

Fadior S.S. HOME
CUSTOMIZATION

Fadior

a monograph in stainless steel

Premier stainless-steel cabinetry house · principal drafter, national cabinet standard · 213 patents, since 1999.

VOLUME ONE · FOSHAN · MMXXVI

THE MASTHEAD

A HOUSE OF QUIET HANDS

On *restraint*, and the rooms it makes possible.

Twenty-one pieces, named in the Italian register — the language of the Salvagnini bending centres, the Calacatta worktops, and the Milan Expo room Fadior was invited to in 2015.

FOUNDER

Shen Yirong
est. 1999, Foshan

PHOTOGRAPHY

The Fadior Studio,
Foshan archive

PRODUCTION

Fadior atelier, est. 1999

ATELIER

Fadior atelier,
Shunde · Foshan

EDITORIAL

The Fadior Editorial,
Foshan

PRINTED

Foshan, Guangdong
April 2026

FOUNDER'S LETTER — Nº 01

Principal drafter of China's national stainless-steel cabinet standard, est. 2019.

Twenty-one pieces. One material.

This volume gathers twenty-one pieces from the Fadior atelier. We were not interested in catalogue grids; we were interested in the rooms after the photographers had left — what stayed, what worked, what aged with the architecture instead of against it.

Fadior was founded in Foshan in 1999. The years between have been spent on a single argument: that 304 stainless steel, worked with patience, can do everything wood can do — and a few things it cannot. Two hundred and thirteen patents have followed, twelve of them on glue-free joinery — read less as honours than as a measure of how far the room must still travel.

304 stainless, brushed at a particular angle, paired with a particular oak, set against a particular stone, behaves as architecture rather than as fixture. The cabinet faces are brushed at 36° from horizontal — the same angle Fadior has specified since 1999, calibrated to suppress glare in south-facing rooms.

Each piece is presented in three photographs: a wide reading of the room, a closer reading of the materials, and a detail of the joinery. Read it as an editorial.

— *Shen Yirong, founder · Fadior · Foshan*

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Twenty-one *rooms*, seven sections.

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AN ORIENTATION

On *reading* this volume.

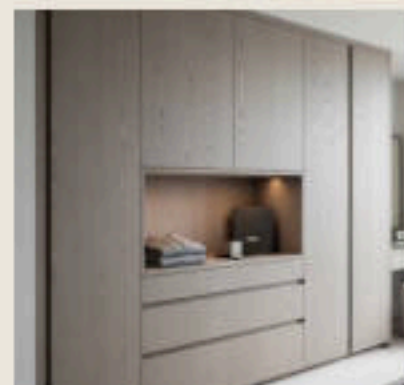
Each piece is shown across three readings — the room in full, the materials in close, the joinery as a detail.

Every figure in the spec tables is the worked figure, not the marketing one. The lead time is the average across twenty-four months. The salt-spray figure is the lab number. The warranty applies to the cabinet body.

Section pacing varies. The kitchen runs to five pieces; the living room, one. Each section is sized to the room.

THE THREE READINGS

SAMPLE · PL. 07 · CALLIOPE



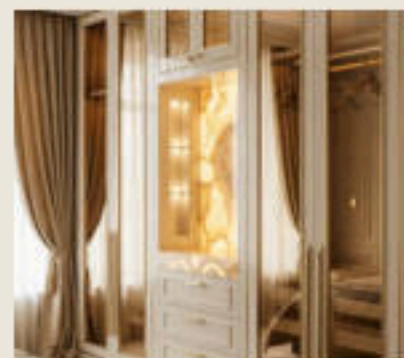
I · HERO

The room.

PL. 07-A

CALLIOPE

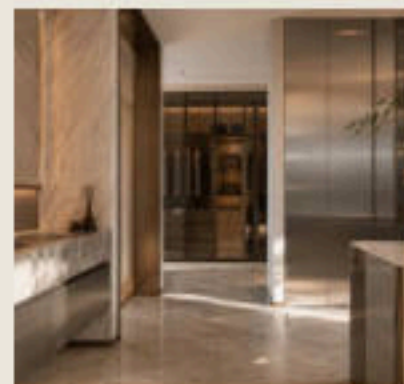
WIDE READING · THE ARCHITECTURE



II · MOSAIC

*The materials.*PL.
07-CSTAINLESS
PLINTH

CLOSER READING · 304, OAK, STONE



III · INTERLUDE

The joinery.

PL. 07-D

PVD STRUT

REFINED DETAIL · THE SEAM, THE REVEAL

— Section I of vii

The Kitchen.

Heat, water, repetition. The kitchen is where weakness shows soonest, and where good materials begin to look like inheritance. Five pieces, across five climates.



304 stainless · brushed at 36°
SAMPLE PLATE · PL. 01·S

FOUND · SECTION I

01.

Sereno

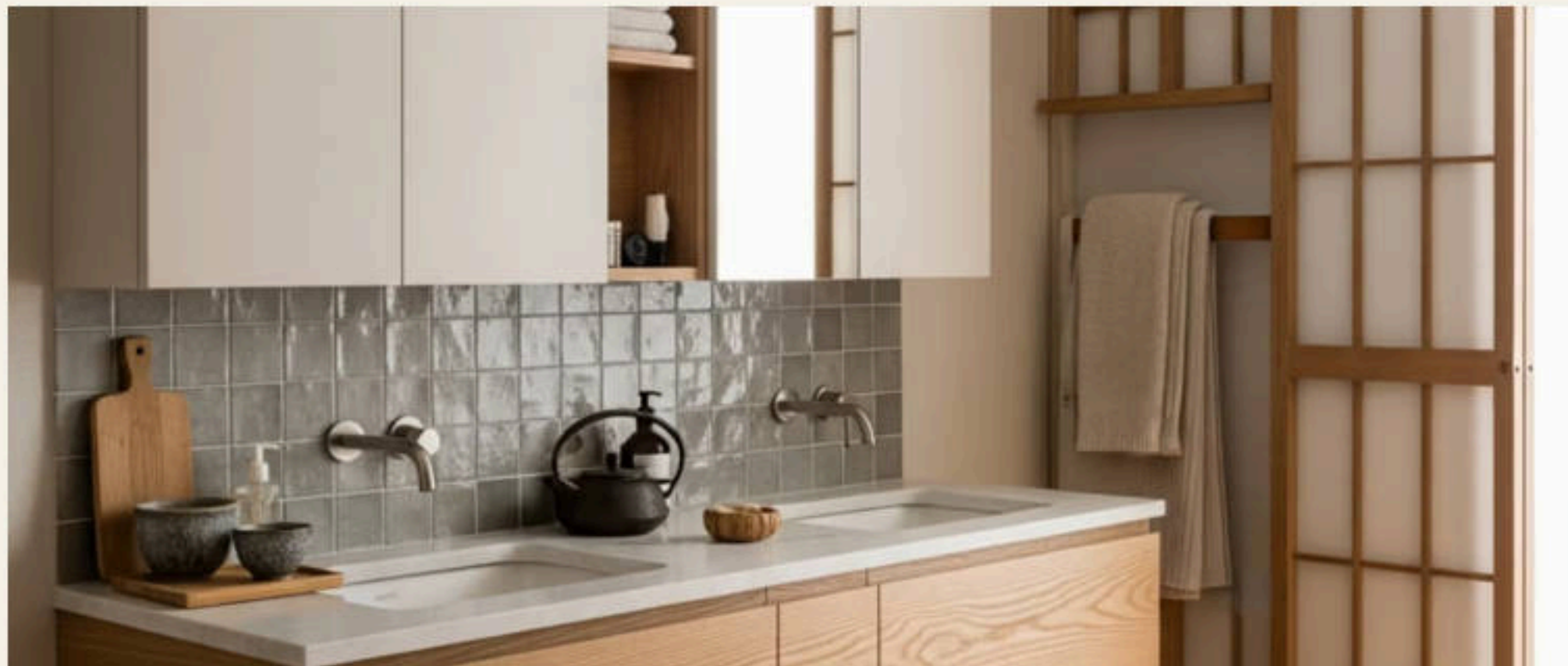
— *a kitchen for the ordinary morning.*

“A kitchen drawn for the family that asks very little of it.”

Sereno was drawn for the south-facing volume — the house that wanted, more than anything, to recede. The island runs 6.20 metres in a single fold of brushed 304, set against a wall of figured oak that opens, here and there, into pantry and tall column. The countertop is Calacatta, book-matched at the seam.

SPECIFICATION

FORM	L-plan with island
CARCASS	304 stainless · brushed at 36°
CABINETRY	Figured oak · matte oil
WORKTOP	Calacatta · book-matched
RUN	6.20m island · 4.80m wall



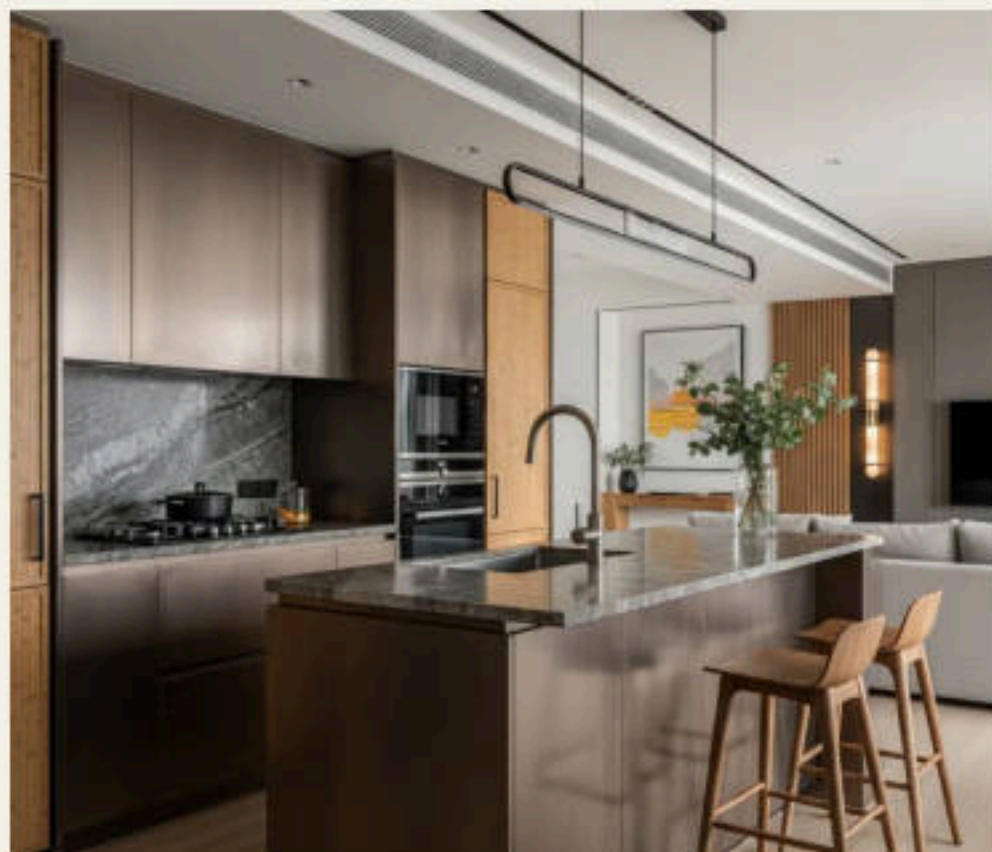
PL. 01-B · THE ISLAND, LENGTHWISE

304 · BRUSHED AT 36°

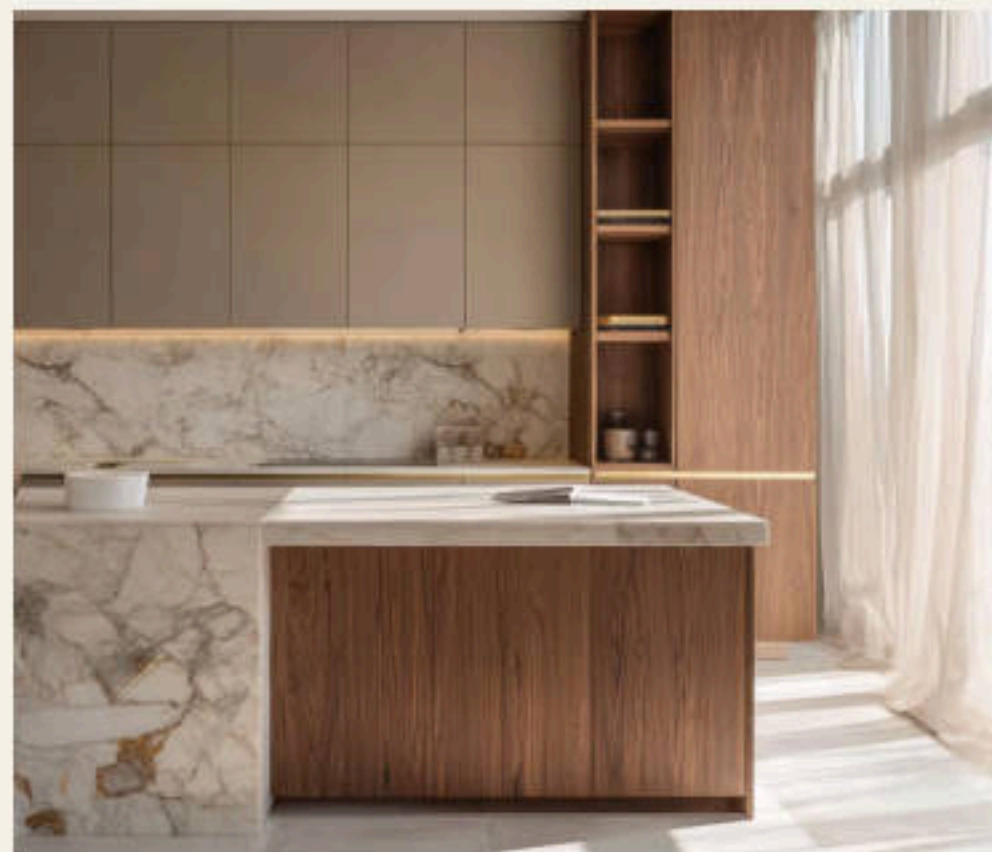
A kitchen the family stops *noticing*.

The taps behave as part of the steel, not as a fixture upon it. The induction is flush; the vent retreats into a slot at the soffit. The cabinet faces are brushed at 36° — the same angle Fadior has specified since 1999.

We were asked for a kitchen the family would not have to think about. By the second season, they did not.

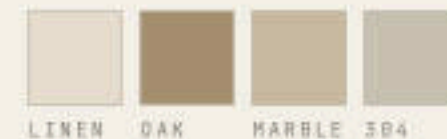


PL. 01-C · OAK RETURN



PL. 01-D · CALACATTA SEAM

PALETTE · SERENO



Sketchbook 04, page 32 — the angle of the morning sun against the brushed face was the first geometry. The cabinet followed.



Before the kitchen, the season.

PL: SILENT - I

KITCHEN · MERIDIAN · PIECE N° 02

02.

Maremma

— a kitchen of walnut, marble, and steel.

“Walnut, asked to share a room with steel, behaves better than expected.”

Maremma was drawn around the long table — a 4.6-metre run of brushed 304 against a wall of figured walnut, with a single rose-veined Calacatta slab cutting the room. The wine wall is backlit at 2,700K through low-iron glass; the larder rolls back on a magnet line; the hood retreats into a flush slot at the soffit.

SPECIFICATION

FORM Centerline · island anchor

CARCASS 304 · walnut transfer · 220°C

WORKTOP Calacatta · rose vein

WINE Low-iron glass · 2,700K

RUN 3.6–7.2 m





PL. 02-B · WALNUT RETURN, HOOD LINE

FIGURED WOOD - BRUSHED 304



PL. 02-C · STONE, THE LONG POUR



PL. 02-D · ARCH, AGAINST WALNUT

Where every axis converges, the kitchen finds its *grandest calm*.

Maremma is a centerline kitchen — the room turns on a single axis, and the table aligns to it. Brushed 304 carries the heat work; the figured walnut absorbs the season. The slab is a single pour, mitred to the steel without a visible seam.

Specified for the long, low house at the inland edge of the season — the walnut warms before the room does.

PALETTE · MAREMMA



WALNUT MARBLE BRONZE 304

KITCHEN · CONTINUUM · PIECE № 03

Nocturne

A kitchen for the city *after dark.*

A penthouse run, tuned to read calmly against ten million lights below. Walnut ember on 304, champagne-bronze on the edge — colour deposited at the atomic level, never laid on top. The hour decides the warmth.

SPECIFICATION, PARTIAL

Walnut Ember · 220°C bake
Champagne-bronze PVD · 24 µm
Single-sheet · glue-free
200,000 cycle · Blum hardware
Thirty-year structural warranty



PL. 03-B · RUN, LOOKING SOUTH

THE CITY REGISTER



PL. 03-C · EDGE REVEAL · 3MM



PL. 03-D · BRONZE ON GRAPHITE

For the family that *hosts late*.

On closer reading, Nocturne is calm. Black PVD on 304, deposited at the atomic level. Nero Marquina honed on a single 4-merre slab. Light integrated under every reveal at 2,700K, on a warm dimmer that follows the evening into the smaller hours.

The handles are not handles. They are 3mm shadow gaps, machined into the door edge — they catch the eye without catching the cuff.

BODY		SURFACE	
FINISH	Black PVD · 24 μ m	SLAB	4.0 × 1.2m
EDGE	3mm shadow	LIGHT	2,700K · dim

PALETTE · NOCTURNE





04. Castello

— *the villa kitchen, oak and stone.*

“A kitchen with the patience to be the room around it.”

Castello is the villa kitchen — long, generous, weighted where weight is wanted. A 9.4-metre run of brushed 304 against unfumed oak, an island of pietra serena that walks the line between countertop and family table. The hood is a folded plate, hand-finished, behaving less as an extractor than as a chimney.

SPECIFICATION

FORM	Galley with island
CARCASS	304 · champagne PVD · 24 μ m
CABINETRY	Unfumed oak · oil finish
WORKTOP	Pietra serena · honed
RUN	5.8–12.0 m

A kitchen that *remembers* the house it was built for.



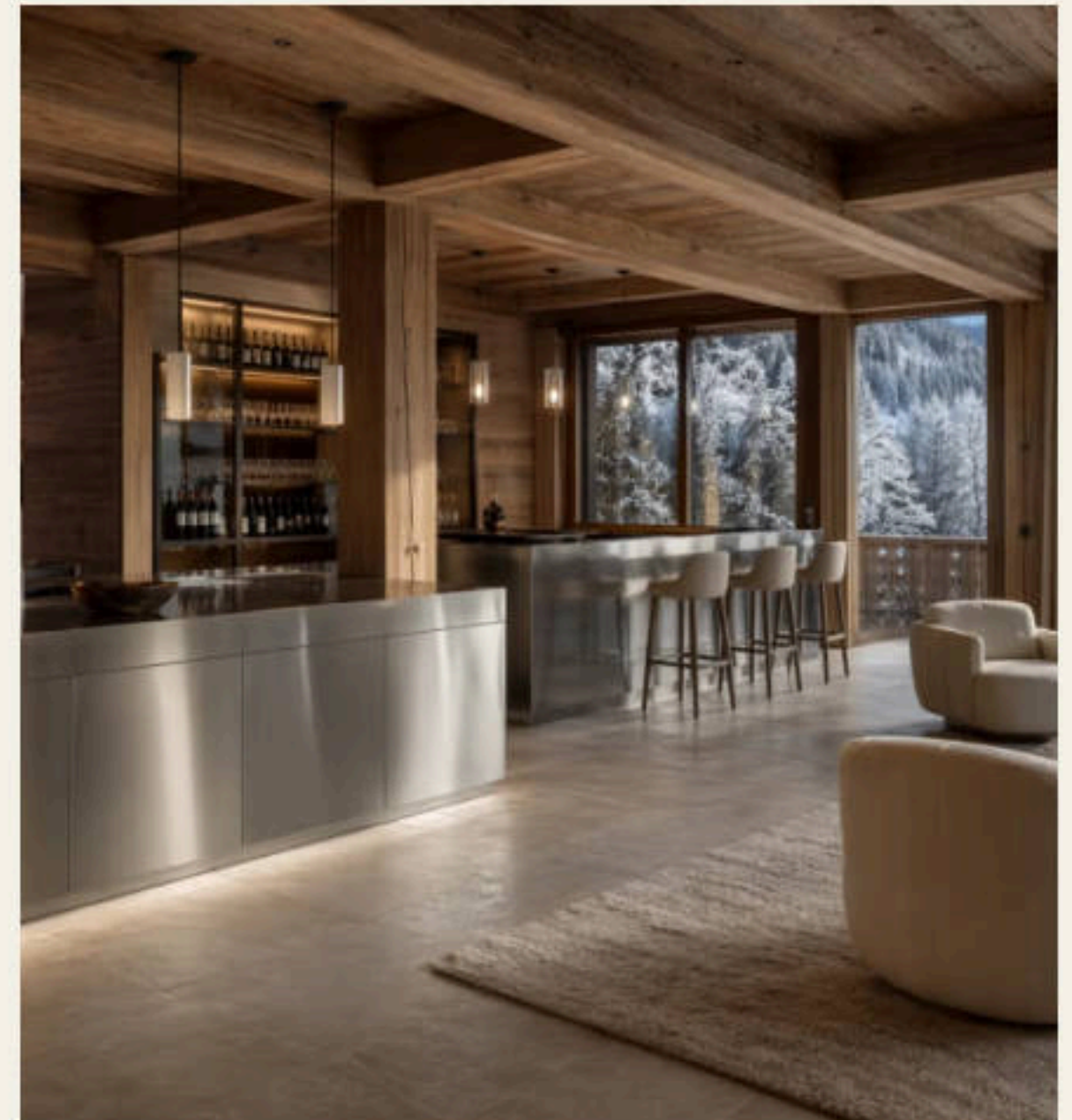
PL. 04-B · THE PANTRY WALL

PIETRA SERENA · HONED



PL. 04-C · HOOD, FOLDED PLATE

4MM · HAND-FINISH



PL. 04-D · THE HEARTH, EVENING

Castello was drawn for a villa where stone and oak were already at work. The piece scales from the original 9.4m configuration down to a 5.8m apartment kitchen without losing its proportion. The hood is a folded plate at 4mm, hand-finished — its silhouette returns to the chimney rather than the extractor.

The brass tap is the only thing brushed warmer than the steel, and on purpose.

PALETTE · CASTELLO



GOLD OAK PIETRA BRASS

KITCHEN · PAVILION · PIECE W 05

05.

Forno

— *the chef's kitchen, in full service.*

“Forno was made to be used, without apology.”

Forno was developed with a chef who runs a private dining room from her own house. The brief was simple: a kitchen that could deliver twelve covers four nights a week, and behave as part of a calm interior on the other three.



PL. 05-A · THE ROOM, IN SERVICE

PAVILION · 304 · CONCRETE FRAME

THE EVENING · FOUR NIGHTS A WEEK

17:30	18:30	19:00	21:30	23:00
setup	<i>mise en place</i>	<i>first cover</i>	<i>the pass</i>	close

— *a kitchen drawn around the hour.*



PAVILION · VOLUME ONE

PL. 05-B · THE PASS, IN CLOSE

THE PASS · FIVE STATIONS



3.6M · SINGLE FOLD · 304

IN SERVICE

PASS	3.6m
STATIONS	Five
COVERS	Twelve - four nights
SOUND	32 dB · damped

FIVE STATIONS · 304

A working kitchen that, at rest, looks *composed*.



PL. 05-B · VERTICAL, PASS END

304 · SINGLE FOLD

THE PASS · IN CLOSE READING

- I.* **HOT LINE**
Induction and salamander, recessed 4mm into the fold. The chef's edge runs at 25mm — heavier than trade, lighter than show. Heat goes upward, the cuff stays clear.
- II.* **THE PASS**
3.6 metres in a single fold of brushed 304. Plate warmer, salamander, refrigerated drawers — all flush. The guest edge softens to 18mm where the room continues.
- III.* **COLD & SERVICE**
Two refrigerated drawers; service shelves above. Each shelf above the pass is calibrated to the chef's glassware — bottle, decanter, coupe — by name, not by depth.
- IV.* **SOUND & HOUR**
Acoustic damping at 32 dB. Light drops to 1,800K at close. The kitchen learns the hour. By 23:00 the room is in candle register, the steel half a stop cooler than the table.

EDGE

CHEF 25mm

GUEST 18mm

STATIONS

COLD Two drawers

HOT Salamander

PALETTE · FORNO



SLATE 304 IRON

AN INTERLUDE

On *brushing* at thirty-six degrees.

The angle of the brush mark is the difference between an industrial kitchen and a domestic one. Thirty degrees reads cool. Forty-five reads commercial. Thirty-six is the angle Fadior has used since 1999.

This is the one note we will not delegate.

PLATE I. BRUSHWORK, 36°

PLATE III. THE NIGHT READING

PLATE II. REFLECTION, HOUR

PLATE IV. OAK, AGAINST STEEL

— Section II of vii

The Wardrobe.

A wardrobe is not a closet. It is the room dressing makes — vertical proportion, learned light, hardware with the manners to wait. Five pieces, in five bedrooms.



Brushed 304 · folded, with bronze PVD
SAMPLE PLATE · PL. 02 · S

FOUND · SECTION II

PL. 06.1
THE CLOSED WALL, BY DAYLIGHT

SECTION II · WARDROBE

№ 06

WARDROBE · BRERA · PIECE № 06

06.

Tessuto

— *Brera, opened to daylight.*

“The seam is the architecture, not the trim.”

Tessuto opens to the room rather than against it. The cabinet body is folded from a single 304 sheet — no glue, no substrate, no formaldehyde — and the panels carry a warm-taupe matte that absorbs the morning. Bronze PVD traces the shelf edge; in afternoon it disappears, by evening it begins to warm.

SPECIFICATION

CARCASS 304 · folded, glue-free

PANEL Warm taupe · matte

ACCENT Bronze PVD · 24 μ m

HARDWARE Push-touch · soft-close

FOOTPRINT 6–16 m²

FADIOR · MHXXVI

23

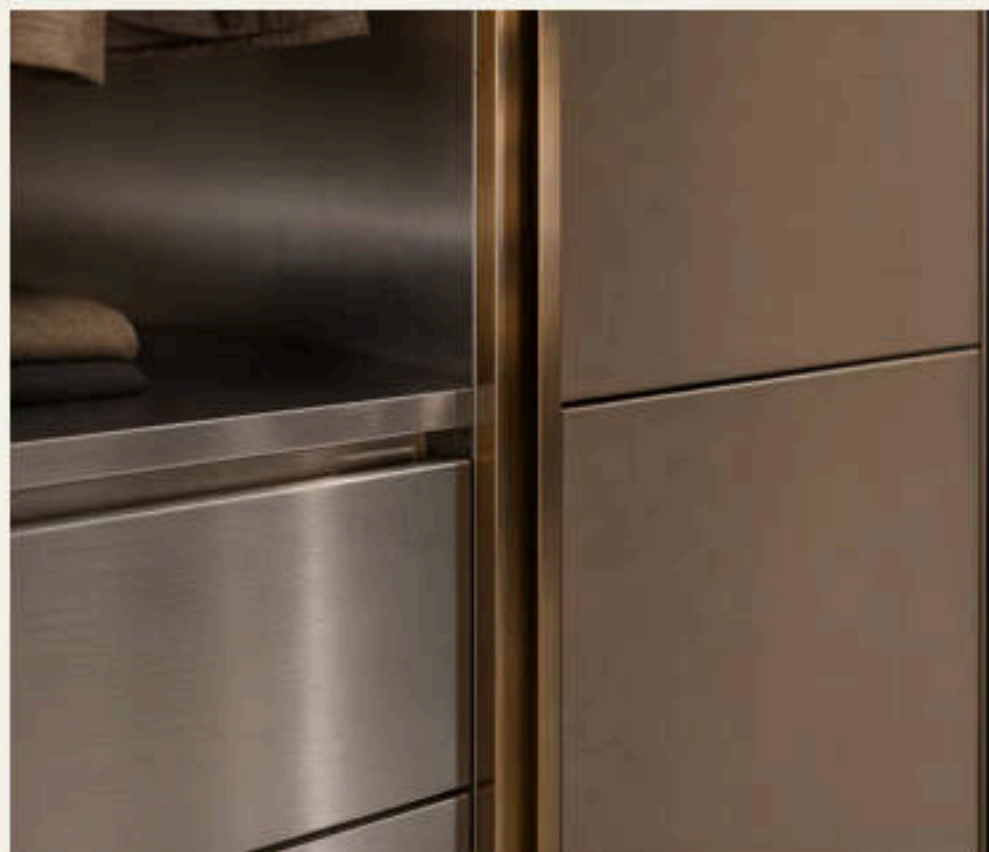


PL. 06-B · THE INTERIOR, IN FULL

Engineered, not *decorated*.

The body is a single sheet of 304, folded along controlled creases. The reveal between panel and frame is a fixed 1.6mm — measured, not approximated. No substrate, no formaldehyde, no glue.

Bronze PVD is the only ornament. The rest is geometry.



PL. 06-C · BRONZE PVD REVEAL



24 MM PL. 06-D · THE ROOM, LIVED IN

PALETTE





Tessuto - brushed 304, warm-taupe, bronze PVD.

WARDROBE · BRERA · PIECE N° 07

07. Calliope

— *the dressing room, edited.*

“A bedroom that prefers to be a room first, and a wardrobe second.”

Calliope concedes that some rooms are galleries before they are closets. Suspended rods on champagne PVD struts, a reading bench in oiled travertine, a stainless plinth that lifts the system 90mm clear of the floor. Glass panels carry the season's edited pieces; the rest sits behind brushed 304 doors that close themselves.

SPECIFICATION

FOOTPRINT	6-14 m ²
DISPLAY	Low-iron glass - backlit
HARDWARE	Champagne PVD · 24 μm
BENCH	Oiled travertine

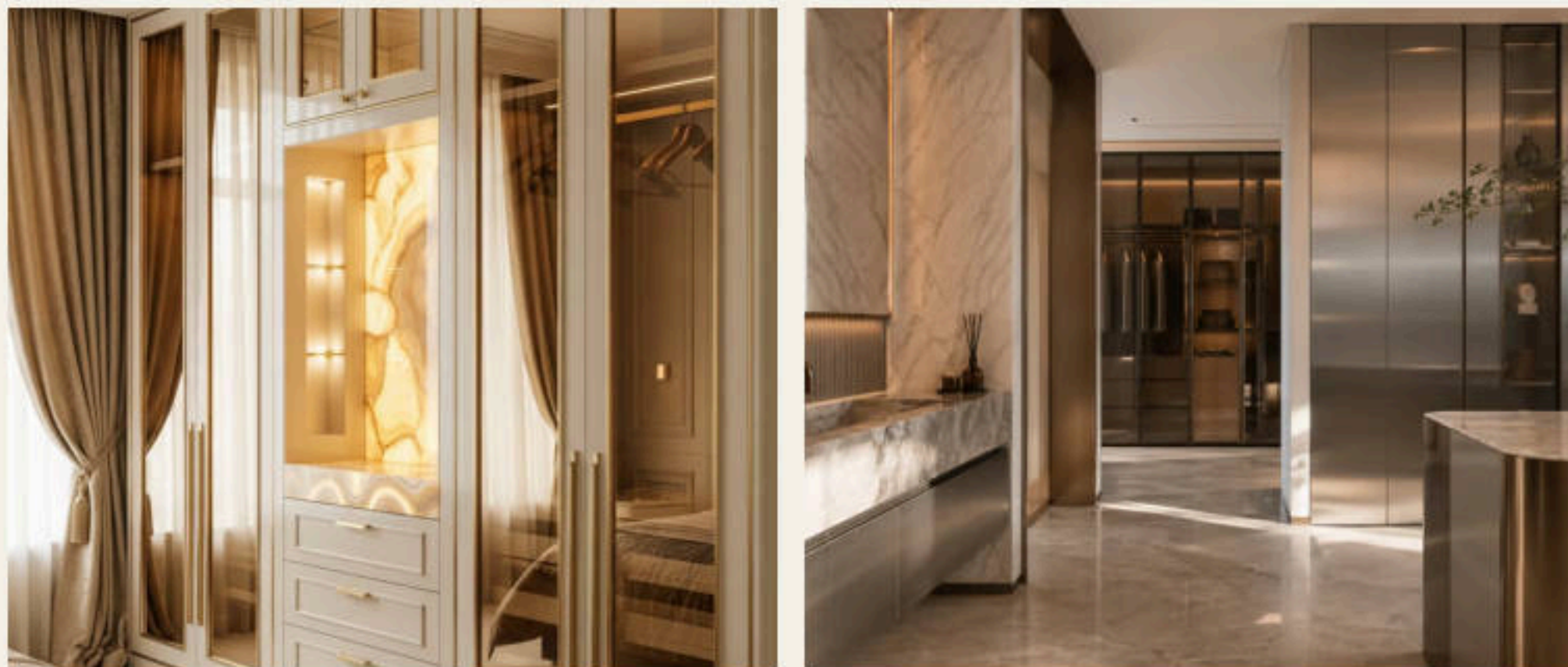


PL. 07-B · DISPLAY PANELS, LIT

Nothing here is opened in *haste*.

The room turns on a circulation loop — the user passes the wardrobe rather than approaches it. Nothing is opened in haste.

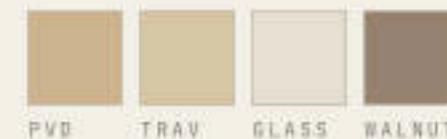
The glass panel is removable; the wearer decides what is shown, what is held back, what the room is asked to remember.

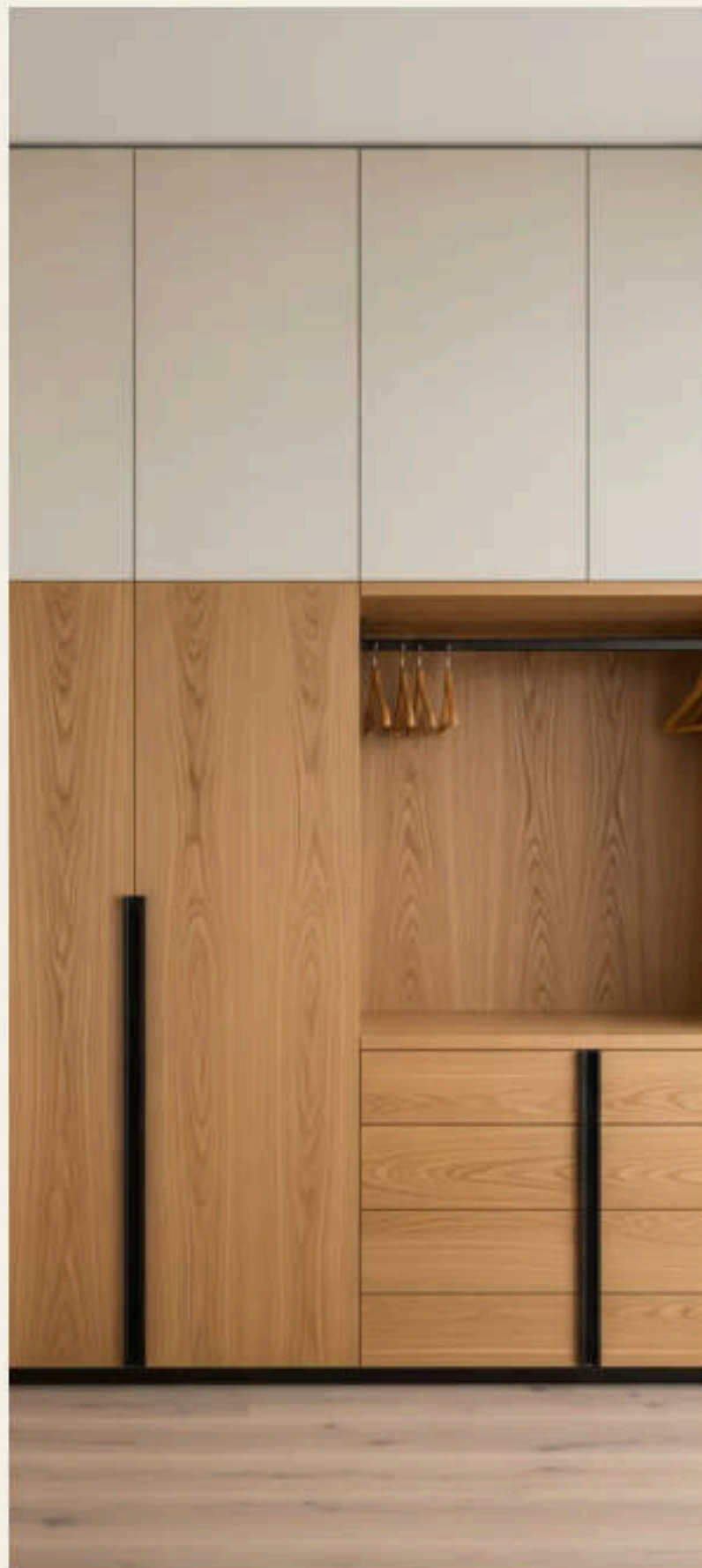


PL. 07-C · STAINLESS PLINTH

98MM FLOAT PL. 07-D · PVD STRUT

PALETTE





PL. 08-A



PL. 08-B

WARDROBE · VOYAGE · PIECE N° 08

08.

Vesper

— *a wardrobe
for the smaller bedroom.*

“A wardrobe in proportion to its bedroom.”

A 12 sqm bedroom: ceiling-height storage, no protruding handles, and width where there is only patience. Double-skin 304 doors, push-touch latches, drawers lined in dove-grey suede. The end panel returns into the wall, reading as architecture, not as a wardrobe.

BODY

DEPTH

580 / 620mm

DOOR

Double-skin 304

INTERIOR

LINING

Dove-grey suede

LATCH

Push-touch

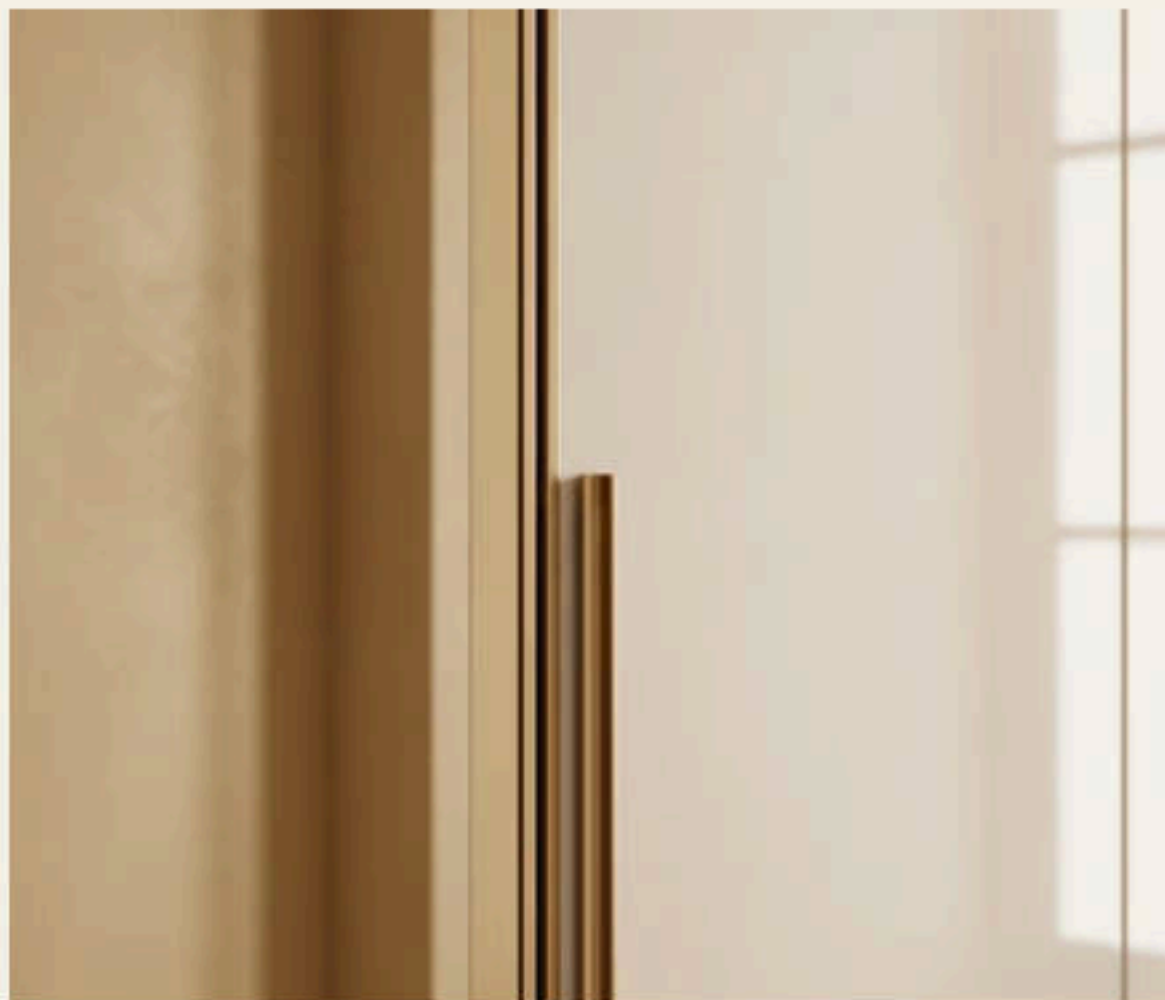
From a 2.4m wall, three different *readings* of the same wardrobe.



I. CLOSED

I - THE WALL

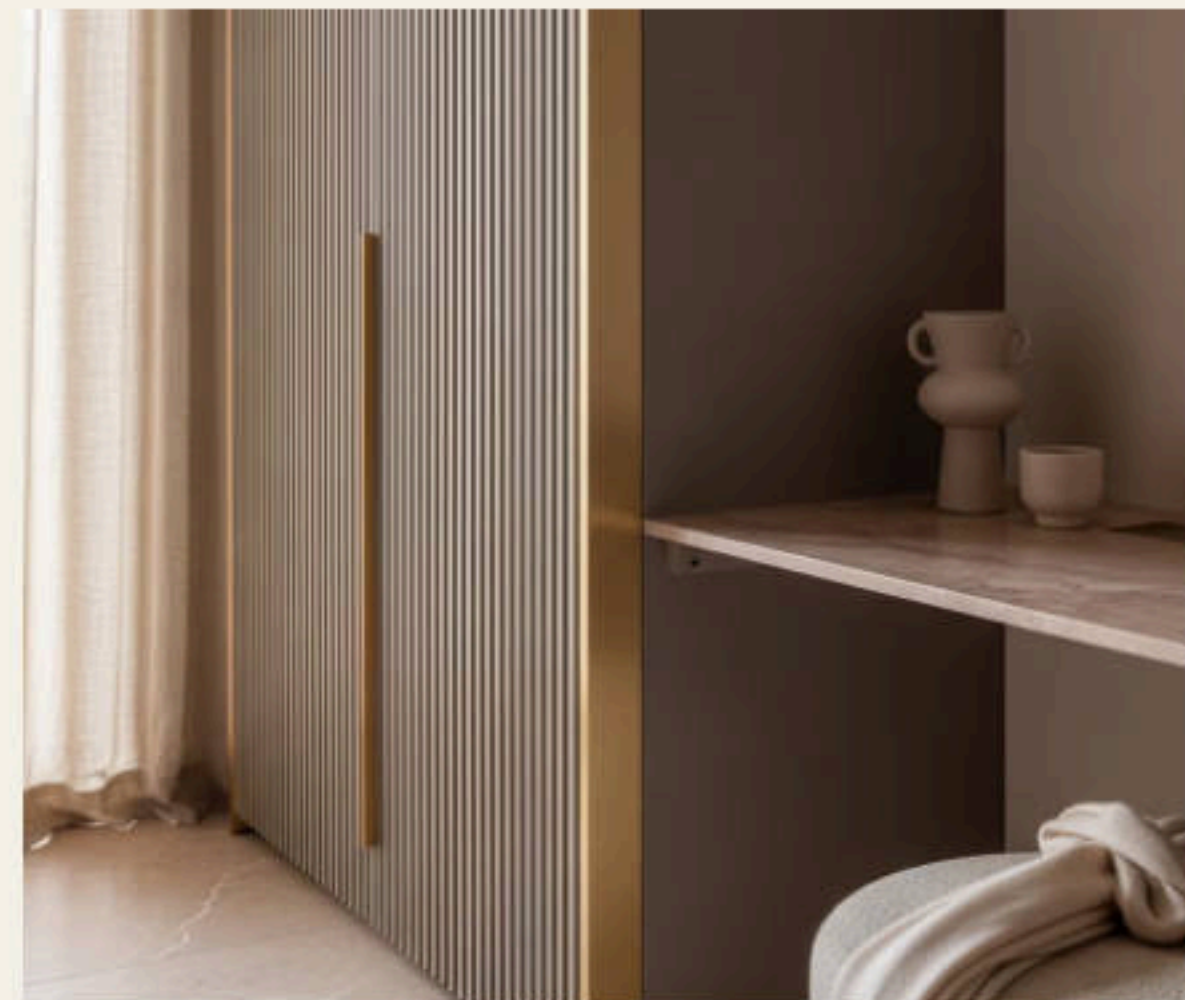
As architecture, the room reads as a single plane. Doors disappear into the millwork.



II. HALF-OPEN

II - THE REVEAL

A push-touch latch at the centre opens both doors in sequence. The 2,700K reveal lifts as the door clears 30°.



III. THE INTERIOR

III - THE ROOM WITHIN

Dove-grey suede across the drawer fronts, oxidised brass rod, low-iron mirror at full height. The closer recedes.

WARDROBE · ONYX · PIECE N° 09

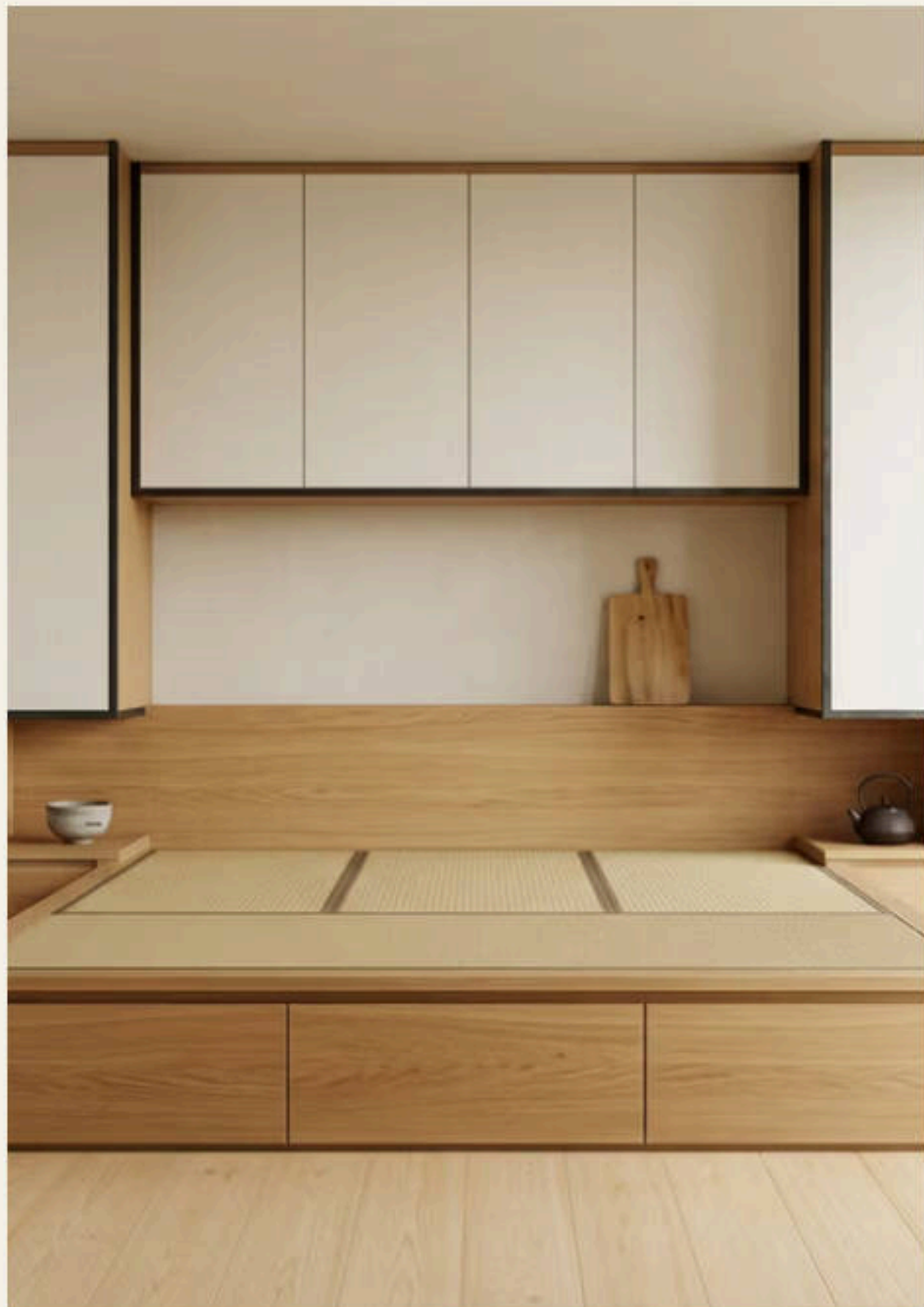
Onyx

A wardrobe in the *dark register.*

*A wardrobe should be allowed, occasionally, to be the darkest thing in the room.
Onyx is skinned in 304 with black PVD — the colour deposited at the atomic level,
not laid on top. Edges sharper, reveals tighter, silhouette tailored.*

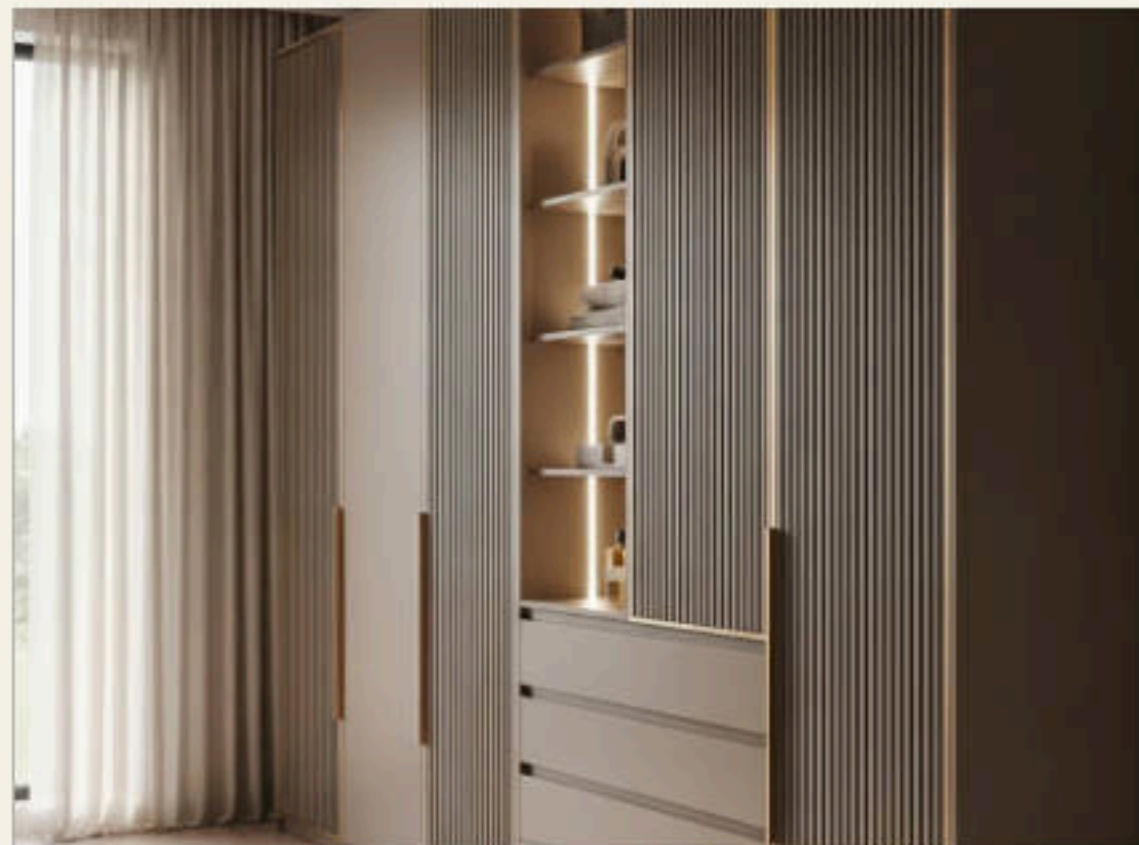
SPECIFICATION, PARTIAL

Black PVD - 24 μ m vacuum
Smoked oak - brass rails
3mm shadow gap - throughout
200,000 cycle - tested
Thirty-year structural warranty



PL. 09-B · CLOSED WALL, FULL

BLACK PVD



PL. 09-C · REVEAL, LIT



PL. 09-D · BRASS ROD, SMOKED OAK

For bedrooms with strong daylight, where the steel does its work without *competition*.

Inside, the world reverses. Smoked oak runs the full vertical; brass rails hold suiting at the elbow rather than the shoulder; champagne light lifts at the lift of a hand. The shoe library is a cabinet within the cabinet — seventeen low drawers, each lit to read pairs without lifting them.

Specified for the bedroom that prefers night to day.

PALETTE · ONYX



PVD OAK BRASS LIGHT

From a sketchbook left in the shower — the brass had to read warmer than the steel without arguing with it. The PVD was specified the next morning.

WARDROBE · BRERA · PIECE N° 10

10.

Vetraio

— *Brera, in smoked glass.*

“Smoked glass. Folded steel. Nothing else asked.”

Vetraio is the Brera piece behind smoked glass. The same folded-304 body, the same 1.6mm reveal, but the front face is a low-iron pane darkened to the room's hour — the interior shape visible, the contents withheld. Matte warm-taupe panels return where the glass yields.

SPECIFICATION

DOOR Smoked low-iron glass

FRAME Brushed 304 - folded

PANEL Warm taupe · matte

HARDWARE Concealed soft-close

FOOTPRINT 8–22 m²



A door that *suggests*, rather than displays.



PL. 10-B · INTERIOR, BEHIND GLASS



PL. 10-C · THE FOLDED REVEAL



1.6MM PL. 10-D · THE ROOM, IN AFTERNOON

The smoked pane is not silvered. It darkens by absorption — neutral tone, neutral hour. The cabinet's geometry stays visible; the contents withhold themselves. Each morning, the wearer decides what is offered to the room.

PALETTE



TAUPE · SMOKED · 304 · GRAPHITE

From the wardrobe, the bath.

— Section III of vii

法迪奥

The Bath.

*A bathroom is small, daily, and unforgiving. Done well, it is also the most private moment of architecture in the house.
Four pieces — master, secondary, ceremonial, and a powder room for the guest.*



The bath, before the day begins.



PL. 11-A · THE DOUBLE VANITY

ATRIUM · 2.4M RUN

BATH · VOYAGE · PIECE Nº 11

11.

Atrium

— *a vanity that floats.*

Atrium is the master vanity drawn around the morning. The cabinet is suspended 240mm above the stone floor, with an LED reveal that reads as light from the floor itself. The basin is hand-folded in 1.2mm 304, integrated into the worktop without a visible seam. The mirror is frameless — concealed hinges, a 2,700K reading edge.

The most repeated piece in this volume.

CARCASS 304 stainless · matte

WORKTOP Carrara · honed

BASIN Hand-folded · 1.2mm

REVEAL 240mm · 2,700K

RUN 1.6–3.2 m



PL. 11-B · BASIN, INTEGRATED



PL. 11-C · TAP, BRASS



PL. 11-D · REVEAL, FLOOR LIGHT



PL. 12-A · THE FULL ELEVATION

BATH · VOYAGE · PIECE N° 12

12.

Lavabo

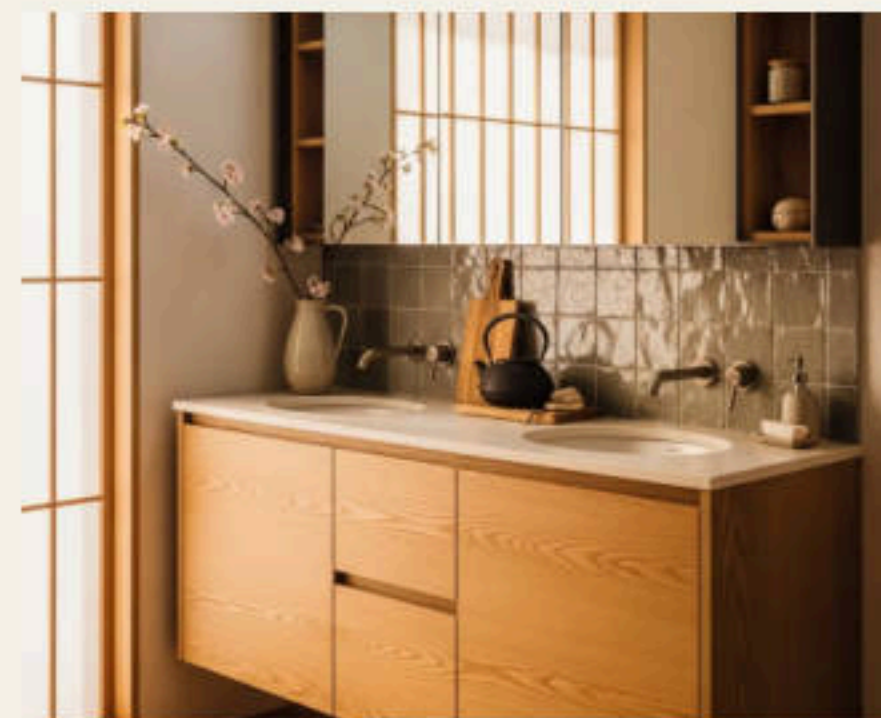
— *the smaller bath,
well made.*

Lavabo is the smaller bathroom that refuses to read as small. Cabinet height carries to the ceiling line; the mirror returns into the wall to extend the volume; the basin sits at 920mm — a centimetre below the master — for generosity within a 4 sqm footprint.

Specified for guest, en-suite, and powder-room positions in apartments and pied-à-terre.



PL. 12-B · MIRROR RETURN



PL. 12-C · DRAWER DETAIL

SPEC	
RUN	0.9–1.4 m
BASIN	920mm AFF
MIRROR	Returned · frameless
LEAD	10 weeks



PL. 13-A · BATHING ROOM, IN STEAM

PLATE · THE ALPINE REGISTER

BATH · ATELIER · PIECE № 13

13.

Bagno

— *the bath, as a slow ceremony.*

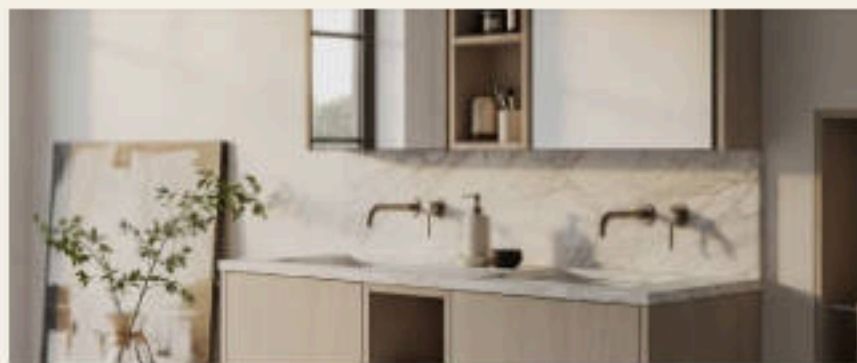
A bathing room developed for the alpine reading — heat below, stone underfoot, hinoki at the wrist.

The cabinet is brushed 304 with a soaking-proof seal at every joint; the worktop is a single slab of Japanese hinoki, oiled twice a year; the floor is set with river stones bedded in lime. Heat rises from beneath the floor at 26°C; the mirror, at 36°C, refuses condensation.

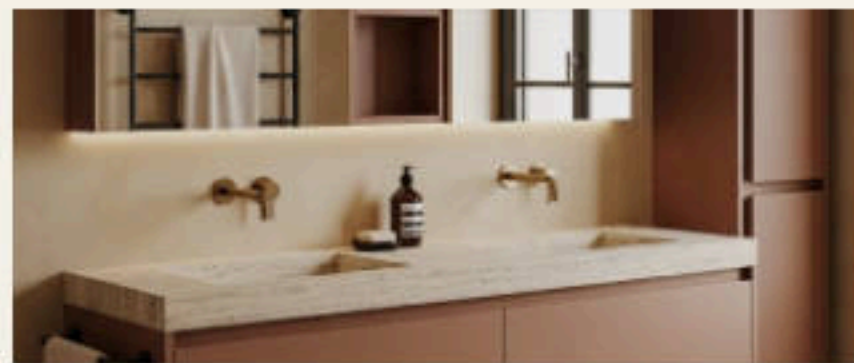
The piece works at 6 sqm or larger. In compact apartments, it has been specified to occupy a deliberate third of the floor — composed, not compromised.

SPECIFICATION

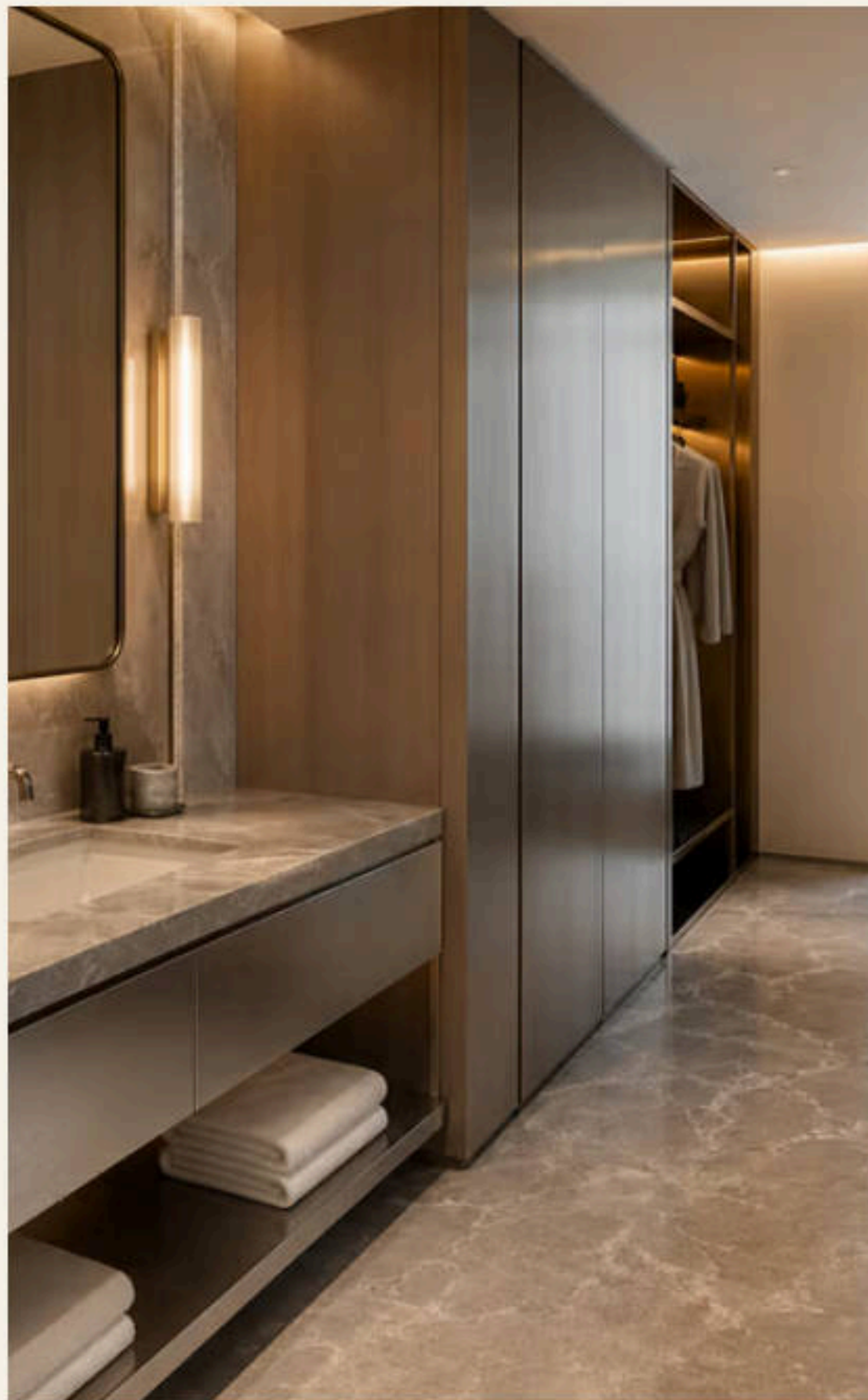
CARCASS	304 · soak-sealed
WORKTOP	Japanese hinoki · oiled
FLOOR	River stone · lime
HEAT	26°C floor · 36°C mirror
FOOTPRINT	6 sqm minimum
LEAD	22 weeks



PL. 13-B · HINOKI EDGE



PL. 13-C · HEATED MIRROR



PL. 14-A · THE HIDDEN CABINET

BATH · VOYAGE · PIECE N° 14

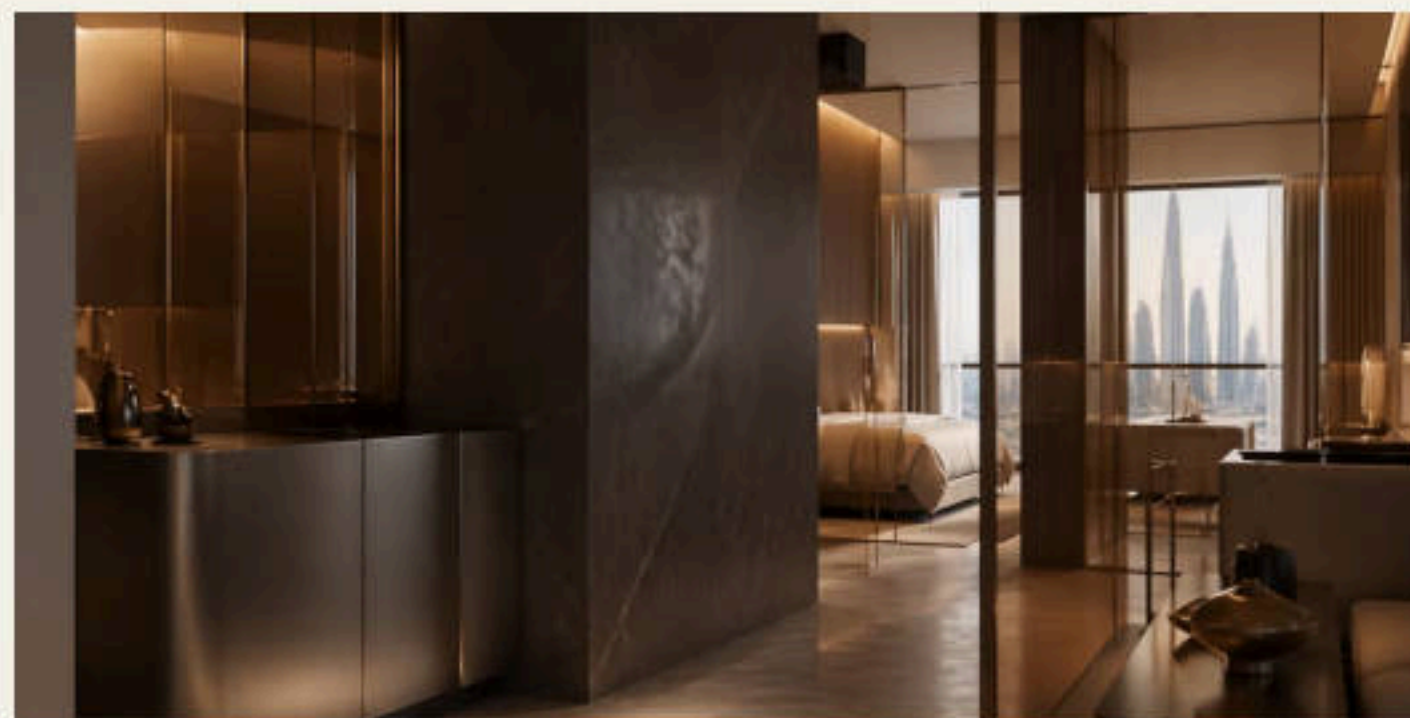
14.

Cipria

— *the powder room,
compactly made.*

Cipria is the guest powder room — a 2 sqm cabinet that resolves one basin, one mirror, one shelf for the small apparatus a visitor brings. The carcass is brushed 304 with a bronze PVD reveal at the basin lip. The mirror returns into the wall, reading the room as larger than it is.

Specified for the door beside the entryway, where the guest tends to look.



PL. 14-B · MATERIAL STUDY

SPEC

CARCASS	304 · brushed
TRIM	PVD bronze · 24 μ m
BASIN	Hand-folded · 1.2mm
RUN	0.6–1.0 m
FOOTPRINT	2 sqm minimum
LEAD	8 weeks

— Section IV of vii

The Living Room.

The room you do not enter alone. One piece — a hospitality system that hides what should be hidden, and shows what should be shown.



Walnut - matte oil, hand-rubbed

SAMPLE PLATE • PL. 04-S

FOUND • SECTION IV

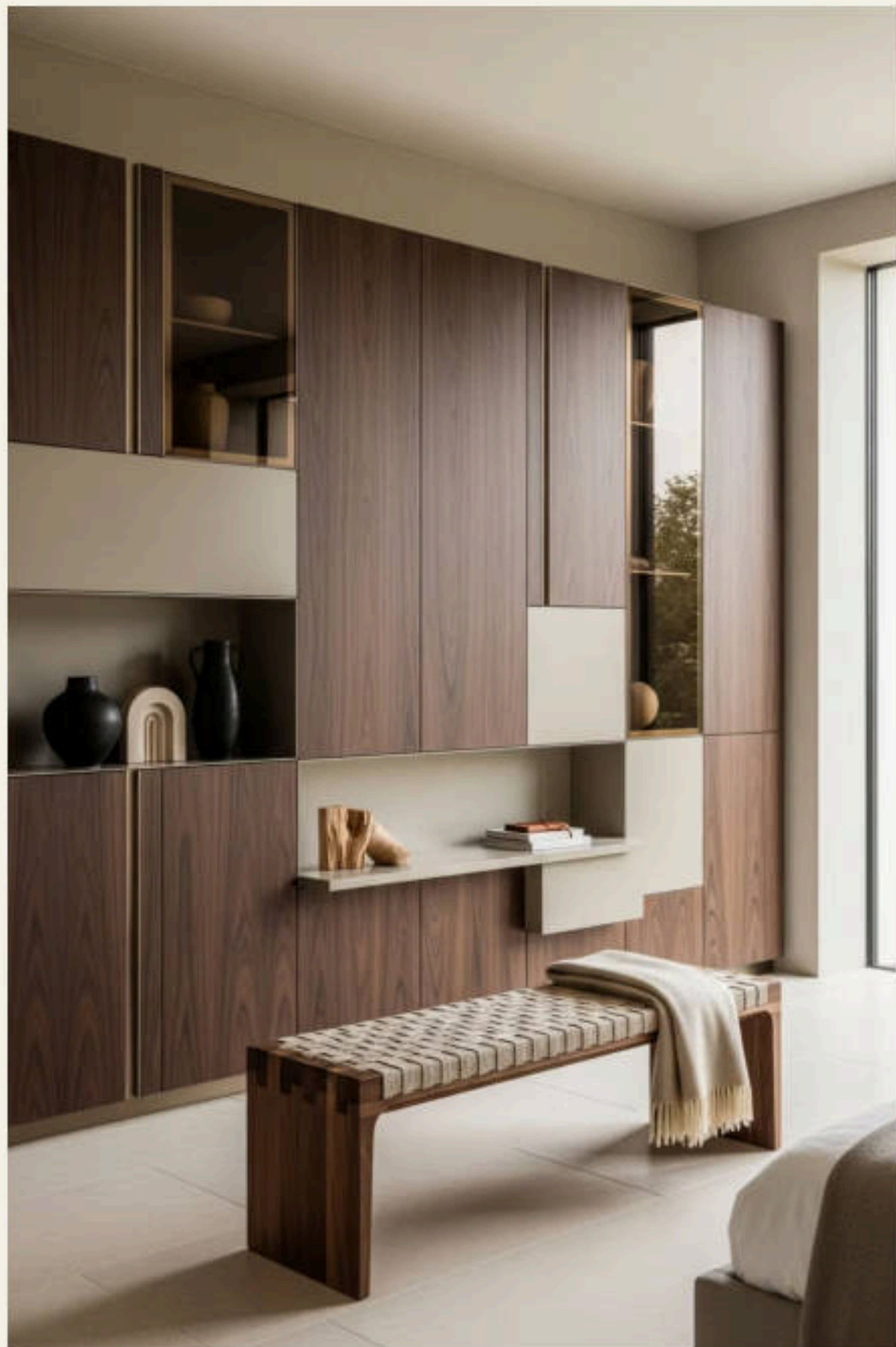
15.

Salon

— *concealed media,
declared hospitality.*

Salon is the wall system for the living room. It carries television, sound, library, bar, and concealed wine — and at rest, it reads as panelling. The materials are restrained: smoked oak veneer with stainless reveals at 2mm, and a single brass detail line running the full length to lock the composition.

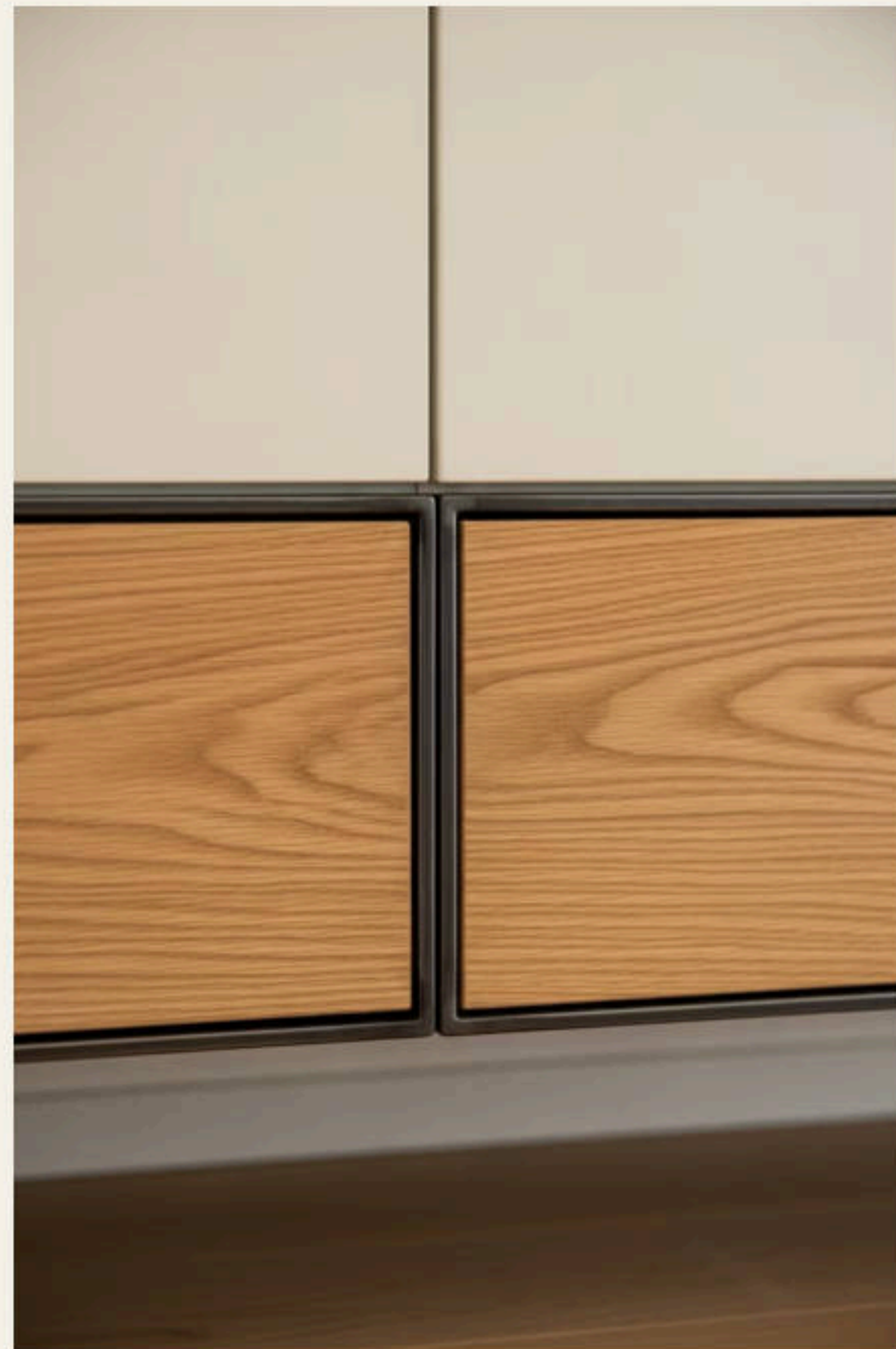
RUN	3.6–8.4 m
VENEER	Smoked oak · book-matched
REVEAL	2mm - stainless
BAR	Lit · 2,700K · concealed



PL. 15-B · BAR, LIT



PL. 15-C · LIBRARY, OPEN



PL. 15-D · BRASS LINE, END RETURN



An empty room, with the bar still open.

— Section V of vii

The Threshold.

Three rooms that are not quite rooms — entryway, balcony, wine cabinet — that decide, more than any others, whether a house is finished.



Brass - PVD champagne, 24 µm
SAMPLE PLATE · PL. 05 · S

FOUND · SECTION V

ENTRYWAY · VOYAGE · PIECE N° 16

16.

Hortus

— *the entryway,*
as a small ceremony.

Hortus is the cabinet at the threshold — the piece that resolves the day's first transaction with the room. A bench in oiled walnut, brushed-304 storage above, a 1.4m mirror that catches the visitor before the visitor announces themselves. Lower drawers carry shoes; upper drawers, keys and gloves and the small apparatus of arrival.

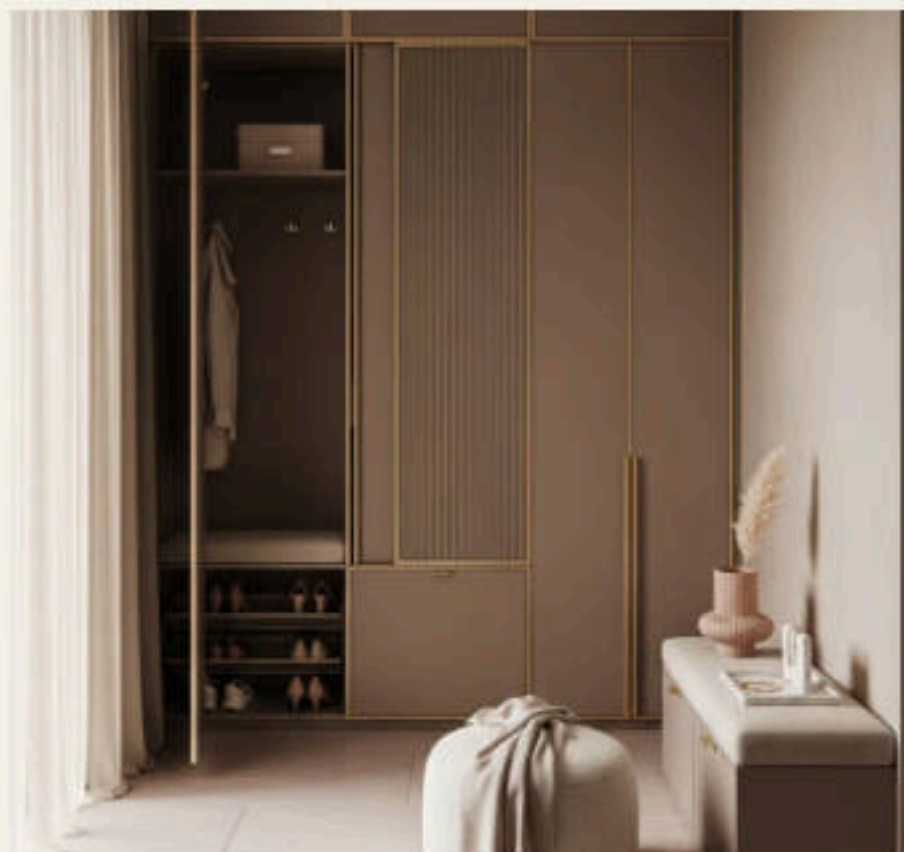
Built in three widths: 1.6m, 2.4m, and 3.2m.

WIDTH	1.6 · 2.4 · 3.2m
BENCH	Oiled walnut · 420mm
MIRROR	1.4m frameless
STORAGE	Three tiers · soft-close



PL. 16-A · FULL ELEVATION

HORTUS · 2.4M



PL. 16-B · BENCH RETURN



PL. 16-C · DRAWER, OPEN



SECTION V · THRESHOLD

17 · LIDO

BALCONY · ATELIER · PIECE N° 17

17.

Lido

— a balcony for the long summer.

Lido is the outdoor service cabinet for the balcony, terrace, or roof — a weather-treated 304 stainless system that holds glassware, bar service, planting tools, and a small refrigerated drawer. The carcass is bead-blasted 304, sealed at every seam; the worktop is teak, oiled four times a year; the hood is a folded plate that returns rain into the planter beside it.

Built for the threshold air — half indoors, half not — and finished to suit the air it stands in.

SPECIFICATION

BODY · 304 · weather-treated

WORKTOP · Teak · oiled

DRAWER · One refrigerated

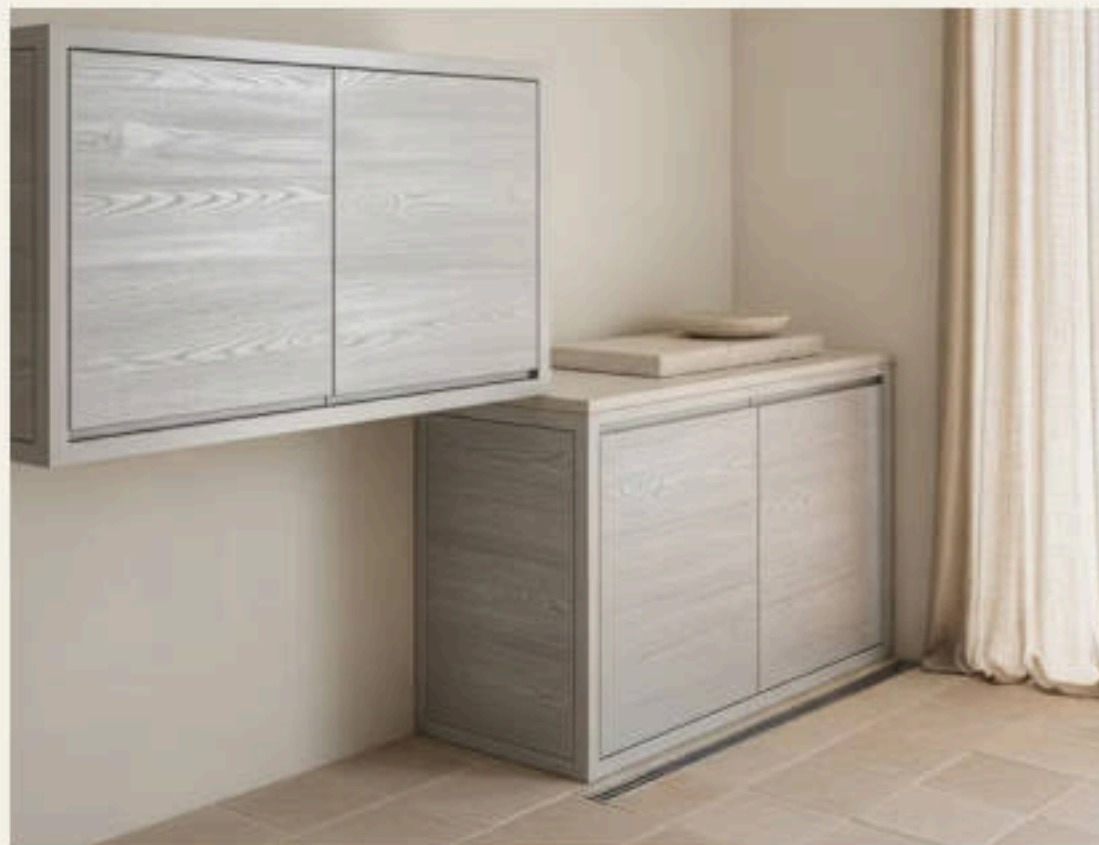
HOOD · Rain-folded plate

LENGTH · 1.4–3.2 m



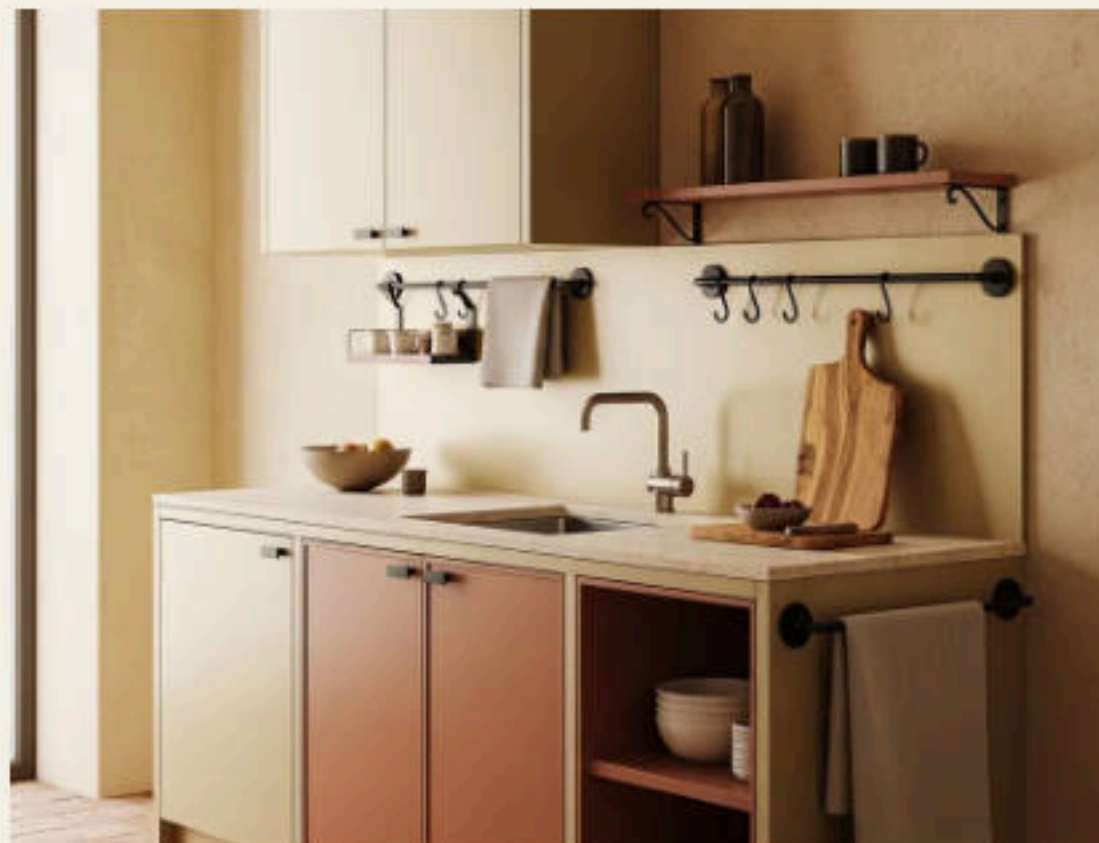
PL. 17-B · TEAK WORKTOP, END VIEW

TEAK · OILED · IV/YR



PL. 17-C · WEATHER SEAM

304 · WELDED



PL. 17-D · HOOD, PLANTER RETURN

Built for the *weather it stands in.*

The body is welded — not bolted — at the corners, and tested at 1,500 hours of salt spray to ASTM B117. The worktop sits in a stainless skirt that absorbs the seasonal shrinkage of teak, letting the wood move without losing its line.

The hood is a single folded plate at 4mm, plumbed at the rear into the residence's planting system. Rain becomes irrigation; nothing is wasted.

PALETTE - LIDO





PL. 18-A · THE CABINET, FULL

WINE CABINET · ATELIER · N° 18

18.

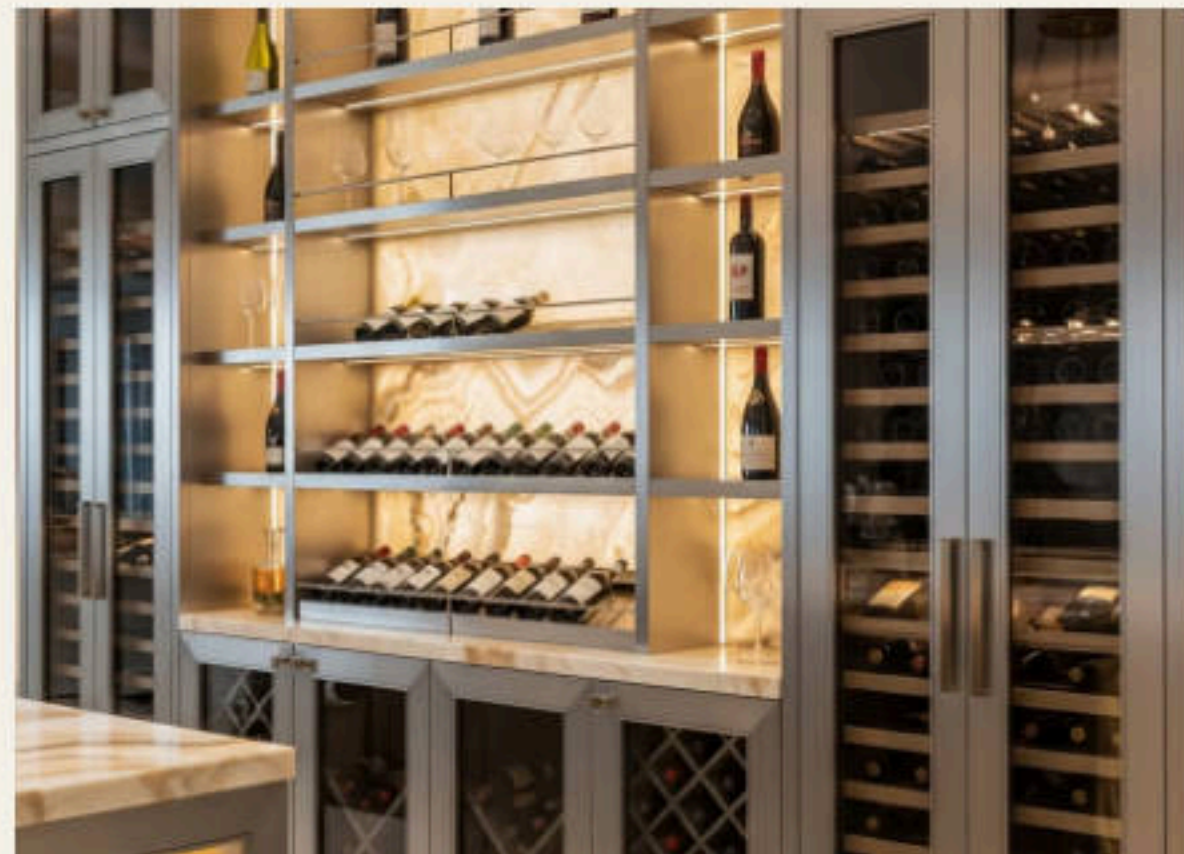
Cellier

— *the wine cabinet,
at room temperature.*

Cellier is the wine cabinet for houses without a cellar. Three independent climate zones, low-iron glass with thermal break, a brass rack that holds 96 bottles. The cabinet is set 60mm proud of the wall to admit air to the compressor without admitting it to the room.

The interior reads at 2,400K — the colour temperature of candlelight — to keep the room from declaring itself.

BOTTLES	96 · brass rack
ZONES	Three independent
GLASS	Low-iron · thermal break
LIGHT	2,400K · candlelit



PL. 18-B · BRASS RACK

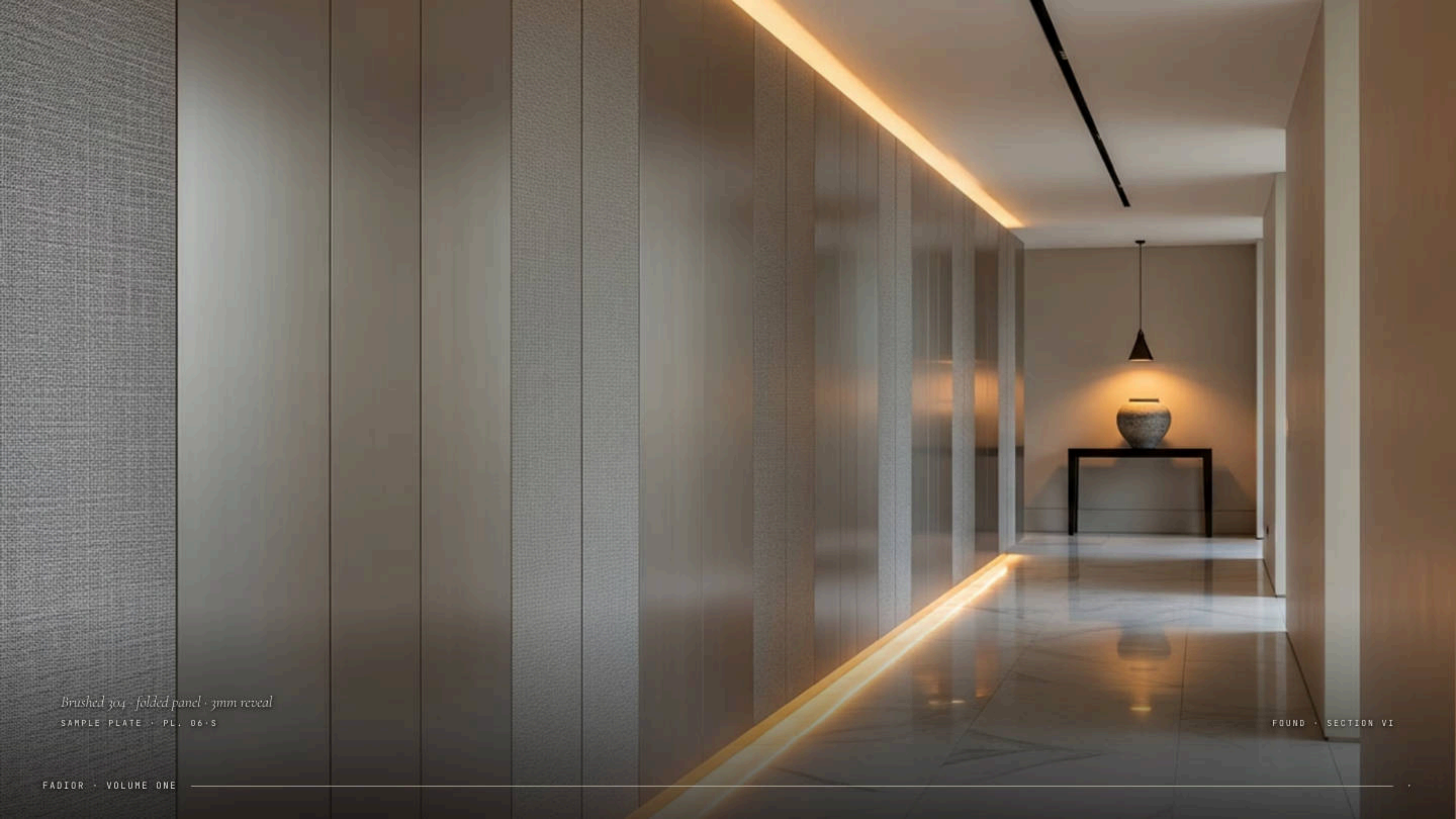


PL. 18-C · THE THERMAL BREAK

— Section VI of vii

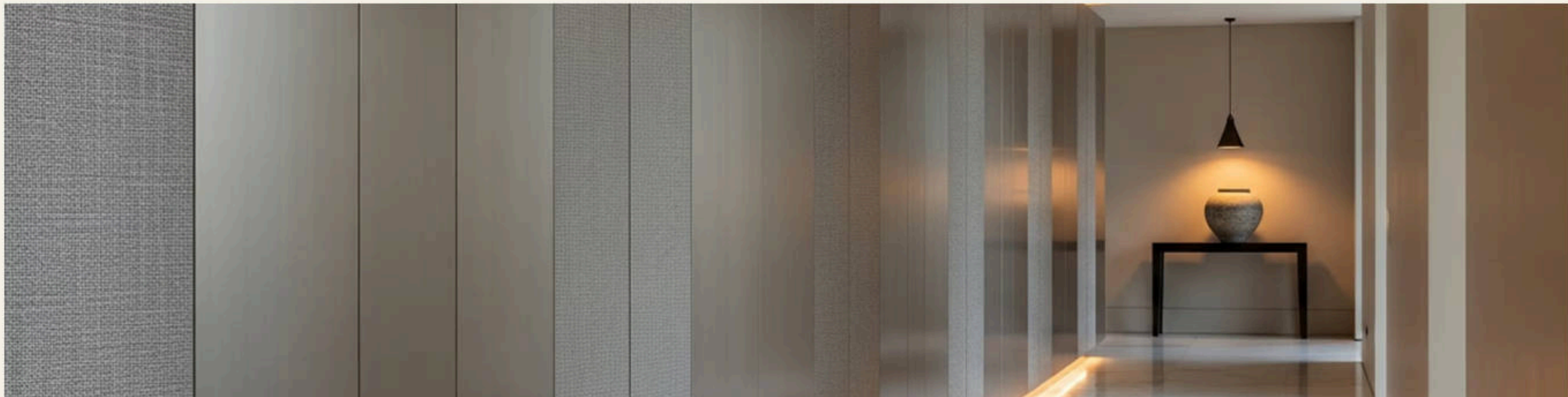
Architecture.

Two pieces that are not rooms but make rooms — a wall system, and a door. Specified together, they organise the house as a single continuous surface.



Brushed 304 - folded panel - 3mm reveal
SAMPLE PLATE · PL. 06 · S

FOUND · SECTION VI



PL. 19-A · THE WALL, IN FULL ELEVATION

PARAVENTO · 6.4M

WALL PANEL · W 19

19.

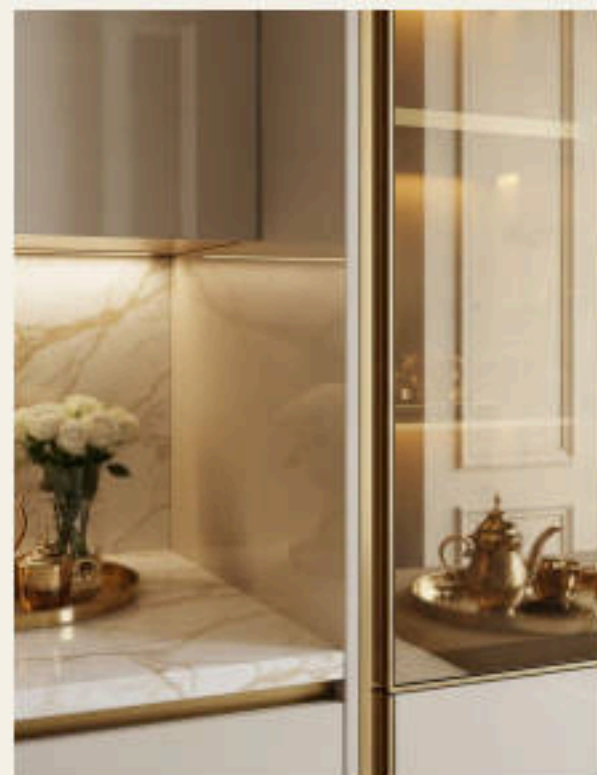
Paravento

*P*aravento is the architectural wall system — flush, framed, dimensioned to organise a room without ornamenting it. Each panel is held at a 4mm shadow gap; behind, the system carries concealed storage, sound damping, climate vents, electrical raceway. From across the room, it organises. From close, it reveals the joinery.



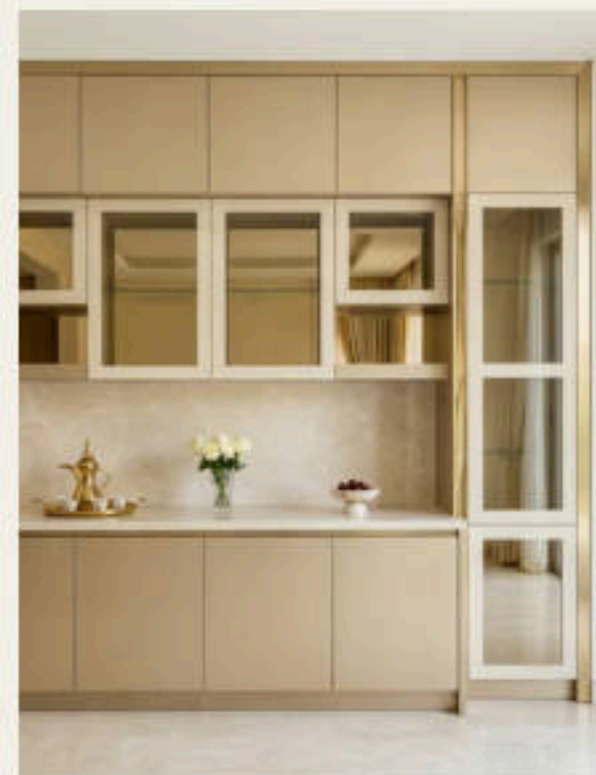
PL. 19-B

REVEAL · 4MM



PL. 19-C

CONCEALED DOOR



PL. 19-D

VENT SLOT

SPEC

REVEAL 4mm shadow

CONCEALS Storage · vent · sound

VENEER Oak · walnut · steel

SPAN 2.4–9.6 m

INTERIOR DOOR · N° 20

20.

Soglia

— *the interior door,
made continuous.*

Soglia is the door drawn to disappear into a Paravento wall. Pivot or sliding, full-height, with a 24 μm PVD edge that catches light at the threshold and nowhere else. The door closes on a magnetic latch tuned to a 120g pull; from the other side, into a felt return.

Specified together with Paravento, the system reads as a single architectural surface across the home.

FORM Pivot · sliding · standard

HEIGHT 2.2–3.4 m

EDGE PVD · 24 μm

LATCH Magnetic · 120g

RETURN Felt · silent close





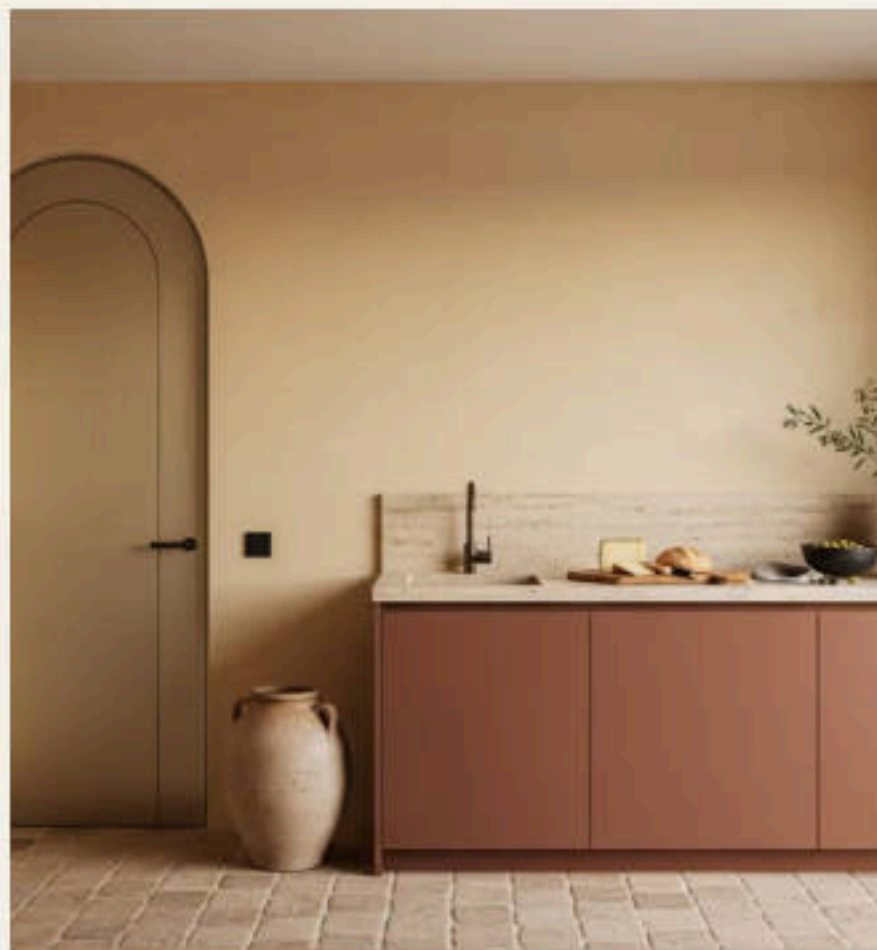
PL. 20-B · PIVOT, MID-SWING



PL. 20-C



PL. 20-D



PL. 20-E

PVD EDGE

MAGNETIC LATCH

FELT RETURN

IN A PARAVENTO WALL

Specified together, door and panel become a single surface — the threshold reads only as light.

— Section VII of vii

Open Air.

The kitchen that lives outside. One piece — Maestrале — across three weathers: a Pacific terrace, a Mediterranean loggia, and the open galley of a yacht. Each from the same 304 line, finished for the climate it answers to.

法迪奥
坚定如钢·终身不悔

法迪奥



Pietra serena - honed

SAMPLE PLATE · PL. 07·S

FOUND · SECTION VII



PL. 21-A · THE COOKING LINE

MAESTRALE · 4.8M · 304 OUTDOOR

OUTDOOR KITCHEN ·
MAESTRALE · READING I

21.

Maestrale

— the outdoor kitchen, in full weather.

Maestrale is the outdoor cooking line — 304 stainless throughout, bead-blasted to break the weather's grip, IPX5 sealed, a stone worktop that admits no water. The hood is plumbed to the planter; the gas line is concealed below the slab; the storage closes with a marine-gasket seal. The same line runs across three climates — sheltered terrace, Mediterranean loggia, open yacht galley — finished, in each, to suit the air it stands in.



PL. 21-B · SEALED DOOR



PL. 21-C · PIETRA WORKTOP

SPEC	
BODY	304 · bead-blasted
SEAL	IPX5 throughout
WORKTOP	Pietra serena
HOOD	Plumbed to planter
LENGTH	2.4–6.0 m

THE LOGGIA, BEFORE THE STORM

SECTION VII • OPEN AIR

№ 21 • II

OUTDOOR KITCHEN • MAESTRALE • READING II

21·ii

On the *Mediterranean.*

“The same line, in salt air.”

Beneath a covered loggia close to the sea, Maestrale is run with the worktop catching the spray off a westerly wind. The 304 carcass is bead-blasted to break the salt's grip, sealed at every seam, re-finished each autumn as part of the season's closing. The worktop is pietra serena; the hood plumbs into a rosemary planter at the right end of the line.

PHOTOGRAPHED

*Developed for the Mediterranean,
on the last evening before storm.*



PL. 21-E · SHELTERED, EXPOSED

TWO READINGS, ONE SEASON

A loggia kitchen — *covered*, but exterior.

Half the line sits under cover; half steps out beyond the eave. The covered run holds cold storage and gas; the exposed run holds wash and sun, where dishes dry without a cloth. The transition is a single flush threshold — no step, no gasket, a 4mm reveal that drains both ways.

By March, after winter rain, the bead-blasted 304 still reads as a single plane of brushed grey — a finish tested at 1,500 hours of salt spray to ASTM B117, with no pitting at any seam.

THE MEDITERRANEAN SPECIFICATION

BODY 304 · bead-blasted, salt-treated

COVER Half loggia · half open

WORKTOP Pietra serena · honed

CLIMATE Coastal · IV — X

OUTDOOR KITCHEN · MAESTRALE · READING III

At sea

A galley on a moving floor

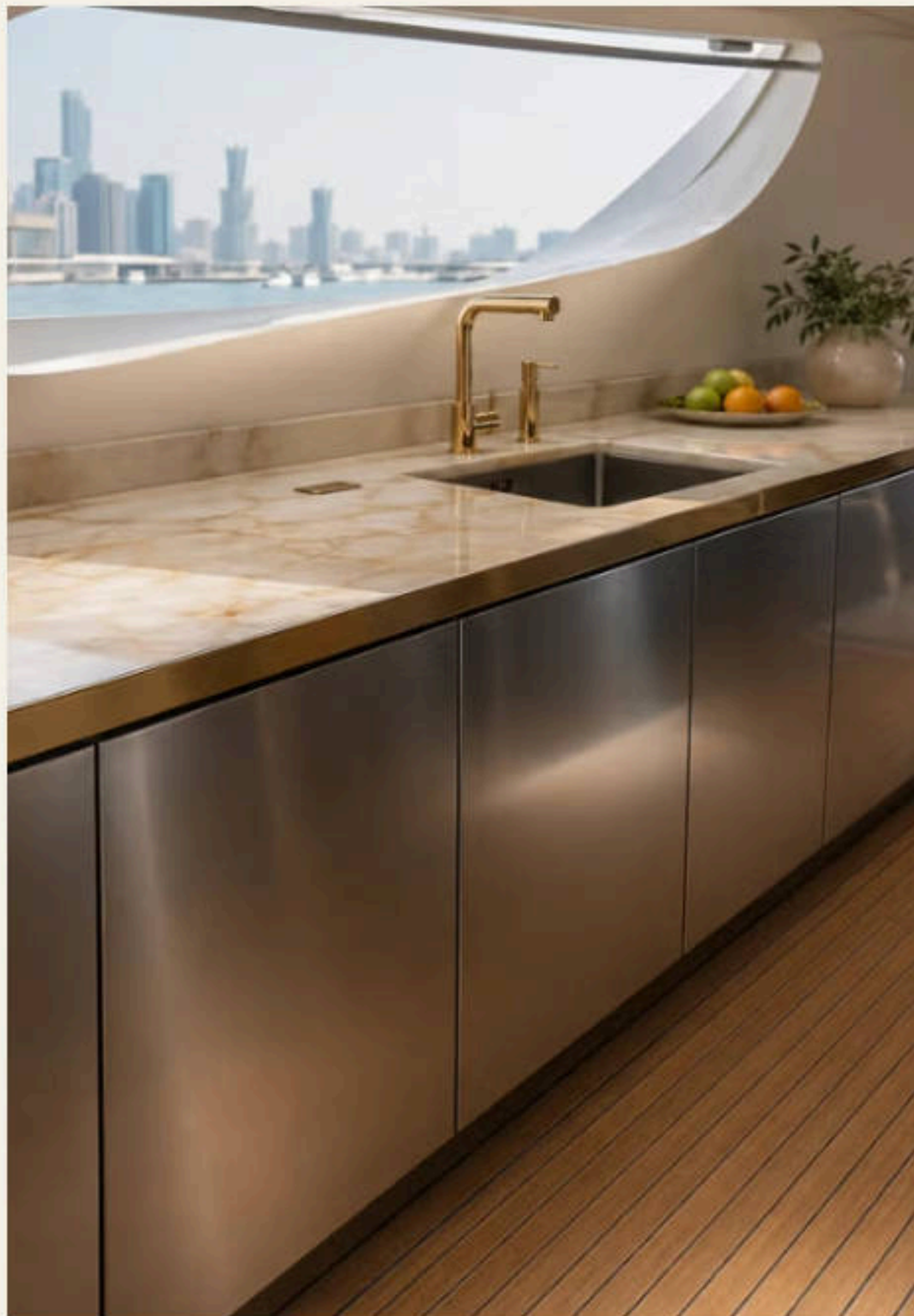
Maestrale's marine variant is built for boats. The 304 body is welded — not bolted — at every corner; the worktop is gimbaled stone in a stainless skirt; the hood vents through the deck. The brass-toned PVD trim, by the third charter, has worn into the metal at the touch points — which is, on a yacht, the only honest patina a piece of cabinetry will earn.

THE MARINE SPECIFICATION

304 - welded corners
Worktop - gimbaled stone
Trim - PVD champagne - 24 µm
Vent - through-deck
Vessel - 38-90 m
Salt spray - 1,500 hours, ASTM B117



PL. 21-G · BRUSHED STEEL, GOLD TRIM



PL. 21-H · COUNTER, CURVED WINDOW

A boat will move; a stainless line should *not*.

The yacht variant is welded at every corner — not screwed — so the boat's working flex transfers to the structure rather than to the joint. The skirt around the gimbaled worktop is tight enough to mute the swing; drawers carry magnetic latches that hold under list; the gas line is bonded into the deck plate.

Specified for vessels that ask the galley to behave as architecture, not as fixture.

YACHT PALETTE



304 PVD ONYX TEAK

THE COLOPHON

A note on the *making* of this book.

Set in Cormorant Garamond and Inter. Plates produced in the Fadior studio. Printed on 148gsm uncoated stock.

Editions of this volume are sent each year to Fadior's commissioned houses, atelier collaborators, and the architects with whom each piece was drawn.

ATELIER

Fadior · brand est. 2011
parent firm est. 1999
Foshan, Guangdong

PIECES

Twenty-one residential pieces
across seven sections

MATERIAL

304 stainless · ASTM A240
zero-formaldehyde, glue-free

PATENTS

213 cumulative
· 12 glue-free joinery

REACH

600+ retail stores
across 50+ countries

HONOURS

ADEX Platinum
Milan Expo 2015 · designated

TYPESET

Cormorant Garamond,
Inter, JetBrains Mono

VOLUME

Volume One,
The Product Catalogue

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across seventy-three pages

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cabinet standard, est. 2019

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cabinet body

CAPACITY

200,000 units / year
80,000+ sqm · Industry 4.0

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PRINTED

Foshan, April 2026
148gsm uncoated