

Interview with Gianni Cinti, designer of Rosenthal and of the new Sambonet cutlery



Interview with designer Gianni Cinti: a home decor artist who grew up under the good star of Gianfranco Ferré and today the signature of Rosenthal and of the new cutlery by Sambonet

During our long chat, **Gianni Cinti** tells me about his artistic career with passion. Signature of **Sambonet** 's new cutlery , his career is nourished by the lessons of the master **Gianfranco Ferré** , who said of him: “ *His creativity is an open space, to be organized on request* “. A fruitful creativity that enters the heart of the project, completely revolutionizing the aesthetics of the brand. Also attracted to men's fashion, he was a consultant for **Alberta Ferretti** , **Marithè + Francois Girbaud** and **Ferré** .



The classic / modern by Gianni Cini for men's collections

The interview.

Who is the teacher who guided your path?

I was lucky enough to have several masters, met or studied for me are essential points of reference: among these and above all Gianfranco Ferré. I came to him very young but I had a couple of important experiences behind me. Mine is a hybrid formation. I had attended the ISIA in Urbino, an open and inclusive high school of artistic education, which values the inclinations of each of its students. There was a meeting with Gianfranco Ferré first and then with the eponymous Foundation. He too was a hybrid: an architect who thought like a designer and certainly made clothes but Ferré's creative process was much more complex. I remember him saying to us young people: "let's try to do smart things" and this thing always surprised me a lot. With the recovery of his archive, following his death, I became aligned with his design concept: contemporary art, fashion and design but also experience and poetry that mix.

Do you have other projects to tell us?

I realized the great dream of designing rugs for a company called Yo2 and which were presented at the last furniture fair in Milan. I took some old rugs, disassembled and reassembled them. The carpet seems unique but in reality they are several fragments of ancient Balkan, Afghan, Chinese, Uzbek artifacts that I have, I repeat, composed and reassembled. Looking at them, the first idea you have is that of an organic whole but in reality it is made up of "diversity" that visually harmonize: a tribute to the design methodology and to the act of composing and decomposing; in the name of circularity.



YO2 carpets