

Tools for gastronomical experimentation



Treasured items that are no longer hidden behind cabinet doors, cookware of timeless beauty, utensils that compete with food for attention... To the joy of enthusiastic chefs, kitchenware and tableware move to the top of the creative rankings: both designers and brands indulge in a journey that reveals emotions and passions evoked by products in and for the kitchen. Found on these pages is the state of the art in design related to the making and serving of food.

PATRIZIA COGGIOLA

Steinbeisser, founded by Martin Kullik and Jouw Wijnsma, is a creative studio that aims to challenge the contemporary eating culture. Having launched the initiative Experimental Gastronomy at the Lloyd Hotel & Cultural Embassy in Amsterdam, they are now presenting a collection of tableware for chef Edwin Vinke.

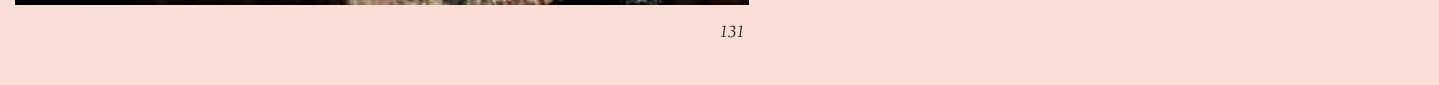
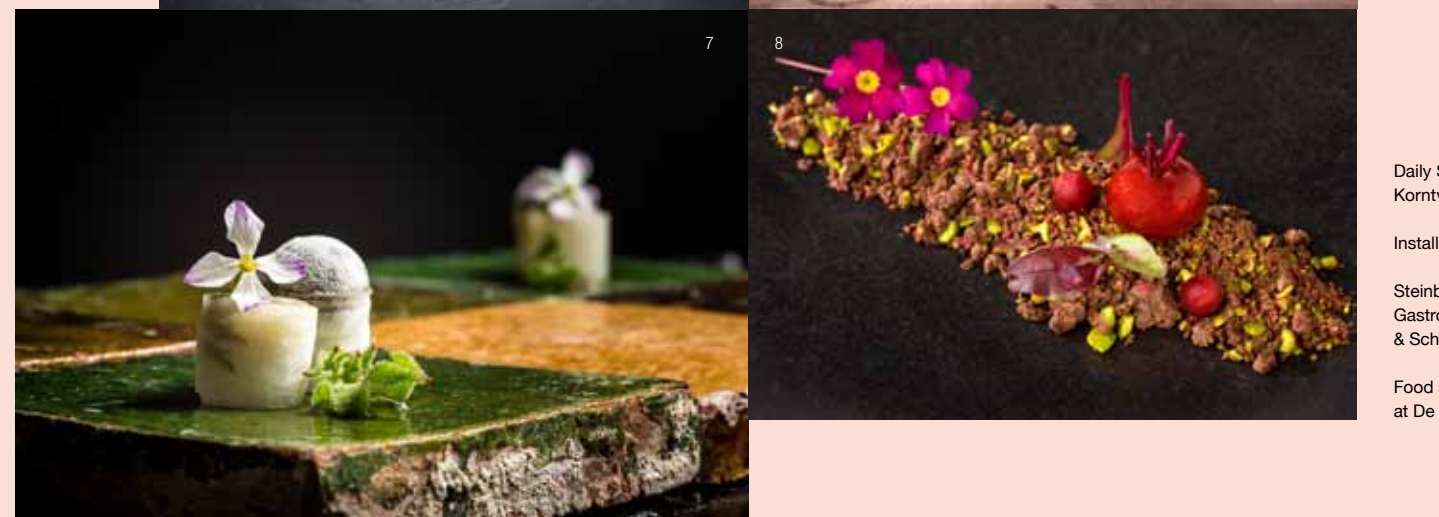
Experimental Gastronomy describes a food experience with artistically created tableware. For each edition, the curators invite artists and renowned guest chefs to create an exclusive and entirely plant-based dining experience, with ingredients derived from biodynamic or organic agriculture, sourced from different local regions. In October 2015, the two-Michelin-star chef Edwin Vinke (awarded Chef of the Year in 2011 by Gault et Millau), of restaurant De Kromme Watergang, is serving an exclusive dinner at the Lloyd Hotel & Cultural Embassy in Amsterdam. The dinner, with all ingredients sourced from the Netherlands, features historical and curious flowers, herbs, and vegetables, to be eaten by means of a special collection of tableware:

cutlery created by Stian Kornrtved Ruud and Sarah Hurtigkarl, and dishes by Patricia Domingues, Matthias Dyer, Tatjana Giorgandse, Deborah Rudolph, Tala Yuan, and Valentin Loellmann.

Especially for the occasion, designer Stian Kornrtved Ruud has created a unique series of wooden spoons. In his work, wood, harvested from native forests, is shaped by hand with an axe to form spoons, knives, gouges, and other tools. Patricia Domingues, Matthias Dyer, Tatjana Giorgandse, Deborah Rudolph, and Tala Yuan are contemporary jewellery artists who graduated from the University of Trier in Germany. They are creating a series of dishes to match the dinner courses, made entirely of natural materials like calabash, clay, and stone. Objects made by Sarah Hurtigkarl, a gold- and silversmith who studied at the Royal College of Art in London, are on the border between cutlery, art, and jewellery. ◀

steinbeisser.org
lloydhotel.com

Two-Michelin-star chef
Edwin Vinke



Daily Spoon assortment by Stian Kornrtved Ruud (1/2)

Installation by Sarah Hurtigkarl (3/4)

Steinbeisser's Experimental Gastronomy at Nobelhart & Schmutzig, Berlin, 2015 (5/6)

Food servings by chef Edwin Vinke at De Kromme Watergang (7/8)



ALBERTO ALESSI

President and head of marketing strategy, communications, and design management at Alessi

Attentive observers of reality and subverters of the functions of everyday objects, Gabriele Chiave and Lorenza Bozzoli offer a cowbell for grating cheese. *Cheese please* is a grater whose unmistakable form is particularly suitable for translation into a new function. The handle makes it easy to hold, and the curved bell provides a generous surface area for sliding over, while its narrow mouth ensures that the grated cheese falls directly onto the plate below. "This project", says Alberto Alessi, "is a fine example of the use of metaphor, or perhaps allegory, or who knows what other figure of speech. Not infrequently applied in the field of design, figures of speech have almost become fundamental in regard to so-called playful objects. This is apparent in Chiave and Bozzoli's projects, in which, for example, a cowbell alludes to parmesan cheese and a chestnut-shaped pill box evokes (to those who recall it) the ancient custom of keeping a small portion of chestnut powder handy to put under your nose in the event of a severe cold."

alessi.com / lorenzabozzoli.com / gabrielechiave.com
 Cheese please, designed by Gabriele Chiave and Lorenza Bozzoli, 2015



BJÖRN DAHLSTRÖM

Designer for Iittala

Since its launch in 1998, the Tools range of cookware by Björn Dahlström has established itself as a design classic for cookery enthusiasts, along with Iittala's Sarpaneva cast iron pot. *Tools* has been developed with the insight of professional chefs and material know-how, and comprises of a broad range of easy-to-use products that fulfill all aspects of cooking and serving. Now, Iittala is adding a long-awaited selection of frying pans. The pans are uncoated and are of the same three-layer composition as the others. "Tools has taken its place as a collection of products with extremely high standards. We were not sure if we were shooting a bow at a target, but in the end, Tools showed that consumers are willing to invest in quality. I think that products which prove to be long lasting, both from a visual and a technical point of view, and have life spans like this, are more relevant than ever. We need to come away from trends and throwaway consumerism", Dahlström reflects. Among the various design recognitions, Phaidon Design Classics has included Tools in its selection of 999 objects of aesthetic value and timeless quality: "Rather than the utensils competing with the food for attention, the simple form of the casserole pot, for example, and its understated matte, brushed-steel finish allow the food to be shown to its best advantage. Where a shiny, mirrored surface shouts machine-made, the matte finish of this cookware has a more tactile, domestic feel." He goes on: "The elegant range surpasses the expectations of the original brief, and is realised as a beautiful object."

iittala.com



KNINDUSTRIE

This **Foodwear** collection of pans, salad bowls, cooking plates, and accessories was designed by Rodolfo Dordoni for KnIndustrie, and was realised for the purpose of cooking as well as for the graceful serving of dishes. Each container has a dual use: thanks to an easy system for hooking and unhooking the handle, the pan turns into a tray, the salad bowl into a casserole, the low casserole into a fruit dish. Moreover, when the handles are removed, the utensils are easy to stack, thus consistently saving space. The lids come in bronze-coloured glass or polished steel, and the particular size and shape of the knob makes it possible to turn the lid upside down, instantly transforming it into a cake stand on which to serve quiches, tarts, biscuits, or whatever the creativity of the cook brings into being.

knindustrie.it



ANTONIO ARICÒ

During Stockholm Design Week last February, Italian designer Antonio Aricò presented **OLDWAYS**, a small collection of crafted pieces that refer to past traditions through their basic, simple forms and the reuse of materials. These wooden kitchen tools are a collaboration between Aricò and his grandfather, who handcrafted the objects based on the designer's drawings.

antonioarico.com

VOLVO

Van Eijk & Van der Lubbe

A cast crude-iron cooking pot designed specifically for Volvo, complete with a large Volvo logo cast into its base: this was one of several results of a project commissioned by the Scandinavian car brand to designer-duo Van Eijk & Van der Lubbe. The aim was to explore the future of modern transport and create a new mobile encounter. Time spent travelling becomes quality time: meeting your fellow passengers, finding out about those sitting across from you, engaging with each other. Open, inviting, and ready for thoughts and ideas. And since the best conversations take place at the table over a good meal, this cast-iron pot is a metaphor for all the ingredients needed for a pleasant journey.

vevd.com
volvocarsdesign.nl



CASSINA

Jaime Hayon

Jaime Hayon presented a new collection of objects designed for Cassina called **Réaction Poétique**, inspired by the organic shapes of Le Corbusier's architecture and l'Esprit nouveau artwork: four table centrepieces, a tray made up of two coffee-bean shapes, and two small side tables, all rigorously produced in solid ash wood and stained black with a low-gloss finish. The Réaction Poétique Collection was created in commemoration of the 50-year anniversary of Le Corbusier's death.

hayonstudio.com
cassina.com

SEGNO ITALIANO

Garth Roberts

Designer Garth Roberts was approached by the founders of Segno Italiano with the idea of creating a new food warmer. While researching traditional food warmers and basic methods of keeping food warm at the table, Roberts realised a wealth of approaches to this object, from the highly ornamented to the basic, hand-wrought utensil. "This return to basics also prompted my decision to work with one of the most fundamental materials in kitchenware and in cooking: copper." Mirror-polished copper surfaces and multicoloured solid slabs of hewn marble are all combined by skilled craftsmen, in the truest sense. The product is comprised of three sections: a three-legged marble base, a heating unit, and a container.

segnoitaliano.it
garthglobal.com



FIRDAWS FOURCROY

Designer

Graduating from Central Saint Martins this year, Firdaws Fourcroy has created a set of cutlery that is deliberately difficult to eat with, aiming to help users relate to behaviour caused by schizophrenia. "Homemade schizophrenia is a set of objects that turn you schizophrenic. This project explores the ways in which social norms are sedentary, and how their barriers can be transgressed by achieving madness. In madness, the egocentric focus is not based on materialistic needs but on the self. Individuals who are attached to value systems other than materiality have trouble existing in a society where materiality is the central focus. Normality is defined by shared beliefs, unspoken rules of social behaviours. This creates a common definition of reality, which is what the majority of a group considers normal. Capitalism, materialism, and the emphasis on productivity are normality in the modern world. This cutlery aims to defamiliarise the protagonist with his automatic behaviours, allowing the shaping of different realities."

The cutlery is designed to disrupt everyday rituals and render the user unproductive: it puts the user in a position of discomfort so that they might become aware of their own automatic habits. For example, a 'one grain at a time' rice fork, a too-large spoon, a spoon full of holes, and a weak knife. The heads of the utensils are heavier than the handles, too, creating an imbalance, and within the heads are magnets that draw the cutlery pieces together, creating conflict between the user and the objects.

ceadesign.it
studiomk27.com



VISTA ALEGRE

FROM

In ancient Greek theatre, the orchestra sat on a small circular stage surrounded by the audience. Inspired by this scenery, the plates in the **Theatre** collection place the chef's creation at the centre of attention. The carefully crafted porcelain praises the art of cooking and makes its presentation into a true show.

fromindustrialdesign.com
myvistaalegre.com



MATTEO BAZZICALUPO & RAFFAELLA MANGIAROTTI

Founders of deepdesign and designers for Smeg

Together with Matteo Bazzicalupo and Raffaella Mangiarotti of deepdesign, Smeg delved into the not-too-distant past and re-emerged with sinuous lines and warm colours, put together with the latest technology. Symbolic objects, icons that transform the space that they occupy, the new, retro 1950s small appliances recollect the past, from the 2x2 and 2x4 slice toasters, to the standard or variable temperature kettles, to the blender and stand mixer. "Individual elements in this collection come together, capture the eye, allure and suggest. The great potential of the new Smeg 50s Retro Style collection of small appliances is just this, details that add value to the whole. Curved and compact products, star characteristics of the kitchen, are developed for people who want to dabble at being a chef, but not only that. They are for those who love to surround themselves with strong aesthetics without compromising on high quality and performance."

*deepdesign.it
smeg.it*



THOMAS

Johanna Kleinert

The new **Kitchen by Thomas** launched in February, is already the winner of the Red Dot Design Award 2015. It describes a series of approximately 40 pieces, which can be combined with each other as well as with all items in the Thomas porcelain series, a skilful mixture of porcelain, glass, metal, and silicone, highlighted in grey and green colours. The decanter with its matching glasses adapted to drink measure standards, the food containers that seal in the aroma, and a two-piece bowl were developed by designers Johanna Kleinert, together with Nicol Boyd and Tomas Rosén of the Scottish-Swedish studio *Office for Product Design*. Thomas is one of the brands of Rosenthal, Germany.

*thomas-porzellan.de
officeforproductdesign.com*



HENK BOSSCHERS

Director of Binnenwerk Vormgevers and designer for HI-MACS®

Dutch designer Henk Bosschers has combined his talent with that of Jonnie and Thérèse Boer, owners of the Librije, a Michelin three-star restaurant located in Zwolle (Netherlands), to create modern dishware. After a training-day exploring the properties of the HI-MACS material, the Dutch designer created a series of test models that won over the restaurant owner and eventually resulted in an incredibly unique product. According to Bosschers, one of the factors that led him to choose the acrylic stone was the fact that "the material is ideal for contact with food; it's very easy to clean, scratch resistant, dishwasher safe, and practically unbreakable. Designing a plate may seem simple, but this is not the case if you are looking to produce grand creations. Bringing design to the simplest elements and turning it into something more than everyday objects, goes beyond the basic utilitarian concept of dishware. It was also essential to be able to take full advantage of the material. We chose HI-MACS because it's nice to work with and has a matchless potential for being shaped into different forms, creating openings, making adjustments, or carving undulating lines. All of these options are possible, thanks to the thermoformability of the acrylic stone." The result is a set of rectangular pieces where the immaculate white colour dominates. Besides its unusual shape, what differentiates this dishware is the small, curvy indentations that provide a decorative touch while proving a very useful way of arranging sauces on the plate.

binnenwerk.com / himacs.com / librije.com



SAN LORENZO

San Lorenzo has launched a collection of cookware made of pure silver and pure iron, the result of a lengthy research process begun in 1992 on the use of .999 fine silver, together with the development of a new system (now protected by international patent). **PAN 999**, as the series is called, utilises iron on the outside and silver on the inside. Silver has many important qualities, as has been known for ages: it is actively bactericidal, virucidal, and fungicidal; it is the best heat conductor among metals, spreading the heat uniformly; and it makes it possible to cook quickly at low heat, thus preserving the antioxidant properties and nutritional values of foods and preventing them from burning.

pan999sanlorenzo.it



STUDIO MAKKINK & BEY

Developed as a result of the collaboration with a family of craftspeople in northern India, Dutch designers Studio Makkink & Bey created **Blue Pottery***, a collection of Jaipur-clay ceramics. Plates, bowls, cups, and vessels are hand-painted with imagery that references Indian dancers portraying different characters with their hands, each with their own symbolism.

* 'blue pottery' is not necessarily one colour and can be decorated with blue, green and yellow dyes.
studiomakkinkbey.nl



FORNASETTI

Last spring, Fornasetti presented an exhibition in the nave at Les Arts Décoratifs in Paris, with more than a thousand pieces, both historical and new creations for the table and for tea tasting.

fornasetti.com
lesartsdecoratifs.fr



THE TASTE OF DESIGN

Il Gusto del Design (The Taste of Design) takes place in Milan 4-30 September, in Via del Vecchio Politecnico. This is an exhibition of design projects connected with food, which is the theme of Expo 2015. A special edition of Les Espaces du design, the annual selection of objects by Swiss designers, has been brought from Canton de Vaud to Italy for the first time, in parallel with its participation at the Swiss Pavilion in Milan, where the Canton is the guest of honour at the end of September.

istitutovizzero.it
designdays.ch

BOWL BY Alexis Georgacopoulos FOR ENO STUDIO



BARBECOOK®

Smoker XL by barbecook® combines the ancient technique of smoking food with the charm of an outdoor fire pit. The XL smoker has a second adjustable air supply so that extra oxygen can be added during the smoking process, thereby generating more smoke and creating even more flavour. Smoking is the purest way of preparing food because it doesn't require any fat or oil. Another advantage is that cold, smoked food keeps longer. Smoking has long been practised as a method of extending shelf life, although today — with outdoor living and the discovery of new culinary challenges becoming increasingly popular — we primarily smoke food in order to enjoy it immediately afterwards. In the barbecook collection, there is also a campfire tripod, where adjustable chains accommodate a cooking grid, barbecue pan, or stew pot, adding another dimension.

barbecook.com



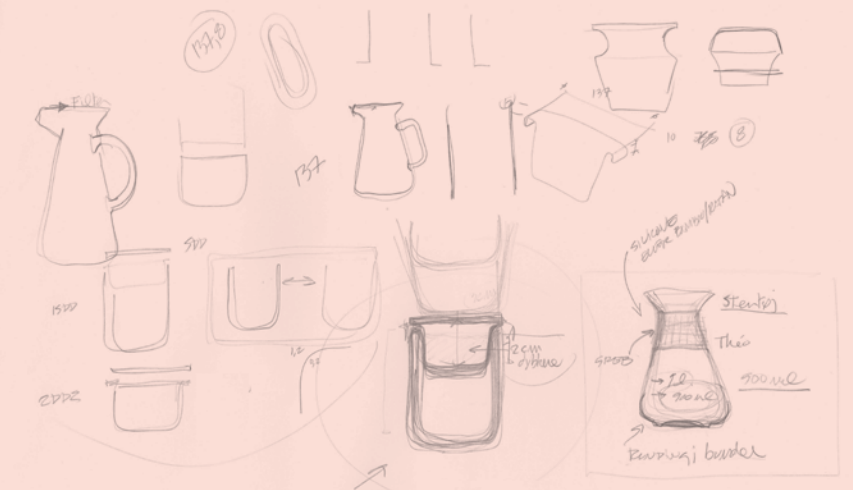
FRANCIS CAYOUILLE

Co-founder of **UNIT 10 DESIGN** and designer for **Stelton**

Scandinavian design company Stelton has been a significant player in the field of interior design since the 1960s. The story is that it was founded as a trading company by Niels Stellan Høm and Carton Madelaire, who initially tried to sell athletic shoes and furniture, but the business never succeeded. So instead, the two men began to collaborate with Danish Stainless in Fårevejle, which at the time made domestic utensils in stainless steel. Together, they produced a very popular sauce boat, which quickly became a European bestseller.

One of the recent products in the Stelton catalogue is the award-winning Theo range (2015 iF Design Award) designed by Francis Cayouette, which is available in stores from September. It is an attractive coffee maker for slow-brew filter coffee, made of matte black stoneware with a shiny glaze, sporting a lid of bamboo. With its beautiful contrasting textures, the Theo range is both rustic and elegant. The filter funnel has only three holes at the bottom, so the run-through time is naturally reduced. The coffee pot also comes with a collar made of heat-insulating silicone, which provides a good grip and prevents burnt fingers.

"There is a strong tradition of coffee in Scandinavia, and due to the global revival of filter coffee, I thought it would be interesting to go back into its history and see how it was made in Scandinavia in the old days. One example is the coffee maker/pot from the Madame Blå series, a popular enamel kitchenware collection produced in Denmark up until the 1960s. I've been inspired by the traditional filter coffee known here for years. I went to Berlin two years ago, where I discovered that several new coffee bars had opened and many of those specialised in 'slow brew coffee'. This kind of coffee drinking also links back to a traditional way of making coffee in the 1950s and 60s, and the nostalgic reflections that follow. For both the teapot and the new coffee brewer in the Theo collection, I have referred to this period in Nordic archi-



ecture as well as in interiors. Filter coffee brewing is also the easiest way of making a very good cup of coffee, and I like the idea of 'going back to basics'."

A wider trend sees the coffee maker as an excellent substitute for a household appliance, as there is no need for electricity. "People tend to move around and to live in smaller urban spaces, to want fewer things and to want to be more mobile, so why be stuck with a big electric coffee machine, when you can keep it simple, use less energy, and make a very tasty cup of coffee using a pour-over method? I really see a need for easy, non-technical household appliances. After all those years of big latte machines and coffee-to-go, it's nice to enjoy the simple pleasure of making and tasting coffee. My idea was to create a new version for the needs of today using the potential of modern production techniques, and to make it fit into the Stelton universe, with its strong tradition of Scandinavian design."

"There is something interesting about being in control of the process of cooking, and actually feeling what is happening. It is much more satisfying than pressing a button. It makes us somehow more connected to the tangible world, especially when we spend so much time in our digital life behind a screen."

stelton.dk / unit10design.dk



VEERLE WENES

Founder of *valerie_traan* gallery and art director at *valerie_objects*

valerie_objects is a newly presented collection initiated by Axel Van Den Bossche, Frank Lambert, and art director Veerle Wenes. With the mission of translating signature works into affordable design objects, the Antwerp-based label shapes its collection by working with designers, architects, and artists. Veerle Wenes, an independent curator and the owner of design gallery *valerie_traan* in Antwerp explains: “*valerie_traan* gallery is a place for objects and subjects, for topics and themes, for functional and subjective ways of looking at things.” Carefully thought about, designed, and fashioned by intelligent hands, the collection was launched last May at the Musée des Arts Décoratifs in Paris. The kickoff investigated the field of cutlery, showing six prototypes by Jinhyun Jeon (KR/NL), Muller Van Severen (B), Maarten Baas (NL), Studio Simple (B/NL), Koichi Futatsumata (JPN) and Studio Wieki Somers (NL). “Basically, all of the designers had the same goal: to create a set of tools to eat with. Most of them are into furniture or lighting, but I was curious about what they would do with a much smaller item such as an eating utensil. A product so tactile (hands, mouth...) and therefore even closer to the human body than a chair. Three of these will be produced at a larger scale, the

other three will remain as prototypes for the moment. In December, along with the *valerie_objects* cutlery collection, a new exhibition on cutlery will be presented in the *valerie_traan* gallery space: *Cultured Manners*, by Octave Vandeweghe.

valerie-objects.com
valerietraan.be
 Photos: Frederik Verduynde / Portrait by Eline Ros

- Studio Wieki Somers (1)
- Maarten Baas (2)
- Jinhyun Jeon (3)
- Koichi Futatsumata (4)
- Studio Simple (5)
- Muller Van Severen (6)



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