

Form Follows Food

A material forecast
by Lidewij Edelkoort

Form Follows Food

Food and materials inspire one another, becoming a multi-sensorial form of creative expression. Food has graduated as a new design discipline to be reckoned with, encouraging people to be open and experiment more. This forecast explores three trend directions alongside profiles on three contemporary designers whose work is connected to food; teaching our taste buds along the way, informing our visual aesthetics, and illustrating with gusto how **form follows food**.

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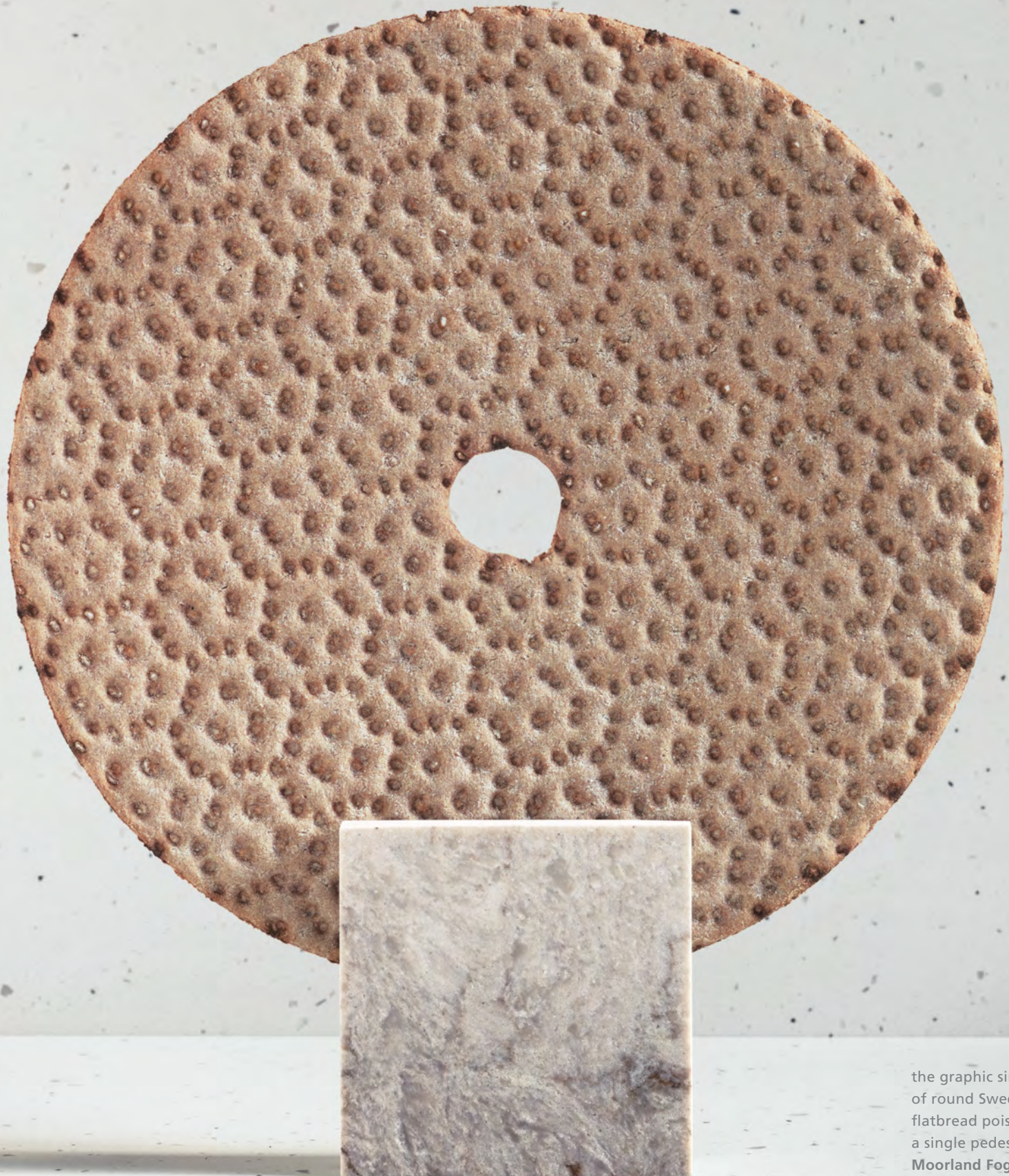
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the graphic simplicity
of round Swedish
flatbread poised atop
a single pedestal of
Moorland Fog™ 6046 –
complemented by **Frozen
Terra™ 4601** (background)



contemporary artefacts
by Hugo Madureira
(courtesy Jouw Store)
stacked atop raw slabs
of Airy Concrete™ 4044

Introduction

Since the beginning of time, food has played an important role in human existence. Food was hunted, gathered and fished, with primitive instruments made of stone or iron, and ingredients were slashed, ground, and cooked on open fires. Our modern barbecue is a faint echo of these early rituals and today we see contemporary kitchens returning to the millennial format of the hearth. The sampling of roots, plants and fruits was relative to the season and location, and would influence the meals people assembled. The Palaeolithic diet was healthy and balanced because food was hard to get; it had to be foraged and hunted by the human hand, eaten on the run.

Archaeological studies in the past have given us insight into the composition of our ancestors' meals. We therefore know that the Romans would combine honey-sweetened apricots with battered ham, that the Vikings would feast on mashed wild apples with sea buckthorn berries, and that the Celts indulged in mutton cooked on an open birch fire that would give it a peculiar smoked character. Pretty sophisticated for such a so-called primitive period. Food was a necessity but already a culture in itself and therefore we have to acknowledge that food has been, and will always be, a source of immense pleasure and satisfaction.

Today, cooking is in the process of becoming the largest megatrend on our planet, taking over our spending and all other interests, or so it seems. Each day a fashion store is replaced by a bakery, a patisserie or a caterer; each week another cookbook is published; each month another documentary makes people eager to become a bit of a chef themselves. Blogs and vlogs become the official vehicles of this major movement, especially for young people who share their food experiences instantly on Instagram. Cooking classes are organised, demonstrations performed, and food trucks improvised. Recipes evolve and ingredients are collected, often experimenting with new tastes brought to us through immigration. Plating is the new hobby and foodies are the new cultural elite.

Eating has transitioned from being a survival instinct into defining multiple aspects of our lifestyle; a federating platform for interaction, entertainment, recreation and leisure. Consumers are ever more aware of what they put in their bodies, conscious of their health and the benefits of eating better; interested in cultivating longevity and promoting inner wellness, truly believing the adage "you are what you eat".

As a consequence, kitchens are refurbished and enlarged – the best place to be in the house, the important central room where everyone congregates to work, study, play and cook. Families turn their homes around, swapping the living room for the living kitchen; where new appliances, tabletop and pots and pans are aesthetically reconceived to better steam, roast, grill, chill or bake. Advanced recipes often get darker in the process, inspiring some kitchens to become as dark as their blackened foods. Other cooked fare is also a reflection of its surroundings, referencing the beauty of marbling or mixing up pastes to look like concrete. The celebration of togetherness becomes the vital ingredient of life itself.

Consistency and flavour will therefore reign supreme, stimulating innovation and surprising us with unfamiliar notes that hark from afar, often from other continents as well. In turn, design surfaces are becoming more dimensional – mixed, compressed, burnt, scorched, whipped and stained – connecting consumers to the tactile materials and authentic values they crave.

Food is put on a pedestal as if it's a work of art. Like designers, chefs conceive original dishes; from sourcing the perfect ingredients to considering texture, colour and composition. Chefs become architects: researching, sketching and constructing their designs. In parallel, architects and designers turn to food: creating aesthetic cookware, tabletop and appliances. Indeed, form follows food.

Lidewij Edelkoort

Conceptual Concrete

Urbanisation has seen the prolific conversion of abandoned industrial spaces into cultural centres, ateliers and incubators. The creative community paves the way for the rehabilitation of countless derelict buildings; developments that inspire newer ways of living, working and sharing. In the process, the decayed glory of our industrial areas and their stark structures has been laid bare, influencing design in general, including the design of food. There is an inherent beauty found in rawness and sturdy materials, reflecting the authentic textures of manufacturing, such as oxidised steel, poured plaster, sifted sand, piled fractions and fresh concrete. The rusted metals, heavy beams, exposed pipes, factory windows and cement floors have influenced the creation of robust interiors, radiators, lighting, room dividers and kitchens. These industrial elements are now becoming mature and gentrified, reaching a more sophisticated audience.

This is how the taste for concrete was born, a trend that has reached epic proportions with everything turning to concrete-like materials: floors, walls and countertops, but also cupboards and barbecues, platters and cutting boards – even lamps when used in translucent sheets. The mixing of ingredients into a paste when making concrete is echoed by the felting of woollens, the pounding of paper, the plastering of clay and the recycling of plastic. These rugged material solutions are comforting, appeasing and make us feel safe.

The concept of cementing materials together is also already being reflected in food trends, where pulverised ingredients are compressed into cheese, bread, paste or smash – the newest form of the more rustic mash – original and contemporary, in never before seen textures. Foods will lend themselves to being spread, chiselled and pummelled with a painter's spatula, like in conceptual art, turning the cook into an artisan at work. The creative consumer is part of the making process, finishing things by hand or personalising the item – and food is no exception.

In the concrete kitchen, the mood is brutalist, inspiring sturdier foods, developed from local goat's cheese, almond butter, buckwheat loaves, savoury porridge and other coarse recipes such as sii, a revived Helvetic dessert made from soaking bread chunks in red wine. Earthy ingredients such as root vegetables and mushrooms are grilled on open flames, then served as protein alternatives. Food presentation is improvised as well, with meals spooned and slapped directly onto plates and planks, smeared with artistic freedom. The craftsmanship in food preparation reflects a bigger picture: objects and materials that express a handmade gesture are an antidote to people feeling alienated and fatigued from too much technology.



savoury porridge is coarsely mixed with curcuma, saffron, pepper and wild blueberries; a rough approach like that of Rugged Concrete™ 4033 (featured pages 8-9)







an improvised landscape
of organic and industrial
textures featuring several
varieties of chevre, a
platter by Vincent Van
Duysen (courtesy When

Objects Work) and a plate
by K.H. Würtz (courtesy
Vive Ma Maison) – each
complementary to the
tactile character of Rugged
Concrete™ 4033



slices of material define chunkier ingredients: from square buckwheat bread to cheese loaves and untempered chocolate blocks; a sturdy approach to design as seen in the

oxidised look of **Excava™** 4046 (foreground)

> raw slabs of materials and textural chevre atop **Rugged Concrete™** 4033 (foreground)



The concept of cementing materials together is also already being reflected in food trends, where pulverised ingredients are compressed.





baked buckwheat bread
with almond butter,
coloured with blueberry
juice, piled on top of
Excava™ 4046 (foreground
and opposite) – art object
by Tomasz Niedziółka
(courtesy Jouw Store)



a slab of Excava™ 4046 (left) and Rugged Concrete™ 4033 (right and foreground) > Excava™ 4046 is complemented by other industrial-looking slabs, including freckled Nougat™ 6600, and the smoother Sleek Concrete™ 4003 and Raw Concrete™ 4004 (shown as cutting boards)



There is an inherent beauty found in rawness and sturdy materials, reflecting the authentic textures of manufacturing.





< (bottom right) black polenta and a bowl by K.H. Würtz (courtesy Vive Ma Maison)

contained in bowls by Marga Kirbis (this page and opposite top left),

sii is an ancient alpine dessert made of old bread soaked in red wine – accompanied by a cup by Tomasz Niedziółka (courtesy Jouw Store) – atop Excava™ 4046



a taste for hearty meals
inspires grilled foods like
brochettes with whole
mushrooms and chunks
of tempeh; an industrial
robustness inherent in
Rugged Concrete™ 4033
(background)





Sleek Concrete™ 4003
(cutting board and
foreground) alongside
Topus Concrete™ 4023
(background)

Formafantasma

Crafting

Ingredients

Formafantasma has found its niche within the design world and developed a prolific body of work through reinterpretations of historical production processes and lost material sources. By applying craft techniques to natural materials that are embedded in the collective memory, Andrea Trimarchi and Simone Farresin are able to wander into fantasy and indulge in research while mastering their artistic skills in the same way that the craft guilds once created universal objects of beauty.

Organic forms are chosen to represent the vegetal and animal origins of the ingredients used, symbolising the connection between humans and nature. With poetic strength, they have imagined a singular vision of applied arts. They have managed to bridge the divide between outsider art and folklore, with the industrial and the cultural, thus creating a new category of archetypes. They consider the forces of nature as evident partners in the process of creation, and the materials of the planet like the natural skins of their products. Relating to each other as one and accustomed to working together, they have started to collaborate with other skilled artisans: glass blowers, wood carvers, broom makers, bread bakers, leather tanners, textile weavers, colour chemists...

The autonomous designers delve into investigative research, immersing themselves in science, botany, history and cataloguing. Like Renaissance men living in a nascent timeframe, they are able to roam freely from topic to topic, making poetic and aesthetic statements that dissect pertinent and political issues. Like an archaeology of manmade disasters, their design narrates, in a quiet and yet strangely imposing manner, how things went wrong

with colonisation, deforestation, industrialisation, urbanisation and e-waste. Their work then initiates aesthetic questions, leading to uncomplicated answers and sophisticated solutions.

The culture of lava, the benefits of charcoal, the invention of polymers, the dying of madder, the mystery of ceramics, the tradition of weaving and the moulding of dough are all disciplines employed to explore and research the local versus the global, with rural, anthropological and historical references to give context to the process.

In *Autarchy*, they pay tribute to the simplicity of everyday life, celebrating the harvest and contentment with a family of objects derived from a bio-material made up of 70% flour, 20% agricultural waste and 10% natural limestone; coloured like baked breads with spices, vegetables and roots. Produced in collaboration with the French baking house Poilâne and the Italian broom maker Giuseppe Brunello, the project traces craft knowledge that has been handed down generation after generation while inspiring alternative ways of making things independently and sustainably without waste.

In a quest for a new decorative language, the fantastic form-designers overhaul the notions of high and low, constantly invigorating discarded and massively industrialised materials with a new noblesse; a serene observation of what is essential and how to pay homage to the earth we inhabit, the history we incarnate. The hope and humanity within their creations – a vision of another, braver world – speaks clearly of a moral future with new ideals and a spiritual approach, defining a design discipline on its way to utopia.



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< the earthy neutrals of bread complement the warmth of **Topus Concrete™ 4023** (background), accented by **Nougat™ 6600** and **Sleek Concrete™ 4003** (cutting boards and foreground)

Nougat™ 6600 and **Topus Concrete™ 4023** (background)

Marbling Mood

The sudden return of marble has triggered a return to classical inspirations that follow form and function. Classical in the historic sense as well as classical in the contemporary sense, artistic influences from the past espouse traditional ideas of the present. A perfect way of incorporating history and nature into our interiors. In the home, products are put on a pedestal and finished with brass to bring an antique quality to the table while food is curated to complement our fascination with marbling.

In difficult times, an indulgent way of life tends to entice society, helping people to forget and escape in a moment of bliss. A need for adorning, a quest for decoration and an urge for embellishing are currently resonating through the creative industries, inviting designers to make life more emotional, celebrating the romantic beauty of sophisticated materials and the organic motifs of veined surfaces that inspire a stylish image.

At first, it was the designer fashion stores that reintroduced veined materials to their jaded public and from there, marbles moved to luxurious, chef-quality kitchens as countertops and wall cladding, often used in large slabs and as centrepiece islands. Whereas in the past marble would be seen as an imposing and elite material, today the use of marble is primarily because of its naturally designed veins and colours. Poetic and modest, objects are therefore often based on the aesthetic combinations of several stones at the same time. These veined surfaces will also be employed as tabletops and shelving, for small items

and planks, amphorae and lamps. In homage to marble, veining now comes in manifold variations, from the delicacy of intricately laced lines to the dynamic drama of oversized thicker veining. This trend still has a long way to go; in many cases, these diverse marble patterns are combined within one space, complementing the room or table setting. New veining is also impacting trends in fashion, textiles, ceramics, paper and design – each item generously splashed with marbled motifs to seduce consumers everywhere.

The art of decoration with veining also follows marbling in food design. A similar taste for texture and visual excitement pervades mottled foods and frothy desserts, with the prominence of marbled meringues, flecked cheeses, dappled breads, spotted soups and sauces, as well as fruits and vegetables that are sliced to expose their intimate inner veining. Together these ingredients form a marbled landscape of antique magnitude, reminiscent of the banquets served up in ancient times. Many techniques are employed to bring the marbled foods to the table as an installation, including crushed boiled eggs, whipped egg whites and preserved vegetables – everything performed with exuberance to commemorate a new vein in design history.



a classical setting inspired by white marble, featuring containers by Wolternick (courtesy When Objects Work) and White Attica™ 5143 (foreground); the trend for veined materials

is echoed by slabs of Cloudburst Concrete™ 4011 and Statuario Maximus™ 5031, and foods such as Roquefort and sliced pears



the marbling of eggs
mirrors the veins found
in nature, reinvented
with the use of natural
dyes such as tea, soy and
onion skins – featuring
White Attica™ 5143





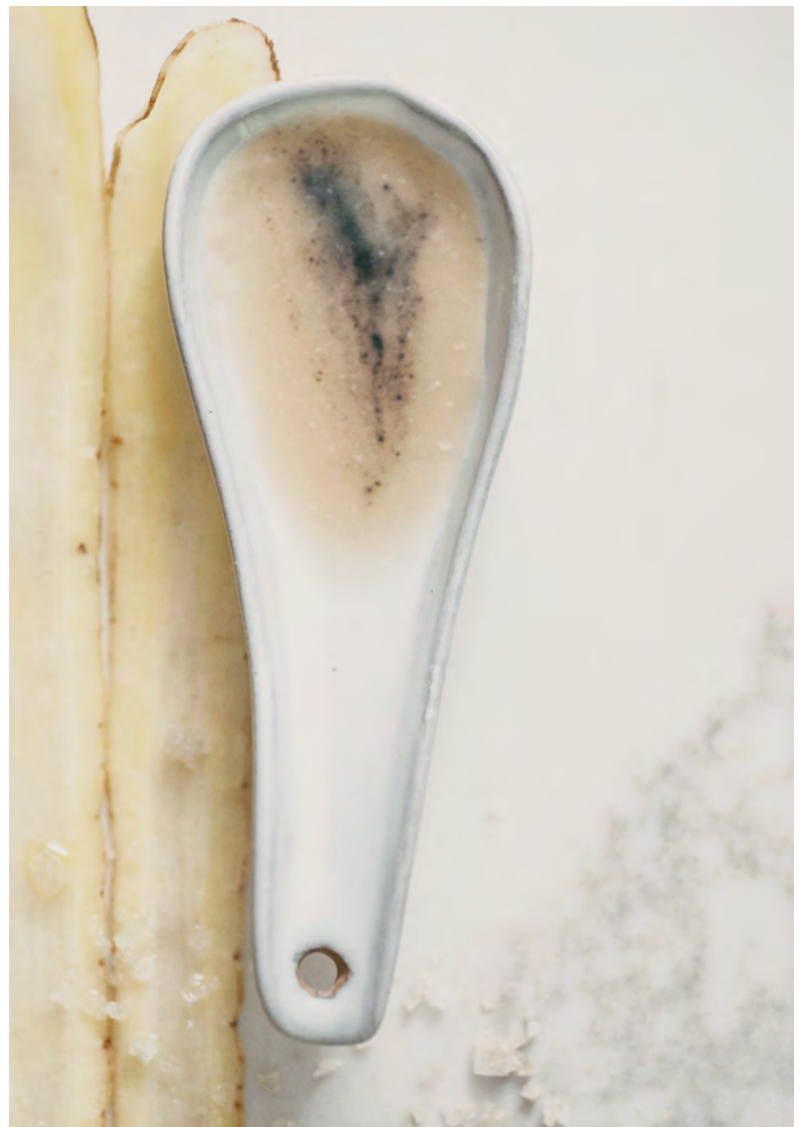
slices of pear chips and
White Attica™ 5143
(foreground) accented
by **Statuario Maximus™**
5031

> marbled dip and
marbled **Statuario**
Maximus™ 5031





a scattering of organic
veins: from the rich taste of
pear chips and Roquefort
to the rich depth of White
Attica™ 5143





< (top left) candy by **Botanic Bakery** alongside **Statuario Maximus™** 5031 and **Statuario Nuvo™** 5111 – plate by **K.H. Würtz** (courtesy **Vive Ma Maison**)

< (top right) soup marbled by amaranth pourpe and capucine petite in a plate by **K.H. Würtz** (courtesy **Vive Ma Maison**) – complemented by **Statuario Nuvo™** 5111

< (bottom left) pumpkin pie cheesecake, as frothy as the textural veins of **Statuario Maximus™** 5031

< (bottom right) marbled dip – featuring **Statuario Maximus™** 5031

slices of small heirloom carrots and spoonfuls of marbled dip contrast with the dramatically wide veins of **Statuario Maximus™** 5031



nature's harvest includes organic surfaces like those of purple cauliflower and miniature aubergine, while design is inspired by nature to pattern the detailed veining of **Statuario Nuvo™ 5111**

> nature creates organic complexions in many skins, as seen in these discrete veined slices of **Cloudburst Concrete™ 4011**







< vegetables designed by nature have become still lives in the most contemporary of restaurants, like the honesty of "tongue of fire" beans

a vase of cauliflower infused with red cabbage, vinegar and water – featuring Statuario Nuvo™ 5111





< organic patinas are weathered by both time and the elements, as seen in these beans and the inspired texture of **Topus Concrete™ 4023**

the elegance of beetroot carpaccio; a dish that is elevated by **Statuario Maximus™ 5031** (pedestal and background)



the Meringue Girls
blow their kisses with
flavoured dyes, organic
and emotional like
the veins in Statuario
Maximus™ 5031
(background) – featuring
Sleek Concrete™ 4003
(foreground)

The Meringue Girls

Hallucinating Confections

They seem to float on water or sail away on a plate: meringues speak to the imagination and delight the masses. A time-honoured nutrient disguised as a dessert, these beaten clouds of egg whites, sugar and vinegar have been around for many years, indulging multiple generations with a sweet tooth. First invented in the 17th century, meringues were already considered a delicacy at the time. Born in the Swiss city of Meiringen (which is said to have given the sweet its name), the puffs have recently been rekindled as a major food trend. In London, for example, the famous Israeli chef Yotam Ottolenghi marbles his whites with blood red ingredients, and in that same city, the designers Stacey O’Gorman and Alex Hoffler have been marbling away so much that they call themselves the Meringue Girls.

Internet entrepreneurs as well as party goers, the two met while working at the same restaurant and dreamed about creating their own brand of meringues. They shared a passion for all things sweet and decided to start a meringue collection, which they sold at a weekend market. Instead of using the same old artificial ingredients, they decided to transform the puffs by adding unusual flavours and custom colours such as green tea, black pepper and even gin – attracting a dedicated following. Working from their tiny kitchen at home, they secured famous clients in a wide range of industries, from fashion to music to film and beyond, catering their creative events and press launches. Since those days, the food designers have worked prolifically and gained international exposure.

The Meringue Girls decided to focus on the whipped foam they call “kisses”. Selling only one kind of confection reflects a current trend for mono-products that draws queues

of waiting customers at patisseries around the world. Presented online, the meringues can be ordered for private use or parties and come in manifold marbles of funky fluids and creative colours, all derived from natural juices and fruits. The Girls sample flavours from their childhood memories and keep track of trends in liquor, taste and hue. The designers create colour palettes packaged in signature wooden boxes, transforming the meringue into the it-item of the moment and relegating the famous macaron to the 20th century.


Their design process begins with a brief and collaborating with the client on the concept to be used. Bespoke hues are developed in dialogue with the brand identity or matched to the colours of the collection. The Girls push the limits of sweet treat catering through taste and aesthetics, specifically finding ways to create designs with natural ingredients and veering away from traditional artificial colourings. Inspired by nature – namely rainbows, blue skies and flowers – the marbled ranges also incorporate edible flowers and dried fruits. The marbling is done through several techniques: for the kisses, the inside of the piping bag is painted with food colouring and then filled with meringue so that the colour coats the outside of the kisses while they pipe. The designers have also experimented with marble dipping, and when making brownies, they marble peanut butter into the batter before it’s baked.

Today they work from a larger industrial kitchen where they conduct research, write recipe books and animate cooking master classes. These classes are convivial and hands-on, with a lot of giggling and experimentation, all washed down with a glass of bubbly. One can see that their sweet meringues are serious contenders to become the next cupcake.



There are seasonal events, so at times like Christmas and Halloween we will design our treats with the season in mind. We like to think creatively with seasons and try to avoid the clichés, for example, last Christmas, rather than going green and red, we did a glitter collection using edible shimmer.

The Meringue Girls

The image features a background of a marbled surface with white, beige, and brown tones. In the foreground, four meringue cookies are arranged on a grey surface. The cookies are white with a brown, rusted appearance. They have a teardrop shape with a small, curved handle on top. The lighting is soft, creating subtle shadows on the grey surface.

< Statuario Maximus™
5031 (background) is
complementary to
Sleek Concrete™ 4003
(left foreground), while
the classical veins of
White Attica™ 5143 and
Statuario Nuvo™ 5111
(platter) are as delicate as
egg whites (right)

a baked meringue is slightly
rusted like the oxidised
effects in Excava™ 4046
(background) – featuring
Sleek Concrete™ 4003

Dark Rituals

The most recent trends in cooking return to the beginning, like the authenticity found in foraged foods, in hunted and gathered ingredients. With these primal rituals, coupled with the return of fasting, reduced or eliminated portions of meat, and a general downscaling of what is on our plate, there seems to be a sober lifestyle direction emerging for the future, almost essentialist in spirit.

The darker side of living brings unfamiliar textures to the fore, in a sensual attempt to embrace fetish foods, evoking the primitive on our table like miniature landscapes, celebrating cooking's ingenuity; a tribute to the dawn of human culture. In awe of our origins, we wish to reimagine ancient recipes, often found in anthropology, living proof of how humans cooked when prehistoric society was wandering and nomadic.

Within this movement, the aesthetic of black is newly revealed and rediscovered, impacting interior design directions. Formerly a white and antiseptic environment, in a dramatic move, kitchens are shifting to black quartz, black cast iron, black clay pots and scorched black ingredients. Dark materials such as stone, slate, porcelain, oxidised metal and lacquered wood are combined. The choice of using black seems surprising but proves logical and connected – as stylish as the black bowls and plates on which the foods are presented! Therefore – like in the dark bathrooms that have also embraced this colour reversal – we have seen each element in the kitchen grow darker to entice trend-conscious consumers that want to bring contemporary style to the table.

In parallel, our meals become black where food meets design in a mutual attraction. Thus wild Asian rice is brown-black and macaroni become grey-black when tinted with squid ink, while blue-black couscous imitates caviar. Such blackened shades are reflected by charred, smoked and sooty tactilities. Indeed, these roasted, fired and drying treatments cast a dark shadow over all ingredients and introduce an intriguing new chapter in the design, preparation and presentation of food – and how we colour the architectural materials around them.







< art objects by Marga
Kirbis atop Piatra Grey™
5003

art objects by Young
Ran Lee (courtesy Jouw
Store) – featuring
Vanilla Noir™ 5100



couscous with algae
caviar and black
chickpeas – evocative
combinations matched
by the drama of
Vanilla Noir™ 5100



a black Linzer torte,
filled with vegetable
carbon paste and a
marmalade of black krim
tomato and bramble –
design object by
Othmar Prenner

> art object by **Mitch
Iburg** (courtesy **Jouw
Store**) alongside
chocolate blocks by
La Flor, stacked atop
Vanilla Noir™ 5100





blackened walnuts with clove powder are sensual, alongside an art object by Marga Kirbis and Piatra Grey™ 5003

> (top left) a crisp baked kale leaf punctuates a vase with grace, atop the striking look of Vanilla Noir™ 5100

> (bottom left) chocolate blocks by La Flor stacked atop Vanilla Noir™ 5100

> (bottom right) art object by Mitch Iburg (courtesy Jouw Store)







< ground by a mortar and pestle, a salt ritual offers an array of grains and tastes: raw salt, flavoured salt and smoked salt – accented by the shadow of Raven™ 4120 and a piece of Piatra Grey™ 5003

blackened walnuts with clove powder served atop an art object by Marga Kirbis and the smokiness of Piatra Grey™ 5003



> blackbread made from vegetable carbon, shown on Raven™ 4120



The darker side of living brings unfamiliar and primal textures to the fore, in a sensual attempt to embrace fetish foods, evoking the primitive on our table like miniature landscapes.





< planking is an ancient technique that has been revived, infusing a woody flavour into vegetables such as broccoli and dried plums, garnished with black truffle – featuring Raven™ 4120

Vanilla Noir™ 5100 presents a whole grilled pineapple, sliced open to reveal its inner caramelised flavour



Volumes (2017) are designed to playfully reduce our over-consumption of hearty carbohydrates – served on a platter of Raw Concrete™ 4004, complementary to Sleek Concrete™ 4003 (background)

Marije Vogelzang

Eating Design

Designers who work with the subject of food are often called “food designers”. According to Marije Vogelzang, food is already perfectly designed by nature. Instead, her concepts focus around the verb “to eat”. She uses food as an ephemeral material, a recollection, and even a vehicle for social change. Her projects often dissect the essence of food and give it back to people in a new way, creating a novel experience. Among her prolific international interventions, she has taught children to embrace vegetables by colour-coding them and making them desirable, given mourners a feast of naturally white ingredients to help them come to terms with grief, and physically brought communities together by staging communal dinners that shroud people with the tablecloth itself. The latter was an early commission by Droog, the Netherlands’ most influential contemporary design collective and movement. The rest is eating design history.

In recent decades, food design was but a burgeoning idea; a concept hovering somewhere between creative catering and the experimental transformation of cuisine by the likes of Ferran Adrià. Over the past fifteen years, Marije has stretched this notion far beyond its boundaries, redefining our awareness of food as a material but also tracing its impact on the senses, nature, culture, society, technique, psychology and science.

As the Design Academy Eindhoven’s most established eating design graduate, it was only natural that the famous institution asked her to head their aptly named Food Non Food department.

Under her engaging and provocative tutelage, a whole new generation of designers working with food are being forged. Often photographed with a chicken on her head, Marije is depicted literally and emotionally connected to the terroir and wholesome authentic values.

From 2004 to 2011, she established two restaurants under the name of Proef, first in Rotterdam and later in Amsterdam; an entrepreneurial opportunity to really begin observing how people interact with food. More recently, Marije founded The Dutch Institute of Food & Design (TDIFD), issuing a call to designers to dive into the world of behavioural sciences.

Marije’s eating proposals push the confines of sociology and anthropology. Her 2017 project, *Volumes*, was commissioned by the Museum für Kunst und Gewerbe in Hamburg. Based on findings by the food psychologist Brian Wansink at Cornell, this playful project investigates placing small objects in the middle of the dinner plate in order to trick the brain into registering visual capacities – and eat less. The objects’ peculiar organic shapes and colourings are almost jarring; designed to provoke us to pay more attention to the presentation of our meals. Food for thought and mindful consumption at a time when the planet struggles to adapt to an increasingly expanding population – some 10 billion by 2050 – and seemingly unable to nourish the masses.



Sleek Concrete™ 4003
and Raw Concrete™ 4004
(platter) are a backdrop
for Marije's organic
creations



This playful project investigates placing small objects in the middle of the dinner plate in order to trick the brain into registering visual capacities – and eat less. The objects' peculiar organic shapes and colourings are almost jarring; designed to provoke us to pay more attention to the presentation of our meals.

Glossary

Bake To cook by dry heat without direct exposure to a flame, typically in an oven or on a hot surface. New baked materials include porcelain, concrete and clay. Sometimes baked materials inflate like a sponge.

Brûlée From the French term for “burned”. Crème brûlée was known in English by various names from the early 18th century, including the now used translation of burnt cream. These scorched effects are often mimicked in tarnished metals.

Char A method of grilling in which food is placed directly over a fuel source, such as charcoal or wood, so that the surface burns or chars slightly. This tarnishing process also creates metallic and oxidised patinas on industrial materials.

Froth A gelling or stabilising agent in which air is suspended, such as in whipped cream, meringues and mousses. Foams are particularly trendy today as a new way of presenting sauces or creams, also simulating frothy textures in fabrics and hard materials alike.

Marbling The action or process of making an item like marble, especially in colouration or markings that resemble or suggest marble veining. Marbled surfaces, papers, textiles, foods, ceramics and woods (faux bois) are all making a comeback in design.

Paste A food paste is a semi-liquid colloidal suspension, emulsion, or aggregation used in food preparation or eaten directly as a spread. Pastes inspire materials that are smeared or splattered, like in industrial processes such as concrete pouring or plastering.

Pulp To crush into a soft, shapeless mass, i.e., to mash, purée, cream, crush, press, liquefy, squash, pound, macerate, grind or mince. Pulps often formulate materials such as recycled papers or sustainable resins compressed with by-products like sawdust.

Smoking The process of flavouring, browning, cooking or preserving food by exposing it to smoke from burning or a smouldering material, most often wood. These smoky qualities are references for staining and dyeing new materials.

Soppressata A chunky dry salami which, like the Italian term suggests, is compressed. The process is not unlike creating terrazzo, by which aggregates such as quartz or glass form decorative patterns within the composite.

Veining A pattern of lines, streaks or veins, often described in foods such as cheese, meat, patisserie and fruit. Veining is also referred to in design, such as in “the marble’s characteristic surface veining”.

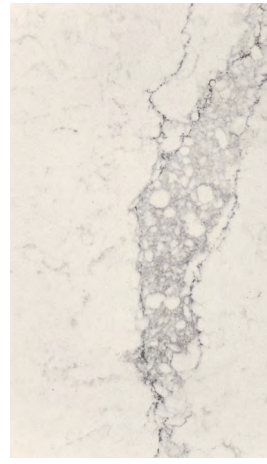
Whip To use a utensil such as a whisk or an eggbeater for beating cream, egg whites or other food. Often used for desserts beaten into a light fluffy mass. Many contemporary surfaces are inspired by the cloudy foamy textures of whipping.



Nougat™
6600
p.19,26,27



Statuario Nuvo™
5111
p.34,40,42,43,48



Statuario Maximus™
5031
p.29,32,33,34,39,45,46,48



White Attica™
5143
p.29,30,31,32,35-38,48



Frozen Terra™
4601
p.3



Cloudburst Concrete™
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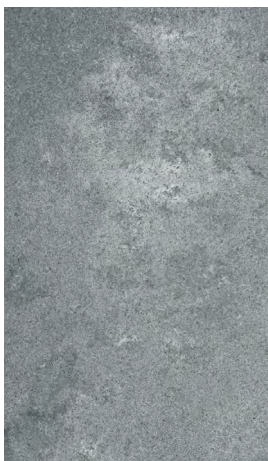
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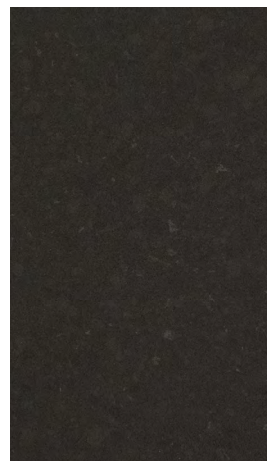
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Colophon

FORM FOLLOWS FOOD

a material forecast
by Lidewij Edelkoort

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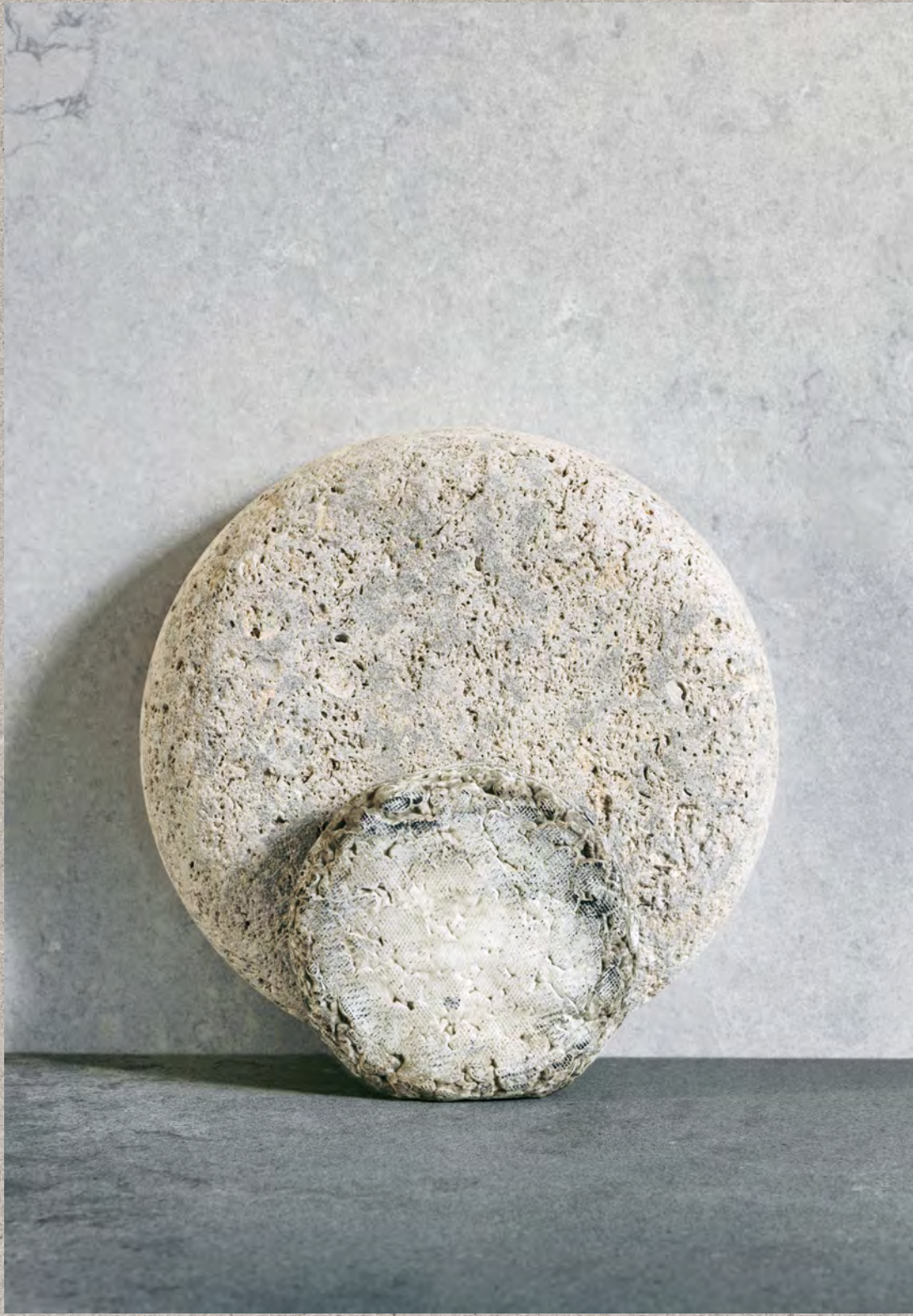
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COVER

a circular platter by Vincent Van Duysen embodies a similar patina found on a round Rocamadour – object courtesy When Objects Work – featuring Airy Concrete™ 4044 (above) and Rugged Concrete™ 4033 (foreground), both from Caesarstone’s new Metropolitan Collection.



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