

# TOGETHER

2021 / ISSUE 2

## Face to Face with *Lidewij Edelkoort*

### INTERVIEW

A special meeting with one of the most established trend forecasters to discover the fashion and design trends for the coming years

## Long live *the bees*

### WELL-BEING

Environmental sentinels and man's friends. They are the natural heritage of our planet so the UN has dedicated a day to honour them

## Tomorrow *is our password*

### NEW HORIZONS

Fondazione Prada is a palace-shaped city. A place of contemporaneity offering unlimited food for thought. Starting with contemporary art



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2021 / ISSUE 2

ON-LINE EDITION →



## EDITORIAL

### Working as a team makes us stronger; caring makes us better

Even in the darkest days of the past 18 months, togetherness has been a light that has shone through as we have looked after our families and friends.



## INTERVIEW

### Face to face with Lidewij Edelkoort

The future, according to one of the most popular trend forecasters in the world, will have to be more on a human scale. Slowness and greater awareness of real needs will be the key words.



## NEW HORIZONS

### Tomorrow is our motto

What is a cultural institution for? Fondazione Prada opens its doors the general public with spaces for the production of urban culture. In Milan and Venice.



## COVER STORY

### The porcelain collector

Madame Nanette took the vase carefully in her slender hands. It was a very valuable artifact that the elderly lady had purchased many years earlier at the Marché aux Puces de Saint-Ouen in Paris...



## WELL-BEING

### Long live the bees!

The roofs of hotels and city buildings are being populated with organic gardens and beehives. The UN has designated May 20 as the World Bee Day and even artists and designers have come to the defence of insecto sapiens.



## PALETTE

### Timeless colours

A selection of projects that heal the soul and protect the planet. With elegance, simplicity and creativity.



## DESTINATIONS

### The technological soul

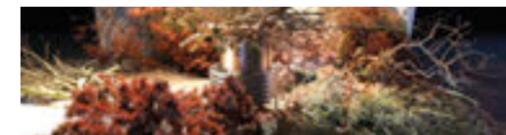
The accurate controls of the raw materials, the engineering records and the preliminary tests make Ideal Standard an innovative brand always projected into the future.



## OBJECTS

### From Zed to Zed

Atelier Collections catalogue features a new protagonist: the Tipo-Z washbasin, with a distinct and unique shape. A true artist proof at corporate level.



## TALENTS

### Art in nature

Frank Bruggeman designs gardens in motion, free to change and interact even with the most neglected urban corners.



## INSERT

### Tipo-Z

In four exclusive illustrations.



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Being part of a large family and sharing common goals can only lead to quality. Team play is a crucial for building a better future. Inspired by the community of bees, it is both environment-friendly and sustainable.



Working as a team makes us stronger; caring makes us better. Even in the darkest days of the past 18 months, togetherness has been a light that has shone through as we have looked after our families and friends. These values of care and collaboration are central to everything we do at Ideal Standard. This is encapsulated in our unifying ethos, Together For Better. In this edition of Together, we explore these themes of care and collaboration through the dual lenses of design and creativity. We talk to influential Dutch trend forecaster Lidewij Edelkoort, who predicts that after the pandemic we will care more for our world. She says our recent experience has encouraged us to live more frugally, be more creative and travel, produce and consume less. Recent years have seen the world wake up to the importance to our ecosystems of bees, whose industriousness and teamwork as pollinators allow many plants to reproduce. Our feature takes a look at the work of Tomáš Libertíny and

the creative endeavours of hotels, architects and craftspeople to recognise bees' importance to the future of Earth. We also feature the work of Ideal Standard in caring for our world and its people. We discuss how our hygiene focused products have been incorporated into healthcare projects in Germany and look at the effective handwashing and reduced water consumption offered by our new Intellimix tap. We also discuss care of a different kind; as the custodians of a design heritage stretching back to the early 20th century, our Atelier Collections are reinventing the work of master designers. As we continue to live through these difficult times, we still cannot be sure exactly how the world will look when we come out of the other side. But it seems certain that what we have learnt about togetherness and looking after each other will stay with us. In this changed world we now live in, it is no coincidence that where we once said "goodbye", we now say "take care".

**Jonas Nilsson**      **Jan Peter Tewes**  
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IDEAL STANDARD INTERNATIONAL

# Face to face with Lidewij Edelkoort

Ecological, creative, but also sentimental, the future according to one of the most popular trend forecasters in the world will have to be more on a human scale. Under the banner of slowness and greater awareness of our real needs.



Photo by Thirza Schaap

Li Edelkoort is a consultant for the fashion, textile and various manufacturing sectors with a specific focus on sustainability.

Her forecasts have never disappointed because, when Li Edelkoort, one of the industry's most respected cultural meteorologists in the world, points her finger to new aesthetic and costume orientations, the world of fashion, textiles and design takes stock of her words and gets down to work. There are many multinationals that entrust her with the choice of colors, materials and shapes that will be popular in the coming years. Because Li knows how to look, perceive changes and anticipate needs. And how to turn desires into trends.

Her fields of observation are art, fashion, design and consumer culture, which she mainly develops in Paris, where she set up her Trend Union agency, and in New York, where she opened the Textile MFA at the Parsons School

Born in Holland, she has been based in Paris since 1975 where her headquarters are located and where she set up the Trend Union agency, though she spends long periods of time in New

York where she established a Textiles MFA at Parsons and New York Textile Month. She is a trend forecaster by profession, curator of exhibitions and also a publisher and educator, but above all she is constantly living in the future. Her fields of observation are in art, fashion, design and consumer culture. Her magazines - *View on Colour*, *InView* and *Bloom* - have influenced the creative industry for decades and, from 1999 to 2008, as Chair of the *Design Academy Eindhoven*, she gave such a significant imprint to the school and to the entire surrounding area that it transformed the *Dutch Design Week* in Eindhoven into the most important event dedicated to design across Northern Europe. In line with the way of perceiving things in this time of great change, she has chosen a more secluded and private kind of life. We were granted permission to talk about her and her writings, first and foremost about the *World Hope Forum*, the manifesto that she made public in April 2020. Here are her first considerations. "Under siege from the Covid-19 virus, many people have come to understand that they

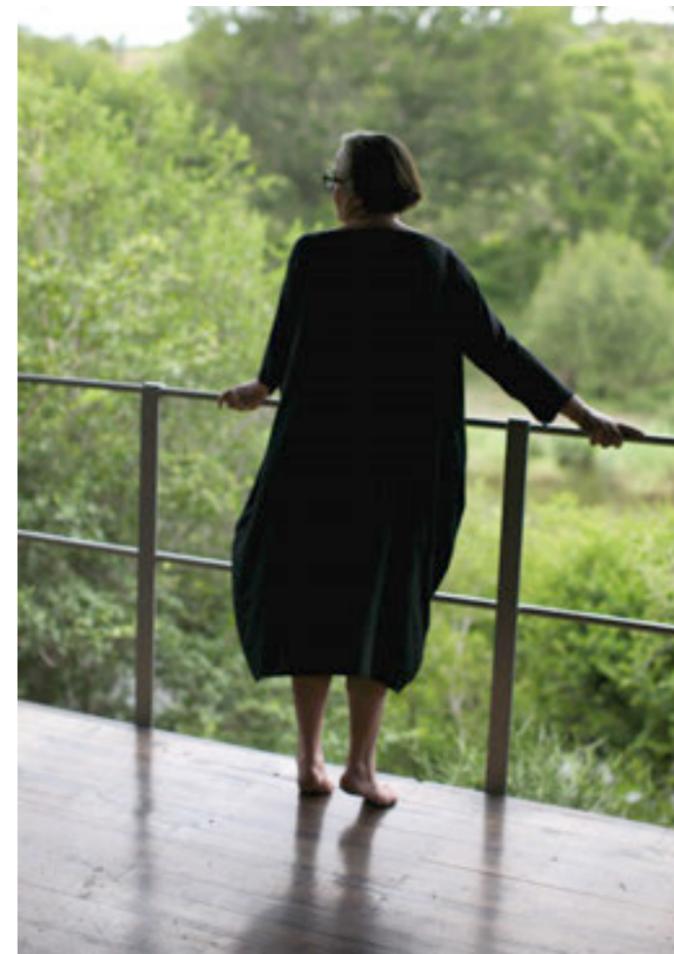


Photo by Thirza Schaap



The Green Book features the 2021 trends according to Li Edelkoort. Divided into different themes, it allows free consultation in order to build your own mood board in the name of a greener society.



Natural colours and fibers - Li prefers hemp, linen and nettle to cotton that consumes too much water - will be in great demand in the near future.



Each image, approved by Li Edelkoort, must be perfected in every detail. Her publications are recognized all over the world for their high formal quality and density of content.

should change their behavior patterns, no longer traveling too much, producing too much, consuming too much or using up too many resources. The comfort of being at and working from home, wasting time instead of money, has led people away from their addiction to material things and into a realm of sharing, caring and making. Making food, making music, making love and making clothes and crafts have become the center of life; learning the improvisation skills that ignite a more creative culture. Most people don't want to go back to the same old society, and long to change their lives forever".

Precise statements, at times provocative and extreme, which have certainly crossed the minds of many people, but are still struggling to become reality. Through her increasingly articulated reading we better understand her vision. "By the end of this pandemic, as if after a war, only our buildings will remain standing and everything else will have changed. It is certain that many enterprises will be forced into a leaner way of producing goods and services, with some companies skipping production lines that are no longer considered

vital, keeping today's products for next year's offering, and professing a more frugal business sense. Established designers are reconsidering the amount of items they want to conceive and realise, recalibrating their assortment in line with precisely calculated demand.

Many companies, designers and directors hear this call for change and know they shouldn't miss this chance for the sweeping restructuring of business, slowing down its pulse". She then talks about climate change, the urgent need for greater work ethics and the need for humankind to return to being centerpiece, more important than profit. And to do all this, a new mentality must be shaped: for this reason, Li Edelkoort deems schooling and training of primary importance. Furthermore, she believes that the new generations - there are so many graduate students in the world - must organize themselves as a team: it is no longer time for individualistic careers. "When you read the credits of a film you understand the teamwork behind that production, the fashion collections instead, carry only one signature, that of the fashion designer. This is no longer in fashion!".

She strongly believes that it will be the textile industry to create a new production system: that's why investing in the search for new fibers and materials will help speed up the times to reach a more sustainable and balanced production system also made up of collections created by small entrepreneurs. Having laid the foundations to imagine a slower, thriftier future, more in harmony with nature, we try to understand what the trends will be for the near future.

also be applied to the world of design. Li claims that green, in its different shades, is the color that expresses the desire for change and the hope of looking at a more environmentally friendly world. She suggests using new fibers. For example, those obtained from hemp or nettle - cotton consumes too much water. For Li, however, white linen has also got many qualities. Classic, elegant, natural, it is suitable for both clothing and household linen. Plants have increasingly expanded their place in our homes, a sign of a desire to get closer to nature by protecting and not impoverishing it. This explains the growth in the number of vegans and vegetarians who express their respect for the planet Earth in their daily lives. Alongside a desire for neoromanticism, there is also research into biotechnologies that will help identify alternative fibers for clothing and design. Materials will be increasingly important, while their shapes will become more standard. At the end of the day, the future will be inhabited by emotions, more aware and less conspicuous, where artisanal traditions will interact with the most advanced technologies and therefore the time to devote to oneself will be less neglected.

**The new generations - there are so many graduated students in the world - must organize themselves in teams: it is no longer time for individualistic careers**

Li Edelkoort points out again: "I created the Green Book (published by Trend Union for Spring / Summer 2021) after receiving so many questions from young people concerned about the planet, saying they don't want to pollute, and asking what they can do, how they can behave, and how they can dress. So, I sought out to make a 'how to dress' book". The indications listed can



Photo by Michael Baumgarten

A poetic shot by Michael Baumgarten. Two hands, two generations show water, the most precious asset to be preserved and handed down.



In her *Anti Fashion* manifesto, Li claims that the fashion world has reached a point of no return. The ongoing social change will lead to more creativity by consumers and a rebirth of the textile sector.



*A Labour of Love* offers insights into creative processes, such as loom weaving and recycling of waste materials. Written by Li Edelkoort and Philip Fimmano.

# Tomorrow is our motto

Starting from the question  
"What is a cultural institution for?"  
Fondazione Prada opens its doors to the  
general public showcasing the production  
of urban culture: an on-going research  
aimed at looking into different languages  
in order to design the time we are living  
in now and in the near future

Recovered industrial archeology, old redeveloped buildings and new constructions.  
The soul of the Prada Foundation in Milan is also expressed through the architectural project of the OMA studio set up by Rem Koolhaas.  
Photo by Bas Princen, 2018. Courtesy Fondazione Prada

If we were to define Miuccia Prada's vision in one word, surely the desire to go beyond what is long-established, known and achieved, is her strong point. She has always challenged conventions, offering unprecedented interpretations of contemporaneity by putting models, technologies, materials, symbols and icons under the magnifying glass, opening

**At the Fondazione, art is collected and showcased in its original settings, offering unreleased interpretations of contemporaneity**

discussions and making people think. This is a recurring pattern taking place at every show of her collections and also in the activity planning of the Prada Foundation that she set up with her husband Patrizio Bertelli.

"Our DNA is embedded with the need to show that culture is useful and necessary, that can entertain and at the same time be of great appeal" says Chiara Costa, head of the foundation's cultural projects. In fact, in Largo Isarco you can feel the desire to experiment, approach and learn about different languages of creativity: there is risk and vision, play (Children's Academy) and research, entertainment and study, the permanent collection, site-specific works (*Processo Grottesco* by Thomas Demand and *Cell* by Louise

Bourgeois) temporary exhibitions, the memory of a former industrial area and contemporary architecture. As Germano Celant, artistic superintendent of the foundation until his death (2020), said, "Ours is a guerrilla mode. Foreign institutions take years to develop their programmes. Instead, we are unpredictable and go beyond stereotypes. Nowadays, museums are at the service of the tourists, they hardly have any creative flair left. We want to question art and tomorrow is our watchword. Fashion teaches".

"Tomorrow is our watchword". With this motto in the various locations of the Foundation - two in Milan and one in Venice - infinite uncharted territories have been explored and continue to be investigated: political, scientific, historical, philosophical, poetic, aesthetic and ethical. The latest project in progress is *Human Brains*, a three-year multidisciplinary course (2020-2023) dedicated to brain studies. As Miuccia Prada, President of Fondazione Prada states, "during the twenty-five years of the foundation's activity I have always wanted to work on the relevant issues of contemporary culture. The neuroscience project has been perhaps among the most important so far. For an institution born from an interest in the visual arts, dealing with science is a challenge, as it will have to give voice and shape to the researchers' ideas. The interaction that



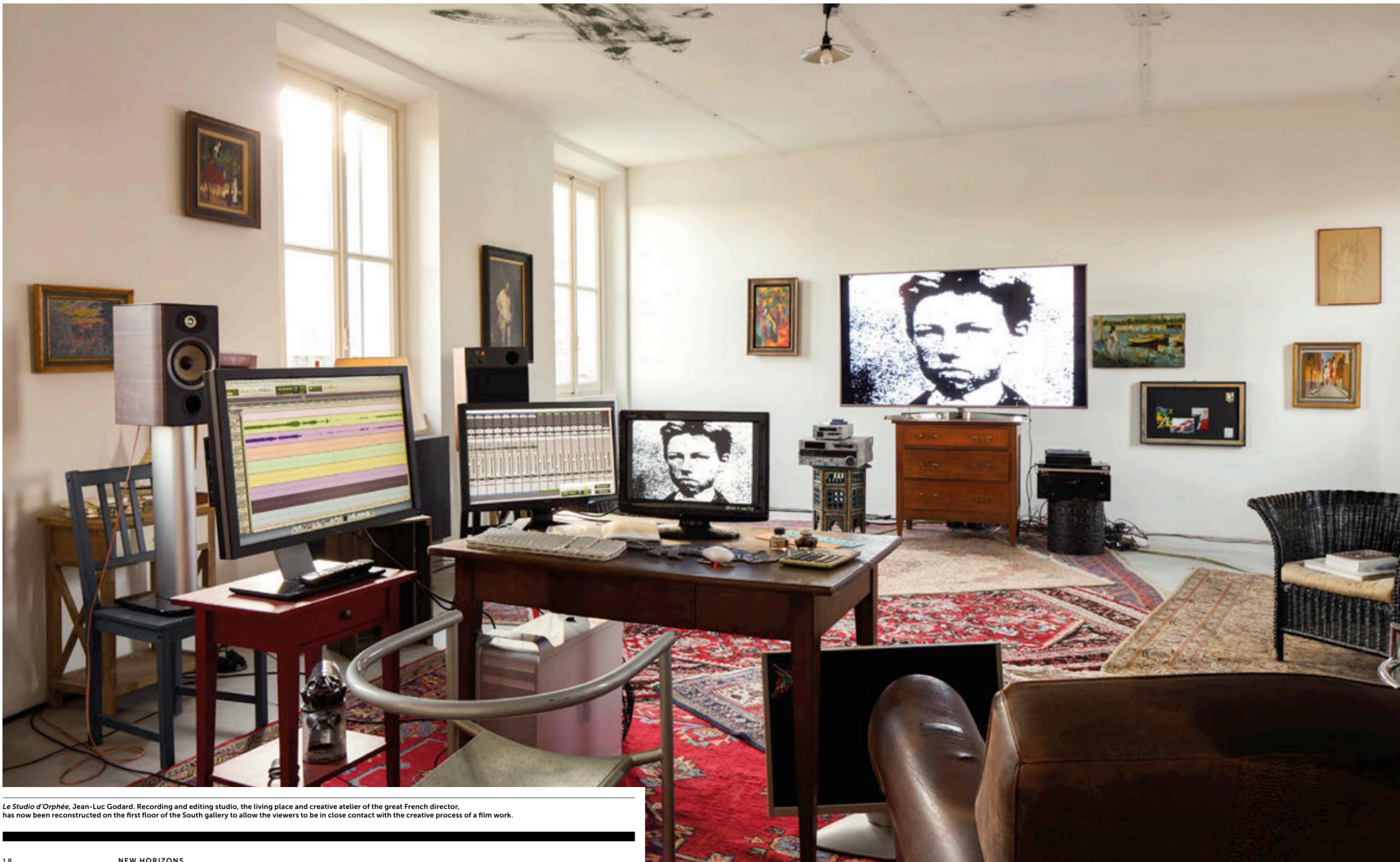
Bel Air Trilogy, by Walter de Maria dating back to 2000-2001. Three 1955 Chevrolet Bel Air models are polished like in a car dealership. However, a careful eye catches the deflated wheels, the absence of rear-view mirrors and above all the iron bars that cross the interior of the car. It's just a beautiful accumulation of matter. The work is inside the Tower in the Atlas section, which houses the permanent collection of the foundation.

Photo by Delfino Sisto Legnani and Marco Cappelletti. Courtesy Prada Foundation



Corner Door and Doorframe, 2014-2015 is a permanent installation by Robert Gober. The American sculptor usually mixes reality with surreal in order to fascinate, disturb and discombobulate the visitor.

Photo by Attilio Maranzano. Courtesy Prada Foundation



*Le Studio d'Orphée*, Jean-Luc Godard. Recording and editing studio, the living place and creative atelier of the great French director, has now been reconstructed on the first floor of the South gallery to allow the viewers to be in close contact with the creative process of a film work.

takes shape in *Human Brains* underlines the importance of collaboration in enhancing and disseminating disciplines and research that are fundamental to our present times". At the 59th Venice Biennale of Art in 2022, at Ca' Corner della Regina, a fascinating eighteenth-century venue overlooking the Grand Canal, the results of this research will be presented. A clear cue, perhaps a little confusing: in reality it will be the demonstration that even contemporary art, in order to remain vital, needs to broaden its horizons and interact with other disciplines. This was also the case when the foundation headquarters, opened in 2015, were chosen: an industrial archaeology space in the southern part of Milan, at the time only nondescript and peripheral, today an emerging area of the city. In addition to hosting many innovative projects such as the transformation of the former Lodi-Romana railway junction in 2026, this neighbourhood will also host a park and the Olympic village (Milan-Cortina 2026 Winter Games). Thanks to the project of the Dutch architectural studio OMA (Office of Metropolitan Architecture) led by Rem Koolhaas, the former Società Italiana Spiriti distillery, a complex of

over 19,000 square meters, was turned into "a city in the form of a palace" – in Baldassarre Castiglioni's words when he described Urbino's Palazzo Ducale in the 15th century. Namely, the ability to harmoniously set different buildings within its perimeter has made us think of Renaissance cities. In fact, after crossing the gate you find yourself in a small village, all to be discovered, a place where you can move freely without having to follow a fixed itinerary. The architectural set up combines pre-existing buildings and new constructions (Podium, Cinema and Tower). Here, too, the dialogue is uninterrupted: concept and conservation, glass and concrete, gold leaf and aluminum foam, exhibition spaces and dining places such as the Bar Luce, a clear tribute to cinema, signed by director Wes Anderson and the restaurant on the eighth floor of the Tower, which houses ceramic works by Lucio Fontana and is furnished with original pieces from the Four Seasons restaurant in New York, designed by Philip Johnson in 1959. As Rem Koolhaas points out: "The Fondazione Prada project is neither a conservation work nor a new architecture project. These two dimensions coexist, while remaining distinct,

and confront each other in an on-going interaction process, as if they were fragments destined never to form a single and precise image, in which not a single element prevails over the others. Old and new, horizontal and vertical, wide and narrow, black and white, open and closed: this array of contrasting elements give a real picture of the diverging nature of the new Foundation. By introducing numerous spatial variables, the complexity of the architectural project contributes to the development of an open and constantly evolving cultural programme, in which both art and architecture will benefit from their mutual challenges".

focuses on a highly topical theme: the survival in the era of the digital revolution, of painting as a form of contemporary art. On display, a series of breakthrough moments in the history of painting over the last 150 years in relation to new social factors and cultural values. At the same time, in Milan, the artist Simon Fujiwara has focused his attention on the search for identity with the exhibition *Who the bear*. Moreover, at the Observatory, the third main exhibition venue of the Prada Foundation in Galleria Vittorio Emanuele II, right in the heart of Milan, the exhibition *Sturm & Drang* will have its premier next September. A project created in collaboration with the Zurich-based ETH, curated by Luigi Alberto Cippini, Fredi Fischli and Niels Olsen that explores practices, experiences and environments related to Computer - Generated Imagery (CGI).

So what is the use of a cultural institution if not to showcase and try to look into burning issues of the present, a true kaleidoscope of a thousand figures, and above all to help us get out of that comfort zone that stiffens thought and extinguishes curiosity? You just have to plan a visit to find out for yourself.

**In the 19 thousand square meters of the Fondazione Prada in Milan, everything has been studied in detail and every place speaks the different languages of creativity**

In the wake of this continuous and tireless investigation into the near future, the *Stop Painting* exhibition was inaugurated last May in the Venetian headquarters of the foundation - curated by the artist Peter Fischli - which



Photo by Andrea Rossetti. Courtesy Prada Foundation

*Who the bear?* is the title of Simon Fujiwara's exhibition. Above, two pictures of the exhibition currently on at the Fondazione Prada in Milan until 27 September. The work looks into the theme of identity, which in recent years has become increasingly fluid.

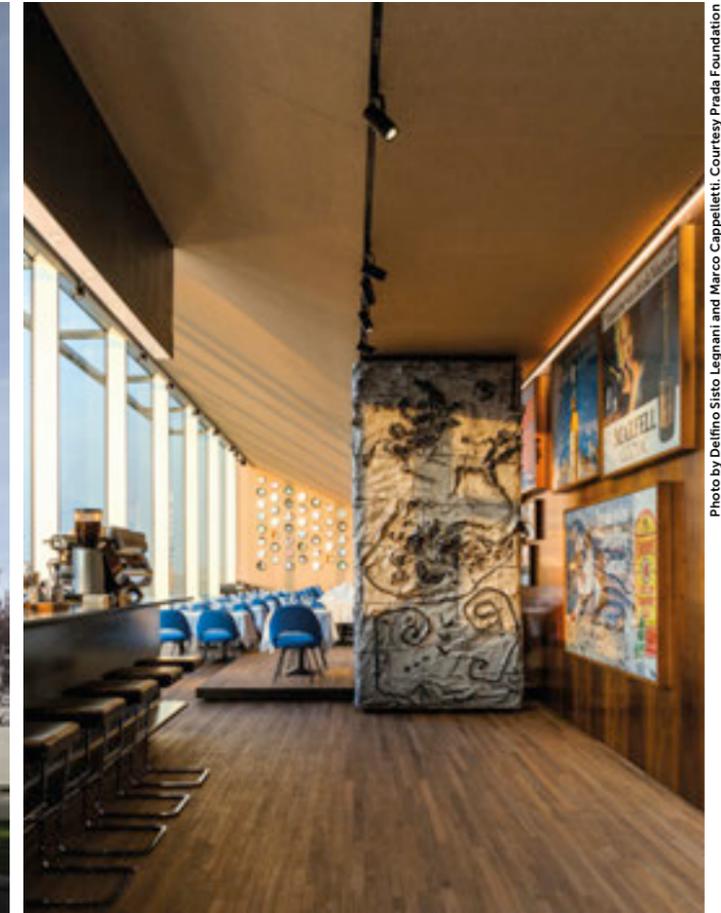


Photo by Delirio Sisto Legnani and Marco Cappellotti. Courtesy Prada Foundation

La Torre, a new building within the Fondazione Prada complex, designed by Rem Koolhaas, and on the right, the interior of the restaurant bearing the same name on the top floor, furnished with design pieces, works of art and ceramics by Lucio Fontana.

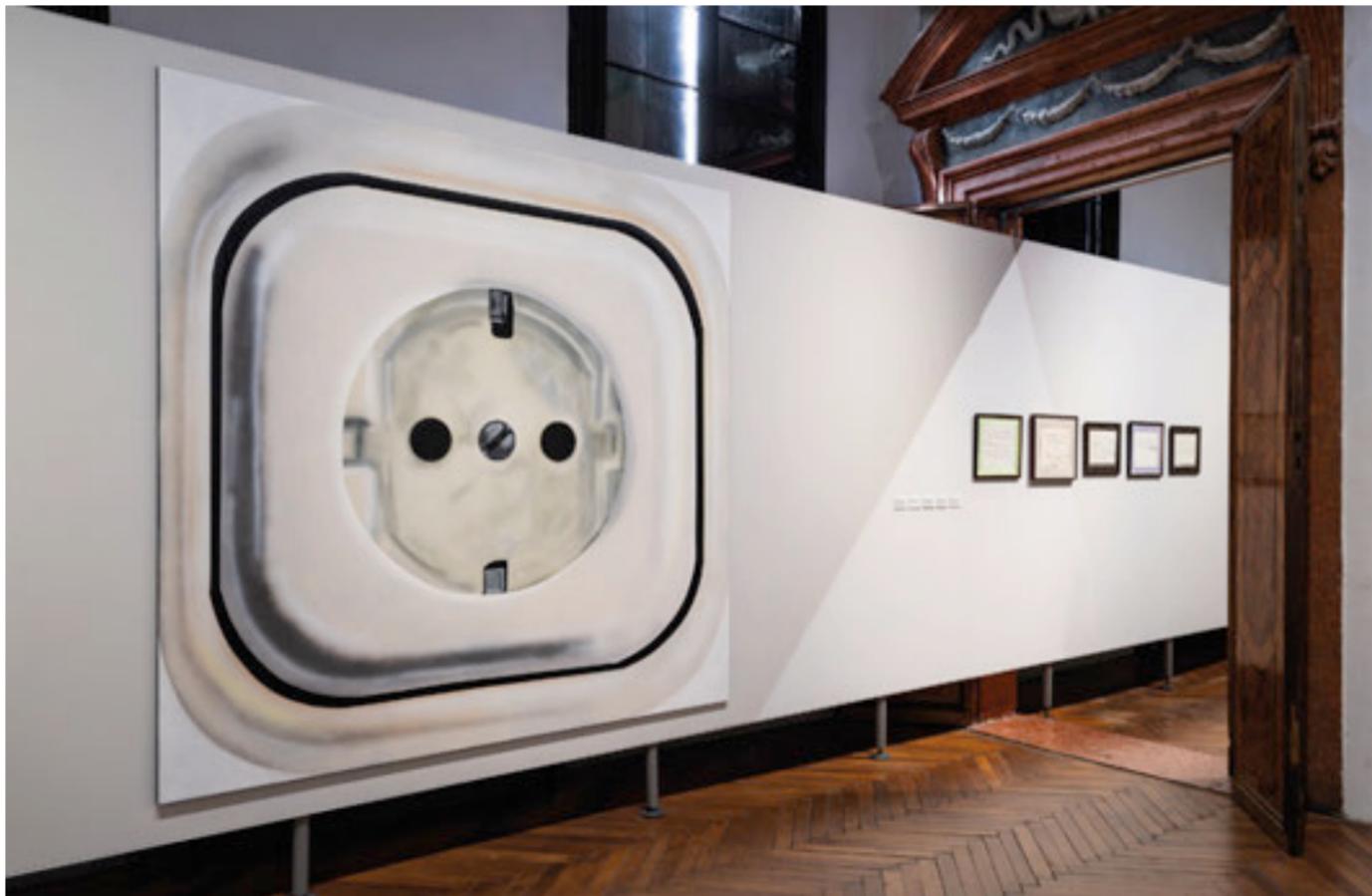


Photo by Marco Cappelletti. Courtesy Prada Foundation



*Stop painting*, curated by Peter Fischli at the Fondazione Prada in Venice. The exhibition looks into the relevance of painting as a means of expression in contemporary art. Above, *Where the Energy Comes From 1* by Jana Euler (2014). Under, *Untitled* by Josh Smith (2021).



Photo by Attilio Maranzano. Courtesy Prada Foundation

*Bar Luce* was conceived by the American director Wes Anderson. An iconic and nostalgic place that welcomes the visitors at the Milanese foundation.



# THE PORCELAIN *Collector*

Madame Nanette took the vase carefully in her slender hands. It was a very valuable artifact that the elderly lady had purchased many years earlier at the Marché aux Puces de Saint-Ouen in Paris.

STORY — Marina Gersony

ILLUSTRATIONS — Chiara Ghigliazza

It was extremely delicate, made of fragile porcelain, as people's lives often are. While she was absorbed in the green and turquoise hues, she looked back on the war period, a nameless horror that had marked her forever. In her day she was young and beautiful with life ahead of her, but after the loss of her dearest affections, she had decided she would never marry. Her heart would not have stood up to other griefs and loneliness was the least of all evils.

Nanette arrived in Italy penniless but with a great desire to do something. In addition to her bare essentials, from France she had brought with her a magnificent Meissen porcelain dining set that had belonged to her family. She would have sold it and with the proceeds she could have supported herself for a some time. It marked the beginning of a thriving trade in fine porcelain. Little by little, the young woman became one of the best known experts in this field and a reference point for the most important antique dealers in Europe.

Educated, elegant and full of charm, Nanette enchanted anyone who was lucky enough to meet her. With experience she had learned to recognize every type of processing, the different techniques, the mixtures, the temperature, the porosity, the decorations, the phases and the cooking times ... after all, porcelain was nothing more than a compound deriving from ceramics, a centrifuge of minerals including kaolin, quartz and feldspar... Nanette knew how to recognize

at first sight the origin, the quality and the age of an object, she understood immediately if it was Chinese or European, whether of soft or hard paste; she knew how to distinguish with her eyes closed the different manufactures full of mysterious grace such as Meissen, Ginori, Capodimonte and Naples, Sèvres and Limoges, Royal Copenhagen and Bing & Grøndahl; Bone China and Wedgwood... For her it wasn't just a passion, it was an exciting game. Her own house was a feast of porcelain, a real museum of trinkets scattered almost everywhere: statues and figurines of every style and make, lamps, plates, of Italian and European origin, trays, frames, vases, bowls, oriental tea and coffee sets.

The bathroom, however was a real wonder: Nanette had built shelves in precious ebony up to the ceiling and when the sun was shining, filtering through the large windows, the light caressed her collection, reflecting the colours of a variegated world and one of a kind. Immersed in that magic, the elderly lady rediscovered herself and her past; the bathroom was the place that most corresponded to her secret nature, the container of the most significant and precious objects in her life, memories, moods, emotions and achievements.

Before putting it back on the shelf, Nanette contemplated once more that iridescent vase she had bought in Paris many years before, while a faint smile crossed her beautiful old and serene face.





**HONEYLAND**

Two Academy Awards for the first feature film by documentary makers Tamara Kotevska and Ljubomir Stefanov. Conceived as a work of environmental interest on a remote Macedonian village, the film talks about the delicate balance between man and nature and the consequences triggered, with a domino effect, by human greed and the exploitation of natural resources. In the photo Li Hatidze, beekeeper, protagonist of the film.



# LONG LIVE *the Bees*



The roofs of hotels and city buildings are hosting organic gardens and beehives. The UN has designated May 20 as World Bee Day and even artists and designers have come to

the defense of insecto sapiens. Natural heritage of the planet, in addition to producing precious gifts, bees are an organizational model to be studied and protected because their decline affects all of humanity.

**WAX NEFERTITI**

After creating a 3D model of the bust, the Rotterdam-based Slovenian artist, Tomáš Libertiny, made the "scaffolding" available, letting as many as 60,000 bees build their honeycombs on it. A masterpiece was born, an example of collaboration between man and nature.

<http://www.tomaslibertiny.com>



### THE SHELTER

A project designed for solitary bees that usually seek shelter in holes, trunks or cracks in the walls. Favoured by leaf-cutting, carpenter and bricklayer bees, these artificial shelters are composed of wooden modules suitable for nesting. The project carries the signature of Gabriel Carvallo of the MaliArts studio. <https://refugiobees.com>



### REGINA APIUM

Already featuring in the family crest, on the façade and inside the church of Santa Rosalia, a private family chapel, the bees of Palazzo Barberini in Rome are now active in the garden bearing the same name. Since last June, 150,000 specimens have in fact been working thanks to the Regina Apium project promoted by the Federation of Italian beekeepers (FAI). The cultural heritage also extends to that of the ecosystem. The hives will be looked after by the monks of the Abbey of San Paolo fuori le mura. <https://www.fondoambiente.it/eventi/regina-apium>



### BEEES ON THE ROOFS

The new frontier of urban beekeeping is conquering starred hotels around the world. So, on the roofs of the Waldorf Astoria in NY and the Mandarin in Paris, gardens and beehives are the masters. A sign of a change of perspective and a wider opening towards sustainability. An example to follow.

It took two years of work and the collaboration of 60,000 bees to create *Eternity (a.k.a. Nefertiti)*, a spectacular wax work that represents a 3D bust of Nefertiti, an Egyptian queen who lived in 1345 BC. With this work Tomáš Libertíny, a Rotterdam-based Slovenian artist, wanted to make the bond with Mother Nature more tangible and transcendent. A symbolic operation with a strong creative impact to emphasize the industriousness and collaborative spirit of these small insects vital for the survival of mankind. Biological sentinels, hard workers and with organizational and communication skills that are the envy of the most sophisticated marketing agencies, bees are an indispensable source of life. It is no coincidence that the UN designated May 20 as World Bee Day - it is the date of birth of Anton Janša (1734-1773), Slovenian-born, pioneer of modern beekeeping - to raise public awareness on the importance of pollinators, the threats they face and their contribution to sustainable development. Bees and other pollinators, such as butterflies, bats and hummingbirds in fact, allow many plants to reproduce, including numerous food crops. An awareness that is bearing fruit: five-star hotels all over the world have set up gardens and beehives on the roofs of their buildings, museums and parks host beehives and organize meetings to bring the public closer to *insecto sapiens* and even film directors are always more sensitive to telling stories of beekeepers and extinctions of species caused by pollution.

Foraging bees carry pollen. In the northern hemisphere, it is harvested between April and May before the main blooms, when bee families build many hives. Rich in vitamins, minerals, proteins, lipids and fatty acids, enzymes, carotenoids and bioflavonoids, pollen is antibacterial, antifungal and an antiviral agent that strengthens capillaries, reduces inflammation, stimulates the immune system, increases energy and lowers cholesterol levels naturally.

In order defend themselves from enemies, bees use poison, contained in a special gland near the abdomen. Because of this conformation, when they sting to protect themselves, they lose their life. The same poison, apart from allergy cases, has beneficial effects on human joint pain and is used for the preparation of ointments and salves. In ancient times, honey was also used for the treatment of digestive disorders and the production of ointments for sores and wounds.

The first traces date back to the 6th millennium BC, from ancient Egypt to the Sumerians, from the Greeks to the Romans and for millennia it represented the only concentrated sugary food available. In honey there are a fair amount of trace elements (copper, iron, iodine, manganese, silicon, chromium, above all in darker honeys), vitamins A, E, K, C, complex B, enzymes and bactericidal and antibiotic substances. But beware: the antibacterial and antioxidant properties of this elixir are present in raw and fresh honey, while they decrease over time and with exposure to light and heat and, in the pasteurized one, they can be completely absent. But what does the queen bee feed on? Of royal jelly, of course, which guarantees a long life and, coincidentally, is also an excellent ingredient for preparing natural cosmetics.



### HONEY FACTORY

It is an urban hive designed by Francesco Faccin to be enjoyed even by children. It was presented during the 2015 edition of the Salone del Mobile and is set in the garden of the Milan Triennale. A micro-architecture example that is still talked about. <https://vimeo.com/166326141>  
[https://francescofaccin.it/p10\\_Honey-factory](https://francescofaccin.it/p10_Honey-factory)



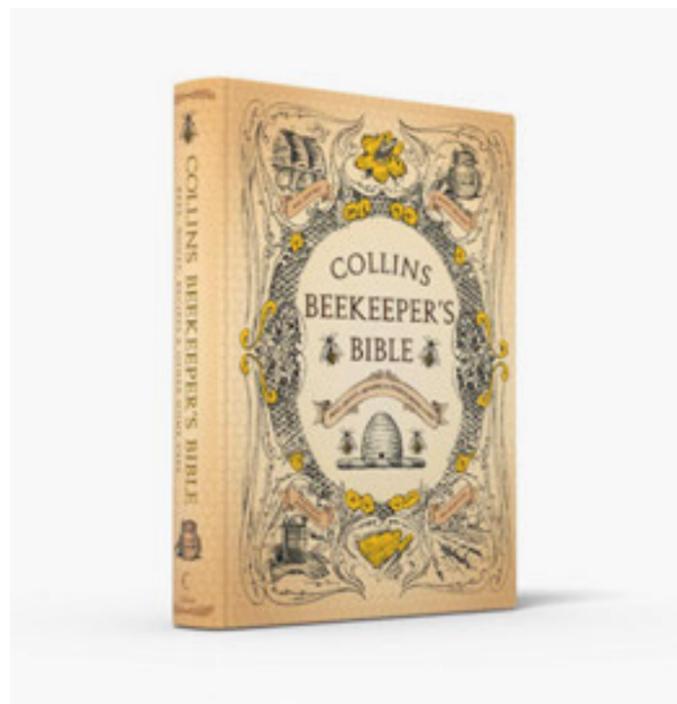
### PURIFYING CANDLES

100% beeswax is slow-burning and non-polluting. Since 2017 Alysia Mazzella has been studying and producing pollen-colored candles with a vibrant floral scent. Hypoallergenic and effective in purifying the air at molecular level, beeswax candles emit negative ions that neutralize positive ions (allergens present in the air such as dust, hair, pollen, smoke). <https://www.alysiamazzella.com>



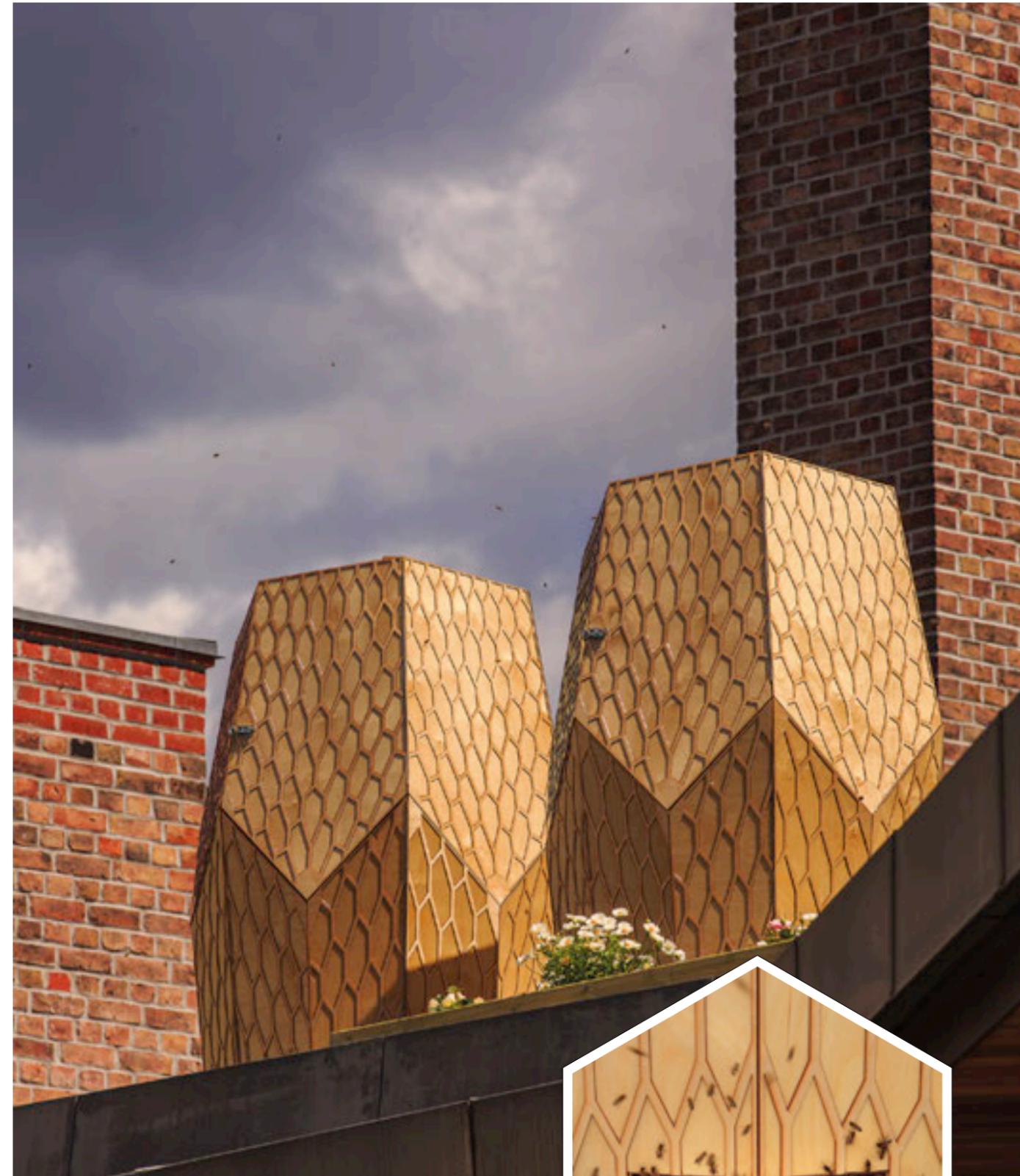
### GOURMET HONEY

Extracted from a quarry 3000 meters above sea level, Centauri Cave Antique is a 25-year-old single-flower honey coming from a colony of bees that has no longer been active since 1994. Very dark in color, it tastes like rocks. Still extremely rich in phenols, antioxidants, flavonoids, it is a true elixir of life complete with medical certificates. But be careful: 800 g are worth 175,000 euros!  
<https://www.centaurihoney.com>



### ANOTHER BIBLE

Written in 2010 by Philip Et Al McCabe, this guide is a true bible for the beekeeper. Partly a history book, partly a manual and partly a recipe book, the Beekeeper's bible is fully illustrated with photographs and engravings. To be read from start to finish. Published by Collins (UK).



### ARCHITECT'S BEEHIVES

The designers of the Norwegian architecture firm Snøhetta were inspired by the spontaneous geometry of honeycombs to design the new beehives that stand out in Mathallen, on the roof of the Dansens Hus in Oslo's gastronomic district. A solution conceived and created thanks to various partnerships to bring bees to the city and raise public awareness of the global problem of the decrease in hives and bees. <https://snohetta.com/projects/186-vulkan-beehive>

## Small *tricks* to protect *them*

**01**

PLANT NATIVE PLANTS THAT BLOOM AT DIFFERENT TIMES OF THE YEAR

**02**

PURCHASE RAW HONEY FROM LOCAL ECO-SUSTAINABLE FARMERS

**03**

AVOID PESTICIDES, FUNGICIDES OR HERBICIDES IN GARDENS

**04**

PROTECT WILD BEE COLONIES WHENEVER POSSIBLE

**05**

SPONSOR A HIVE

**06**

LEAVE A BOWL OF WATER OUTSIDE  
BEES PREFER STAGNANT WATER

**07**

HELP SUPPORT FOREST ECOSYSTEMS

**08**

RAISE AWARENESS AROUND YOU BY SHARING THIS INFORMATION WITHIN COMMUNITIES AND NETWORKS:  
THE DECLINE OF BEES AFFECTS US ALL!

# TIMELESS COLORS *Natural tones*



Few words are enough: elegance, simplicity and creativity. This is how we imagine the world of tomorrow. For the time being, here is a selection of projects that heal the soul and protect the planet

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## ENVELOPED IN LIGHT

Two models and different colour variations for *Vertigo*, a suspension lamp designed by Costance Guisset, who has described it with these words: *"It's a den lamp; it envelops you creating a free atmosphere. Due to its extreme lightness, it loses its balance and turns slowly. Vertigo seems to float, when switched on, it projects a game of shadows on the wall."* Produced by Petit Friture.  
<https://constanceguisset.com/fr>



**TRIBUTE TO THE PAST**

*Rice* reinterprets the beauty of hand-made majolica bricks in stoneware, with a glossy finish and deliberately irregular surfaces. Three modular sizes - 15x15cm, 5x15cm and 7.5x20cm - with straight edges for a side-by-side setting. A neutral palette - White, Natural and Gray with touches of Blue - is intertwined with three motifs inspired by nature. It is part of the Crogiolo collection, a name that represents the creative legacy of Marazzi's historic artistic laboratory.  
<https://www.marazzi.it>



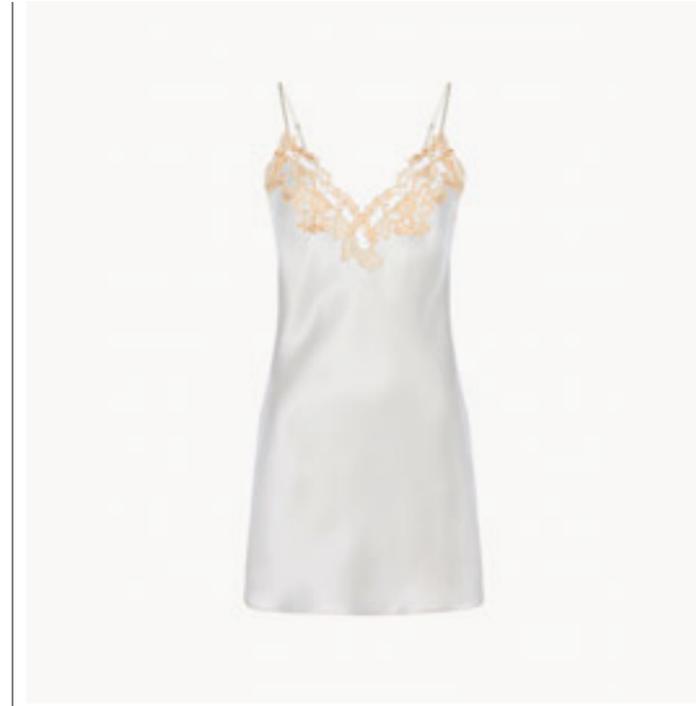
**NENDO'S LANTERNS**

The *Hyori* lamp collection is inspired by a tradition dating back to the Edo period. In its reinterpretation, Studio Nendo overturns the shape of the lantern by adding joint points on the edges in order to create ten different models. Moreover, to add elasticity, washi paper has been replaced with highly translucent silk. Dedicated to the lantern manufacturer Kojima Shōten.  
<https://nendo.jp>



**SHAPEABLE PAPER**

A 100% paper made seat. This was possible thanks to a sophisticated Japanese process that Takeo, a Japanese brand, has been manufacturing and improving since 1899.  
<https://www.takeo.co.jp/en/>



**SLEEPING ELEGANCE**

Silk satin corset with décolleté, enriched with motifs embroidered on a tulle in the same colour. La Perla Maison.  
<https://it.laperla.com>



**ALL IN THE SAME BOAT...**

*Paper Boat* can be an empty pockets, an ornament or a pen holder in painted steel. Its versatility is linked to a memory and fits well into environments as a light and delicate object.  
<https://hiro.design>



**NOW YOU SEE ME, NOW YOU DON'T**

Two very thin slabs of perforated Carrara marble enclosed in an elegant brushed brass frame which, thanks to their smoothness, can create infinite combinations. *Paravento* is Paolo Ulian's creation for Bufalini.  
<https://www.bufalini.com/it/>



**AFRICAN SIMPLICITY**

*Coiled Cotton Bowl* is handmade in South Africa with local natural cotton rope and dyed with non-toxic dyes. <https://54kibo.com>



**DEFINITION OF LIGHTNESS**

*Linda-X*, with an ultra-thin but highly resistant design, exhibits its pure form in classic porcelain white. An elegance also featuring in the many colours available in the catalogue. It is part of Ideal Standard's *Atelier Collection*. [www.idealstandard.com](http://www.idealstandard.com)



**THE VEGAN SANDAL**

*Papilio* has got two straps, an ergonomic plantar and a grooved sole. Today it is also available in a vegan version. Tests carried out by independent laboratories guarantee that the sandal does not contain any element of animal origin. The upper is in Birko-Flor®, a wear-resistant and skin-friendly synthetic material. <https://www.birkenstock.com>



**FRANK, THE POUF**

A blend of tradition and modernity that can be found in its details, the geometric lines and in the materials. The solid pine frame follows the surface in crossed straps for comfort and lasting support. By Charles Kalpakian for Haymann Editions. <https://haymanneditions.com>



**ANOTHER STORY**

Inspired by the classic fuel tank, Atelier BL119 has given a new shape to the traditional table jug. Thanks to its wide opening and its handle, the ceramic *Tub Jug* is a simple and useful object to use as a carafe, watering can or even a vase. For Muuto <https://www.muuto.com>



**SOLID GEOMETRY**

Three seats in Lecce stone inspired by three geometric shapes. Lathe-worked, *Mel*, *Bal* and *Gas* have been designed by Giulio Iacchetti for Pimar Lime Stone. Suitable for outdoor and indoor and, thanks to their single-piece appearance, they can be used as bollards. <https://www.pimarlimestone.com>



**FOR THE VEGETABLE GARDEN**

Mulching protects plants from weeds. The same occurs in nature when the leaves cover the ground at the base of the trees. In the picture, the 100% hydro-pressed hemp felt cloth with no added glues, 100% compostable after 6/9 months, has been designed for this purpose.  
<https://www.canapaebasta.com/it/>



**JUST FOR KIDS**

Set of three organic cotton towels designed by Atelier Annur especially for babies. Naturally soft, thick and creased, they can be customized with hand embroideries: just choose the text and the atelier will take care of the rest.  
<https://atelierannur.com>

**TOWARDS INDEPENDENCE**

The frame is child-size, the seat is made of durable eco-leather and the handlebar is adjustable. Suitable for little children, Banwood's *First Go Balance Bike* provides a natural way to develop balance on two wheels.  
<https://banwood.com/en/>



**FROM THE FOREST TO THE TABLE**

Smooth to the touch and nourished with edible walnut oil and beeswax, this bowl in Tamo wood is perfect for salads, as a fruit bowl or centerpiece. Made by the carpenter *Kenji Usuda*, it is part of the Rikumo collection.  
<https://rikumo.com>

**THE SUMMER BASKET**

The result of Eres's collaboration with Cecilia Pirani, creative director of Palorosa, this bag is made respecting artisanal expertise. Comfortable and spacious in the medium size, it is suitable for any summer out-fit.  
<https://www.eresparis.com/eu/it/home>



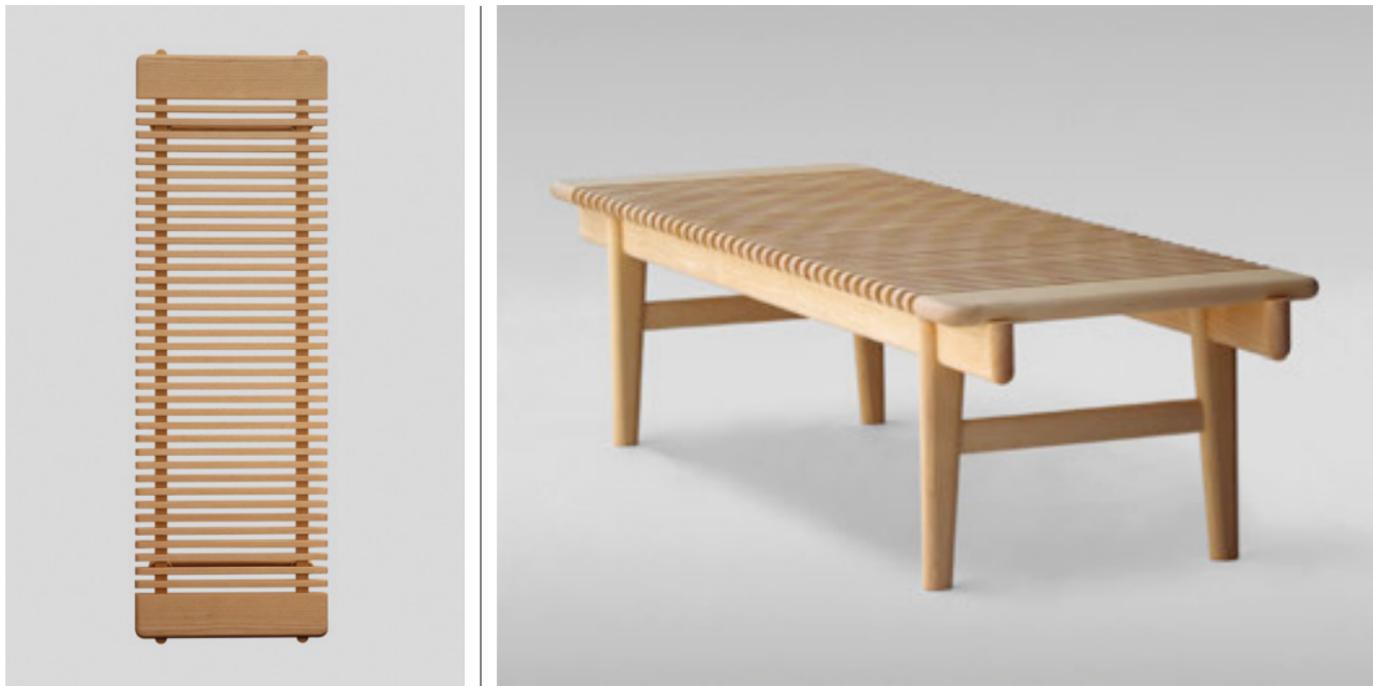
**THE SCENT OF LIFE**

The *Orto Parisi* perfume collection by Alessandro Gualtieri, a well-known Italian nose, has been inspired by the fragrances of Vincenzo's garden, his grandfather. *Seminalis* is mainly composed of Bourgeonal, an aromatic aldehyde that helps the sperm to locate the oocyte and thus start a new life. It recalls the lily-of-the-valley, but still hides many secrets.  
<https://www.ortoparis.com>



**ARCHITECTURAL LANDSCAPES**

The space, conceived as an intimate and hidden architecture, is located in Brussels, in the back of a luxuriant garden. The volume has been built on a floating and asymmetrical aerial wing platform to create greater lightness. The U-shaped slit on the ceiling lets in natural and neutral light. The project carries the signature of LABscape Architecture & Interior, a studio based in Brussels, Milan and New York.  
<http://labscape.org>



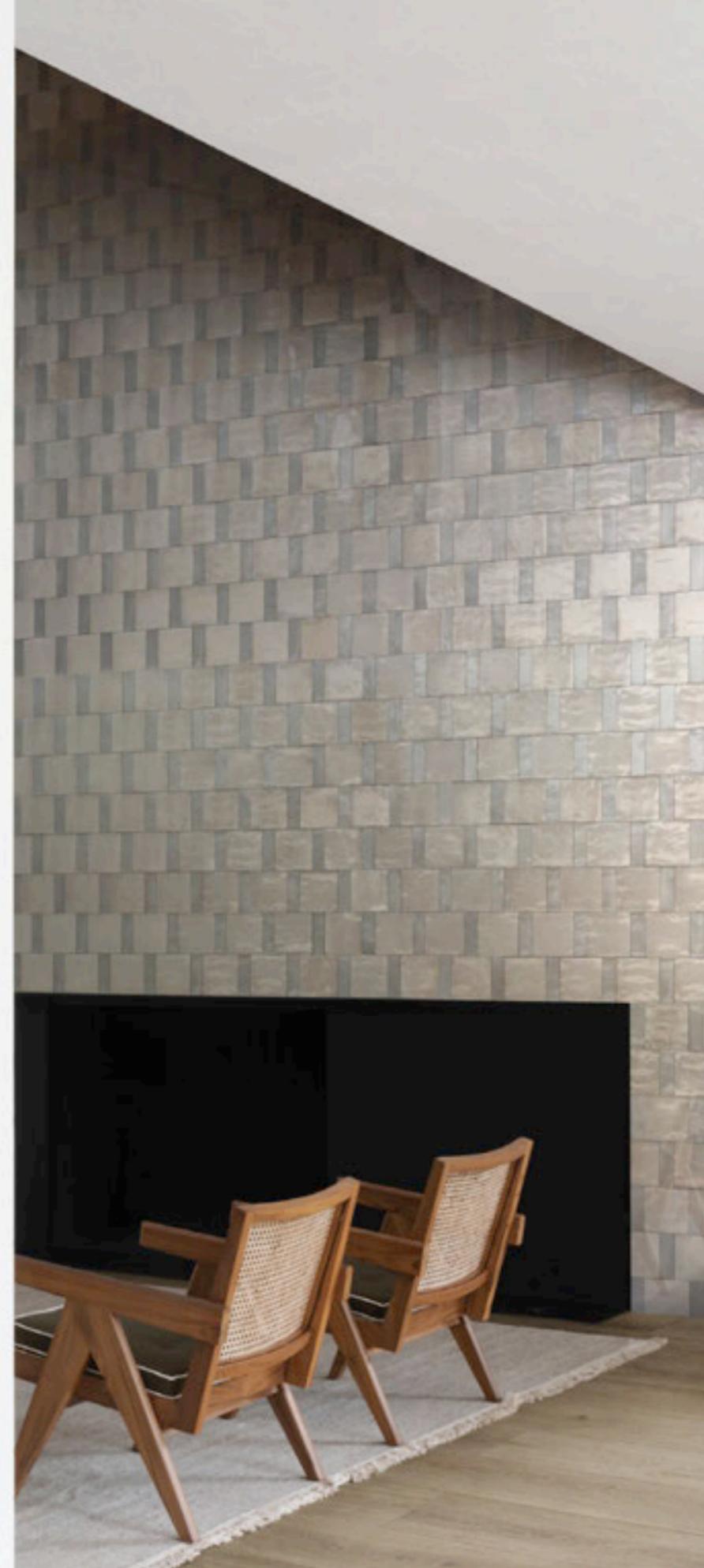
**AUTHOR'S BENCH**

Designed in 1953 by architect Hans J. Wegner for his entrance hall, *Bar Bench* is still suitable to many spaces today. A simple structure with rounded ends in solid teak, the bench or coffee table appears as a transparent unit, merging with the surrounding space and light.  
<http://www.pp.dk/index.php>  
<http://www.mcselvini.it>



**THE LIGHTNESS OF BEECH**

*Hiroshima* is a compact chair with a simple but refined structure commissioned by Maruni to the Japanese designer Naoto Fukasawa. Its shape enhances the natural character of the beech wood: the seat, the legs and the backrest, as well as the armrests, seem to merge, giving off a feeling of elegance and lightness.  
<https://www.maruni.com>



**WARM ATMOSPHERES**

Like a wallpaper, the Natural version of Crogiolo Rice. Warm, material, but also extremely light, it is perfect on the wall as well as on the floor.  
 When technology meets high craftsmanship. In stoneware, by Marazzi.  
<https://www.marazzi.it>



**PRECIOUS SURFACES**

It is called Lozenge. A diamond-shaped mosaic in pre-assembled brass with a fiberglass mesh to form a perfect tile for walls or floors. Available in two models with two different geometric patterns. De Castelli. [www.decastelli.com](http://www.decastelli.com)



**ARTISAN SKILL**

CB is the Milan-based luxury footwear brand set up by Cecilia and Lorenzo Bringheli. The Corda belt is presented in a charming combination of cotton canvas and leather and is available in a wide range of colours from bright to neutral tones. All handmade in Italy. <https://cbmadeinitaly.com>



**MARE BLUE**

Ongoing research on metal, craftsmanship combined with technology, high quality standards. These are the values that Samsung has acknowledged in De Castelli for the Chef Collection refrigerators, exclusively made for the South Korean market. The doors are entirely covered in the DeMarea finish. [www.decastelli.com](http://www.decastelli.com)



**THE ESSENCE OF AN ICON**

Studio Palomba Serafini Associati reinterprets the historic Conca collection, creating a seamless combination of functionality and aesthetic beauty. The formal codes of the Conca taps add lightness and personality. [www.idealstandard.com](http://www.idealstandard.com)



**SILVER STORM**

A warm shade in brushed steel for the Joy tap, perfect in combination with the Linda-X countertop washbasin. It is part of Ideal Standard Atelier Collections. [www.idealstandard.com](http://www.idealstandard.com)



**CASUAL STYLE**

Field Jacket is in pure linen and comes in lime white. The natural fibres and the garment dyeing technique, developed to give the fabric unique colour shades, is the hallmark of the relaxed style of the garments by Boglioli. The unlined structure with four pockets is completed with frogs on the shoulders and an elastic insert at the waist. [https://www.bogliolimitano.com/it\\_it](https://www.bogliolimitano.com/it_it)

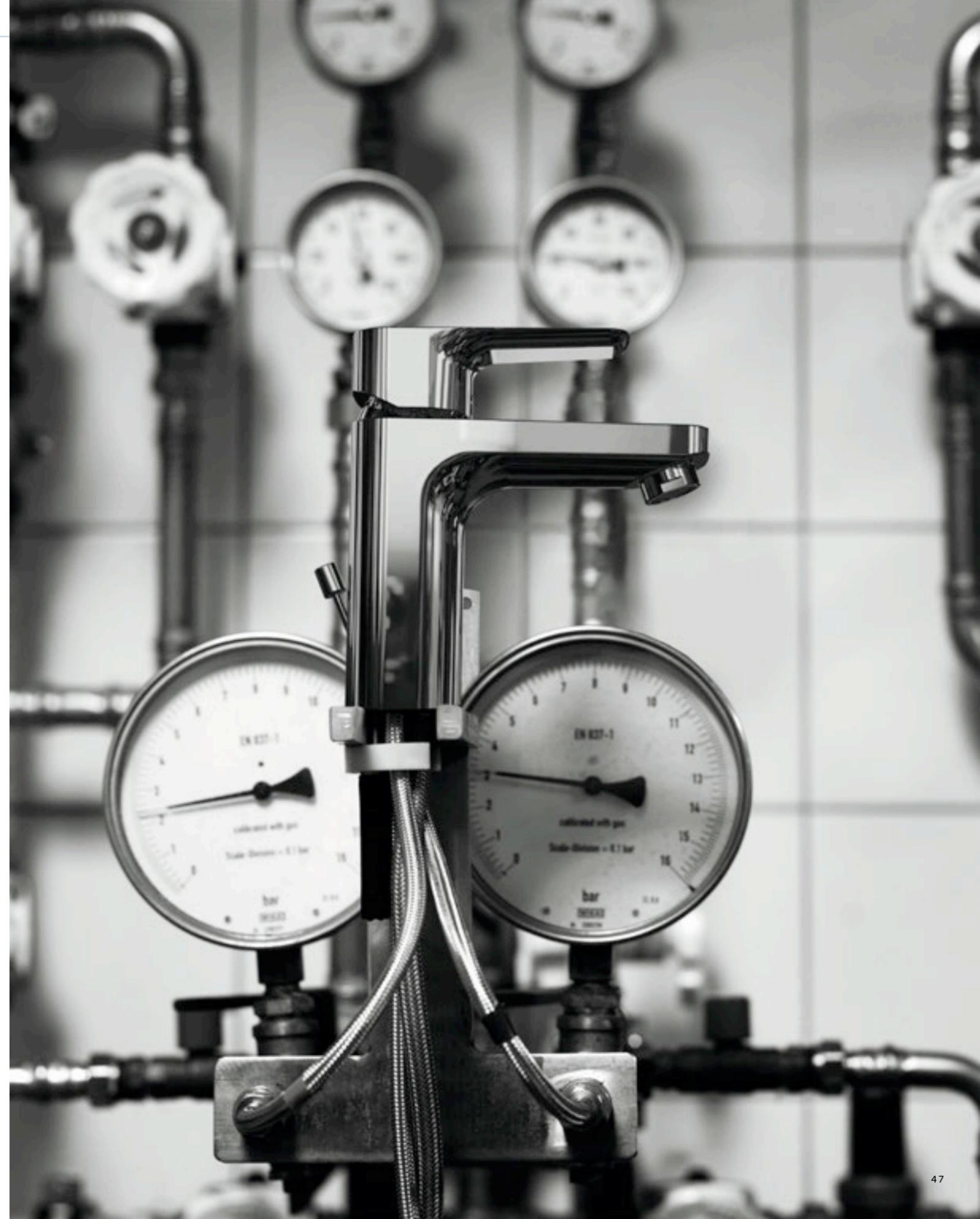
# Technological Soul

## Ideal Standard *Germany*

The accurate controls of raw materials, the engineering achievements, the preliminary tests make Ideal Standard an innovative brand always projected towards the future. An on-going quest for excellence to ensure comfort, functionality and durability

Treasuring everything that has been done, thought and designed in the past is an essential task of a successful company. The cultural heritage is the lifeblood for designing contemporaneity. Certainly, in Germany, the teachings passed down by the Bauhaus, a school of art and architecture set up by Walter Gropius in 1919 in Weimar, are a reference point for those involved in design. For the German architect, recognized as a Master of the Modern Movement in architecture, in learning there is no separation between theory and practice, but only the practice of doing can lead to the desired goals. Ideal Standard knows this lesson well and the care taken to perfect each product is evidenced by the quality and longevity of its collections.

Research, ergonomic studies, engineering, selection of materials, definition of mixtures, designing of shapes, choice of colours are daily exercises that motivate the various departments of the international brand. An on-going activity embedded in its DNA. It is no coincidence then that the German laboratories - those of engineering research and R&D based in Wittlich - have developed revolutionary





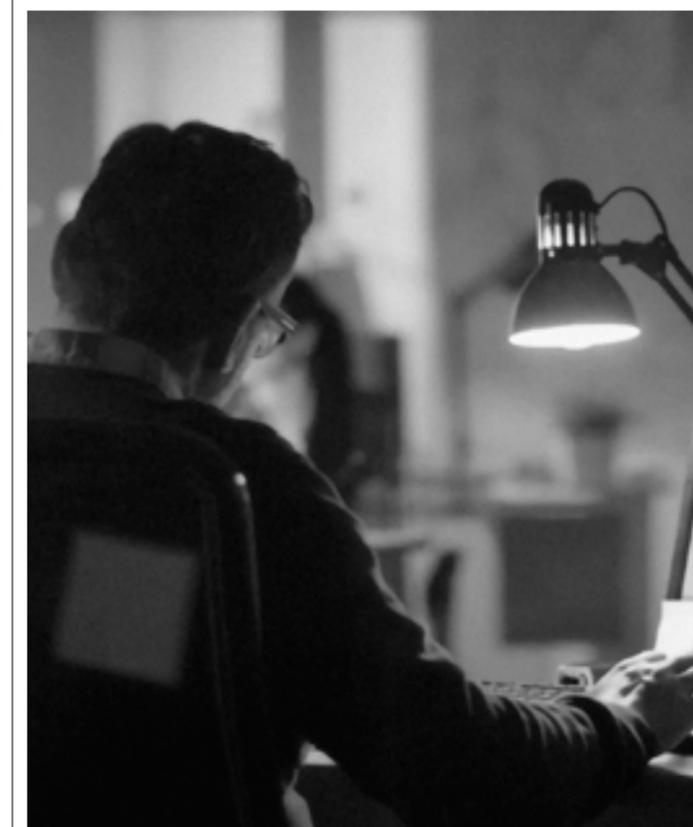
The revolutionary innovations developed at the Wittlich engineering and R&D laboratories have changed the world of faucets

innovations that have changed the world of taps and fittings. Among everything, the ceramic disc cartridge, the real soul of the tap, stands out. It was 1969 when the German engineers presented on the market this device, which is as relevant in the tap sector as it is invisible to the consumer's eye: the simple gesture of a hand to allow water to flow from a tap in the desired quantity and at the right temperature materializes only if every technical detail is incessantly tested and perfected. Since then, this sophisticated technology has continued to lead the market, delivering water to millions of homes around the world.

It has obviously been perfected and today *FirmaFlow*<sup>®</sup> - a natural evolution of the original cartridge - which guarantees 500,000 cycles, withstands up to 95 degrees of heat and lasts 10-15 years with daily use. Thanks to Click technology, it saves up to 50% of water, reduces energy consumption by always delivering cold water when turning the tap on and controls the temperature with a precision never achieved in the past. A good way to celebrate the first 50 years of life!

Almost sixty years have elapsed now since the foundation of the new Ideal Standard production and research centre in Wittlich. It was 1963 and, thanks to a continuous growth in demand for the brand's sanitary ware, this industrial site was set up in Rhineland-Palatinate, a region in the south of Germany. Initially, radiators continued to be produced - a legacy of the Nationale Radiator Gesellschaft m.b.H. founded in Berlin in 1901 as a subsidiary of the American Radiator Corporation New York and transformed in 1930 into the Deutsche Standard GmbH, which specialized in sanitary ware - however, since 1971 the factory has focused on the production of taps and related technological

Ideal Standard quality has been made possible thanks to a cutting-edge engineering vision, adequate production technologies and accurate prototyping and testing.



From thought to action. A perfect integration between project, design and production cycle.



components for bathroom and kitchen, and sanitary fixtures in acrylic material. A lot of energy has also been channelled into the research hub, today the real flagship of Ideal Standard's engineering potential, capable of raising the production standards of the sector via unparalleled technological, electronic and eco-sustainable discoveries. In fact, the laboratories deal with all the production steps from the original vision to CAD modeling, from FEA simulations to prototyping and testing, analyzing and improving valve technology, the development of electronic components and the functionality of the processes.

Years spent also perfecting the aesthetic, ergonomic and creative aspects of all the products launched on the market. "To achieve clarity we have to simplify practically everything", Mies van der Rohe used to say. Here, the collections designed by Ideal Standard perfectly interpret the Master's lesson and are the result of an industrial and design process that seeks balance between volumes and function. Just look at the *Extra collection*, the *Ultra Flat New* shower trays and the mixers from the *Cera Family* line to see this in action. However, Ideal Standard's attention to detail is not only aimed at production and achieving a good turnover. The after-sales service is another of the company's pride. In Germany it is carried out by a completely internal team: a team that not only has a strong sense of belonging to the company and therefore a greater orientation towards results, but also an immediate and direct relationship with

**>3000**

registered patents

**52**

years since the invention of the ceramic cartridge

**5.5M**

Firmaflow testing movements

**5573**

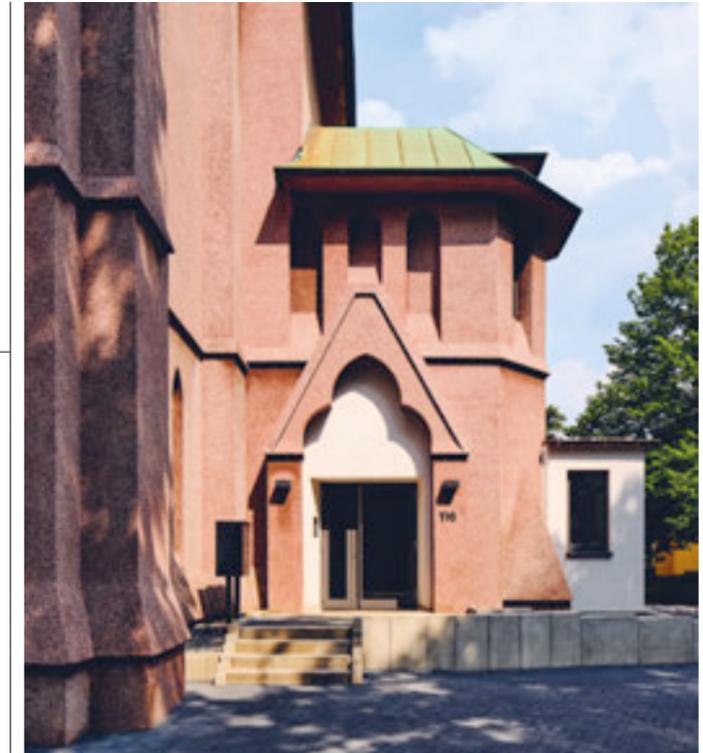
SKU sold in Germany, Austria and Switzerland



Artisanal skills applied to technologies. Expertise also lies in the human hand.

the various company functions. All this leads to a more solid experience and faster response times thanks to the network of direct contacts that guarantees the solution of every problem in maximum one week: times that are the envy of any customer service team.

Caring for the community, listening to people's problems - which requires time and dedication, closeness and sensitivity, and occasionally ad hoc solutions - is also reflected in the same way in some projects that Ideal Standard has followed in the non residential sector. Here, the participation in the conversion of the Lutherkirche Frohnhausen, a deconsecrated church in Essen, into a day-care centre for children and the elderly shows the company's ability to intercept both health problems and urban planning, and building redevelopment needs. A vocation also confirmed by the collaboration with the *St. Hedwig Hospital* in Berlin. In fact, during the 2020 pandemic, the bathrooms in the intensive care unit were equipped with *Contour 21 plus* washbasins - they reduce aerosols and water sprays by 90% - and *Ceraplus 2* taps that allow thermal disinfection. A concrete and very helpful contribution to building a better world for everyone and, above all, within everyone's reach.



**2689**

showrooms present Ideal Standard products

**42**

years from the invention of rimless toilets

**120**

years after foundation

**600**

employees

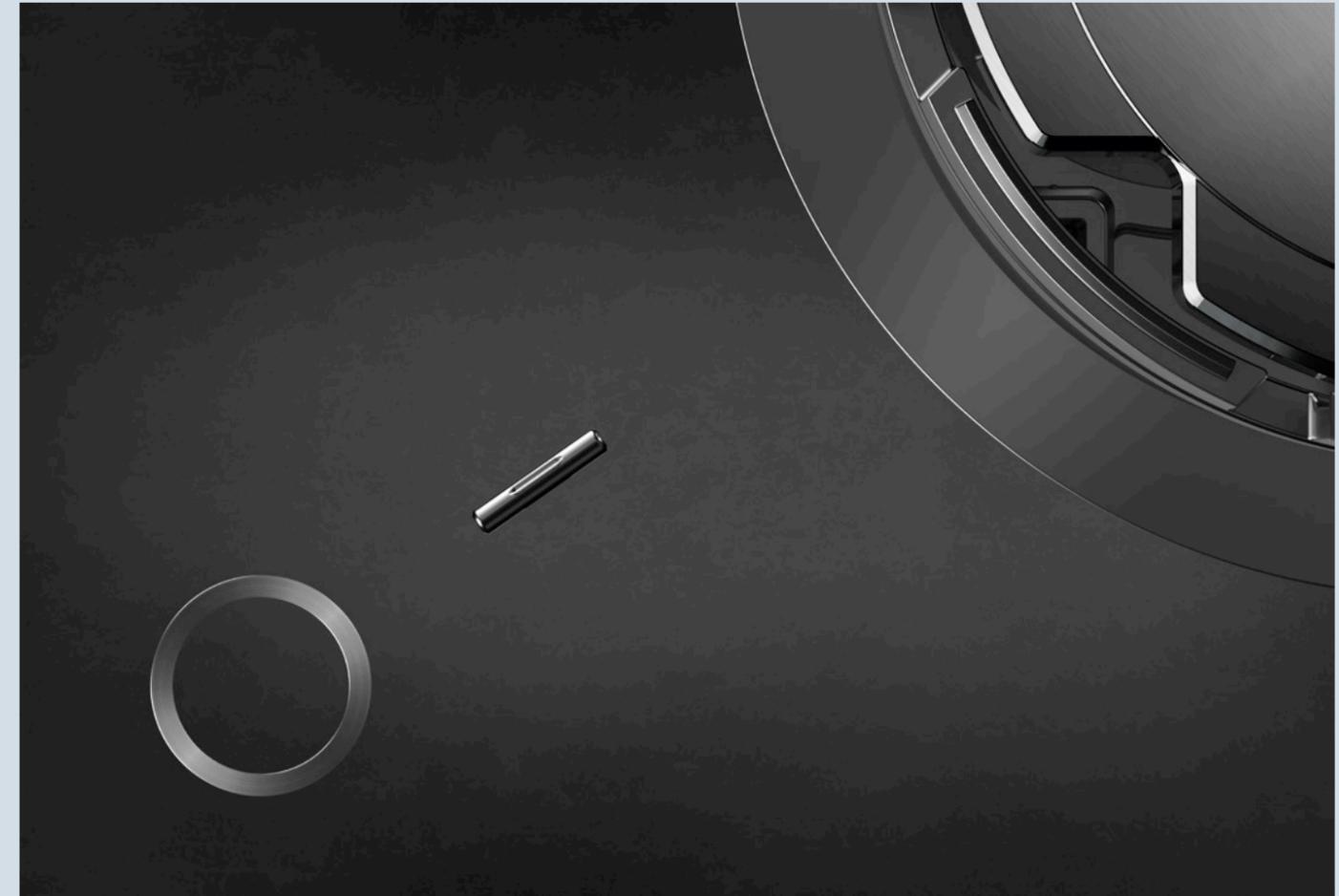
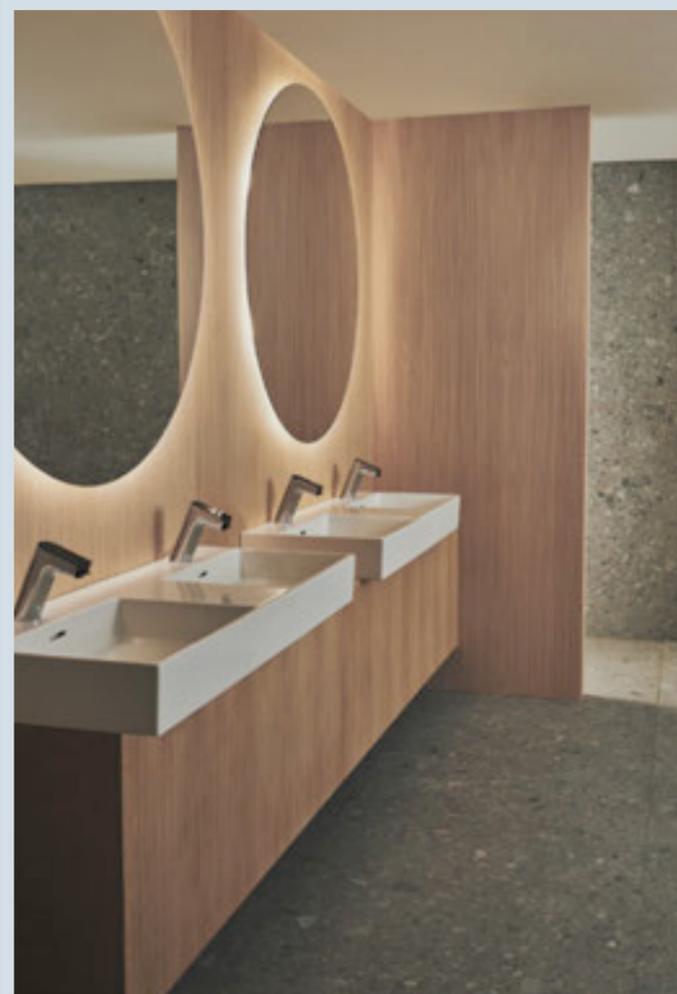


On top. *St. Hedwig Hospital* in Berlin. During the 2020 pandemic, the bathrooms in the intensive care unit were equipped with *Contour 21 plus* washbasins and *Ceraplus 2* taps that allow thermal disinfection. Above. The *Frohnhausen Lutheran Church* converted into a day-care centre for children and the elderly. Ideal Standard took active part in the building redevelopment.

# Handwashing *redefined*

Thanks to the innovative solution of Intellimix water taps, Ideal Standard has definitively solved the problem of hand sanitation

The idea is simple: to create a single mixer dispensing both water and soap. *Intellimix* does this by combining design, technology and environmental sustainability. The strengths of this new tap? Here is the list: 85% saving of water consumption, 80% of soap, significantly slashed management and maintenance costs and, thanks to the Ideal Blue patent, water flows through a separate plastic pipe without touching the brass of the mixer, always nickel and lead free. But that is not all. *Intellimix* soap boasts an exclusive antibacterial formula and an integrated App, compatible with the main operating systems, which allows not only the remote and real-time management of the equipment, but also the monitoring of data and alerts in case of any reduction in resources. It is no coincidence that the BREEAM certification - environmental assessment for green buildings - has awarded *Intellimix* five credits, the maximum. *Intellimix* is completely touch-free allowing you to have your hands free... to wash your hands.



## Undisputed *finish line*

A fantastic science at your fingertips.  
With infinite variations

For over fifty years Ideal Standard has maintained its leadership in the production of ceramic disc cartridges.

Today *FirmaFlow*® is the market leader thanks to its innovative engineering solutions that guarantee durability, savings and comfort superior to any alternative. The *Cera Family* collection was born in Wittlich's research laboratories, consisting of projects for infinite solutions, all with a common goal: to offer maximum comfort and top technology.

How many daily actions do we automatically perform, without thinking about how they actually work? For example, turning on the tap or rinsing our face, taking a shower or just washing our hands. We don't really care how the water gets to us, we just want our gesture to satisfy our needs. With *FirmaFlow*® the value of all this is hidden behind a shape: ergonomic, elegant and functional. But, when we talk about taps, the difference lies in the technology applied to engineering. Duration, energy saving and consumption, the *Light Move* patent guarantees precision in the delivery of the chosen temperature never reached before. A line of models to meet every need, both aesthetic and functional, without ever having to compromise. To the elegant shapes that are expressed in the design, *FirmaFlow*® has also managed to add the perfection of a design that you will never see, that of efficient and sustainable technology.

The invisible design. In the picture, a blown-up *FirmaFlow*® cartridge, a technological evolution of the 1969 patent. Thanks to this innovation, Ideal Standard has maintained its leadership on the market for water taps and mixers.

# From Zed to Zed

Atelier Collections features a new protagonist in its catalogue: the Tipo-Z washbasin, with a distinct character and unique in shape. A true artist proof at corporate level

Just like a sculpture, Tipo-Z has been designed to be a real star of the bathroom. A one-off piece that stands out for the elegance of its shape and the high technology of its creation. New entry in the Atelier Collections range, it bears the signature of Ludovica + Roberto Palomba.



Could it be a coincidence that in ancient Greek the consonant Zed (Ζ, ζ) corresponds to a double consonant? It is certainly not by chance that Ideal Standard, almost seventy years later, has reinvented - doubled - the design of the Tipo-Z washbasin designed by Gio Ponti in 1954. At that time, we were confronted with a thought born just after the Second World War, within an innovative, educational, civilizing and highly creative process aimed at giving shape to objects, functions and spaces that often did not yet exist. Today, the author of this re-invention is Roberto Palomba of Palomba Serafini Associati studio and Ideal Standard's Chief Design Officer, who we analyzed the creative development with. "If design is what we see" explains Palomba, "high quality design, as in this case, also tells stories, processes and emotions".

**The values behind Ponti's design are still contemporary. How can an icon be redesigned while respecting the original project at the same time?**

"Ideal Standard, by capturing the elegant iconic elements that that object expressed, has reinvented it in its shapes and created it with technologies and materials that expand

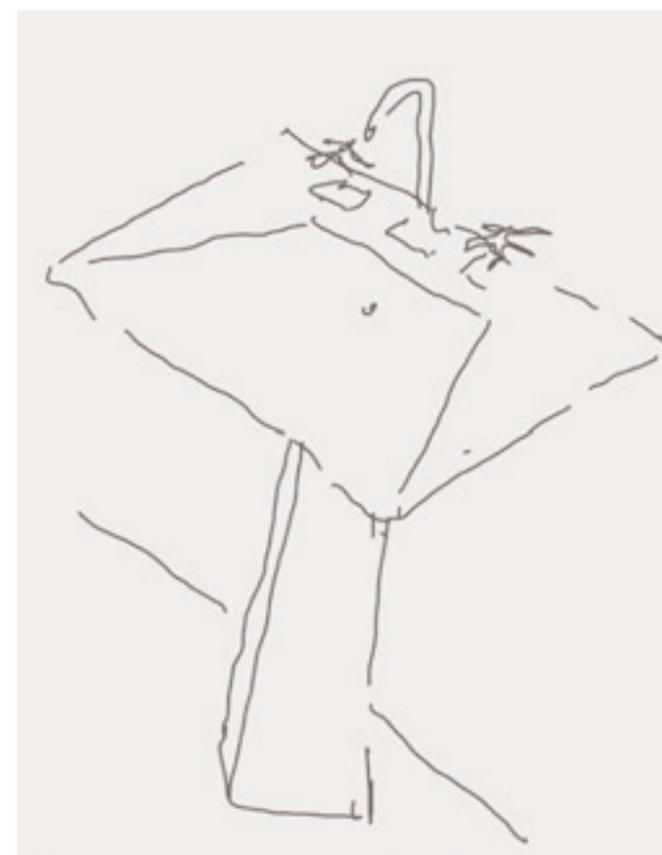
its potential. Ponti used to play with broken flat surfaces in search of vertical elegance, synonymous with lightness, while today a monolithic gesture is proposed, an architectural silhouette, a unique piece: a natural evolution of the original thought. This kind of operation not technically feasible in 1954, is possible today because we have overcome the restrictions of ceramic production".

**Besides the formal aspect what does it propose?**

"We are faced with a new icon, a monolith, a great Artist proof at corporate level. With the Tipo-Z, the sink goes beyond the concept of container, becoming the protagonist in a new vision of the bathroom, which also becomes a place of iconicity. Tipo-Z is a single object, a modern female body".

**What are the possible variations of this new iconicity?**

"Beyond the intimacy of the home towards the dynamism of a public place. We have got used to the functional bathroom, then to the Spa



A hand sketch of the project. Great attention has been given in order to make this single piece as light and thin as possible.



1954—

After WW2, Italy and Europe began their reconstruction phase. Gio Ponti, then Artistic Director of Ideal Standard, designed Ponti Z, a collection of bathroom fixtures that has gone down in history. The slender shape was composed of two elements: the column and the basin.



—2021  
Reinventing  
the *icon*

Tipo-Z. The natural evolution of the original idea has led to a washbasin made in a single piece: an operation technically not feasible in 1954, but possible today since the limits of ceramic production have been overcome. A technical challenge passed in style.

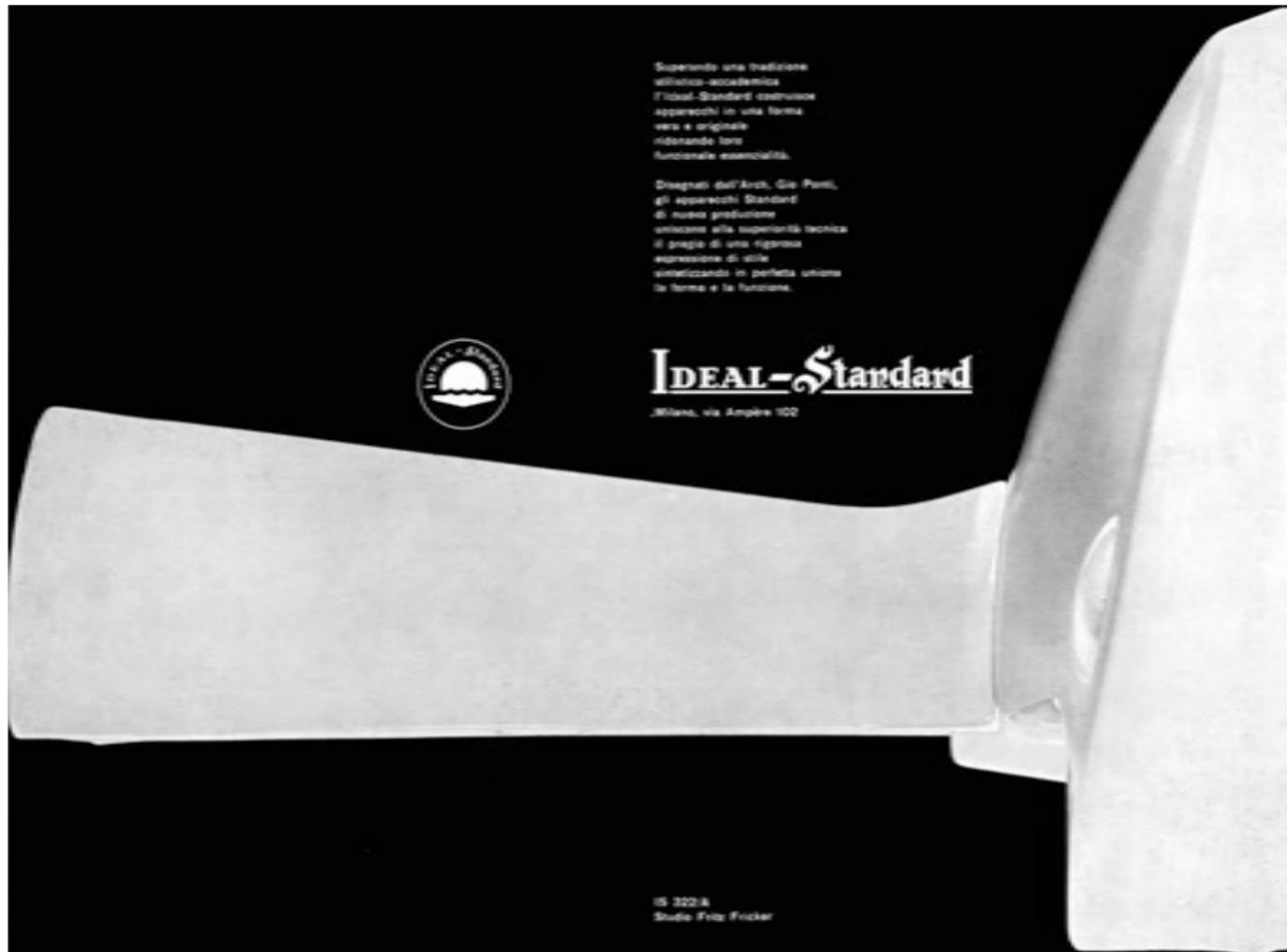
bathroom, and finally to the one shared with other rooms. Now with the Tipo-Z, this room becomes a space to display, it's part of the show. This is why I think it could be used in use bars, restaurants and clubs. Tipo-Z has a character, it has a precise identity and wants to show it".

**You speak of corporate artist proof. What do you mean by that?**

"Ideal Standard has set itself the goal of creating a unique piece in light and thin ceramic. Not everyone would have been able to carry out this ambition. It takes determination, industrial skills and a profound knowledge of materials at the highest

level. Tipo-Z was a great challenge, an almost unthinkable target for our engineers who worked really hard to achieve this goal. It took a year to develop, during the first wave of Covid-19: it was an incredible job, at the limit of the possibilities of cutting-edge technologies. If this object were awarded prizes, I would be happy for those who had developed it: I designed it, but behind it there are the workers of the company with their precious skills. It would be a tribute to the many Ideal Standard artisans who have been manufacturing products since 1954 to today".

**Tipo-Z was a great challenge, an almost unthinkable target for our technical engineers who worked tirelessly to achieve the goal**



A 1950s advertisement for *Ponti-Z*, a washbasin designed by Gio Ponti. The company's best seller for many decades.



Two models are available on the market: white and glossy black. Designed also with the idea to furnish public spaces, *Tipo-Z* has character and wants to surprise with its exclusive executive manufacturing quality.

# Art *in* nature

Photographer, designer, landscaper. Frank Bruggeman creates gardens in motion, free to change and interact even with the most neglected urban corners. For him it is enough to turn a stone to design an oasis of green.

With Frank Bruggeman you can talk about flowers, botany, sustainability. But also of photography, art, urban planning, cities. At first glance, we would call him a florist, then we discover that his works have been purchased by museums and collectors. He lives in Rotterdam, where he was born, and works with nature, or rather, the subject of his works is always botany and plant life. The dimensions of his expressive medium vary: from the installation of vegetal landscapes with living and / or dead flora, for indoors or outdoors, to the design of a garden, up to landscaping. Bruggeman also expresses his creativity through photography, cinema or designing magazines. We asked him to tell about himself.

## Who is Frank Bruggeman?

I chose to be an artist relatively late in life, after thirty. Growing up on a farm in the Noordoostpolder province - a 1940s farmland reclamation project with a very rigid, orderly and efficient spatial structure - I studied horticulture and floral design and, after graduating as a 3D designer, I spent years looking for my own path.



The collection of earthenware vases well summarizes Frank Bruggeman's creative thinking. On the left *Madeleine* made in 2018. A supporting structure holds other fragments of broken vases. Harmony is achieved through a welcoming and balancing operation where even scraps or dried flowers can find a new life.



*Walk through conifer* is a work of 2021. The Dutch landscape architect's intervention aims to highlight the soul of the plant, its strength and structure. It is part of the *Botanical misfits* series.

Personally, I love good-sized gardens, while I feel sad when I see them in urban areas, fully paved at the back of the buildings, used as parking and for barbecues.

Then, at the beginning of the new millennium, the turning point. My father wanted me to carry on taking care of his company specialized in the cultivation of potatoes, but he immediately accepted my artistic choice. Since 2006 I have been living in a studio on the ground floor of a former school building managed by a collective of artists. My husband, an economic historian, also lives there on weekends.

**What is your idea of a garden?**

Going to extremes, to create a garden is enough to lift a stone from the floor. Of course, this is especially true in cities where the available space is extremely limited: small facades, balconies or flowered hanging gardens are an example of this philosophy. Personally, I love good sized gardens, while the urban ones make me sad because we usually find them fully paved at the back of buildings and used for parking and barbecues. For sowing, I prefer species that

adapt to local soils, but I am not against the inclusion of exotic plants. I believe curiosity is an expression of what biologist Edward O. Wilson calls biophilia. "We move like moths flying around the light of a porch." If I had been born a hundred years ago, I could have become a hunter of unknown plants around the world. It should also be added, however, that it is comforting to see specimens familiar to us bloom year after year. This is also a biophilic response. I have some ferns and a rhubarb plant that still date back to my kindergarten years; while in the living room, a huge Christmas cactus (*Schlumbergera truncata*) from the 1930s is the attraction of all the guests.

**How do you select the plants for your works?**

It depends on the assignment and the location. In the case of an outdoor installation or a plant landscape, I almost always choose local materials and native plants in total freedom. In 2019 for Manifesta in Palermo I used exclusively Sicilian plants, in Bolivia I created an installation around a monumental tree in a central square of the city. In the places I reach by car, I use botanical specimens from my garden. I am lucky that

Aalsmeer, near Schiphol Airport, is home to the largest flower and plant auction in the world - seasons no longer play a role here. This is why a few years ago I created a project on cut flowers strictly following the rhythm of nature for seven months: an open accusation of the excesses of the world trade system.

**What is the relationship with living nature and still life?**

In nature, boundaries are never clearly drawn. I have recently discovered that a cabbage stalk that I had forgotten in the kitchen had suddenly sprouted and started to bloom! When you buy a cabbage you think that it no longer has life because it has no roots in the soil, but it is a mistake: even for plants, the dying process can be very slow. We especially appreciate the vegetation that keeps its shape, colour and beauty for a long time and requires little care. That's why the Phalaenopsis orchid has been so popular for a quarter of a century: it blooms for months and is cheaper than buying a bunch of fresh flowers every week. The same goes for shrubs and evergreen plants: we opt for nature that keeps itself in shape.

**Is there no evolution from these thoughts?**

In garden landscaping I perceive a turnaround. Piet Oudolf, Henk Gerritsen, Ton ter Linden and other followers of The Dutch Wave have shown that it is possible to create extraordinary gardens with plants capable of maintaining their beauty long after their peak. I try to apply this teaching in my works by composing landscapes made not only with dead materials of vegetable origin, but also with artifacts such as wicker baskets, rattan furniture, tires. Obviously, I also apply the same freedom in floral compositions, although in this case the possibilities are more limited. A few years ago I did a floral arrangement for the Viktor & Rolf Couture show in Paris. I was very pleased as I had turned some plants upside down to expose their root systems, and no one had objected or found the work of bad taste.

**Can plants and flowers at home be defined as domestic landscapes?**

In my opinion they can, even if for many people they are just disposable insensitive decorations. Our perception changes and we are more protective only when standing in front of a



Frank Bruggeman's work borders between the figure of the gardener-botanist-florist and that of the artist. In *Natureobject #13* the elements that make up the installation belong to our daily life where nature coexists with plastic, giving life to a new aesthetic.



Frank Bruggeman in a nursery in Los Angeles in 2019. Photo by Jeroen Arians.



Many of Bruggeman's works are found in private collections and have been exhibited in museums. Above *Global Flower* at The New Institute in Rotterdam (photo Bas Czerwinski). Left, *Natureobject #14*, Beijing 2013. Photo by J.W. Kaldenbach



I love collecting wildflowers in urban areas before they are (re) developed. The fight against invasive species is the demonstration of how hopelessly short-sighted man is and focused only on the short term

garden, a park or a forest. So, the advice I can give is: don't bring a plant into the house, but turn the house into a garden, or even better, a jungle. Make it plant-friendly! If you allow nature to grow and take the shape it wants, a few well-positioned plants are enough to create a paradise.

**Are you fascinated by the pioneer species that populate "non-places"?**

My interest in plants is quite extensive. In spring, I love looking at Dutch roadsides turn yellow thanks to rapeseed. In Rotterdam, many viaducts and piers made of basalt blocks host seeds carried by the wind or the rain that give rise to a surprising vegetation. I like to collect wildflowers in urban areas before they are (re) developed. The fight against invasive species is the demonstration of how hopelessly short-sighted man is and focused only on the short term. Let's think of the Japan Polygon (Fallopia japonica). Several Dutch cities have commissioned research to control its spread. The result? Inject glyphosate into the stem. Too bad that glyphosate causes a mass slaughter



Following Louis Le Roy's teachings, a revolutionary Dutch landscape architect who argued that nature must express itself without being taught, I designed this garden close to The New Institute for architecture and design in Rotterdam. It is a peculiar project that divides the public between fans and detractors.

of bees and other insects and therefore disrupts the entire ecosystem. To control the Japan Polygon, it must be uprooted from the ground in a very systematic way until its system is finally weakened.

**Who are your Masters?**

I'm a fan of Cy Twombly - his flower paintings are great. David Hockney also made wonderful floral works, though I prefer his landscapes, they have a very bright colour palette that goes beyond even Van Gogh. I consider myself a follower of Louis Le Roy, a revolutionary Dutch landscape painter. He argued that every city should reserve one percent of its surface for natural processes without human intervention. Le Roy also considered gardening activities such as weeding, digging and raking leaves as actions not beneficial to the garden's energy system. He suggested an alternative activity: stacking old stones and bricks in "cathedral" structures to encourage organic farming. In 2015, inspired by Le Roy's laissez faire approach, I created a garden next to the New Institute for Architecture and Design in Rotterdam. At first glance, the garden looked like a building area littered with concrete slabs and drain pipes. On this plot, however, nature has taken its course as much as possible. Pruning and mowing are only done to ensure visitors a certain degree of accessibility. It is a garden that encounters a lot of resistance from traditional gardeners and urban landscape architects, but which makes ecologists happy thanks to its high degree of biodiversity. Either you love it or you hate it, there seems to be no middle ground.

**What are your future projects?**

I am currently designing an installation for an exhibition at the New Institute on the theme of family life and interiors in times of pandemic. Another project that has been absorbing me for several years, however, is to photograph trees, shrubs and plants that have ended up in unexpected places: they have gone beyond their garden of origin, have been disfigured by human intervention and grow in unusual places... They are botanical misfits. I would like to make a book about this work. I'm also making a series of splinter pots, which are plant containers on which fragments of other pots are mounted. Finally, I would like to be commissioned a Land art project. I have some great ideas, but I'm realistic enough to understand the difficulties.... We'll see.



Florilegium, a project carried out in 2018 for the twelfth edition of Manifesta in Palermo. The installation was made using only local plants





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