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NORMA by RODA

Outdoor Passion

Outdoor kitchens are increasingly becoming the focal point of gardens and terraces, thanks to technological and design advancements that allow for their seamless integration into these spaces. This evolution enables optimal functionality while strongly enhancing the character and personality of outdoor spaces.

The outdoors has gradually assumed an increasingly pivotal role in the design of contemporary living, becoming a space to be planned, furnished, personalised, and enjoyed as a place for socialising, relaxation, and entertainment. Outdoor kitchens have emerged as key features of gardens and terraces, following an evolution in style and technology that allows for their seamless integration.

Designers, well aware of this trend that has been gaining momentum in recent years, are creating true cooking stations that are highly technological, fully equipped, often ergonomic, and always distinguished by exceptional craftsmanship in their lines and volumes. Setting up a mobile area with everything needed for barbecuing, making pizza, or simply enjoying an aperitif is a widespread trend that appeals to both millennials and boomers worldwide. Consequently, the demand for outdoor kitchen solutions is constantly rising, with trends surpassing those seen in general outdoor furniture.

The boundaries between indoor and outdoor spaces have become increasingly blurred, with terraces and gardens now envisioned as extensions of interior spaces, furnished with the same attention to detail given to living areas. For those who love outdoor living, outdoor kitchens transform balconies, terraces, or gardens into elegant and sophisticated gourmet zones. Versatile and multifunctional, these outdoor single-unit features are equipped with all kinds of appliances, including ice makers and refrigerated wine cellars. They are fully equipped to meet the needs of even the most demanding chefs and refined palates. Composed of modular and organised structures that blend harmoniously with the natural landscape, they play with volumes, professional-grade equipment, colours, and textures. The variety of outdoor kitchens available differs not only in size and technical features but also in style and functionality: from compact models for small spaces to more complex outdoor kitchens that provide a permanent setup.

“Outdoor kitchens are built to endure all seasons, combining style, technology, and durability”

Everything is carefully designed to integrate harmoniously and proportionally into the available space, with many solutions being custom-made to fit specific needs. Some models are fully freestanding kitchens with clean, minimalist aesthetics and precise proportions, offering a perfect balance between functionality and structural solidity. Others are designed for mobility, featuring independent elements, some of which are mounted on wheels for easy mobility.

A wide range of modular accessories is available: beyond the classic barbecue grill, there are wood-burning ovens, deep fryers, teppanyaki grills, and induction cookers. The outdoor kitchen appliance selection extends beyond barbecuing to include everything necessary for preparing food and drinks, such as under-counter refrigerators. Outdoor kitchens are not just about aesthetics; they are built to withstand the effects of weather and even harsh atmospheric conditions. They need to function outdoors year-round, not just in spring or summer, and must be made from materials that are resistant to scratches, moisture, heat, and weathering.

Steel is the most commonly used material, often nautical-grade, AISI 316 superalloy, or treated with cathaphoresis to prevent rust formation and ensure durability against sudden temperature changes, rain, hail, dust, snow, and other abrasive factors. Wood is also widely used but must be treated with protective paints to enhance its longevity. The countertop must be durable, non-absorbent, and easy to clean: in addition to steel, composite materials treated with nanotechnologies for enhanced repairability and durability make an excellent choice.



ATELIER by Abimis

Characterised by clean, professional lines, Atelier is fully customisable in terms of door finishes, allowing for the addition of colour shades or the integration of other materials. The AISI 304 stainless steel, at the core of the design, can be paired with natural materials such as wood, stone, or marble, as well as acrylic stones like Corian® and HI-MACS®. Available in either glossy or satin finishes, Atelier can also be fitted with sinks, induction hobs, woks, and more.

WILLIAMSBURG by Cesar

Combining durability with simplicity, Williamsburg stands out for its industrial inspiration while still fitting seamlessly into domestic environments. Its structure is reminiscent of a modern bridge, with solid side pillars connected by a central longitudinal element inspiring the design. Williamsburg functions as a true workstation, featuring a work counter supported by two or three side pillars, offering space for essential cooking, preparation, and washing-up.



FREE by Elmar

Compact, elegant, and functional, the Libera kitchen makes use of coloured concrete in a range of shades - mud, anthracite, rust, lichen, ocean, and cloud - enabling seamless integration into various environments, from country gardens to industrial lofts or urban terraces. Environmental sustainability is a key feature of this project. The cement used, Cementoskin, is a high-performance, fully eco-sustainable material with a water-based, emission-free production cycle. It offers a refined, velvety surface finish, providing both durability and a luxurious tactile experience.

EMILY
by EMU

Emily is the latest modular outdoor kitchen by Emu D&S Lab. Its structure is made from aluminium, powder-coated with thermosetting polyester, and topped with a polyurethane shell covered in stoneware. The kitchen is composed of modular elements that can be used individually or combined to create various functional configurations. Each module is available in open or closed versions and can serve different functions, such as cooking, washing, grilling, or as a simple work surface. The structure is elevated on slender extruded aluminium legs for a light look, while the side storage unit features soft, curvy forms with two handles that open on both sides.



K-GARDEN
by Ernestomeda

The modular K-Garden collection, combining refined design with a technical soul, is designed to redefine new outdoor convivial spaces. It features worktops equipped with multifunctional stations, including plates, grills, BBQs—both electric and gas—and all the essentials for outdoor cooking. The materials used are specifically selected to withstand the varying climatic conditions of outdoor environments while maintaining a harmonious balance with the surrounding nature. For instance, treated wood provides strength while retaining a warm, inviting touch, stainless steel (AISI 316) ensures durability and resistance to corrosion, and natural stone materials blend seamlessly with the outdoor landscape.

PHIL
by Ethimo

The Phil barbecue, designed by Ethimo in collaboration with Gordon Guillaumier, offers an unconventional design and a unique mobile configuration. This approach emphasises open-air conviviality, encouraging a creative and relaxed outdoor experience. The kitchen is available in three configurations: with a sink, an induction hob, or a barbecue. These 'circular islands' can function individually or together, promoting circularity in both movement and use.



OUTDOOR FRAME KITCHEN
by Fantin

An outdoor version of the multi-award winning kitchen workstation (the winner of a 2018 Archiproducts Design Award and a place in the 2019 ADI Index) is now available thanks to electrophoretic painting processes that prevent rust and offer outstanding protection from the elements. Outdoor Frame Kitchens are offered in 20 colour finishes with two or three units and Barazza steel tops. They can be fitted with a built-in stainless steel gas barbecue for extremely practical, smoke-free cooking thanks to the superior materials and hi-tech systems used. Fantin products promote sustainability because they are almost exclusively made of metal pieces that are 100% recyclable, with non-toxic powder coatings.

NOJARA
by Fògher

Nojara is an outdoor kitchen that represents a creative revolution, diverging from traditional models. The design process considered various concepts, focusing not only on functionality but also on conviviality. A perfect blend of elegance, functionality, and sustainability, Nojara is divided into two sections: one for cooking and the other as a convivial area, featuring a countertop-table resting on a lateral partition that can accommodate up to eight people. It can be equipped with a BBQ, gas or induction cooktop, stainless steel sink, and Corian cutting board.



PROJECT 05
by Modulnova

The Project 05 outdoor kitchen programme features timeless design that blends seamlessly into the landscape, playing with volumes, colours, and textures that celebrate nature and its elements. The dynamic interplay of volumes and colours mirrors the natural light and shadow of the surroundings. Elements from the Mediterraneo and Block collections combine with precious materials like Graphite Raw stone, Absolute Black granite, and Black Dust metal in a sophisticated palette of intense greys, each interacting uniquely with the natural brightness of the environment. At the heart of the design is the Block Island, made from Absolute Black granite with a Millerighe finish, and the Mediterranean Raw Graphite stone countertop, featuring a 20 cm-thick integrated sink and AISI316 stainless steel hob.



OUTDOOR SERIES
by Officine Gullo

High tech, superior performance, unmistakable style, and maximum customisation define the Outdoor Series kitchens. The centrepiece of the range is the Professional Grill, which perfectly marries innovation and craftsmanship, allowing for up to 15 different cooking modes. All appliance modules can be positioned to create various cooking zones, from grilling to pizza ovens, as well as areas for refrigeration, washing, and food preparation.



PORTO
by Pianca

The Porto outdoor modular kitchen by Pianca consists of various combining components: table, sink, induction cooktop, sink + induction combo, Teppanyaki plate, and grill. Mounted on wheels, it features curved tops made from weatherproof Iroko wood and a tubular structure, with all work and cooking surfaces in stainless steel, including the sink, which comes with a retractable tap.



NORMA
by RODA

Designed by Rodolfo Dordoni, Norma is an outdoor kitchen that offers a BBQ trolley as an alternative to the traditional cooktop, catering to every need for conviviality and outdoor cooking. Combining elegant lines with high performance, Norma is notable for its modularity, allowing it to adapt to both small and large spaces. It features durable outdoor finishes and materials, with a freestanding island housing a sink block in AISI 304 steel with a Lapitec countertop. The five-burner gas hob is freestanding, with either fixed legs or wheels for added mobility.

Gea
by Steel

Agile and versatile, Gea is designed to seamlessly integrate into any outdoor setting, thanks to its simple, linear, and minimalist design. The external structure, made from marine-grade steel, ensures exceptional durability, even in the harshest weather conditions. It comes in four pre-configured solutions, each compatible with a wide array of accessories, allowing for the creation of both highly functional and aesthetically pleasing environments.





TIKAL by Talenti

For the Tikal outdoor collection, now available in a new white finish, designer Nicola De Pellegrini draws direct inspiration from the grandeur of Mesoamerican architecture, particularly its austere and rational forms. These are reinterpreted with structures made from zinc-magnesium metal, stainless steel, and aluminium, all coated in a special white paint designed to withstand high temperatures and weather elements. The Tikal White range is enhanced with new accessories, including a barbecue with an oven and equipped drawers, emphasising the outdoor kitchen's role as the focal point of the outdoor space, fostering conviviality.

LOGGIA OUT_SANTORINI by Zampieri Cucine

The Loggia Out_Santorini project is inspired from the architectural concept of the loggia: an open-air kitchen offering all the comforts and benefits of an indoor space, envisioned as an extension of the home. It features an aluminium structure and doors with aluminium frames, enhanced by an integrated profile with a grove effect, ensuring elegant and safe functionality. Special attention is given to the materials, chosen for their aesthetic and sensory qualities and treated to withstand outdoor environments, even in seaside areas. The design incorporates metals and hinges with nickel finishes and solid heat-treated ash wood.





THE NEW OUTDOOR STARTS FROM THE KITCHEN

Italian brand Fògher has revolutionised the world of outdoor cooking by creating outdoor kitchens designed for open-air living. These kitchens captivate with their stunning aesthetics and high performance, redefining the art of entertaining and bringing a new sense of poetry to conviviality.

Walls, towers, spires, cols, and ridgelines in such abundance that they become an irresistible draw for anyone passionate about mountains. And then the imaginative, ever-shifting formations, the constant variation of colours, the contrast between gentle alpine meadows and the sheer verticality of the peaks, creating a truly unique allure.” This is how Reinhold Messner, the world’s most famous mountaineer, describes the Dolomites, a mountain range in Northern Italy, considered among the most spectacular for their unique and stunning natural beauty, so much so that they are now a UNESCO World Heritage site

The company is led by four partners: Fabio Raveane, Raffaella Raveane, Giorgio De Rigo Piter, and Elisa Platini. Fògher’s product range includes barbecues, smokers, both freestanding and built-in, but most notably, an extensive collection of outdoor kitchens. These are characterised by a minimalist design with a Northern European feel, cutting-edge technical and technological innovation, and high-quality materials, all proudly made in Italy.

The spark behind the creation of Fògher came during a summer barbecue with friends. Fabio Raveane and his sister Raffaella, both entrepreneurs in the metalworking sector, realised that the Italian market lacked a high-performance outdoor cooking product with equally strong design features—one that could enhance outdoor spaces and promote conviviality. This insight led to their desire to create a new concept: a product that is as beautiful as it is functional.



The four partners of Fògher: from left to right, Giorgio De Rigo Piter, Elisa Platini, Raffaella Raveane, and Fabio Raveane.



“We have always aimed at striking an ideal balance between pure aesthetics and the functionality typical of a professional product, but specifically designed for domestic use”

Design, innovation, and modularity are the cornerstones of Fògher’s approach to product development.

In 2013, the first project came to life: a charcoal barbecue with a compact structure and exceptionally high performance, introduced as a freestanding model. A couple of years later, the project was radically revamped thanks to the collaboration with designer Nicola De Pellegrini. This partnership brought a new vision for both the project and the brand. Fògher was born, a brand bringing its products under a single name, emphasising visual consistency and formal elegance. Aesthetically, Fògher chose to define its products with a minimalist design and a distinct Northern European influence, highlighting their highly professional features.

The barbecue with a patented cooking system

At the same time, industrial production was completely reinvented, and the development of a gas barbecue began—now a key feature in all outdoor kitchens in the built-in version and the technological heart of Fògher’s cooking machines. This patented system, known as “FireCore®”, is still designed, developed, and manufactured entirely at the Belluno plant. It features an innovative system of radiant plates that optimises heat transfer from the burner to the cooking surface, ensuring perfect heat distribution across the surface, making for even cooking no matter where the food is placed on the grill.

Additionally, it offers significant energy savings, reducing gas consumption by 50% compared to similar products. The patented smoke extraction system further enhances the cooking experience by enabling healthy cooking, as it efficiently removes combustion gases from the cooking chamber through a specially designed chimney located at the rear of the lid.



Fògher’s freestanding gas barbecue features a patented cooking system called “FireCore®”.



The Nojara outdoor kitchen, the latest addition to the Fògher range, was unveiled at the recent Salone del Mobile in Milan.

The modular kitchen designed for the outdoor

In 2017, the Raveane siblings met Giorgio De Rigo and Elisa Platini, both entrepreneurs in the industrial refrigeration sector. They recognised the beauty and potential of Fògher’s barbecue range as the foundation for a larger project worth believing and investing in. This partnership formed the company’s current structure.

In the autumn of the same year, Lares (named after the larch tree in the Belluno dialect) was born—the first modular and customisable outdoor kitchen. Its design is based on the same principles that shaped the barbecues: modularity, design, and technological innovation.

“Design, understood as the creation of a visually stunning product, must always be combined with technological innovation,” says Fabio Raveane. “To these concepts, we add modularity, because a product must be functional as well as beautiful. Every Fògher product is modular, starting with the barbecue, where the burners are designed to support different cooking methods depending on the accessories used.”

In the following years, the focus shifted towards intelligent modularity. The Agher series (from the Dolomite dialect, meaning maple) introduced a kitchen composed of single-piece modules with simple, elegant shapes, designed to be combined with elements like tables and chairs, all aimed at enhancing the pleasure of outdoor conviviality.

“The mantra of our company is: In the kitchen, you should never be alone. We’ve developed all our products around this principle, with the aim of nurturing the joy of being together during an outdoor barbecue or meal,” says Raffaella Raveane. “Initially, our offering consisted of a barbecue with two modules, but it has since evolved to include various versions and solutions with an increasing number of accessories, where the element of conviviality has taken on an ever more prominent role.”

The brand-new Nojara series (from the Dolomite dialect, meaning walnut), presented at the recent Milan Furniture Fair (see article “The Kitchen Expands Outdoors,” pp. 4 et seq.), follows this same direction. In its design, the functional aspects dedicated to cooking coexist with those that enhance social interaction, with the balance more clearly tipping towards the latter (for details, see box).



All Fògher products are designed and built to enhance the enjoyment of spending time together, whether for an outdoor barbecue or while preparing meals.

Made in Italy – Made in Belluno

Like their cooking systems, Fògher’s outdoor kitchens are defined by technological innovation and a commitment to quality, reflected in the use of premium materials—stainless steel, zinc magnesium, and aluminium. The “handcrafted” care applied during the manufacturing process, combined with advanced technology and optimal ergonomics, sets these products apart.

One of the most innovative and distinctive features of these kitchens is the patented Phobos® worktop, which uses polyurethane foam to bond a 6mm-thick MDI (Minerals Design Innovation) surface—made from natural minerals—to the stainless steel and zinc magnesium frame. This solution minimises material expansion while reducing the overall weight of the structure. The result is a product that offers long-lasting durability and consistent performance over time.

“Our products are entirely designed and manufactured in-house, benefitting from decades of expertise in steelwork. Most of the components either leave our factory or are crafted by local suppliers and artisans,” says Giorgio De Rigo Piter, with justifiable pride. “Our outdoor kitchens and cooking systems embody what we call ‘authentic Made in Belluno.’ Our commitment to ‘Made in Italy – Made in Belluno’ reflects our dedication to transmitting the craftsmanship, skills, and excellence of our region. It means creating authentic, original, distinctive, high-quality products that contribute to the growth of both our country and our local community.”

Fògher products also embody the tenacity of the people of Belluno: proud, tireless, and deeply connected to their land. The strength of the steel used in crafting our outdoor kitchens echoes the resilience of the surrounding nature, a breathtaking backdrop to the production plant. “At the same time, it represents the steadfastness of our workers—men who, day after day, dedicate themselves to creating products of unparalleled quality and durability,” says De Rigo Piter.

Thus, the products reflect a technological ‘soul’ from Belluno and indeed Italy, wrapped in the formal elegance of Scandinavian design. “It’s true, the ‘heart’ of our products stems from the craftsmanship and excellence of our region, particularly in terms of innovation, content, and technological performance. However, for the design, we chose a Scandinavian approach because its clean, minimal lines—strongly connected to nature—are timeless and adaptable to any setting. Simplicity of form and functionality are crucial for products designed for outdoor spaces,” comments Elisa Platini.

Modular kitchens in a nutshell

Lares customisable modular kitchen

The perfect blend of style, functionality, and construction quality, adaptable to your specific needs. The Lares kitchen is available in two versions: the stainless steel series, featuring a stainless steel worktop, and the MDi series, with an innovative worktop made from natural minerals (Minerals Design Innovation). The various modules and cooking systems are designed to create a fully integrated kitchen. The range is further enhanced by additional cooking accessories, specifically developed to optimise the performance of each cooking system, elevating the taste, quality, and preparation of every dish.



Agher single-piece kitchen

This kitchen model combines the concept of modularity, a core element of Fògher’s design philosophy, with an enhanced focus on conviviality during cooking. The worktop is designed to be customisable with elements that boost comfort and the enjoyment of cooking. It can be paired with accessories that enrich the social experience, such as tables, chairs, and a snack bar. With its clean, minimalist lines, Agher is available in a palette of colours inspired by nature.

Nojara kitchen

Fògher’s latest kitchen model redefines its predecessors by placing even greater emphasis on the convivial aspect. Nojara features a dedicated cooking area seamlessly integrated with a social space, represented by a table-top mounted on a side panel that can comfortably seat up to eight people.





“Our customers don’t just buy a product; they buy emotions, driven by aesthetics, performance, and brand”

The outdoor kitchens are built using premium materials such as stainless steel, zinc-magnesium, and aluminum, and produced with “artisanal” craftsmanship.

FÒGHER IN BRIEF

Fògher is a brand of Deimos, a company based in Belluno, nestled in the Dolomites, with over 25 years of expertise in metalworking. In 2013, siblings and partners Fabio and Raffaella Raveane had the vision to create functional, design-led products that would inspire users with their professional-level performance. The first barbecue was born, soon followed by new cooking systems and accessories, revamped by architect and designer Nicola De Pellegrini, who contributed to the creation of ever more ambitious projects upon his joining the company.

In 2017, the Raveane siblings, together with Giorgio De Rigo, met Elisa Platini, who recognised the potential of the Fògher barbecue as the foundation of a larger venture worth investing in. Today, the company is run by Fabio and Raffaella Raveane, alongside their spouses, Giorgio De Rigo and Elisa Platini.

In 2018, Fògher presented the Reverse Flow Smoker at the Cologne fair, where it was recognised as the second most innovative

product of the year. Since then, the brand has increasingly focused on the creation of outdoor kitchens, now available in modular, single-piece, and customisable versions.

The entire process—concept, design, and production—now covers a range of cooking systems, accessories, and outdoor kitchens, all developed within a 14,000-square-metre complex that houses offices, warehouses, and production facilities. The company employs around 80, covering everything from technical design to industrial manufacturing.

In addition to its presence in Italy, Fògher has expanded into several European markets, including the UK, Scandinavian countries, the Baltic states, Greece, Israel, Spain, Germany, the Netherlands, Switzerland, Austria, Portugal, France, Belgium, Slovenia, Croatia, Slovakia, Malta, and Turkey. The brand has also branched beyond Europe, in markets such as Hong Kong, Nigeria, Ghana, and the USA.

fogher.com



Vondom Luna

OUTDOOR FURNISHINGS:

Balancing Sustainability, Innovation, and Nature

Outdoor furniture is increasingly influenced by the contemporary trend towards creating a seamless architectural flow between interior and exterior spaces. The latest designs feature inviting, organic forms, natural colours, innovative materials, and solutions that are both complementary and sustainable.

In recent years, the dialogue between interior and exterior spaces has become a defining trend in contemporary living. This has led to greater attention being paid to furnishing outdoor areas with the same care and detail typically reserved for interiors, resulting in a true fusion of design between the two. The aim is to create functional spaces that offer maximum comfort and conviviality, seamlessly blending into the overall aesthetics of the home. This evolution in outdoor design is characterised by several key factors to be found across current offerings: soft, organic shapes, natural colours, innovative materials, and solutions that are increasingly both complementary and sustainable. These guiding principles are shaping the outdoor furniture market today.

The pursuit of ultimate relaxation is reflected in designs that feature inviting forms and soft padding, often paired with colours inspired by nature. These range from natural tones that convey comfort and a connection to the earth, to vibrant shades like green and turquoise, evoking freshness and vitality. Bright yellow is also popular, reminiscent of lemon trees and certain flowers, adding a touch of brightness and energy.

A second key factor in outdoor furniture is modularity: pieces are increasingly designed to be combined and interchanged, allowing for flexible solutions that adapt to different spaces, times of day, or specific needs. However, the most prominent trend is sustainability. Outdoor furniture is now crafted with eco-friendly materials and built to stand

the test of time. This includes the use of weather-resistant aluminium, recycled materials, and FSC-certified wood from responsibly managed forests. Additionally, recycled materials are often used for

upholstery, such as polyurethane rubber and polyester fibre, as well as circular fibres and fabrics. Many designs also feature water-repellent fabrics and coatings to prevent water from seeping in.

CASSINA ESOSOFT OUTODOOR
Design by Antonio Citterio

Esosoft Outdoor is the outdoor adaptation of the first collection designed by Antonio Citterio for Cassina. While maintaining the signature structural composition of the indoor furniture range, it reinterprets it with new materials, offering a distinctive aesthetic that blends seamlessly with open-air environments. The iconic exoskeleton of the base remains central to the design, now available in four warm, new shades: ivory, mud, green, and terracotta. The metal frame supports a hand-woven fibre shell that ensures high durability, abrasion resistance, and protection against heat and UV rays, while being easy to clean. The soft cushions are padded with circular materials, including polyurethane with a percentage of bio-based polyols and recycled PET wadding, all encased in a water-repellent cover to prevent moisture from penetrating. Furthermore, the visible screws on the metal frame allow for the base to be dismantled, making it easier to recycle the components at the end of the product's life, in line with the makers' commitment to circularity.



EMU CABLA
Design by Lucidi – Pevere

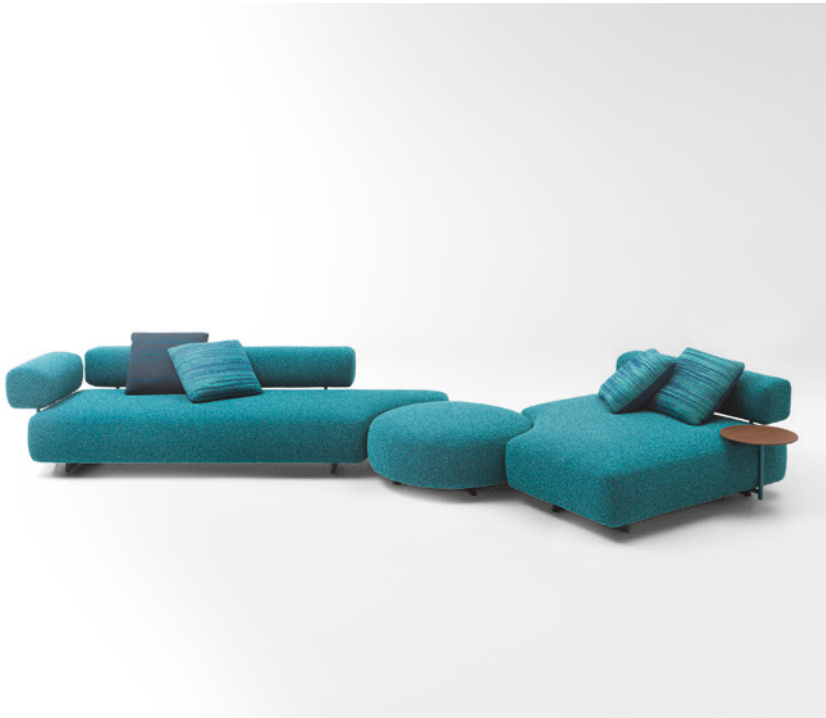
With just three modules—a single linear seat, chaise longue, and armrest—the modular and configurable Cabla outdoor system offers a wide variety of combinations. Thanks to a simple and intuitive fastening system, it is easy to create armchairs and sofas of different shapes and sizes, while the addition of the chaise longue guarantees a complete relaxation experience. The structure is crafted from AISI 304 stainless steel, ensuring durability and safe use in seaside environments. The fabrics and cushions feature soft forms and are available in a rich palette of colours dedicated to the outdoor world. The cushions are designed with an internal structure of polyurethane foam in varying densities and a resin layer to provide optimal support and comfort, all protected by a waterproof lining.



KARTELL CARA OUTDOOR LIBERTY

Design by Philippe Starck

The Cara Outdoor Liberty armchair is the result of an unprecedented collaboration between Kartell and Liberty, an undisputed leader in textile prints for 150 years. Designed by Philippe Starck, it boasts a new, fresh look with Liberty fabrics, specially designed for outdoor use with yarns developed specifically for Kartell. These fabrics not only enhance the aesthetic appeal but also ensure durability and weather resistance. The pieces, made from draining polyurethane blocks and covered with removable, water-repellent fabric, offer exceptional quality and performance. Featuring two geometric patterns and one floral design, this collection brings a distinctive blend of style and comfort. The geometric pattern is available in sage, rust, beige, yellow, and blue. Each piece, from the sofa to the pouf and armchair, becomes a refined addition to outdoor spaces, combining tasteful design with an inviting outdoor relaxation experience.



PAOLA LENTI SANTORINI

Design by Francesco Rota

The new Santorini modular outdoor seating system by Paola Lenti, designed by Francesco Rota, is characterised by its generous dimensions, offering a sense of comfort. The collection consists of modular two- and three-seater elements, shaped platforms, and a round pouf. Combining design rationality, functionality, and compositional freedom, the seating can be easily reconfigured to different orientations, creating large islands perfect for relaxation and conversation. The seating can be complemented with padded backrests of varying lengths and side tables in Aurea Optima ash, which can be attached to the structure.

MAGIS IN - SIDE

Design by Thomas Heatherwick

Pushing the boundaries of design through new construction approaches has always been a hallmark of Magis, and with In-Side by Thomas Heatherwick, the brand presents a true manifesto of innovation, technology, experimentation, and creativity. Manufactured using rotational moulding (ROTOMOULDING), In-Side invites the exploration of its two dimensions: the exterior and the interior, revealed through its distinctive side cut-out. The material is a blend of polyethylene, partly recycled from post-consumer waste, combined with post-industrial recycled polyethylene in multicoloured flakes. This combination of materials and production technology creates an interior surface with a unique multicoloured texture, a defining feature of the collection. Each piece is one-of-a-kind, with the arrangement and colours of the flakes varying with every product.





RODA ASTRA

Design by Rodolfo Dordoni

Designer Rodolfo Dordoni named the Roda Astra collection with a clear purpose in mind, that of suggesting its ideal use: to gaze at the stars. All elements in the collection are fully reclining and equipped with front wheels, enhancing mobility. The design of the sofas and armchairs features a harmonious blend of tubular aluminium structures and 7 mm cotton-wool ropes, resulting in a light, airy, and comfortable ensemble. The collection includes two lounge chairs—available with high or low backrests—and a three-seater sofa. Alongside its aesthetic appeal, the collection places a strong emphasis on sustainability: aluminium is endlessly recyclable, and the ropes are made from recycled materials, regenerated through a process that reduces water usage, minimises chemical additives, and significantly lowers CO2 emissions.

UNOPIÙ DAVOS

Design by Matteo Nunziati

The Unopiù Davos collection, the result of a collaboration with designer Matteo Nunziati, offers a seating system with infinitely adjustable elements, creating a seamless connection between indoor and outdoor spaces. The padding and fabrics replicate the softness and comfort typically found in interior furniture, while the modular structure intuitively integrates the sofa's cushions. This design takes inspiration from a childhood game involving magnetic balls that link linear elements together. The collection's aesthetics are influenced by the rural architecture of Swiss mountain homes, particularly reflected in the aluminium structure's joints, which echo the traditional wooden joints of historic alpine buildings with their distinctive right-angled joints.



VONDOM LUNA

Design by Ramón Esteve

Designed by Ramón Esteve, the new Luna outdoor furniture collection pays homage to the revolutionary aesthetics of iconic designers such as Verner Panton and Joe Colombo. Drawing inspiration from their boldness and innovation, the collection reflects the spirit of design democratisation and the use of new materials, a movement that gained momentum during the rise of industrial design in the latter half of the 20th century. Luna by Vondom is defined by its striking forms, crafted from 100% recyclable polyethylene. Its soft lines and organic curves evoke a sense of peacefulness and harmony, while the sturdy construction ensures durability and resilience in any setting.

INTERVIEW WITH

A portrait of Karim Rashid, a man with short dark hair, wearing white-rimmed glasses, a white blazer, and white trousers. He is sitting and has his hands clasped in front of him. He is also wearing a red wristband on his left wrist and a ring on his right hand. The background is a plain, light grey.

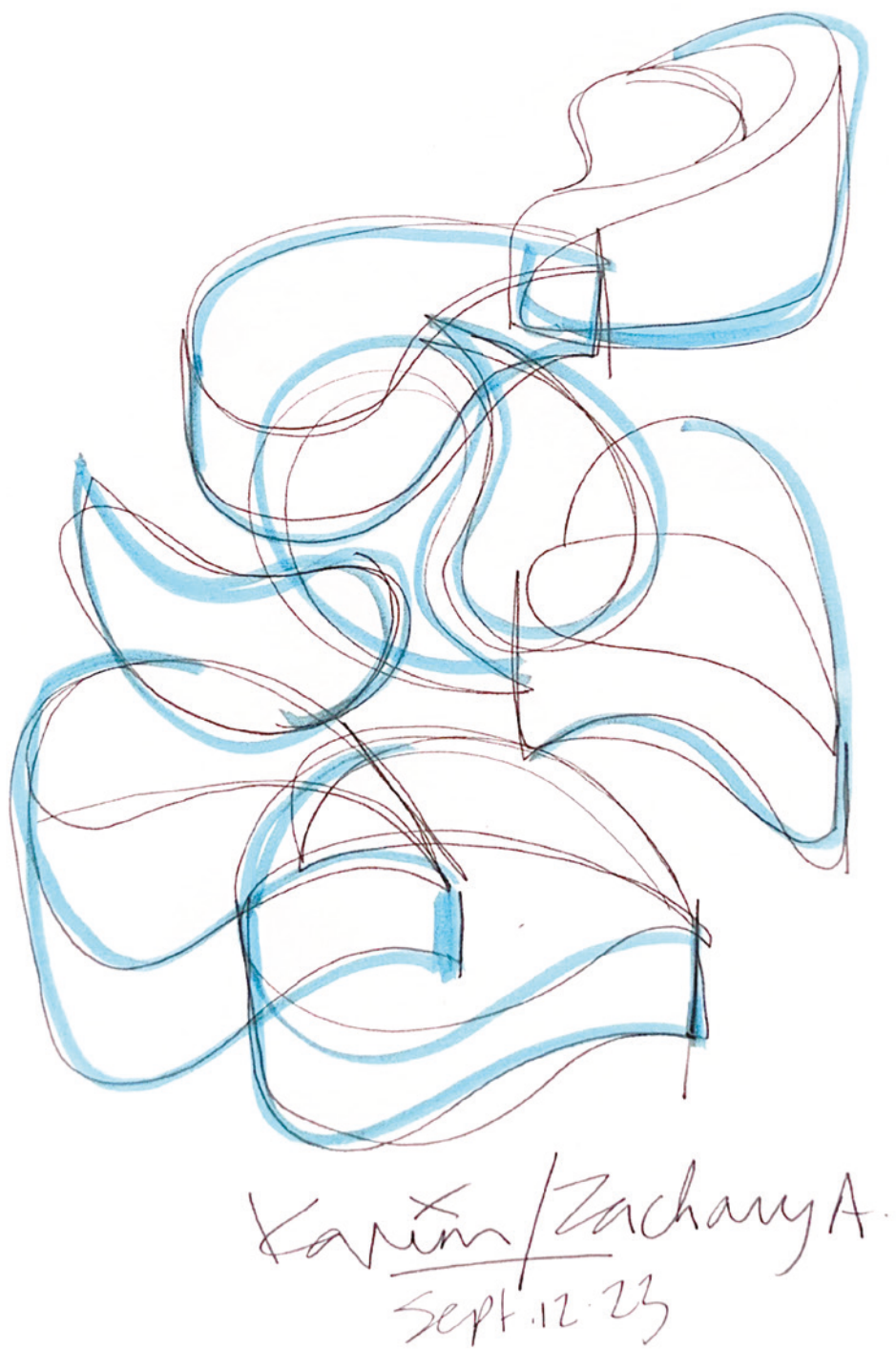
KARIM RASHID

MASTER OF **POETIC** DESIGN

Karim Rashid, one of the most prolific and influential designers of his generation, reveals his philosophy on how design shapes daily life and human behaviour. Known for making design a public discourse, the designer believes it goes beyond aesthetics, focusing on emotional connections with products that enhance everyday experiences. He emphasises the importance of sustainability and innovation, discussing how artificial intelligence is transforming the field. Karim also shares insights into his global, collaborative creative process, which has become more inclusive with remote teamwork and digital tools. His connection to outdoor spaces, especially during the pandemic, has further influenced his designs, inspiring functional, emotionally resonant environments that balance aesthetics with durability. Karim Rashid also offers visionary insights and practical advice for aspiring designers, and shares his perspective on the future of design in an ever-evolving, interconnected world.

How has your design philosophy evolved over time, and what principles have remained constant throughout your career?

My philosophy has not changed. It has been my mission to make design a public subject. I preach about how design shapes the future. I believe that design is extremely consequential to our daily lives and can positively change behaviours of humans. Products and furniture must deal with our emotional ground thereby increasing the popular imagination and experience. Good design can shift and change human behaviour and create new social conditions. Human beings touch an average of 600 objects a day, and the potential for those objects to benefit the everyday human experience is immense. I derive tremendous happiness from product design, because each object has the potential to connect with the consumer, and to bring them pleasure on an everyday basis. Beautifying the world, creating well designed, provocative, stimulating products and environments is the impetus for everything I embark on.



This sketch of Polli captures the fluidity and vibrancy of the final piece. With playful curves and bold geometry, Polli blends organic inspiration with a futuristic aesthetic, pushing design boundaries.



The Trip Concept House embraces a futuristic aesthetic, with fluid shapes and vibrant tones inspired by movement and energy. Its enveloping lines and bold color contrasts create a dynamic and immersive environment, challenging the traditional concept of living space.

Can you describe your creative process from concept to final execution?

My favourite part is the initial spark of inspiration. One can think sculpturally and conceptually of the idea. My approach and process have not changed much over time. I'm no longer spending hours hand-drawing very technical drawings like I was early in my career, before I started my studio. Instead now I sketch, hand the sketches off to my team to be built and rendered in 3D. It is imperative to start with the concept then develop a form around it.

Since the pandemic my team works remotely all around the globe. It has always been my dream to overcome the distance and become a more collaborative and kinder society and industry. I meet with my team and clients on Zoom and Teams and Whatsapp from all over the globe. The communication allows for a more personal connection with my clients and staff that doesn't exist when you're communicating from behind the veil of an email. Collaboratively we must find new languages, new semantics, new aesthetics, new materials, and behavioural approaches. This is how we change the world!

By the pool, the Lava Lounger for Vondom (2010) creates an elegant, futuristic outdoor haven. Karim's hallmark of blending bold design with fluid functionality is perfectly expressed in these pieces.



What role does technology play in your design process?

I loved the idea of a mechanically driven aesthetic, of using technology as a basis of my work, of exploiting technology, be it software or hardware, of seeing how far a production machine can go. Sottsass said that the machine once controlled us, meaning that our forms, our physical results were only as good as our technology permitted, but today we control the machine, meaning anything we imagine can be built. Bauhaus saw industrial production and artistic creation as one seamless condition and even was instrumental of the beginning of the democratisation of design - To be is to Build.

How do you approach the challenge of designing outdoor spaces compared to indoor environments?

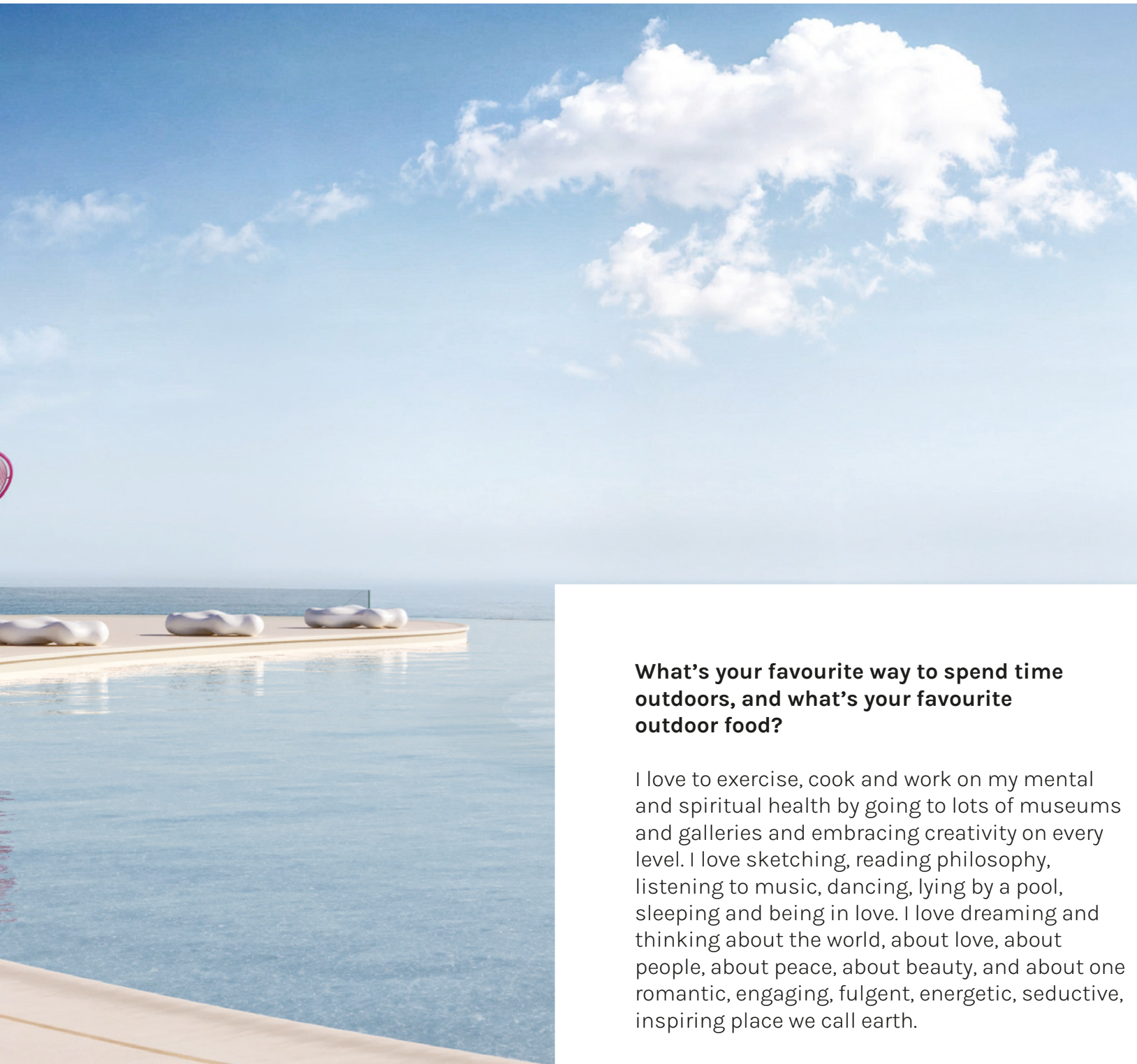
Outdoor furniture that embodies human qualities like emotions, usability, humor, positive energy, and proud spirit is so often what is missing in design. Breaking the conventional rigidity, bulkiness, and banality in outdoor furniture, my designs introduce softness, playfulness, and sensuality that creates a visual fluidity yet being functional and ergonomic.

How do environmental factors like weather and climate influence your outdoor designs?

Outdoor must address the needs of the contemporary environment, whether it be using perforated metal in a chair to conserve materials and allow water to drain through rather than pooling and saturating the seat, or building a lounge that is lightweight, affordable, durable, iconic, and recognisable in the NOW. Or using materials and manufacturing processes that hold up to sun, sand, rain, hail.

What's your personal relationship with outdoor spaces?

Living through the pandemic made me realise how important it is to connect with the outdoors. I just built my dream house - a futuristic yet economical house in the country with panoramic views, decks and a pool. I want a home with no sharp corners and no obstructive columns. By using organic and sculptural forms and minimising the visual weight in my design I alleviate mental pressure, creating an inviting and friendly landscape for gathering and outdoor pleasure that matches the interior energy.



What's your favourite way to spend time outdoors, and what's your favourite outdoor food?

I love to exercise, cook and work on my mental and spiritual health by going to lots of museums and galleries and embracing creativity on every level. I love sketching, reading philosophy, listening to music, dancing, lying by a pool, sleeping and being in love. I love dreaming and thinking about the world, about love, about people, about peace, about beauty, and about one romantic, engaging, fulgent, energetic, seductive, inspiring place we call earth.

“Design shapes the future, connecting with people and transforming everyday experiences”

The Globalove armchair for Bonaldo, offers a sculptural form inspired by purity and natural orbits. Its enveloping comfort and bold, contrasting colours add a dynamic and modern touch to outdoor environments.



What advice would you give to aspiring designers looking to make a mark in the industry?

For young designers I always give the advice: Be smart, be patient, learn to learn, learn to be really practical but imbue poetics, aesthetics, and new paradigms of our changing product landscape. You must find new languages, new semantics, new aesthetics, experiment with new materials, and behavioural approaches. Also always remember obvious HUMAN issues in the product like Emotion, ease of use, technological advances, product methods, humor, and meaning, infusing a positive, energetic and proud spirit in the product.

What's your approach to AI and new technologies? Challenge or opportunity?

Regarding Artificial Intelligence, I believe that we can do better. I've always embraced change. Whether it was at university, outsourcing my models to professionals, or being the first designer to use 3D printing in my studio 20+ years ago. I have been experimenting with AI but I have my doubts about it. With thousands of images of my work in the virtual realm I notice many designers are sending me work and just with my name and a few words it generates very amazing imagery that looks like I designed it. So it becomes too easy especially for students. It is not from their soul or vision and they have not learned to conceive their ideas. Also a strong concept is critical for good design and AI at this point is only superficial style. This is very concerning.

The Digipop Collection (2005) for W Studio features bold, vibrant designs with three-dimensional optical effects, crafted in high-definition on fine wool. These rugs double as both floor coverings and eye-catching wall art.





Made from laser-cut, folded aluminum, the Kanvas Collection (2022) tables and chairs by Punto Design reflect a modern approach to outdoor furniture, with minimalist forms that merge functionality and comfort in versatile materials.

How do you stay inspired and where do you find your creative inspiration?

I read journals about technology and materials, visit my client's factories, see new technologies at the trade fairs at which I lecture, and listen to the expertise of my clients. Industrial design and interior design are driven by designers embracing new technologies, whether it is material chemistry, production method, or mechanical invention.

I feel like inspiration and innovation come out of limitations. If we had many resources, there would be no experimentation. Sometimes my most creative work has come out of a small budget for interiors or limitations with tooling. I have also learned that many designers do a great deal of work, but we end up not seeing most of it and it remains in concept form only because the key to putting work on the market is to make sure it is a collaboration. If you work closely with a client and understand their needs, you can be much more productive. Design is collaboration and when I listen to my clients, their needs, then the outcome will likely be produced. And for me, I am not interested in just concepts. I need it to manifest my ideas. You know, the solutions to our problems are in front of our eyes, you just have to see them.

The Huey Chair by Tonik (2017) is a sleek, modern rocking chair crafted from high-impact polyethylene for both indoor and outdoor use, with UV-resistant durability and smooth rocking motion.



In what ways, if at all, has your cultural background influenced your work?

I am a global citizen. But looking at location, place, and culture always means looking back. I am interested in looking forward, looking outward and the world is becoming one. I love the shrinking unification of the world because it affords all of us to be inspired by every culture, every person, everywhere and anytime. But at the same time what is in your mind, blood, memory, experience will end up in your work regardless. This is the ultimate combination of interesting and beautiful work. I love all countries and inherently my work will reflect my background and the world in which it is placed.

Also, today if a product is an Italian brand and I am the Designer (half English half Egyptian Canadian American) and the engineer is Dutch and parts of the lamp are from Taiwan and other parts are Chinese and assembly is in Italy and marketing is Italian etc. then does that design have an origin? Is it Italian design? I believe it is not relevant anymore where things are produced or even one's nationality.

“Human beings touch an average of 600 objects a day, and the potential for those objects to benefit the everyday human experience is immense”

The Sloo collection chair (2013) for Vondom made of durable polyethylene, blends fluid, organic lines with modern design, and has been recognised with a Red Dot Design Award for its innovative approach to indoor and outdoor seating.





“A strong concept is critical for good design, and the solutions to our problems are in front of our eyes; you just have to see them”

The Bound Collection (2022) for Nowy Styl features a series of soft seating options, including an armchair, sofa, and table, designed to foster human interaction through its comfortable, minimalistic aesthetic.

Bio

Karim Rashid, an Egyptian-born and Canadian-raised designer, is a leading figure in industrial design with over 4,000 designs in production across 40 countries.

He holds a Bachelor of Industrial Design from Carleton University in Ottawa and pursued further design studies under Ettore Sottsass in Naples, Italy. His diverse portfolio spans luxury goods for Christofle and Veuve Clicquot, furniture for Bonaldo and Vondom, and high-tech products for Samsung and Asus. His interior designs include iconic spaces like the Semiramis Hotel in Athens and Universita Metro Station in Naples. Karim has received numerous prestigious awards, including the Red Dot Design Award, George Nelson Award, and Pentawards, and his work is featured in 20 permanent collections worldwide, including at MoMA and the Centre Pompidou. A frequent lecturer on the importance of design, he holds honorary doctorates from OCAD University, Pratt Institute, and Carleton University. Known for his philosophy of creating accessible, emotionally resonant products, Karim blends innovation with sensual minimalism to shape everyday life.

karimrashid.com



WORKSHOP by Josh Itiola, Courtesy of Gaetano Pesce's Office, New York

GAETANO PESCE:

The Consistent Incoherence of a Radical Genius

Throughout his career, Gaetano Pesce challenged conventions in both art and design. By embracing imperfection and individuality, he crafted pieces that provoked thought and emotion. His iconic works, like the Up Series chairs, confronted societal norms, while his architectural projects showcased his deep connection to the environment and commitment to innovative materials.

Gaetano Pesce was never one for conformity. Born in La Spezia, Italy, Pesce spent his life merrily rejecting straight lines, literal thinking, and anything resembling conformity. His body of work, spanning over half a century, can be seen as design with a playful wink, bending the rules and reshaping them into something unexpected, vibrant, and full of life.

Whether through furniture with a face or buildings that sprout greenery like they're fed on laughter, Pesce was more than just a designer, he was a provocateur, an anarchist in the world of chairs and concrete, and ultimately, a storyteller who used resin, foam, and wit as his narrative tools.

Born to bend, and *break*, the rules

Pesce was born in 1939, as Italy and the rest of the world entered a period of profound upheaval. In the aftermath of the war, while others focused on rebuilding, Pesce questioned why things were built that way to begin with.

He studied architecture at the University of Venice, where he found himself in an intellectual pressure cooker of radical ideas, surrounded by thinkers who viewed tradition the way Pesce would later view a straight-backed chair: with irrepressible suspicion. Venice, with its labyrinthine waterways and crumbling, timeless architecture, provided a perfect backdrop for Pesce's earliest experiments, whether in art, architecture, or ruffling the feathers of the design establishment.

Moloch
Courtesy of Gaetano Pesce's Office, New York

“We are supposed to be free, and to be free means to be incoherent”



Sitting pretty?

Not as long as he had a say.

If you were expecting a polite, ergonomic chair that discreetly supports your lumbar region, Pesce's designs were not for you. His most famous creation, the Up Series, particularly the Up 5 & 6, wasn't just a chair; it was a manifesto posing as furniture. Debuting in 1969, the piece was shaped like a woman: voluptuous, suggestive, and chained to a ball, a biting comment on women's societal roles, delivered with a flourish of foam and irony. Pesce's cheeky design turned heads and likely raised a few eyebrows at polite dinner parties. The fact that the chair came vacuum-packed and expanded into its full form once freed from its constraints felt like one big metaphor wrapped in polyurethane.

The Up 5, also known as the Donna chair, wasn't just a chair you sat in. For Pesce, design had to mean something. He wasn't in it to make pretty things, and he certainly wasn't here for comfort. The Donna chair asked its owners a question: Are you free, or are you sitting in the same trap as this chair's captive form?



Pratt Chair (1984-2018)

Courtesy of Gaetano Pesce's Office, New York

UP 5 Chair (1969)

Courtesy of Gaetano Pesce's Office, New York



“The first freedom
to reach is from
ourselves”



The joy of *unreliable materials*

While other designers leaned on classic materials such as leather, wood or the occasional exotic metal, Pesce had other plans. He was less interested in steel and structure and more fascinated by rubber, foam, and most notably, resin, which he handled with the enthusiasm and spontaneity of a child playing with newfound toys.

Resin, as it turned out, was the perfect medium for Pesce's ethos: it was versatile, unpredictable, and it rarely behaved. Much like Pesce. When he crafted pieces like the Resin Chairs of the 1970s, the results were as much a surprise to him as they were to the audience. Each piece was distinct - a controlled accident - with colours blending and hardening into forms that no factory assembly line could ever replicate. For Pesce, this was key. Every chair, every object was an individual, much like the people he designed for. His work mocked the very idea of mass production, yet used industrial processes to create singular, unrepeatable works.

The same irreverent sense of material play led to one of his more whimsical creations, the Moloch lamp, a giant, oversized desk lamp. At more than 180 centimetres tall, the Moloch lamp took the humble office accessory and turned it into an absurdly oversized presence that somehow managed to be both charming and menacing. A hallmark of Pesce's ability to blend humour with a hint of danger.

Bahia House
Courtesy of Gaetano Pesce's Office, New York





Organic Building - Osaka
(1989 - 1993)
Courtesy of Gaetano Pesce's
Office, New York

“Design is not just about creating objects. It is about creating meaning”

Pesce's buildings go *organic*

Though best known for his furniture, Pesce's architectural ventures were no less audacious. When tasked with designing a building, he approached the project as if the building itself were alive, growing, shifting, and unapologetically playful. One of his most audacious architectural experiments was the Rubber House in Brazil, a home that embodied his commitment to experimentation. With a facade made entirely of rubber, the house seemed to breathe and shift, bending and contorting with its surroundings. The Rubber House blurred the line between architecture and sculpture, much like the Organic Building in Osaka, Japan. Completed in 1993, this Osaka landmark wasn't just a building, it was an environmental statement. Covered in brightly coloured resin and filled with plant life, the structure is part greenhouse, part funhouse. A vibrant rejection of the steel-and-glass boxes sprouting up in cities worldwide.

Beauty in the *flawed*

While many designers spend their careers pursuing perfection, Pesce actively ran in the opposite direction. For him, the human condition was far too complex, too imperfect, to be represented by sterile, symmetrical objects. He embraced asymmetry, irregularity, and the wonderfully messy process of creation. In his Six Tables on Water series, Pesce's use of resin mimicked the fluidity and unpredictability of water itself. Each table surface, like an unruly pool, formed its own distinct pattern, making it impossible to replicate. The imperfection wasn't just tolerated, it was celebrated. Pesce's work was a finger in the eye of uniformity, a gentle reminder that perfection is overrated and, frankly, kind of boring. As art historian Glenn Adamson noted in his biography of Pesce, *Gaetano Pesce: The Complete Incoherence*, Pesce's genius lies in his refusal to be consistent. Just when you think you've understood his work, he does something to surprise or confound you. His is a design language where incoherence itself becomes a kind of coherent principle.

Radicals and Rebels: MoMA's 1972 Exhibition

Pesce's influence wasn't confined to the pages of design history: his work was a living, breathing critique of contemporary society. This stance earned him a place in MoMA's landmark 1972 exhibition, *Italy: The New Domestic Landscape*, where his designs were exhibited alongside other radicals of Italian design. The show, which challenged the then-prevailing ideas of modernism, was a pivotal moment for Pesca. His participation cemented his reputation as one of the leading figures of the Italian Radical Design movement, a group bent on exploring the intersection between design, technology, and society in a rapidly changing world. Pesca's contribution was, naturally, far from conventional. His *Habitation for Two* concept pushed the boundaries of what domestic even meant, offering both playful and critical perspectives on contemporary life. As with much of his work, this work was about more than just functionality, it was about questioning the social and cultural frameworks around the spaces we live in and the objects we live with every day.

Design as a *political act*

Pesce wasn't shy about inserting politics into his designs. From the feminist overtones of the *Donna chair* to his critiques of mass production, Pesca treated design as a platform for protest. He wasn't afraid to stir the pot, whether it was societal expectations, traditional design, or even his own audience.

For Pesca, every object had the potential to become a vehicle for social commentary. His works were infused with humour, but they also carried serious undertones, addressing everything from environmental issues to human rights. His iconic designs didn't just occupy space, they sparked conversation, prodded people to think, and in many cases, challenged the very systems they were part of. He rejected the notion that designers should just "solve problems." Instead, he viewed design as a means to question the status quo.

Pesce *lives on*

Gaetano Pesca passed away in April 2024, but if you think that means he's gone for good, you'd be wrong. His work continues to laugh, provoke, and question from the galleries and museums that now house his creations. The Museum of Modern Art in New York, the Centre Pompidou in Paris, and countless other institutions proudly display his pieces as part of their permanent collections, and they whisper (sometimes shout) his message: Design should never sit quietly. Pesca's passing marked the end of an era, but his legacy as a design troublemaker lives on. A new generation of designers continues to take cues from Pesca, daring to experiment, provoke, and above all, have fun. And so, the world of design moves forward, just a little messier, a little more colourful, and a whole lot more interesting for having known Gaetano Pesca.



HabitatFor2People
Courtesy of Gaetano Pesca's Office, New York

Gaetano Pesca

bio

Gaetano Pesca (1939 - 2024) was born in La Spezia, Italy, and went on to become one of the most influential figures in contemporary design. He studied architecture at the University of Venice, where his unconventional approach began to take shape. Over his five-decade career, Pesca became known for his use of unconventional materials such as resin, foam, and rubber, and for his playful, thought-provoking works that blurred the lines between art, design, and architecture. His most iconic creation, the *Up 5 & 6 (Donna Chair)*, debuted in 1969 and remains a powerful commentary on gender and social roles. Pesca also made waves with his *Organic Building* in Osaka, Japan, and his experimental *Rubber House* in Brazil. His works featured prominently in major exhibitions, including MoMA's groundbreaking 1972 show *Italy: The New Domestic Landscape*, which cemented his place in the Italian Radical Design movement. Pesca's designs are held in prestigious collections worldwide, including the Museum of Modern Art in New York and the Centre Pompidou in Paris. Throughout his career, Pesca used design as a platform for social commentary, tackling themes such as feminism, individualism, and environmental awareness, always with a sense of humour and irreverence.

Stellar Intersections



In this interview, Brazilian industrial designer Rodrigo Brenner shares how his creative approach merges nature, sustainability, and design. Brenner highlights how innovation often comes from unexpected intersections, where diverse ideas and worlds overlap. With his work rooted in his Brazilian heritage, he blends a poetic vision with practicality, creating award-winning designs that push the boundaries of sustainability while keeping a human touch at the core.



“When we manage to combine nature’s intelligence with human creativity, we can create something sustainable”

Second Sun is a speculative design project focused on sustainability, designed in collaboration with Cesar Pieri.

Tell us about your design philosophy, your vision and what inspires you in your everyday work.

I founded Furf Design Studio 13 years ago in Curitiba, a beautiful city in Brazil, together with Mauricio Noronha. The city is famous for its urban planning and the hybridisation between the urban aspect and nature. When you’re born in Brazil, nature is always a very strong subject. This is something that fascinates us Brazilians a lot, as we’re always looking at nature for inspiration. If there’s one thing we truly believe in, it is that nature is way more intelligent than the human race, yet as a human race we are very creative. When we manage to combine nature’s intelligence with human creativity, we can create something sustainable. This is a big topic in everything we do, especially in industrial design. We are known for embedding the poetic aspect of design in our work, always looking to make it symbolic in some way, even in the most

creative projects. When presenting something new, or innovative, there must always be some familiar factor, that’s why we try and find some connection through symbols, iconic elements, so we come up with something poetic, yet with a strong focus on the business side as well. That’s what throws people off sometimes about us, since one generally believes that either you’re a crazy, totally creative artist or you’re a suit and tie type and try to stick to business. For us, the more poetic the product, the more likeable it will be for consumers, hence it will sell more. It’s a power designers have, to bestow some moments of poetry upon the daily life of consumers, and it’s something I love. In a nutshell, our design is as poetic as it is business driven, and always looking for the symbolic aspect. For us, this is what design is all about.



Signage for the new office of The Walt Disney Company in São Paulo.

Do you experiment with materials?

Let me take a step back: I'm currently living in Milan, to expand the company here. As a matter of fact we have already branched out in 25 countries, though our background is still mainly focused on Brazil. It's a huge country, and nature there is very pervasive, "plurale" in the sense of diverse, and inclusive, too. Take a small portion, as tiny as it can be, of the amazon forest: you will find thousands of different possible materials, textures, living creatures, all coexisting in a harmonious way. It took me a while to realise this, even though I travelled around the world, but in the end this is a very Brazilian thing, something that's in our DNA. We don't believe in the idea of "exclusive" design, of elitist design, we always try to be as inclusive as possible. Regarding materials and experimentation: we are always open to try new materials. We worked on medical devices, furniture, houseware, even a sailboat and a funeral urn, and we used wood, metal, all kinds of polymers and plastics: we loved it, and tried to see the beauty of each of the materials and used them with a lot of respect. Also, we love to use new materials, especially bio-based materials. For instance, we worked with a fabric made out of leaves, so it's a bio-fabric, a kind of plant-based leather, but it really looks and feels like leather! It's amazing because it looks like a leaf! In fact it is a leaf, some people think we made some kind of synthetic leather and printed a leaf pattern on it,



“It's a power designers have, to bestow some moments of poetry upon the daily life of consumers, and it's something I love”

Sail is a mycelium-based affordable funerary urn that recently won the IF Design Award for its innovative approach.



Fiore is Furf's first project designed and produced in Milan, It is a 3D printed planter for street furniture made of biodegradable polymer launched during Milan Green Week 2024.

but it's a real leaf. It's really cool. Also we're working a lot with mycelium. It's part of a fungus and it's a really sustainable material in terms of Carbon footprint. It can be used in thousands of different ways. We've already done some furniture with it, panels, lamps, but the one project that got the most attention, and even won an IF award in the process, is a funeral urn. It's biodegradable, and it also works as a fertiliser. It all has a very very positive feel and impact, but it's not because we work with mycelium that we vilify plastic. Quite on the contrary, I'm not allowed to say much more about the project, but we just signed a contract with an important Italian brand, very famous for plastic.

What's your take on sustainability in design?

A few years back, there was a big trend called "designer-think", and literally it meant "what designers think", and it was all over the place. The same goes with sustainability, all of a sudden, everybody started talking about it: "oh my god, we have to be sustainable!" But designers have always done it, without the need to even mention it. Look at the work of Achille Castiglioni from decades ago, or that of Dieter Rams. These guys were already talking about sustainability a long time ago. Today sustainability is part of the package of any good design, not an added feature to brag about.

Flora is a playful twist on the traditional table lamp, launched during Milan Design Week 2024.





Made with leaf-based biofabric, Autumn stool presents a futuristic approach to sustainability.

As someone who came to this city from the other side of the world, what's your perspective on Milan and its design scene?

When you think about design, the first place that comes to mind is Italy. When studying in Turin, I could really feel it in my skin. In Brazil, design is still in its infancy, full of opportunities. In Brazil, you'd have to visit the homes of the very wealthy to see good design, whereas here in Italy, good design is everywhere. You live it, breathe it, and spend your entire day immersed in it. Here, you learn good design by osmosis. This is what fascinated me in the first place. After studying in Turin, after founding our design studio in Curitiba, after exhibiting at Milano Design Week for about ten years, I came to realise that Milano is indeed the biggest stage for design. Things that are created here echo everywhere in the world. There's a different aura to creating and working here, not only with Italian companies but also and especially with international companies. Something I observed working here is that, though Milan is the world's stage for design, it's also a very small stage. This is cool. Things are happening here. Business is not necessarily better, but it's different. A different lifestyle, a different approach to design. That's exciting, and inspiring. Milan is the epicentre of the design world, I have no doubts about it.



Confetti, the world's first mass-produced prosthetic leg cover, is multi-awarded and currently available in over twenty countries.

What's your vision about the kitchen, and food in general?

I've always been fascinated by rituals and ceremonies, especially those of the Amazon's native cultures. When you consider what a ceremony is really about, you realise it's made of a succession of steps that involve the use of a number of artefacts. We as a human race are performing rituals and ceremonies everyday, constantly. They are embedded in our daily lives. There's no doubt that one of the most important ceremonies here in Italy is about food. What I find amazing here is the tremendous focus on technique combined with the use of few but very high quality ingredients. I find this mindset also applied to design: a strong focus on the best process, avoiding any unnecessary feature and using only top quality elements. You can see this everywhere in Italy, especially in the houses. Ovens, freezers, refrigerators, pans, cutlery that are part of this daily ritual and made here in Italy really show the care taken in their design. They are more functional, more fun and pleasant to use. I want to cook more when I'm in Italy, not only because of the amazing food but also because of the tools I use. Somehow they work better.

How would the rich Brazilian food culture influence you in your food tastes?

In Turin, I lived in student accommodation with people from all over the world. We shared a kitchen and cooked together, each preparing their own dishes. The thing about Brazilian food is that we don't have anything truly original to it. What's really traditional for us in Brazil is to mix different cultures on the same plate. We love to mix, we are not "pure" nor "purists". This happens in design too: with respect to Italy, Brazilian design is not "pure". When experimenting with carbonara, I finally struck the perfect recipe, and when an Italian friend tasted it, he immediately liked it, but was still unconvinced. "Tastes good, but did you use pecorino romano cheese?", "yes", "did you use guanciale?", "yes", "did you use freshly ground pepe nero?", "yes", "did you use fresh eggs?", "yes", "did you use anything else?", "no". "Good, that's all right, but still you are not Italian, so this can't be a carbonara!".

“In Brazil, you’d have to visit the homes of the very wealthy to see good design, whereas here in Italy, good design is everywhere”



Graziosa armchair is the result of a collaboration with Natuzzi Editions.

What’s your view on AI?

We always try to implement new technologies, softwares, new tools to make our projects better and faster. AI is something very new, and since last year we started implementing different AI tools. Every day we are using some form of AI to assist us. It’s certainly different from anything we knew before. Sure, you can decide to be old school and be creative without using AI, but to me it wouldn’t make sense: just as we look at nature and get inspired from it, we can use AI as a tool, and a powerful one, too. I can say that today we are designing faster, and better, thanks to AI. Of course we never have anything 100% designed by AI. We make a joke of it, but AI already took the jobs of a lot of interns here at the Studio. Typically interns would, for example, finish sketches, do research, edit pictures or videos, even come up with suggestions, but AI can do all this better, and way faster. They say AI is on a geometric progression learning curve, it’s getting quicker and better every day, and I really don’t know what’s going to happen in 10 years. Who knows, it might become dangerous at some point, but for now it’s something we love using.



Drop, a gadget developed for National Geographic, detects and reports anomalies in rainwater quality, related to pollution.

What is your definition of innovation?

I think it was Steve Jobs who once said “innovation is about connecting the dots”. This is very true, but personally I think innovation, more than connections, is about intersections, the common ground between different worlds. If they don’t intersect, any connection would be fabricated, artificial, not a natural one. If on the other hand there is an intersection, that space has something golden about it. All the coolest innovations in the recent years, even Jobs’s, were not “connections” but “intersections”. Jobs acted as a catalyst between these different worlds. The role of the designer is precisely that, of being a catalyst, finding those intersections and expanding them. This is what we’re trying to do, and this is what all good designers have always done.



Her Code - the iconic perfume packaging - is one of the company’s bestsellers, with millions of units sold.

“Innovation, more than connections,
is about intersections, the common
ground between different worlds”



The world's first commercial facade made with mycelium for a gelateria in Brazil is both ludic and sustainable.

bio

Rodrigo Brenner is a Forbes Under 30 multi-awarded industrial designer from Curitiba, Brazil, and co-founder of the internationally recognised Furf Design Studio, together with Mauricio Noronha.

He studied design at PUC-PR in Brazil and furthered his education at Politecnico di Torino in Italy. Known for his innovative and sustainable approach, Brenner has worked on projects in over 20 countries, infusing his designs with humour, social responsibility, and poetic storytelling. A TEDx speaker and lecturer for the United Nations Industrial Development Organization (UNIDO), he also teaches and develops design specialisations at Centro Europeu. His work has won numerous prestigious awards, including the Red Dot Best of the Best and iF Design Award, and is showcased in international museum collections.

furf.it



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Timeless Timekeepers

The sentinels of daily life serve as time-markers, offering formal solutions that strike a balance between rigour and eccentricity. Through design, some have managed to suspend the flow of time and leave an indelible mark upon it.



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German designer Richard Sapper once remarked that “time is one of the few things that can define the quality of an object.” Paraphrasing this, we might say that clocks are truly timeless. In more extreme terms, however, we could argue that some clocks have not merely measured time but have marked it. This doesn’t just mean their ability to translate the passage of time into minutes and hours, functioning as the metronome of daily life, but their power to stop time. They achieve this through the deep connection we form with them, rendering them immune to obsolescence.

Design has played a key role in the reimagining of these objects, often going beyond the simple use of numbers and hands to embrace bold, sometimes ironic, formal solutions that contrast with the meticulous precision clocks typically represent. Below, we present some examples of timepieces that have succeeded in this endeavour more than most.



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1 Sunburst Clock/Wall Clock Collection

George Nelson for Vitra

Starting in 1947, American designer George Nelson has created a collection of wall clocks for Vitra that introduced a completely new style. These clocks all share one defining feature: the absence of numbers, while displaying a wide variety of shapes, colours, and materials. The lack of numbers stems from Nelson's observation that people read the time intuitively, by the position of the hands on the dial. He also believed that, with most people wearing wristwatches, wall clocks had evolved to serve primarily as decorative pieces of furniture.

3 Cifra 3

Gino Valli, Solari

Designed by Italian architect and designer Gino Valle in the late 1960s for Solari, the Cifra 3 table clock is recognised worldwide as an iconic design of the 20th century. It is part of the permanent collections at MoMA in New York and the Design Museum in London. The product's strong communicative personality is key to its design success, achieving a perfect balance of form, size, readability, and the relationship between characters and colour. Cifra 3 is the smallest direct-reading clock to use the horizontal vane roller system, patented in 1966. Its cylindrical shell houses the number rollers and battery-operated motor. The gentle movement of the flaps introduces a distinctive, unconventional new sound into the home environment.

5 Blank wall clock

Martí Guixé, Alessi

The Blank Wall Clock by Alessi is a minimalist wall clock featuring large arrow-shaped hands and no numbers. Spanish designer Martí Guixé believes that objects not only serve a function but also communicate. With this in mind, the clock's dial is left blank, offering users a white canvas on which they can write, draw, and erase endlessly using the erasable marker clipped on the back of the dial. This allows the aesthetics and message of the clock to be constantly renewed. The clock measures 40x5 cm.

7 Tempo

Naoto Fukasawa, Magis

The wall clock designed by Naoto Fukasawa for Magis is crafted from ABS and follows a minimalist aesthetic. The dial's markings are kept to the bare essentials, while the hour notches are deliberately thickened, creating a playful effect that evokes pop art influences. The clock measures 30x4 cm.

2 Static

Richard Sapper, Lorenz

Designed in 1959 by a young Richard Sapper, Static was commissioned by Tullio Bolletta, the master watchmaker and founder of Lorenz. The aim was to repurpose a stock of mechanical movements acquired as war surplus while simultaneously creating a unique, timeless object. Sapper conceived a cylindrical metal casing that, due to a flat cut on its base, always returns to the same position when rotated—hence the name Static. For the dial's numbers, Sapper drew inspiration from the instruments of a military aircraft he found at a flea market in Milan. In 1960, the watch won the prestigious Compasso d'Oro award.

4 Binario

Guzzini

Guzzini's Binario (Italian for track), designed by the Guzzini Lab team, is a striking wall clock crafted from opalescent glass. The bold contrast between the black numbers and the bright red, stylised hands defines its distinctive aesthetic. The clock measures 38x4.5 cm.

6 Tic&Tac

Philippe Starck with Eugeni Quitllet, Kartell

Designed by celebrity architect Philippe Starck and Eugeni Quitllet, it is Kartell's first wall clock model. It features a see-through square box with Roman numerals engraved on the surface, framing a flat dial. A pair of slim, coloured hands stand out, creating a mesmerizing contrast that transforms the perception of time into an aesthetic experience. The clock's substantial thicknesses produce light and reflection effects, enhancing its visual appeal. The case is crafted from ABS, available in solid or metallic colours. The clock measures 30x8 cm.

8 Rnd_time

Progetti

The 'rnd' in the clock's name stands for random. The peculiarity of this wall object is given by the fact that the cubes that compose it can be fixed freely to the wall, in a completely random way. The 13 3x3cm cubes - 12 numbered and one for the hands - are in polyamide in wenge colour, while the numbers are in silver.

Meet the new generation of **MATERIAL-SPECIALIST DESIGNERS**

Politecnico di Milano's School of Design is one of the few institutions globally offering a degree in Design & Engineering, with the aim of training cutting-edge international designers. The programme combines traditional design knowledge with engineering expertise. A key feature of this academic path is the application of design in material research, carried out by the Making Materials research group, led by Professor Barbara Del Curto.

Politecnico di Milano ranks as Italy's top university and 111th globally (out of 1,503 institutions) according to the QS University Rankings 2025. This achievement is no surprise for the university, which consistently features among the world's top ten for Architecture and Design, and within the top 25 for Engineering graduate programmes. Since its founding in 1863, Politecnico di Milano has been a leader in avant-garde education, merging architectural, artistic, and technical-scientific studies. Milan's rich tradition in design, which originated from Lombardy's craft and industrial culture and flourished with industrial design in the 1950s, has been a key influence.

Credits: LAB IMMAGINE
-DEP: Design, Politecnico
di Milano





Credits: LAB IMMAGINE - DEP: Design, Politecnico di Milano

complexities of global decision-making and production systems. This multidisciplinary training is the result of an integrated approach that combines several key disciplines: Design (Department of Design, School of Design), Mechanical Engineering (Department of Mechanics, School of Industrial and Information Engineering), and Materials Engineering (Department of Chemistry, Materials, and Chemical Engineering “Giulio Natta”, School of Industrial and Information Engineering). The multidisciplinary approach is what sets this degree programme apart, making it almost unique and internationally renowned, attracting hundreds of applications from around the globe each year. Barbara Del Curto is a full professor of Design at the Department of Chemistry, Materials, and Chemical Engineering “Giulio Natta” and teaches “Nanotechnologies and Functional Materials for Design” in the master’s degree course in Design & Engineering. Through her, DM aimed to explore key aspects related to the research and study of materials and surfaces, as well as their application-oriented implementations in the manufacturing sector.

It was at Politecnico in 1993 that Italy’s first degree course in Industrial Design was launched, now known as the School of Design. This school has consistently pioneered innovative pathways to meet the evolving needs of the market and contemporary society. From this multidisciplinary culture and commitment to market demands, the master’s degree in Design & Engineering was introduced over 20 years ago, focusing on Industrial Product Design and Engineering. The programme’s objective is to train international level, avant-garde designers, blending the knowledge of traditional design with engineering expertise. Graduates are well-equipped to manage the entire process, from conceptualisation to production, while driving innovation through the use of sustainable materials and cutting-edge technologies in the consumer products industry. Their training prepares them to navigate the



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Credits: LAB IMMAGINE - DEP: Design, Politecnico di Milano

Professor Del Curto, when we talk about new materials, what exactly are we referring to? “Giulio Natta discovered polypropylene and won the Nobel Prize for Chemistry,” explains the professor. “It is challenging to invent or identify entirely new materials. More accurately, we should speak of the evolution or modification of existing materials found in nature, made possible through material science and technology. Sometimes, this involves drawing inspiration from nature, as seen with biomimetic materials, i.e. bio-inspired processes that enable us to achieve qualities otherwise unattainable in engineering design.” In other cases, specific needs are addressed, such as the need to alter the colour of a surface. This is where functional or Smart Materials come into play—substances that change their properties in response to certain stimuli. A good example is photochromic lenses: UV radiation triggers a molecule within the material, causing the lens to change colour. When the stimulus is removed, the lenses return to their original colour.”

RESEARCH AND TEACHING: A WINNING COMBINATION

This research into materials is conducted by specific study groups, such as Making Materials, led by Professor Del Curto (see box), or through interdisciplinary collaboration within the Politecnico. The next step is applying this knowledge in the field of design, particularly through teaching. “Research on materials is presented to Design & Engineering students, giving them the opportunity to understand material properties for better design applications,” says Del Curto. “Understanding the specific properties of materials enables students to select materials based on their design requirements. Through this methodology, which is grounded in material study and research, we show students what possibilities materials can offer while stimulating them to create something new. This often results in the development of innovative design products.”



Design & Engineering student
Credits: LAB IMMAGINE - DEP: Design, Politecnico di Milano



Product created in the Design & Engineering courses and exhibited at the Salone Satellite, 2024
Project name: LEVANTE
Credits: LAB IMMAGINE - DEP: Design, Politecnico di Milano

A SIMILAR METHODOLOGICAL APPROACH FOR INDUSTRY

This methodological approach is not limited to teaching but is also applied in industry. Companies in the manufacturing sector often turn to the Politecnico, specifically the Department of Chemistry, Materials, and Chemical Engineering, when collaborating on the development of a new product or revamping an existing one. “Once the product’s requirements and constraints are identified together, we review the databases and material data sheets used by the company to select the materials that best meet those criteria,” explains Professor Del Curto. “Based on the chosen materials, we either search for suppliers or provide instructions to the company’s existing suppliers to source and implement the chosen materials.” But what kind of innovation does the introduction of a new material bring? “The improvement can be seen in different ways, some of which may be more or less visible to the consumer. For instance, if the new material improves the production process, the innovation will be ‘invisible’. However, if it reduces the number of assembled components, enabling a distinctive or unique shape, that innovation will also be noticeable to the end user,” concludes the professor.

ROLES AND JOB OPPORTUNITIES IN *Design & Engineering*

Graduates of the master’s degree in Design & Engineering emerge as designers with various skills, including:

- Expertise in industrial product design and the ability to interface with process engineers
- Prototyping capabilities
- Simulation skills
- Specialisation in materials and their life cycle
- Over time, project leading i.e. becoming designers with a holistic vision of the project, capable of managing or coordinating the entire product lifecycle, from design and production to commercial distribution and disposal.

MAKING MATERIALS

Professor Barbara Del Curto leads the Making Materials research group, part of the “Giulio Natta” Department of Materials Chemistry at Politecnico di Milano. The group offers courses in both undergraduate and master’s programmes at the School of Design and conducts research centred on material selection and innovation in the design of materials and surfaces. The research focuses particularly on functional materials, nanotechnology, and surface functionalisation, in collaboration with the manufacturing, textile, and packaging



Professor Barbara Del Curto
Credits: LAB IMMAGINE - DEP: Design, Politecnico di Milano



Photo credits:
LAB IMMAGINE - DEP: Design, Politecnico di Milano

sectors. A key element of their work is partnering with industries, especially in packaging, to drive product innovation with a focus on environmental sustainability. In 2023, the group was recognised for its theoretical research from the ADI Design Index 2022 for the paper, “Emerging Material Research Trends; Fostering Critical Material Research in Design Students”. This study compiled approximately 200 new materials, organised by design and innovation trends, providing an essential resource for designers navigating the world of material innovation.

makingmaterials.cmic.polimi.it

Latest trends in materials



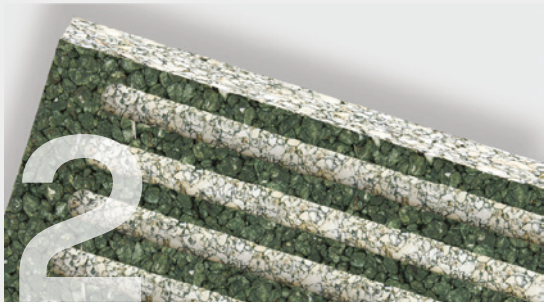
FUNCTIONALS:
responding to an input with an output.



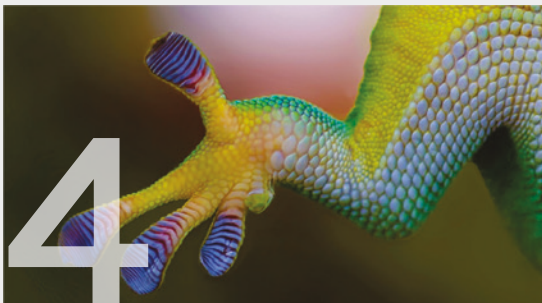
RE-DISCOVERED:
materials that are recycled, reinterpreted, redesigned to avoid waste.



ALIVE:
materials that change, move, grow over time.



BIOXXX:
biobased/or biodegradable materials. Bio-based materials are those materials that are partially or totally derived from vegetable biomass, such as corn, sugar cane, beet, cellulose, vegetable oils.



BIOMIMETIC:
emulating natural systems to solve human design challenges.



FOODOLOGY:
materials and/from/being food.

For further info: Papile F, Sossini L, Marinelli A, Del Curto B. Emerging Material Research Trends: Fostering Critical Material Research in Design Students. Proceedings of the Design Society. 2022: <https://doi.org/10.1017/pds.2022.238>

Eco-conscious Design: *Sustainability and connectivity* – *the new frontiers of design*



The kitchen has become the new focal point of the home: efficient, connected, and versatile, where technological innovations enable appliances to function independently, adapting to the personal habits of the users. Above all, there is a strong emphasis on sustainable solutions.

The new concept of living views the home – each person's personal microcosm – as a holistic system, guiding design towards greater refinement, efficiency, and seamless connection between the various functions of the domestic spaces. At the heart of this system, the kitchen reaffirms its central role, becoming a modern-day agora that continues to expand, where the family engages in a rich array of activities. It is a space shaped by the desire for conviviality, natural quiet, and sustainable choices that reflect the values of today's conscious consumers. No longer confined to a secluded area for the preparation of meals, the kitchen has evolved into a multifunctional, technology-driven space, with furnishings and equipment that prioritise both versatility and eco-sustainability. The trends that emerged during the Milano Design Week 2024 reflect the key directions

for the industry's evolution. Alongside the reaffirmed centrality of the kitchen, sustainability emerged as a critical theme, with eco-conscious design taking a prominent role in the creative and design processes. Furniture made from recycled materials, technological innovations in lighting systems, and energy-efficient appliances dominated in the exhibition spaces, highlighting environments inspired by minimalism and Japandi styles, ranging from elegant to experimental. These spaces featured organic forms, natural colours, and materials, reflecting diverse tastes, lifestyles, and generational expectations. Moreover, consumers are placing their trust in companies committed to sustainable production cycles, reducing their carbon footprint, and incorporating sustainable end-of-life management into their product designs.

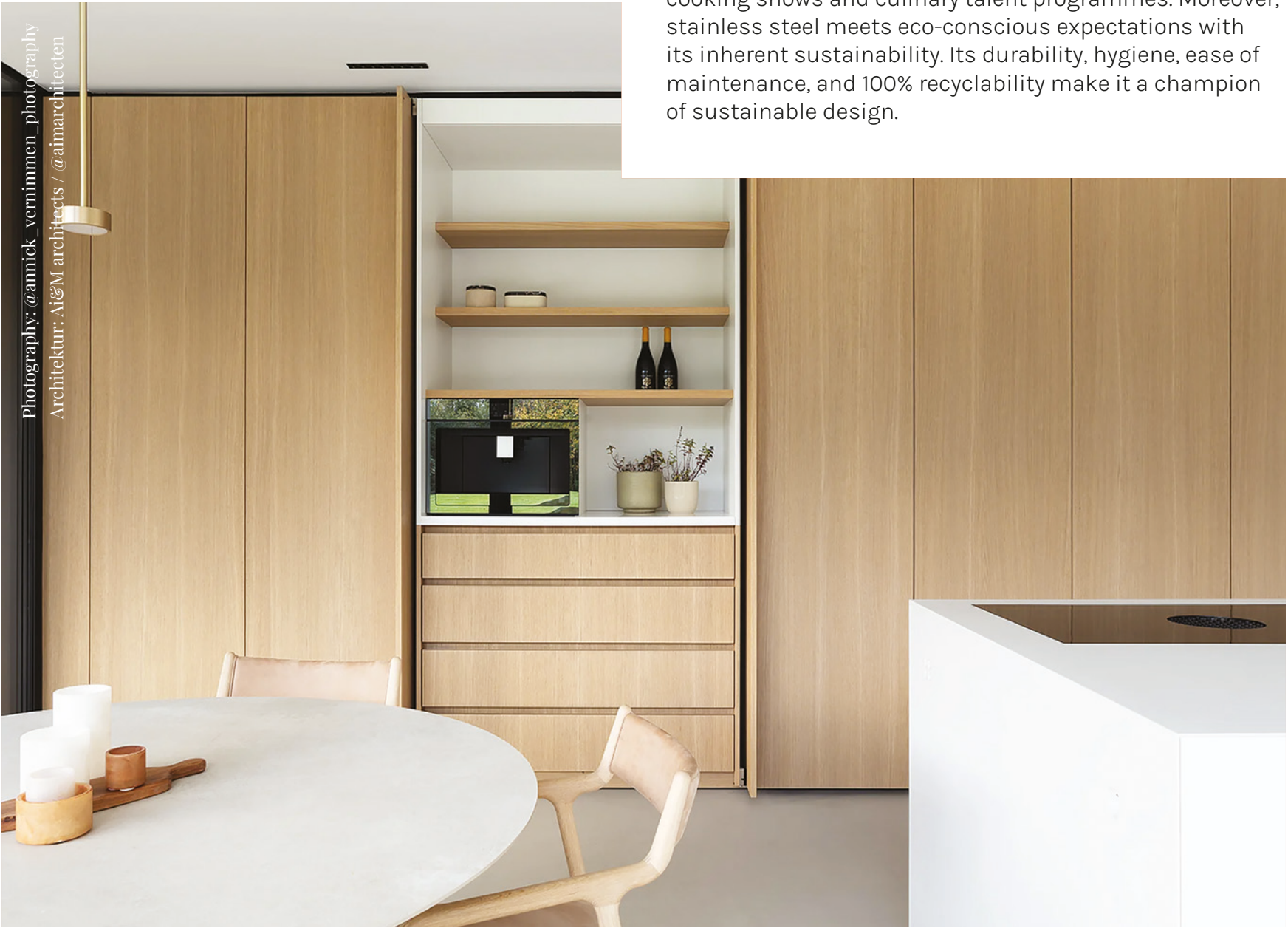
THE KITCHEN:

fluid living, or hideaway

In terms of spatial organisation, the kitchen of the 2020s is not only hybrid and integrated, but also highly adaptable, sharing key functional elements with the living area, such as large tables, bookcases, shelving, and modular, customisable panelling systems that connect or separate rooms as needed. At the heart of this new versatility is the island, which becomes increasingly equipped and technological, featuring on-demand modularity that allows worktops to double as dining tables or spaces for smart working or study. This functional transformation also responds to a growing desire for order, cleanliness, and a shift in atmosphere, moving beyond the simple act of cooking. As a result, the kitchen can now be concealed behind engineered door systems that hide equipment, appliances, pantries, and sinks, leaving behind a minimalist island that is almost unrecognisable.

NATURE IN MATERIALS

The desire for natural, or green, environments is driving the growing demand for natural aesthetics - whether genuine or simulated - that define today's kitchens. Materials like granite, quartz, and marble are becoming more prominent, alongside porcelain stoneware and ceramic clays, which, thanks to technological innovations, now offer 'natural' textures and finishes. These materials also boast exceptional qualities, such as chemical resistance, impact resistance, and UV protection, ensuring greater durability over time. Despite these trends, light-toned wood remains one of the most favoured materials for kitchen finishes. Stainless steel, on the other hand, deserves a special mention. It has become a defining feature of kitchens with a professional look, a style partly popularised by TV cooking shows and culinary talent programmes. Moreover, stainless steel meets eco-conscious expectations with its inherent sustainability. Its durability, hygiene, ease of maintenance, and 100% recyclability make it a champion of sustainable design.



SMART AND RESPONSIBLE KITCHEN APPLIANCES

(Thanks to Technology)

New generation kitchen appliances, designed for cooking and food storage, are equipped with advanced technology enabling them to manage most operations on their own, and not only. The artificial intelligence integrated into ovens, refrigerators, dishwashers, and hoods allows

these appliances not only to handle performance cycles independently, but also to record and process data, evolving their intelligent systems in a user-centric approach. This technology enables the appliances to adopt behaviours tailored to the specific needs of each owner.

Connectivity, now highly advanced, ensures interoperability between appliances, even those from different brands. In the smart home, the kitchen becomes a connected technological suite, easily managed via platforms and apps accessed from your mobile device or television.

The Intelligence of *Household Appliances*

OVENS

Advanced models now automatically manage nutritionally optimal cooking. Thanks to smart algorithms, they can cook proteins and vegetables simultaneously while preserving their organoleptic and nutritional qualities, or handle precise parameters for specialised cooking methods such as baking.

INDUCTION HOBS

Smart hobs autonomously control cooking temperatures. By detecting the temperature of liquids in pots, they can adjust heat levels for perfect cooking, preventing spills, and automatically switching off when the process is complete. Some models feature screens that are integrated into the cooking surface, allowing interaction with the web via smartphones.



AI-generated image



AI-generated image

REFRIGERATORS

These models independently regulate temperature and energy consumption. The most sophisticated refrigerators can recognise the food types, suggest recipes, and alert you when products are nearing their expiration date or running low. In some cases, they can even order groceries online. With large integrated screens encased in the doors, they transform into connected hubs, offering entertainment and social networking opportunities. Connected ovens and refrigerators will “collaborate”: the refrigerator, recognising the available ingredients, will communicate with the oven, which will suggest a range of possible recipes based on what’s in stock.

DISHWASHERS

Smart dishwashers now manage their washing cycles autonomously, choosing the correct detergent dosage and optimising wash times to ensure efficient cleaning while saving energy.



Sfer Ik Art Center, designed by Roth Architecture in Mexico

The goal of biophilic design is to enhance people’s psycho-physical well-being by integrating natural elements into indoor environments. In recent years, this approach, rooted in the innate human tendency to thrive in nature, has also gained traction in product design, becoming one of the most prominent trends of 2024.

Biophilic design is one of the most current trends in design. It is inspired by biophilia, a term first coined in the 1970s by psychoanalyst Erich Fromm to describe the psychological tendency to be drawn to everything that is alive and vital, highlighting the ancestral, regenerative connection with nature and its elements. The concept was later popularised by biologist Edward Wilson in his book *Biophilia* (1984). Numerous scientific studies confirm the positive effects of outdoor life in natural environments on human health.

The focus of biophilic design is on enhancing the (re) connection between people and the natural environment. The adaptation of biophilia as a design approach for indoor spaces is credited to Stephen R. Kellert, Professor Emeritus at Yale University’s School of Forestry and Environmental Studies. He defined biophilic design through a framework of six elements and more than seventy attributes, which include the use of natural materials, green facades, sunlight, and botanical motifs. In essence, biophilic design aims to create environments that align with humanity’s innate affinity for natural systems and processes. This human-centred approach to interior and building design offers numerous benefits, including enhanced physical health, mood, and overall well-being. Additionally, biophilia contributes to improved productivity, reduced stress, increased concentration and creativity, better mental health, reduced fatigue, and the creation of positive spaces in harmony with nature. This leads to the

idea that the built environment, often disconnected from nature, should be reimagined to align with this natural affinity. Biophilic design has emerged as an architectural and urban approach aimed at reintegrating natural elements into modern spaces, with the aim of enhancing the quality of life for those who inhabit them.

Transversal approach.

Over recent decades, this design philosophy has gained incredible momentum, as awareness of sustainability and mental health has increased. It is now widely applied across various sectors and contexts, including workplaces, hospitals and healthcare facilities, schools and universities, as well as the hospitality and tourism industries.

Product design, too, has been influenced, with biophilic design rapidly becoming one of the most prominent trends of 2024. This trend has made its mark across a wide range of sectors, from interior and outdoor spaces to consumer electronics and lighting. Driven by the desire for people to reconnect with the natural world and live in harmony with it, this design approach incorporates elements, textures, and patterns made from sustainable materials. Examples include furniture and upholstered pieces with organic shapes and natural colours, consumer electronics featuring wood or stone finishes, and the integration of plants, water features, or natural lighting into the design.

Principles of biophilic design

1. Direct contact with nature:

This includes the integration of plants, water, natural light, and fresh air into interior spaces.

2. Indirect contact with nature:

The use of natural materials, colours inspired by the natural environment, organic forms.

3. Open and fluid spaces:

Environments that encourage visual connections with the outdoors and create a sense of spaciousness, promoting psychological well-being.

4. Dynamic elements:

The inclusion of variations in light, air, and sound that mimic natural

conditions, such as the movement of leaves or the sound of running water.

5. Integration with surrounding nature:

Emphasising the environmental and landscape context, making buildings an integral part of the local ecosystem.

Organic-friendly REFRIGERATION

The rise of organic food consumption reflects a growing focus on health and sustainability. However, this shift brings new challenges, particularly regarding the preservation of organic produce. With consumer demand for clean labels and chemical-free products, modern refrigeration technologies like multi climate refrigerators are key to extending the shelf life of organic foods while supporting a healthier lifestyle.

In recent years, the global pandemic has heightened people's awareness of the importance of maintaining a healthy lifestyle. Forbes notes that over 80% of consumers in industrialised markets are now more committed to eating and living healthier, with health concerns and environmental considerations being key drivers of this shift. This has led to a significant rise in the consumption of organic, non-GMO, and chemical-free food, as people seek to avoid the risks associated with industrial farming practices.

According to Spherical Insights, the global organic food and beverage market reached a value of USD 227.45 billion in 2023, and it is expected to nearly double to USD 437.4 billion by 2026. This trend is evident in all regions. In Europe, for instance, the organic food and beverages market is expected to grow at a compound annual growth rate of 14.15%, while Latin America's organic dairy sector is projected to increase by 71% by 2027. The increasing consumer demand for healthier, more sustainable food options is a driving force behind this growth.





The shift to organic and its challenges

One of the key reasons behind the shift towards organic produce is the rise in food allergies and intolerances. FARE (Food Allergy Research and Education) reports that 1 in 10 adults in the U.S. suffer from some form of food allergy, with more than half of them experiencing severe allergic reactions. Among children, 1 in 13 are affected, with food allergies rising dramatically – by 50% between 1997 and 2011, and again by 50% from 2007 to 2021. These statistics underscore the growing importance of consuming food that is free from chemicals and allergens, prompting many to turn to organic products as a safer alternative.

While organic produce offers numerous health benefits, including the absence of synthetic pesticides and preservatives, it also poses storage challenges. Organic fruits and vegetables tend to have a shorter shelf life than their conventionally farmed counterparts because they lack the preservatives that help extend freshness. This makes them more vulnerable to spoilage from factors like microorganisms, moisture, and temperature fluctuations.

Storing organic food

Proper storage is essential to preserving the freshness of organic food. Modern refrigeration solutions, such as multiclimatic refrigerators, are designed to meet this need by offering different temperature and humidity zones that cater to various types of produce. Leafy vegetables, for example, require high humidity levels (between 90% and 95%) to stay crisp, while fruits like apples and grapes prefer lower humidity to prevent shrivelling or mould growth.

Additionally, many fruits, such as bananas, apples, and melons, produce ethylene gas, a natural ripening hormone that can accelerate spoilage in nearby produce. Separating ethylene-producing fruits from more sensitive ones, such as pears or mangoes, can help prolong their freshness. Multiclimatic refrigerators, which allow for different temperature and humidity settings within the same appliance, address these challenges by ensuring that each type of produce is stored under optimal conditions.

The “Clean Label” movement

A parallel trend that has emerged alongside the rise in organic food is the growing consumer preference for “clean labels.” This trend reflects a desire for products with minimal, easily recognisable ingredients, free from unnecessary chemical additives or preservatives. Consumers are increasingly scrutinising product labels, looking for foods that align with their health and sustainability goals. The clean label movement further reinforces the need for effective storage solutions, as chemical-free foods are more prone to spoilage.

Global market trends

The organic food market continues to expand, with every region of the world seeing increased demand. Statista estimates that the market will grow annually by 13% globally from 2022 to 2030. In Europe, the EU has set ambitious targets, aiming for at least 25% of agricultural land in the Union to be organically farmed by 2030, a substantial increase from just over 10% only two years ago. This reflects a growing political and societal commitment to healthier, more sustainable food production practices.

At the same time, the global population is expected to exceed 8.5 billion by 2030, increasing the demand for sustainable food sources and efficient storage solutions. The packaging industry is playing its part by investing in eco-friendly materials designed to protect food while minimising environmental impact.

As the global organic food market continues to grow, the need for efficient food preservation technologies will remain central to ensuring both the health of consumers and the sustainability of our food systems.

The Fabulous World Of AI

Artificial intelligence is impacting all areas of society, from production organisations to public institutions, as well as communication, healthcare, and private life. This silent revolution is set to redefine the human-machine relationship permanently.

Artificial Intelligence plays a pivotal role in the development of smart homes, where it is integrated into security systems and energy management, as well as household appliances that enable remote control and independent operation. Popular voice assistants such as Siri, Alexa, and Google Assistant are also powered by AI. Indeed, there is no sector untouched by intelligent technologies. AI's growth (through machine learning and deep learning) is tightly linked to big data, vast quantities of information gathered by modern organisations, requiring ever more sophisticated technologies to extract value and turn it into comprehensible insights. Among the key applications combining AI and big data is image recognition, used in various fields, from safety to healthcare, relying on national and global image databases. Voice recognition, found in everyday devices, is expected to further evolve, enabling more natural interaction between humans and machines. Autonomous driving is another significant development, made possible through real and synthetic data analysis, which helps to refine AI-driven systems for both personal and commercial vehicles. Additionally, hyper-personalised products, shaped by the analysis of large datasets from past user behaviour, are bringing products ever closer to fulfilling users' needs and preferences.

The applications of AI

Artificial Intelligence solutions influence nearly every sector of the economy and society. Below are some key areas where AI has provided revolutionary advancements to human activities:

Healthcare and Medicine

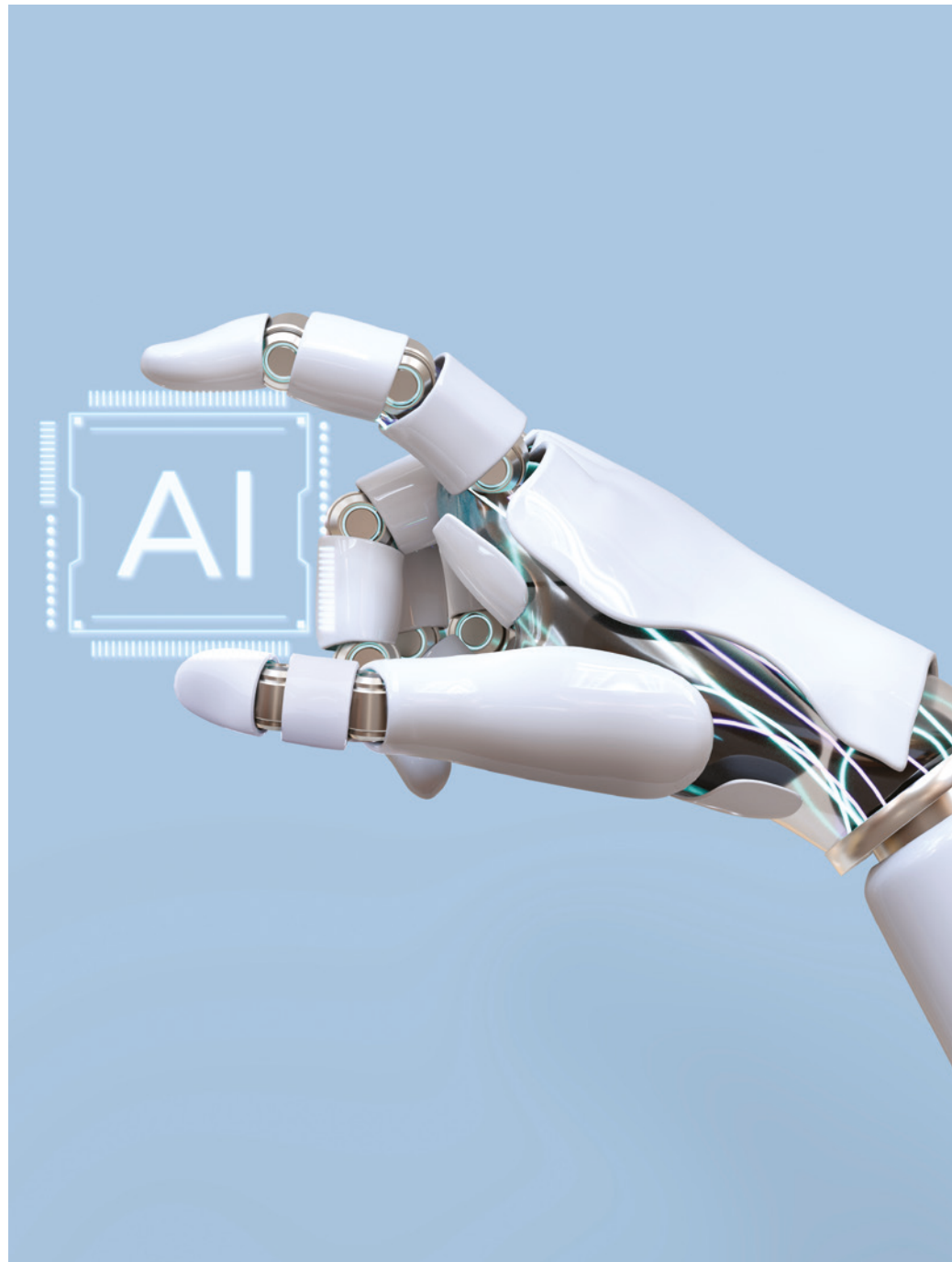
AI significantly benefits the medical field, especially in establishing diagnoses based on clinical data. Its capacity to rapidly process and compare vast amounts of information allows doctors to shorten the time required for research, enabling quicker, more personalised care.

Finance and Insurance

AI is transforming the finance and insurance industries by automating manual processes. It enhances efficiency in tasks such as data analysis, forecasting, investment, risk management, and fraud detection. AI-driven chatbots are also widely used to provide customer service and after-sales support.

Design Thinking

In all organisations, design thinking is a problem-solving approach that uses a creative vision involving the participation of all company resources. AI applications are a valuable aid in processing and aggregating data, supporting the work of managers and teams involved in the process. In particular, Generative AI, such as ChatGPT, proves to be a useful tool for stimulating solution development. Generative AI applications are also gaining prominence in the communications sector: video and image generation platforms are making traditional photo shoots for catalogues and advertisements obsolete, and in some areas, generative AI is even being used to produce written content for publications.



IoT

In the Internet of Things (IoT) universe, Artificial Intelligence plays a vital role in enabling connected functionalities. From smart homes that are remotely managed to appliances that learn users' habits, and on to Smart Factories and smart cities, AI technologies such as machine learning are becoming increasingly prevalent in meeting the evolving needs of businesses and consumers.

eCommerce and Retail

AI applications are increasingly prevalent in retail, particularly in digital channels like e-commerce sites, where chatbots assist customer interactions and recommendation systems suggest products based on previous purchases, influencing decision-making. Virtual try-on solutions, which combine AI and

Augmented Reality, are also on the rise, allowing users to simulate trying on items. In physical stores, AI-powered dressing rooms equipped with transparent touch displays provide real-time product information, understand preferences, and showcase items aligned with those preferences.

Cybersecurity and Privacy

AI is instrumental in enhancing the security and protection of user data and privacy. In cybersecurity, AI detects and prevents inconsistencies in network traffic, processes vast amounts of data from multiple sources, and automates responses to potential incidents, reducing human labour and error. Detection and response systems (TCS) are employed to monitor and block cyber threats such as malware and ransomware.

"There is no sector untouched by intelligent technologies"



AI: how it works

Artificial intelligence operates through four distinct functional levels, each enabling it to perform specific tasks:

1

Understanding

This involves AI's ability to learn and simulate the relationships between various types of data (text, images, audio, video, voice) to process specific information based on a given request.

2

Reasoning

AI uses logical reasoning, autonomously connecting the collected data through a series of carefully programmed mathematical algorithms.

3

Learning

This refers to AI's capacity to analyse input data and generate the correct output. For instance, machine learning (ML) systems use specialised techniques to learn from an information context and are employed to execute specific tasks.

4

Interaction

AI's capability to interact with humans is facilitated by human-machine interaction (HMI) systems. One example is Natural Language Processing (NLP), a set of AI algorithms that allows verbal communication between humans and machines, as seen in advanced chatbots.

Visual Communication *Design Awards*

Discover the world's most prestigious awards recognising and celebrating innovation and creativity across interdisciplinary fields, dedicated to crafting impactful and distinctive visual messages and content.

Certification of excellence, of uniqueness and innovation; increased visibility and global recognition; the opportunity to create new relationships through the award's communication within the design community and specialised media; and the promotion of design culture to an ever-expanding audience. Not to mention the significant economic boost for companies in the sector, driven by the promotion of competitions and their related products.

These are the aims, indeed the ambitions, of international design awards. Many originated in the 1950s during the post-World War II industrial boom. Over time, as new disciplines emerged, international product design awards have evolved, with additional categories introduced, including those focused on visual communication.



Credits: Studio Ralph Baiker

An Essential Art for Businesses

Visual communication design is a discipline that employs a broad range of key elements (images, videos, graphics, typography, illustrations, and layouts) as well as materials and tools to convey information or ideas. This form of communication leverages the immediacy and impact of images to capture the public's attention, convey information swiftly and efficiently, and most importantly, achieve the desired response. Visual communication is expressed through various tools and media, including advertising, branding, web design, graphic design, and packaging. It encompasses multiple disciplines, each

bringing their specific contribution to the creation of effective messaging. For this reason, it is rightly referred to as interdisciplinary. Visual communication is therefore an essential tool for companies seeking to stand out in the market and build a lasting connection with their audience. International awards not only celebrate excellence in this field but also serve to inspire industry professionals, continuously pushing the boundaries of creativity and innovation. Today, several international awards recognise excellence in visual communication design. In this article, DM presents the most prestigious among them.

THE GOOD DESIGN AWARD



The Good Design Award is the oldest global design award, founded in 1950 in Chicago by architects Eero Saarinen, Charles and Ray Eames, and Edgar Kaufmann Jr. The awards have always been organised by the Chicago Athenaeum Museum of Architecture and Design, in collaboration with the European Centre for Architecture, Art, Design and Urban Studies. The iconic black dot logo, designed that same year by graphic designer Mort Goldsholl, is still in use today. Among the categories featured is visual communication. Over time, the selection criteria of the international jury have evolved: while the original focus on design quality and innovation remains, there is now greater emphasis on ergonomics, sustainability, and eco-friendly processes.

good-designawards.com



RED DOT AWARD

red**dot**

The Red Dot Award is one of the most prestigious accolades in the design world. Established in 1955 in Essen, Germany, it was initially created by the Verein Industrieform industrial association to recognise the best-designed product of the year. The award was initiated by the head of public relations and advertising at industrial steel manufacturer Friedrich Krupp. In 1990, Verein Industrieform was rebranded as Design Zentrum Nordrhein Westfalen, and in 1993, under the leadership of Professor Peter Zec, the competition transformed from a national event into an international platform for recognising and assessing industrial design. The award was renamed the Red Dot Award, and Red Dot GmbH & Co. was founded.

Today, the Red Dot Award consists of three distinct competitions across three categories:

- Product design
- Design concept
- Brand and communication design
- The Brand and communication design category celebrates excellence in various aspects of visual communication, (brand identity, packaging, editorial design, web design)

red-dot.org



THE A'DESIGN AWARD

The A'Design Award is an international competition founded in 2009 to promote and reward innovation and excellence in the design world. It is known for its broad range of categories, including packaging design, interface, interaction and user experience design, movie, video and animation design, food, beverage and culinary arts design, social design, and meta, strategic and service design. The award draws global participation every year.

competition.adesignaward.com

IF DESIGN AWARD



Established in 1954, the iF Design Award was founded to promote German design. Over time, it has evolved into one of the most prestigious and respected international design honours. Awarded annually by the International Forum Design during the Hannover Messe, it is renowned for its rigorous selection process and for recognising innovation and excellence in design. The iF Award logo signifies design quality across all major disciplines, including visual communication. Thousands of projects are submitted each year from around the world and are assessed by a jury of at least 50 independent international experts.

ifdesign.com



D&AD AWARDS

The D&AD Awards are among the most prestigious global honours in design and advertising. Founded in 1962 by a group of British designers and art directors to celebrate creative excellence in advertising, the D&AD Awards are organised by Design and Art Direction in London. They recognise outstanding innovation and achievement across various design disciplines, including graphic design, branding, advertising, and digital design. A jury of 400 industry experts awards the coveted pencils in over 40 categories.

dandad.org



PENTAWARDS

pent**awards**

Founded in 2007 in Brussels, the Pentawards is one of the most prestigious international awards in the field of packaging design. Unlike other design awards, the Pentawards focuses exclusively on packaging, emphasising the importance of this sector in marketing and product communication.

The jury is made up of over 50 members from more than 20 countries, including packaging experts from leading brands and design agencies such as Coca-Cola, Unilever, Estée Lauder, the Ellen MacArthur Foundation, and WWF. The award recognises different categories, showcasing the diversity and creativity within the packaging industry.

pentawards.com

Antonin Carême, Forefather of Food Design

In this article, we celebrate the remarkable figure of Antonin Carême, the 19th century’s culinary mastermind and a forerunner of modern food design. From his legendary vol-au-vent to the elegant diplomate cake, Carême’s legacy transcends centuries, inspiring chefs and designers alike. His intuitive understanding of food as both an art and a science laid the foundation for much of what we recognise today as haute cuisine and food aesthetics.



Antonin Carême, the “King of Chefs and Chef of Kings,” didn’t just cook food, he designed it, structured it, and ensured it was as impressive to the eye as it was to the palate. Born into poverty in 1784 in Paris, Carême’s culinary genius propelled him from the streets to the gilded kitchens of European royalty. He served Napoleon’s former diplomat Talleyrand, Tsar Alexander I, and even England’s King George IV, creating dishes that dazzled their taste buds and stirred their imaginations. If there’s one chef who understood that food could be both delicious and visually stunning, it was Carême, perhaps the first true “food designer.”

Culinary architecture

Carême’s approach to food was as meticulous as it was creative. He didn’t just plate dishes; he constructed them like one would design a building. His towering pièces montées, elaborate centrepieces made from sugar and pastry, were modelled after Greek temples and columns, merging the worlds of architecture and gastronomy. But Carême wasn’t just about show; he also organised the chaotic world of French sauces, creating the four “mother sauces”, - béchamel, velouté, espagnole, and allemande - a culinary cornerstone that remains essential in kitchens today.

Carême also revolutionised the way meals were served with service à la russe, the idea that dishes should be served one at a time, rather than all at once. This method wasn’t just practical; it allowed diners to savour each course, elevating the dining experience, a precursor to the tasting menu we know today.

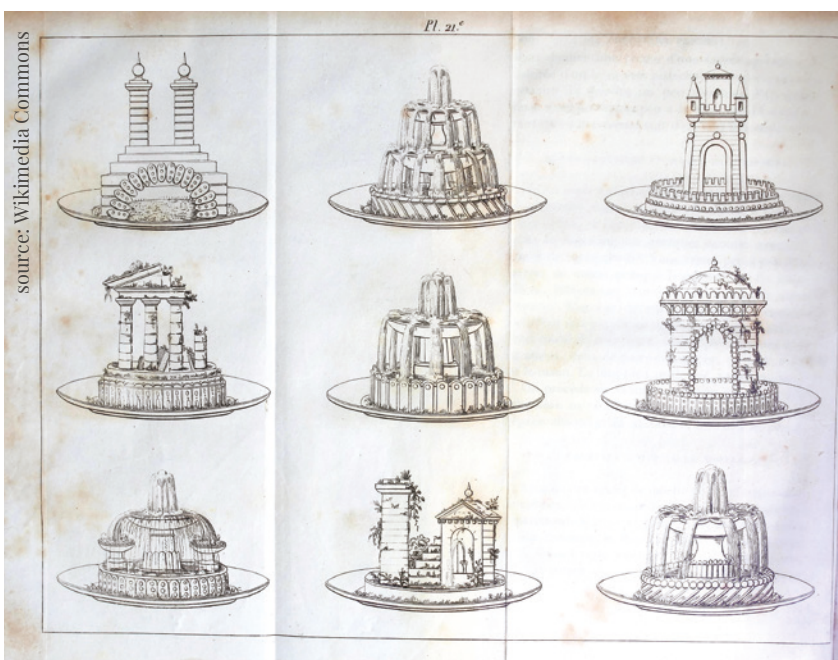


Illustration du Cuisinier parisien by Antonin Carême
Suédoises aux pommes

A puff pastry that took flight

While the vol-au-vent was technically around before Carême, it was he who perfected this now iconic puff pastry. The idea was to create something so light and flaky that it could “fly in the wind”, hence its name. Carême’s genius lay in crafting a lighter, crispier version of puff pastry, turning the vol-au-vent into a versatile and enduring dish. Whether filled with savoury meats or rich seafood, the vol-au-vent became a sensation, and it’s still a staple of elegant French cuisine today.

A dessert fit for diplomats

The diplomate cake was born out of necessity, but as with many of Carême’s creations, it became an enduring classic. At the Congress of Vienna in 1815, a historic moment following Napoleon’s defeat, Talleyrand, ever the shrewd diplomat, called upon Carême to create a dish that would soothe the weary politicians. Carême observed that discussions dragged on so long, no one had time to eat. His solution? A cold dessert that could be enjoyed at any hour, requiring no preparation before serving. Thus, the diplomate cake was born: layers of sponge cake soaked in Grand Marnier or Kirsch, custard, and candied fruit. It became an instant success, sweetening negotiations and, quite literally, diplomacy. Today, 200 years later, le diplomate still adorns the windows of patisseries from Vienna to Paris.

Carême’s modern legacy

Beyond his aesthetic prowess, Carême understood the science of cooking. He was one of the first chefs to introduce precise measurements into recipes, ensuring consistency, a practice still essential in today’s kitchens. In addition, Carême’s lightened sauces and balance of flavours prefigured the health-conscious approach to cooking that modern chefs champion today. He wasn’t just about opulence; he was also about refinement and innovation. Also, in the 18th and 19th centuries, outdoor feasts and picnics became popular among the elite, and Carême’s portable creations, like the vol-au-vent, were ideal for these settings. His lighter sauces and simplified techniques made elegant food easier to manage and serve, reflecting the growing trend of refined outdoor dining experiences. Carême’s work, blending sophistication with practicality, foreshadowed modern approaches to outdoor cooking.

Design pioneer and culinary genius

Carême didn’t just cook food; he designed experiences. His pièces montées were the precursor to today’s food installations, and his eye for detail made food presentation an integral part of the dining experience. Long before “food design” was a term, Carême was shaping the future of culinary aesthetics. As Carême famously said, “Cuisine is the architecture of taste.” His idea that food should be as pleasing to look at as it is to eat set the stage for the modern food designer, making his work not only relevant but inspirational to chefs and designers alike.



bio

Antonin Carême (1784–1833) was a French chef and ante litteram food designer, widely regarded as the founder of haute cuisine. Known for serving European royalty and for his intricate pièces montées, Carême revolutionised French gastronomy with his creation of the four mother sauces, his refinement of the vol-au-vent, and the invention of the diplomate cake. His culinary legacy continues to influence chefs today, as he laid the groundwork for modern food design and the scientific approach to cooking.

A Decalogue for the Perfect Picnic Experience

Picnics are making a stylish comeback, offering outdoor enthusiasts a more wholesome, nature-connected experience. Beyond nostalgic family memories, we can draw inspiration from traditions like enjoying strawberries and champagne at Wimbledon. Today's picnics blend simplicity with refinement. The focus is on sustainability, with reusable materials and organic food options leading the way. Here's a decalog for the perfect picnic.

1 Be poetic, choose the right location

Opt for a scenic spot with shade and shelter, such as a park, lakeside, or beach. Ensure there's enough space for your group and pick a place where you can relax while enjoying the view.

2 Be creative, plan a balanced yet enticing menu

Include a variety of easy-to-eat foods, preferably seasonal and local specialties, or experiment with fusion or themed menus. Quiches, pasta, charcuterie, and cold meats are great candidates, along with veg/vegan delicacies - you're spoilt for choice. Don't forget the greens - salads are perfect, though there are plenty of other options - and fresh fruit, alongside a sweet dessert. Be sure to bring a mix of drinks, including plenty of water to stay hydrated. And remember, Champagne is never out of fashion, nor out of place.

3 Be safe

Keep perishables like meats and dairy in a cooler with ice packs, and cover food to protect it from insects. Food safety is essential to keep everyone happy and healthy.





4

Be organised, plan for easy serving

Plan your picnic layout with ease of access in mind. Pre-portion food into individual servings or use divided containers, so everyone can help themselves without too much fuss. This keeps things neat and ensures everyone can enjoy the meal comfortably, without the need for extra utensils or setup.

5

Be equipped, don't forget the essentials

Pack napkins, a cutting board, a knife, a bottle opener, sun cream, insect repellent, and wet wipes. These small items can make a big difference in ensuring a smooth picnic experience.

6

Be sustainable

Use reusable containers, cutlery, and napkins to minimise waste. Bring a rubbish bag and make sure to leave the environment clean.

7

Be comfortable

For a truly enjoyable picnic, bring blankets, cushions, or portable chairs. Waterproof mats are great for damp ground, ensuring you stay cosy throughout the meal.

8

Be relaxed

Bring along games, books, or a Bluetooth speaker to set the mood with music. Cards, a frisbee or football are also great ways to keep everyone entertained.

9

Be prepared, monitor the weather

Keep an eye on the forecast and plan accordingly. Always have an umbrella or raincoat handy, just in case.

10

Follow the Boy Scout principle, leave no trace

Like the classic Boy Scout maxim, clean up thoroughly before leaving, leaving the area as you found it - or even better. This shows respect for nature and ensures that others can enjoy the space after you.

VICTORINOX: *Timeless icon of outdoor living*

A brief and fascinating exploration of the rich heritage of the Swiss brand known for its iconic Swiss Army Knife. From its origins as a family-run workshop in the 19th century to its rise as a global brand, with Italy as one of its first foreign markets, thanks to the longstanding friendship between Karl Elsener and Künzi, childhood friends from Switzerland. Künzi, now a key distributor of premium outdoor accessories in Italy and Europe, became a natural partner in bringing Victorinox's tradition and innovation to the Italian market.

VICTORINOX

Founded in 1884 by Karl Elsener I in the small village of Ibach, Switzerland, Victorinox started as a modest family workshop producing utility knives. By 1891, Elsener secured his first military contract, supplying the Swiss Army with multi-functional knives, including a blade, screwdriver, and even a hoof cleaner. This early success laid the foundation for the legendary Swiss Army Knife, which has since become a symbol of outdoor living and a true pop icon.

The Victorinox name

The name Victorinox reflects a deep connection to the Elsener family’s heritage. It combines Victoria, the name of the founder’s mother, with “Inox”, short for acier inoxydable (stainless steel), a material that revolutionised knife production in the early 20th century. This combination symbolised the brand’s commitment to family values and technological innovation.

From army tool to outdoor icon

While originally designed for the Swiss military, the Swiss Army Knife quickly transitioned into a must-have for outdoor enthusiasts. Its compact design and multiple functions made it perfect for hikers, campers, and adventurers. “The whole idea,” explains a representative from Künzi, Victorinox’s distributor in Italy, “was to combine as many functions as possible into the most compact tool available, ideal for soldiers or anyone exploring the wilderness.” Over time, new tools were added to the knife, like corkscrews, bottle openers, and saws, catering to outdoor needs. This adaptability helped the Swiss Army Knife remain relevant, making it a staple of outdoor living. Victorinox also introduced specialised models for activities like sailing, hiking, and even electronics, always keeping up with consumer demands.

A long-standing partnership

The relationship between the Elsener and Künzi families spans over 85 years. In the 1930s the Künzi family moved to Italy and began distributing Victorinox products. The business relationship turned into friendship when Andrea Künzi’s father attended school in Switzerland with Karl Elsener III. Since 1937, Künzi has been the brand’s official distributor in Italy, helping Victorinox grow into a household name. In a creative collaboration, Künzi launched a special edition series dedicated to Italian art cities. This collection was designed to appeal to both tourists and locals, giving the Swiss Army Knife a local flavour and celebrating Italy’s cultural heritage. “Our families’ connection goes beyond business. It’s a bond built on mutual respect and a shared passion for quality. That’s what makes our partnership with Victorinox so unique” remarks Andrea Künzi, reflecting on the enduring friendship.



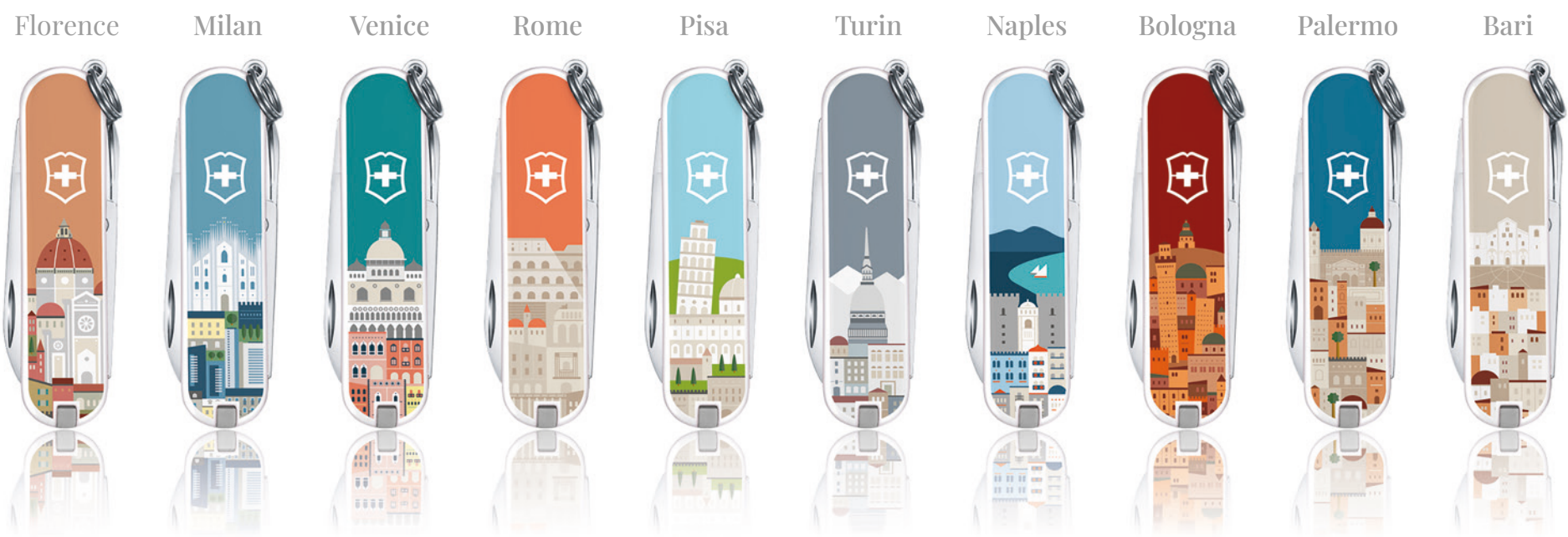
The “Spartan” basic model of the Victorinox Swiss Army Knife, a true pop icon and symbol of outdoor living.

Global popularity

While the Swiss Army Knife became a Swiss icon, its global recognition surged after World War II. American soldiers stationed in Europe discovered the knife, a standard issue to the German army, and were impressed by its functionality. Many took the knives home as souvenirs, leading to widespread popularity in the U.S. “It was like a snowball effect,” explains Künzi. “American soldiers saw the knife’s practicality, and suddenly everyone wanted one.” The knife’s reputation soared even further in the 1980s, thanks to TV shows like MacGyver, where the Swiss Army Knife became a tool for inventive problem-solving.

Expanding into culinary and outdoor worlds

Although Victorinox is most famous for the Swiss Army Knife, it has long been a leader in the culinary world. Victorinox began producing kitchen knives early on, and these knives have become staples in homes and professional kitchens. Known for the same durability as their outdoor tools, Victorinox kitchen knives are widely respected. In Italy, Künzi has helped expand Victorinox’s reputation beyond outdoor products. The company collaborated with a famous Italian pit-master to launch a barbecue knife set, designed for outdoor cooking enthusiasts. This move highlights the growing crossover between culinary tools and outdoor living, reinforcing Victorinox’s presence in both markets. As outdoor cooking and living continue to rise in popularity, Victorinox remains a trusted companion for adventurers and home cooks alike. The brand’s commitment to quality, innovation, and tradition ensures that it remains a global symbol of reliability and craftsmanship, whether on a camping trip or in your (outdoor) kitchen.



Glossary

The Homa Essential Design Glossary: a quick reference guide to some of the concepts inspiring Homa’s design philosophy. They define the principles behind its continued success as the world’s first cooling appliances OEM provider.

Al Fresco

/al 'fres.ko/

An Italian phrase meaning “in the fresh air,” often used to describe dining outdoors. Al fresco dining highlights the enjoyment of meals in outdoor settings, such as gardens, terraces, or open-air spaces, and is commonly associated with warm-weather socialising and outdoor living trends.

Material-specialist Designer

/mə'tiə.ri.əl 'speʃ.əl.ɪst dɪ'zai.nər/

A material-specialist designer combines design expertise with a deep understanding of material properties, focusing on the innovative and sustainable use of materials in product development. These designers play a crucial role in advancing material science in modern design.

Barbecue

/'bɑ:r.bi.kju:/

A method of cooking involving grilling over an open flame or hot coals, often enjoyed in outdoor settings. The word derives from the Spanish “barbacoa”, originally used to describe a raised wooden structure for cooking, later becoming central to outdoor culinary traditions worldwide.

Clean Label

/kli:n 'leɪ.bəl/

A term in the food industry describing products free from artificial additives, preservatives, and chemicals. It promotes transparency in ingredients and reflects a shift toward more natural and healthier consumer choices.

Design Thinking

/dɪ'zain 'θɪŋ.kɪŋ/

A human-centred problem-solving methodology that emphasises empathy, creativity, and iterative processes. It’s used across disciplines like product development, architecture, and service design to innovate and meet user needs effectively.

FSC (Forest Stewardship Council)

/ɛf ɛs si:/ (/ˈfɔːrɪst 'stjuːərdʃɪp 'kaʊn.səl/)

An international certification system that ensures products are sourced from responsibly managed forests, promoting environmental sustainability, social responsibility, and ethical sourcing practices.

Human-machine Relationship

/'hju:.mən mə'ʃi:n rɪ'leɪ.ʃən.ʃɪp/

The evolving interaction between humans and technology, particularly in contexts such as design and manufacturing, as AI is increasingly influencing this relationship, blurring the lines between creativity and automation.

Hyper Personalisation

/'haɪ.pər ˌpɜːr.sən.ə.lɪ'zeɪ.ʃən/

The process of tailoring products, services, or experiences to individual preferences, often using data and advanced technology. This approach delivers highly relevant, personalised offerings based on user behaviours and choices.

Incoherence

/ˌɪn.kəʊ'hɪə.rəns/

A lack of logical consistency or unity. In the creative world, incoherence can be employed as a deliberate aesthetic choice, challenging traditional expectations and inviting fresh interpretations.

Modularity

/ˌmɒdʒ.ə'lær.ɪ.ti/

A design principle that focuses on creating systems or products made up of interchangeable components or modules. It allows for flexibility, efficiency, and customisation in design, supporting reconfigurable and adaptable solutions.

Picnic

/'pɪk.nɪk/

A social meal typically enjoyed outdoors, emphasising simplicity and a connection with nature. The term originated from the French “pique-nique” in the 17th Century, referring to a meal where participants contribute food, symbolising communal enjoyment.

Visual Communication Design

/'vɪʒ.u.əl kə'mjuː.nɪ'keɪ.ʃən dɪ'zain/

A multidisciplinary approach focused on creating visual content that communicates messages through elements such as typography, images, and graphics. This is essential in areas such as branding, advertising, and digital media.

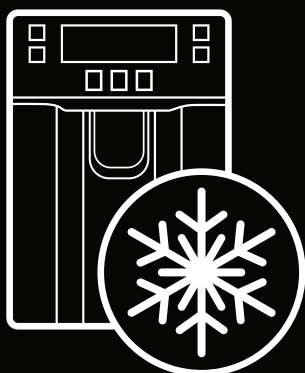
Homa

ORIGINAL MARKETING ACADEMY

FF2-80IM:



Multi Climate - Countless advantages



NOT ALL FOODS ARE CREATED EQUAL

Homa's Multi Climate refrigerator, inspired by nature, features separate compartments that create optimal conditions for every type of food. From an extra-large crisper to a smart chiller for meat and fish, and a flexible convertible drawer, it ensures freshness and versatility.

ICE MASTER: designed for cool perfection, the latest-generation ice maker produces up to 1 kg of crushed or cubed ice daily. Perfect for parties or everyday cool, it also features a chilled water dispenser to keep the good times flowing.

Homa

des.mag.

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