifonov, top prize winner of several major international piano competitions, and Manuel Bernaschek, Fazioli Dealer in Vancouver, Canada.



Paolo Fazioli, founder and president of Fazioli Pianoforti, and Manuel Bernaschek.



Fazioli M. Liminal Piano on the set of Percy Jackson movie, with Director Chris Columbus and Actress Alexandra Doddario. Credit: Doane Gregory.



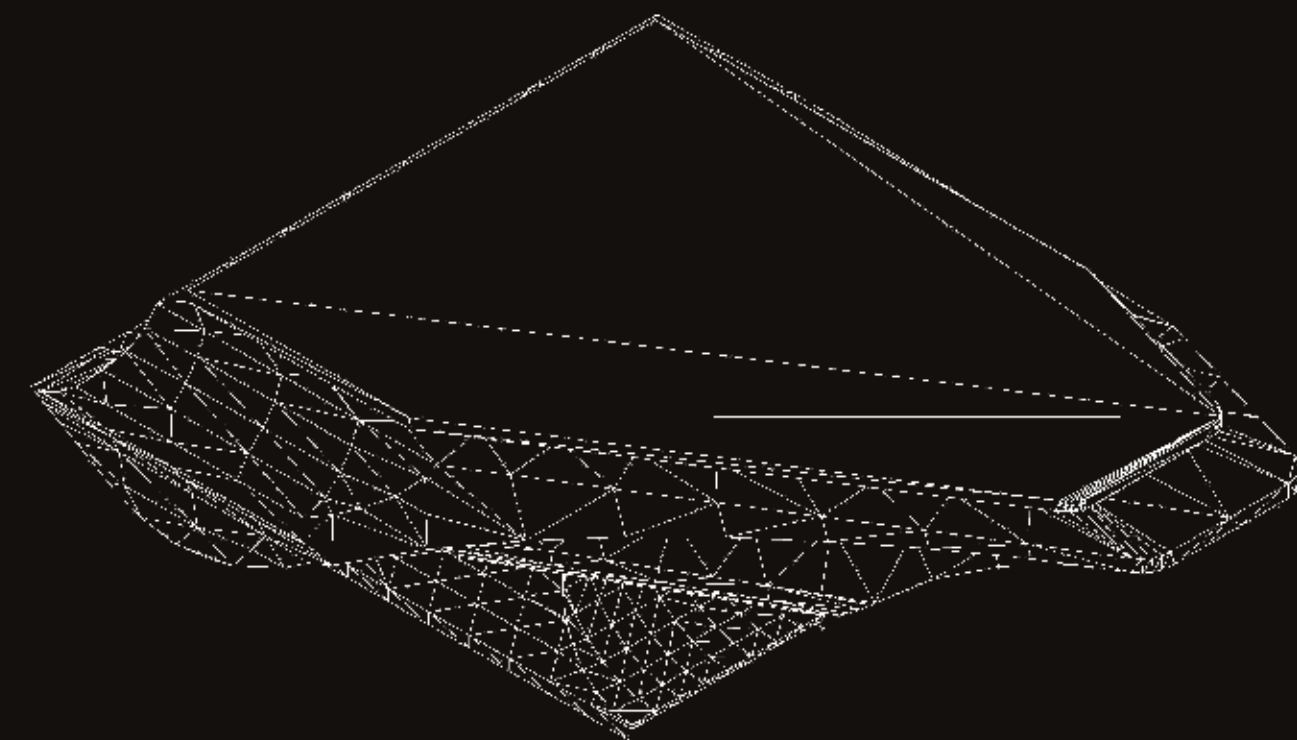
O N T H E S C E N E



Fazioli M. Liminal Piano
on the set of Prometheus film:
Ridley Scott, film director
Michael Fassbender (David)
and Charlize Theron (Vickers)
Idris Elba (Captain Janek)



A R T M U S I C D E S I G N



D E S I G N
V A R I A T I O N S

FAZIOLI

M L I M I N A L



S I L V E R

SILVER is among the most recent aesthetic variation applied to M. Liminal. M. Liminal appears in a refined “black and white” version, where only tones-of-grey colours are allowed and chrome shades enlighten the instrument.



M L I M I N A L



S I L V E R



FAZIOLI

M L I M I N A L



A N T I Q U E
W H I T E



ANTIQUE WHITE is a clearer and elegant version of M. Liminal, conceived with the specific aim of representing the brightest note of the main salon in a prestigious private home, giving at the same time a sense of warmth.

FAZIOLI

M L I M I N A L



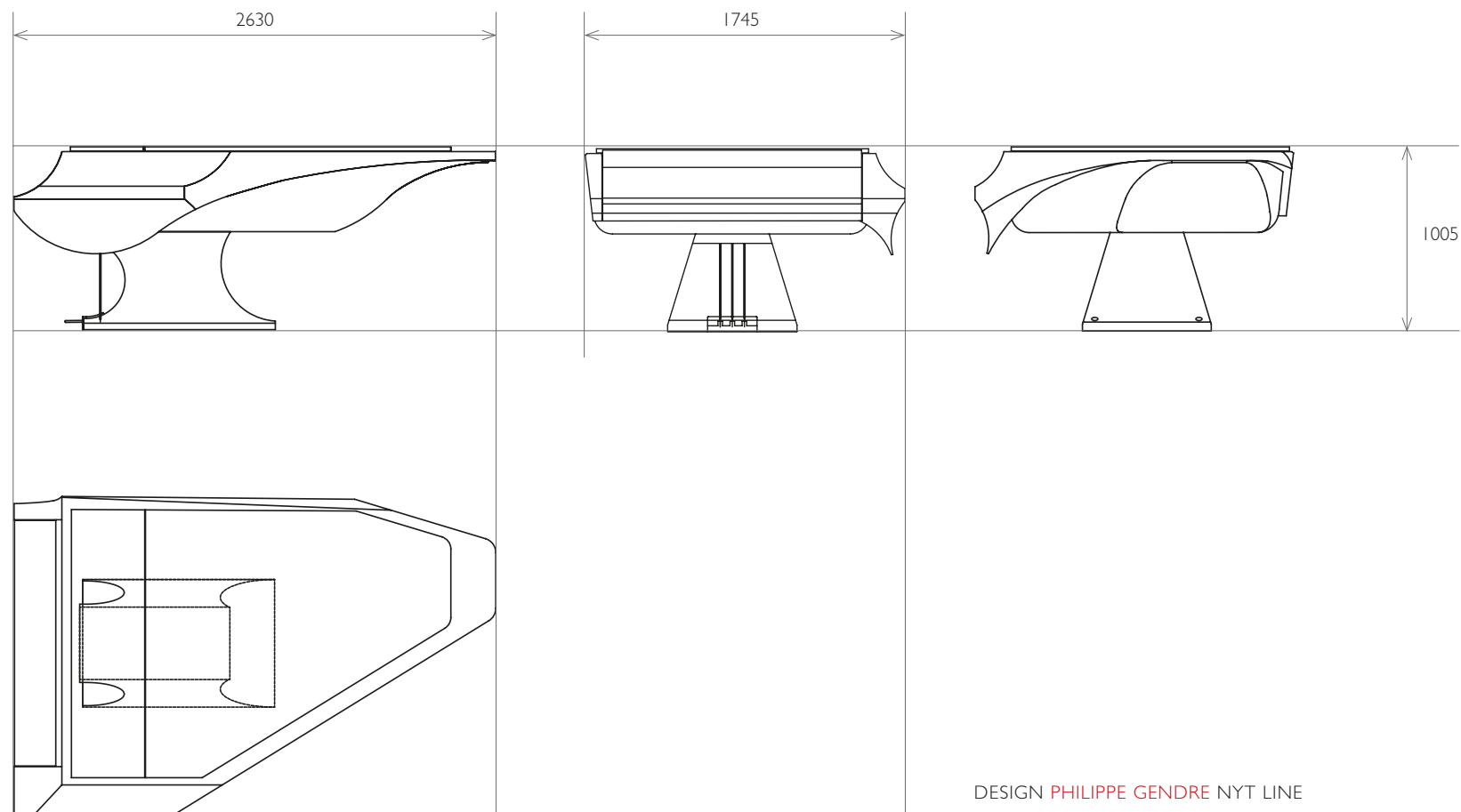
D E S I G N
V A R I A T I O N S



Thanks to the combination of traditional methods and cutting-edge technology, FAZIOLI is able to apply any aesthetic variation to the piano, according to the client's specific request or original project. This red colour render represents only one of the countless solutions that could be implemented starting from the M. Liminal model.

FAZIOLI

The design relives tradition, modernising the classic piano. The instrument is inserted in a strip of wood and rests ona metal base, soundproofed thanks to sound deadening paint. The base is aligned with the barycentre of the instrument which houses the pedals. The red of the soundboard, the black of the cast iron frame and the transparency of the plexiglas music stand assert the medley of classic and modern styles.

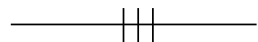


Fazioli builds grand and concert pianos. Each instrument is individually handcrafted in Italy, combining the finest quality materials with outstanding craftsmanship and the latest technology.

FAZIOLI



WILLKOMMEN IN DER WELT DER 88 TASTEN



Wir von PIANO-FISCHER begeistern uns seit 1904 für Tasteninstrumente und arbeiten tagtäglich mit Herz und Seele für den guten Klang.

Diese Leidenschaft teilen wir mit den Besuchern unserer Standorte in Süddeutschland auf insgesamt über 2.000qm Ausstellungsfläche.

AUF IHREN BESUCH FREUEN WIR UNS.



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