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HOMA DESIGN MAGAZINE



#1

Homa

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INDEX

4 HOMA'S DESIGN
MANIFESTO

6 Icons that have made
the history of design.

10 DESIGN:
THE ELUSIVE ART

12 Trends 2022

INTERVIEW -

14 ILKKA'S
BLUE EYES
Finland

INTERVIEW -

20 **N a t a c h a .**
S a c h a .
France

24 THE POPLARS
OF REICHENAU
Germany

28 And then there was light.
The history of design
told by lamps.

32 A bright future:
smart, natural illumination

33 Led lighting
in the spotlight

34 The incredible social
ascent of the kitchen

36 Destination Metaverse

38 SALONE DEL MOBILE
MILANO DESIGN WEEK 2022
Italy

42 Refrigeration's
flexible space

INTERVIEW -

44 Back to the roots in Bolivia,
where earth meets the sky
Bolivia

46 Glossary

Making products for client organisations to label under their own brands comes with certain responsibilities. When designing a refrigerator or a freezer, we are embodying the personality and the values of our clients. The exercise is far from being easy, or simple.

Building lasting and strong personal relationships with our clients is part of our culture and, in some way, our hallmark. It also underlies our whole design philosophy, as we continuously gain insight into our clients' culture and personality, and their effective needs. We are also constantly on the lookout for evolving lifestyles and technology trends.

To us, technology is a means through which we can deliver world-class products. We make the best use of tried-and-tested, meaningful innovation and the latest, state-of-the-art technology to provide engaging solutions for modern living. We take premium technology and engineer it into large-scale production processes, making it available across our entire range of products. We offer premium features as standard, while remaining highly competitive.

Going beyond the established concept of "cool box", we consider our products as food preservation systems, and rethink them under that perspective. We also make a point of designing ever more sustainable products by adopting environment friendly and energy-saving technologies, processes and materials.

Our food is the strongest connection we have with nature and our planet. Taking after natural concepts such as seasons and climate diversity, we design systems that take care of our produce in a natural, gentle way. Caring for people, for their feelings, their aspirations and their needs is what drives our design.

We are aware that our products stand at the heart of people's homes, witnessing their everyday routine, but also the most important and defining moments of their lives. For that we want to provide the most satisfying and rewarding experience, and bring positivity to people's lives.

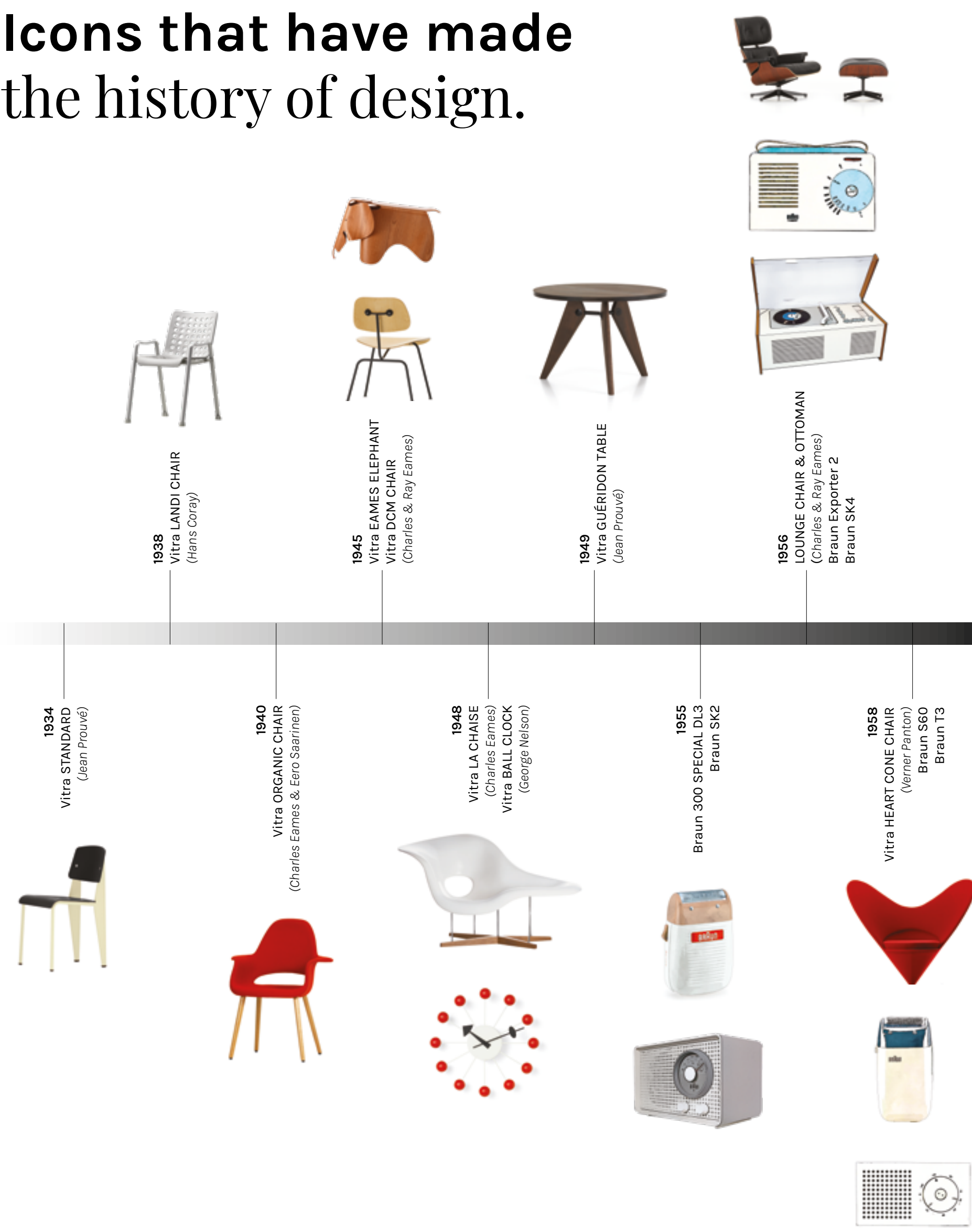
As far as the appearance of our products is concerned, simplicity, elegance and instinctive attractiveness is what we aspire to. We work with highly talented European designers to create that emotional connection at first sight. Surfaces, textures, shapes and even light, all contribute to that effect.

Yet our concept of design doesn't stop at drawing, producing and delivering a product, it includes its storytelling. This is why we also design and produce a series of materials for POS promotions, videos and brochures to help clients communicating it.

HOMA'S DESIGN
MANIFESTO

THE THREE L'S Look, listen and learn /
**TECHNOLOGY IS THE MEANS, NOT THE
END** To deliver efficient, reliable products
for modern living / **FOOD PRESERVATION**
Is what we ultimately are all about / **POP
EXCLUSIVITY** Meaningful, premium
features accessible to all / **SUSTAINABLE**
Throughout the entire lifecycle of the
product / **INSPIRED BY NATURE** Finding
new, natural ways of preserving food /
CARING We take care of your dreams,
and of your consumers' aspirations and
needs / **EXPERIENTIAL** We bring positive,
rewarding experiences in the daily use of
our products / **EMOTIONS AND BEAUTY**
Clean, minimalist lines that elegantly
inspire and stir emotions / **WE GO
BEYOND** And also design the storytelling
of our products /

Icons that have made the history of design.



There are brands or products that have made history, whose approaches and philosophies have revolutionised design logic and production methods, finding solutions so innovative that they promote and determine a profound transformation that is not only technological in the sectors in which they operate, but also a cultural and social evolution, influencing customs and habits, affecting and improving people's daily life. Many of these objects were the starting point, or even better,

the springboard, which allowed industrial design to evolve into contemporary style. In some cases they were inspired by the founding artistic movements of contemporary design, such as the historic German school of art and design Bauhaus, founded in 1919 by Walter Gropius who promoted research that combined aesthetic form with practical functionality, and also involved industry and technology.



1962
Braun MX32



1969
Vitra LIVING TOWER
(Verner Panton)



1971
Braun PHASE 1



1973
WIGGLE SIDE CHAIR
(Frank Gehry)



1978
Braun ABR 21
Braun AB 21 S



1968
Braun PARAT



1970
Braun CASSET
Artemide BOALUM
Artemide TETI



1972
Braun KF 21
Artemide TIZIO



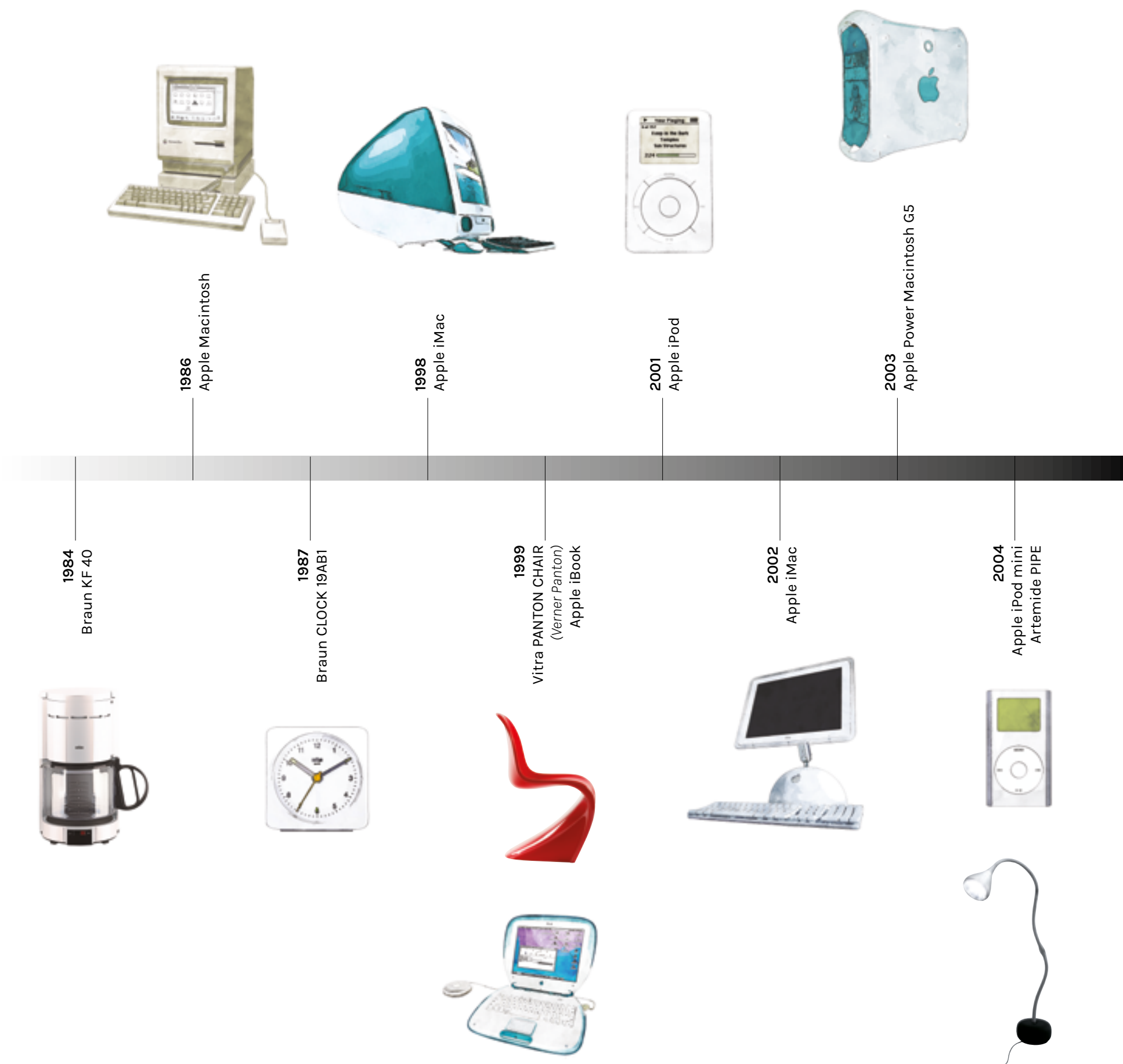
1975
Braun DN 42



For this reason we have chosen to offer you the history of design by presenting the iconic products of four brands that have helped to promote innovation in their respective sectors - furniture home appliances, home & interiors, technology - while at the same time promoting social and cultural evolution: **Braun, Apple, Vitra and Artemide.**

Braun, founded in 1928, became a global reference for design starting from the Sixties following the collaboration with the legendary designer Dieter Rams. His design philosophy starts from the 'Less is more' concept of Mies Van Der Rohe, German designer and

architect, for a period president of the Bauhaus, according to which form follows function and not the other way around, to evolve into "Less, but better". This new design approach can be considered a pioneering theory of the current focus on sustainability and is expressed in the famous ten rules underlying its (good) design: Good design is innovative. Good design makes a useful product. Good design is aesthetic. Good design helps us understand a product. Good design is discreet. Good design is honest. Good design lasts. Good design is good down to the last detail. Good design is environmentally friendly. Good design is designed as minimally as possible.



Rams' design philosophy creates the conditions for the development of increasingly advanced home appliances and conditions the world market for appliances. Many industrial designs would be inspired by its products and methodology, including Jonathan "Jony" Ive, **Apple's** Chief Design Officer until 2019 who designed some of the most iconic products of the brand. The objects and two key principles of the Bauhaus - unity of art and technology, and form of the object derived from function - also strongly influenced Steve Jobs and his idea of design to which is added a design approach that starts from the user experience: technology must offer the user a total and interesting experience, capable of improving their life.

Selectivity, rigor and functionality often combined with irony and formal experimentation, the use of colour - including the lively palettes interpreted with refinement and elegance - identify the European **Vitra**, whose business began in 1953, when the company founder Willi Fehlbaum, discovered the chairs created by the designer couple Charles and Ray Eames during a trip to the United States, and decided to move into furnishing. The history of Vitra, which has always offered itself as a stimulating environment oriented towards innovation, is made up of the search for new talents and the most significant projects that have later become unique pieces, many of which have introduced important innovative elements in



the category to which they belong. For this reason it has always been inclined to present a limited number of pieces with strong characterisation. This particular tendency is very much expressed in the seating category.

The individual and their needs, with the aim of improving quality of life and sense of well-being, are also at the centre of the vision of **Artemide**, an Italian company founded in 1960 by Ernesto Gismondi and Sergio Mazza, today a world reference point in production of high quality lamps. The Artemide brand is famous for its detailed attention to design and to the technical and aesthetic qualities of its products. Its popularity grew from the earliest years of

its activities, thanks to the collaboration of certain Italian designers and architects to which world famous designers and new talents have been added over the years. Prompted by a pioneering spirit and by the continuous push towards research and innovation - deriving from the previous work experience of Gismondi, a graduate in space engineering, in the area of space and rocket techniques - the brand stands out for its experimentation with new techniques and new materials made easily accessible to people. With the aim of putting light at the service of man and his needs.

Apple PowerBook G3 running Mac OS 9.2 Date: 1 March 2019 Author: Felix Winkelkemper (CC BY-SA 4.0) Braun SK 2 Radio 019600 Date: 28 February 2007 Source originally posted to Flickr as: U0702988 Author: Nike_Owl (CC BY 2.0) An Apple Macintosh Plus with a hard drive attached to it Date: 27 March 2019 Author: Felix Winkelkemper (CC BY-SA 4.0) iPod 1G Date: 6 January 2016 Author: Miguel0756-5303 (CC BY-SA 4.0) Apple PowerMac G3 Yosemite Date: 5 November 2007 Author: Dietmar Naujok (CC BY-SA 3.0) A vector render of the 1s generation iPhone a Date: 15 October 2016 Author: Rafael Hernandez (CC BY-SA 4.0) The Apple Watch Series 1 in Space Gray 45mm Date: 13 December 2018 Author: MaciejKusAG (CC BY-SA 4.0) Photo of Apple AirPods wireless headphones and their case Date: 7 September 2019 Author: Huiyao Feng (CC BY-SA 4.0) Make of and keyboard date: 27 December 2019 Author: Huiyao Feng (CC BY-SA 4.0) An iPad 4G Date: 06 October 2019 Author: Usama Hudaib (CC BY-SA 3.0)

DESIGN: THE ELUSIVE ART

What are we talking about when we say or hear this word? Is it possible to give it a simple and unambiguous definition, and how has it changed over time? Let's find out together.

It was 1972 when the philosopher and sociologist **Jean Baudrillard** stated: "Nothing escapes design: it is its destiny". A few years later, in 2005, a few years after his death, the Italian architect and designer **Ettore Sottsass** said something similar: "Everything is design, it is a destiny". So, according to these perhaps somewhat poetic definitions, everything seems to be design, but can we say that we know what it is?

Of course, the double meaning in English of the term 'design' does not help us understand since it connotes both the design vision, understood as a concept and process, and the completed project. Added to this is the fact that the definition of design takes on different values depending on the various eras and historical periods, as well as on the designers themselves.



PANTON CHAIR group, Vitra, 1999
(Design Verner Panton)

DESIGN SYNONYMOUS WITH INDUSTRIAL DESIGN

Starting from the 1920s in Europe and up to the end of the 1980s, design is essentially synonymous with industrial design. We can understand this as the process of conceiving and designing products made through mass production and therefore at more accessible prices, capable of improving people's daily lives. It differs from the artisan designer in that the creative moment, what we could call a project, is no longer concomitant with its physical, material form and manufacture, but precedes it. Unlike the artisan designer, the industrial designer cannot control every stage of the process, but is responsible for the design and construction of the prototype from which identical pieces will be produced in an unlimited replication.

This identification occurs above all in Italy where, since the end of the war, the culture of design has been deeply connected to industrial expansion. **Tomas Maldonado**, designer, painter, artist, one of the most illustrious exponents of industrial design, defined design as "A design activity that consists in determining the formal properties of industrially produced objects".

But even in the 70s, the definition of design began to take on multiple meanings. In the wake of and in the climate of student protests, the object claimed a role that goes beyond pure formal requirements and which pertains more to the creative, poetic and aesthetic sphere. In 1971, the artist and designer **Bruno Munari** stated that "the designer is a planner? with an aesthetic sense, who works for the community", thus trying to wrench the term design away from the definition of industrial design.



BAUHAUS School of Architecture, Art and Design
Dessau, Germany



CRISTAL ballpoint pen, BIC, 1950

ETHICAL TURNING POINT

A year earlier, the Austrian designer **Victor Papanek** in 'Design for a Real World' defined design as a "structured discipline that works for the transformation of the world inhabited by man, modifying the natural environment and social infrastructures". According to Papanek, who came to be called the pioneer of social and sustainable design, design contributes to making the world better, more sustainable, and consequently has profound connections with ecology and social development. We are therefore witnessing an ethical turning point in design intended as the bearer of a cultural revolution capable of changing the direction of the development model based on permanent innovation. Eco design, sustainable design, but also design for social innovation are all born.

TODAY

The advent of digital, the transition to a society of telematic networks and information technology, catapulted design into a previously unexplored world, and so new definitions are still emerging. Like that of the Canadian designer **Bruce Mau** in his project and manifesto Massive Change, according to which design seems to develop in a virtual way even outside real space to take the form of a comprehensive project, capable of conditioning behaviors, influencing people's lives and relationships: "passing from product design to transition economies, from graphic design to information economies, design configures itself as an interdisciplinary, distributed, plural and collaborative activity".

It thus seems difficult to give a univocal definition of design. Perhaps it is easier to say that it adapts to the times in which it is found, to the different currents of thought that take shape and assert themselves in specific periods of history and to the many fields in which it is applied. Without doubt, it has the immense ability to transform society.

Trends 2022

SIMPLE, POSITIVE PLEASURES

Concentrating on the simple pleasures of life, like wellbeing and taking care of one another, as the world situation reminds us of what is really important.

BIODIVERCITY

The environment is part of the urban conversation and is taking center stage in the planning and the design of our connected, smart cities. There is no planet B.



Design is the reflection of society's unspoken aspirations. It reveals our collective subconscious and is the physical interpretation of the evolution of our lifestyles, of our changing values and aesthetic references. We've identified seven major societal trends that are profoundly influencing design in our post-pandemic, war-torn world.



POP EXCLUSIVITY

Or Premium-for-all, away from cookie-cutter design. Best style, features or technology need not be unaccessible, it's the universal right to elegance.





A NEW START IN LIFE

These are times of great upheavals. Time to rethink our lives and pursue our dreams, seeking the new and the unexplored.



MEET YOU IN THE METAVERSE

Reality seen as the physical side of things is an outdated concept: to be really successful, we must be able to cruise seamlessly across both worlds.



DETAILS MATTER

Purchase decisions are more aware, and choices are more informed, requiring detailed, truthful and relevant information.



NO BETTER WAY THAN NATURE’S WAY

We are fascinated by all-things natural, and concerned about our planet’s survival. The issue cannot simply be ignored and ranks high in our priorities.

ILKKA'S BLUE EYES

Interview



Ilkka Suppanen, photo by Marco Magoga

For Design Magazine, Ilkka Suppanen, one of the world's most acclaimed contemporary designers, casts a candid look on the very concept of design. In his work, his typically Scandinavian, rational approach flirts dangerously with Italian sensitivity and timeless elegance. With stunning results.

Born in Kotka, Finland, in 1968, Ilkka Suppanen has everything to embody the archetype of the Scandinavian designer: his Interior and Furniture design studies in Helsinki, his further specialising in Amsterdam, his love for sailing and sea, his demeanour and not least, his physical appearance. Yet this enfant terrible of minimal functionalism actually fell in love with Italy's extravagant and glamorous artistic genius and two-thousand-year old sense of aesthetics.

You're a fond admirer of Italy's design tradition...

Scandinavia and Italy are two areas of the world that have become strongly associated with design, yet they are characterised by two very different cultural approaches to it. In Italy, people have been "living and breathing" it for almost two thousand years. In Scandinavia it's an expression of modernity that's at most one hundred years old. In Italy, it has so many connections to the

country's legacy of art and culture, while in Scandinavia it's mostly related to industrial development as part of a political vision of prosperity for all. Italy's design lacks that revolutionary, democratic ingredient, while Scandinavia's lacks the cultural substrate surrounding it.

The world is increasingly "mixing cultures". Does that imply a loss of identity?

It is an issue that needs considering. I am Scandinavian, yet I eat pizza and drink espresso. On the other hand, large multinational companies like IKEA have filled the world with Scandinavian design. I have friends in Italy who have more Scandinavian-looking houses than most people here. I think That it is also a matter of how people use objects. Take the I-phone: it's a global product, the same everywhere in the world, yet people use it differently according to their culture. From a design standpoint, though, differences are becoming increasingly blurred.



1

"I have friends in Italy who have more Scandinavian-looking houses than many Scandinavians"

In your opinion, what is the ultimate purpose of design?

We actually know "design" by that word only since a hundred and fifty years or so, but it's always been around, in fact since humankind started making artefacts. We began theorising about it, and calling it "design", with the industrial revolution of the 19th Century, as it became one of the tools of the industrial age. Under that perspective, I see design as an instrument to solve problems, to improve life in general and help turn an existing situation into an ideal situation. In other words, to make the world a better place.



2

1 – Points of View, Gallerie Forsblom, Helsinki, 2020 / 2 – TWIGGY, with Raffaella Mangiarotti, Woodnotes, 2017
 3 – KAASA CANDLE HOLDER, Iittala, 2016 / 4 – LUCO BAG, Snowcrash, 1997 / 5 – AIRBAG, Snowcrash, 1997 / 6 – MANZONI, Manzoni & Fils, 2011

"Inspiration is for artists.
I'm a designer, I make things"



3



4



5

Where do you find your inspiration?

I'm not an artist who "gets inspired", rather I'm a professional: I look at ways of solving a problem. Maybe I get inspiration from the brief, and in that sense life itself can be inspiring. I like looking around.



"Today's design is missing a sense of future"

What's missing in today's design?

The future. It's sadly missing from today's projects. Design is definitely showing a lack of confidence in the future, which isn't surprising given the current world situation. People are extremely worried and pessimistic. We are not capable of envisioning a positive tomorrow. I wish we would start looking at the future again in a brave way.

How do you envisage future scenarios?

Our homes have changed over the past two years. Spaces aren't defined as they used to be. Today, our bedrooms, offices, living-rooms, kitchens, have all become meeting-rooms. Our relation to our domestic spaces has changed, and we are not going back. It's a very interesting development, offering huge opportunities for design. Take the kitchen, for instance, we still call it a kitchen but we spend ten hours a day in it, working.

What about new technologies, and NFT?

I'm trying to figure out how NFT's could impact the work of the designer. They certainly seem to be effective in protecting and recognising copyright. For what concerns new technologies, AI and domotics have already helped freeing humans from simple, heavy tasks and chores, leaving us with more meaningful and enjoyable activities. If we apply that principle to industry and to our everyday life, it seems very appealing, with robots taking over the most labour-intensive activities, as they do today. But how far can we go, do we all want intellectual jobs? Besides, can we make the most of a manual-work-free society? Is it even sustainable?

What's your view on eco-friendly materials and sustainable product-lifecycles?

My opinion is that it's more complicated than it seems. We might be well-meaning but end up doing the wrong things. I'm constantly learning, also from my students. Every apparent solution seems to have counter-indications, and many seemingly sustainable materials might have higher environmental footprints than the ones they're supposed to replace. Of course, it would be great if we could stop making plastic things. But I also think we cannot generalise and we should adopt a case by case approach.

"I have no idea whether my own projects have improved the world!"



7 – FIREPIT, Finnish Pavilion, Shanghai World Fair, 2010 / 8 – EVERYDAY HOLY MUG, Muuto, 2004
9 – STICK CHAIR, Gallerie Maria Wettergren, Paris, 2018 / 10 – KAJ, unique murano glass, 2020 / 11 – FLYING CARPET, Cappellini, 1998



How did your own work make the world a better place according to your own definition of design?

Quite honestly, I don't know! Projects are like children, once they grow you always hope they'll do well, and do some great things, but that's out of your control. Maybe people enjoyed my products. Maybe my objects made them happy, or were used in a meaningful way. I'd consider that a success. I wish, and I like to think it's the case, that they brought some meaning in their lives.

How can we define "meaningfulness" in an object? In 1944, during WWII, my father was 4 and lived with my grandmother. One day, as enemy troops approached their house, my grandmother was given half-an-hour to evacuate. She could only take one thing with her. She grabbed my father, and an old wall-clock and some sheets to wrap it in. Of all things, she chose the most useless, heavy and value-less object in the house, yet to her it was the only thing worth saving. Because it was meaningful to her. We never got to know why and how, and have always taken it as a family joke, but it goes to show that sometimes it's hard to judge emotions and the real value of things.

Maybe, we like to imagine, that's where Ilkka got his wide blue eyes from, and his kind ways. An innocent, candid attitude to life that never takes anything for granted.



Bio

Ilkka Suppanen is one of Scandinavia's most successful and known designers. His works have been on display at some of the most prestigious venues in the world, such as the Venice Biennale and New York's MoMA, and are part of the permanent collections, among others, of Amsterdam's State Museum and Paris's Centre Pompidou. After his studies in Helsinki and Amsterdam, he founded his Helsinki-based Suppanen Design Studio in 1995, and created the Snowcrash Project, a design cooperative, together with three colleagues in 1997. During his career, Suppanen has won many prestigious awards and his works have been recognised in numerous publications around the world. His attraction for Italy's art, culture and design tradition led him to collaborate with some of the most influential Italian designers. Among them Giulio Cappellini (flying Sofa), and Raffaella Mangiarotti (undecided TV stand). He continues to work for an international clientele on the most diverse projects.

suppanen.com

An interview with Natacha Poutoux and Sacha Hourcade, rising stars of interior design. Their work is re-defining our everyday objects, stripping them of unnecessary tech frills to re-discover traditional craftsmanship and sustainable materials.

A portrait of two young designers, Natacha Poutoux and Sacha Hourcade, against a plain grey background. Natacha is on the left, a man with short brown hair and a beard, wearing a white t-shirt. Sacha is on the right, a woman with shoulder-length brown hair and bangs, also wearing a white t-shirt. The text 'Natacha.' and 'Sacha.' is overlaid in large, bold, black letters across the middle of the image.

Natacha. Sacha.

Paris-based young designers Natacha Poutoux and Sacha Hourcade are particularly interested in unassuming everyday objects which we normally don't really pay attention to, like small domestic appliances, generally considered as mere technological commodities. They start by taking these objects apart to understand how they work, and often find out that they are a lot simpler than they appear. For instance, by taking an air humidifier apart, they realised that its motherboard was barely 2 square inches large. All the appliance did was to turn water into steam, but with its flashy and imposing plastic casing it looked like it was highly technological. They re-shaped it into a beautiful, yet highly functional element of interior design. In this exclusive interview for Design Magazine, they tell us about how they reconcile technology with craftsmanship and sustainability.



Métis O2 is a smart air humidifier, which measures and regulates the percentage of humidity inside a room.

Q: You take established design conventions of everyday objects and completely revolutionise them. Is that what you do?

S: What we try to do is to give these objects more of a balance for a better and more harmonious integration into a home interior context. Our approach is to design appliances just as we would design an element of furniture, like a chair or a sofa. Appliances tend to overplay their tech-side, but that's simply due to the fact that they are designed that way, while we try to bring them back to a universe of softer shapes, much more in line with their intended use and our lifestyles. Our choice of materials follows our intent to give these appliances a more virtuous, sustainable lifecycle, but also to create stronger ties between industrial production and traditional craftsmanship, which would benefit local communities.

We are also researching new protocols to make domestic appliances more durable and sustainable, putting their production processes in question. At the end of last year, we stayed in Japan for two and a half months to further investigate the subject. We met with several appliance makers, to see whether and how traditional products could be re-designed, engineered and industrialised, maybe on a smaller, local scale. Our intent was to increase the part craftsmanship plays into the manufacturing of these objects. For this we met with both industrial tech-players and more traditional actors whose trade relied on manual work and ancestral know-how. Our hope was to create synergies and virtuous partnerships between the two worlds.

Q: What is your relationship, as designers, with the world of tech?

N: We realised that in the industrial world, there is often a lack of open communication between engineers and designers, and sometimes this can result in companies giving themselves some overly stringent industrialisation criteria, making it difficult for new design concepts to make it to the production stage. For instance, we met a traditional producer of wood containers to refrigerate and heat sake, who had worked with an electronics multinational in view of producing an industrial, tech-version of it. That object failed to make it to the industrialisation phase since wood is a material that “breathes” naturally, with small variations in volume and dimensions, thus failing the company’s self-imposed tolerance limits for product specifications. If such rigorous standards were meaningful for products made of plastic, they made little sense for natural wood since the final product would still maintain all its qualities and be perfectly functional. These self-inflicted limitations occurred over time, but it's high time to reconsider them especially when experimenting with more natural materials.

“Many appliances aren’t so high-tech, they’re just drawn that way”



Olaf is a collection of low-consumption heating cushions for the outdoors and café terraces.

Q: What is at stake here?

N: We are progressively losing an entire heritage of craftsmanship and knowledge. This is happening in France, with many traditional manufacturers having to close down, and to a lesser extent, in Japan too. This is why we travelled there to conduct our research. Our intent is to safeguard the legacy of ancestral know-how, and make sure it doesn't disappear with the advent of new technologies. For instance, induction stoves are making traditional "donabe" clay pots obsolete. We are trying to see whether and how we can make donabes work with induction, so that this 4 Centuries old trade isn't lost forever in the Shiga area, where it originated.

Q: What is your work philosophy?

N: We have a very functionalist approach to design. We try and avoid adding anything superfluous to our projects. For instance, the design of our ceramic data server was entirely dictated by the dynamics of air flows. There's a ventilation mesh underneath, and one on top: this creates an airflow through the object, providing the necessary cooling without the need for an electric fan. To us, it is important that an object's function is immediately apparent when looking at it.

S: Ours is the opposite view of what technological products communicate today in terms of complexity. We say: "Ok, there's technology involved here, but it's not that big deal". There's no need to overplay it and make it look like science-fiction. Our approach is more humanistic.

N: our ceramic kettle is another example of this approach, and so is the air humidifier. After all, it simply needs to turn water into steam. Technology is there to make it work, but it's taking a back seat in the design of the object. Water, a natural element, is instead the star. For the ceramic kettle we thought of an induction-compatible base that can be easily removed for, say, replacement or repair.

“We are losing
our heritage
of ancestral
know-how and
craftsmanship”



Made of porcelain, Métis 03 is an electric kettle working with induction technology.



Q: New generations might not recognise these ancestral domestic objects...

S: It's not too late. Major tech-brands are also starting to pay attention to a more human-oriented design, and on the other hand furniture makers are introducing technology into their products. The chord is a statement in itself, it defines the object as an electric appliance. Far from being ashamed of it and trying to hide it, we like to magnify it in some way and make it part of the design.

Q: What does your ideal kitchen look like?

N: We haven't really thought about it, actually. We have concentrated on bringing our contribution to existing kitchen layouts, and creating objects that would be transversal to the living spaces. As far as cooking is concerned, we envision the induction top as the centrepiece of the kitchen, around which to create an entire system of accessories.

S: We'd also like to bring diversity. For example, we're so used to knowing a fridge as an appliance producing cool because culturally that's what we were told. By considering instead it as an instrument to preserve our food, we might find new ways of achieving the same goal. Looking at how we did it in the past might bring new and diverse solutions, and maybe new features or even products.

N: It would be interesting to review classic, low-tech cooling and food preservation techniques. We might end up reducing our energy consumption yet achieving the same results. I also think we should re-think the way we conceive our kitchens, and treat them as objects that need to perform a task: today they are more thought of in terms of their architecture, and less under a functional perspective.

Q: What inspires you?

S: Everything, really. Walking around in the streets, getting hooked on some trivial detail, which might resurface in my mind a few years later. I love watching people go by. Of course we also take after ENSCI's perpetrating Bauhaus values and philosophy.

Painter Georges Braque is an inspiration for us, for his way of viewing everyday objects under different perspectives through lines, shapes and colours. He was a revolutionary and his human side touches us.



Métis 01 can easily store and secure data from your home. It works with two or more external hard drives. The choice of material and shape promotes natural convection of heat and prevents overheating of the object.

Natacha.Sacha.

Natacha Poutoux and Sacha Hourcade, both graduates from ENSCI Les Ateliers, co-founded their Paris-based design studio in 2018. Winners of the Grand Prix de la Création de Paris 2019 and Rising Talents 2020 at Maison & Objet, their work is recognised for the clean, discreet design of sustainable household appliances that are easy to read and use. Respectively 32 and 33, they have an impressive international background, working with leading designers and studios in France, Germany, the UK and Japan.

natachasacha.fr

A portrait of Ingo Maurer, the poet of light

THE POPLARS OF REICHENAU



credits: Angela guevara

German designer Ingo Maurer (1932 – 2019) is known the world-over for his unique, poetic approach to light. Though considered an industrial designer, Maurer's artistic personality was a hard one to pin down to a single definition. He always made a point of introducing a strong element of craftsmanship, and poetry, into all of his creations, not only in the one-off pieces he'd occasionally make for private collectors, but in his entire production.

Throughout his life, he remained a child at heart, and a dreamer. The son of a fisherman on Lake Constance's Reichenau Island, young Ingo used to spend long hours watching the light dancing on the waves in a perpetual game of infinite reflections. He would never grow tired of this contemplation. He also loved to watch the birds, the sky and the nature surrounding him, and would later take inspiration from these memories.

For instance, the wind playing through the leaves of the poplars lining the scenic road connecting Reichenau to the mainland, inspired his work for the "Silver Cloud" light installation at Munich's Residenztheater.

**“Reality only
reveals itself
when it is
illuminated by
a ray of poetry”**

– Georges Braque



It all started in Venice

After his design studies in Munich, Ingo Maurer worked as a graphic designer in the US, but soon realised that what really interested him was light. Back in Germany, he created his own design company in 1963. The breakthrough came in 1966 with his first international hit: “Bulb”. Maurer loved to recall that the inspiration for its design came one night in Venice, after he had a hefty meal which he washed down with an entire bottle of red wine. That night, he was haunted by the vision of the rounded shapes of that empty bottle, which gave him the idea of the bulb. The next morning he went to Murano and had the glass part hand-blown under his eyes to the exact shape of what he remembered from his inspired yet agitated night. He later added a basis to the lamp.



“Bulb” was a resounding success, an instant classic that took the design scene by storm. In 1969, it was on display at New York’s MoMA. That was the start of a worldwide success that continues to the present day, and beyond his passing in 2019.

Light as a connection to our emotions

The playful yet minimalist lines of “Bulb” were a powerful example of Maurer’s idea that what was really important was light itself, not the form, so the shape of the lamp was a representation of the very bulb contained, and visible, in the glass shell. A theme that became recurrent in his work, and a new paradigm in the industry, a true revolution of functionalism over form yet with the added, unique element of Maurer’s poetic and emotional touch.

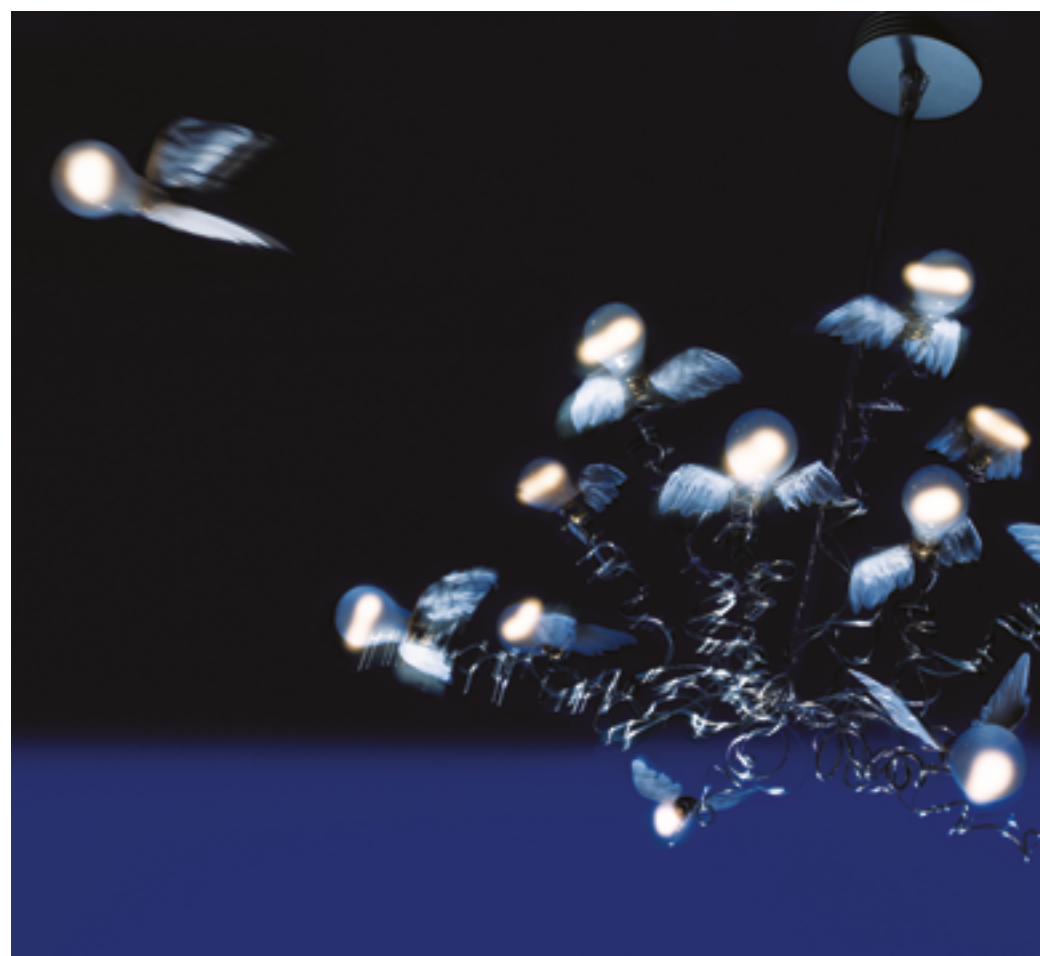
All his subsequent production would convey this concept, and at the same time carry Maurer’s inimitable elegance and lightness. He also experimented with other materials such as feathers, metal and paper. Humble, everyday materials which would introduce, in an often humorous way, that typical element of craftsmanship that characterises his creations, once again upsetting the accepted boundaries separating mass production from custom pieces.

“Lucellino”, declined in numerous versions in the “Birds” series, was also themed around the light bulb as the embodiment of both function and form. It featured a low-voltage, specially made light bulb to which goose-feather wings were attached. A masterpiece of poetry and simplicity.

Reminiscent, at times quite deliberately, of Japanese history and culture, numerous pieces use paper and origami techniques. “Samurai”, “Poul Poul”, “Yoruba Rose”, “Wo-Tum-Bu” and “Kokoro” are among these.

Confirming the difficulty to box his style into a single movement, Maurer’s repeated flirts with Pop are a clear expression of his ability to play with shapes and materials while remaining absolutely true to himself in privileging both the beauty and the functionality of light. The “Licht.Enstein” series cheekily hints at Pop Art icon Roy Lichtenstein, while “Canned light” makes direct reference to Warhol’s Campbell Soup cans. “Comic Explosion” and the “Campari” series also offer strong, colourful references to popular and mass culture imagery.

“Form is important, but light itself is more important. I believe light is something very much connected to our emotions”





**“I like design
that is understood and
not pretentious, which
leaves a lot of space
for people to use it”**



Maurer’s intent was to make people feel good, and looked after, in a space lit by his creations. This applies indifferently to production, custom lamps and to the large public installations, of which Maurer did a consistent number in every corner of our planet.

In that, his perspective is more that of a director of photography than that of a designer, as he would focus on the emotions he can create more than on the aesthetic impact of the physical object. What people feel when using his products is really important to him. This concern translates quite clearly in the “Zettel’z” series, among Maurer’s best known lamps, with a series of blank sheets of paper being supplied for users to express their creativity with their own messages and sketches.

The Maurer production is vast, and keeps expanding to the present day. It includes many other inspirations and references, yet maintaining the same spirit.

The importance of the emotional part, though, does not imply disinterest for technology, far from it. Maurer is among the first designers who experimented with LED and OLED, and the quality of light and its effectiveness at “doing its job” are paramount throughout his entire production. This only comes with thorough and rigorous R&D work.



Like a renaissance master

**“We can do the work we
do only because we have
a super team”**

Ingo Maurer passed in 2019, yet his legacy survives in the continued work of his successors. He used to refer to his collaborators as “the team”. From the moment he became an established designer, some forty years ago, he created a veritable renaissance workshop. A school of thought, of art and craft, that grew with him, perpetuating his special attitude to light and life. Today, the “spirit of Ingo” lives on in the 60-strong company he created and that bears his name.

ingo-maurer.com



credits: Artcurial.

And then there was light.

The history of design told by lamps.

With some models becoming archetypes, the lighting design sector has contributed to creating the history of design, leaving an indelible and tangible trace both in aesthetic and socio-cultural terms.

Ingo Maurer, the lighting designer (read the article on page 24 and following, ed) defined lighting as the fourth dimension of interior design. Lighting accessories represent a fundamental category in the world of furniture for two reasons: they have the essential role of illuminating domestic environments, making them comfortable and functional including from an emotional point of view, and because they enhance the identity and uniqueness of those environments.

They are products where notwithstanding the necessary merging of form and function, planners and designers have always continued to experiment, to the point of rethinking aesthetics sometimes in unprecedented ways.

Experimentation, innovation and genius are condensed to such an extent in these furnishing accessories that those who desire to know the history of design must start from here. From the discovery of the iconic products that have marked and made the history of lighting, and that testify to the profound consideration that has been dedicated to the nature of the lamp.

An important contribution to the lighting design sector comes from Italian production. This counts among the most distinguished and emblematic protagonists brands and designers who have given life to products that have literally revolutionized lighting. They have questioned parameters considered fixed with designs that then became timeless and ever-popular classics. They have created cult models capable of defying the passing of time to influence contemporary designers, and they have designed icons now present in the collections of the most important museums in the world.

The secret of this success on an international level is the uniqueness of the approach of the internal system of Italian design, established since the 1960s. This involves an equal and intense collaboration between designers and producers, often small local firms, who consult together from the beginning of the project. The designer contributes to the expression of a concept and the company to its practical implementation, with the aim of innovating while respecting origins, bringing intelligent innovation capable of improving people's lives.



FORTUNY, 1907
Design Mariano Fortuny

The Fortuny floor lamp was designed by Mariano Fortuny in 1907 who experimented with a new lighting system for indirect and diffused light on the theatre sets with which he revolutionized stage lighting. The base was suggested by the camera tripod, with an adjustable central leg, while for the Fortuny lampshade he inverted the typical shades of the time, making them foldable and thus creating a tool to direct the light. It is currently produced by Pallucco.



BILIA, FontanaArte, 1932
Design Gio Ponti

Gio Ponti's brainwave for this lamp was to harmoniously combine two key geometric shapes, the sphere and the cone. The diffuser is in satin-finish blown glass, the frame in brushed nickel-plated metal. It is one of Gio Ponti's many magical compositions: placing a sphere on a cone that forms a base, in an apparently impossible equilibrium. The juxtaposition of two elementary geometric shapes gives life to an original object with perfect proportions. A simple composition that is enriched thanks to the extraordinary balance of proportions and the discreet elegance of the non-reflective materials.



Luxo L-1, 1937
Design Jac Jacobsen

This was designed by the Norwegian industrial engineer Jacob Jacobsen, founder of the Luxo textile machinery company. Jacobsen was inspired by the Anglepoise Original 1227 lamp designed by George Carwardine in the early 1930s, based on a spring tension mechanism. Jacobsen received one of these together with a load of sewing machines from England, and from that inspiration a lamp was born with a single and advanced arm in combination with a high light output, balanced by a weighted base, thus ensuring complete freedom of movement. The L-1 soon became an indispensable support to work in schools, offices, industrial plants and healthcare facilities, a design icon loved and sold all over the world. It inspired Pixar Animation Studios first animated short and was later featured in the studios' logo.



Fontana, FontanaArte, 1954
Design Max Ingrand

Designed by the famous French master glassmaker and decorator Max Ingrand, the lamp was originally named "1853" and later Fontana, in homage to the company of which Ingrand was artistic director for a decade. For connoisseurs and design enthusiasts, 1853 still remains something of a nickname today. The peculiarity of this treasured lamp in white satin blown glass is the multiple lighting: both the base and the lampshade contain one or more light sources. Even today, Fontana is the bedside lamp par excellence.



AJ Table, Louis Poulsen, 1960
Design Arne Jacobsen

The AJ table lamp was designed by the Danish architect and designer Arne Jacobsen for the SAS Royal Hotel in Copenhagen where he developed the whole concept, from the architecture to the individual items of furniture. The AJ series is regarded as the design for which the Danish architect is best known around the world. Back then, the AJ series included a table lamp and a floor lamp, as well as a wall model and a small table lamp created to be fixed to the table. The wall lamp was there in the stainless steel version, arranged in rows, in the hotel lobby when it opened in 1960, while in other areas a copper version was used. Originally available in light grey, dark brown and black as the pendant model, new colors have been introduced over the years to mark the series' anniversaries.



Akari Light Sculptures, Vitra, 1951
Design Isamu Noguchi

Japanese-American artist Isamu Noguchi started creating the lamps in 1951 as a weightless reflection on light. For these objects the artist chose the name "akari", a Japanese word similar to the English term "light", which recalls the concepts of physical lightness and luminosity. During a trip to Japan, Noguchi visited Gifu, a city known for making parasols and paper lanterns. During this stay he sketched his first two Akari Light Sculptures and, in the following years, he created more than 100 models in total, including table, floor and ceiling lamps. Each lamp, handcrafted at the Ozeki family-run workshop in Gifu, is made from washi paper cut into strips suitable for the shape and size of the lamp which are then glued to the bamboo ribs.



PH Artichoke, Louis Poulsen, 1958
Design Poul Henningsen

Created for the Langelinie Pavilion, a modernist restaurant in Copenhagen, where it is still in use, this chandelier is one of the emblematic pieces of the work of Poul Henningsen, a great figure of Danish design: it is the culmination of deep research on the diffusion of light. It is said that his work with light and contemporary form were dictated by the desire to overcome the oil lamps of his childhood, hiding the light source. The basic version consists of 72 leaves arranged in an 'artichoke' or inverted camellia style, fixed on metal arches. The fragmentation of the surfaces means that the light source is not visible, while the lamp creates a soft diffused light, as was Henningsen's intention. Over the years, several versions have been made with different materials and metals, including LED.



Acrilica 281, Oluce, 1962
Design Joe & Gianni Colombo

Colombo 281 is Joe Colombo's first submission for Oluce, the only two-man project carried out in collaboration with his brother Gianni. The model, created in 1962 and which was initially known as 281, was later called Acrilica, referring to the main material of which this object is made (acrylics), as well as the extraordinary way it was used in the 281 lamp design. In fact, methacrylate had already been used for approximately a decade in the lighting sector, usually in thin cut or thermoformed sheets, while here it is used in an extremely distinctive way. Thanks to its conduction properties, both the shape and the significant thickness of the curve of the 281 lamp make it possible for the light of the fluorescent light bulb inside the painted steel base to travel up the transparent lamp structure, illuminating its head. In 1964, Acrilica won the gold medal at the 13th Triennale International Exhibition in Milan.



Parliament, Nemo, 1963
Design Le Corbusier

Designed by Le Corbusier in 1963 for the Chandigarh Parliament in India, Parliament lamp is a symbol of 1950s modernism, inspired by the industrial lighting of the time. Its elegant shape and great functionality are inspired by the Applique de Marseille wall lamp that Le Corbusier designed in 1954. Parliament is both elegant and functional: the floor lamp is made of painted aluminium and has an adjustable shade composed of two symmetrical open cones, providing two types of lighting (direct and indirect). Parliament is ideal as a reading light and for creating ambience lighting.



Falkland, Danese, 1964
Design Bruno Munari

With this lamp Bruno Munari overturns all the canons of lamp design. A first new element is the use of filanca, a yarn used for women's stockings, to replicate the aesthetic effect of the Japanese paper lanterns that inspired it with a more durable and practical result. Another unique element is the shape of the lamp which was not designed and then built, but arises from the tension of the knitted tube and the weight of metal rings: it is a spontaneous shape, generated solely by the tension of its internal forces. The name is said to be a tribute to the Falkland Islands, which lives mainly on fishing. The lamp recalls the traditional traps which apparently inspired Munari to insert the rings in the tubular shape. Designed as a suspension lamp, Falkland is also available in a floor version. Exhibited at MoMA in New York, today it is produced by Artemide.



Eclisse, Artemide, 1965
Design Vico Magistretti

Eclisse is a cutting-edge balance between form and function, design and utility. The basis of the concept lies in its functionality, regulating the intensity of the light through its internal rotating lampshade that "eclipses" the light source, whose movement to screen the light is inspired by astronomical phenomena. The lamp is made up of three hemispheres: two fixed - the base and the outer shell - and one mobile, the inner shell, inserted into the outer one. The story of the Eclisse lamp begins on the Milan subway where Vico Magistretti was inspired to create a lamp combining two spheres and, in order not to forget the design concept, sketched it on the back of his ticket. Designed in 1965, it won the Compasso d'Oro in 1967, and has since become an icon of Italian design around the world. It is part of the permanent collection of the most important design museums, including MoMA in New York and the Triennale Design Museum in Milan.



Pipistrello, Martinelli Luce, 1965
Design Gae Aulenti

Designed for the Olivetti store in Paris by the Italian architect and only later put into production, it is one of the first dynamic light lamps made. The telescopic stainless steel stem allows you to adjust the height of the lamp from 66 to 86 centimeters, transforming it into a table or floor lamp depending on the context. The name of this table lamp refers to the rigid opalescent white methacrylate diffuser that evokes a bat wing, aiming to reinterpret the classic Tiffany lampshades and pre-Bauhaus lamps in a contemporary and ironic way. The result is an unconventional lamp, an extraordinarily innovative project with a strong link to the past. It is part of the permanent collections of MoMA in New York.



Nesso, Artemide, 1967
Design Giancarlo Mattioli with Gruppo Architetti Urbanisti Città Nuova

The sixties are characterised by some of the most innovative experiments with plastics, with objects distinguished by the use of strong shades and innovative shapes. Among these is the Nesso lamp, a marvel of thermoplastic injection molding in ABS (acrylonitrile-butadiene-styrene), introduced for the first time in 1967 by Artemide, thus bringing industrial materials and methods to the home and office. A touch of color and a design inspired by nature. Distinguished by its mushroom shape, the lamp reveals all the potential of plastic: it exploits the translucent quality of the material and diffuses a warm light, using the lampshade to hide the four bulbs. Nesso is part of the permanent collections of the Metropolitan Museum of Art and the Museum of Modern Art.



Elmetto, Martinelli Luce, 1976
Design Elio Martinelli

This small table lamp designed by the founder of the lighting company of the same name, is one of the first lighting fixtures made with an exclusive resin moulding system. The name evokes the form. The light is reflected indirectly by an adjustable reflector with an internal aluminium screen. Despite the design rigour, Elmetto ensures maximum functionality thanks to the presence of a large switch in the central body, easily available in the dark; the spotlight can be moved at the touch of a finger.



Atollo, Oluce, 1977
Design Vico Magistretti

Designed in 1977 by Vico Magistretti, over the years, Atollo has become the archetype of the table lamp, winning the Compasso d'Oro in 1979 and completely revolutionising the way we imagine the classic bedside lamp. Its geometric shapes - cylinder, cone and hemisphere - have resulted in a product that is decorative and pivotal at the same time, detached from the historical period and the fashions of the moment, and one that has now fully become one of the icons of Italian design. Atollo is available in three different sizes and in different finishes: gold, bronze, white or black metal and opal glass.



Tolomeo, Artemide, 1987
Design Michele De Lucchi e Giancarlo Fossina

What is now a bestseller of the company and one of the best-selling lamps in the world was born as a reinterpretation of the classic pantograph table lamp. Tolomeo has been able to combine innovative technologies and materials in an identifiable form with contemporary lines, adapting to the most diverse uses and environments, from the home to the office. The lamp is balanced and held in place in the desired position by steel cables that replace the spring mechanism, and joints that keep them in tension. This solution retains the purity of line, to which is added the lightness expressed by the long slender arms, and by the thin support base. A unique and timeless design that enabled it to win the Compasso d'Oro in 1989. Today the first Tolomeo table version has become a family of lamps, available in various wall, floor and suspension sizes and with the use of LED technology.



Caboche, Foscarini, 2005
Design Patricia Urquiola and Eliana Gerotto

The chandelier is inspired by a 1930s Bakelite bracelet purchased during a trip, and the name itself is the technical term for one of the best known cuts for diamonds and precious stones. It is a contemporary version of traditional sumptuous chandeliers, where the crystal elements are replaced by a ring of polymethylmethacrylate spheres, transparent or golden yellow, which interact with the light emitted by the light source inside, transforming it into a sparkling composition. An opaque white glass shade offers direct upward and downward light projection and diffusion throughout the entire space.



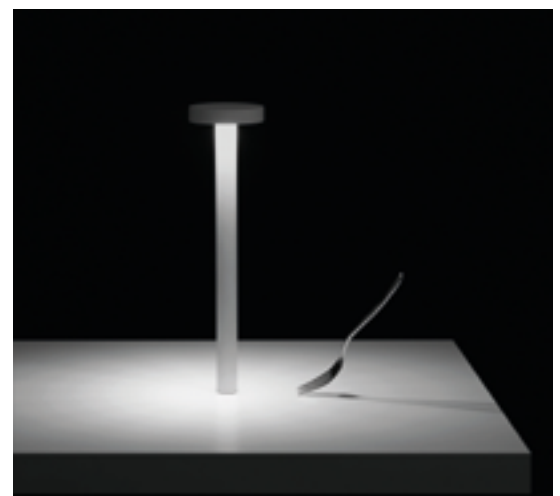
Costanza, Luceplan, 1986

The first great success of Luceplan, Costanza was born from a creative idea as simple as it was ingenious: to revisit and reinterpret the classic type of lampshade lamp, combining formal simplicity with highly innovative technological solutions, such as the self-supporting polycarbonate lampshade and the sensorial infinity dimmer allowing you to set four levels of light intensity. It is a lamp that is ahead of its time, combining tradition and technology that is transformed into a minimalist language. Conceived to be completely dismountable, it anticipated the future needs of lightness and minimum bulk: all its elements are enclosed in a flat package.



Bourgie, Kartell, 2004

Bourgie is a mix of style and material detached from any temporal reference. If some forms clearly refer to the 50s or 70s, the choice of the Baroque as inspiration removes any interplay with current events. The lamp combines classicism, richness and tradition with technological innovation. The base, in Baroque style, is made up of three intersecting decorated surfaces, while the large shade has a pleated effect in order to create, once switched on, a game of a thousand reflections. Thanks to the shade's special hooking system, three different heights can be obtained, which can be modified at will, depending on the desired use.



TeTaTeT, 2016
Design Davide Groppi

The wireless portable table lamp consists of a stem with a magnetic metal base and a metal head with touch ignition. It projects a soft and pleasant light downwards, that favours conversations, gazes, silences. It is no coincidence that famous starred chefs have chosen this light for their restaurants. TeTaTeT is part of the Wirelessismore collection which includes rechargeable battery solutions ideal for lighting restaurant tables, incorporating light as an ingredient of the restaurant experience. It is available in white, black and gold: all opaque colours that prevent the light from dazzling, so as to be pleasant for the observer.

A bright future: smart, natural illumination

Smart LED lighting systems represent the future of domestic, and public, illumination. Integrated into smart buildings, and focussing on people, Human Centric Lighting is the new paradigm of space design.



Light governs the ticking of our inner clocks. The alternation of day and night sets the pace of our circadian rhythms and our physiological patterns of sleep/wakefulness. We are talking of natural light, of course, which can vary both in intensity and in colour in its dawn to dusk daily cycles. Although it has been overlooked for all too long, light has indeed an impact on people's well-being. It can affect, in addition to our vision, our physical and emotional condition. Providing adequate, modular illumination in everyday life, in any situation and activity, is the task of future lighting systems. It is the "Human Centric Lighting" model: artificial illumination that is sustainable, smart and beneficial. For that matter, people's well-being is, together with energy savings, one of the objectives of sustainable global development. Considering that we spend 90% of our time at home, at work or at school - i.e. indoors - we can appreciate the importance of this issue in terms of quality of life.

LEDification and smart lighting

The technologies already employed in today's lighting systems will facilitate the development of even smarter solutions in the future. These will be modular and more similar to natural light. In recent years, after the LEDification process - i.e. the systematic replacement of old light bulbs with LEDs - IoT technology is leading the way, with new solutions for a more effective control of domestic lighting systems, but also of entire buildings and communities. We are entering the era of smart lighting, integrated into a complex ecosystem of the most diverse smart functionalities that power the smart home/building/city. IoT (internet of Things) technology will strongly impact the lighting industry, turning the concept of "product" into that of "service", from the moment lighting devices in a house will become part of an integrated platform managing data, functionalities and consumption

in a perspective of optimisation and sustainability. A system whereby the simple remote on-and-off switching of appliances is just the tip of the iceberg. Through integrated sensors, the new generation "lightbulbs" will be able to monitor the living space, and collect data on temperature and air quality. Moreover, they will also be managing maintenance in a predictive and autonomous way, avoiding inconveniences and black-outs.

Outdoor light:

Day/sunny = 100.000 lux

Day/cloudy = 10.000 lux

Indoor light:

Office = 500 lux

School = 300 lux

lux is the international unit of measurement for light.

(source: Lightingeurope.org)

Led lighting in the spotlight



Today, this technology is entering the mainstream due to the many benefits it can provide. Let's learn about it together.

Environmental awareness, attention to energy costs but also (maybe) aesthetics have fostered the rethinking of the internal lighting of refrigerators, which until recently were illuminated with an incandescent bulb whose absorption could vary from 10 to 25 watts, depending on the size.

As a rule, there was a single light point positioned in a decentralized area - usually at the top on the right. This light was not very bright and consequently had limited diffusion or was even obstructed by food in the immediate vicinity. It could therefore be difficult to see how much and what food there was, causing avoidable waste.

Today this lighting system has been replaced in almost all refrigerators with LED technology.

The advantages? Essentially three:

- 1 Greater efficiency in both energy and duration. The average life of these lamps is about 50 thousand hours, but for some models it is up to 100 thousand hours, with a constant luminosity output of 70%.
- 2 This lighting system does not create heat, therefore it does not affect the internal temperature of the refrigerator compartment. The cold light which is up to four times brighter and particularly clear allows optimal and uniform lighting, so everything inside is visible, especially in the corners and on the bottom of the shelves.
- 3 Given its small size, positioning inside the refrigerator compartment is very flexible. Depending on the model, it is used centrally as a ceiling light in the upper part of the interior, as a column on the back wall for its entire height or vertically on both sides. The most recent solutions are the use of LED rows integrated on the upper side and the side wall of each shelf.

Let's add a fourth point, less functional and more associated with the aesthetics of the product:

- 4 An indirect lighting system such as LED can visually enhance the materials used. And if the intensity of the lighting slowly increases once the door is opened, the effect is even greater.

However, perhaps the most innovative solution for seeing what is inside a refrigerator is something else again: the transparent front panel with light activation that allows you to see inside without having to open the refrigerator compartment. This reduces the frequency of door opening, and therefore of energy expenditure, and keeps the internal temperature more uniform.

In a little more than a century, the kitchen, still formally considered the room dedicated to the preparation of food, has come a long way: from obscure and smoky cavern, often in the basement of a mansion, to the front of the house as a status of social success, a technological space to be displayed on social media and where to entertain in grand style.

The incredible social ascent of the kitchen



DAWN AND DECLINE OF THE KITCHEN TRIANGLE PARADIGM

Though the industrial revolution had brought electricity and running water, cooking was still a pretty much labour-intensive affair in the early years of the century. By the 1920's, kitchen fixtures started being mass-produced: "modern" kitchen cabinets, storage units and accessories were absolute must-haves for à la page mansions. The first household appliances also made their appearance, and gas stoves were introduced. Kitchen design took a decisive turn, and was the object of rational theorising.

In 1926, the "Frankfurt Kitchen" (1) by Austrian designer Margarete Shütte Lihotzky was created to enable efficient work in the kitchen, with a low-cost design and a standardised layout. The focus of Lihotzky's concept was the so called "golden triangle" formed by the sink, the stove and the refrigerator, that was to become the new kitchen design paradigm for generations to come, and is still resisting today.

At the turn of the 20th Century, kitchens were possibly the least interesting rooms in a house. In aristocratic or even bourgeois households, they were never seen by guests or visitors, and seldom visited by the masters of the mansion themselves, if not for giving orders to servants, and common people would find it inappropriate to entertain visitors in their kitchens. It really was considered as a merely functional part of a house, and the farther it stood from the dining or reception rooms, the better,

for no kitchen sounds or smells had to inconvenience the guests.

If this is still the case in some very particular dwellings - Buckingham Palace is one notorious such household - nowadays the kitchen is the centrepiece of our modern homes' architecture and design, which we proudly show off to the world through social media but also where we spend more intimate, mundane moments with our families, including, yes, consuming our meals.

While the discovery of new materials and the introduction of ever more sophisticated appliances offered choice, flexibility and freedom to emancipated women, it wasn't until the 1980's that a new revolution came about. Open plan layouts disrupted the traditional conception of the Frankfurt Kitchen with the introduction of a central island, and literally brought down the walls around it, making it the pulsing heart of the home. Open plan kitchens have since slowly grown to become, in many societies, the new norm.



OPEN PLAN, CONNECTED AND ENVIRONMENT-CONSCIOUS

Kitchens are the perfect mirror of a society's evolution, since they serve the lifestyles of individuals. If, over the years, living spaces have gotten smaller, the internal layout of newly built apartment has dramatically changed. Corridors, around which the various rooms of the house were organised, have virtually disappeared, with more living space being freed up. Also, the kitchen relative space inside the average home is increasing, depending on what we actually consider as "kitchen", for the boundaries are blurred. Cooking space, living room, dining room, reception room, work study: kitchens nowadays are multi-tasking spaces, and stand at the centre of most of our domestic activities. Albeit 13% smaller in overall terms with respect to the 1960s, according to the Kitchen Design and Innovation Trends report 2019 by UK-based Trend Monitor, they now occupy an important spot in our daily lives.

They have also become a lot smarter, with the constant appearance of new appliances that make food prep easier and quicker, as well as washing and cleaning. They also help us stay healthy and most of all, they assist us in our

daily efforts to preserve our planet, fight food waste and save energy. We can now interact with our kitchens through our smartphones (2), and access recipes, tips and all kinds of useful info, as well as managing our appliances and ordering supplies. The refrigerator, of all appliances, as our awareness about food lifecycle is growing, has become our domestic food freshness hub.

TOPS, LIGHT AND NOISE ABATEMENT ARE THE NEW FRONTIER

According to a recent report by Houzz 2022 focusing on American kitchen trends, countertops are the latest craze for homeowners renovating their kitchens, and the most common feature improved with a smashing 91%. In the past year, one third of the renovations included the upgrading of major appliances, with wireless and smartphone controls being the most sought after features. And since kitchens are growing in size in terms of floor space, islands kept trending, especially since for one in five households having one, work or study have become the main activities performed there. For that same reason, 94% of renovations

of kitchens having one included new lighting fixtures above the islands (3).

Light is definitely one of the big new entries in the latest kitchen trends. More and better seems to be the mantra, especially naturally light. Larger windows have made their appearance, and they're being installed at countertop level for a seamless connection with the outside. The two years of pandemics and successive lockdown might account for this outdoors crave. It also seems that smart working and the forced indoor confinement during this period have acted as sort of time warp provoking a sudden step increase in the progression of certain trends.

But the latest frontier might be represented by noise, or rather "acoustics". Large open spaces offer no barriers to the noises produced by appliances, hoods, the banging of pots and pans, people actively participating in conference calls or simply socialising and relaxing. Appliances are thus becoming quieter, and new materials are being employed to address the issue. Also, "broken-plan" solutions for noise abatement, found in the office sector, are now crossing over into the domestic market. And this is possibly not the last we hear about the evolution of the modern kitchen.

Destination Metaverse

Interest in the virtual world is growing fast in all the creative industries, from fashion to music, to design and architecture. And by 2024 it will be worth 800 billion dollars.



For Generation Z, i.e. anyone born between 1995 and 2010, coexistence of the physical and the virtual worlds constitutes normality: they are used to virtually meeting friends and playing on interactive digital platforms. They probably don't know the concept of Metaverse, but are in fact, at least in part, already well into it.

The word first came to the world's attention last October, when Facebook changed its name into Meta. In fact it had already been mentioned in a novel by Neal Stephenson, "Snow Crash", back in 1992. Today it stands at the centre of the world media's attention. The Metaverse is a network of virtual worlds, connected between them through augmented reality and in which one can move, interact, socialise and share things and experiences through a 3D avatar. A true immersive experience thanks to VR headsets and gloves, with apps that can run indifferently on smartphones, PC's or gaming consoles, and in the future on any type of device, according to Mark Zuckerberg himself. It is a world of its own, standing halfway between reality and virtuality, but where interactions and business are indeed very real, with a 10-figure economic worth.

According to Bloomberg Intelligence, the Metaverse market will reach a stunning 800 billion dollars by 2024. A taste of this metafuture is offered by social gaming and NFTs (see box). An NFT is a form of digital token guaranteeing authenticity and unicity. It is based on blockchain technology and unequivocally proves that the owner of one such token is also the legitimate owner of the digital work connected to it.

For the creative industries, the Metaverse rush has already started, in particular for fashion and luxury, for which digital demand, according to a report by Morgan Stanley on NFT and social gaming, should generate an extra 50 billion dollars in sales by 2030. Brands like Gucci, Balenciaga and Nike were the first to create virtual fashion collections for avatars in games such as Fortnite and Roblox, where one in five gamers dresses up his or her own avatar in a different outfit every day. Considering that some of these outfits can reach a retail price of 9.5 thousand dollars, one can realise the enormous business potential this market represents.

ART, DESIGN, ARCHITECTURE

The art world, and that of design and architecture, were no less keen on grabbing the new opportunities offered by NFT: “Mars House”, a video concept of a house on planet Mars created by Krista Kim, a Canadian architect of South Korean descent, was recently sold as an NFT for half a million dollars on the SuperRare platform.

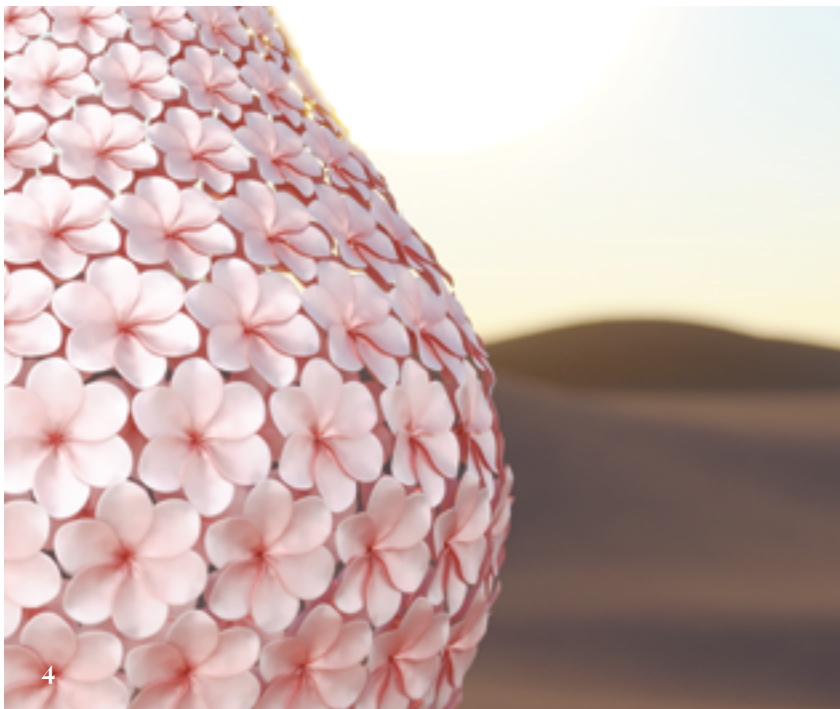
Then there’s **“The Shipping” (1)** NFT collection by Argentinian designer Andrés Reisinger: a series of ten objects, between tables and chairs, to be inserted in different types of digital homes, and that Reisinger sold on Nifty Gateway for a hefty half-a-million dollars. Physical copies of five of these items were actually produced and delivered to the clients. Among them, the already iconic **“Hortensia Chair” (2)**, which went viral on social media in April 2021, now part of the Mooodi catalog in a limited edition.

In January, Reisinger, together with architect Alba de la Fuente, presented the **“Winter House Residence” (3)**, a virtual building characterised by sharp geometric lines and soothing colours.

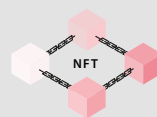
Last August, the “Unhinged” furniture collection by American designer Misha Kahnè was auctioned off at Christie’s for 170 thousand dollars. The famous auction

house is no stranger to NFT art. It started dealing with it in October 2020, auctioning an NFT painting by Robert Alice, “Block 21”. It was sold for 130 thousand dollars. At the time, Christie’s declared that it was a “new, radical form of art”. But an absolute record was reached with “Everyday: The First 5000 Days” by Beeple, sold for jaw-dropping 69,3 million dollars, following a frantic bidding that nearly sent Christie’s website crashing. It is currently considered as the third most expensive work of art by a living artist ever auctioned, and possibly the best proof of the global success of NFT art.

Next to digital-first objects, which constitute the true originals, albeit occasionally turning into physical versions of themselves, we find digital works that take after real life. It is the case of **“Living Vase 01” (4-5)**, an NFT created for Vogue Singapore by Lanzavecchia + Wai design studio and inspired by a Ming period vase. Who knows, in the future we might see classic works of art available in a digital form to ornate virtual homes, or indeed museums such as the Museum of Crypto Art, the Museum of Contemporary Digital Art or the B.20 Museum. Future generations will tell, but we probably won’t have to wait long!



NFT BASICS



NFT Acronym for Not-Fungible Token, certifying the authenticity, the unicity and the ownership of a digital object, in the form of digital data stored on a blockchain.



BLOCKCHAIN A digital ledger assigning certain rights, or access to specific services, to a single individual. Non fungible rights are not interchangeable as they identify something unique. As a consequence they can be used to certify authenticity of ownership of various goods: digital works of art, music, popular memes, tweets.



ETHEREUM Most NFTs are stored on this platform’s blockchain, which also allows for their creation.



MINT In order to become an NFT, a digital object needs to be ‘minted’, i.e. registered on a blockchain as a non fungible token.

WALLET NFTs can be purchased on various digital trading platforms, the most popular being OpenSea: it has a sort of online gallery featuring the various NFTs being auctioned or sold at a fixed price. The purchase happens through the transfer of money, using a digital wallet. Trading on OpenSea is done in the Ether crypto currency (Eth). But what exactly does one buy when purchasing an NFT? A digital good in the form of a JPEG file, and all the rights connected to it. NFTs are kept in digital wallets.

SALONE DEL MOBILE

Milano Design Week 2022

The 60th edition of the world's most important furniture fair will be held this coming June. This year beauty will be seconded by sustainability and wellbeing.



Courtesy Salone del Mobile.Milano (photo: Alessandro Russotti)

From June 7 to 12, Milan will be the world capital of design, again, with the return of the “physical” edition of the Salone del mobile. The most important event in the furniture industry will celebrate its 60th anniversary at Fiera Milano Rho, two years after its last in-person edition, with the ambitious objective to show the world that it is indeed possible and necessary to start organising large international on-site events balancing sustainability and environment protection with production criteria. The June edition will also comprise the EuroCucina biennale and its side show FTK (technology For The Kitchen), together with the International Bathroom Fair. After its 2019 debut, we will also see the return of S.Project, the exhibition dedicated to design projects and products. The Salone will be back with all its might, occupying all of the Fiera's pavilions for a total exhibition space of over 200.000 square meters and nearly 2.000 exhibitors, of which 600 young design talents and 35 top-tier players. The latter will have their own SaloneSatellite space, located for the first time near the entrance of the exhibition grounds. The layout is entirely new and has been developed around the concept of a traditional “piazza”. The Salone, on its part, will maintain its classic format: physical booths are back, miniature worlds offering

visitors inspiring immersive experiences, created by the more than 1.200 participating brands. Over the years, they have come up with a number of total living solutions in which architectural features blend in with communication and living elements.

“The Salone del Mobile has always been a catalyst of creativity and energy. It generates beauty, inclusion, new opportunities” says Maria Porro, president of the Salone del Mobile Milano. “We’ve always been a place for dialogue and networking, in Milan as well as in the Shanghai and Moscow editions. Today, we are shattered by the war going on in Ukraine, and believe even more in our standing at the crossroads of world cultures and styles.”

But are there any particular markets to which the Salone is paying more attention than in the past? “Il Salone del Mobile.Milano is an international event with a global scope” explains president Porro “to us, every market is strategic in its own way as we have a multiplicity of brands addressing different markets. Today, it is important to stress the role the Salone is having in the globalisation and internationalisation process. Thanks to the flexibility of its organisation and its capacity to quickly recognise leading trends and innovations, the Salone is a true pioneer, uncovering new opportunities around the globe.”



Maria Porro, president of Salone del Mobile.Milano
(photo: Matteo Carassale)

PEOPLE AND ENVIRONMENT WELLBEING

Sustainability is the main theme of the 2022 edition of the Salone, which will become the stage for designers and brands to showcase their progress in this field. The young and talented designers from SaloneSatellite will of course be strongly involved, but the Salone itself will be leading the way and become a driver of change, with a number of concrete actions and initiatives. For instance, practical guidelines were developed to help exhibitors design their booths following sustainability criteria in their choice of materials, but also in the logistics and sourcing processes for components. The guidelines also suggest solutions that help reduce material, water and energy waste. The same criteria are being adopted by the Salone in the design of all the public spaces of the Fiera. The focus on sustainability continues from last September's Supersalone and is to become the organisation's founding approach for the future in order to enable a real green transition of the industry. A process in which the Salone has an important role to play, as an accelerator of virtuous and ethical processes. "In the near future, exhibitions such as the Salone del Mobile will need to support this new evolution, concentrating, for example, on the environmental footprint of booth construction, transportation and visits: the process will have to be reinvented with sustainability in mind. A sustainable Salone is also a resilient Salone, especially with respect to world crises and emergencies. It is clear that we cannot ignore environmental issues if we want our international events to grow and thrive in the long-term. For the Salone del Mobile this is a must: we have already started such a journey with Supersalone, in which the concepts of recyclability and circular economy stood at the basis of the design of all infrastructures.

Come, get involved, enter the booths and physically touch and interact with the furniture, the accessories and the design, fill your eyes with beauty and your minds with projects.

– Maria Porro



Courtesy Salone del Mobile.Milano (photo: Diego Ravier)

For the next edition we are working with Symbola and with all our partner companies to bring the environmental footprint of the event to an absolute minimum. Digital will also become ever more important: promotion and virtual experience will need to combine with the physical space to offer new modes of interaction, networking, experiencing and enjoyment that will support and elevate each other". President Porro, what's your message to the foreign visitors of the Salone del Mobile? "Come, get involved, enter the booths and physically touch and interact with the furniture, the accessories and the design, fill your eyes with beauty and your minds with projects. The Salone is a true treasure vault waiting to be explored, it has so much to give. It is the result of an entire year of hard work, expressed through a five-day event. That's a very short time indeed! Missing the event would mean missing an opportunity. Presentations, meetings, relations, business. An opportunity that won't ever come back with the same strength and under that form. The Salone is ready to start again, opening new possibilities and creating new business. The June edition was created with the precise intent to welcome as many foreign visitors as possible. We can't wait to welcome you all."

Salone del Mobile. Milano

When: 7-12 June 2022

Opening hours: 9.30 AM – 6.30 PM

Exhibition space: more than 200.000 square meters.

Number of exhibitors: 2.083, 25% of which foreign, including designers from SaloneSatellite.

Salone Internazionale del Mobile, Salone Internazionale del Complemento d'Arredo, Workplace3.0: more than 1.100 exhibitors, of which 27% foreign, sharing a 139.000 square meters space subdivided in 3 main categories: Design, xLux, Classic.

EuroCucina: 82 exhibitors (16% foreign) across a 16.000 square meters space.

FTK (Technology For the Kitchen): 39 exhibitors (51% foreign) over 10.500 square meters

Salone Internazionale del Bagno: 172 exhibitors (15% foreign) over 17.000 square meters.

S.Project: 90 exhibitors (32% foreign) over 13.000 square meters.

SaloneSatellite: 600 designers and new grads from international design schools over 3.100 square meters.

NUMBERS



Courtesy Salone del Mobile.Milano
(photo: Diego Ravier)



Courtesy Salone del Mobile.Milano
(photo: Saverio Lombardi Vallauri)

FTK - TECHNOLOGY FOR THE KITCHEN 2022

The present and future of built-in appliances

Sustainable, smart and environment-conscious technology that is also intuitive and accessible, and that integrates easily in people's lives to minimise the impact of daily domestic activities on the planet and help improve our lifestyles and wellbeing. All this stands at the heart of FTK (Technology For the Kitchen), EuroCucina's side event that offers the rare opportunity to delving deep into the world of built-in technology and hoods with innovative products presentations, prototypes and new trends in the art of food preservation and cooking.

Among the going trends emerging from the 39 exhibitors's propositions, energy savings and a whole new set skills acquired by appliances, such as optimising performance optimisation, enhancing sustainability, AI and seamless integration into the smart home, allowing for appliances of different brand to communicate.

The aesthetic value of products will be equally important: ergonomics, materials, colours, appeal will be indispensable traits of the proposed solutions, that will also aspire to an ever more personalised, and customisable, design.

DESIGN WITH NATURE

The S.Project show, dedicated to interior design projects, will host a large 1,400 square meters installation, Design with Nature, to celebrate the Salone del Mobile. Milano 60th anniversary. Inspired by the theme of nature protection, it was created by architect Mario Cucinella, who has been purporting a circular design vision for years. The installation tells the story of a virtuous ecosystem that, ideally, represents the future of domestic life and envisions three main theories: the absolute urgency of the transition towards sustainability; the home as the first building block of the urban tissue, and cities as mines of opportunity.



Courtesy Salone del Mobile.Milano
(photo: Mario Cucinella Architects)



Courtesy Salone del Mobile.Milano
(illustration: Emiliano Ponzi)



60 ANNI SALONE

The communication campaign of the Salone del Mobile.Milano 60th edition is the work of award winning Italian illustrator Emiliano Ponzi, in the shape of six posters - one for every decade -. They celebrate the history of the event and tell about its relation to the city and its inhabitants, and also about the evolution of our lifestyle since 1961. There are common elements uniting the six posters, such as the use of a red chromaticity, the Salone's traditional colour, the number 60, and the presence of Milan's most iconic landmarks: the Velasca tower, the Duomo, the Scala theatre, the Fiera and Milan's typical tramway. As an element of modernity, a digital twist was added to the pictures, which become animated when a QR code featuring on the posters is scanned.



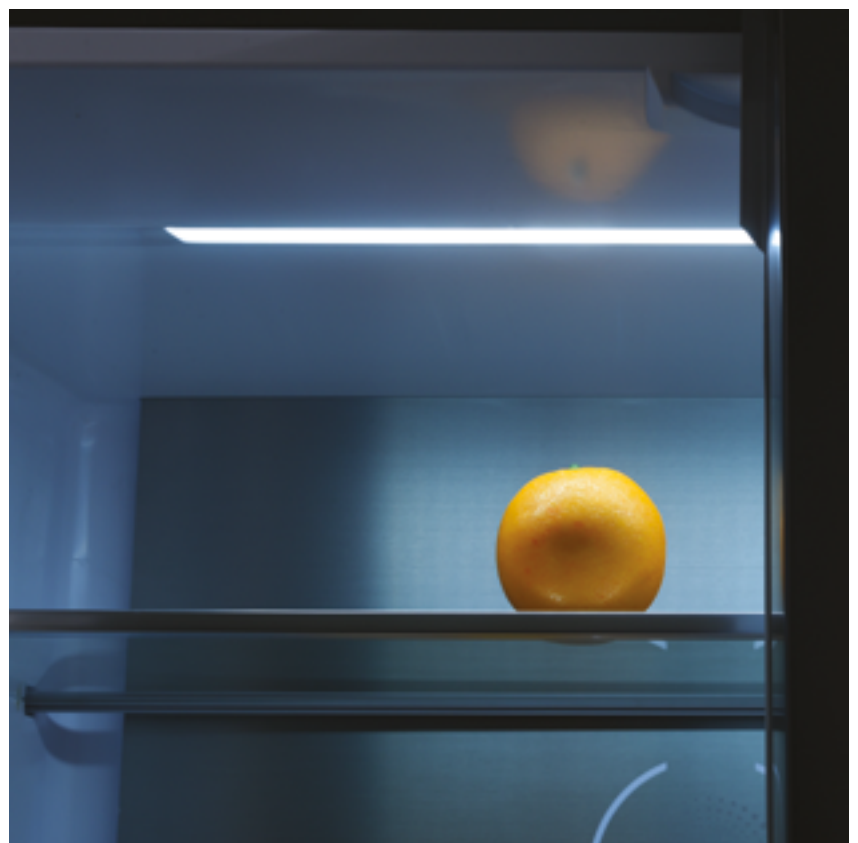
Join the design wave and enjoy
the Augmented Reality experience



Refrigeration's flexible space

Space management and food preservation,
fundamental in the domestic strategy
against food waste.

Consumers, who take an increasingly active part in the transition towards global sustainability, are changing the paradigms of behaviour. Future consumers, the "Fridays for Future" young people, set the direction of a market oriented towards environmental well-being, instead of indiscriminate consumerism and waste. And the collective sensitivity towards food waste takes on particular importance. It is a trend directly impacting refrigerators and shopping, both tools for new anti-waste behaviour in the architecture of domestic preservation of food.



SPACE MANAGEMENT, THE NEW FRONTIER IN DOMESTIC REFRIGERATION

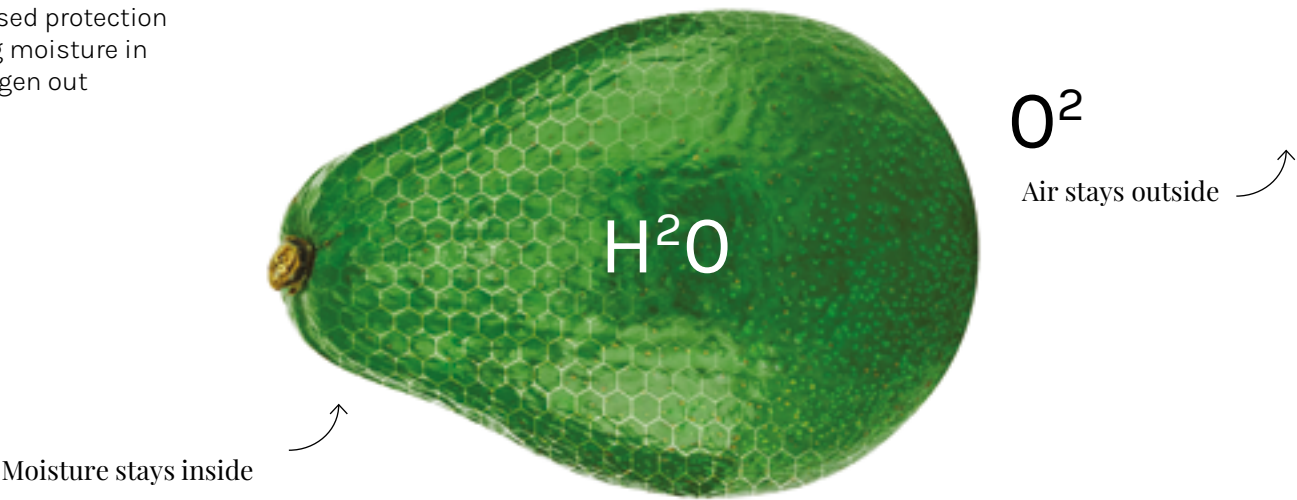
In this scenario, while high energy efficiency becomes a commodity, the latest technological challenge is to respond to the demand for flexible management of the internal spaces of the refrigerator, more in tune with new food consumption habits. Shopping is done more frequently, fresh and zero-kilometer products are bought in local shops or on short-chain online shopping platforms.

Thinking around the industrial design of the refrigerator therefore moves along two design axes. On the one hand, the differentiated and optimal storage capacity of fresh and natural foods, with dedicated areas capable of modulating temperature and humidity: zero-degree drawers for meat storage or fish, with controlled humidity for fruit and vegetables, antibacterial treatments that lengthen the times of optimal conservation.

On the other hand, the need for a flexible internal storage space useable in a simple and obvious way, that functions for the correct storage of supplies that vary, in quantity and type according to the needs and habits of each person. The most recent solutions offer systems that facilitate the insertion and removal of food in the refrigerator, height-adjustable or semi-removable shelves that adapt to the varying dimensions of food and that also enable easy recognition of stored supplies, in an anti-waste and anti-waste perspective. We have all experienced the phenomenon of "forgotten food", which conveys the food directly from the fridge to the bin. The next milestone of domestic refrigeration aims at artificial intelligence, with systems capable of managing food stocks stored in the refrigerator in an efficient, effective and anti-waste way, monitoring the presence and expiry of the various foods, and thus favouring smart and optimised shopping.

TOWARDS SUSTAINABLE PACKAGING

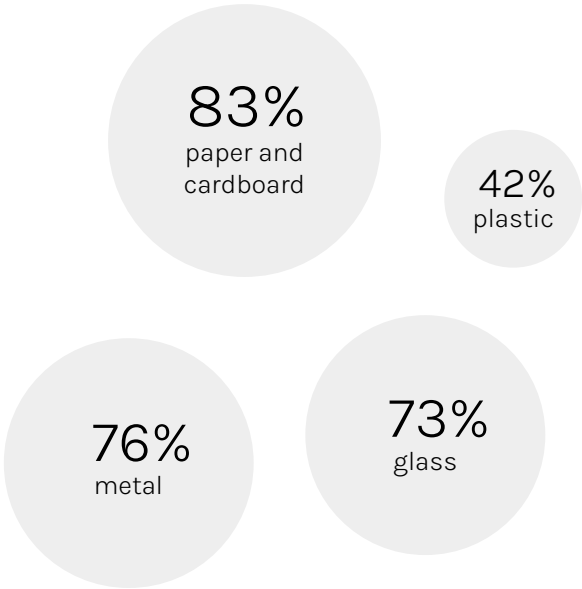
Apeel's plant-based protection works by sealing moisture in and keeping oxygen out



When the shopping arrives at home, a golden rule of conservation requires that the foods placed in the refrigerator are kept separate and protected by wrapping and containers, to avoid cross-contamination between one food and another and to protect its organoleptic qualities, a situation in which, paradoxically, in order not to waste food, there is a risk of increasing plastic pollution. However, innovative solutions and alternatives to plastic, the largest component in food packaging, are arriving on to the scene. Biodegradable, even edible, materials are being studied, such as the film obtained

from vegetable waste produced by the Californian Apeel Sciences, an odorless and tasteless coating which, when sprayed on fruit and vegetables, doubles or triples its shelf life. Thanks to nanotechnology, intelligent packaging is being tested that is capable of monitoring the conditions of packaged foods and communicating them. Sensors integrated into organic films signal, for example, temperature or freshness and there is a label that turns red to signal the poor condition of the food, preventing the user from unwise consumption.

Packaging recycling rates



Food packaging represents 65% of total packaging waste. Furthermore, plastic packaging is the type of packaging with the lowest recycling rate (42%) compared to other materials, such as packaging made of metal (76%), paper and cardboard (83%), and glass (73 %) (EU data).



Vorkoster is a lid that signals the spoilage of food. It integrates a pH-sensitive film that reacts to the deterioration of the food in the container by changing colour, with a chromatic scale as an analog reminder to consume the product before it becomes waste. For its designer - Kimia Amir-Moazami - Vorkoster offers an alternative to the standardised expiry date, or the absence of the original packaging.

Design Magazine talks to Marsia Taha, the pioneering head chef of Gustu in La Paz, an astonishing fine dining restaurant serving ancestral native foods in avant-garde contemporary style. Latin America's rising culinary star has put Bolivia on the world gastronomic map, and traditional local ingredients back on Bolivians' tables, while supporting local communities and productions.

Back to the roots in Bolivia, where earth meets the sky

Standing at nearly 4.000 mt above sea level, La Paz is the highest capital of the world, but also home to one of the pinnacles of Bolivian, and indeed the world's contemporary cuisine: Gustu, a fine dining establishment utilising the most astonishing and long lost produce from the nearby Andes and the Amazon rainforest. Founded by Danish entrepreneur Claus Meyer, co-owner of Legendary Noma in Copenhagen, Gustu owes its embracing the local tradition to its young female head chef, Marsia Taha.

How did your culinary passion for traditional Bolivian produce come about?

When I started at Gustu, it was my first experience in such an establishment. The head chef was Danish, and I felt the need to spend some time working in Denmark to better understand the workings of a fine dining restaurant. I was amazed by how the Danes were able to make the absolute best out of the few resources they had, and I started dreaming about what we could achieve here by applying this Nordic approach to the incredible diversity of Bolivia's traditional produce.

“From a culinary standpoint, Latin America is a sleeping giant who has only just woken up. We have so much to give to world gastronomy”



When I returned as a head chef, I started researching local ingredients, and my cuisine gained a decidedly more Bolivian perspective and inspiration. Today at Gustu, we use native products, in many cases of pre-hispanic origins, like alligator, certain varieties of potatoes and algae caviar, that we source from local communities which we help become economically self-sufficient. In the beginning it was a bit tough, it took some time to sink in with our clientele. Patrons were mostly foreigners, then Bolivians started to discover their own heritage and native foods and appreciate what we do at Gustu. They are taking pride in their culinary roots. I believe it had an impact on Bolivian society, raising awareness about the richness and the cultural value of traditional products, now widely available in markets across the country.

What sparked your interest in social projects?

I guess our attention to social issues and our urge to teach are just part of our DNA at Gustu. I became involved in supporting the local communities working with disadvantaged kids in La Paz through the Manq'a culinary school. We started at the restaurant, and soon the school grew out of it. Today we have several sites in Bolivia and also in Colombia. The organisation is completely self sufficient and produces its own food, all native.

You also developed your own scientific-gastronomic project...

In 2017, despite our efforts, it seemed that we weren't making much



1 – Crudo de Yakaré, Urucù & Sacha Inchi
Raw white caiman, Inca peanut & achiote seeds
2 – Sonso de Yuca & Huerta
Cassava patty & green leaves
3 – Pato, Maiz & Murmunta
Duck breast, corn & murmunta algae caviar
4 – Helado de chirimoya, merengue & flores secas
Chirimoya ice cream, merengue & dried flowers
5 – Alfajor de Helado de Roble
Cookie sandwich filled with oak ice-cream

progress in sourcing new products, yet in my opinion we hadn't even discovered half the traditional ingredients that were still out there. We founded Sabores Silvestres, "flavours of the wild", to better explore the trove of extraordinary and hidden produce still farmed and produced by remote communities. We also learn about ancient traditions and techniques. Sabores Silvestres is formed by a multidisciplinary team of cooks, botanists, ethnologists. We work in collaboration with the Wildlife Conservation Society that also helps these communities sustain themselves through these ancestral activities.

How do you reconcile haute cuisine's creativity and innovation, with tradition?

We go a long way in researching and supporting native produce, traditions and techniques, but we believe that what really counts is to keep the flavours alive, and that's precisely our intent here at Gustu. Also, we offer exclusivity in the way we treat and respect ingredients, but we'd like everybody to enjoy what we do. Fine dining is generally associated with high prices, but that's a common misconception, it doesn't need to be expensive, and we make a point of having reasonably priced menus, with a three-course tasting menu starting at €18.

When not cooking, Marsia loves to indulge typical Bolivian street food, one of her favourites being wallake, a native soup made with tiny qarachi fish from lake Titicaca, the highest navigable lake in the world, where earth, tradition and the living meet the sky.

Marsia Taha Mohamed, 33, is the head chef of Gustu in La Paz, Bolivia, one of Latin America's most acclaimed restaurants. Born in Sofia, Bulgaria to a Bolivian mother and a Palestinian father, she moved to Bolivia when she was five. After her culinary studies in Europe, in particular in Spain, she moved back to La Paz before spending some time in Denmark where she discovered the world of avant-garde fine dining at its highest level. She applied the Nordic approach to Bolivian ancestral produce to create Gustu's unique proposition. It was a planetary success. She was featured in many documentaries and TV stories as well as in magazines all around the world. She won the 2021 Latin America Best Rising Star Female Chef award by Latin America's 50 Best Restaurants.

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.

Attractiveness

/ə'træktivnəs/

The quality of having a pleasing, attractive appearance but also that of creating interest and the will to possess and use an object.

Nature Inspired

/'neɪtʃə(r)/ /ɪn'spaɪə(r)d/

A product whose design and functionality were inspired by natural elements such as seasons, natural, sustainable materials and a heightened attention towards the environment.

Caring

/'keəriŋ/

The quality of an organisation to conduct business, conceive, manufacture and market products with a strong focus on individuals and personal relationships, with a particular attention to individuals' needs.

Prototype

/'prəʊtətaɪp/

An original model of a product created to test a design concept and/or an engineering process, from which production models are later based on.

Durability

/'djʊərəb(ə)l/

The ability for a product to withstand wear, pressure, or damage and remain functional over its expected lifetime and beyond.

Pop Exclusivity

/pɒp/ / ,ɛksklu:'sɪtəvɪ:/

The quality of being exclusive . i.e. normally reserved to an élite group of wealthy patrons, featuring high-end functionalities, materials and accessories, but available on a large scale as standard and destined to all customers.

Emotion of Lights

/ɪ'məʊʃ(ə)n/ /bʌ/ /laɪt/

The comforting, positive feeling created by a thoughtful design of light.

Reproducibility

/ˌɪpɹədʊsɪbɪlɪti/

The ability to be reproduced or copied. It applies, more than to the product itself, which being mass produced is by definition replicable infinite times, to the creative process that led to its successful design and engineering.

Ergonomics

/,ɜ:(r)gə'nomɪk/

Also known as "human factor", is the discipline applying psychological and physiological principles to the engineering and design of products, with a specific focus on the human-machine interaction, in order to optimise comfort, ease of use and product performance.

Sustainable

/sə'steɪnəb(ə)l/

Designed and made in a way as to maximise its beneficial effect on the environment.

Industrial Design

/ɪn'dʌstriəl/ /dɪ'zaɪn/

Industrial design: The process of design applied to industrial production, driving innovation and providing unique experiences while bridging the gap between imagination and the world of possible.

Usability

/ˌju:zə'bɪlɪti/

Can be described as the capacity of a system to provide a condition for its users to perform the tasks safely, effectively, and efficiently while enjoying the experience. usability is the ease with which a person can accomplish a given task with your product.

Mass Customisation

/mæs/ / ,kʌstəmaɪ'zeɪʃ(ə)n/

(Exclusivity For All) A design approach with a strong focus on high quality details and finishings, creating the perception that a mass produced article is specifically designed around each individual customer's personal needs.

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