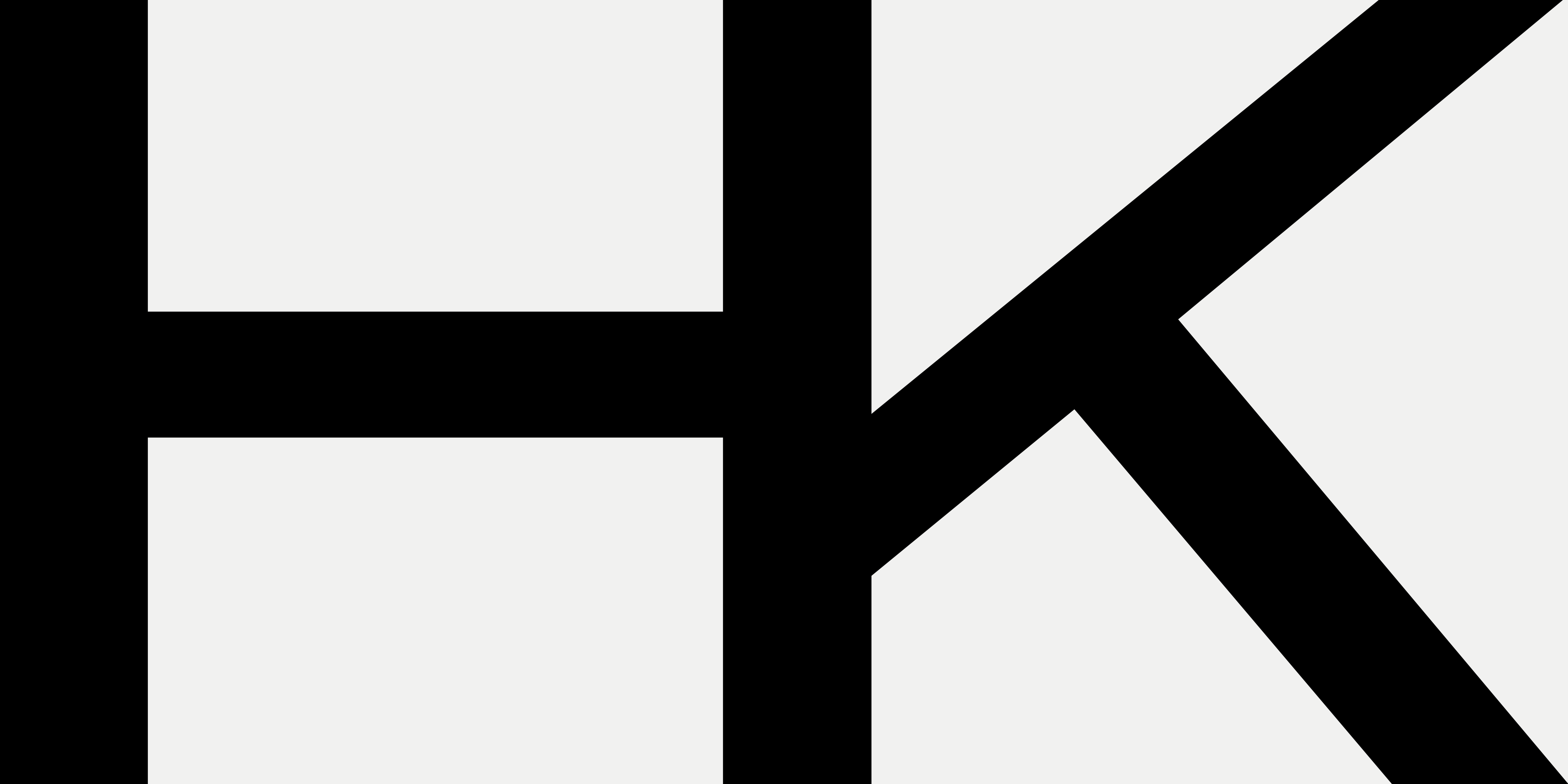


HK

HENGE

HENGE





Dedicated to the Patience of all the Mothers of the World.

INTRODUCTION

Throughout this research into the evolution of domesticity across anthropology, social and cultural history, for my part, it has proved to be a truly fascinating journey. I owe an immense debt of gratitude to Paolo Tormena, the master of ceremonies of Henge, and Isabella Genovese, his partner and Henge architecture and interior design director, who granted me this commission. Henge is one of the world's finest examples of a company that brings together immense knowledge of natural and rare materials, alongside a fleet of highly skilled craftsmen and cutting-edge technology, combined with respect for pure forms. This alchemy creates timeless pieces that show a deftness and sleight of hand alongside the efficiency and precision of a finely tooled machine. This unparalleled position manifests the brand as deeply expressive yet with an underlying humble character. Taking pride in one's home, a place for family to grow, and creating a stage in which to entertain is certainly one of the most personal and important pillars of life. A machine to live in, and an environment subtly crafted by yourself. The Henge Kitchen is an astute balance of functionality and aesthetics. Credit must be given to the Henge Art Director and celebrated architect Massimo Castagna for the infinite attention to detail in every aspect of the design and technical aspects of production. His clarity and ability to translate Paolo Tormena's all-encompassing brand vision into fully fledged Henge products cannot be underestimated. From connecting with the innate qualities of natural materials and combining this understanding with a highly sophisticated eye makes the Henge Kitchen so much more than the sum of parts.

The Henge core creative team have formed a strategic alliance with nature itself. They seek out rare materials such as the Breccia Medicea dell'Acqua Santa, a marble of striking beauty with prominent and richly coloured veins which communicates the story of the earth's crust. Henge respects the power of nature and acknowledges that we as humans are merely passing through life, whereas some objects will stand the test of time across generations. Progress was once seen as moving away from a primitive belief in magic or myths and to proven science and the programming of machine. It is now that we realise that we are more fulfilled by a connection to the earth, a focus on well-being, 'slow interiors' and an appreciation of the natural and handmade. The Henge Kitchen seeks to address this connection.

Fire can be a great danger to humans, yet it is essential to the advancement of civilisation. The stone formations themselves are determined by its effervescent character and place of origin.



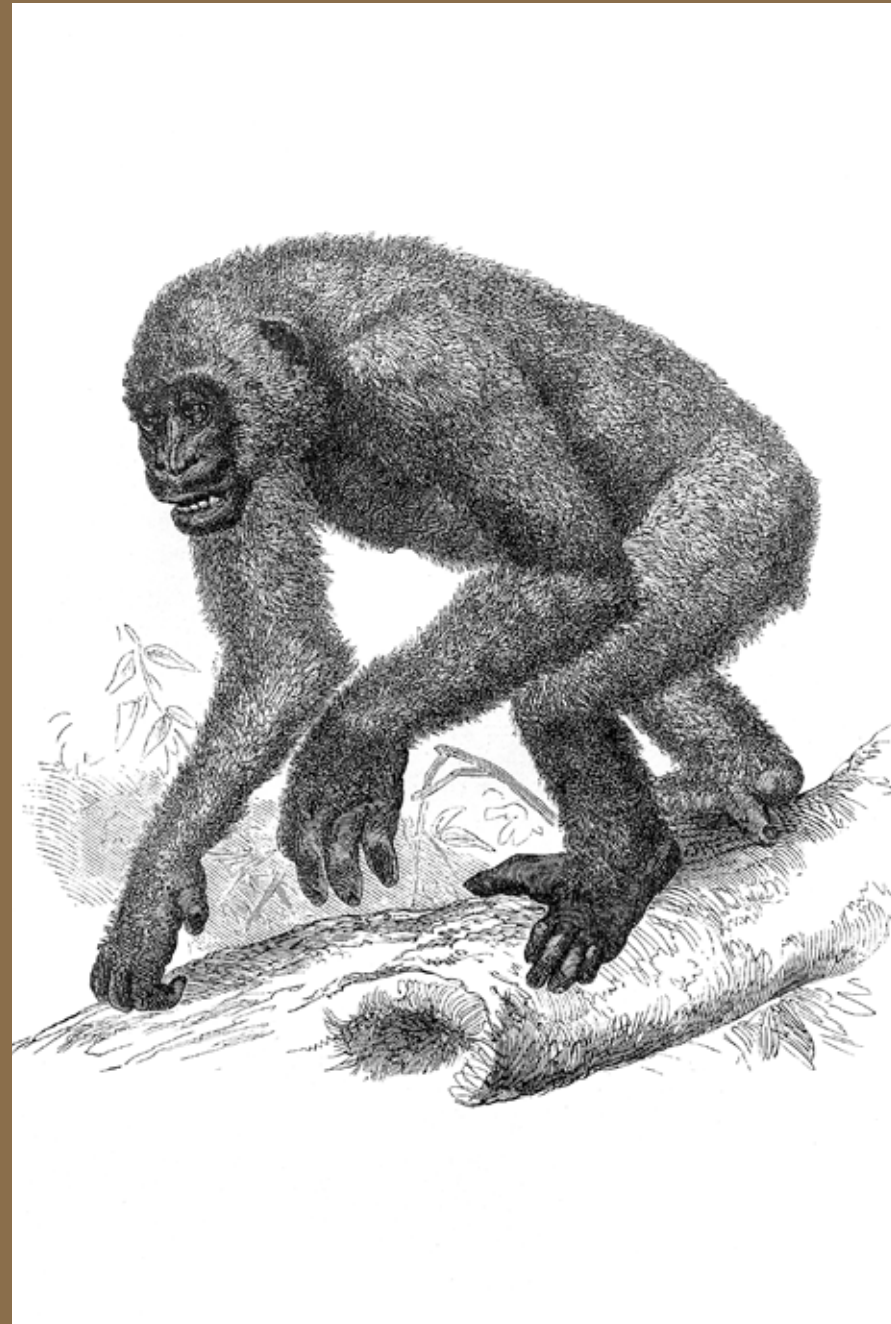
The initial glimmer of human life on earth came about at the very instant of the first chemical reaction. The course of our shared history, which seems so fundamental to our existence, could have in a flash of different combination of circumstances led to hugely different outcomes for humanity. One such event that radically altered the course of history was man's capacity to dominate fire. This had two consequences. One is guiding humankind into a world of warmth, cooking for giving higher nutrition, and community gathering. The other was destruction. Aside from making human life much more comfortable, fire could also be employed as a weapon for eliminating obstacles, enemies' possessions, or even other human beings. Fire was immediately irresistible to man, drawing us together, mesmerized with its mysterious power and primal pull. Still today, we cannot resist gathering around a real fire, with the flicker of wood smoke under the nostrils, the snap and crackle of burning timber, and the glow of red hot embers. Before the tv screen, the centre focus of a sitting room was the hearth. Now our cheeks glow from the screens of our iPhones.



In western culture, Prometheus is the Titan god of fire who defied the gods by stealing fire and giving it to humanity which set man on his path to civilization. For this bold action he was punished by Zeus and bound by to a rock where an eagle was sent to eat his liver (perceived then as the seat of human emotion). Each day his liver regenerated and he was doomed to suffer this ordeal for eternity. This human striving and the potential unintended consequences were celebrated during the Romantic period, notably in Mary Shelley's 'Frankenstein.' It is always enlightening to observe how our ancestors were already aware of one of the most common weakness of man, that of gluttony, symbolised by Prometheus cheating the universal balance.



Early humans toiled all day foraging for enough basic nutrition from seeds, grass, weeds, plants, and fruits, but later progressed to seek out more complex flavours and meals to consume. Survival is perhaps the most fierce of human drives, and when true hunger or starvation kicks in, nothing else matters. From a bolt of lightning that accidentally burnt a tree, to the use of tinder and firestones, humans advanced quickly. Firestone creates sparks but are also used to contain fire in a fire pit. Fire is the discovery that made humans human and made them excel over other living animals. This element was helpful in denoting and defending territory, but most of all it gave a new perspective to darkness. Illumination made the day longer and more work achievable.



The primatologist Robert Wrangham worked out that our brain consumes a fifth of all our energy. If humans were to hunt and gather this many calories themselves, it would take at least nine hours of each day, and gorillas spend 80% of their time chewing vegetation. Humans as we moved through the millennia of civilization ate a wider variety of food, from basic sustenance through to indulging in all types of epicurean delights. In Michael Pollan's book 'Catching Fire, How Cooking Made us Human,' his observation tracks the transformation of vegetables through heat in the cooking process which also acts as a steriliser to kill bacteria. The taming of fire through cooking has changed everything about us, from the size of our teeth to the functioning of our brains, to our social organization. Fire further shaped the dynamics between sexes and division of labour divided the work of the household.

"RING OF FIRE"

(originally by Anita Carter)

Love is a burning thing
And it makes a fiery ring
Bound by wild desire
I fell into a ring of fire

I fell into a burning ring of fire
I went down, down, down and the flames went higher
And it burns, burns, burns
The ring of fire, the ring of fire

I fell into a burning ring of fire
I went down, down, down and the flames went higher
And it burns, burns, burns
The ring of fire, the ring of fire

The taste of love is sweet
When hearts like ours meet
I fell for you like a child
Oh, but the fire went wild

I fell into a burning ring of fire
I went down, down, down and the flames went higher
And it burns, burns, burns
The ring of fire, the ring of fire

And it burns, burns, burns
The ring of fire, the ring of fire
The ring of fire, the ring of fire

The song 'The Ring of Fire' became one of Johnny Cash's greatest hits (that was later reinterpreted by Eric Burden and The Animals) which uses fire as a metaphor for love, joy and passion.





We surmise that approximately one million years ago man discovered how to make fire, signifying one of the most important steps in human evolution. From cooking and heating to bombing and destruction, fire has many sides. At the beginning, the use of fire helped us to digest more easily and speeded up the intake of calories required to feed our body and our brain. Food soon became cultural. Cooking developed into a refined art that was employed to make people fall in love, change destinies or poison enemies. The roasting of meat was almost certainly discovered by chance, most likely after a large fire in which some animal's remains were later found burnt. Whether the aromas initially attracted our ancestors or whether we learnt this salivatory reaction at a later date, who can tell, but they found pleasure in the taste. Cooking became more elaborate. When you start to play with different tastes and sources of pleasure, a beautiful symphony of emotions comes into play. Moving onwards from primordial survival to a more elaborate and conscious consumption, food became the protagonist. From here onwards, the challenge lies in not overeating.

Hours can be spent in fireside discussions reflecting on the meaning of life, spurred on by the magical flicker of dancing flames. Polly Wiessner, Professor for Anthropology at the University of Utah, made some very insightful observations on the difference between daytime talks and firelit activities.

During daylight hours, the discussions are more practical, but at night time conversations around the fire evoke the imagination, help people delve into their memories, connect with others in their external network, able to heal any rifts of the day, and communicate on a cultural level to gain trust of others. Still today the fireside is a place which centres your sense of being.





The Henge Kitchen has marked a new chapter in the position of the kitchen in the home and re-set the social boundaries. It is still a place of industry, yet infinitely more elegant and finely orchestrated. The materials selected and carefully crafted are precious in themselves, but also carry the resonance of our forebears. Without fire, humans would not have progressed. It is essential to modern man for creating warmth, cooking food, to forging tools. Today, our work at Henge is born from this very early discovery but elevated from merely practical applications to crafting refined artisanal objects that evoke an emotional reaction and sense of wonder.

THE TYGER

William Blake (1757—1827)

Tyger! Tyger! Burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

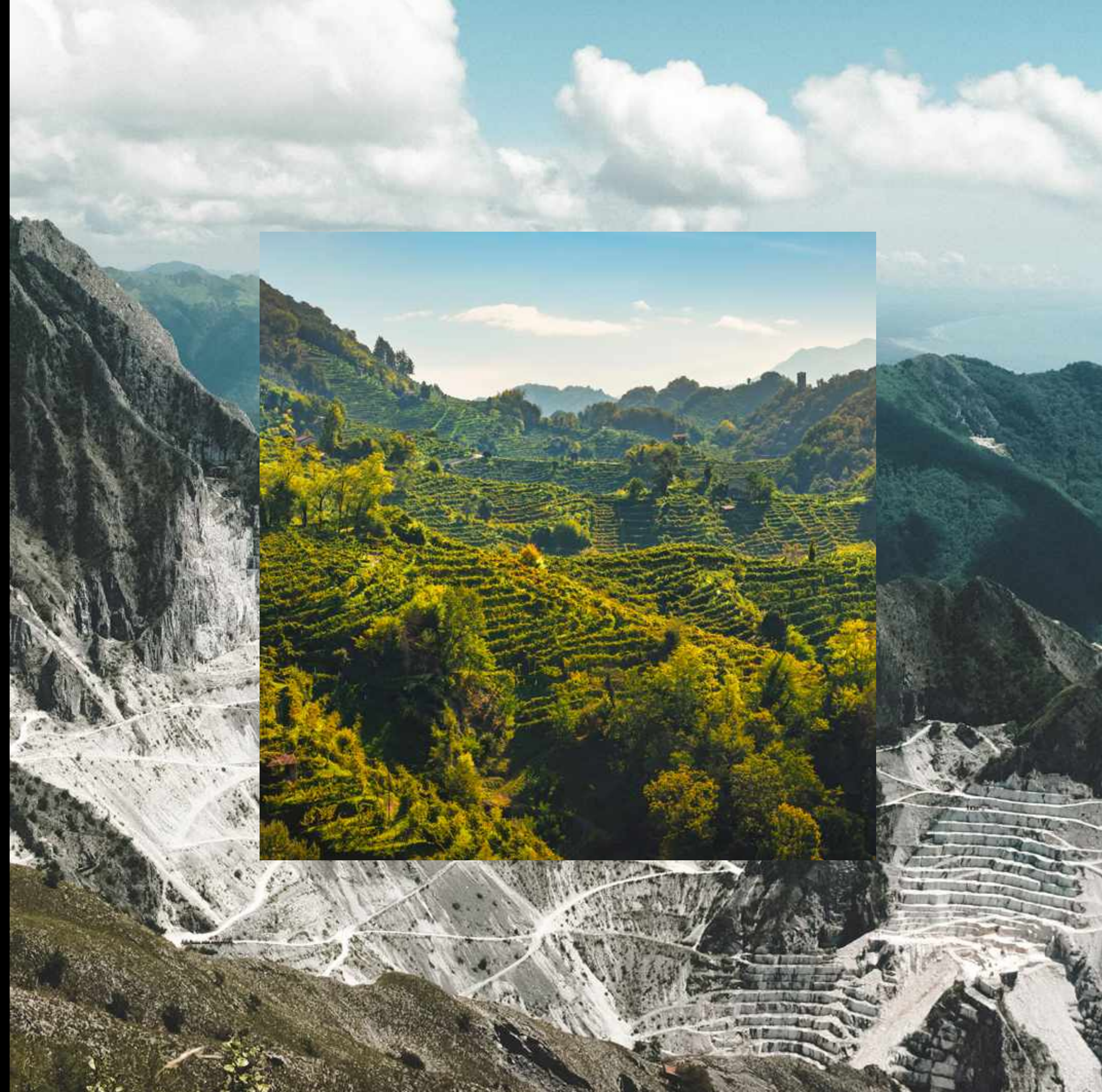
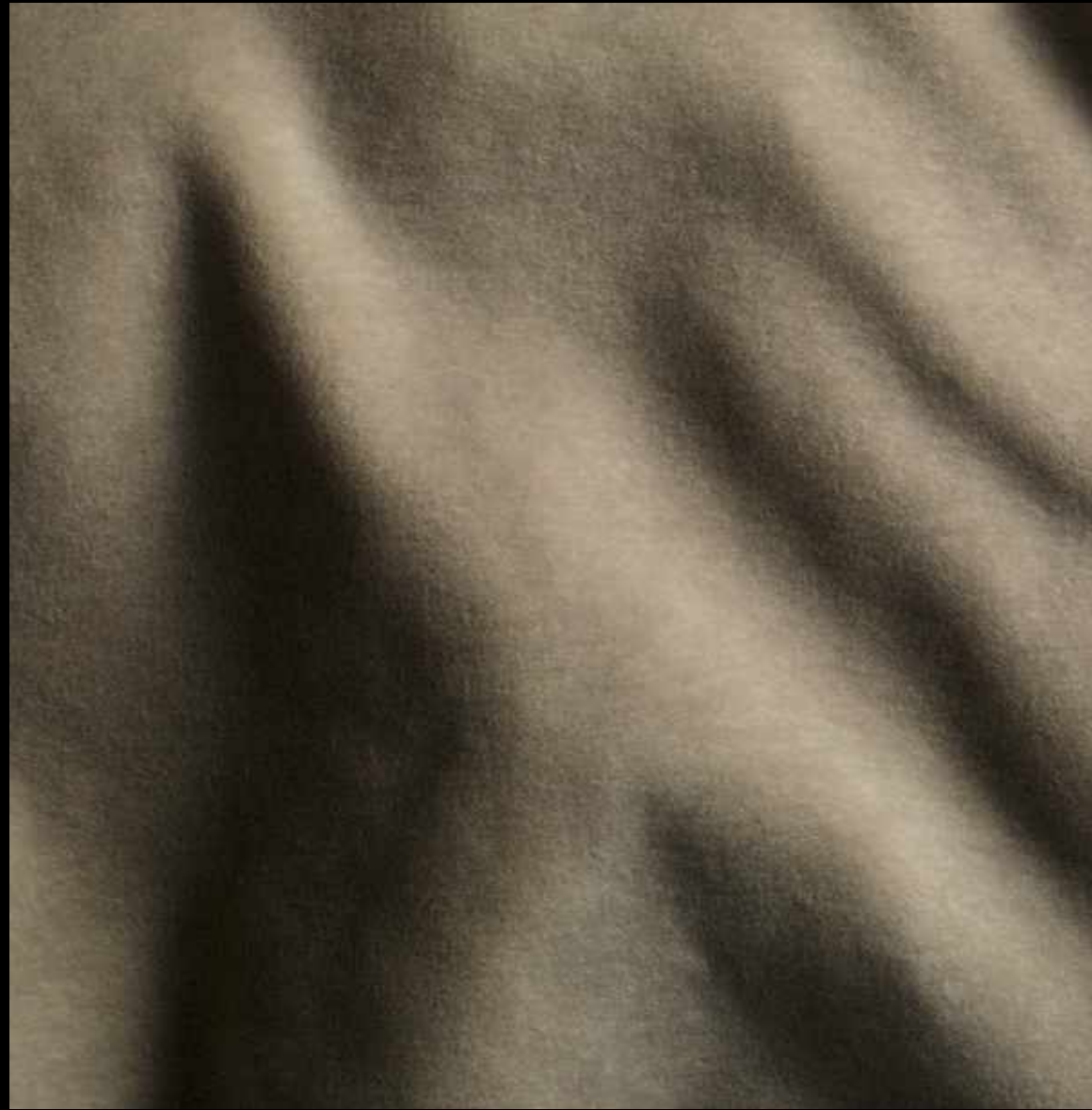
And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the lamb make thee?

Tyger! Tyger! Burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?





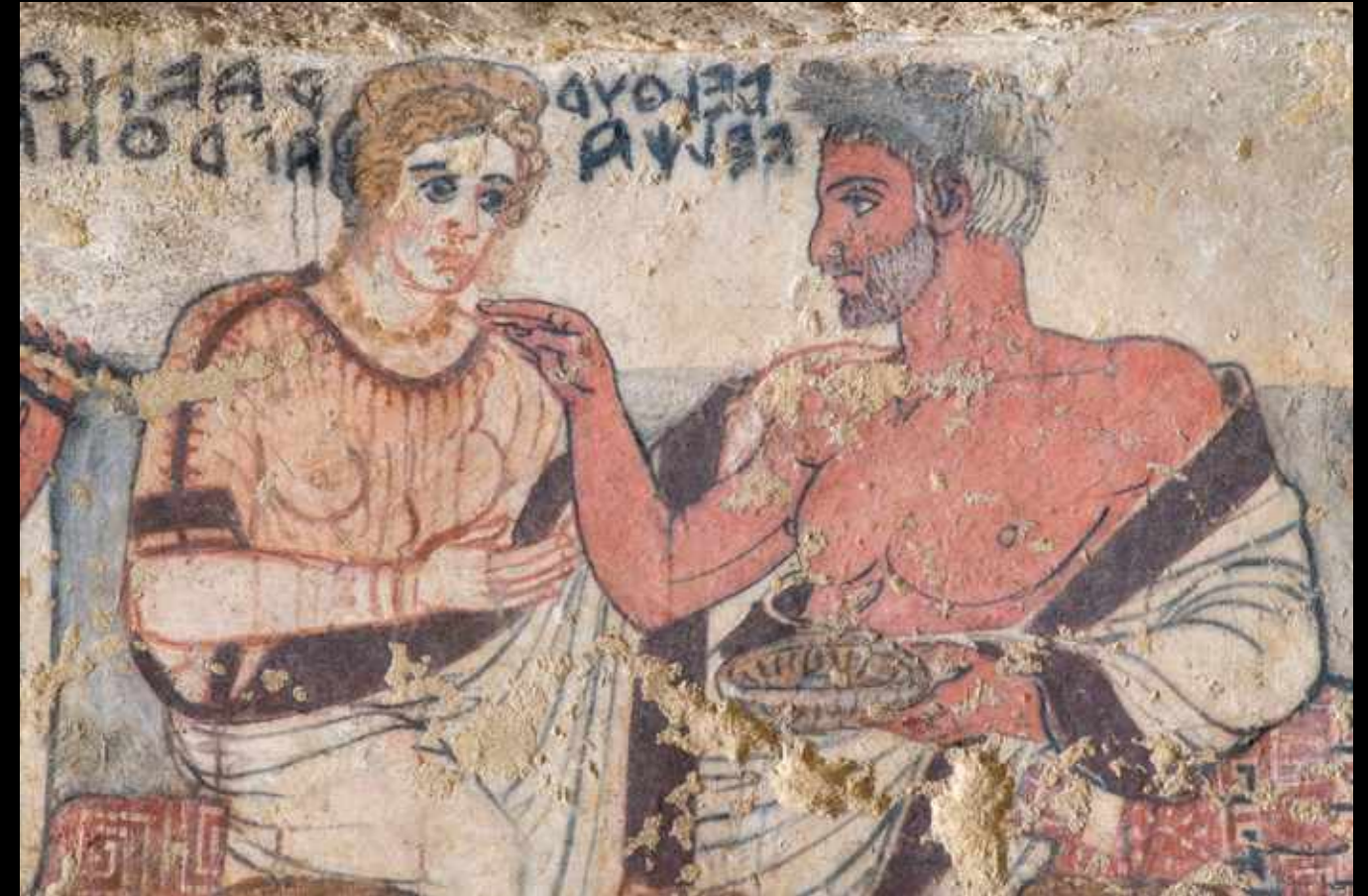


A spiritual place, England's Stonehenge, is a ring of monolithic stones which appears as if placed by a higher power. Both brutal in its stark form yet mystical and even more beguiling when you realise these hefty boulders were carried by the force of man without any mechanical machinery. We feel a connection to the earth's raw materials, honed by hand, the beauty in the imperfections and appreciation of the stone's intrinsic qualities.



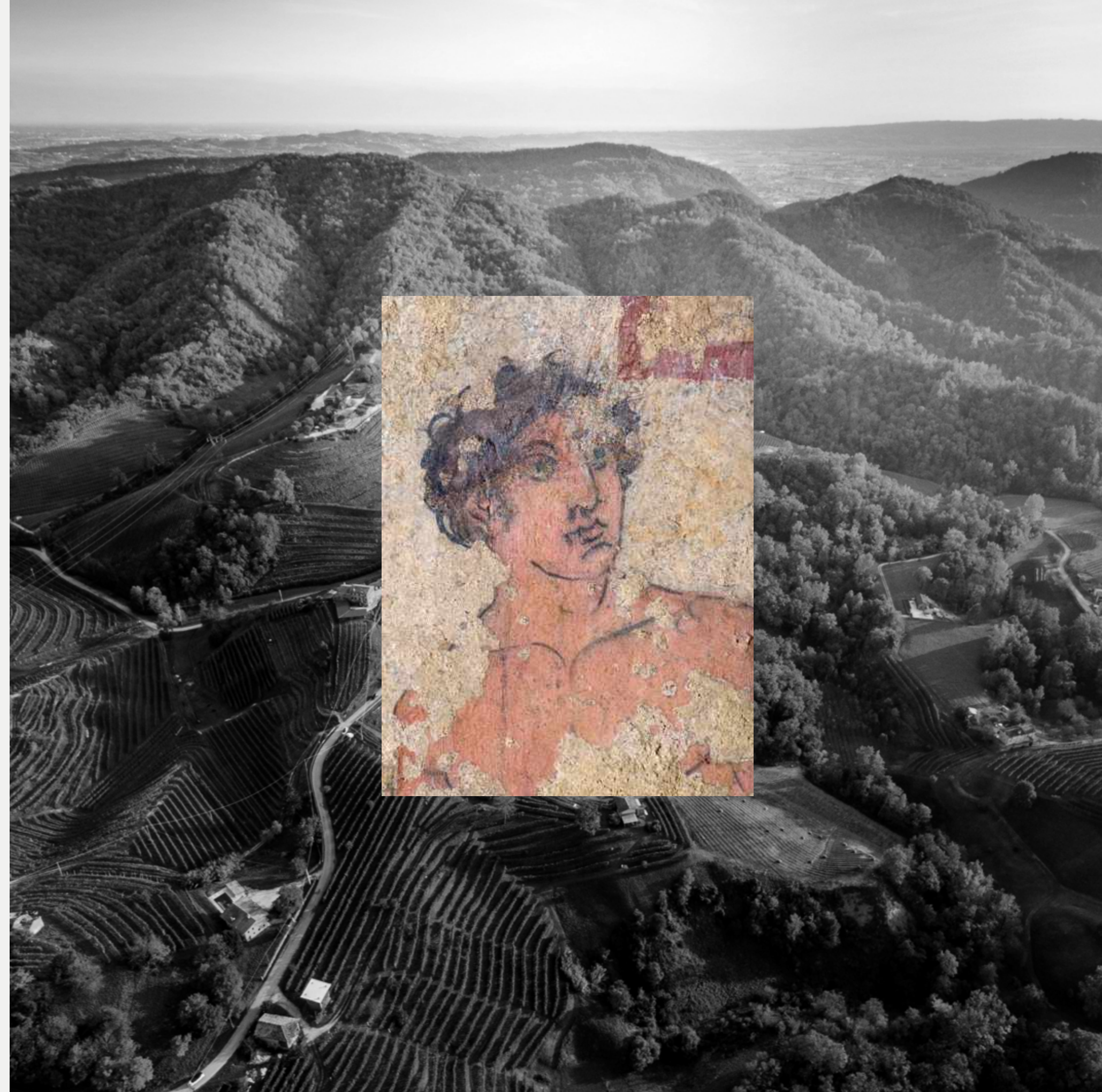
Humans are forever drawn to the symmetry of nature, exemplified by the importance of the golden ratio in architecture. It is not just visually pleasing to the eye, but makes us feel whole and connected to one another, to nature and the universe. For humankind what started as gathering together in a circle around the fire, morphed into congregating in front of the hearth to now the centre and heart of the home, the Henge Kitchen.





The Etruscans were fundamentally innovators. Highly sophisticated arbiters of taste they were keen collectors of Greek pottery, so much so that you find more ancient pieces in Italy than in Greece itself. With sharp business minds, they soon worked out that it was more economical to relocate the artist or artisan to their own territory than to import vases. They began to stamp pottery with the name of the artist, and branding was born, quickly becoming an Etruscan leitmotif. The endeavours and vast territorial reach of the Romans is widely celebrated, yet here I share some insights on the Etruscans' profound influence on Roman culture and history.

The Romans may have conquered the Etruscans territorially and politically, however, I surmise that the long-lasting cultural legacy of the Etruscans has left more impact. My theory is part based on the fact that the Etruscans taught the Romans how to be decadent. Still across the Etruscan territory there is magic in the air and feeling of their passion for life and landscape, spanning from Venetia to near Rome. As a civilisation their outlook was extremely modern. Sexes were viewed as equal and gender fluidity was accepted as part of a normal and happy functioning society. The main drives were how to live life to the full and to embrace sensual pleasures, from celebrating communally with good food and fine wine, elaborate feasts with dancing, to adorning themselves with exquisite clothes and jewellery. All manner of finery was woven into societal customs and the fabric of everyday life. Elegance emanated from every action, including the Tuscan landscape carefully planned and shaped by human hand, which we still enjoy to this day and is loved worldwide.





In my theory of what truly drives human behaviour, Etruscans are of central importance demonstrating that above all passion has a more powerful effect than many other motivators. The concept of 'Panta Rei' (that everything flows), was conceived by the philosopher Heraclitus (c. 535 BC) when the Etruscans were at their zenith. Up to the first century, Gaius Maecenas held an important role within the first Imperial court of Augustus, as de facto Cultural Director or Minister he led over all cultural affairs throughout society. Eminent Augustan poets Vergil and Horace provided a common framework for and accepted wisdom on contemporary moral philosophy and were commissioned and led by Maecenas. The name Maecenas is still widely used today to represent a patron of the arts.



One of the fundamental pleasures of life, cultural expression and vehicles to impress is cooking and sharing food with family, friends and lovers, all produced in the kitchen. What better way to impress than in the Henge kitchen? In Etruria, the master of ceremonies was in charge of selecting the highest quality food and combination of elements, all precisely orchestrated, served whilst sensual dancers performed around the diners as entertainment. These moments that bring us together in eating, conversation and pleasure should not be undervalued, as it this intimacy and times of shared joy that really count. Without this, we are left with an empty soul.



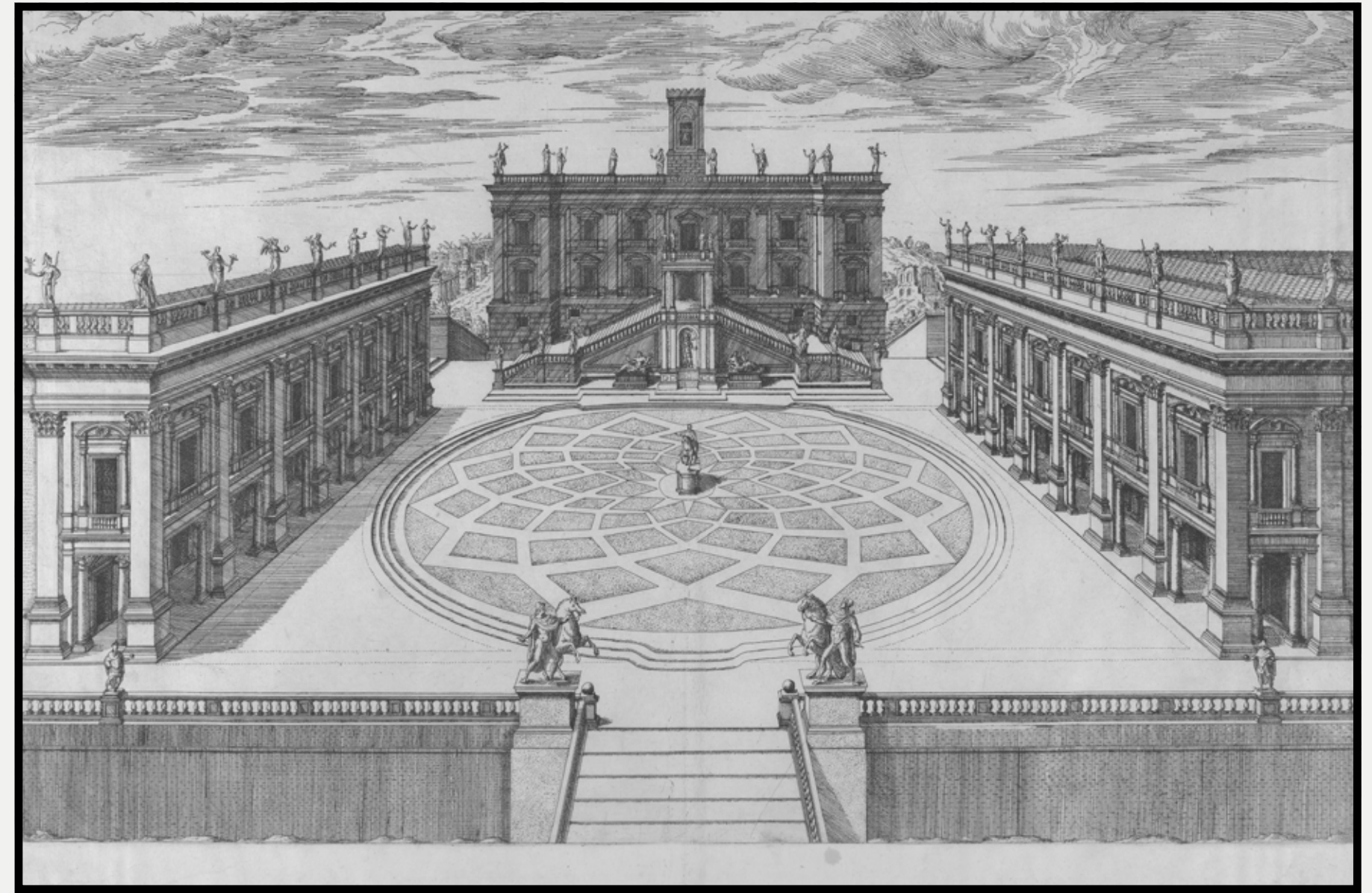
Etruscan culture, style and indulgence is rooted within the land and air of Italy and in particular Tuscany, where beauty and pleasure is woven into every aspect of life; from the planting, the raw materials, the vernacular architecture, the regional food and wine, to the piazza and "passeggiata". Bread from the Etruscan period was a building block to a meal and has carried through to our present day Tuscan cuisine. Some of their ancient eating habits have been recorded in Vergil's 'Bucolics' and 'Georgics' and Horace's 'Satires.'





Vergil's and Horace's texts are the most detailed descriptions found on the Etruscan lifestyle and how it influenced the Romans. Posidonius, the philosopher and historian, noted that the Etruscans used to prepare a bountiful table twice daily. Seasoned and adventurous cooks, they employed a wide variety of foraged wild plants such as garlic and rocket and fragrant herbs such as thyme and rosemary to enrich flavours of the meal. Both wild animals and domesticated ones were roasted but also used to flavour broths and stews. Goat and sheep cheese was already an important ingredient for an added element of umami. However, it was the garum, a fermented fish sauce, along with olive oil which were key to every meal. Garum originated in Phoenicia, and later through the spread of the Roman conquests became an industry across the whole empire.

To research the Etruscan diet, without the existence of cookbooks, it is necessary to trace back through archeology, paleobotanic, archeological zoology, glottology and iconography. We can conjure up very detailed images from the burial accoutrements of the illustrious dead, found in tombs that have escaped pillaging by collectors over the millenia.



As D.H. Lawrence wrote, the Etruscans carried themselves with an incredible lightness and elegance, avoiding the formalities of Greece. From architectural form through to their customs, there is a simplicity and connection to nature that makes you fill your lungs, breathe deep, release yourself and feel truly fulfilled. Their tombs are a source of great insight, demonstrating their joy for life, vitality and acceptance of diversity. Women were seen as equals, which was celebrated during feasts as they held as prominent a role as the men. Further evidence stems from burial chambers where every aspect of their lives were accounted for. The Romans changed this, when a hierarchy of sexes was put in place with men governing women.

All meals started with a boiled egg, which symbolised the origins of mankind and beginning of all life on earth. The omphalos, an ancient religious stone artefact, appeared with a snake curled around it and signified genesis as perceived by the Greeks. This symbol later became the design of Capitol (Campidoglio) square in Rome by Michelangelo Buonarroti.



Acqua Cotta

for 6 persons

1 litre of stock (chicken, meat or vegetarian)

2/3 onions, finely chopped

6/15 slices of unsalted white bread

half a bulb of celery, finely chopped

grated pecorino cheese, aged for a deeper flavour

21 basil leaves

salt and pepper to taste

2/3 anchovies fillets

In a pan on a low heat, gently heat the olive oil, add the onions, celery and basil, and the anchovy fillets which will disintegrate and melt into the oil. Here, the anchovies are a substitute for the garum. Stir regularly to avoid sticking. When the onions and celery are golden and begin to caramelize add the stock and bring to the boil, then gently simmer for 15 minutes.

While this is simmering, take some dry or day old bread and toast under the grill. Place the toasted bread into the bottom of a generous wide bowl and liberally sprinkle the grated pecorino on top, then pour over the broth.

In this celebration of the Henge Kitchen and the history of food culture, I dedicate one recipe, that of Acqua Cotta, meaning literally 'cooked water'. An ironic Italian expression jokes 'Did you discover hot water?' Acqua cotta derives from country peasant cooking, but is still popular throughout Tuscany, across all sections of society.



We deduce that the ancient pairings of ripe figs or sweet and succulent melon with prosciutto have originated from the Etruscan traditions, due to other indications of food combinations of that time. However, due to lack of literature of that period, there is still a certain cloud of mystery.

There are many clues of ancient tradition throughout oral history in Tuscan society from rural to aristocratic. Specific instructions on how to cook meat with juniper wood or the use of spices as laurel, garlic and leek mark their development from the primordial to their most glorious period. Learning from the rich life that they led, we see how our modern world has become restricted or guilt has been thrust upon us for simply embracing the pleasures in life. Modern societies have created laws whether religious or political, with accepted codes of behaviour that inhibit us, thus we have lost the ability to unashamedly enjoy pure beauty and joy itself.



In Etruscan art, portraiture was honest and celebrating the joy of life, without the Greek habit of making faces symmetrical, or the Romans tendency to portray themselves with God-like qualities. Romans, masters in the art of status symbols, were the first in our Western society (a precursor to the iconography of the fascists) which has led to our modern obsession with imagery. The Mediterranean lifestyle has been admired, aspired to and emulated the world over, representing the good life and beautiful people. Cereals, legumes, oil, olives, vegetables and wine formed the basis of the Etruscan diet, with meat, fish and cheese added as a small side addition or for special occasions. In Southern Italy, they enjoy a predominantly vegetable based diet, whereas in the north it is still more meat focused and encompassing raw meat specialities.





The use of marble in kitchen was first noted almost three thousand years ago. A very precious and rarefied marble, Breccia Medicea, is widely acknowledged to have been a cause of battles between the Etruscans and the Roman Empire and the Medici family at the beginning of Renaissance. Much to its beauty and special qualities, in churches the font is always formed specifically in breccia medicea, an appropriate godly material for holding the sacred water for the blessing. In reverence and to enjoy this marble in all its glory, Henge is on the cusp of completing the acquisition of one of the last areas in the mountain of the Breccia Medicea dell'Acqua Santa quarry.



Caterina de Medici in 1547 alongside her husband Henry II of France arrived at court with her cooks, carpenter, tailors and all the skilled labour required for habits acquired from her Tuscan upbringing. She exemplified how cooking could be employed for developing alliances and influencing politics. Despite her problematic political role, as she ruthlessly fought with many people she is famed for her achievements. When her husband died at a young age and her three sons were all future kings, the matriarch ruled from behind them in the 'age of Caterina di Medici'. Hereby, she made many enemies in the French courts due to her hard-line policies and persecution. One such result was the flight of the French Huguenots in order to escape death. Although unpopular politically, her lasting cultural legacy has underpinned much of the French social habits, and represents a barometer and milestone in cultural development.





To conclude I emphasise the importance of leading a cultured life which centres around embracing beauty and joy in one's daily habits. The Henge Kitchen vision for living demonstrates a healthy obsession with precious raw materials, devotion to highest quality craftsmanship, the dedication to perfection and the appreciation of beauty of imperfections. In doing so, the Henge Kitchen delivers a feeling of permanence and sense of history as told by the variation of coloured veins running throughout the marble.

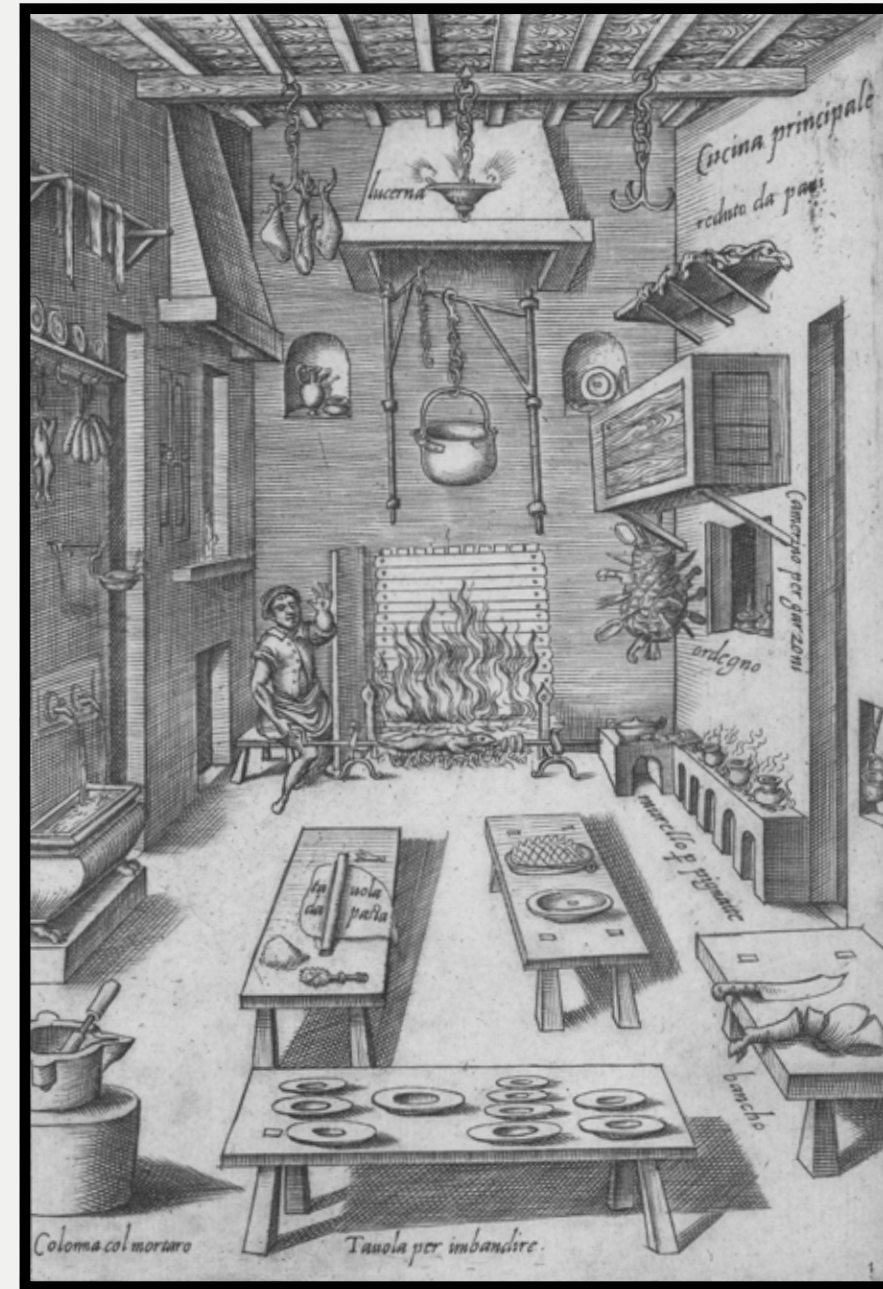
3.

THE KITCHEN AS CENTRE OF IDEA EXCHANGE AND COMMUNICATIONS

A brief outline of social history in and around the kitchen.



Etruscan tradition influenced many aspects of the Imperial court, through to the Papal court. The idea of roasting birds stuffed layer within layer from large to small birds comes from that era and is still current today. In the highest religious symbolism, their influence is still felt, exemplified by the Bishop's staff which emanates from the walking stick of Etruscan Fortunetellers. It is considered that feeding the body is important in order to fulfil the soul, and the staff represents a shepherd who gives spiritual guidance to his followers. In the Catholic church, the priest is the shepherd who guides the congregation (the sheep) to heaven. In breaking bread and multiplying wine 'this is my body which I break for you...', food occupies a holy role, though to special Sunday lunches 'Lord I'm not dignified enough to participate at your table'. Each Sunday's blessing and holy communion: Take this bread I give to you; And as you do remember Me: This bread is My body broken just for you; Take it (take it); Eat it (eat it)



Due to migrating populations after the fall of the Western Roman Empire, food habits began to change. As feet travelled so did their customs and favourite food and cooking techniques. Bread became more popular in northern Europe as meat did in the south. Food did not always flow freely, as some populations suffered famine due to wars and drought. The Byzantine Empire was the bridge to Arab culture, just as Sicily in southern Italy and Andalusia in southern Spain. We have deduced that fragrant spices and sweetened vegetables and meats travelled up into Europe from the Arab world.

Christianity created the structure of roles specifically organised around growing food and the diets of the population. For example, fasting over Lent for Easter, and symbolism for eating certain foods on certain days of the week. Friday became a meat-free day, and decreed that special roasts of meat were to be abstained except for particular religious feasts. Traditions then developed for the masses to eat boiled meat, while the powerful elite favoured roasted food, with male prowess being associated with eating vast quantities of red meat.

The Middle Ages saw a strong change in cuisine and eating habits to different combinations of tastes such as savoury with sweet elements, sour or bitter. The ruling class had endless possibilities to make more and more elaborate meals with leagues of servants at hand, and new found ingredients to tantalise their guests whilst putting on a show of upmanship. Some instruction exists on how to prepare certain special dishes, recorded on rotulus, similar to a scroll of rolled parchment on a rod written in Latin, or early French or Italian.

This information was mostly used by the head of the house to instruct the male servants. Etiquette was already distinct from Roman customs and seated guests would share a piece of bread or a wooden board on which the food would be placed and it was good manners to leave the better piece to the other. A woman was not supposed to cut meat or divide, as the male in the couple would do this job. If two males were sitting next to one another they would divide everything equally.





From eating whilst languishing on a day bed with servants hand-feeding guests and even some massage to aid digestion, table manners and etiquette have evolved in ever more intricate ways. Sitting at a table whilst eating and more formal habits evolved after the Romans and settled into the Middle Ages. Consuming food is primarily a biological function, but as human habits became refined and the food system more advanced other elements came into play. Gathering food became more organised and systemised. From foraging and hunting to growing domestically, cleaning and preparing from hunks of meat to finely slicing to mincing and grinding, cooking by fire to boiling and steaming, with all manner of grains prepared, and delicacies of fish and fine herbs. Cooking has become a cultural phenomenon that needs to be well planned and orchestrated. Food became a mean of social relations. Margaret Vissers in her book *The Rituals of Dinner: 'The Origins, Evolution, Eccentricities and Meaning of Table Manners'* talks us through changing table etiquette through the centuries. We need to eat to survive, yet, we also need to feel a sense of belonging. From this, we understand that most politics throughout time has taken place around the table or over food, the civilised side of diplomacy. This is exemplified by the custom of ambassadors serving their typical national food to foreign dignitaries.



Table manners have a long history and have evolved through the centuries denoting preparations before a meal. We have early documentation of exotic food experiences being imported from far away countries. In Rome with the Pope as the spiritual leader of the Christian church (whom for pilgrims represented their very own royalty) and in his company guests benefited from sampling food that was not otherwise readily available. At that time, fish was viewed as a punishment in ancient Rome, as it was perceived as poor people's food. It was however served in the Papal Court on Fridays. Some years later the perception of seafood changed and it was deemed luxurious and associated with a sophisticated lifestyle.



During the Renaissance period, shared meals were more considered and elaborate, artists were employed in the design of concepts and presentations. At the Royal Court a master of ceremony would orchestrate every detail, with the kitchen itself a grand machine of industry and creativity, which however remained out of sight. A Pope, Emperor or King would dictate the timing of the meal. If the ruler had finished, or had become bored, he dismissed everybody who had to stop eating immediately and leave. Very advanced for her time, Caterina de Medici made a lasting impression at the French court through her refined tastes for elaborate and sophisticated cooking techniques. Her knowledge extended to the art of poisoning. The elaboration of cooking and dining proved to be a very effective tool in political campaigning. Taste and smell became more refined and the preparation and culture around food marked a new era of modernity.

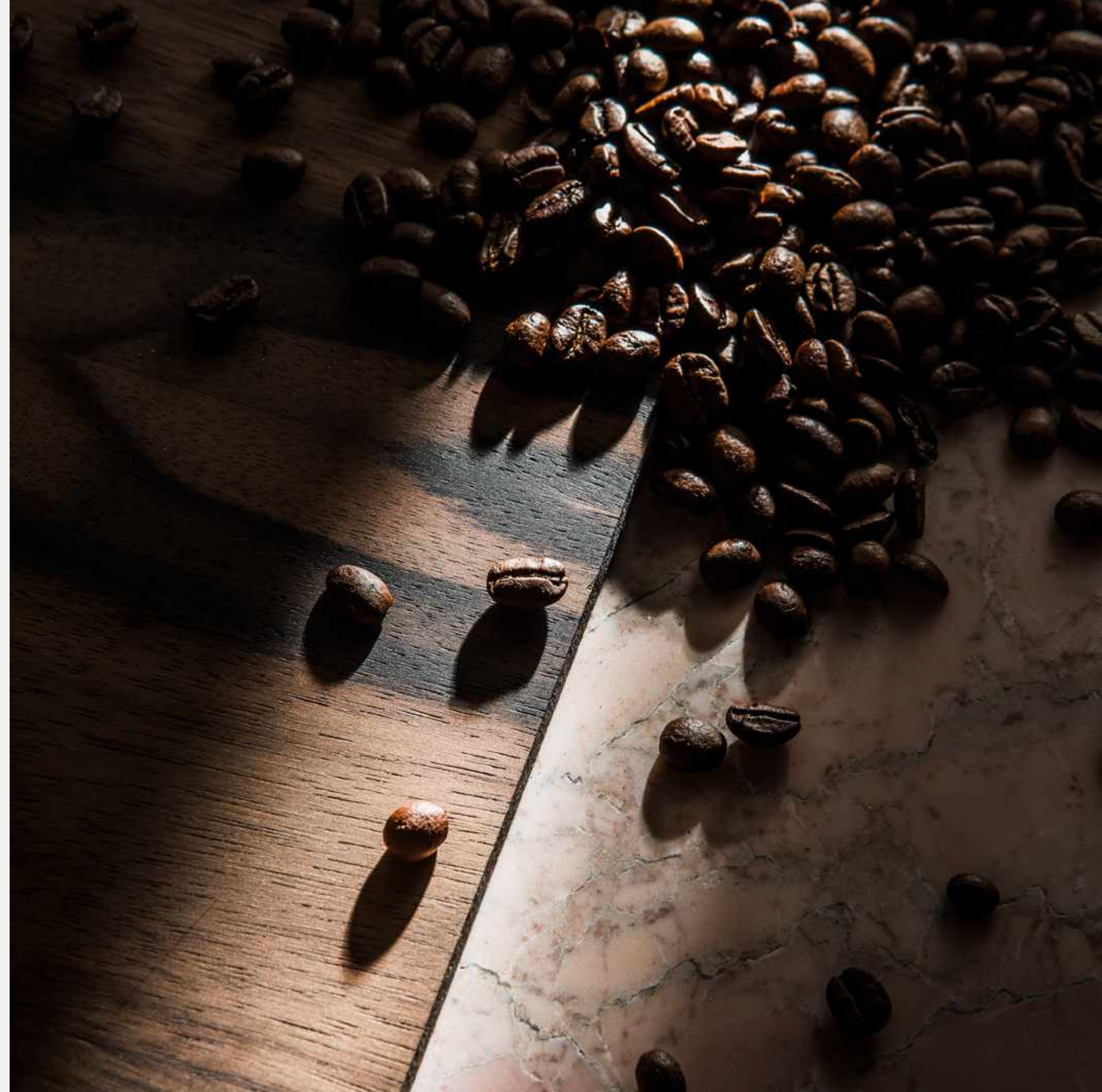
Forks appeared in Italy in 1003 (making eating pasta easier) through the port of Venice, one of the most important trading routes with the Orient and the Silk Road. After the fall of the Byzantine Empire, trading relations with the Ottoman newcomers were regulated. Venice became the conduit for Arab trade to the rest of Europe, and through that came a cultural understanding. It was the Byzantine Princess Maria Argyropoulaina in her marriage (to the son of the Doge Pietro II Orseolo,) who had forks listed in her dowry. The utensil's form, primarily led by function, was initially viewed unfavourably by some, worried about its resemblance to the forked tongue of the devil or snake. This being so, the Vatican waited for the approval of the Pope to sanction its use. In fact, the Pope loved the convenience. The idea caught on very quickly in the city of Florence and Caterina commissioned a set of hand crafted forks made by the revered goldsmith Benvenuto Cellini.





At all levels of society, diet was changing as swiftly as the seasons. Jean de la Quintinye, named Director of Royal Fruit and Vegetable Gardens by King Louis XIV, wrote 'Instruction pour les Jardins Fuitiers et Potagers' in 1690, a directory on how to tend gardens with an enormous variety of plants to supply all the year round fresh fruit and vegetables for the table. Aside from the changes in cuisine brought about by the trade in spices which spread through all levels of society, through this commerce, there was also open communication and diplomacy between different courts. On searching for new routes to Asia, by chance America was discovered and many 'foods of the gods' such as cocoa and tomatoes through to corn and potatoes. The news of exotic and exciting tastes on the continent spread quickly.

The Ottoman invasions and sieges introduced coffee to the old world which quickly became fashionable. Coffee spread voraciously throughout the cities in the form of coffee houses, which became the unofficial headquarters for political speakers. Vienna is world renowned for its coffee shops and cafes, which are deeply embedded in their culture. The merchants of Venice, with a keen eye for new opportunities, immediately recognised the value in these special beans which had the power to keep one awake. However, it was by chance that the first Coffee house in Vienna after the Ottoman siege in 1683 was opened, as the invaders left behind them a substantial quantity of coffee beans (part of their essential supplies).







Waves of famine have made people move and emigrate. During the Crusades, many people's cultures were torn apart and religious doctrine imposed with rules on what you could and couldn't eat. The conquest of the spice routes brought about Colonialism, its new power structures, and the Opium Wars, the reverberations of which are still having an effect on our lives today, politically and culturally.

All over the world, distinct tastes, eating habits and food culture give us identity and sense of belonging. Wars can tear nations apart, but what brings people together is food, irrespective of political beliefs. Many problems can be solved sharing food around the table. A modern day solution to crisis is The Great Oven project which builds giant community ovens in war-torn places. It offers food relief but also brings peace and conviviality between different cultures. Delight in the senses is a basic human trait. Food gives us common ground and from here conversations begin and problems are solved.



During Victorian age in the United Kingdom as in other empires, the bourgeoisie developed their own social codes of conduct and personal entertainment, in place of the courts dictating social behaviour. Empress Elisabeth of Austria was the world's most beautiful woman, but also the first known anorexic, always preoccupied with the shape of her body and obsessed with her appearance. She hated to dine at court and had the odd habit of squeezing out meat juices for sustenance and consuming them whilst was working out in one of the first gyms at the Imperial Palace.

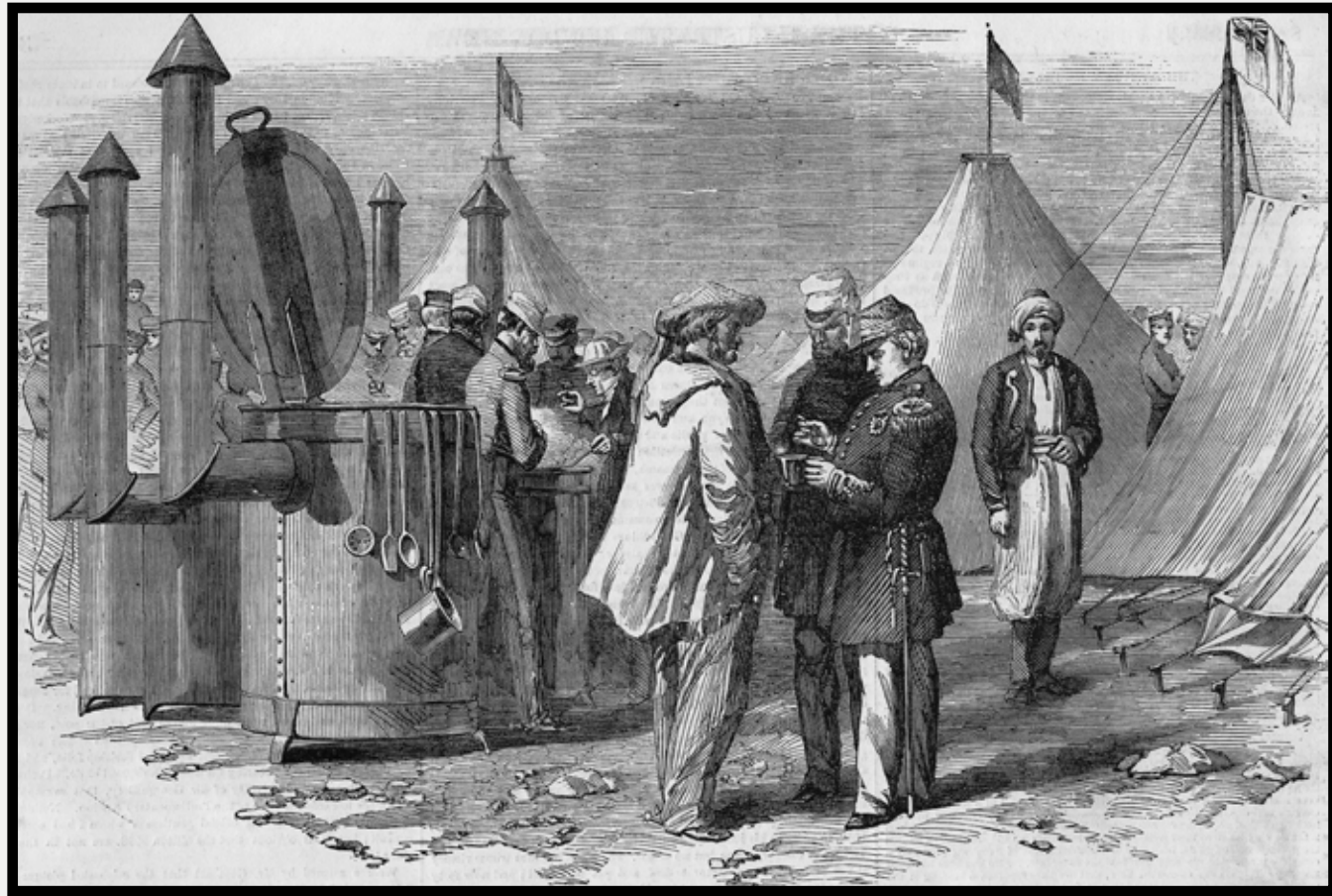


The Industrial Revolution accelerated the speed in which society functioned. The exodus from the country to the city to work in factories, took people away from farms and access to fresh food. On top of that long working hours and cramped living conditions, often without a kitchen, lead to very poor nutrition and considerable hardship and unhappiness. It was only after the first World War that things began to change. One constant has been the role of the mother and provider in the kitchen, the heart of a home. The kitchen represented a place for private conversations, problems shared around a table, and the warmth of food after a long day's work. The compass for family life, the mother and the kitchen can alleviate any woes or worries. The mere smell of baking bread wafting from the kitchen, or that of your favourite meal can take you back to a time and a place and ground you. Human health is physical and mental. Healthy diets come not from just what you eat but how it is consumed. To be whole, we feed the body and mind and nourish the soul. In the church of the home, the altar is the kitchen, and the master of ceremonies is the cook.





From the grand kitchens of the palaces to the intimacy of the domestic kitchens where mothers teach their children how to cook and how to feed the soul, there is a long lineage of women concocting a very special type of alchemy. Historically, the formal kitchens were run and ruled upon by male chefs. Should the owner of the house be dissatisfied, or at very worst had any indigestion, all the blame fell on their head.



Outside of the domestic sphere, in the mid 1850s an inspiring chef Alexei Soyer (who despite cooking for the elite at London Gentleman's clubs was so horrified by lack of nutrition for the poor) invented 'soup kitchens'. From this, he headed to the Crimea War with the 'Soyer field stove' to revive the wounded soldiers, forming a close working relationship with Florence Nightingale. After first world war, the class system began to loosen and open up with the working men starting to find a voice of their own. Women also began to have some autonomy outside the home.

FIG. 1 Badly grouped kitchen equipment:

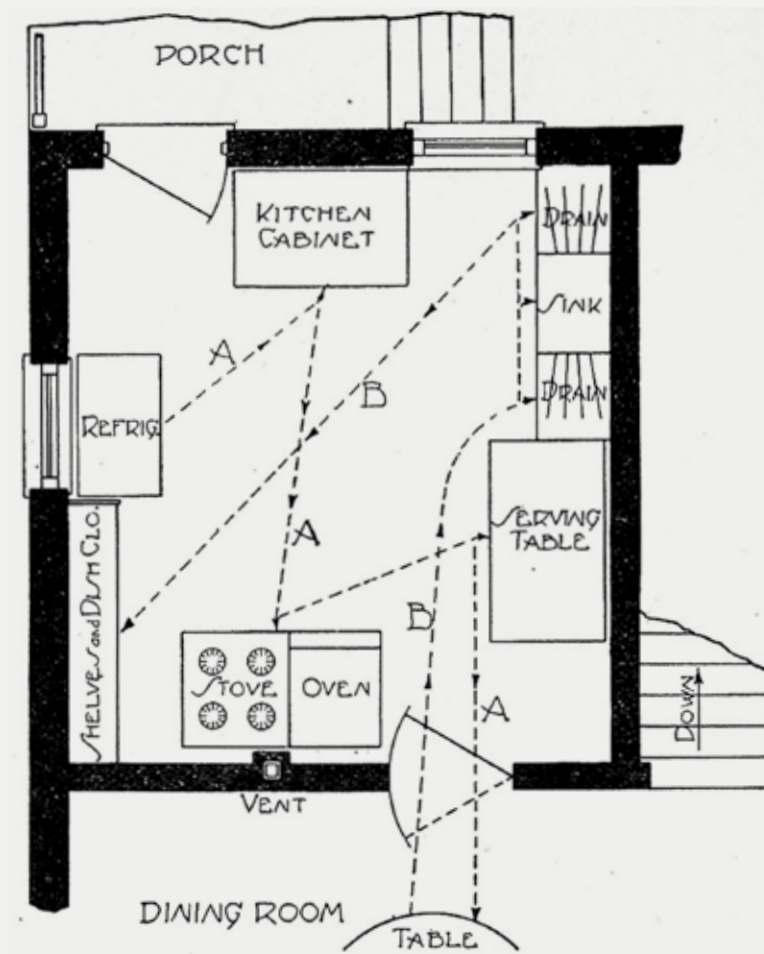
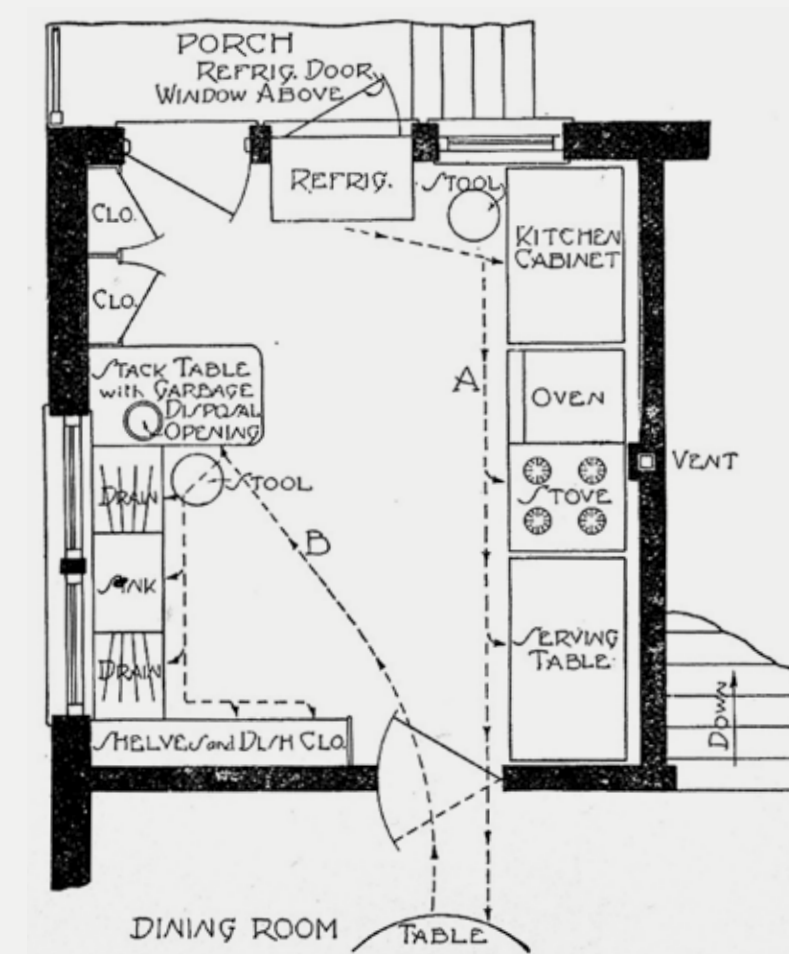


FIG. 2 Efficient grouping of kitchen equipment:



At the turn of the century, Christine Frederick shared the new concept of 'domestic science', in 1912 writing 'The New Housekeeping: Efficiency Studies in Home Management' in the *Ladies Home Journal* magazine. Overhearing her husband's conversation with a colleague about 'scientific management' to standardise some tasks performed by workers in factories, she applied this thought to alleviate the drudgery of housework. Her work specifically focused on middle class women, not able to afford servants, who toiled day and night to keep the household running.

Frederick applied industrial system that was reshaping business and politics at the time to the domestic sphere. The housewife suddenly had consumer power by purchasing (and being sold to) the first 'kitchen gadgets', which lessened her workload.





The first Austrian female architect Margarete Schütte-Lihotzky was deeply impressed by the independence of American female thinkers. When asked to design the kitchen for social housing in Frankfurt in 1926, she developed her concept around scientific organisation for the domestic work space. Schütte-Lihotzky transformed the kitchen into the housewife's laboratory. She took on board spatial learnings from the design of railroad carriages, and adopted the colours green and blue which naturally repel flies. The first ten thousand pieces were produced and installed.







The importance of her work was only recognised much later on, and possibly her impact never valued enough. Aside from her work into reducing housework for women, another result of her research was the invention of the 'cooking box', a piece of equipment that cooked food slowly, a process that is popular today with the sustainably minded cook. This technique has been used by ancient mountain farmers cooking in the embers of a fire, whilst also adopted by a modern conscious cook.

In later years, Margarete met her husband Wilhelm in Istanbul, where many artists and intellectuals were enjoying life in exile. Drawn back to Austria to be involved in the Nazi resistance, on arrival she was immediately arrested and sentenced to death. Fortuitously, Wilhelm had previously acquired some writing paper from the German Embassy (for graphic study) and used this to forge some letters that postponed the final sentence until the Russian Army liberated the territory.



I was lucky enough to meet her once, when at over one hundred years old, she was ever focused on change-making ideas. Aside from her prominent revolutionary role and political activities, I will always be an admirer of her reasoning and dedication to creating a better life for many working mothers. In the complex reality of central Europe in the nineteenth, she demonstrated that modernism could solve practical problems, as well as aesthetical ones.

Giving importance to the kitchen as a place not to be hidden out of sight, she paved the way for future strategists and designers to put the human at the centre. In her first book 'The Sensual Home,' Ilse Crawford states 'Food is not simply about eating, but about preparation, cooking, presentation and finally consuming and enjoying. Nourish body and soul. Sensual food is food that we enjoy for what it is and not for what it is turned into through design and domestic science.' Cooking is like love, it engages all the senses.



Europe was slow in their approach to modernise the kitchen, much due to war and tradition. In the United States of America, the focus on the kitchen was a new way to attract the interest of the whole household as well as to encourage a more informal way of living. In 1942 H. Creston Doner conceived the prototype 'Tomorrow's Kitchen' in which the cooking pans were integrated into the design of the oven, with the cooked dish transferred to the table for serving. In this concept, the fridge acted as divider between the living and cooking areas. It was very well thought through and presented. Later in 1946 followed the 'Unit Kitchen' by J.J. Little, more of a central island, one side the washing area with sink and on the other the cooking zone. An important part of this was the positioning of the kitchen as a central living space. The company Frigidaire developed the 'Kitchen of Tomorrow', a project of Alexander and Rowena Kostellow (1954) in which recipes as an electronic file were loaded onto a IBM card, and measures of ingredients transported to the food mixer and then to the microwave. A now global giant, Whirlpool, proposed the 'Miracle Kitchen' in 1956 where the matriarch of the kitchen orchestrates the whole family from the command station of the central island, signifying the post-war gratification in the era of consumption.



From the States over the Atlantic, this influence travelled to Europe. Particularly in Italy, there was a strong impetus for industry to develop projects that bolstered GDP but also fuelled social engagement. Added to this, Italy's incredible creativity and artisanal skills gave birth to a different outcome. Comparing two recipes but made more or less from the same ingredients illustrates interwoven influences but speaking distinct languages.





Ragù alla Bolognese

for all shapes of pasta

Using a mezzaluna knife finely chop an onion, a medium carrot and a few sticks of celery. Gently heat the olive oil in a generous size pan, then add the chopped vegetables and slowly sauté until they start to caramelise. Then add 600g of minced meat (1/3 beef, 1/3 veal, 1/3 pork). While the meat is browning, add one glass of red wine, a litre of passata (or plum tomatoes which will break down as cooking) and then cover with a lid. Cook on a low simmer for six hours, stirring from time to time, adding stock as needed to stop it from drying out.

Let it rest overnight, as the next day, the flavours will develop and the consistency settle. Use with various shapes of pasta or with lasagna.



Hamburgers

makes 6 servings

1 pound ground beef

1/2 cup chopped onion

1/4 cup breadcrumbs

1/4 cup water to soften the breadcrumbs

1 teaspoon salt

pepper

2/3 anchovies fillets

Fry an onion until tender, but not brown. Combine the cooked onion, with the minced meat, breadcrumbs, water, salt, pepper and mix thoroughly, pounding together by hand. Using a 1/2 cup measure, form into balls and then squash into thick patties between waxed paper using a rolling pin. Chargrill or fry. You may like add Worcestershire sauce, hot sauce, barbecue sauce, chopped onion, green pepper. Try smoked salt for added flavor.



The Best Tomato Ketchup

1 and 1/2 teaspoons whole cloves

1 tablespoon chopped onions

1 and 1/2 teaspoons broken stick cinnamon

1/4 teaspoon red pepper

1 teaspoon celery seed

1 cup sugar

1 cup white vinegar

4 teaspoon salt

8 pounds ripe tomatoes (about 25 medium tomatoes)

Makes 2 pints. Place the spices in the saucepan. Add the vinegar, cover, and bring to the boil. Remove from heat and let it stand while you prepare the tomato mixture. This procedure acts as a spice steep in vinegar, just like tea which needs to diffuse. It is this separate spice brew that gives the ketchup a rich red color. Peel the tomatoes. Place in a deep saucepan and break up. Add the onion and red pepper. Measure the liquid quantity of volume. Then bring to the boil and cook 15 minutes, stirring occasionally. Liquidise the tomatoes and add sugar to taste. Bring to a boil and then simmer briskly.

Cook this down to half its original volume. It should take 45-60 minutes. Strain the spices from the vinegar and discard and then add the liquid directly into tomato mixture. Add salt to taste. Simmer down to your preferred consistency. Using sterilized and heated jars, fill, seal and label.

These two recipes show how two distinct cultures were shown in parallel at a certain point in history. The popularity of the 'hamburger' demonstrated the need for fast food consumed outside the home and readily available to the masses. The bolognese sauce, the mamma's version of feeding the hungry troops of family around the kitchen table. After the second world war, American culture was deemed very glamorous and appealing to the global audience, and provoked a change in how families used their kitchens.

During the XIII Triennale in Milan in 1963 Joe Colombo presented the 'Mini-Kitchen' for Boffi, a cube on wheels (75x75x90cm) that resolved every kitchen need. On wheels, its top housed the hob and preparation area, with underneath a fridge and compartments for pots and pans and utensils and drawers for dry food stuffs. Not only a highly rationalised unit, the big change was the sociability of the cook. It was a kitchen that could be placed anywhere in the home and was definitely a talking point rather than being tucked away out of sight and way from all the fun of the party.





Later in the sixties, discussion about cooking became more and more abstract as radical design began to relate to the modern city and all the problems of a city that never stops. A machine that prepares food is functional, rather than gratifying any higher emotional need. Massimo Morozzi worked out that the centre of the house was the table where you consume and what represented the 'kitchen' was marginal. A few years into the following decade, in 1972 the MOMA exhibition 'New Italian Landscapes', Ettore Sottsass created the unit 'Furniture on Wheels' so that the kitchen could interact with all the different parts of the house, the people and the society.

Alessandro Mendini later went on to create the company Alessi, which brought back a playfulness to design. 'Family follows Fiction' is the name of an approach that encourages a designer to research and develop objects that recreate the joy felt by a child. In this vein, objects can be transformed into an instrument of play, and in doing so, brought about a new aesthetic to the kitchen environment, linking function and fun. The kitchen shook off its chains of restraint, and entered a new era of celebration in domesticity.

The evolution of the Henge kitchen, a concept of timeless luxury where the ancient world meets the future.

I do not proclaim to be an expert in the subject of domesticity with all its nuances. These days, many people label themselves a domestic goddess, or claim to be a form of deity in the art of tidying. Who has the right to be a design critic? The domestic sphere is so very personal, and ultimately, we all want to live the most enjoyable life possible and satisfy our individual desires.



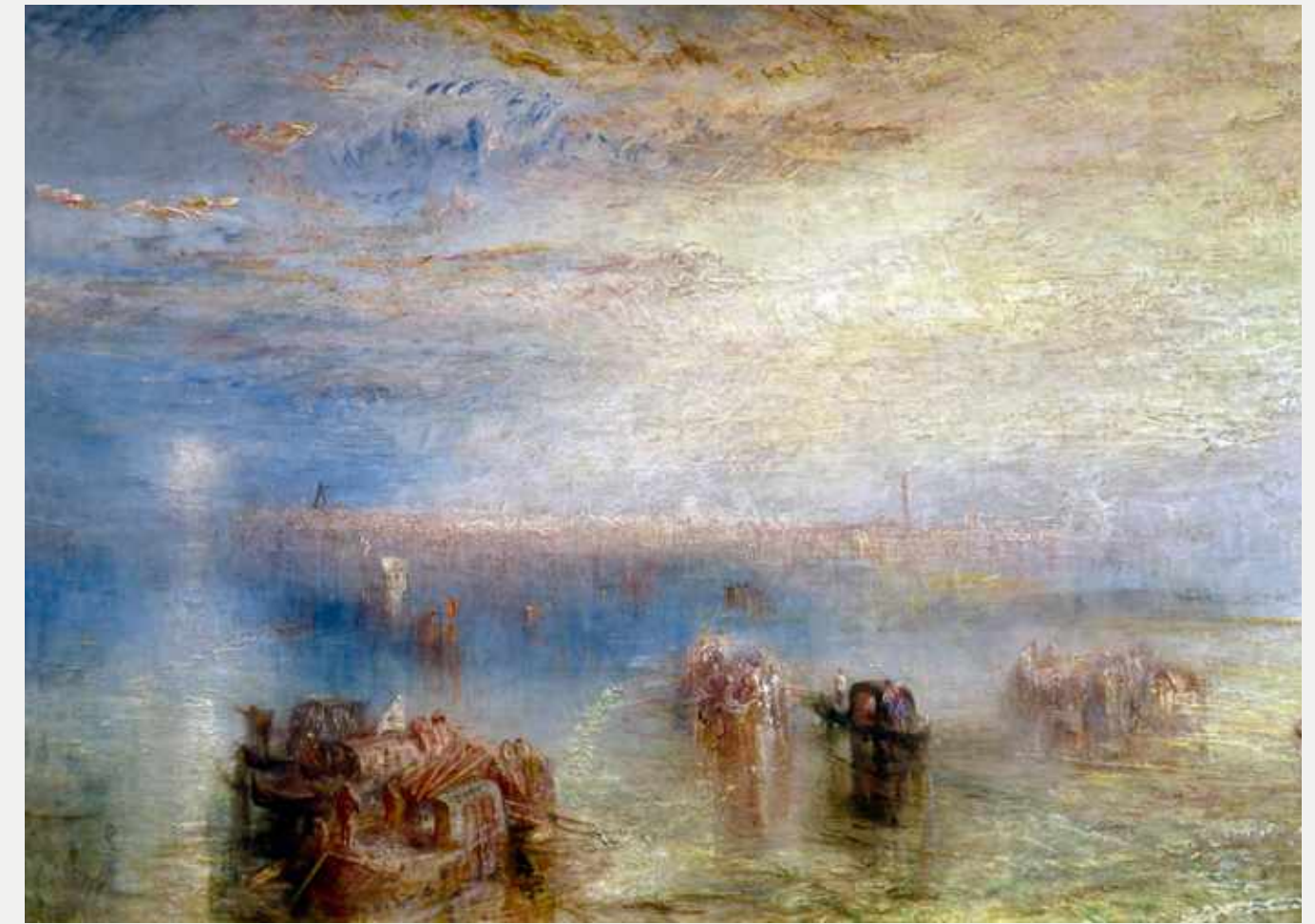




How do we create the stage for our lives with the aim to fulfil our basic human needs and engage each of our emotional senses? Having looked through history and diverse cultures, from academic interpretations to literature, the Henge Kitchen manifests as the centre of social gathering in the home. It is a place vital to providing basic food for newborns and growing children, a source for nourishment of body and soul, and healthy growth both physical and social. All these aspects shape our behaviour and our ability to appreciate the finer things in life. Yet, ultimately the home environment sets us up for long-term well-being and happiness.

To begin to plan a special occasion or celebratory meal, no matter who may be your preferred chef, you need to provide the right environment and equipment. The material of the kitchen worktop is key for functionality as well as aesthetics. For starters, considering durability and cleanliness, through to pleasure of touch. A Henge marble surface is honed, smooth, sensual and characterful like skin. The Henge metals are rarefied whether forged bronze, the subtle sheen of the gold-plated kitchen more understated than ostentatious, or the silver panels of the boiserie seemingly like antique Venetian mirrors. Each is chosen and allowed to oxidise naturally to develop further character and beauty over time. Never too bright, never dull, but simply celebrated for their innate qualities. The patina comes from the marks and memories of a good life. Materiality is the starting point for Henge and everything else follows, from selecting the finest craftsmanship to the design treatment. From surface materials through to every hinge and fixing, all elements are treated with special care and attention to detail, and crafted with love.





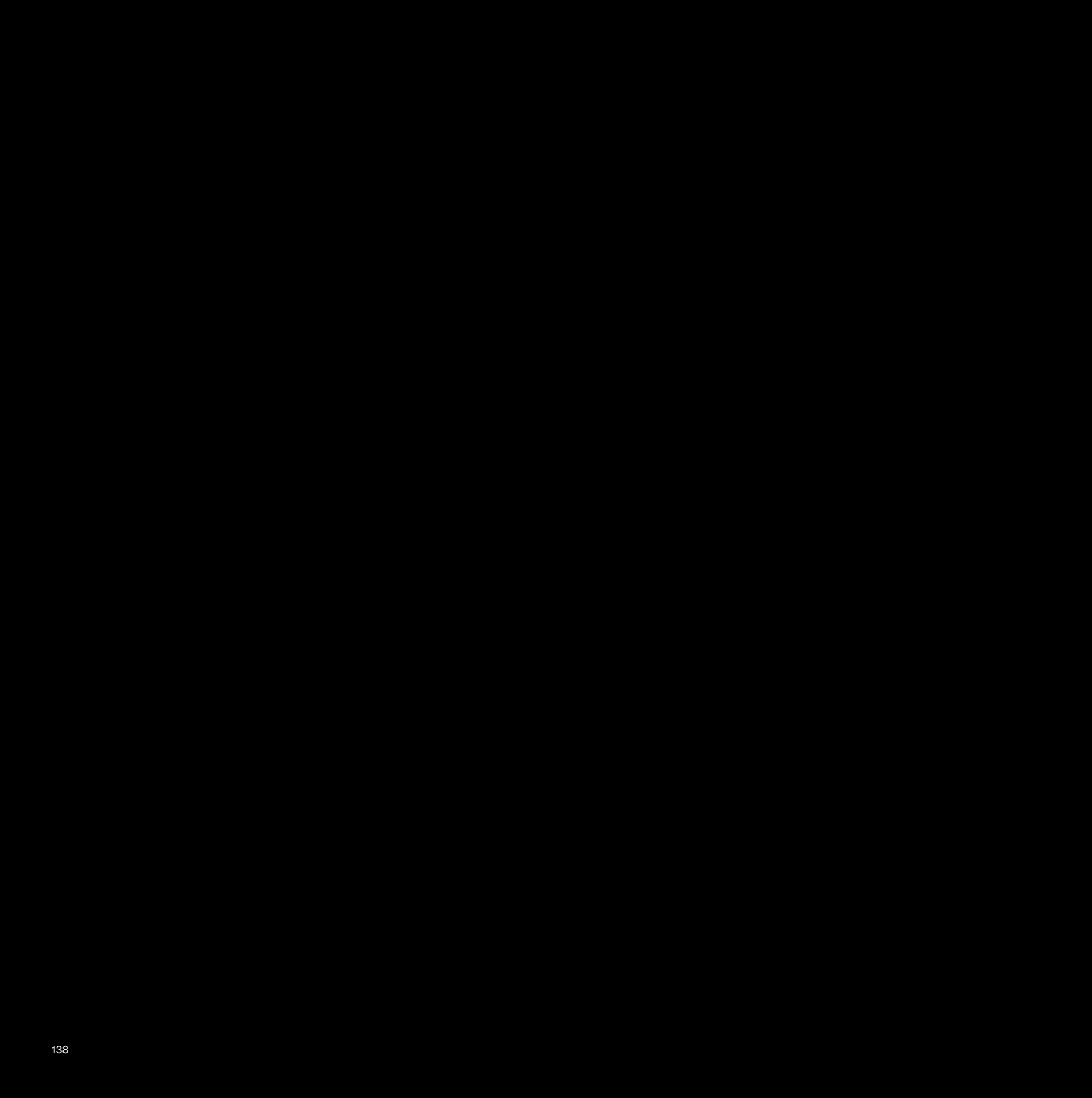
In this approach to materiality, one 'bible' is Jun'ichiro Tanizaki's 'In Praise of Shadows', the seminal essay on Japanese aesthetics. Just as wabi-sabi presents the beauty in imperfection and subtleties of shadow, Henge seeks out honorable materials with their own special qualities and life. Metals that oxidise according to place, and over time will carry with them some subtle evidence of life lived, one connected to people and place and the earth itself. A muted palette offers a softer focus to life that is alluring and elevates beauty. Much like the Venetian area, from nature and landscape, architecture and artefacts, light does not glare but flatters, casting soft shadows and creating a distinct aesthetic and atmosphere. A fine example of this is William Turner's 'Venice with the salute' painting, within the collection of the Tate.

The Henge Kitchen is a working machine and central to the home. It is distinguished and proud, a fine setting to host cocktails and special dinner parties with a Michelin chef and black tie, while also humble and welcoming for informal family life. It draws people to the centre of home where great conversations, food and love can be shared. The permanence of stone and feeling of being connected to the earth's crust itself gives us a healthy perspective on life. We are simply passing through in a long line of humans. In Italy, we are notable storytellers, and famous for our marble and the beauty of our land and rich cultural history. Whilst walking through the ancient streets of Rome, locals and visitors are in awe of the inescapable feeling and evidence of the many generations of human life that have lived in the city. Henge's breccia medicea marble visually tells the story of the millennia that have formed its richly coloured veins. We venerate this material in our own church of life in the Henge kitchen, a place for food for the body and food for the soul.





We feed those we love, we express ourselves by cooking, and we seek to impress by providing feasts and displays of food. Much influenced by Gabriel Garcia Marquez, the grand author of Magical Realism (where the everyday can take on supernatural consequences), Laura Esquivel's 'Como Agua Como Chocolate' closely connects food, love and family. In this story, the chef's inner emotions have a physical effect on those that eat her food, whether cooking with sadness in her heart makes the guests violently ill, or cooking with the rose petals given to her by her true love causes uncontrollable lust to all those that eat it.



Emotional intelligence has always existed, yet it is only recently that it has become a hot topic of conversation. Our ability to understand our own emotions, as much as those of others, is a way to guide behaviour on a path to greater happiness. One of the most important lessons in life is to be true to oneself. Henge follows a fundamental belief in honest materials, not forcing or restricting its natural evolution, or masquerading as another. Materials are treated and respected to age well with time, and crafted by the hand of highly skilled person. In Richard Sennett's 'The Craftsman' enlightens us to the essence of craftsmanship and the desire to do a job well. Using this approach as a template for living, he explores how we can enrich our lives and anchor ourselves in the world around us.





Henge's output focuses as much attention to detail on the inner mechanics of the pieces, some hidden, some more obviously exposed, the whole considered in its entirety. The love for artisans is born from Henge's vision for the life of the brand and keen aesthetic eyes. Henge exists to astound, and make the ordinary extraordinary. To respect oneself is fundamental, as only then can you expect others to give you the value that you deserve. Allowing yourself to enjoy life without guilt encourages those around you to feel the glow and benefit themselves. The Henge kitchen exists to nurture and fulfil the hierarchy of human needs. To live with handcrafted objects is perhaps the highest of luxuries. It is indulgent, it is of utmost desirability, and the materials and craftsmanship have permanence and resonance for many lifetimes to come.





The great monolith of Stonehenge is a feat of human achievement, as well as place of spiritual importance. Through immense physical effort to transport materials and assemble it, which in today's world of machine's is quite astounding to the modern man, we wonder how and why?

A place of myth, ritual and unity of people, now that still draws people to its altar. No matter what, it is a true masterpiece and one worth waiting for. When we reflect on life, we as humans are ritualistic, we need to be together and we need to find meaning. The Henge Kitchen is a grounding for domestic life, familial and celebratory. The craftsmanship is a labour of love that resonates. Love that is enduring and gives a lifetime of reward. Why do we exist? Why are we impatient for everything? Why do we love? Why do we need beauty? Why is something attractive? Why are we fearful?





Sharing is a gesture of love. We love to talk about food and we love to talk about sex. There has always been a very strong connection between food and sex. One of our more recent obsessions has been 'food porn', and the Korean internet sensation of mukbang whereby millions tune into YouTube videos to watch others eat. Is mukbang a sign that we have forgotten what food is all about, the coming together of people? In Japanese culture nyotaimori, which dates back to the Edo period with popularity in the Geisha houses, is the practice of serving food exquisitely displayed on top of a naked woman's body. While this is not palatable in the #MeToo culture of today, it demonstrates human's desire to link food with beauty, indulgence and sensuality. The house is your most sacred temple and the kitchen is your altar.





The last century has seen incredible changes to the food system, our relationship with food and perception of nourishment, aside from the importance placed on the aesthetics of food. With it the industrialised food system has brought a vast array of fast food at our finger tips, only to encourage lone figures to devour instant food whilst staring blankly at a screen and tapping away furiously at their keypads. Inadvertently, this is a form of self-punishment as a consequence of convenience. In contrast, the rhythm of the day can be punctuated by meal times and the daily rituals of preparing and sharing food. Whether this is as simple as a cup of freshly ground coffee brewed in a stovetop Bialetti and enjoyed from your favourite cup, or more elaborate meals, we create special moments in time. From searching through your well-thumbed cookery books for recipes, spending a day at the market to buy the freshest ingredients and the afternoon in preparation before you even get to preening yourself, deciding the music to play and adjusting the lighting levels, all these elements affect how people interact, converse and ultimately feel in themselves.



It is possible to reduce your basic nutritional needs to a mineral and protein liquid blend for your breakfast drunk on the go, but is that really a way to start the day? Self-care begins with the body, and the body affects the mind. To be truly fulfilled we must start with good food, grown and produced well, prepared with love and eaten with others. Ever since the invention of the process of canning tuna, pioneered by the Sicilian entrepreneur Vincenzo Florio Sr. in 1841 in Sicily, the conditions and the preservation of food have evolved exponentially. These innovations have influenced how we eat when travelling, through to the twenty-first century where we are on the cusp of space tourism with rather more conceptual meals.

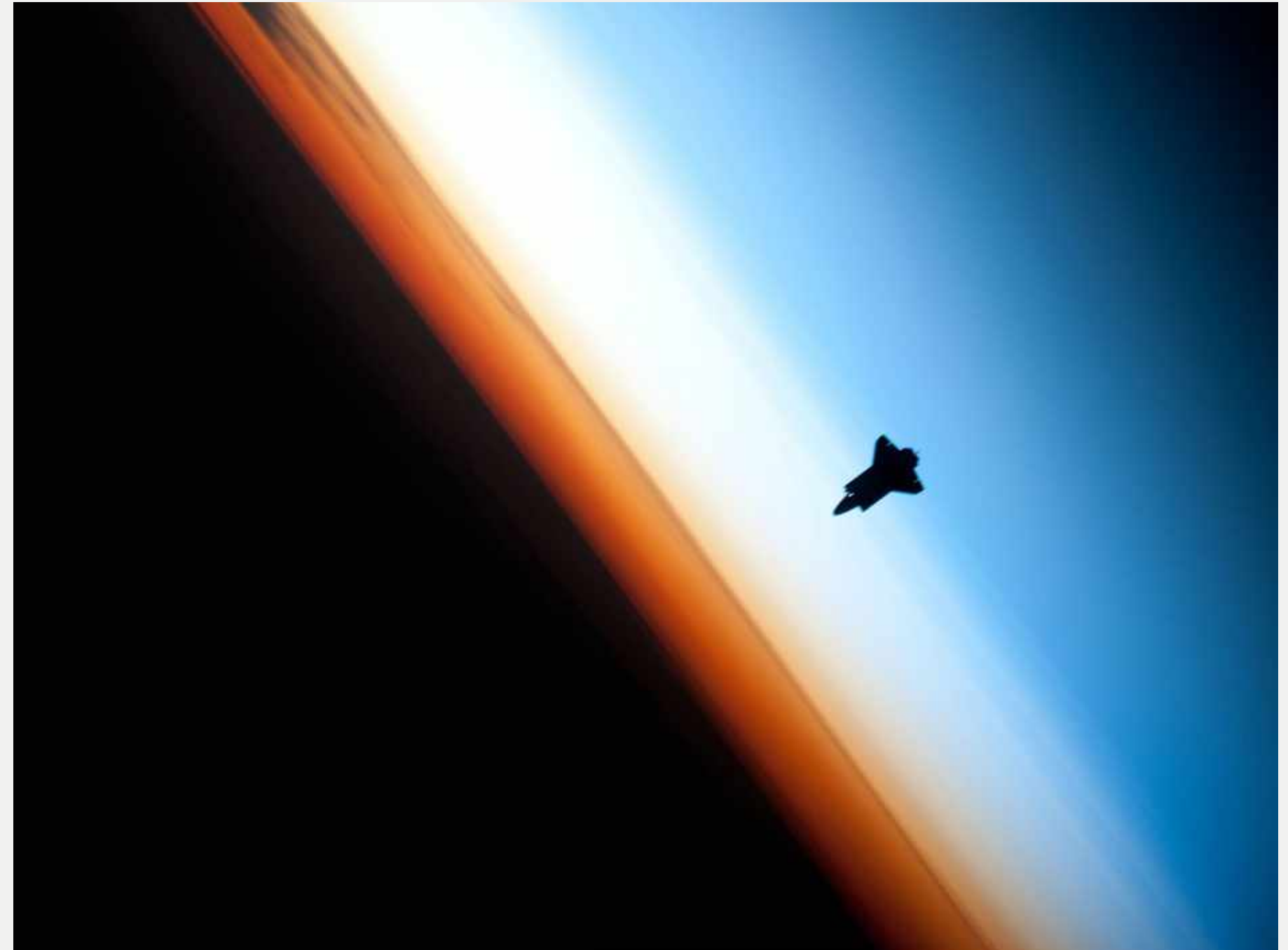


The Russian space program has included tinned food in their provisions, including puréed meat served from toothpaste tubes, as eaten by Yuri Gagarin on Vostok 1 in 1961. NASA packed their space food in pouches and sealed containers which could be strapped onto trays to avoid food floating away with microgravity. This has all moved on from the early days of space travel, where the sole nourishment were thick tasteless liquids in tubes, bite sized cubes and freeze-dried powder. Food was basic and unpopular with the space crews, which pushed one astronaut to smuggle aboard a corned beef sandwich, causing much consternation at ground control, all extremely concerned that the crumbs could damage air vents or be inhaled.

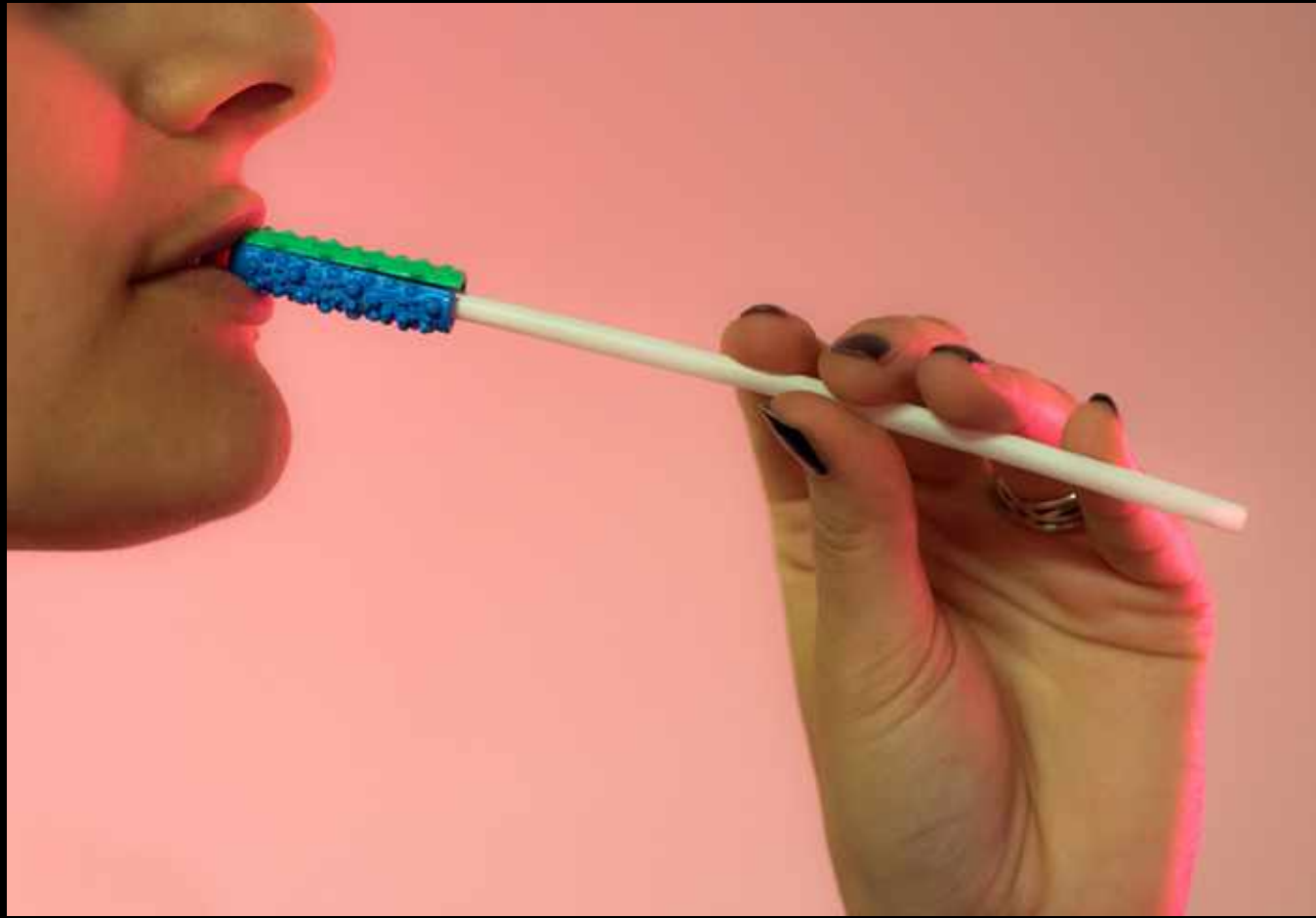


The project Gemini, and then Apollo, made the most significant developments in space diet. The domesticity of life in space was first truly considered, when the United States space station Skylab was launched by NASA in 1974, equipped with a workshop for life science and physical science experiments. A step up, 1975 saw the Apollo-Soyuz Test Project provided facilities for communal crew dining. Marking the first collaborative multinational cosmic union of sorts (between USA, Russia, Japan, Europe and Canada), the ISS International Space Station was launched in the late 1990s. The station is however divided into two sections: the Russian Orbital Segment (ROS) is operated by Russia, while the United States Orbital Segment (USOS) is run by the United States as well as many other nations. One of its missions is to test the spacecraft systems and equipment required for possible future long-duration missions to the Moon and Mars. China is the only country owning and operating their own space station.





The ESA, the European Space Agency, is dedicated to advances in space exploration, with food and water sources fundamental for future life in space. It was the Interkosmos from Bulgaria that succeeded in improving the process of freeze drying. Since 2002, a cooperative effort between the Space Dynamics Laboratory at Utah State University and Russia's Institute of Biomedical Problems, the LADA Greenhouse system has been employed in the ISS to grow plants (various salads, some green beans with tomatoes grown under LED lights looking promising soon). On a more human level, on recent multinational missions, food has been a vehicle for intercultural exchange and a facilitator for communication.



Food is one of the most important elements contributing to the well-being of human beings. Professors of Design and Architecture at the Politecnico di Milano, Annalisa Dominoni and Benedetto Quaquaro from the design studio (a+b) Dominoni, Quaquaro, have embarked on a major research project Space4Inspiration. It is the first and unique Space Design Course (Master of Science) which is supported by the ESA. Adding to their learnings from designing for the International Space Station (ISS), it is a pivotal programme based upon the premise that space craft have to function like living organisms recycling everything while satisfying the nutritional, psychological, behavioural needs of the crew. The challenge is to provide facilities in a confined space for all the crew to enjoy a communal meal. Space4Inspiration also is researching the physiological changes to the human body under microgravity.



Technology is developing rapidly and producing ever more sophisticated systems that can be employed to grow different typologies of stem cells, and the Space4Inspiration project "Virgilio" which 3D prints food in forms determined by planets, comets and asteroids, as an amusement for space tourists. However, right now, it is crucial to nourish astronauts as well as keep them stimulated, and to address their psychological needs. Other designs from the Space4Inspiration R+D include, "Bloom" food packaging that resembles a budding flower, which as heated gently unfurls to display inside an edible delicacy. It is certainly a more sensorial experience than sucking purée from a pouch. "Shake it" is a more interactive and playful yet functional object that when shaken heats the food ready for consumption. Not only for keeping astronauts entertained, these innovations can be transferred to other extreme conditions, such as arctic travel or relief situations.



Twenty years on from the setting of Stanley Kubrick's 1968 seminal film 2001: A Space Odyssey, we are still debating the meaning of this cinematic masterpiece. Ahead of its time not only in subject matter, it was heralded for its pioneering treatment employing long periods of music instead of dialogue and realistic special effects as well as its themes of AI and possibility of extra-terrestrial life. As an alien black monolith lands amongst a tribe of prehistoric ape-men it sets off a chain of events, notably the discovery of fire and how that aids the preparation of food.



From the discovery by early man of cooking with fire, you can track history around our rich and complex culture of food, and its far-reaching socio-political consequences. We continue to be part of and follow this with great intrigue. It is this fascination and insatiable curiosity that drives us at Henge to continually delve into the values surrounding cooking and sharing food. We strive for excellence in the connection between material and design, function and refinement, and our customers and their dreams. This challenge and delicate balance makes us feel alive and defines the Henge Kitchen.



→ Christopher Reed, Not at Home, The suppression of Domesticity in Modern Art and Architecture, London, Thames & Hudson, 1996
 → Peter Ulrich, Transformation der Oekonomischer Vernunft, Fortschrittsperspektiven der Modernen Industriegesellschaft, Bern, Haupt, 1986
 → Gillo Dorfles, Nuovi Riti, Nuovi Miti, Milano, Einaudi, 2003
 → Jean Baudrillard, Il Sistema degli Oggetti, Milano, Bompiani, 1972

1. FIRE AND STONE

→ Richard Wrangham, The Goodness Paradox, The Strange Relationship between Virtue and Violence in Human Evolution. Jan 29, Vintage Books, 2019
 → Richard Wrangham, Catching Fire, how Cooking Made Us Human. Basic Books 2009
 → Michael Pollan, Cooked. A Natural History of Transformation. New York, Penguin, 2013
 → Hans Peter Duerr, Alcheringa oder die Beginnende Zeit, Studien zu Mythologie, Schamanismus und Religion, Frankfurt, Qumran, 1989
 → Terence McKenna, Il Cibo degli Dei, Alla Ricerca del Vero Albero della Conoscenza, Milano, Piano B Edizione, 2016

2. ETRUSCAN KITCHEN

→ Hans-Peter von Peschke, Werner Feldmann, La Cucina dell'Antica Roma, Milano, Guido Tommasi Editore, 2001
 → Mario Torelli, Gli Etruschi, Catalogo della Mostra Palazzo Grassi, Venezia, Bompiani, 2000
 → Gilda Bartolini, Filippo Delpino, Cristina Morigi Govi, Giuseppe Sassetelli, I Principi Etruschi, Catalogo Mostra Museo Civico Archeologico Bologna, Marsilio, 2000
 → D.H. Lawrence, Etruscan Places, Martin Secker, London, Martin Secker, 1932
 → Catherine Salles, I Bassifondi dell'Antichità, Prostitute, Ladri, Schiavi, Gladiatori: Dietro lo Scenario Eroico del Mondo Classico, edit out Paris 1982, Bur Biblioteca Univ. Rizzoli, 2001
 → Clotilde Vesco, Cucina Etrusca, 2685 Anni dopo, Firenze, Vallecchi Editore, 1985
 → Giovanni Righi Parenti, La Cucina degli Etruschi, Siena, Sugar Editore, 1964

3. THE NUCLEAR FAMILY HOME

→ Imma Forino, La Cucina, Storia Culturale di un Luogo Domestico, Torino, Einaudi, 2019
 → Alberto Alessi, Alberto Gozzi, La Cucina Alessi, München, Düsseldorf, Wien, New York, Econ 1994
 → Massimo Montanari, La Fame e l'Abbondanza, Storia dell'alimentazione in Europa, Roma-Bari, Laterza, 1993
 → Massimo Montanari, il Cibo Come Cultura, Roma-Bari, Laterza, 2004
 → Margaret Visser, Storia delle Buone Maniere a Tavola, Le Origini, l'Evoluzione e il Significato, Bra (CN) Slow Food, 2020

→ Josef Cachee, Die K.u.K Hofkueche und Hoftafel, Wien Muenchen Amalthea, 1987
 → Richard Thompson Ford, Dress Codes, How the Laws of Fashion Made History, New York, Simon & Schuster, 2021

4. FRANKFURT KITCHEN

→ Marcel Bois, Bernadette Reinhold, Margarete Schuette-Lihotzky, Architektur. Politik. Geschlecht. Neue Perspektiven auf Leben und Werk, Basel, Birkhäuser, 2019
 → Cristina Morozzi, Cucine Made In Italy, Bellezza e Design, Milano, Rizzoli, 2014

5. AMERICAN KITCHEN

→ Antony Giddens, Social Theory and Modern Sociology, Stanford, Stanford University Press, 1987
 → Laura Polinoro, Family Follows Fiction, Milano, Libreria Piani, 1993
 → Andre Branzi, La Casa Calda, Esperienza del Nuovo Design Italiano, Idea Books Edizioni, Milano 1984
 → Christopher Reed, Not at Home, The Suppression of Domesticity in Modern Art and Architecture, London, Thames & Hudson, 1996

6. HENGE KITCHEN

→ Jun'ichiro Tanizaki, In Praise of Shadows, translation: Edward G. Seidenstricker, Thomas J. Harper, Leete's Island Books, 1977
 → Ilse Crawford, The Sensual Home, London, Quadrille Publishing, 1998
 → Gianfranco Marrone, Semiotica del Gusto, Linguaggi della Cucina, del Cibo, della Tavola, Milano, Mimesis, 2016
 → Richard Thompson Ford, Dress Codes, How the Laws of Fashion Made History, New York, Simon & Schuster, 2021
 → Michel Foucault, La Cura di Se, Storia della Sessualità 3, Milano, Feltrinelli 1985
 → Laura Esquivá, Como Agua Como Chocolate, Debolsillo, Penguin Random House Group, 2016
 → Richard Sennett, The Craftsman, Penguin Books, 2009

7. FOOD OF THE FUTURE

→ Annalisa Dominoni, Design of Supporting Systems for Life in Outer Space, Springer, 2021
 → Gillo Dorfles, Nuovi Miti, Nuovi Miti, Torino, Einaudi, 1965
 → James Hillman, Il Codice dell'Anima, Milano, Adelphi, 1997



P. 5 → Venus of Willendorf; c. 26,000 BC (the Gravettian period); limestone with ocre coloring; Naturhistorisches Museum (Vienna, Austria). © Use of the photo under the terms of the GNU Free Documentation License, Version 1.2 or any later version published (https://en.wikipedia.org/wiki/GNU_Free_Documentation_Licens). Author: Matthias Kabel



P. 9 → Photo by Alfred Kenneally on Unsplash (unsplash.com)



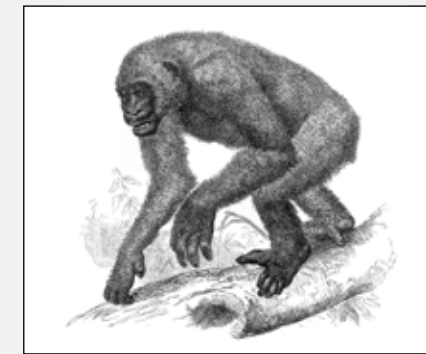
P. 10 → Prometheus Carrying Fire Painting by Jan Cossiers, 1673, Museo Nacional del Prado. © Public Domain



P. 12 → Stone age man discovers fire. From L'Homme Primitif, published 1870. Image ID JD98EJ on Alamy (alamy.com)



P. 13 → Photo by Ivana Cajina on Unsplash (unsplash.com)



P. 14 → Troglodytes gorilla, 1700-1880, Print, Iconographia Zoologica, Special Collections University of Amsterdam, UBA01 IZ19800175. © Public Domain



P. 18 → Photo by Patrick Hendry on Unsplash (unsplash.com)



P. 21 → Photo by Bradley Dunn on Unsplash (unsplash.com)



P. 27 → Alpi Apuane, Minucciano, Province of Lucca, Italy, Marble Cave. Photo by Luca Anasta on Unsplash (unsplash.com)



P. 29 → Engraving: "Stone Henge, Wiltshire" from Picturesque views in England and Wales, London: 1838, by Joseph Mallord William Turner (1775-1851). Engraved by R. Wallis. Edited for color and brightness/contrast. Typ 805 38.8530, Houghton Library, Harvard University © Public Domain



P. 35 → Tarquinia (VT), Etruscan Necropolis of Monterozzi. Tomb of the Shields (4th century BC). © Domenico Ventura



P. 37 → Tarquinia (VT), Etruscan Necropolis of Monterozzi. Tomb of the Shields (4th century BC). © Domenico Ventura



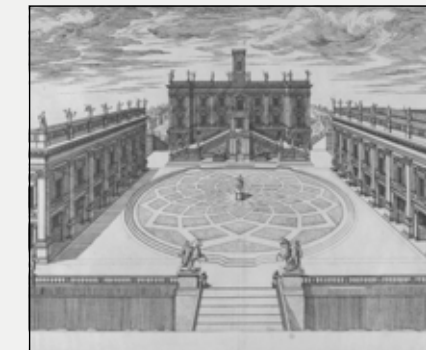
P. 38 → A bronze roman skillet with a handle, 0001 - 1000, Hunt Museum. © Public Domain



P. 39 → Pompeii, The Thermopolium of Regio V, one of the snack bars at Pompeii, complete with an image of a Nereid riding a sea-horse. © Luigi Spina courtesy of Parco Archeologico di Pompei



P. 41 → Pompeii, The Thermopolium of Regio V, one of the snack bars at Pompeii, complete with exquisite scenes of still life, with depictions of animals which were likely butchered and sold here. © Luigi Spina courtesy of Parco Archeologico di Pompei



P. 49 → View of the Campidoglio as re-designed by Michelangelo from the 'Speculum Romanae Magnificentiae', print, Etienne DuPérac (1525-1604). © Public Domain



P. 50 → Tarquinia (VT), Etruscan Necropolis of Monterozzi. Tomb of the Shields (4th century BC). © Domenico Ventura



P. 53 → Paolo Veronese, Cena in Emmaus. Image ID WGA24854 on Alamy (alamy.com)



P. 54 → Benvenuto Cellini, Salt Cellar, Partly enameled gold sculpture, 1540-1543, Kunsthistorisches Museum, Vienna.



P. 57 → A late Roman-Republican banquet scene in a fresco from Herculaneum, Italy. © Public Domain



P.59 → Paolo Veronese, The Wedding at Cana, 1563. The use of the photo is allowed under the terms of the GNU Free Free Documentation License, Version 1.2 or any later version published (https://en.wikipedia.org/wiki/GNU_Free_Documentation_Licens) © Zenodot Verlagsgesellschaft mbH



P. 63 → Catherine de' Medici, Governor of Siena (1593-1629), Justus Sustermans (1597-1681). © Public Domain



P. 67 → The Last Supper after Leonardo exhibition, curated by Demetrio Paparoni, Yue Minjun special feature. © Courtesy of master Yue Minjun, special thanks to Stephan Hamel, Demetrio Paparoni



P. 69 → Bartolomeo Scappi, Opera di Bartolomeo Scappi M. Dell'Arte del Cucinare..., Venetia, 1610. [Pl. 7]. Principal kitchen. © No known copyright restrictions



P. 69 → Bartolomeo Scappi, Opera di Bartolomeo Scappi M. Dell'Arte del Cucinare..., Venetia, 1610. [Pl. 26]. Serving room to the kitchen. © No known copyright restrictions



P. 72 → Vette keuken, Pieter van der Heyden, after Pieter Bruegel (I), 1563. © Creative Commons CC0 1.0 Universal Public Domain Dedication ("CC0 1.0 Dedication")



P. 75 → Cooks preparing food in an Italian kitchen 1500s. Hand-colored woodcut. Image ID C5MTBW on Alamy (alamy.com)



P. 80 → Theodora. Detail from the 6th-century mosaic "Empress Theodora and Her Court" in the Basilica of San Vitale in Ravenna. © Public Domain



P. 81 → Marble columns and arches of St Marks Square, Venice. Image ID PC2014 on Alamy (alamy.com)



P. 86 → Jean-Baptiste-Siméon Chardin, The Silver Goblet, 1768. Image ID EH4D4Y on Alamy (alamy.com)



P. 89 → Jean-Baptiste-Siméon Chardin, Still Life with Eggs, Cheese, and a Pitcher, 1760. Image ID F70XM7 on Alamy (alamy.com)



P. 90 → Ernst Ludwig Kirchner, Alpine Kitchen, 1918. Image ID 2A12JE8 on Alamy (alamy.com)



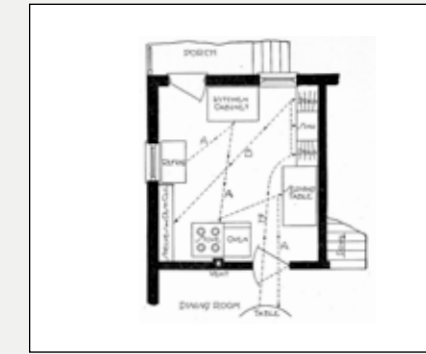
P. 95 → Margarete Schütte-Lihotzky, zwei Standfotos aus dem Stummfilm zur "Frankfurter Küche", 1927 © Kunstsammlung und Archiv, Universität für angewandte Kunst Wien, Inv.Nr. 50/25/FW © Collection and Archive, University of Applied Arts Vienna, Inv.No. 50/25/FW



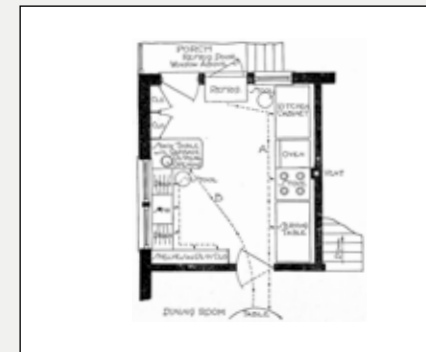
P. 96 → CRIMEAN WAR/UKRAINE M. Soyer's Camp and Bivouac kitchen in the Crimea, 1855. Illustrated London News. Image ID FENXA5 on Alamy (alamy.com)



P. 97 → The Mission of Mercy: Florence Nightingale receiving the Wounded at Scutari. Painting by Jerry Barrett (1824-1906). Image ID 2GFNTM0 on Alamy (alamy.com)



P. 99 → Mrs Christine Frederick, "Household engineering, scientific management in the home", Inefficient kitchen plan 1919. © Use of the photo allowed under the Creative Commons Attribution 4.0 International license. (<https://creativecommons.org/licenses/by/4.0/>) Author: Mrs Christine Frederick



P. 99 → Mrs Christine Frederick, "Household engineering, scientific management in the home", Efficient kitchen plan, 1919. © Use of the photo allowed under the Creative Commons Attribution 4.0 International license. (<https://creativecommons.org/licenses/by/4.0/>) Author: Mrs Christine Frederick



P. 100 → The Frankfurt Kitchen, originally designed by Architect, Margarete Schütte-Lihotzky, on display at the Moma in New York. © This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. (<https://creativecommons.org/licenses/by-sa/3.0/deed.en>) Author: Jonathan Savoie



P. 102 → Margarete Schütte-Lihotzky und Wilhelm Schütte, 1928 © Kunstsammlung und Archiv, Universität für angewandte Kunst Wien, Inv.Nr. F/97 © Collection and Archive, University of Applied Arts Vienna, Inv.No. F/97



P. 103 → Margarete Schütte-Lihotzky, Austrian, 1897-2000; Frankfurt Kitchen; 1926-1930; Kitchen cabinetry and stove; Dimensions variable; Minneapolis Institute of Art; Gift of funds from Regis Foundation 2004.195 © No Known Copyright



P. 107 → Margarete Schütte-Lihotzky und Wilhelm Schütte in Istanbul, Türkei, 1939 © Kunstsammlung und Archiv, Universität für angewandte Kunst Wien, Inv.Nr. F/138 © Collection and Archive, University of Applied Arts Vienna, Inv.No. F/138



P. 111 → 1950s housewife wearing checkered dress standing in kitchen stirring pot on stove looking over shoulder. Image ID BR9H82 on Alamy (alamy.com)



P. 112 → 1950s homemaker wearing apron with thumbs proudly hooked on straps looking at camera. Image ID BR9GMA on Alamy (alamy.com)



P. 113 → American Fifties Kitchen. Image ID 2AFMD21 on Alamy (alamy.com)



P. 133 → Approach to Venice, JMW Turner, 1844, National Gallery of Art, Washington DC, USA, North America. Image ID M6CR2B on Alamy (alamy.com)



P. 155 → Tonno Florio © Use of the photo under the terms of the GNU Free Documentation License, Version 1.2 or any later version published. (https://en.wikipedia.org/wiki/GNU_Free_Documentation_Licens). Author: Matthias Kabel



P. 156 → Favignana, Italy, August 2020. In the former Florio factory now a museum, the ancient tuna boxes. In this place the tuna were processed for distribution. Image ID 2D9YC3G on Alamy (alamy.com)



P. 159 → This interior view of the Apollo 11 Lunar Module shows Astronaut Edwin E. Aldrin, Jr., lunar module pilot, during the lunar landing mission. Photo by NASA on Unsplash (unsplash.com)



P. 160 → Vacuum sealed dehydrated food used by NASA for their astronauts in space. The food is returned to its normal state when water is added to the pouches. Image ID 2CCT8A4 on Alamy (alamy.com)



P. 160 → Vacuum sealed dehydrated food used by NASA for their astronauts in space. The food is returned to its normal state when water is added to the pouches. Image ID 2CCT8C6 on Alamy (alamy.com)



P. 164 → 1965. James McDivitt, Ed White, Extravehicular Activity (EVA), Gemini 4 [Spacewalk]. Photo by The New York Public Library on Unsplash (unsplash.com)



P. 165 → Photo by NASA on Unsplash (unsplash.com)



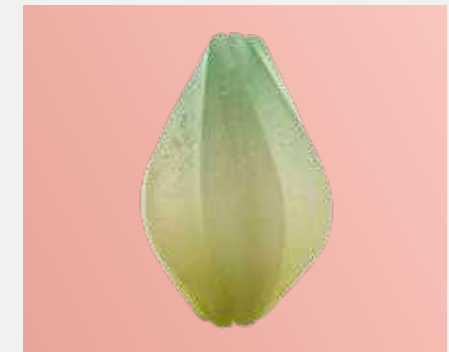
P. 166 → In Space we can activate sensorial perception in different ways to contrast the lack of stimuli, as this food tools set able to stimulate the Taste Buds through different shape and textures. Credits: Annalisa Dominoni, Benedetto Quaquaro, Space4Inspiration Course, Master of Science in Integrated Product Design, Politecnico di Milano. Photos: Matteo Bergamini, Lab Immagine, Dipartimento di Design, Politecnico di Milano.



P. 167 → In Space we can activate sensorial perception in different ways to contrast the lack of stimuli, as this food tools set able to stimulate the Taste Buds through different shape and textures. Credits: Annalisa Dominoni, Benedetto Quaquaro, Space4Inspiration Course, Master of Science in Integrated Product Design, Politecnico di Milano. Photos: Matteo Bergamini, Lab Immagine, Dipartimento di Design, Politecnico di Milano.



P. 168 → Inspired by the lotus the space food is inside the flower-shaped packaging Bloom that opens its petals when heated. Credits: Annalisa Dominoni, Benedetto Quaquaro, Space4Inspiration Course, Master of Science in Integrated Product Design, Politecnico di Milano. Photos: Matteo Bergamini, Lab Immagine, Dipartimento di Design, Politecnico di Milano.



P. 169 → Inspired by the lotus the space food is inside the flower-shaped packaging Bloom that opens its petals when heated. Credits: Annalisa Dominoni, Benedetto Quaquaro, Space4Inspiration Course, Master of Science in Integrated Product Design, Politecnico di Milano. Photos: Matteo Bergamini, Lab Immagine, Dipartimento di Design, Politecnico di Milano.

HK

Collection coordinated by
Massimo Castagna

ART DIRECTION
Stephan Hamel
Studiogusto

PHOTO
Andrea Pancino Studio
Giuseppe Toja

GRAPHIC DESIGN
Studiogusto

PRINTED IN ITALY BY
IMOCO Group

September 2022

I want to extend thanks to everybody who helped in the development of this book.
For the flow of english language, Jess Tully, for art direction and graphic design,
Studiogusto, and importantly to Nicola Paccagnella for always being there for me.

— Stephan Hamel

HENGE

S·34

Office and Factory
Via G. Verdi, 45
31010 Farra di Soligo (TV) — Italy

Via della Spiga 34
20121 Milano (MI) — Italy
T +39 0438 1710600

atelier@henge07.com
Open by appointment

www.henge07.com

