

TOGETHER

ISSUE 5

Flower *power*

WELL-BEING

Growing a flower makes you feel good, as being surrounded by sustainable and organic beauty creates harmony.

The tomorrow that *was not there*

SPECIAL

Sustainable production is beneficial not only to partners, customers and employees, but also to the communities in which a company operates.

A rose in the desert

DESTINATIONS

In 2013 the new venture of Ideal Standard MENA began. A fascinating journey of discovery with CEO Ahmed Hafez.

One to one with Njusja de Gier

INTERVIEW

Cutting-edge technologies and the high quality of Kvadrat fabrics have made creative freedom an indispensable guide to environmental responsibility.



Ideal Standard



Ideal Standard



Singular
from Ideal Standard

Photo: Carlo Willem Kossi + Fabio Mureddu - Ad: ps+ta

IDEAL STANDARD

i.life

DESIGN BY
LUDOVICA+ ROBERTO PALOMBA

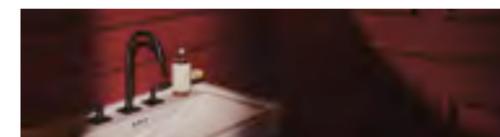


Linda-X + Joy

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TOGETHER FOR a BETTER future



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TOGETHER FOR A BETTER *future*



Our ambition has for a long time been to improve the quality of life of the people who use our products, applying knowledge and expertise we have developed over 100 years. We also utilise this determination in other ways for the benefit of our colleagues and the local communities in which we operate.

We have long been committed to providing a safe working environment for our colleagues, one where there is equal opportunity for all. We are also aware of our responsibility to the suppliers and customers we work with, always seeking to develop sustainable relationships which are beneficial to all over the long term.

More recently, we have pulled together all these behaviours into our Environmental, Social and Governance (ESG) Commitment. This document lays out a series of actions around gender and racial equality, ethical business behaviour, sustainable sourcing of raw materials and much more.

What has become clear to us throughout the development of this strategy is that creating a better future is not an individual effort, either as people or as one business. It is only through collective effort that we can truly achieve real change.

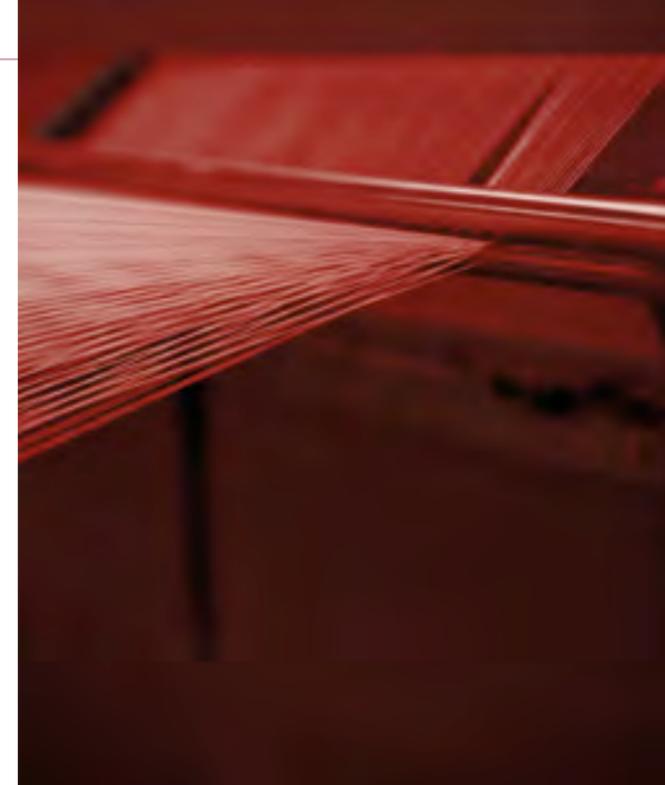
This is reflected in the common thread which runs throughout this edition of Together magazine. The stories in these pages shine a light on businesses which are creating a better future through their work and the way they do it.

Through stories like these, we see how we can work together, for a better future.

Jonas Nilsson
CEO

Jan Peter Tewes
CEO

IDEAL STANDARD INTERNATIONAL



A Captivating **WEAVE**

CONVERSATION WITH NJUSJA DE GIER,
SENIOR VICE PRESIDENT OF KVADRAT, TO DISCOVER
THE INNOVATIVE FORMULA THAT MADE THE DANISH
TEXTILE BRAND A BENCHMARK IN THE WORLD
OF DESIGN AND CONTEMPORARY ART

Let's look around: our lives are surrounded by fabrics. By a myriad of fabrics. By means of wefts and warps, more or less precious yarns, natural prints and colours, but also tapestries, handmaid articles, royal outfits and haute couture styles, we furnish our homes and choose the clothes we wear as well as learning about the traditions, tastes, craftsmanship and industrial innovations that go hand-in-hand with human development. Fabric production defined the socioeconomic parameters of the industrial revolution thanks to its technological

evolution - such as the loom that from 1773, with John Kay's flying shuttle, made automatic weaving possible, or the extraordinary mechanical loom with perforated pasteboard cards developed by Joseph-Marie Jacquard in 1801, which in fact laid the foundations for modern computing. Today, thanks to a new awareness and sensitivity to the fate of our planet, this industry is rediscovering its roots in environmental sustainability without losing sight of art, strength in research and the expression of new aesthetics and languages. The meeting with Njusja de Gier, Senior Vice

Above. Since 1968, Kvadrat has been producing the highest quality fabrics with a focus on sustainability.
Photo by Lars Petter Pettersen
Left. Njusja De Gier in a portrait by Casper Sejersen.

Regenerate Together through Transparency” is Kvadrat’s commitment to accelerating change and responsible business conduct while continuing to push the boundaries of high quality textiles through design and innovation.

President of Kvadrat will enable us to study fabric production in depth today and at the same time discover the high quality of a Danish company that has made creative freedom an essential guide by balancing cutting-edge technologies with a proven track record in environmental responsibility. In fact, the Kvadrat site at Ebeltof combines architecture, art, design and innovation in complete symbiosis with nature.

“Since Poul Byriel founded the company with Erling Rasmussens in 1968,” says Njusja de Gier, “Kvadrat has had the foresight of establishing affiliations with famous names in design and architecture by focusing on

experimentation and yarn quality. Our aspiration is to push the boundaries of textile through design and innovation. We’ve always had an eye on sustainable manufacturing, but in recent years, we’ve have a strong focus on creating products with recycled content or made entirely from recycled materials. Reduce, Reuse and Recycle are our mindful design principles and our goal for 2025 is to have 85 products with recycled content in the collection, generating 30% of our revenue.”

When did collaboration with the art world begin and what are the most significant projects?

The Kvadrat founders had a large circle of artists around them, who were also some of our first designers. There has always been a strong connection with art. Anders and Mette, the second generation, are great art lovers. We are very inspired by these collaborations, they stimulate innovation. The first work, Reddress by Aamu Song, was presented at the Louisiana Museum in Copenhagen in 2005. Then it was Yes But’s turn, by Rosemary Trockel in 2006, a work that we purchased which was inaugurated at our Ebeltoft site this September, in the pavilion designed by the artist Thomas Demand and architect Adam Caruso. In the ten years of working with Thomas, we have created many projects including Your Glacial Expectation by Olafur Eliasson and landscaper Gunter Vogt, a work that was installed in the park surrounding our headquarters and Fog Couch - a work created with modular seats - also by Olafur, which took 10 years of work, truly advancing our knitting expertise.

Let’s talk about your headquarters surrounded by greenery.

The head office is in Ebeltof, a small village on the western peninsula of Jutland. We are



Above. A moment from the opening of the Rosmarie Trokel *Yes But* installation, 2006 in Cologne. The German artist’s work was purchased by Kvadrat and recently set up in a pavilion designed by the artist Thomas Demand together with English architect Adam Caruso. The opening was on the 1st of September.

Right. A tent from the *Storylines* collection featuring a spectrum of yarns ranging from voluminous and richly structured twists to the finest of metals. This line mostly uses natural fibres. A wide range of weights, from diaphanous to lighter weights.



surrounded by nature, art and design both inside and out, and those who visit us immediately perceive the spirit of Kvadrat and why caring for the environment is so ingrained within us.

Fabrics are as ancient as human history. What changed?

The basic structure of every weaving design is square, and all fabrics are made with wefts and warps, this has not changed. Manufacturing has changed: optimised manufacturing processes, machine weaving, computer-managed patterns and textures, complex yarn designs, 3D weaving, non-woven fabrics.

There are regenerated fibres, biodegradable fibres, natural fibres. What will the fabrics of the future be made from? And which are the most environmentally friendly?

We don't think a fibre is the ultimate solution for a more regenerative business, but we are

constantly engaging with new industry players to test innovative materials. Each fibre has advantages and challenges. The point is, how do you use the materials and in what context do they make the most sense? A synthetic fibre, at the current state of technology, is excellent for closed loop recycling. A natural fibre like wool has special properties that make it naturally resistant to water and flameproof, which avoids the application of toxic treatments often used in the industry. Furthermore, wool recycling has been an established process practised for over 200 years. Rather than thinking about biodegradation, which in practice means that a product returns to the land, we prefer to keep the precious resources that gave life to our products alive. For us, a product is sustainable if it lasts both in terms of performance and design. But the most important thing is to be flexible in adapting to technological changes and market opportunities – we need to know that our design principles will also change over time. What is yet to be examined, is how products are consumed today. Even though Kvadrat fabrics are made to last 10 or 20 years,

they don't necessarily have to be used all this time. Accelerating office turnover and runaway consumerism are driving factors. Our job is to focus on these changes and to think of business models that are flexible in consumption, but which keep our products safe from landfills.

How many years of research and experimentation does it take before launching a new fabric?

On average it takes 2-3 years to develop a new upholstery fabric, but when we work with new materials or innovative techniques it can take up to 5 years to bring the quality up to our standards.

How are designers selected?

We love long-term relationships. The work of the designers is a process in which we merge our DNA. It is like a dance, the longer you practice together, the more you create synergy

and improve ideas. That's why we've been working with a group of around 40 external designers for years.

Respect for the environment and circular economy. What are the principles that Kvadrat's work is based on?

"Regenerate Together through Transparency" is Kvadrat's commitment to accelerating change and responsible business conduct while continuing to push the boundaries of high quality textiles through design and innovation. Six strategic areas are involved, each with concrete goals that chart our path to sustainability.

How is work organised at Kvadrat?

The Kvadrat Group comprises several brands and product lines. Kvadrat (upholstery, curtain fabrics, rugs); Kvadrat Febrik (knitted upholstery fabrics); Kvadrat Acoustics; Kvadrat



Solid Textile Board is a high-density pre-coated material made of cotton waste fabrics. Ideal for horizontal applications, it meets the highest standards of the furniture industry. The Melamine in the image is a project by Anne Boysen.

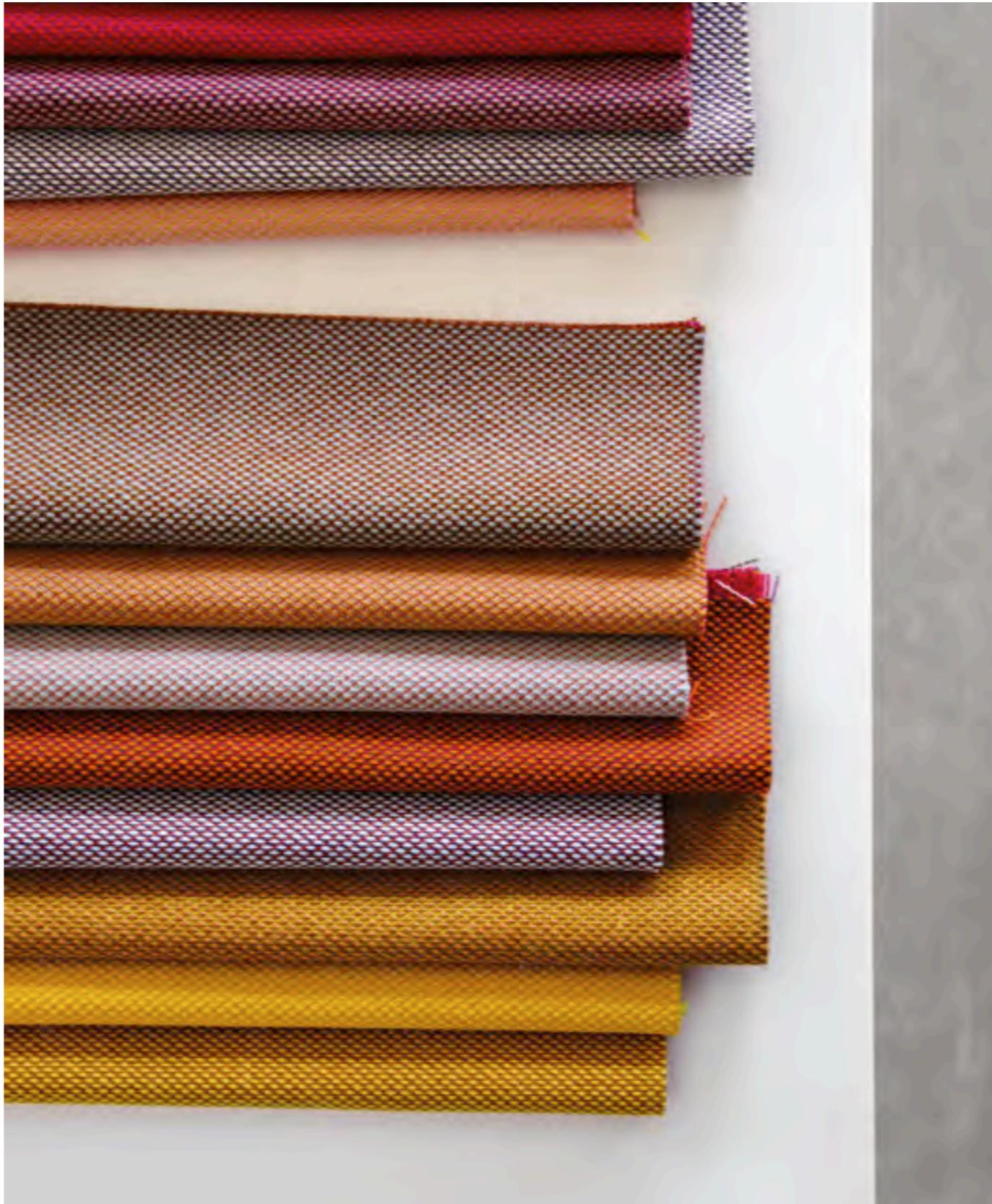


Scrap material in a photo by Joël Tettamanti. The image is taken from the *Interwoven volume: Kvadrat Textile and Design* (Prestel, 2013), tells the full story of the Danish company, from its origins to collaborations with world-renowned visual artists and designers.



One of seven Evoke curtain fabrics from the Sahco collection. The level of craftsmanship is high, as a result of the application of new techniques to create vibrant tactile surfaces, powdery and dry or shiny chintz finishes and abstract printed or embroidered artistic contours.

Photo by Casper Sejersten



A colour palette created by Giulio Ridolfo. The Italian designer has been working with Kvadrat for more than 20 years, bringing warm Mediterranean sensitivity and sensuality to the essentiality of Nordic design and translating colour into textures and patterns.

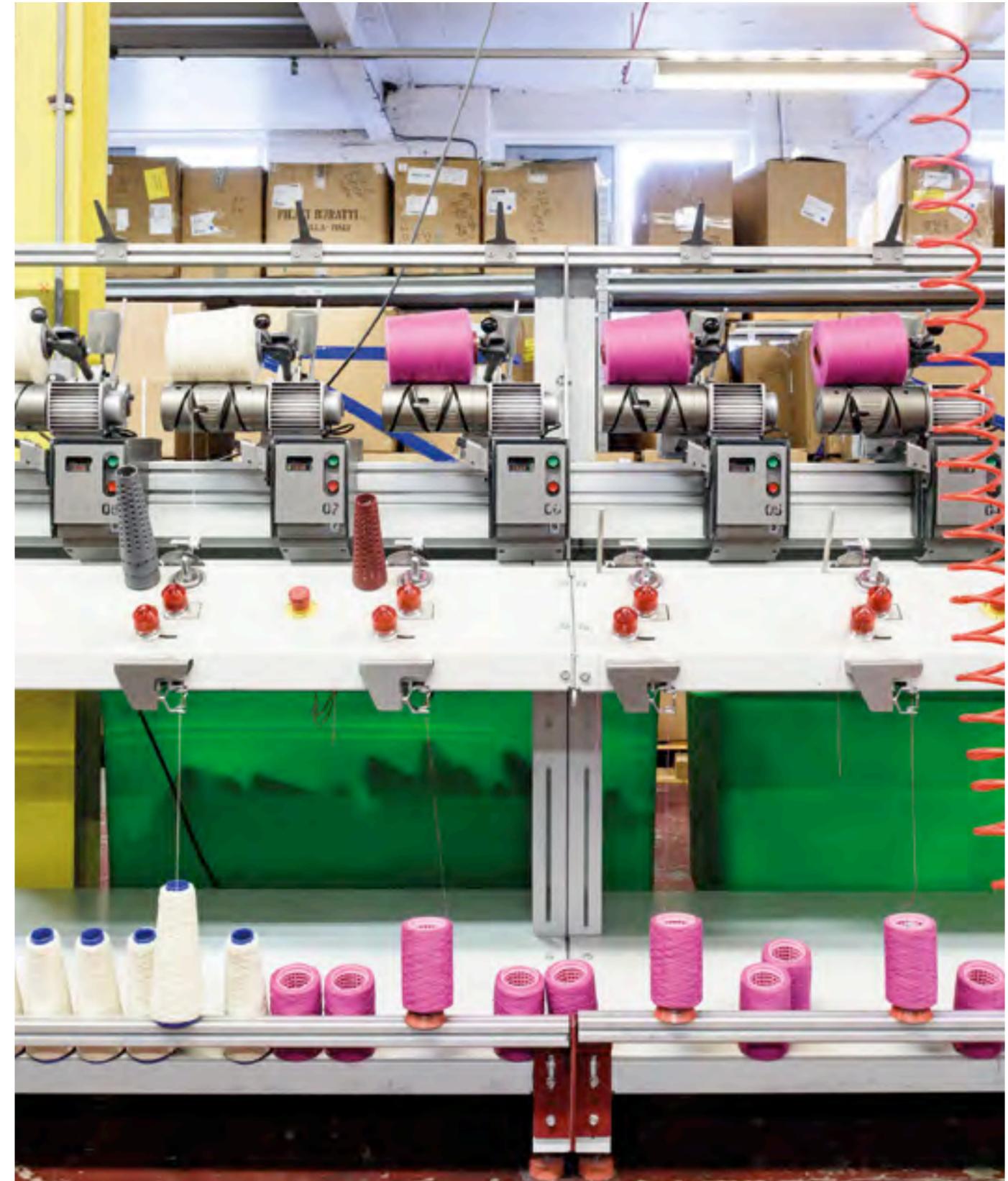
Shade (roller blinds); Kvadrat High Performance textiles (metallic fabrics); Kvadrat Really (recycled products made from textile waste); Kvadrat/Raf Simons (upholstery and lifestyle accessories); Sahco (upholstery and curtain fabrics); Magniberg (bed linen). Each brand has its own product research and development team. Supporting functions like purchasing, marketing, IT, digital, finance, warehouse, legal, human resources, customer service, manufacturing and logistics are shared.

The new consumer is more focused on quality and well-being. What does an innovative fabric offer?

I would rephrase the question: What should good fabric offer? High quality and long life, as well as being produced sustainably. Natural fabrics, such as wool, are renewable sources and have been used for centuries. From an aesthetic point of view, they must be pleasant to the touch and the design and colours must be timeless (at least when it comes to furniture), since we will have them in the house for a long time.



Two inspirational works by Re-wool. Made from 45% recycled wool, it is a rich upholstery fabric with a sustainable profile. The fabric was designed by Margrethe Odgaard and is partly made by reusing scrap yarn from spinning mills in the UK.



Above and left. Two shots of Alastair Philip Wiper at the Wooltex machines. The dyeing processes have been optimised by recycling 50% of the water that will be reused in the dyeing process. During winding, a new robotic technology enables the

ends of the loose yarn to be joined up into a single long strand of yarn. This optimises the use of yarn in the production process and reduces the amount of broken yarn that ends up being wasted.



Above. An interior of the Kvadrat site in Ebeltoft. The 1980s building was renovated by Sevil Peach with a focus on shared workspaces to foster collaboration and connection with the landscape.

Below. *Glacial Expectations*, a site-specific work by Olafur Eliasson and landscaper Günther Vogt. Next to it *Fog Couch* (Olufur Eliasson), a work created with modular seats.



Above. In the park surrounding the *Oui* headquarters, the specific Ronan and Erwan Bouroullec site. Designers have been collaborating for years to create textile wall systems, products, interiors and installations.

Below. *Solid Textile Board*. Its minimalist elegance allows for endless solutions. Pictured is a closet designed by NeM Architects and Tadao Ando as part of the renovation of the Paris Bourse de Commerce, converted into a contemporary art museum.

Photo by Elisabeth Heltoft.



Photo by Annabel Elston.



Photo by Alexandra de Cossette.



Photo by UDB studio



Photo by Hira Grossi

flexible ARCHITECTURE

SOCIAL HOUSING AND REDEVELOPMENT OF NEGLECTED AREAS. EVEN HOSPITALS AND SCHOOL CAMPUSES. FOR GIANANDREA BARRECA AND GIOVANNI LA VARRA, WORKING IN ARCHITECTURE AND DESIGN MEANS GIVING A PHYSICAL SPACE TO THE CULTURE BEING EXPRESSED THROUGHOUT THE DESIGN PHASE. IF THE PROJECTS ALSO CONVEY THE INTENTIONS OF THOSE WHO CONCEIVE THEM, THEN THE USERS INTERPRET THE SPACES ACCORDING TO THEIR OWN BEHAVIOUR PATTERNS. TODAY, IN AN AGE OF PASSAGE AND CONTINUOUS TRANSFORMATION, HOME AND URBAN LIVING MUST BE REASSESSED TO OFFER INTERCONNECTED SPACES FOR COMING TOGETHER AND MAKING CONNECTIONS, WHERE THE MEMBRANE BETWEEN THE INSIDE AND THE OUTSIDE BECOMES THINNER AND MALLEABLE.

Above. From left to right, architects Gianandrea Barreca and Giovanni La Varra.
Left. The entrance to the ICS Symbiosis school: a continuous space that allows you to constantly maintain visual contact between the activities, through transparent walls that define both internal and external environments.



Photo by UDB studio, Carola Merello



Milan is modernizing the nature of European cities, as an alternative model to the megacities of the new world. It is a measured city, rich in public spaces, with a wealth of diversity within its social body.



As refined intellectuals—both university professors—the architects have the ability to express and create clear work, even if it is complex, with an understanding of how to interpret the needs of an ever-changing society. They create functional architecture, with heartfelt ideas and concrete thoughts rooted in reality; designing buildings and transforming places, streets and neighbourhoods that modify cities by creating a network of connected and correlated spaces, both internal and external. Active on both the national and international stage, they belong to the culture of doing rather than that of appearing and astonishing with the thousands of interests they are passionate about. Cinema and literature are sources of inspiration, teaching, a way to continue studying, architecture, the main language with which they express themselves.

Gianandrea Barreca (Genoa, 1969) and Giovanni La Varra (Milan, 1967) partnered with Stefano Boeri for almost ten years. Alongside Boeri they created the Vertical Forest in Milan, which was named “the most beautiful skyscraper in the world” by the Council of Tall Buildings. Since 2008, they have been operating with an independent firm, the Barreca & La Varra studio, based in Milan. Listening, curiosity and observation skills are distinctive elements of their business, and they have repeatedly stated that architecture is not a profession made up of solid and precise thoughts, but rather a flexible discipline that must adapt to the transformations of cities and individuals. We asked them to tell us about the projects they currently have in the pipeline and their design vision.

How is your studio organised? Two professors: differences and sharing.

Our studio has a horizontal structure. We involve the people who collaborate with us in different ways, both in the design phase and in the management phase of the project. As professors, we imagine that the studio is also a place to learn how to become professionals: many of our collaborators open their own studio, after a few years with us, and the collaboration continues in other ways, with other objectives. Our work as teachers has a significant continuity with our work in the studio. There is a certain overlap between the themes of teaching and those of the studio that we keep at the forefront: after all, we also teach in order to continue learning.

Is architecture capable of educating people and improving their behaviour?

It’s an open question and, like all open questions, the answer is “it depends”.

Architecture can have educational intentions, but it can also be “open” to take on the forms of use that the inhabitants project onto it, forms of use that are not necessarily what the architect had in mind. However, the educational dimension of architecture often tends to become a coercive dimension, so we don’t think so much about spaces that are capable of educating, but about spaces that can suggest and present unusual forms and systems. After the pandemic, we now know our homes and our neighbourhood’s better than ever. The pandemic was also a great experiment in awareness on the domestic and urban space. We believe that in the coming years this awareness will translate into new and unexpected needs, into a widespread and demanding expertise.

What does it mean to be an architect today?

Being an architect has always had a minimal and constant objective: to give shape to places for coexistence and habitation, but also—in different historical moments—to specific questions. Today the main question revolves around the energetic impact of construction and the long-term legacy that this leaves on the earth’s resources. It’s amazing how these aspects were not carefully considered in the twentieth century and how, now, this widespread awareness is rapidly gaining ground. Nowadays, we don’t just ask where the building materials come from, but also where they’ll go at the end of the process. These are new questions that each design must be equipped to answer.

Architecture should interpret the needs of society. What can a redesigned urban space offer citizens today?

The various queries and requests that are generated from urban spaces are associated with greater ease of use, it must be efficient and easy to move around a city. It is a question that concerns both the public and private space, that implies a city that does not produce friction in our movements. However, it has become harder to consolidate these cities—today we are faced with a wealth of minorities who are each asking for something different.

Milan is a field of experimentation. The city is transforming on both a small and large scale. How do you imagine the city in the near future?

Milan is one of the European cities that is transforming itself more radically, while, at the same time, retaining its identity as a small, dense and complex metropolis. This process

Left. From above, clockwise. Top view of the building. ICS Symbiosis, a large structure covered entirely with reflective glass. Because of its original design, it seems to be made up of many parts and reduces the physical impact on the territory. An interior courtyard. A corridor designed to share social experiences. The auditorium on the basement level. The furnishings designed by the Barreca & La Varra studio are the result of sharing ideas with students at the school.



A rendering by Boeri, Barreca, La Varra of the future Polyclinic of Milan. The roof transformed into a garden, which will be as big as the San Siro football pitch. A place where relatives and patients can meet, it will be the largest therapeutic garden in the world.

is developing via many different actions and, currently, it is a very difficult city to interpret. The city is so involved in its transformation that it is not developing the self-reflective way of thinking that helps us to understand what is happening. We think that, implicitly, Milan is modernizing the very nature of European cities, as an alternative model to the megacities of the new world; a measured, liveable city, rich in public spaces, with a wealth of diversity within its social body. We believe that this should be a long-term goal and one that should be pursued in each transformation, big or small, in some way.

December 2020 saw the launch of ICS Symbiosis, an international school with an innovative curriculum. How did you envisage this project?

ICS Symbiosis is a project that stands out in one of the most interesting areas of transformation in Milan. The Symbiosis district was developed by Covivio around a dual challenge: to create a bridge between the city centre and the suburbs, and to focus on service-related functions only in this area, without having the “draw” of a residential space, as is the case in all other large development areas. Our school perfectly

finishes the sequence that was started with the Fondazione Prada, by positioning groups and companies related to telecommunications, fashion, energy, and the biomedical industry, within it. Creating the school here represented an opportunity for us to build a structure that, on one hand, requires closure, privacy and a well-defined perimeter, like all schools, and on the other, presents itself as a potential “nursery” for soon-to-be and future economies that currently represent, and will continue to represent, the possible economic future of the city.

Design with nature in mind.

No longer a decorative element, but a fundamental protagonist of newly designed cities. Plant material has its own scope for implementation, with each material having the possibility of participating in a different manner within the scope of different buildings. A tree on a balcony, a green wall on a terrace, a ground cover in a loggia: we are learning to use plant material in relation to the scale of living spaces. We believe this process will continue and will create not only a new aesthetic, but also a new technique. The urban green spaces of the future will be increasingly intertwined with the

architectural space. For us, the idea of a Central Park that is located in the midst of the most extreme urban density, belongs in the past. The city of the future will see widespread, unified green spaces designated to individual buildings.

The Polyclinic. An important renovation in the heart of the city. A place to move through that acts as a bridge between two areas of Milan. There are patients, doctors, citizens, students. There is tradition and innovation. Vertical paths and horizontal paths. Can you tell us about the project?

It is the largest building under construction in the centre of Milan since the last century. The complex project came to life following a competition that was won in 2007 with partner Stefano Boeri. This gives the idea of an already complicated process and a story that, having existed for some time, has faced a few economic crises and a few pandemics. Obviously, after the pandemic, certain logistical and operational aspects were re-examined, but the project—designed to accommodate a range of therapies together in a single building, rather than containing multiple wings—has held up well to the new requirements. The defining element of

the project is, once again, the collective space, which becomes a garden, a covered gallery and an articulated pathway. The central area, where the operating theatres and delivery rooms will be situated, is covered by a 6,000 m² roof garden, which is equivalent to the football pitch at the San Siro. It will be a place where relatives and patients can meet, but also a potential public space for the city (on certain occasions) and, finally, the largest therapeutic garden in the world. The people of Milan have been taking care of themselves in this space for six centuries; we conceived a project rooted in this illustrious and subdued tradition.

Today, mixed buildings are being built to accommodate different uses. Are you involving these solutions in your projects as well?

Unfortunately, at the moment in Italy, the culture of mixing uses within a single building is more limited than it has been in the past. We still have a culture that makes it difficult to even accommodate different forms of residence within a single building (for example, free housing and social housing). We believe this is due to having a national building culture that underestimates the issue of building



Photo by Carola Merello



5 SQUARE social housing on Via Antegnati. The Milanese real estate complex, in the Vigentino district, is located where the Parco Agricolo Sud runs deep into the urban development. The project was created to deliver the refurbishment of five buildings, in order to create about 500 residential units, as well as a clinic, a health centre and urban residential services. The design included the following: connection and transversal usability between the buildings; diversification of the functions on the ground floor; the organisation of a sequence of open and closed courtyards; the relationship between the buildings and the green system; the redevelopment of the exterior covering, and a rationalisation of the structures placed on the roof.

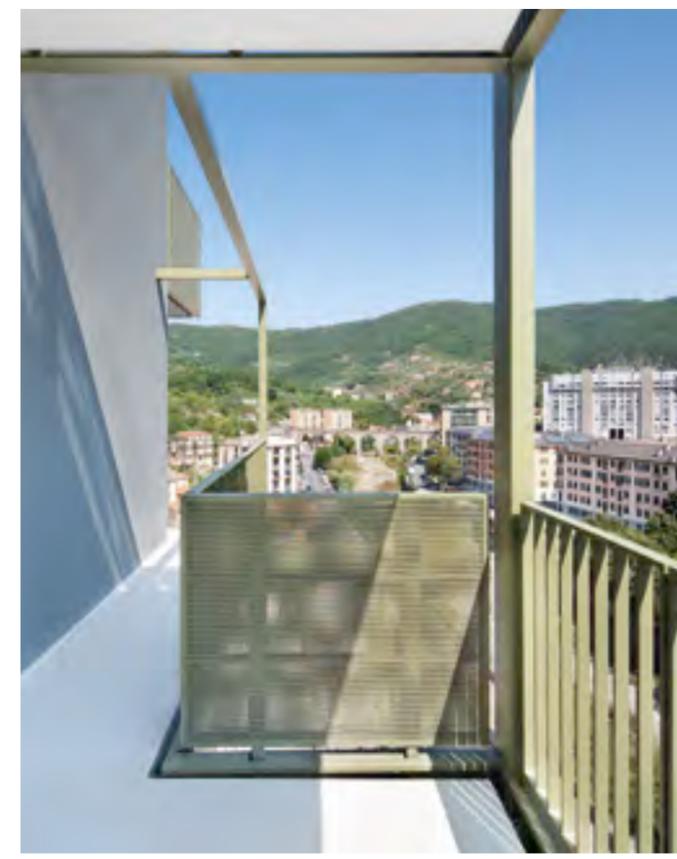


Photo by Carola Merello



Ex-Boero in Genoa: another example of social housing. Following the disposal of the paint factory, the redevelopment project involved the construction of two towers and two buildings in a row, intended to house a total of 170 accommodations, organized in an open and permeable green area in the Molassana district. Particular attention was given to studying the building facades, which express different colours articulated with a system of metal grills that surround the balconies.



Above and left. The Nest, a wooden cylinder and planted cube, welcomes residences in the centre of Milan, where previously there was a multi-storey car park. The facades' cladding in Siberian larch slats and climbing plants have a dual objective: to guarantee efficiency and sustainability to enhance the building's energy-saving aspect, and to formally differentiate the two buildings, which share some cladding materials but are also differentiated by other aspects.

Below. Innesto - Scalo Greco Breda. The first Zero Carbon Social Housing project in 2018 and winner of the C40 Reinventing Cities international competition. Between the houses—many of which are destined for students—and the public area, the relationship is mediated by a series of green membranes. Even the shape of the buildings—built with a mixed technology that involves the combined use of wood and concrete—feature a wealth of loggias, balconies, porches and terraces, to spark encounters and encourage outdoor life.



management in the long run, a culture that assumes that the end of the construction phase is also the end of the real estate promoter's commitment. It's a shame because we are convinced that the best architecture is hybrid, articulated, and often arises from the needs of this type of multifunctional fusion. We believe that, with this perspective in mind, we also need to move the fiscal and urban planning lever, to allow a greater hybridization between functions that are often not permitted by the regulatory framework of the zoning plan. A mixed building can offer advantages in the use of resources, safety management, and in business strategy, but our country is still very suspicious of this.

We have an ageing society, and more and more single individuals are facing the problem of quality of life in the years to come. Can social housing also help this particular target audience?

In some ways, today, social housing is the frontier of architectural experimentation on living. And it

is, in a different way, compared to how it claimed to be in the 1960s and 1970s, without really fully succeeding. This is because the cost of social housing involves the fundamental optimization of the construction aspect. And because it is often social housing that paves the way for the "reclaiming" of abandoned spaces, for example Milan's airports. Finally, we are at the frontier because the common services that every major social project develops are one of the few ways that our society questions its sense of community. We have seen this first hand in our redevelopment projects of the Ex-Boero area in Genoa, for DeA Capital Real Estate SGR, and in Milan on the Via Antegnati 5SQUARE project for Redo Sgr.

The Nest is a project to convert a car park into a residential building. How did it come to life?

For the Innesto project at the Scalo Greco Breda, we replaced a roadway with a green, pedestrian pathway. In the case of The Nest, for Filcasa S.p.A., we replaced a multi-storey car

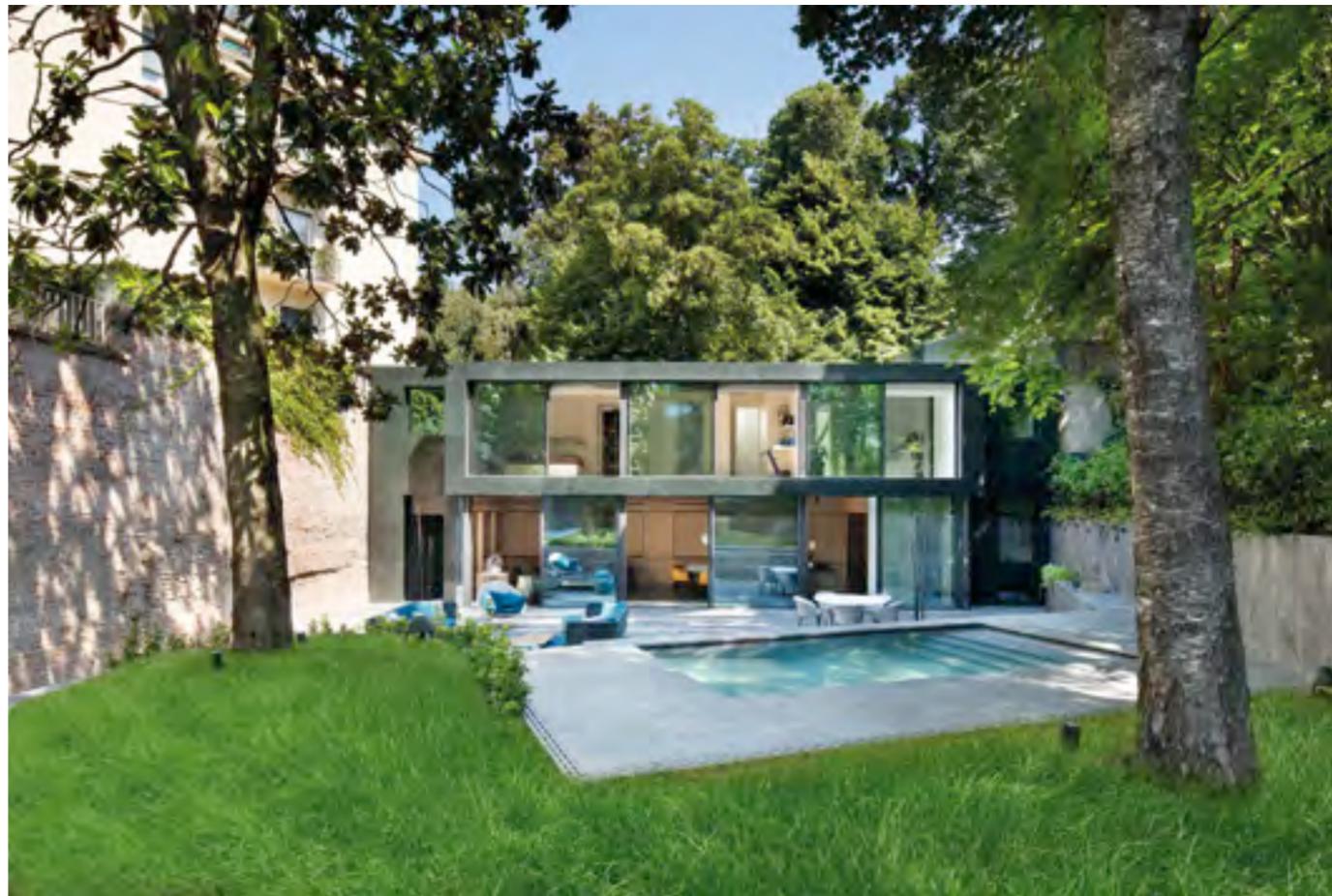


Photo by Carola Merello

A private villa with a hidden garden in the centre of Milan. The studio designed every detail of this project, including the interior design. Completed in 2021, the relationship between the interior and exterior spaces is also accentuated in this project. The facade, characterised by its large windows, is covered in racing green Serpentine marble, emphasizing the relationship with the garden.

ARIA is an ambitious project that, just from the numbers, gives an idea of how one of Milan's next big growth "spurts" will be developed.

park in the centre of a courtyard with a new residential project. The roadway space, in different forms, is giving way to other forms of housing. It is an interesting process. The dynamics affecting the automobile industry will have an effect on the city that will be as significant as the evolutions that occurred with the arrival of the first vehicles into cities, years ago.

The Nest is a residence installed in the centre of a lot, which densifies a central area of Milan and creates a quiet and secluded place to live. This is actually not a completely new architectural structure: the cylindrical structure of the parking ramp has been kept to provide a demarcation, which was mandatory in the courtyards. This has led to a third of the apartments having a cylindrical floorplan, and therefore a typological experiment in terms of configuration, a constraint that prompted an unusual domestic landscape.

The Ex Macello project is another Milanese area that has been redeveloped. Developments and transformations.

In 2021—together with Snohetta, Stantec, Cino Zucchi Architetti, MPartner and led by Redo Sgr—we won the C40 Reinventing Cities competition to revitalise the large area of the former Macello abattoir in Milan. ARIA is an ambitious project that, just from the numbers, gives an idea of how one of Milan's next big growth "spurts" will be developed: 15 abandoned hectares recovered, the construction of 120,000 m² of residential building, 50% of which was under agreement, 35,000 m² of other services that will enliven the park, and the recovery of 8 extraordinarily beautiful buildings. These buildings have never been visible, having been used for over a century as an abattoir, so this will be a surprising discovery for the city in the coming years. Milan changes due to great transformations, but it never stops growing thanks to precise, small modifications: this is its nature, and the spirit of a society and an economy that sees large interventions and small actions coexist.



Render by WOLF

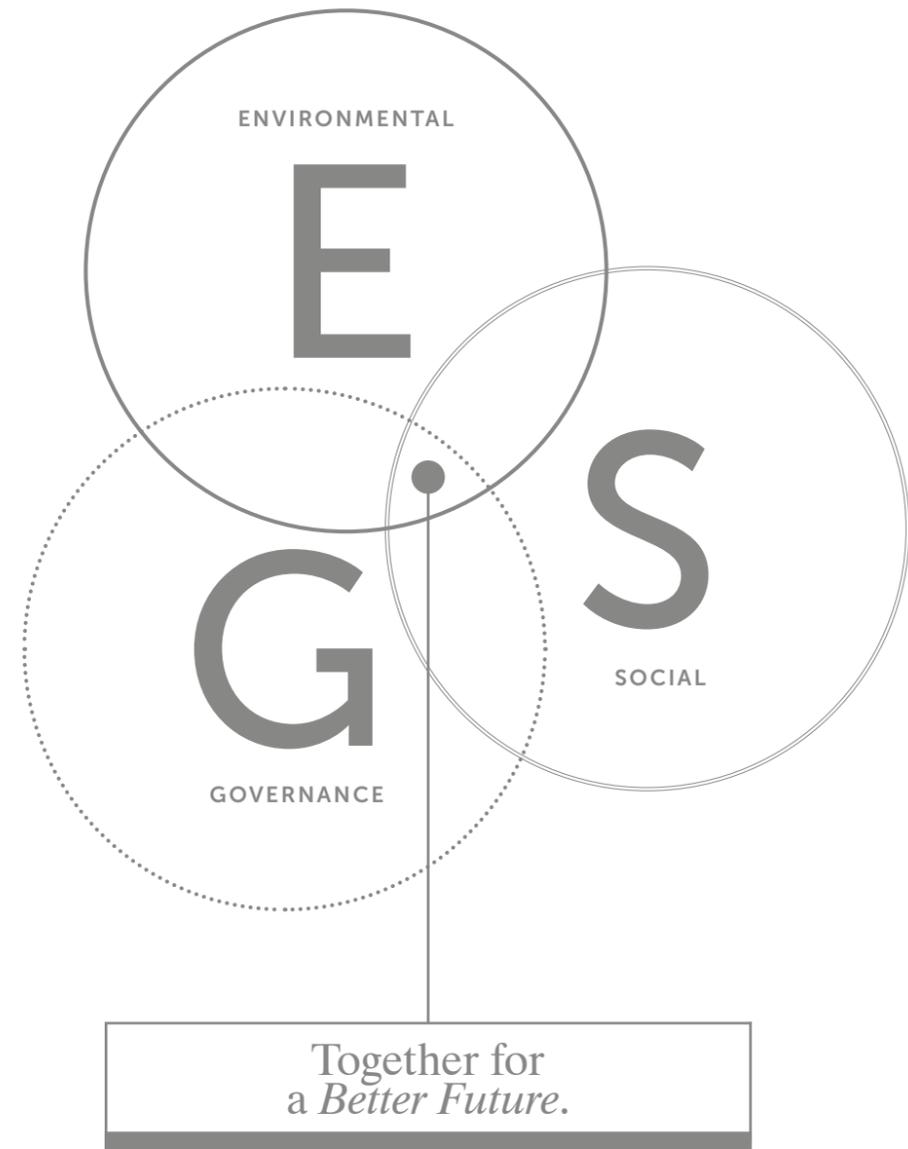


The area for the Ex Macello project in Milan, which has been in a state of decay for years, will be revitalised via the ARIA project, winner of the 2021 Reinventing Cities competition. It will be the most significant social housing project in Europe, dedicated to housing younger generations and families: a real housing service for the neighbourhood and the city that will build over 1,200 new apartments, the vast majority of which will be rented out at a special rate. ARIA represents an urban transformation that metabolises the

history and morphology of the site, breaking down and reassembling the old tunnels and hangars, warehouses and production lines. This project deals with an urban structure that is so stratified and unique that it is almost impossible to imagine its transformation into a building, an open space, or an infrastructure, as an object unrelated to the others. The project is due for completion in 2026.



THE *Tomorrow* *that was not there*



SUSTAINABLE MANUFACTURING CAN ONLY BE ACHIEVED BY RESPECTING THE ENVIRONMENT, IMPROVING PRODUCTION PROCESSES AND PROVIDING TRANSPARENT, ETHICAL REPORTING. AS ONE OF THE LEADING MANUFACTURERS IN THE BATHROOM INDUSTRY, THESE OBJECTIVES ARE FUNDAMENTAL TO THE LONG-TERM SUCCESS OF THE IDEAL STANDARD BUSINESS, AND BENEFIT NOT ONLY ITS PARTNERS, CUSTOMERS AND EMPLOYEES, BUT ALSO THE COMMUNITIES IN WHICH IT OPERATES.

The growth and evolution of a company is not that different to that of an individual. You start off as infants, and then become children, adolescents, young adults, and so on. We go through periods of unawareness, unconsciousness and peaceful carelessness until we reach maturity and the wisdom that goes with it. Today, when we talk about the environment, it's fundamental for us all to become adults quickly because we have to deal with critical issues that would have seemed unthinkable only a few decades ago: droughts, migrations, geopolitical crises, scarcity of resources, global warming (now perceptible) and the movement of socioeconomic hubs. Finding the answers and the best way of tackling these epic changes requires thought, time, research, creativity, and most importantly, a method. These are directions to be taken at an individual, political, social and managerial level.

The results that Ideal Standard is collecting with respect to all activities carried out in the direction of eco-friendliness indicate that we are heading down a progressively clear path towards environmental issues. The three pillars of action, the famous ESG, correspond to the environment, social impact and governance.

Talking about environmental sustainability today risks becoming a useless and desolate topic if we don't focus on the broader

Trials are underway that have yielded more than encouraging results in ceramic firing using green hydrogen – a clean variant of hydrogen produced through renewable sources, which produces energy and water vapour through the electrolysis process – considered a real future opportunity.

dynamics of the true intention: improving the environment by reducing greenhouse gas emissions, protecting people and workers, health and recyclability of products, to name a few key points. It is only in this regard that the objectives that Ideal Standard has set itself to achieve in a concrete and factual manner should be interpreted. Ideal Standard is part of a highly energetic industry, and this is the drive towards the adoption of all available technological opportunities that has led the multinational company into the direction of becoming eco-friendly. For example, trials are underway that have yielded more than encouraging results in ceramic firing using green hydrogen—a clean variant of hydrogen produced through renewable sources, which produces energy and water vapour through the electrolysis process—considered a real future opportunity. It is a slow path that assumes not only corporate, but also national and international involvement, and will, in the near future, lead to the most ambitious result: zero CO₂ emissions. An important part of the EU Green Deal is that products must be made to last: in addition to offering an extensive warranty system on all

Energy and carbon reduction

Sustainability is firmly on Ideal Standard's agenda, and the business is currently exploring several initiatives that cover the global operations. This includes efforts to reduce CO₂ output in manufacturing, by investing in new technologies, installing solar panels and switching to renewable energy sources where possible.



The company has recently installed nearly 3,000 photovoltaic panels at its Wittlich production facility.



In 2021, Ideal Standard upgraded the furnaces in its fittings factory in Bulgaria.



Ideal Standard's UK ceramic site is already powered by 100% wind energy and the company is currently investigating how the entire business can move to fully renewable energy in the future.



This newly built solar campus will generate more than 2m kWh annually, which is enough to power a football stadium for 82 football matches and equates to a reduction of 450t CO₂ per year.



Investing in this state-of-the-art technology resulted in yearly energy savings of 1,3m kWh. That is sufficient to power a city the size of Zurich for a full day.



Switching to a renewable energy source resulted in a reduction of 2,500t CO₂ per year which is equal to one person taking over 3,500 return flights from Paris to New York.

Waste management & recycling

Ideal Standard is constantly looking to push the industry's sustainability credentials forward, through investing in better production operations that reduce wastage and move towards a circular economy. It already has a wide range of projects in place that support its zero-waste to landfill initiative.



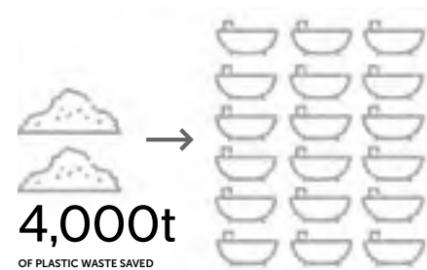
All waste from its acrylic sheets gets fully regranulated and is used for producing new bathtubs and shower trays.



The business also recycles 80% of its ceramic waste in either its own production processes or to produce other ceramic goods, and is continuously looking at exploring new ways to increase this amount.



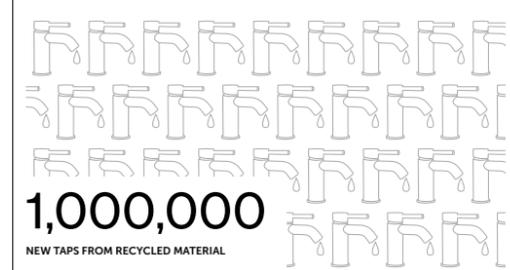
100% of the company's brass waste material, resulting during the machining and grinding process, gets re-melted into brass ingots and recycled to produce new products.



In the last three years Ideal Standard has repurposed more than 4,000t of material, which is sufficient to produce another 240,000 new bathtubs.



Every year, Ideal Standard repurposes around 1,500t of press cake, which is enough to produce 26 miles worth of ceramic waste pipes. Additionally, it recycles 10,000t of ceramic slip waste per year, which is sufficient to produce over 100,000 new wall-hung toilets.



Since 2019, Ideal Standard has recycled enough material to produce more than 1 million new taps.

Responsible resource management

Ideal Standard is also exploring different opportunities that help conserve natural resources.

Three years ago, it replaced all virgin timber in its bathtubs with Bagasse, a by-product of the sugar production process, and has saved over 1,000t of timber to date. That equates more than 1,300 trees.

Furthermore, 100% of timber used in Ideal Standard products comes from FSC and PEFC-certified forests – forests managed sustainably in line with strict international requirements.

100% of brass waste is reused to create new taps. 80% of ceramic waste is recycled, with the goal of bringing this number to 100% in the near future.

its products, Ideal Standard is committed to the conscious use of manufacturing materials. 100% of brass waste is reused to create new taps. 80% of ceramic waste is recycled, with the goal of bringing this number to 100% in the near future.

Social impact is the second element on which Ideal Standard focuses, through activities aimed at promoting awareness of its employees. For Ideal Standard, the Code of Ethics is not only a document, but a live instrument that is capable of connecting its core values. Even the creation of “code sessions” is investigated for the near future: meetings that, under the guidance of several senior figures, will allow us to discuss and debate the significance of belonging to the group and what workers expect from the management team. At

the manufacturing site in Bulgaria, for example, Ideal Standard has already successfully implemented an important experiment aimed at integrating women in all areas of the company. Called “Women in Manufacturing”, the operation was aimed at challenging the traditional methods of management by creating environments and ways of working that are more attractive to broad demographics. Results so far show a 57% increase in female workforce.

Sustainable packaging

When it comes to packaging, Ideal Standard is dedicated to promoting the circular economy through the use of recyclable and sustainably sourced materials wherever feasible.



In 2019, the company converted to 75% recycled plastic pallet bags, which has led to a reduction in virgin plastic consumption of 715,000kg since implementation and helped maximising plastic recycling.



Ideal Standard is also looking to improve its ceramics packaging, replacing shrink wrap with either bare ware or boxed packaging options. Additionally, the company has committed to the removal of all single-use plastic in its fittings and ceramic packaging in 2023, with all remaining product categories following in 2024.

Another solid example of how to care for people is the creation of safe workplaces through rigorous disciplinary measures which, in the COVID-19 emergency, led to the creation of vaccination and control points within the establishments themselves, creating a reference model for other companies as well.

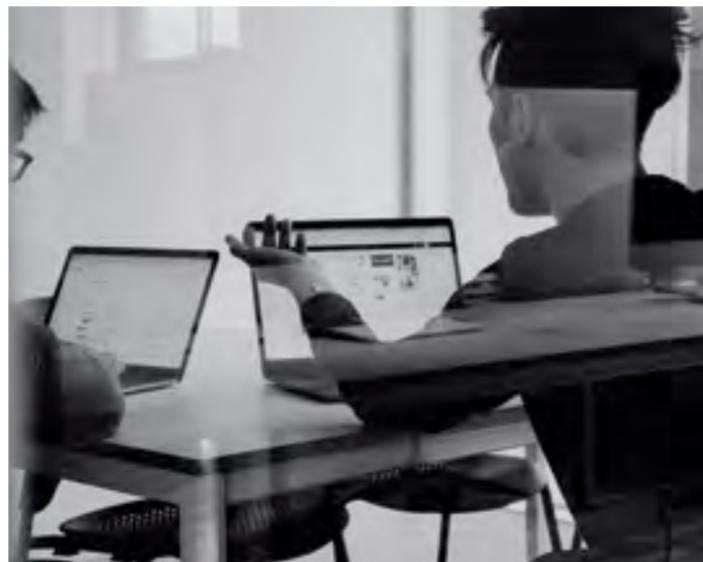
Designing and producing today is primarily about thinking about a social environment that considers the individual an integral and non-predominant part of tomorrow's environment.

Regarding business management, Ideal Standard, alongside the largest industrial groups on the planet, follows the guidance contained in the United Nations Global Compact. This is a strategic initiative aimed at creating a kind of corporate citizenship which, through the Sustainable Development Goals (SDG), proposes very high development and sustainability objectives.

Safeguarding Block Chain resilience helps in sharing the Ideal Standard values with our suppliers for customer satisfaction. Each operation is certified according to the International Organization for Standardization (ISO) safety standards, and 7,500 Environmental Product Declarations (EPD) are additional evidence of Ideal Standard's commitment to transparency, helping customers make informed decisions on the environmental impact of the product they buy. The company's EPD program is designed to apply the strongest standard of independent verification to help drive the design of even more sustainable products in the future. Because designing and producing today is primarily about thinking about a social environment that considers the individual an integral and non-predominant part of tomorrow's environment.

Building an *inclusive* & *diverse workforce*

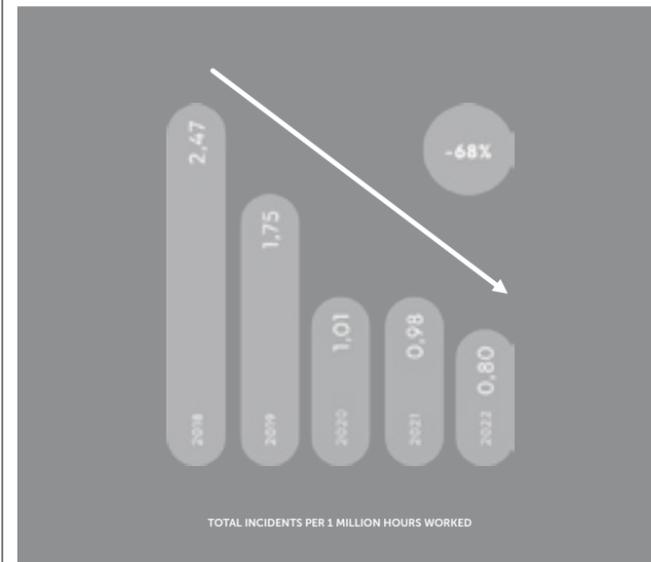
The company's organisational culture is all about what it means to be part of the Ideal Standard family. It is therefore concentrating on analysing its culture globally, assessing where it is now and where it wants it to be going forward.



Expanding its code of ethics and putting policies in place that make it attractive to a more balanced workforce are two of the initiatives the business is currently working on. While Ideal Standard already has many examples of women in leadership positions, it is looking at how it can create a more diverse workforce and inclusive environment. One of the first steps it has taken has been sponsoring Reach - The Next Generation, a UK-based organisation aiming to help girls overcome barriers and obstacles within their future careers.

Health & Safety

In manufacturing, there is nothing more crucial than health and safety. Ideal Standard is proud of a world class safety performance across its operations of less than one accident for every one million hours worked. While that is a 68% reduction in incidents compared to 2018, the company recognises it must always do more.



It is currently investing in digitalising its near miss reporting and in state of the art distribution centre safety infrastructure, as well as benchmarking and deploying best in class operating protocols. The company is also proud of its comprehensive Covid-19 management including onsite vaccinations and testing programs.

Focus on *Quality*

Ideal Standard has made it its mission to develop products that help users save on water usage and reduce energy consumption, without compromising on experience or quality.

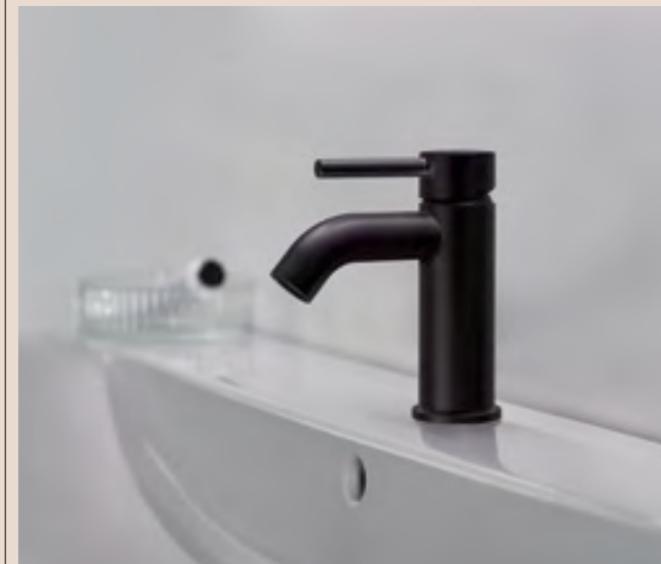
By focusing on quality, not only will products last longer, but this will also reduce the need for maintenance trips or replacement orders, cutting down on overall material usage and transportation. Ideal Standard uses innovative technology across many of its products to help reduce environmental impact and conserve natural resources.



All Ideal Standard toilets can be installed with the company's dual flush cisterns and flush plates to help reduce water usage. On top of that, ProSys™ in-wall cisterns are equipped with the innovative SmartValve, a delayed refill valve that saves up to 63L of water per week (comparing average use in a single-family dwelling of 4 people).

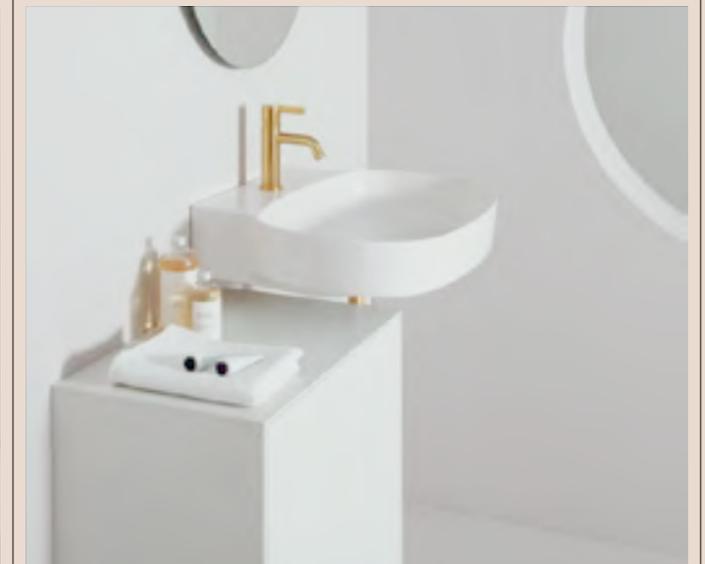


The FirmaFlow® Therm cartridge in Ideal Standard's thermostatic shower mixers ensures target temperatures are reached far quicker, helping users to save energy and water. It is also incredibly durable and extensively tested to assure its performance. An integrated ecobutton allows users to limit flow by up to 50% without compromising the experience.



Ideal Standard's wide range of mixers are equipped with its innovative FirmaFlow® cartridge. Tests show that it lasts for more than 500.000 use cycles, which is far above the European standard, ensuring long-lasting quality.

The BlueStart® and BlueStart iX features facilitate significant energy savings as only cold water flows when the lever is in the central position of traditional taps or when the touchless function is used in the new range of hybrid mixers. As a standard, water flow is limited to max. 5 l/min and can be further reduced to 1.3 l/min with separate low-flow aerator inserts.



All timber used in Ideal Standard's furniture ranges comes from sustainably managed forests and is PEFC, FSC and CARB2 certified, making them an eco-friendly choice. The company's ceramic products are extensively tested to ensure lasting quality for many years of use. Ideal Standard also explores the use of innovative new materials such as Diamatec® - a mix of Alumina and Chamotte which not only allows for ultra-thin and complex designs but also makes the products extremely strong and hard-wearing.



BROWN & GOLD

REASSURING, WARM COLOURS INSPIRED BY NATURE.
THEY CONVEY THE FEELING OF TRANQUILLITY AND PROTECTION.
BROWN EVOKES THE SOIL AND ARTISANAL CRAFTSMANSHIP.
GOLD IS LIGHT, PURE ENERGY. TOGETHER THEY OFFER A NEW
DYNAMIC AND PEACEFUL BALANCE

TERRAE MOTUS

Stop the moment before everything is about to collapse, before the structures fold in on themselves, the pillars give way, the architectures surrender to the unpredictable. This is the reflection of Mario Trimarchi, architect and designer, translated into sculpture. Thus *Terrae Motus*, a small collection of unstable geometries, was born. In the photo: brushed brass sculpture.

→ <https://mariotrimarchi.design>

CONQUER THE SUMMIT

At the top of the Val Senales glacier ridge (Alto Adige), on the frontier between Italy and Austria, the Corten steel viewing platform incorporates the existing summit cross, giving visitors an unprecedented mountain experience. An organically shaped structure that reflects the natural topography of the location and offers several extraordinary points of observation. This is the project created in 2020 by noa*, a studio with offices in Bolzano and Berlin. This high altitude magic is Ötzi Peak at 3251 m.

→ <https://www.noa.network/it/home-1.html>



WARM ATMOSPHERES

Soft finishes for the furniture, in shades of chestnut, and washbasins with rounded corners in a milk tone. The wide range of finishes from the Ideal Standard catalogue offers solutions in trendy tones. Above: washbasin (120 cm), chrome tap, furniture unit with four drawers, all from the Conca collection. On the side: Ipalys washbasin (55 cm) in Milk finish, Joy tap in Chrome.

→ www.idealstandard.co.uk



A TOUCH OF GOLD

A matte, yet exquisite finish defines the softly curved line of the Joy mixer tap in Brushed Gold. A touch of light revealed in dimly lit environments.

→ www.idealstandard.co.uk

PALETTE



STAR MOVEMENTS

This is a tribute to Alhena, the third brightest star in the Gemini Constellation. Persian astrologist Al-Biruni attributes the meaning of involvement to it. For Jacobsroom Editions, it is an extendable coffee table, with thin metal sheets that intertwine and extend over each other like the stars of the constellation. A strictly limited edition.

→ <https://www.jacobsroom.it>



ZIZI IS NOT A TOY

When rubber foam was created, an entrepreneur asked Bruno Murari what that material could be used for besides mattresses. Thus the little Zizi monkey was born, winner of the first Compasso d'Oro in 1954, a symbol of Italian design that continues to tell the story of the great Master's experimentation. Corraini Edizioni pays homage to the Munari design thinking by reimagining the Zizi monkey as a collectible in its original.

→ <https://www.corraini.com>



UPPER SIDE ELEGANCE

Heat-treated essences such as black eucalyptus, oak and elm oak are some of the materials used to create the finishes on Henge cabinets. In the Upper Side photo, with a solid structure, veneered coplanar sliding doors and internal drawer are all treated with natural wax and water-based oil. These unique pieces are finished with a choice of brass, bronze, and titanium sand cast finishes. There are also various attainable dimensions. Design by Massimo Castagna.

→ <https://www.henge07.com>



THE COLOURS OF THE NORTH

The enamelled porcelain flask proposed by Rick Gerner and Johanne Jahncke is made strictly from Icelandic soil. A project born after a journey to discover Icelandic geological sites led by scientist Olafur Arnalds. The Nordic duo, known for the different clay-rich terrains, have designed this iconic object in a declining palette of 26 shades corresponding to the different soils.

→ <https://gernerjahncke.dk>



DOMESTIC PASSE-PARTOUTS

Craftsmanship meets the rigour of pure shapes in the Ceramics series of Fogia, consisting of a vase, bowl and umbrella stand. They look like heavy objects, but are designed to hold plants, fruits and natural ornaments. Flexible pieces to use, completely handmade and individually salt enamelled to obtain their glossy effect.

→ <https://www.fogia.com/global>

THE GEOMETRIES OF H+O

Rilievi is the modular tile collection designed by Elisa Ossino and Josephine Akvama Hffmeyer for H+O. They can be assembled and matched in multiple configurations, creating three-dimensional geometric surfaces (the *Triangle* composition is shown). In the catalogue there are various colours and enamels for lining walls and household surfaces. You can request a custom palette.

→ <https://www.hpluso.design>

LIGHT FIBRES

The oldest craftsmanship in the world resides in the wefts of fabrics. Luc Druez, a textile consultant and art director for several Haute Couture homes, knows this well. In 1992 he created LCD, his personal textile collection in which he experiments with natural, technical and metallic fibres to enhance their luminous potential and spectacular uniqueness. We thus discover new jacquard lines, using raffia, rubber, copper, horsehair and much more to cover walls, furniture, accessories. All handcrafted. The image shows a selection of the Bronze Gold Collection.

→ <https://lcd-textile-edition.com>



LIGHT AS A BUTTERFLY

Álvaro Siza, an internationally renowned Portuguese architect, continues his collaboration with Bottega Ghianda, designing Farfallina, a chair characterised by a minimalist design and a particular lightness: it in fact only weighs 3.7 kilos. Despite its light weight, the solid natural beech structure with leather seat ensures comfort and ergonomics.

→ www.botteghianda.com



WITH A FREE MIND



"Design is a way to be liberated from the mechanisms of design."
Words by Ronan Bouroullec, a French designer who with his brother Erwan produces world-renowned projects of the highest quality and innovation. This is how abstract and fluid shapes are born, endowed with a fascinating sense of depth and characterised by lines made with highlighters and markers. For him designing is a relaxing process like meditation, allowing the marker to slide freely and intuitively on paper, without planning shapes in advance. That is why his work doesn't have an obvious beginning or end, giving way to infinite interpretations.

→ <https://www.yvon-lambert.com/products/>



APPLIQUÉ

Disc and Sphere Asymmetrical is part of Atelier Areti's research, which for over ten years has been advancing, via the use of solid brass, to create furnishings and accessories with the help of skilled craftsmen. In the image, the wall lamp with very clear geometric shapes: a round flat disk and a smaller sphere united in the contrast of materials such as reflective warm gold and radiant matte white.

→ <https://www.atelierareti.com>



REST

An essential and remarkable Asian-inspired low stool that complements every corner of the house with functionality and elegance. A useful and discreet piece of furniture made of clean joints, minimalist elements, softly rounded, tapering upwards. Simplicity is lightness and reduction, but also quality, practicality, dynamism and fascination. Designed by CE Studio.

→ <https://www.rubinacnapoli.com>



TIMELESS

The pharmaceutical bottle, elegant in all its forms, fits anywhere, in the bathroom, in the kitchen, to hold a flower. But above all it is perfect for winter recipes, from spirits to essential oils. In brown glass, it protects what it contains from the sun's rays and keeps the contents fresh at all times.

→ <https://www.bottiglie-e-vasi.it>



VALTELLINA JEWELLERY

The earrings from the *Costiera dei Cech* originate from that sunny portion of the Rhaetian Alps that extends from the mouth of Valchiavenna to the Val Masino gorge. Legend has it that from the sixteenth century many Valtellinesi emigrated to Rome to be bakers under papal concession, but they brought these wonderful earrings as a gift for the women. Custom has it that, during the village festivals, little flowers are placed in the holes.

→ <https://www.vitalioreficeria.com>



AUTUMN

A hand-blown and coloured glass coffer reveals the flame of the candle inside. The story of a pot-pourri sachet found in a forgotten boutique jar: a floral, woody, spicy and incredibly seductive fragrance, perfect for autumn surroundings.

→ <https://www.diptyqueparis.com>



BACK TO THE FUTURE

Federico Paziienza has a very topical need: to be a designer by designing today without forgetting the past. His starting point is history, art, and craftsmanship that have passed down beauty and innovation over the centuries. The Memory Pulse series, reproducing Nordic painting fragments on small rugs, is reminiscent of cultures and identities of the past. A way to revive the memory that is becoming weaker and more elusive, increasingly delegated to the digital world. In the picture the *Memory Pulse - Architecture* rug.

→ <https://federicopazienzastudio.com>



MIRROR OF MY DESIRES

Designed by Matteo Cibic for Scarlet Splendour, the table mirror captures all the secrets of Indian manufacture. The brass inlay is a typical product of Rajasthan and Uttar Pradesh, but extends to Tamil Nadu. A contemporary interpretation of an ancient craft, all to be discovered in the *Vanilla Noir Oro* collection.

→ <https://www.scarletsplendour.com>



A CLASSIC

A Danish classic, designed in 1963 by the architect Hans Bølling. In the photo, the *Earth* series in a dark chocolate brown blends perfectly with the darker essences of smoked oak or walnut, creating an elegant monochrome. *Bølling-tray-table* can be made to your specifications in a wide range of colours that can contrast the two moving trays.

→ <https://www.brdr-kruger.com>



Dry&Cool

Back in style, after having been set aside for decades in many of our aunts' dusty living rooms: dry flowers now have taken on an altogether different glamour and are becoming ambassadors of a more sustainable way of imagining decoration. They last longer and they don't cross oceans, arriving cool and often out of season in our bouquets, and most importantly, they are beautiful and suitable for all situations, especially in the autumn/winter season when it becomes difficult to find local and organic flowers. For an experience collecting in the fields, learning about the drying techniques and sustainable composition with full respect for the environment.

→ Instagram @thegardeneditor



flower POWER

GROWING A FLOWER MAKES YOU FEEL GOOD. BECAUSE SURROUNDING YOURSELF WITH SUSTAINABLE AND ORGANIC BEAUTY CREATES HARMONY. AND IF YOU DON'T HAVE A GARDEN OR A YARD, EVEN AN ARTISTIC COMPOSITION, FLORAL DECORATION OR ARTWORK CAN CONVEY MOTHER NATURE'S LOVE.

It only takes a flower, whether it's in the garden, in a bouquet, on a dish or in perfume. Even told in a book or studied in school, a work of art at the museum or painted on a dress. On city streets or in suburban fields. It only takes a flower, anytime and anywhere, to feel good. Flowers can be used in cures, and not just in phytotherapy. They work by activating the senses: your eyes, hands, nose, mouth, and even your hearing—have you ever heard corollas breaking open altogether on a windy day? Their astonishing beauty is there for everyone to enjoy. Let's surround ourselves and learn to love them for what they are: living things—not objects—that make us happy, even more so if we return the favour and take care of them. How? By choosing local varieties, grown on small flower farms by attentive farmers. So many pesticides can be hidden inside each single

blossom that is sold, that it destroys its poetry (and our health, as well as that of the many workers who revolve around a business that is often "dirty" and unhealthy). Choose local and, above all, seasonal flowers, thus keeping them from traveling, also to different continents, making them unsustainable for the environment (why surround yourself with something natural that is actually boldly unnatural?). If we then collect them in the fields, rediscovering a very fashionable word, foraging—a tradition as ancient as the need to embellish ourselves and the spaces we live in—let's remember to never pull out the entire plant and, above all, to always leave a few flowers, so that they can continue to spread seeds to guarantee a future, both to their species and to our need to live surrounded by ephemeral beauty that is constantly changing, the beauty of Mother Nature.

Happy Food

Preserves of flowers, fruits and roots that are grown in an organic garden but are more often harvested in the woods or fields without pesticides that overlook the Gulf of Tigullio, in the province of Genoa. From Laura Bianchi's passion for foraging (harvesting plants in nature, following the rhythm of the seasons) and Marc Goumelen's love for "slow food", comes this small collection of pickles with herbs grown in the middle of their balsamic moment and stored in home-made vinegar with the flavour of local flowers and fruits (elderflower, acacia, fig, etc.).

→ Instagram @piccola_zoagli



Place a Flower on the Table

Increasingly popular in food styling, in recent years edible flowers have fully deserved their entry into the kitchens of chefs. Integrated pest management is a respectful choice for the land and protection for the consumer: edible flowers are guaranteed thanks to the exclusive use of products suitable for human consumption and adequate screening at each stage of processing.

→ <https://www.mettiunfiore.it/>



Laura Bianchi

A fashion journalist of over 20 years, she has started gardening to voice her passion. Bianchi has left her career writing for La Repubblica to tend, on her own, to her wise and wild land that overlooks the sea. From here, she continues to tell stories of plants and happy people, as well as welcoming small groups of people for foraging, botanical recognition and ethical gardening experiences "in the fields".

→ Info: bianchi.laura@me.com



Spring in Mauthausen

Sasha Kurmaz, born in 1986 in Kiev, Ukraine, where he continues to live and work, is an interdisciplinary artist. In his practice he explores the changing relationship between humans and the modern world and studies patterns of interaction with public spaces, social groups and communities. In the images, the wildflowers collected in the territory of the former Mauthausen concentration camp barracks near Linz: a work of hope and rebirth.

→ <https://sashakurmaz.com/>



Irony and Passion

He lives in Milan with an Indian guinea pig, an unspecified number of fish, four salamanders, an iguana, two Chinese quails and a squirrel. Andrea Tarella (1982) is an illustrator and comic book enthusiast. He began his career by creating books designed for schools and children. Recent collaborations include Love Therapy by Elio Fiorucci, the Minimal Baroque Sunglasses Collection campaign for Prada, and the characters designed for the short film Mermaid's Night. He collaborates with leading international fashion and lifestyle magazines.

→ <https://www.andreatarella.net>

Creating a Bouquet

Part of the Lego Botanical Collection for adults, this set includes numerous elements created from plant-based plastic made from sustainable sugarcane. There are 15 stems available with a mix of flowers and leaves: roses, snapdragons, poppies, asters, daisies and herbs.

→ <https://www.lego.com/>





The Art of Composing

The *Ikebana* vase designed by Jaime Hayon is inspired by the centuries-old Japanese art of flower arrangement. Made in two parts: mouth-blown glass and perforated stainless steel. It is designed to honour every flower and to impart the oriental art that enhances every sign of nature from the stem to the crown, up to infinite developments. There are two sizes available.

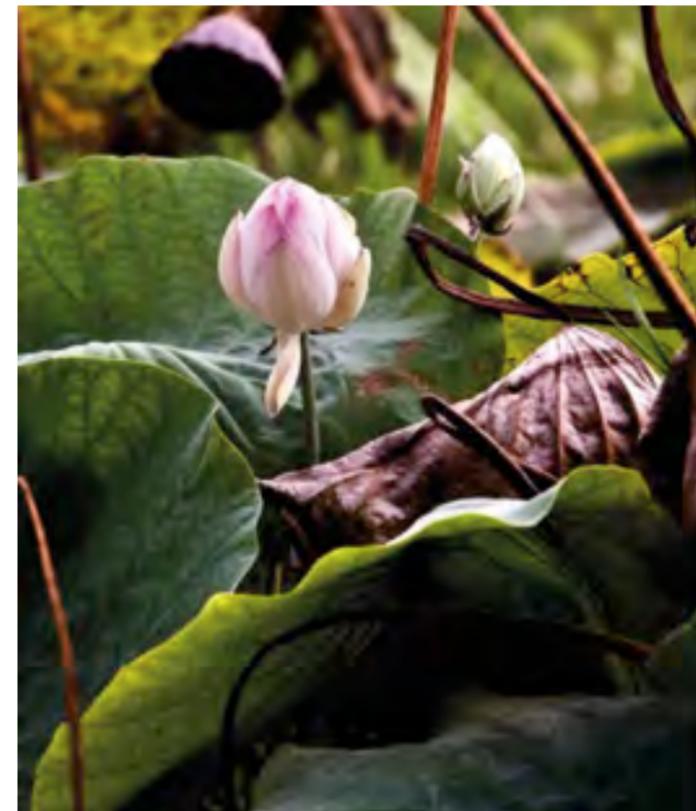
→ <https://www.fritzhansen.com/en/Categories/By-Series/Ikebana/ikebana-vase-large>



Tours Through the Greenhouses

From Paris to Prague, from Glasgow to Geneva, Swiss photographer Samuel Zeller captures the strange beauty of exotic plants as seen through mottled greenhouse windows. These images reveal a rare serenity found in the heart of every city. With an introduction by Rachel Segal Hamilton. Book design by Friederike Huber.

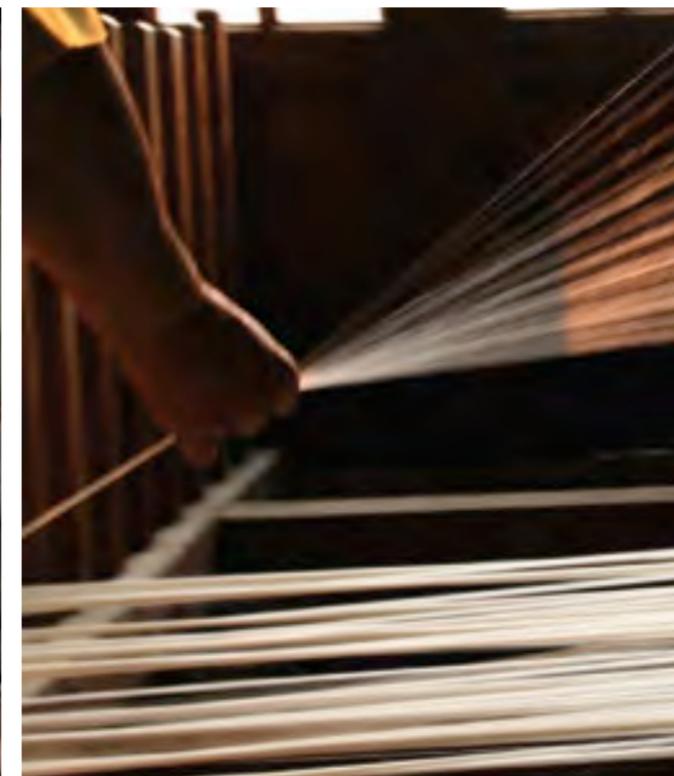
→ <https://www.samuelzeller.ch/>



A Treasure in the Castle

In 1873, architect Alphonse Balat designed a complex of seven Art Nouveau monumental green-houses for King Leopold II. In the park of Laeken Castle north of Brussels, home to the royals, the complex also houses the famous 18th century botanical collection that includes camellias, oranges and many plants native to the African parts of the Belgian colonial empire. Many Chinese sculptures and vases can also be found inside the greenhouses.

→ <https://www.monarchie.be/fr/patrimoine/serres-royales-de-laeken>



Ancient Textures

In ancient times lotus blossoms were harvested by hand between May and October and processed within 24 hours to ensure the quality of the resulting fabric. The result of an age-old and complex art performed exclusively by women, it still requires craftsmanship to obtain 50 metres of fabric every month. Breathable and crease-resistant, the fibre has a diameter of between three and five microns. 6,500 stems are needed to achieve a single cut for a Loro Piana blazer.

→ <https://it.loropiana.com/it/il-nostro-mondo/lotus-flower>



Learning from Nature

Journey is an installation by Rebecca Louise Law (UK, 1980). Approaching art like a painter, Law tries to give each flower the same value as a drop of paint. Known for her immersive creations with natural materials, her works are intentionally equivocal colossal works that address symbolism, consumerism, sustainability and life cycles, but also create harmonious places for relaxation and contemplation. Meeting at the CALYX Kunsthalle Museum in Munich in February 2023.

→ <https://www.rebeccalouiselaw.com>



Ethnic Inspirations

A historic Milanese textile emporium founded in the 1980s is the home of designer Lisa Corti. Today the company boasts a beautiful space in a former convent in Porta Venezia. From mezzeri to pillows, curtains to tablecloths, to bed collections and clothing for children and adults, Lisa Corti's collections are recognised around the world. Strong inspiration from Indian and Middle Eastern textile culture. In the image: Ankara Mustard.

→ <https://www.lisacorti.com/it>



Customise the Dish

Through sketches, samples and examples, the Paravicini Lab guides customers in defining the table service that best matches their desires. Decorations are tailored in both design and tonal varieties. Pictured is a set of 12 pure ceramic plates made in Italy with various floral elements that have been entirely hand-crafted. Be careful not to put them in the oven or microwave.

→ <https://www.paravicini.it>



a ROSE *in the* DESERT

IN 2013, THE SUBSIDIARY OF IDEAL STANDARD IN THE MIDDLE EAST AND NORTH AFRICA (MENA) WAS BORN IN DUBAI. AHMED HAFEZ, CEO OF THE COMPANY, TELLS US ABOUT THIS ADVENTURE AND BRINGS US CLOSER TO COUNTRIES WHERE INNOVATION AND SUSTAINABILITY ARE FUNDAMENTAL OBJECTIVES

On one hand there is the burning sun and endless space, the desert and historical villages, oil wells, and the history of an ancient population. On the other hand, we find innovation, an intense transformation of cities and universities, the topic of sustainability, research and cutting-edge architecture, and an ideal that speaks an international language. The Middle East and North Africa, known as MENA, form a very large region, capable of nurturing a thousand aspirations and visions of the future. Most importantly, they enable people from distant cultures to live together: from the emerging middle class to international architects and designers, from the upper classes who have studied at the best universities around the

world, to tourists looking for new experiences. In 2013, Ideal Standard decided to invest its entrepreneurial energy in a series of initiatives that saw the Middle East, the Arab States and some African countries as high-potential locations to which it could bring its experience, in an effort to understand and interpret the unique needs of this broad and multifaceted region. The new challenge is called Ideal Standard MENA and has its head office set up in Dubai, in the United Arab Emirates (UAE). This city was not chosen by chance: Dubai is a successful meeting point between the ancient tradition of a historical village and the boundaries of possibility pushed to the limit by technology, at times expressed in eccentric architectural projects. The exceptional

Above. Ahmed Hafez, CEO of Ideal Standard MENA.
Left. View of Dubai. In the foreground Burj Al Arab: built on an artificial island in the shape of a sail, it houses a seven-star hotel. In the background Burj Khalifa, one of the tallest skyscrapers in the world.



quality of this location arises from the harmonic coexistence of these contrasts. To embrace the many cultures present, Ideal Standard appointed Ahmed Hafez to the role of CEO of Ideal Standard MENA. His depth of experience, having been involved with the company since 1990, makes him a modern entrepreneur with a profound insight into this region. In addition to the production facilities in Egypt (ceramic, bathtubs and acrylic sheets, shower enclosures, taps) and 2,500 employees. Moreover, the *Design and Specification Centre* has recently opened: a showroom in the centre of Dubai where all the Ideal Standard collections are showcased, presented by a team of experts who offer practical advice and consulting in residential and non-residential design. International architecture firms are demanding stakeholders, looking not just for product suppliers, but for partners capable of developing their projects. The new buildings, in addition to having a spectacular identity, must also have original, surprising interiors, with cutting-edge solutions that are as functional as they are innovative in the division of spaces. The bathroom, for example, needs to respond to established customs that can be summarised into two key areas: privacy and water conservation. Without compromising on these requirements, it must still offer well-being, functionality and a refined and exclusive comfort. The focus on water conservation, a fundamental principle at Ideal Standard, translates into effective solutions in these regions that are naturally short of water, creating a sustainable combination for the end consumer and, above all, for the environment.

We have asked Ahmed Hafez to tell us about this compelling challenge, starting with the *Design and Specification Centre* in Dubai.

“For us, the *Design and Specification Centre* is, in a manner of speaking, the emblem of this experience. The designer, Roberto Palomba,

Above. Roberto Palomba, Ideal Standard's Chief Design Officer. Below. An image of the historic Al Fahidi district in Dubai. The plaster buildings have recently been restored. In the background are the typical wind towers.



Located on Dubai's City Walk, opposite the iconic Burj Khalifa, Ideal Standard's Design and Specification Center was designed by Roberto Palomba and best expresses the essence of the brand, as well as showcasing all the latest collections.

carried out an inspection even before the agreement was finalised. This 'room' is not just a place for showcasing products, but the answer to all the topics we came across during the stop off of last year's Together Word Tour in Dubai, alongside those of Milan, Paris, London and Berlin. With pride in our organization, we wanted to create a space that enjoyed a symbiotic relationship between interior and exterior. The particular focus on design, and speed of the design solutions our team is able to propose, makes our space a kind of “architects' playground”.

Ideal Standard MENA manufacturing company is relatively new, but it is already mature and consolidated. What is its history, and how do you localise manufacturing and design?

“It's true, Ideal Standard MENA was officially launched in 2013, but we can date its history in the Middle East to as far back as the 1960s. Today, our dream is to interpret a new philosophy for the bathroom, respecting the unique requirements for functionality and privacy particular to this region, re-imagining spaces and responding to cultures in a territory that ranges from North Africa to Saudi Arabia, and combining these with the flavour of international design... a fantastic example of applied creativity. Connecting architecture and design in a place like Dubai, which is home to the ancient village and the Museum of the Future, is inspiring.”

Among the founding values of Ideal Standard, what stands out is respect for the environment in all its nuances, including on a social level, promoting research. How does Ideal Standard fit into this pathway?

“Ideal Standard is at the forefront of efficient water management – we operate in water-scarce territories, resulting in a compelling combination of solutions, which have already been adopted



Overlooking the charming Jeddah waterfront, the Shangri-La Jeddah Hotel is a hospitality destination of great elegance. Ideal Standard was chosen as a partner to create unique and refined bathrooms.



Located on a 1.3km private beach, Emirates Palace is the epitome of luxury in Abu Dhabi and embodies the best of Arabian hospitality. Designed by WATG Studio in 2005, it is one of the first iconic creations in the region and has seen the participation of Ideal Standard in the bathroom supplies.

by Ideal Standard for years, and the day-to-day experience in these lands. The legislation has strict production and certification standards, but Ideal Standard goes beyond these. With *Solar Decathlon*, for example. This is an international competition for college students to design, build and operate sustainable solar homes. Launched in 2020, it is based on seven interconnected fundamentals: sustainability, future, innovation, clean energy, mobility, smart solutions and happiness. The idea, in its apparent simplicity, creates a forward-looking vision, which engages young competitors first-hand in the research and application of solutions for an eco-friendly future. The culmination of this competition was the SDME 2021 during EXPO 2020. Some of the houses designed during this competition will

be built, and this brings enormous satisfaction to all of us.”

What is Ahmed Hafez’s personal footprint on this adventure?

“The housing and environmental needs in the region are very diverse: a home in Cairo is very different to one in Saudi Arabia, the Emirates or Qatar. This diversity can be difficult for a European to understand, but it is very obvious to us. Project opportunities are another key aspect of managing the region. The main challenge is to identify what energies are at stake in this territory and how they can be developed effectively.”



Qatar is experiencing intense real estate development. In the photos, some residences from Gewan Island, artificially built on the waters of the Persian Gulf. Ideal Standard collaborated in the project - an eclectic mix of recreational, commercial and residential structures - with the Tesi and Connect Air collections.

How does Ideal Standard fit in its homeland, Egypt, where, among other activities, a new city is being built?

“Like the Rose of the Desert, which appears to encompass dynamic, logical and strongly modular thinking in all its facets, Ideal Standard MENA also shows many aptitudes. In addition to production and distribution, we are actively building the new Egyptian capital, which is located 45 km from Cairo and will become Egypt’s financial

and administrative hub, hosting the main government offices and ministries, the seat of Parliament and foreign embassies. Covering a total area of 700 km², the project has extremely challenging building and social dimensions: Ideal Standard’s proven experience in the sector is certainly a guide for the development of this area.”

Ideal Standard MENA is therefore a fascinating journey of discovery, palpable in Ahmed Hafez’s enthusiasm when he shares stories about the new original solutions and proposals that are emerging from a territory capable of bringing together a kaleidoscope of such different needs, environments and cultures.

Sustainability, future, innovation, clean energy, mobility, smart solutions and happiness. These are the seven interconnected fundamentals of *Solar Decathlon*, an international competition for college students.

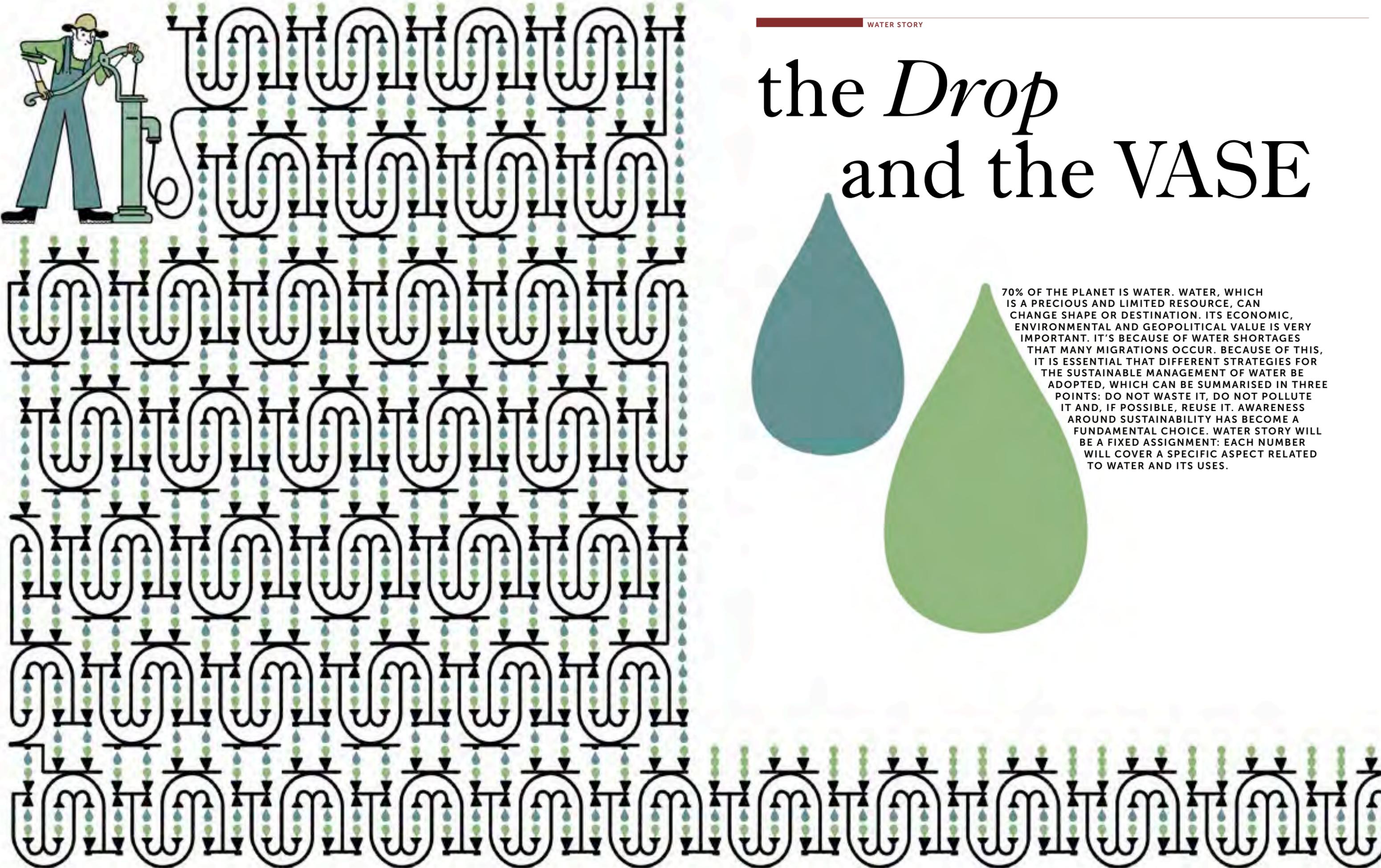


Solar Decathlon is an international competition that promotes the design of next generation sustainable buildings. In 2021 Ideal Standard MENA supported the project and sponsored two teams of university students and architects, who worked on the theme of water saving in the bathroom and kitchen.

the *Drop* and the VASE



70% OF THE PLANET IS WATER. WATER, WHICH IS A PRECIOUS AND LIMITED RESOURCE, CAN CHANGE SHAPE OR DESTINATION. ITS ECONOMIC, ENVIRONMENTAL AND GEOPOLITICAL VALUE IS VERY IMPORTANT. IT'S BECAUSE OF WATER SHORTAGES THAT MANY MIGRATIONS OCCUR. BECAUSE OF THIS, IT IS ESSENTIAL THAT DIFFERENT STRATEGIES FOR THE SUSTAINABLE MANAGEMENT OF WATER BE ADOPTED, WHICH CAN BE SUMMARISED IN THREE POINTS: DO NOT WASTE IT, DO NOT POLLUTE IT AND, IF POSSIBLE, REUSE IT. AWARENESS AROUND SUSTAINABILITY HAS BECOME A FUNDAMENTAL CHOICE. WATER STORY WILL BE A FIXED ASSIGNMENT: EACH NUMBER WILL COVER A SPECIFIC ASPECT RELATED TO WATER AND ITS USES.



Here's how you need to be! You need to be like water. No obstacles—just flow. Water finds a dam, and then it stops. The dam breaks and it flows again. In a square container, it is square. In a round one, it is round. That's why it's more invaluable than anything else. There is nothing else in the world that is more adaptable than water. However, when it falls to the ground, continuously, there is nothing stronger. (Lao Tzu)

Yes, water has no shape, but it expresses the energy and power of unstoppable perseverance. It is always connected and in constant symbiosis with the very existence of the planet that hosts us. Water is an essential element in every form of organic life. It is used for endless purposes and plays a central role in all human activities. Kofi Annan, former UN Secretary-General, predicted that access to and the control of water resources could be one of the causes of war in the 21st century. The definition of *blue gold*, in reference to water, highlights how a basic and priority resource—humanity's shared resource—represents an economic interest that can be compared to a consumer product or market good. Today, the water crisis that involves many populations in low-income countries, is accompanied by a scarcity of resources in the more developed ones, which—due to questionable environmental policies and population growth—are transforming into areas with water stress or water scarcity.

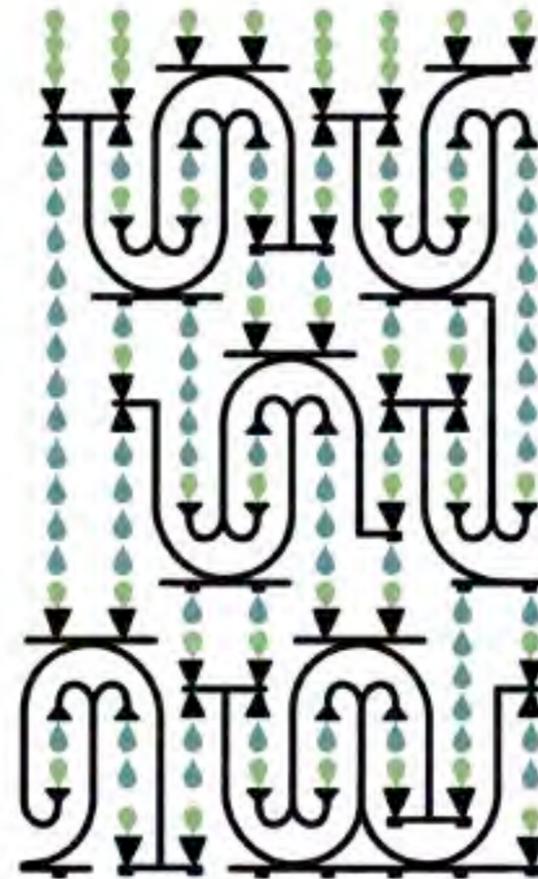
 Based on recent data from the Pacific Institute (an American non-profit research institute, created in 1987 to provide independent research and policy analysis on development, environment and security issues, with particular attention to global and regional issues of fresh water. It is headquartered in Oakland, California), it is indicated that 70% of the world's fresh water withdrawal is destined for agriculture, 18% for industry and 12% for domestic use. Therefore, agriculture is certainly the "thirstiest" operation, which requires particular attention when it comes to optimising the use of quantities, especially during this phase of water emergencies that is engulfing the planet.



It is important to give a little consideration to methodology before exploring the "twists and turns of water". We must clearly define what differentiates use from consumption, especially when referring to a resource such as water. If we stop at the numerical data, we risk having a distorted perception. For example, if we take the domestic use of this resource, the attention—above all—will focus on sanitary use, but simply take a look at the different objects around us. For example, the paper we use for an infinite variety of needs uses exceptional amounts of water in its production process. Surely the most shocking fact is the data that shows that a dairy cow requires 200 litres of water a day. However, this data should be read in a broader perspective, which sees this resource returned to the planet in various, fully ecological, and necessary forms. Consumption is different, for example, in the leather tanning sector or in the use of some pesticides in agriculture: regardless of the amount of water consumed, it is not returned in any other form because it is put back into circulation contaminated, and contaminating.

The history of humanity develops in a continuous and sometimes non-linear sense. The discovery and the consequent use of clay travels with the evolution of culture: the first cuneiform writing utensils we had used this material, just as the vascular ceramics of antiquity helped us to imagine and reconstruct uses and customs of vanished civilisations. However, clay also gives us another message: it allows the water it contains to slowly filter into the soil. It is precisely this property that will prove to be the basis of the studies on drip irrigation theorised in Germany around 1860, then developed in the United States at the beginning of the last century and perfected again in Germany in 1934 with the introduction of perforated pipes. It was 1959 in Israel that Simcha Blass and his son Yeshayahu installed the first practical method for surface

drip irrigation, a system at the basis of modern irrigation techniques. The principle is extremely effective: instead of flooding the surfaces with water, it uses the amount of water that is needed, directed to the root system of the plants. The advantages are countless: greater uniformity of distribution and greater containment of waste, management costs contained in installation and maintenance, the possibility of using the same system also for targeted fertilization, as well



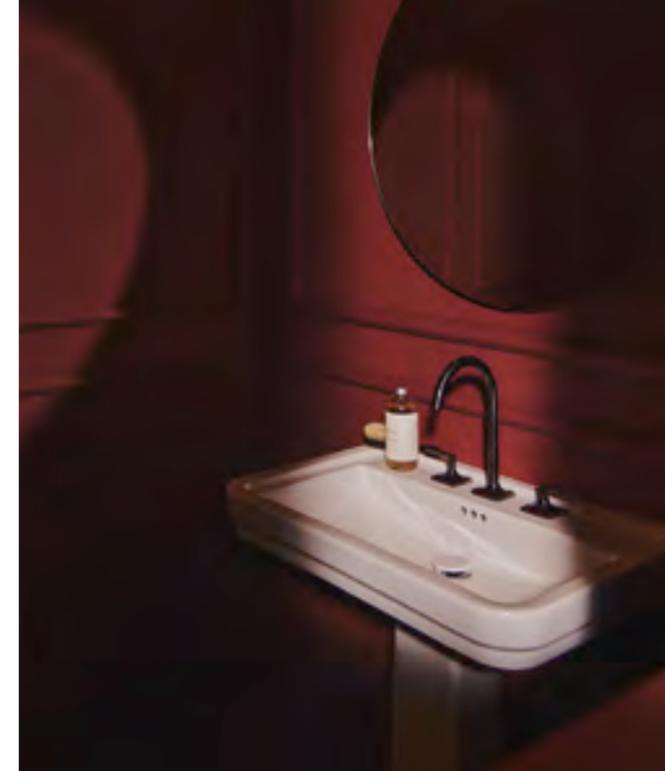
as for the distribution of pesticides that come into contact only where necessary, without involving other plants or dispersing into the ground. By respecting the "metabolism" of plants and giving them small amounts of water for extended periods of time, two results are achieved: water saving and healthier crops. The increase in land productivity makes this irrigation

system competitive, both in areas where water resources are severely limited, and in areas with water stress as is currently occurring in Europe. The latest-generation technological solutions are then added: humidity sensors, programmers that simultaneously allow different programming cycles, at the same time processing specific meteorological data. Savings become even more tangible, economical and highly productive.

Another solution that is spreading among the most advanced growers, and those most attentive to the planet and to saving water is the hydroponic culture. When it comes to agriculture, we must also consider the soil and land, often considered only from a purely utilitarian point of view. The soil, however, also has the function of physical support, preventing the stem from falling. To find alternative methods to these practices, *hydroponic* crops were born and developed—practically out of the ground—which use supports such as coconut fibre, sand and clay to support the plant and nourish the system. No herbicides are needed because there are no weeds. You can effortlessly save 90% of water use because whatever the plant does not absorb is collected and reused. Some species, like tomatoes, can be grown in special *drawers*, increasing productivity and reducing production costs. And looking to the future and to life on other planets, it should be remembered that hydroponic crops also have an aerospace commitment: they will be the basis of the crops that will ensure the vitamin supply to future astronauts who will face interstellar travel. A drop in the Universe, a metaphor for humanity, a simplicity that encompasses the many meanings that make up the Oceans.

Illustration:
SIMONE MASSONI





the *shape* of *time*

WHAT DO WE DEFINE AS BEAUTIFUL, HARMONIOUS AND ELEGANT TODAY? IS THERE AN IDEA OF BEAUTY THAT BRINGS PEOPLE, GEOGRAPHIES, COMMUNITIES AND CULTURES TOGETHER? IS BEAUTY A CULTURAL ISSUE? IS IT SUBJECTIVE OR UNIVERSAL? WE LIVE IN AN ERA THAT IS DEFINED AS FLUID, TRANSIENT, EVER-CHANGING. EVERYONE CAN INVENT THEIR OWN STAGE, CALLA AND JOY NEO ARE THE LATEST IDEAL STANDARD PROPOSALS, WHICH HELP TO DESIGN HOME SCENARIOS THAT AT TIMES ARE ROMANTIC, BUT DECIDEDLY CONTEMPORARY.

There are styles that never age, they are classic passe-partouts: they adapt to all situations. They incorporate tradition, but also innovation, they are reassuring yet at the same time functional for contemporary needs. They are flexible and slightly chameleon-like: depending on the environment with which they are interacting, they help to emphasise a feature or highlight a difference. The Calla Collection and the taps in the Joy Neo series are a testament to this

theory. Strength of tradition is part of their DNA, but the essence of the design, the subtle softness and the reduction of superfluous thicknesses make them contemporary models suitable for designing infinite scenarios, whilst responding to market demands. We live in an era that is defined as fluid, transient, ever-changing. Everyone must be able to define their own stage, a subjective view of the environment in which they live. The design, with an awareness of our surroundings, is able

The Calla Collection and the taps in the Joy Neo series are the latest example of this balanced blend of past and present as illustrated in the Atelier Collections. Designed by Ludovica and Roberto Palomba, these forms – emerging from the neoclassicism of the past – are redesigned and improved to respond eclectically to various design ideas.

to translate our needs into concrete solutions by creating new thoughts and aesthetics through the dialectic between innovation and tradition. In recent years, there have been no rules in interior decoration, there are no dominant trends. In our homes we combine classic with contemporary shapes, vintage with minimalist lines, parquet and stones are matched with bright colours and technology discretely infiltrates our daily life. The harmony of shapes and balance in proportions is sought by mixing different styles and suggestions. This is why Ideal Standard is continually updating its catalogue to offer increasingly customisable solutions to respond to every creative fantasy. Atelier Collections has launched a new season of design that is deeply rooted in Ideal Standard's heritage, providing a useful and innovative contribution to creating the eternal value of good design. The Calla Collection and the taps in the Joy Neo series are the latest example of this balanced blend of past and present. Designed by Ludovica and Roberto Palomba, these forms - emerging from the neoclassicism of the past - are redesigned and improved thanks to an analysis of needs and new generation housing concepts such as the bathroom: no longer an exclusively private area, but also a space for sharing and relaxation. So the basin lines, even if rounded, maintain a geometric cleanliness: an interplay of soft overlapping rectangles lightens the volume of the bathroom fixtures, according them a streamlined form that is further accentuated by the elegant Joy Neo taps provided in chrome and PVD colour finishes. This imperceptible contemporary touch allows a significant reduction in the overall dimensions of the washbasins, thus offering the possibility of inserting a classic note even in a small space.

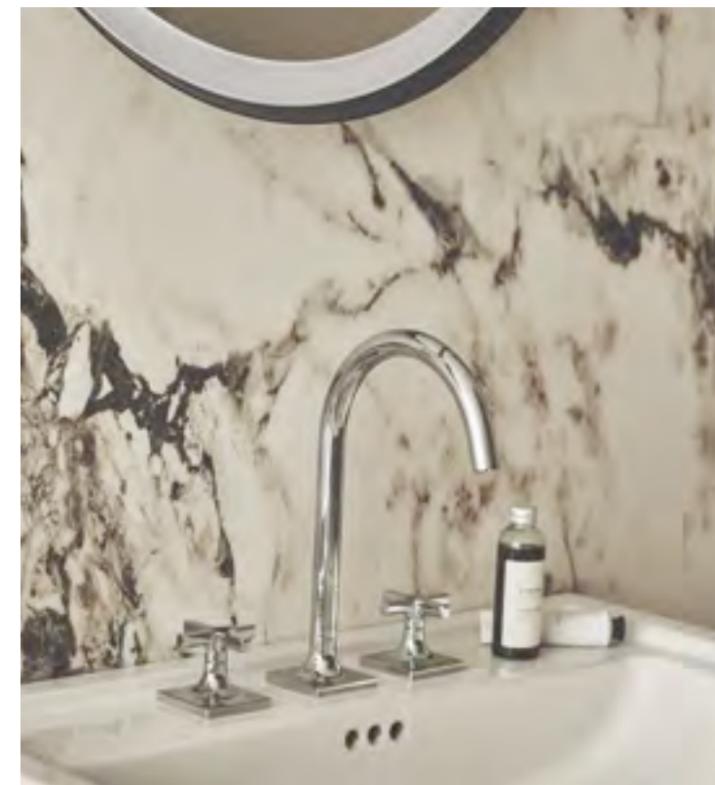


The design is at the heart of a design project. It shapes a thought and serves to assess its proportions and harmony. It is an irreplaceable moment in which craftsmanship and industrial manufacturing are combined. Above, Calla basin with pedestal and Joy Neo basin mixer with lever handles.



mm	450	handrinse basin
mm	600	washbasins
mm	700	
mm	600	vanities
mm	800	

Five sizes for three washbasin proposals. A range that enables Calla to be incorporated into any bathroom, even if it is small.



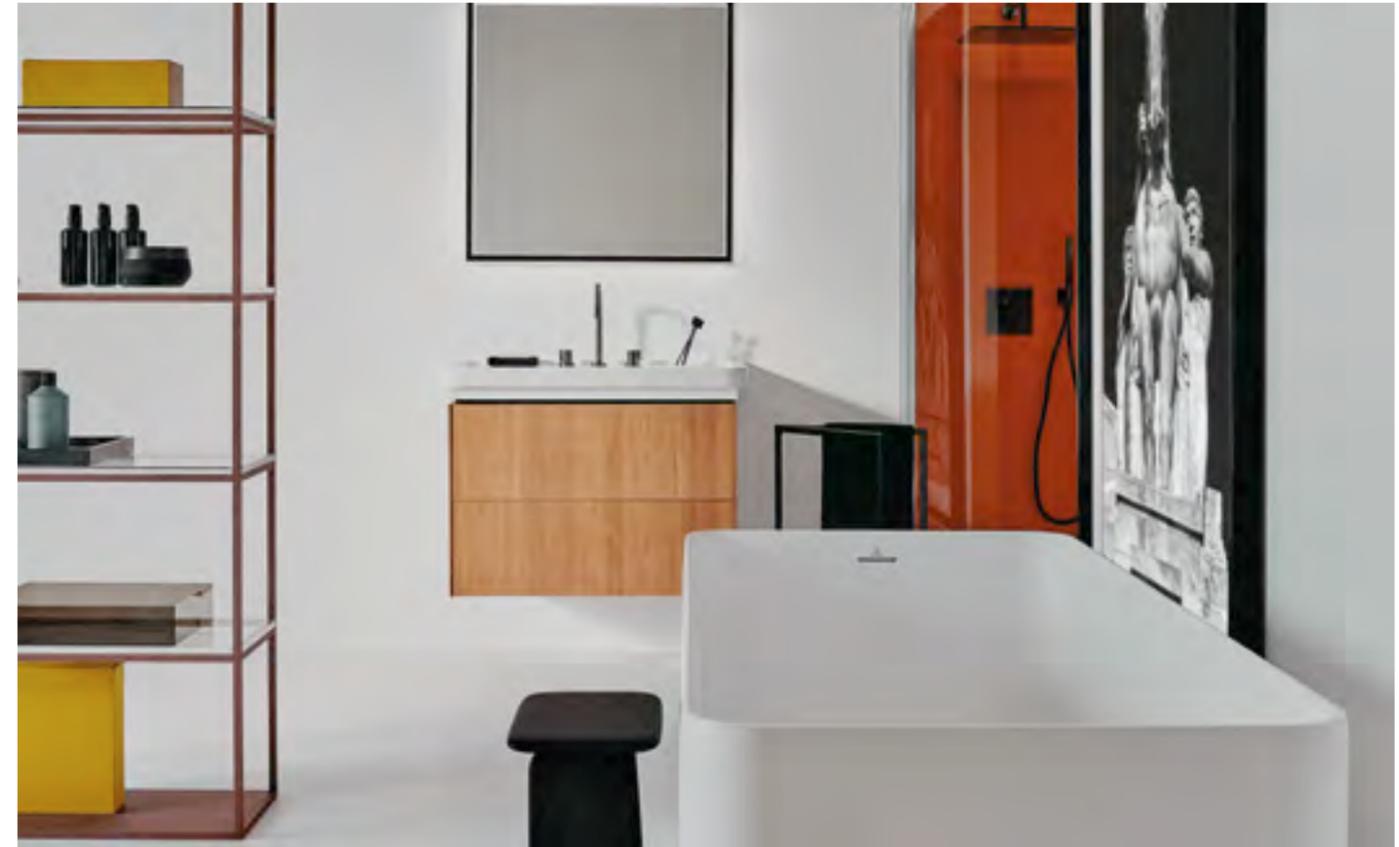
Above, Joy Neo tap in chrome finish with classic cross handles. Right, Calla basin with pedestal in glossy white.





The Calla vanity basin combined with the metal legset and Joy Neo tap in Magnetic Grey gives the space a modern and casual feel. The exposed trap, perfectly integrated within the structure, becomes a decorative and highly functional element.





Above. Joy Neo in the wall-mounted version, chrome finish with cross handles. Top. Calla vanity basin paired with a vanity unit. Its neutral lines also complement other furniture collections. In the foreground, the free-standing Conca bathtub in solid surface material.

Left. With its soft, cylindrical shape and glossy chrome finish, Joy Neo perfectly blends into its surroundings, giving its sculptural identity to the flow of water.



FROM THE *Sky* TO THE *Earth*

"WINE STARTS IN THE FIELDS, NOT IN THE CELLAR," SAYS HELENA LAGEDER, WHO, TOGETHER WITH HER BROTHER AND SISTER, CLEMENS AND ANNA, TAKES CARE OF THE FAMILY BUSINESS. TODAY, THIS ALTO ADIGE WINE PRODUCER WITH A FOCUS ON BIODYNAMIC AGRICULTURE HAS ACHIEVED IMPORTANT QUALITY MILESTONES, WITH THEIR LABELS DISTRIBUTED WORLDWIDE. A WINNING EXAMPLE NOT JUST IN ALTO ADIGE.

Above. At the foot of the Italian Dolomites, the vineyards of the Alois Lageder Estate. We are in the province of Bolzano, a land as generous as it is difficult to cultivate.

Left. Among the vines grown following biodynamic principles, it is not uncommon to come across cows and sheep grazing. Their presence is part of the *Buoi* project, which is aimed at recreating a complete, natural production cycle.



Close-up of an old vine full of grapes and history. Several vine varieties can be found in the Lageder vineyards, which are used to create unique wines for their Masterpieces lines.



Vegetables in the vineyards. Among the rows of Lageder vines we can find a wide variety of vegetables, fruit and aromatic herbs. The chef at the *Paradeis* restaurant uses them for his recipes: another example of circular agriculture.



Grain cultivation finds its place in the Lageder manufacturing philosophy, thanks to the pursuit of biodiversity.



The wine that is produced and appreciated worldwide is the excellent result of the work carried out on the Alois Lageder Estate. The slow ripening and correct aging of the wine in barrels is an expression of an approach that respects the natural life cycle.

This is the story of a long and sometimes unpredictable journey, full of reflection and motivation, which, like all respected journeys, ends up at a table full of simple yet exquisite food and drink. The Alois Lageder Estate is working towards the future through its wine production, following the oldest farming traditions, including cultivation, fermentation and aging methods, while continuously searching for quality without compromise. The values that motivate this company are inextricably linked to respecting natural cycles, as well as the enduring strong relationships between every soul that inhabits this space.

Taking a glimpse into the Lageder family history—a legacy that began in 1823—you get the feeling of entering into an epic tale from another time, where generations remain united and cohesive in dealing with the challenges of daily life. All manner of changes, technological developments and market evolutions play out in sync and in harmony with the environment and the people, even the animals, who inhabit it.

Alto Adige, the birthplace of the Lageder family, is a mountainous territory that differs from others in that its majestic presence seems to welcome the work of mankind. It is, however, a difficult, borderless and sometimes ruthless land—the 2018 storm “Vaia” was a dramatic example of this—that has forged a strong, determined people. It is in this context that we find Magrè, a very small medieval village in the province of Bolzano, home to the Lageder winery, which now boasts six generations of production. Converting an agricultural company to biodynamic production is a long and initially unproductive venture: it is not simply a question of removing the use of chemicals or other products. In biodynamic production, it is essential to comply with a whole series of procedures that take into account the soil and the life that grows on it as the sole system, using cosmic forces, like moon cycles, for example, and vital energy sources, such as the precious manure produced by animals. The discourse could be long, leading to the mandates of Rudolf Steiner, and to anthroposophy. In the more immediate term, enjoying the taste of a glass of Porer, a fresh and light Pinot Grigio, or a simple tomato served in the *Paradeis* restaurant: there are certainly great examples of an excellent biodynamic company.

With extreme simplicity, Helena Lageder introduces us to the philosophy of the company’s circular economy, using the story of wine production to propose a way of tackling life based on the value and strength of slow living that spans many sectors, from art to music therapy, from vineyard care to defining wine collections, without neglecting any detail, from furniture to the waiter’s uniforms.

This interview with Helena Lageder inspires us to look at the sky in a more conscious way.

→ <https://aloislageder.eu>
 → <https://www.paradeis-aloislageder.eu/>
 Instagram: @alois.lageder



This *Löwengang* Chardonnay forms part of the *Masterpieces* collection, the first white wine from Alto Adige, which established itself on international markets in the 1980s and continues to be sought after for its freshness and fruity aroma.

Each Lageder terroir produces unique wines. The photo shows three wines from the *Compositions* line, aged slowly and boasting bold characteristics: *Vogelmaier* (Yellow Muscat), *Versalto* (White Pinot) and *Surmont* (Riesling).



The entrance to the *Löwengang* estate in Magrè, a medieval village in the province of Bolzano.

How long have you been working with wine?

Next year we will celebrate 200 years and our sixth generation of production. My brother, Clemens, runs the business. I handle exportation to Asia, Australia and New Zealand, and run the *Vineria & Restaurant Paradeis* and leasing

Biodynamic cultivation is complex and complicated. We work with the lunar cycles and with the many organic preparations we use in the vineyard. Recreating this natural cycle with so much biodiversity makes our work slow and challenging.

for events. Our sister, Anna, is the events manager. In particular, she looks after *Summa*, an annual wine event that takes place in Magrè.

It is an event that provides an opportunity to taste the wine in a calm atmosphere, and it stands out as all of the winemakers involved with our production philosophy attend. *Summa* has been around for over twenty years, since my father founded it. Today, approximately 100 producers from 16 different countries are involved. We invite importers, gastronomes, journalists. Very few private individuals. The streets of Magrè really come to life during the event. It's a party for everyone, an important opportunity for us to have a conversation. The next edition will be held at Vinitaly on 1st and 2nd April 2023.

Your family was able to bring eco-friendliness and productivity together. What is your goal, what did you start with: production or sustainability?

The first to believe in eco-friendly agriculture was my grandmother, who already cultivated her vegetable garden in a biodynamic way. My father grew up learning this method and he implemented it into the company. Of course, taking care of a vegetable garden is not the same as managing several hectares of land. The first experiments date back to the 1980s and 1990s. Biodynamic cultivation is complex and complicated. We work with the lunar cycles and with the many organic preparations we use in the vineyard. Recreating this natural cycle with so much biodiversity makes our work slow and challenging. Here, in Alto Adige, it is now a monoculture: we only have vineyards and apple trees. There's nothing else. It was also very important for us to introduce animals — oxen, sheep and goats — to complete the production cycle. The vineyards also maintain the concept of biodiversity, so it is difficult to find only one grape variety on the Lageder vineyard.



The Lageder family, an example of union and harmony that has been passed down for six generations. From left to right: Anna Lageder, Alois Lageder, Helena Lageder, Veronika Riz and Alois Clemens Lageder.

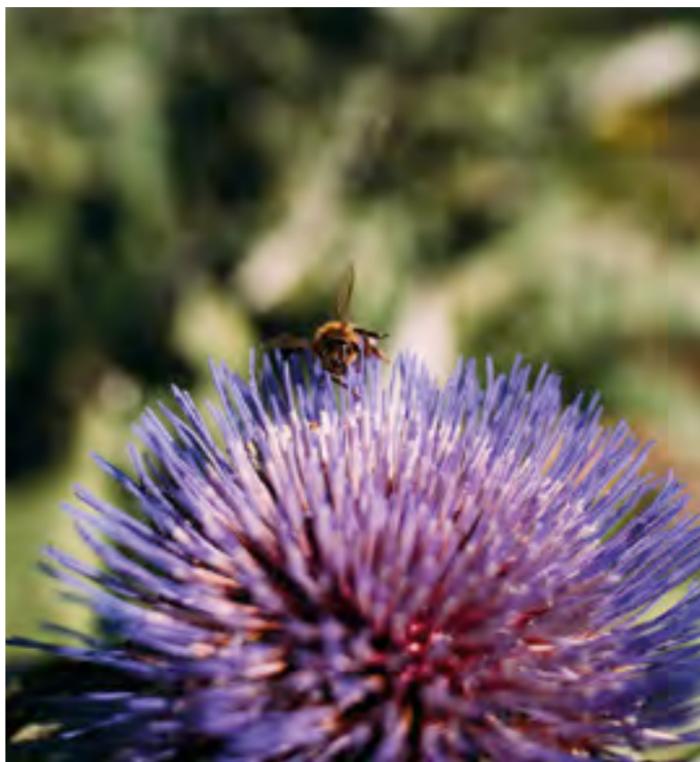
What does it mean to produce wine in Alto Adige?

Alto Adige is a very small, unique and special region. We are in the middle of the mountains, in the Dolomites, and agriculture accounts for only 10% of the work. Here in Magrè, where the company is located, we are at 200 metres altitude. We have very hot days and cool nights. The soil is especially chalky, but there is also a volcanic forest. Then there are the valleys:

Val d'Isarco and Val Venosta, at over 1,000 metres. In a small region there is immense diversity in climate and *terroir*. For us, making wine means diversifying the origin of the grape. We have 55 hectares spread out between Magrè and Bolzano.

This area alone has 25 different *terroirs*. We also work with other partners, which is an old tradition here. Our goal is to motivate everyone to choose biological and biodynamic farming. Today, I can finally say that in 2024, all of our wines will be 100% organic or biodynamic, because all of our partners have adhered to our philosophy.

Climate change requires changing grape compositions. To maintain the freshness we want to achieve, we need to work with grapes that grow at different altitudes. My father had already thought about this by introducing some vine varieties from Mediterranean areas into the land, which are capable of growing even at higher temperatures.



Nature expresses itself in its spaces, providing us with unique landscapes and scents.

Years ago, during a visit to your cellar, I was shown a wine maturation process through the use of music. Is this a technique that is still being used today?

In addition to respecting nature and sustainable development, at our *Tör Löwegang* estate we have developed a special relationship with contemporary art — another passion of my parents — involving various artists. We invite artists to carry out projects designed for the interior and exterior spaces of the wineries. Among these, Mario Airò made *lullabies for the oak barrels and the arches*. The Milanese artist thought of nurturing grape fermentation with Bach's Brandenburg concert No. 6. The special nature of the performance is provided by the wind, which from the outside feeds a stereophonic system that plays the music on the inside. Music spreads at a slow pace, and the yeast, which comes from the ascomycete family, flutters to the sounds, projected at thousands of magnifications on the cellar wall. Airò believed it was important that only nature directs his video sound installation, so that the sound could be heard when the wind blows: a connection between the inside and the outside, the forces of nature and refinement by mankind. Other artists present are Massimo Bartolini, Maurizio Cattelan, Rosmarie Trockel, Eva Marisaldi and Ettore Spalletti, to name a few.



The historic frescoed home environments of the Lageder home host events, tastings and private ceremonies. *Summa*, created by Alois Lageder twenty years ago, is a wine event that aims to bring together industry professionals who share the company's biodynamic philosophy. Instagram: @alois.lageder

Details are important, as are words. The names you give to your wines and production lines are unique. How did you choose them and what do they represent?

Our goal is to have wines that are fresh, full of character and structured, but always ensuring a fresh and vibrant acidity. We have four collections. With *Vitigni Classici* [Classic Vines], we want to bring out the variety of the territory. The wines harvested under this name are produced with our own grapes and those of our other partners. In simpler terms, it means that a Gewürztraminer contains both grapes grown at 200 to 300 metres and clusters from the Val d'Isarco, which are grown at 900 metres. That is how we achieve a wine that is a little Mediterranean and a little fresh. These blends arose after an important reflection. Climate change requires changing grape compositions. To maintain the freshness we want to achieve, we need to work with grapes that grow at different altitudes. My father had already thought about this by introducing some vine varieties from Mediterranean areas into the land, which are capable of growing even at higher temperatures. The *Composizioni* [Compositions] are wines that have aged slowly and are full of character. With *Capolavori* [Masterpieces], we are seeking excellence, perfecting every aspect of viticulture. Our desire to experiment, our innovative spirit and the curiosity to experiment with a variety of components resulted in the creation of the wines in the *Comete* [Comets] line. Each of the Comete wines is unique and unrepeatable, like a fingerprint. Just like the special label attached to these bottles, representing a hand-drawn comet tail, with a fingertip. We carry out about 100 experiments a year and then choose from 5 to 10 products, which we will bring to the market. It's something we've started a long time ago. Our *Porer* Pinot Grigio, for example, was originally an experiment. It was a potential variety that later proved to be a success.

Let's talk about distribution. Where are your wines most sought-after and which bottle is most loved and recognised?

Probably America. Then, most likely Germany, Belgium, Switzerland and Austria. Countries that are further ahead in the culture of biodiversity and biodynamic production.

In your restaurant, *Paradeis*, the atmosphere is also highly sought-after: a minimal, clean style that communicates with tradition.

My father's fingerprint is felt heavily. If he hadn't made wine, he would have been an architect. We also thought about the uniform for the waitstaff: it was designed by a young fashion designer who studied in New York. *Paradeis* is a very special place: it contains memories, but opens up to the needs of contemporary life. It was important to be able to contain these two key points: our past history and the future that lies ahead.



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Atelier Collections

DESIGN LUDOVICA+ROBERTO PALOMBA

Linda-X + Joy



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