

lzf

WOOD TOUCHED BY LIGHT

A PAPER ON LIGHT, LIFE AND OTHER PLEASURES

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INVENTING LIFE



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INVENTING LIFE

Human beings are human beings because they invent things. This behaviour is what sets us apart from other living beings: we are always capable of creating something new, of bringing into the world a tool, a machine, an object or a sentence, a way of looking at things, the possibility in a personal relationship that was not there a moment earlier. Every step we take, we make findings, discoveries, creations and we integrate them into this great invention where all past and future inventions fit: life.

Life is an invention; at LZF we do everything that is within our power to ensure it is a good invention. As with all inventions, there is a time for imagination, a time for implementation and a time for enjoyment.

At LZF we are constantly imagining new methods of creation and new relationships with the creators who work with us. We invite designers and artists from all over the world to come and think by our side. We like ideas born from personal authorship and ideas that arise from collective intelligence.

In 2015 we welcomed Chmara & Rosinke, two Polish designers based in Vienna, Spanish designer Isidro Ferrer and writer & novelist Grassa Toro to the LZF Lab.

The huge flow of ideas and proposals generated by our work in the LZF Lab takes shape thanks to guest creators joining our professional team, and becoming involved as an integral part of it. This year, our full time staff who work at the LZF factory in Chiva have been joined by carpenters, master Fallas artists, photographers, actors and printers. We make lamps, this is our primary and main occupation. But we also produce objects, spaces and publications where we showcase them: our travelling exhibition trolley; our new stand for international fairs that we'll be using for the first time at the Light & Building Fair in Frankfurt; the showrooms we frequently set up at the LZF factory; this magazine you have in your hands. All of them are vehicles that enable our permanent connection with the world.

Because that is what it's all about: reaching you, and you too over there, and those of you who are even further away, maybe even on the exact opposite side of the world from this location called Chiva. It is about offering you the two things we know how to do best: lamps where the light caresses the wood and a way of making, producing and communicating that great invention through a way of life.

The time has come to enjoy. Welcome.

Mariví Calvo and Sandro Tothill



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**GREAT INVENTIONS
OF HUMANITY**

FORMS OF TRANSPORT

In the beginning, hardly anything changed place. Stones and trees remained rooted. Trains did not move; in fact there were no trains. Some birds and some fish travelled: they came and went. Mammals never ventured beyond the street corner. In fact, it was a time when there were no streets, and no street corners.

One day, humankind invented forms of transport: a wooden plank that slid across the snow; wooden logs that floated on water; wooden wheels that turned on the ground. That day - which wasn't really a day, but years, centuries - everything changed; humans started taking things from one place to another and decided to take themselves even beyond the street corner.

Since then, corn travels on long freight trains; floral shirts travel slowly by ship; shiny oranges and film stars travel by plane; lovers travel by bicycle, in love; and some shaving-cream sellers travel by car, while unshaven.

We all find each other. In fact, you yourselves have just arrived at this very spot.



CHMARA- ROSINKE: EVERYTHING IN ITS PLACE

You build spaces, furniture, objects to live better. What does living better mean to you?

This is a difficult question. The objects we create are pretty specific and we live with many of them. We believe that to live better, one has to live very consciously and constantly analyze one's own living situation. So looking at the things that create problems, the things that help you to live your life, and the things that are just filling up your flat and

making a mess. This will change from person to person and is very personal.

For example, some people collect and can hardly move in their flat, others are ascetic and own fewer than 100 objects. Nothing is right or wrong. One has to work and change the interior constantly, which for us is like therapy, for it is through these changes that we get to know ourselves better.

We moved recently to a classical Viennese flat, with high ceilings, wooden floor, and a beautiful English-style garden. We now have two children, which has us thinking every day of how to keep the interior working while not allowing the whole concept to collapse. Originally we designed the flat just for ourselves, but now, with the new additions to our family we have had to rethink everything. Every change in one's life has to influence the living situation. To shorten this, we can not answer what better living means. Everybody has to answer this question for themselves. What we can say is that too few people take their home surroundings, the interior, furniture and light seriously enough, despite spending the majority of their time in them. This space reflects who they are and is incredibly intimate and private.

SHORT BIO:

Chmara.Rosinke studio was founded in 2011 in Vienna by Ania Rosinke and Maciej Chmara. Their studio designs, directs and executes objects, interiors and pop-ups from their original concept through to their creation. They strive to combine craftsmanship with a conceptual and ecological approach, realising both commissioned and self-initiated projects. Many of their works are inspired by functional and socio-cultural aspects and they try to translate their observations into objects through analysis and research. In their designs chmara.rosinke pay a lot of attention to details and the emotions objects and spaces arouse in people. Above all, they see aesthetics as an important factor for sustainability.

Can a chair or a table change our lives?

Sure. A good table makes it possible to throw amazing dinner parties and get to know plenty of people. A bad chair can make you suffer, while eating, working... a good rocking chair can be your most intimate spot in the flat, and make you dream or become a spot to hide, to rock, when you are feeling bad.

Geometric shapes. Where does their power of seduction reside?

In geometric shapes one can see perfection. It is easier to hide a mistake in a complicated organic shape. But when a rectangle is badly proportioned or badly produced, one feels it instantly. At the same time conversely, one also feels it instantly if it is perfect.

... We believe that to live better, one has to live consciously and constantly analyze one's own living situation ...

Why are we accustomed to associating wood with warmth?

It has probably much in common with the haptics, with its softness - compared to stone or metal and with the fact that it is a living material and changes for years. Wood is acquiring a patina, wood reacts to humidity, even after a long time the structure of the wood appears again when you sand it.

How would you imagine a world without wheels?

Very sad, then we could not build our mobile kitchens.

What invention is more important to you: the drawer or the nail? Why?

The nail, because it developed into the screw, then into different kinds of screws ... and then to the complete rethinking and speeding up of connections. Contemporary design could not have happened without nails and later, especially screws. The innovation of Thonet and its hundred of millions of produced chairs was, beside [the invention of] bending, made possible by shipping boxes with single parts and screwing them together on site; so easily that everybody can understand it and even combine different backrests, armrests ...

List three words that define LZF.

Wood, light, music.

List three words that define your working relationship with LZF.

Chaos, deadlines, food.



You have built LZF a exhibition trolley that will travel around the world and a Fair stand that could be a home. What do they have in common? And what are the differences?

The difference is the scale and the wheels. The question is difficult and thus has a different answer. We see our projects as a logical development and reflection of things we perceive in everyday life. Every situation follows a different question and thus a different answer.

... too few people take their home surroundings, the interior, furniture and light seriously enough, despite spending the majority of their time in them ...

Recently in your lives, you have become parents of twins; how do you imagine the lives of your children: nomadic or sedentary? Under what light would you like them to grow?

We don't think about that, and want them just to grow up happy and healthy and see what happens. Although one has to say, that for one year old kids they have travelled to many countries and met many kinds of people. We think that it can't be bad for a child to move around instead of sitting all day at home. They are happy when they are traveling; we think it's like an adventure for them and they can discover new things.

LIGHT & BUILDING: ROLL UP ROLL UP!

LZF takes part in several fairs every year, some being the most important fairs in the sector: Milan, Frankfurt, Stockholm... It is the time we present to the public, our clients, what's new.

A stand is a piece of architecture, ephemeral but architecture nonetheless, that cohabits with hundreds of other architectural structures within a greater architectural structure that houses them all: the fair pavilion. A stand has to display products in the best possible conditions and it must also be a welcoming and seductive space, where visitors are compelled to stop and take their time to browse and discover. A stand at a fair is the greatest element of a brand's visual identity.

... A stand at a fair
is the greatest element
of a brand's visual identity ...

LZF stands never go unnoticed and they accomplish one basic principle, to set themselves apart from the rest. Throughout the company's long history, it has experimented with different mises-en-scène, even with live artistic performances. This time, Mariví Calvo wanted the change to bring about a breath of fresh air: rendering the structure lighter and creating autonomous spaces where the product could be displayed individually, yet at the same time keeping everything interconnected.

The satisfying experience of working with Chmara & Rosinke encouraged Lzf to set them a second challenge for the year. The result: a geometric structure that divides into seven subspaces, each one providing a different perception. Seven stands in one, if you like, and with several leitmotifs: wood, 1950s furniture design and the range of colours from Telling Tales, our 2016 communication campaign. All set for each visitor to become the protagonist in story they want to live. We'll provide the lighting for the scene.





▲
An LZF life sized, pre-fair mock up. Preparation of an LZF fair booth begins months in advance. From the development of 3D renders to the creation of a life sized, walkthrough mock up, LZF works out every detail well before a fair begins.



EXHIBITION TROLLEY: ON THE ROAD

▲
Maciej from Chmara.Rosinke is seen assembling the new LZF exhibition trolley at the LZF production studio.

LZF takes part in some of the world's most important trade fairs, but also goes to small fairs in Spain, Europe, the United States and even shops and spaces which are not specifically intended for trade. The need to display our lamps in the best possible conditions, regardless of whether the characteristics of the spaces at a given fair are the best for showcasing our product, got us searching for a solution that brings together two apparently contradictory concepts. On the one hand a fair stand is a fixed, immobile space; on the other there is the implication of movement through travel and transport from fair to fair, city to city.

The world is full of two-wheeled wooden trolleys carrying avocados, pots, furniture, flowers and many other kinds of imaginable goods. Those trolleys stop at the place chosen by the seller and become improvised shops where the goods are displayed in all their splendour.

A trolley was the solution and the people in charge of implementing it were Chmara.Rosinke, two Polish designers with a studio in Vienna. It was not the first trolley they had built; despite their youth, they have a long history

in storage, transportation and habitation design. We liked everything about their work, from their surprising ideas to their way of treating wood; the elegance in the shapes of their designs; their social commitment.

We initiated a dialogue, and met in Chiva. Our trolley had to allow us to display table lamps, suspension lamps and wall lamps; it had to be prewired; and it had to be made out of wood, always wood.

The trolley was built in Poland, then the assembly to test how all the pieces of the puzzle fitted together took place at LZF, guided by Chmara's expert hands. Everything worked perfectly. We have ordered two more trolleys as the first one is already travelling across North America.

In an almost natural development, an enveloping structure was added to the trolley, which can be modified to suit exhibition requirements. Two wheels, wooden planks, a few panels, several drawers, metres of electrical wiring, power outlets and the intelligence of Chmara.Rosinke have given LZF its own mode of transport.

Are you with us? We're almost there.



lzf
WOOD
touched by
LIGHT
Since 1994

**GREAT INVENTIONS
OF HUMANITY**

HUMOUR

For years, centuries, millennia even, there was no humour. Humans would laugh, they'd laugh a lot, they'd crack up when their neighbour slipped on a banana skin and fell into a puddle; they'd also laugh at someone who got tongue tied, at the guy whose trousers were too long or too short, at the loser in a game, at the boy with a girl's voice.

Yet none of this was actually humour; nor was it humour to mock the wicked, the powerful, the different, to make fun of them, spit grotesque insults at them. Humour was not invented for destruction; it was invented to unveil one universal truth; it was invented to cast doubt upon the truth offered by reason, a truth that could reveal to us all, with great affection, almost with pity, the fragility of our own existence - and the comedian's as well.

In fact, the task of humour is not so much to uncover a truth, but rather to uncover a great collection of universal truths, contradictory truths, irreverent, imaginative, embarrassing, surprising, unexpected, amusing truths.

How could humour not be a late invention if almost the whole dictionary needed to be written before humour could be invented?



ISIDRO FERRER: SMILE, PLEASE

Sandro Tothill remembers that when he first met Isidro Ferrer at a conference sixteen years ago, he rushed back to tell Mariví Calvo about him. Mariví recalls the first thing she thought when she saw Isidro's work was that they simply had to work with him. The first assignment they gave him was the LZF logo; the second was to do whatever he wanted. Isidro did what ever he wanted and came up with the Funny Farm, a collection of wooden figures which are gradually becoming magical sized lamps: Fish, Elephant, and those yet to come.

This interview is designed to spark up a conversation on humour. Before getting started, I ask Mariví (out of hearing range of Isidro) what is it that brings LZF together with one of the world's greatest designers? She repeats: "Admiration, admiration, admiration." She goes quiet, but the spark in her eyes tells me she has another answer, and I'm sure it's not going to be commonplace: "Plus the fact that we both laugh at the devil".

This interview is going to be about laughter.

If you agree, we'll start with hardest question: Is there a difference between a smile and a laugh?

There is all the difference in the world. Laughter is born from the unrestrained interior of a human being with the force of a volcano and manifests itself through the most expressive organs of the body: the eyes - the seat of vision - and the mouth - the fountain of words. Laughter shakes up the order, upsets conventionalities, upturns the universe, exposes the insides of the person. It is pleasure in its purest form.

The cliché suggests that work dignifies man and humanises the world because it makes nature productive. However, laughter confronts this nihilistic perception of existence by robbing work of its mask of gravity and returning man to the realm of play.

Laughter is revolutionary because it is a loss of judgement, a waste of time and effort that fails to see reason.

As Octavio Paz suggested, “death and laughter turn the world and men into toys again.”

A smile is tame, trained laughter. A smile born as the preamble for laughter - a manifestation of happiness - loses its spontaneity through its misuse, and becomes a utilitarian instrument at the service of seduction: masking even deceit. A smile can be a disguise.

Seduction, masks, lies ... these are concepts you often use to define your work. Do graphic design and smiling make a good match?

If the tradition of the artist is to transform themselves into someone else, that of the designer is to transform themselves into everyone else. Masks that have the virtue of hiding, at the same time as revealing, aid this noble function of transformation. Another possible channel of creation is the art of deception. In fact I'd even go as far as saying that there is no creation without deceit. Lying and invention both require considerable imagination in order to build possible realities.



... Laughter shakes up the order, upsets conventionalities, upturns the universe ...

A smile contains a lot of this. A smile, trained carefully over time, seduces, deceives and lies. In other words, it contains a large creative component.

Let's face it, graphic design - not graphic designers - has one of the most cultivated of smiles.

SHORT BIO:

Isidro Ferrer, Madrid, 1963. Dozens of books, hundreds of posters, delicate small objects, enormous facades, short animation clips, sculptures, textiles, brand images, lamps. Any medium, any technique, any communication channel serves Isidro Ferrer to express through images his passion for the theatre of life. Winner of the Spanish National Design Award 2002 and the National Illustration Award 2005, a member of the AGI, a tireless traveller, his work and words cover a vast physical and emotional geography.

A lamp factory asks you to collaborate as a designer and, after giving it a great deal of thought, you build eighteen wooden figures, most of which evoke some kind of animal, and none of which are lamps. How broad was your smile the day you presented your work?

The smile accompanied me throughout the creation process and was also very much present on the day I showed it to Sandro and Mariví in Valencia. A happy and satisfied smile, with no trick or artifice. I am convinced that a job carried out emotionally has a high capacity to evoke empathy and sympathy.

What is the scaffolding upon which this empathy and sympathy with LZF is built?

Trust.

Does wood get on well with humour?

To the chant of “Timber!” the Marx Brothers wrecked a train in order to feed the steam engine, in their quest for speed. Humour and wood are necessary fuels. Both are perfect for stoking the flames.

Is humour a form of poetry?

Humour is not a literary genre rather an attitude towards life that can lead to art.



Poetry is also one of the multiple forms art adopts to express itself, and similar to art, it is useless because it lacks any sense of practicality; but this lack of utility is precisely its greatest function. Art and humour save humankind because they free people from the seriousness of life. Humour rests on the absurdity and the tragedy of existence, subverting all the categories of what is conventional to take them

... If the tradition of the artist is to transform into somebody else, that of the designer is to transform into everyone else ...

into the field of the comical, and at the same time humour reveals poetically the hidden version of reality.

Through the use of metaphors, humour and poetry reveal to us the other side of all things, they make us come out of ourselves, they show us the trickery of everything, and help us to understand that everything has a reverse side and that everything may be different from the way we perceive it.

What makes Isidro Ferrer laugh?

The absurdity of existence. There is so much to laugh about...

... Humour and wood are necessary fuels. Both are perfect for stoking the flames ...

Which Isidro Ferrer makes Isidro Ferrer laugh?

Some Isidros are more prone to laughter than others, although they are all generally good laughers.

When laughter erupts Isidro usually laughs with which ever Isidro is around at the time.

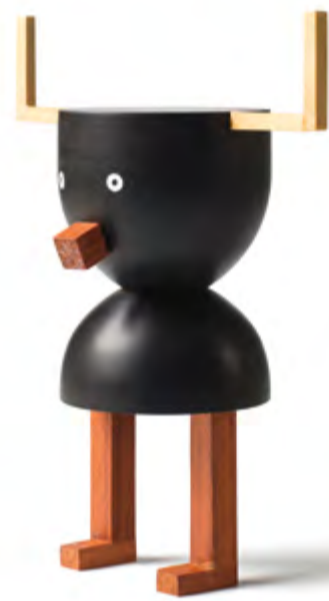


FUNNY FARM: UNIVERSAL PASSPORT



Atomic Ant, Octo, Grumpy Goat and the rest of them were there, each in their sapelli, Spanish cedar, African ebony, black hyedua, pequia, African padauk skin; they were there with their two feet on the ground and impatient expressions on their cheeky faces. Half of them wanted to go out into the world; the rest of them wanted the world to come to them. The only thing missing was their visiting card. LZF commissioned it from the artist who had created them. Isidro Ferrer photographed them all; noted down their main physical details: height, skin colour; added the 100% FSC certificate; and put them inside a notebook with rounded corners; he filled the last page with important names and the cover with logos. It had started to look a lot like a passport, which is what any individual requires to travel the world.

A Passport is a serious thing, full of signatures, certificates, coats of arms. The Funny Farm inhabitants aren't so serious. Isidro Ferrer thought that if the first passport were to be useful to cross real borders, a second passport could allow them to travel across imaginary territories; and so it was that he asked writer Grassa Toro to invent a personality for each one of them. Then he would draw them in full action. The result is not two Passports, like in spy movies; but rather a double Passport, like in comical spy movies. The only thing missing for Funny Farm to travel the world was a form of transport. Train, boat, plane? At LZF we chose a cardboard box, which can travel by air, sea and land. It is also light, safe, recyclable and, in this case, beautiful.



►
*Isidro Ferrer & Grassa Toro
working on the Funny Farm
booklet at LZF Factory.*

**GREAT INVENTIONS
OF HUMANITY**

FICTION

In the beginning everything was real, or something like it. We'll never know where, when, or who was the first person to make up a story of something that had never actually happened; we will never know, but we can imagine where it may have happened (in a jungle, in a desert, on a riverbank); when (the Palaeolithic, the Bronze Age, or on a Thursday afternoon); and who invented it (a frightened young man, an old woman in love, a brave little girl).

Fiction is undoubtedly the greatest invention of humanity, the invention of all inventions. What exists in language alone makes up an infinite universe that gives us space to broaden our actual universe. Made-up tales about human beings living in the depths of the seas, flying among the clouds, building machines capable of making the most sophisticated combinations preceded and predicted, the invention of the submarine, the aeroplane and the computer.

Humans need fiction like they need air to breathe. Fiction assures us that another life is always possible. And that is what it's all about: inventing life.

TELLING TALES

“My name ... Well, it doesn't really matter what my name is. I have the same name as so many other people. I also like what so many other people like: ice cream, shiny shoes, warm weather, being silent for long periods of time, and watching people.

I often watch people without them noticing. I don't want to bother them. Infact, I've developed complex techniques for passing unnoticed while I watch, which I can't reveal to you because if I did they would be useless.

As a matter of fact, I don't watch as much as I see: I mean, I see into peoples' lives. You can't watch the past or the future because they're not there in front of you, but you can see into them. The same sort of thing happens with thoughts and other things that can also be seen.

I don't know if I already mentioned this but I also like secrets, the light you get in movie houses, my city, long avenues like the one I live on, falling in love, and having birthdays, just like anybody else.

I love to write, and when I do, I write at night.”

Telling Tales (a collection of illuminated stories), is the name of LZF's communication campaign for 2016. Mariví Calvo created the campaign based on three ideas that would make this catalogue different from previous ones: the images were to be set at night, providing an opportunity to showcase the lamps when lit; the focus was to shift from spaces themselves to the human beings that inhabit them; and the catalogue was to move away from traditional formats and to be a work of artistic creation.

To accomplish this vision, Masquespacio Studio was consulted to come up with ideas for the campaign. They suggested doing photographic recreations of stories set in the 1950s. The initial references were to the works of the painter Edward Hopper and the film Rear Window by Hitchcock. We wanted to recreate the colours of film and photography from that period, and the idea that each photograph would evoke a story line coming from the past and moving forward into the future.

Preparations began in the summer of 2015: location scouting, decoration tests and auditions among friends and relatives for mock up images. This was the way to go: the only thing that was missing was the literary sense that would bring this imaginary world to life.

Writer and novelist, Grassa Toro, had just written the texts for the Funny Farm catalogue-book for the collection of wooden figures created by Isidro Ferrer. It was his first collaboration with LZF. He was invited on board as part of LZF's annual program of guest artists (musicians, graffiti artists, illustrators) from outside the world of industrial design, giving a whole new twist to the LZF Lab.

Grassa Toro joined the team in July 2015. The first stories were born; new locations were sought; furniture, decoration objects and period costumes were gathered. An audition among actors and models in Valencia revealed who would play the characters, a team in charge of lighting, photography and digital image processing was put together and consisted of María Mira & Cauliti Photo Studio. Managed by LZF's very own Ester Colomina and directed down to the last detail by Mariví Calvo, the wheels rolled into motion.

Telling Tales is now a collection of hundreds of photographs, six stories and several hours of filming. The public will get a chance to see the selected images and read the stories through our social media channels, Magazine No. 3 and in a special, six-volume book edition that will appear periodically throughout 2016. The machinery of seduction is up and running and like in the big films, the team credits are featured in a prominent place.

►
Campaign Foreword

lzf

A COLLECTION OF
**TELLING
TALES**

ILLUMINATED STORIES BY LZF



JULIE & NELSON

/01



01

Julie never gets back home before six in the morning. She lives alone. I perceive that she is tired as she has been driving all night. Julie doesn't want to make any noises that might wake up Nelson. She lives alone, with Nelson. She gets undressed in silence. Nelson's armchair is empty. Nelson's not home. He is never

home when Julie gets in. Just for once she would love to find him there waiting for her, even if he was asleep. Once again, Julie does not want to sleep in her bed, yet instead, she sleeps in the living room while dreaming of blue birds. All women who sleep with one leg uncovered dream of blue birds; I read it in a book called Animal Life.



02



03



04



- 01. *New Wave lamp*
- 02. *Cervantes lamp*
- 03. *Link Chain lamp*
- 04. *Air lamp*

LANA & JOHN

/02



01



02



03



05



04



- 01. Dandelion lamp
- 02. Swirl lamp
- 03. Escape lamp
- 04. Asterisco lamp
- 05. Dandelion lamp

As the sun sets, Lana opens the curtains again, hoping that the breeze will blow in from the harbour. John has just arrived home. He came in without knocking and I imagine he must be her husband, because he asks her, as he does every day, for a glass of scotch with lots of ice.

There will be no fire in the hearth until winter. John doesn't realise that Lana is in love. Lana loves slicing lemons and listening to that sour sound which is so different from the sound of the cello.



AVA & SILVER

/03





02



03



04



05



- 01. *Cervantes lamp*
- 02. *Asterisco lamp*
- 03. *Piknik lamp*
- 04. *Spiro lamp*
- 05. *Swirl lamp*

He always arrives at Dr. Stanford's clinic late in the afternoon. He goes once a month. He is very elegant. Today he has to wait, the doctor is still with a child; the

winter has colds running rife among the school children. Her clinic is a paediatric one. I'm positive he's bumped into Mrs Andersen and her children in the waiting room.



TELING TALES TEAM

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Music by
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Illustration by
RIKI BLANCO





Elephant lamp



GRASSA TORO: THE IMAGINING EYE

You are the author of the stories in LZF's Telling Tales. How did the figure of the narrator that tells us the stories arise?

It is a female narrator, a woman. She arose out of the memory of a routine action that I have repeated ever since I was a child: to look out of a window and see what is happening in the building across the road. I'm sure you have looked too.



SHOR BIO:

Grassa Toro was born in Zaragoza, the European city, in 1963. He has written and writes plays, essays, stories, conferences, chronicles, comics, the occasional poem, the odd song. Children and adults read books of his with titles like: Hombres contados, Cuaderno de vacaciones, Une femme et un homme, Conquistadores en el Nuevo Mundo, Fábulas morales de una vez para siempre, Una casa para el abuelo. He has lived in France and in Colombia; he now lives in Chodes, Spain, in La CALA; a house devoted to artistic research and creation.

I don't remember having done that.

It is fantastic: night falls, people come back home, they start turning on the lamps in the living room, the kitchen, the bedroom, occasionally someone dashes across the window frame, the French doors out on to the balcony...

You are telling me you are a voyeur.

Yes and no. In fact, one hardly sees anything at all, the apparitions of the neighbours are fleeting images that are far away, almost out of focus, flickers of life. What is fantastic is not what you see, but rather when I imagine everything I'm not seeing.

... What is fantastic is not what you see, but rather to imagine everything I'm not seeing ...

You could imagine the same things sitting on a chair in front of your computer.

Possibly, but I'd be missing the show of life that presents itself like a huge stage where all the lights are on; the fact that it's artificial lighting is crucial; this exercise is not as attractive in daylight.

What does the narrator of Telling Tales see from her building?

She sees very little, and imagines a lot. She imagines what she needs to feel alive: that love exists, that desire

exists, that solitude exists, that life is a battle between love and solitude.

We do not know what her name is, we don't even know what she's like or how old she is.

Her name is your name and she's your age; her name is my name and she's my age.

You are writer. What do you need to have in order to become one?

An eye for imagination, or even better, two.

And that's it?

And a hand to bring order to the chaos, or two hands, even better.

... In literature everything is possible ...

You sign the texts in this publication, the articles, the interviews, the notes. Does this mean you are interviewing yourself?

Indeed.

Is that possible?

In literature everything is possible.

One last question: which of the two is the real Grassa Toro, the interviewer or the interviewee?

Both, of course. Neither of them, obviously.



**GREAT INVENTIONS
OF HUMANITY**

**THE FIRST
INTERIOR**

In the beginning everything was exterior. Actually, not quite, because for there to be an exterior, there has to be an interior, and in the beginning, in the very, very beginning, there were no interiors. Human beings had to invent them.

Perhaps the first time an interior was invented was inside a cave. The cave was no invention, it was already there, the invention was to go inside it and to realise that life was different there and that at certain times of day, life was better inside than outside.

Ever since that first moment, when our ancestors decided to take shelter under a rock and stay there a while, interiors have become one of the most pluralistic inventions in the history of humankind. A spoon is a remarkable invention, but a spoon has always looked like, and will always look like another spoon. However, in the case of interiors, there are as many interiors as there are inventors of interiors. The truth is we are all inventors of interiors: the cavemen who painted bison on the walls of the grotto to secure the hunt; whoever had the idea of filling a plane cabin with seats so we could fly seated; or the person who fills a restaurant ceiling with lights to ensure that your encounters with others will be a delight.



CONTRACTS: THAT PLACE IN THE WORLD

We know where they are dreamt up, where they are built, where they travel from and we also know where they are used to light up the lives of millions of people.

Right now, at this precise moment in time, in an office in Dublin, Munich, St. Louis, Richmond; in a hotel in Madrid, Verbier, Gran Canaria; in a shop in Barcelona; in a hospital in Portland; in a university building in Denver; in a restaurant in Mumbai, Valencia, Berlin; in a house in Palo Alto, New York, Bilbao, someone is working, shopping, studying, celebrating, or resting very near a LZF lamp.

We light up a small but ever-growing piece of the world.



Mandarin Oriental Bar

Bodrum, Turkey

Designed by

Antonio Citterio

Patricia Viel Interiors



Pod & Poppy lamps



NH Hotel Abascal

Madrid, Spain

Interior Design

by Proffetional Group



Candelabro lamp



Los Gatos Biblioteque

California, USA

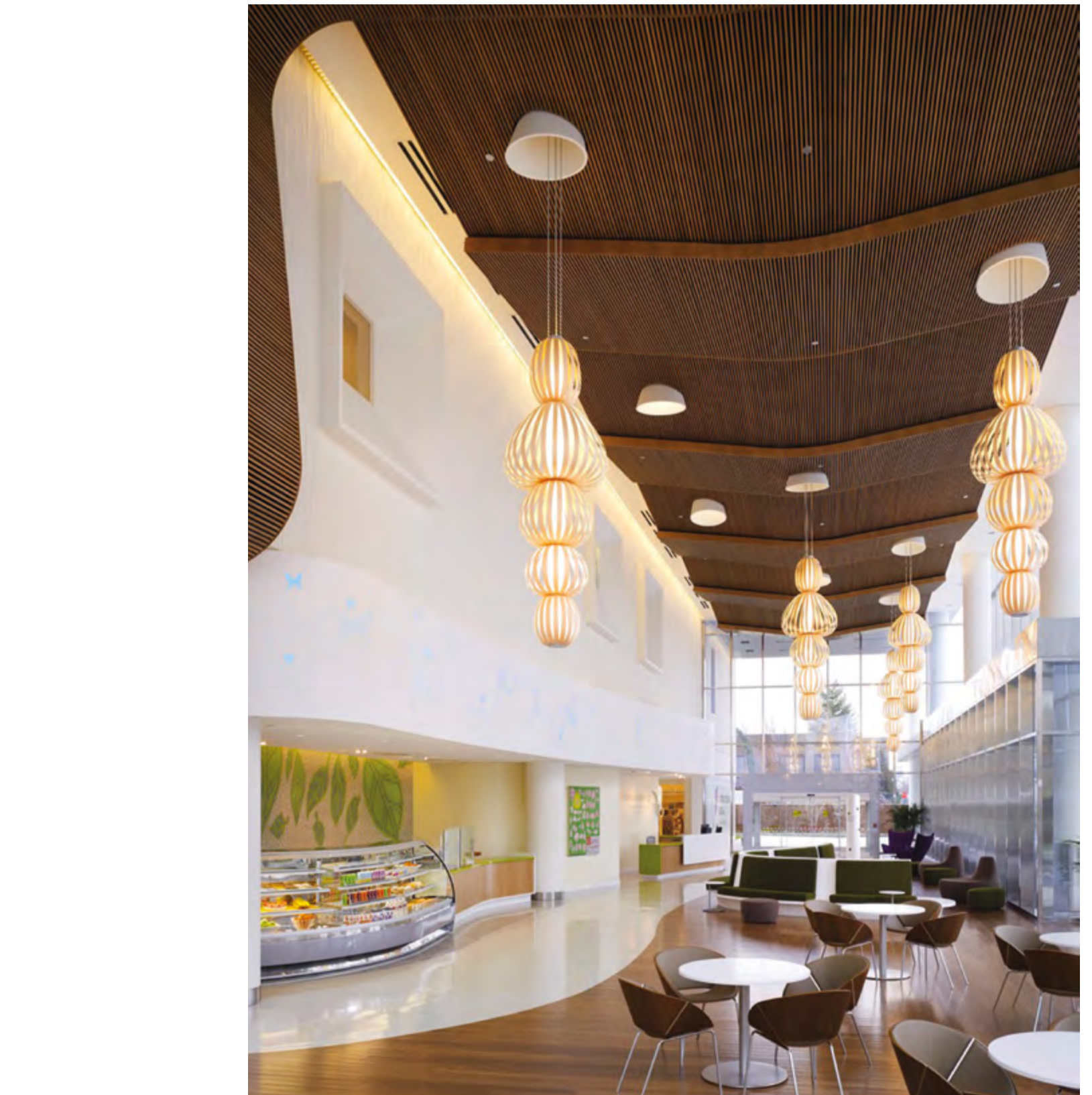
Project by Noll & Tam

Architects

Photo by David Wakely



Anfora lamps



Randall Children's Hospital

Oregon, USA

Project by ZGF Architects



Totem lamps

**GREAT INVENTIONS
OF HUMANITY**

COOKING

Animals in the wild eat everything raw. In the beginning, humans were animals and they ate everything raw too, until, one day, they cooked.

Nowadays to learn how to cook we need a recipe book. Our ancestors needed something more: first they had to stop being animals. To cook, we need cooking utensils; to make those utensils a human hand is required. To cook we need to understand that there are foods we can only eat once we transform them using water and fire; to understand this we need a human brain. In order to cook we need to tell others that, at the very least, we need a pot, we need to heat the water, to pick what we want to eat, to do things in the right order and to be patient; for us to relate all of this to others, a human language is required.

Cooking and human beings were born at the same time.

We'd like to say that cooking is the greatest invention of humankind. Or maybe the second greatest; in that case, what would be the first?



SANDRO TOTHILL: COOKING IS REMEMBERING



Swirl lamp

His name is Sandro Tothill, and it's not the first time his name appears on these pages: he is after all, together with Mariví Calvo, joint CEO of LZF. He also cooks for her, for their daughter, for the rest of his family, friends, collaborators and guests.

While he speaks slowly to me, towards the end of December - that time of year where we all seem compelled to take stock - the interviewer fancies he can spot within the melancholic shine of Sandro's eyes a desire to cook for the whole of humanity. Possibly on the same day.

He sees cooking as a tribute to memory, an offering to his childhood, to geographies travelled, to friends encountered along the way; cooking as a means of remembering life, remembering that one is alive and that one of the greatest inventions of humanity is brewed among rice, pasta, deeply

fragrant herbs, impossibly coloured oils, food of all sorts and origins, and the patient passing of time.

Sandro is a musician (yes, he is also a musician). He cooks as he composes: leaving room for the dazzling apparition of a chanceful outcome resulting from a carefully measured and ordered combination of elements. 'Serendipity!' he cries out in the office he has at the factory in Chiva, decorated with an abundant collection of curiosities. 'Serendipity!' he repeats resoundingly, and we forget December and all the weariness of the year. From the oven in the office next door (at LZF an oven doesn't seem out of place in an office), the aroma of stuffed peppers has started to waft into the main office evoking memories in the minds of all those who inhabit it.

RIPIENO DE LA NONNA

TIPS:

If you don't have chicken stock you can use water and a stock cube.

Use the Parmigiano Reggiano Parmesan brand of cheese if you can.

"I know this isn't your typical recipe, but it is one particularly dear and close to me as it represents two generations in my family. My mother's family is Italian, from Parma, and my father's from Christchurch New Zealand. This effectively meant that during my childhood I was either in one place or the other for Xmas and Easter, though, I can tell you, the Italian dinners were always the best !!

My Nonna and my mum, as well as all my aunts, would make a multi-purpose stuffing which they always just called Ripieno. They would use it for stuffing roast chickens, zucchini (courgettes), capsicum (sweet peppers); they would make home made Cappelletti for soup and Zuppa degli Angeli, a chicken broth with fluffy cloud like clumps of ripieno in it instead of pasta. I guess the origin of this recipe is a poor man's country substitute for other Parmesan stuffings that contained meat and/or ricotta and which were hard to get during the war. As kids we would wait google eyed just to get our fingers into the bowl that mum had used to make the stuffing and scrape up what ever remnant we could.

A delicious, delicate simple way of completing and dressing a whole variety of foods."

Sandro

INGREDIENTS

- 2 cups of grated bread crumbs
- 2 cups of chicken stock
- 1 1/2 cups of grated Parmesan cheese
- 1 large egg (or two small)
- 2 tbsp of butter
- 1 tbsp of concentrated tomato pure
- 1 pinch of grated nutmeg.
- Salt to taste.

METHOD

1. Take the two cups of bread crumbs and put them in a bowl.
2. Take a small pot and melt the butter. Once melted turn the heat down to medium and add the tomato pure.
3. Mix the tomato pure with the butter and then add the two cups of chicken stock, add the salt to taste and the nutmeg and bring this to the boil for a few minutes.
4. Pour this broth into the bread crumbs and stir with a wooden spoon till all the liquid has been soaked up by the breadcrumbs and they become a kind of paste.
5. Add the eggs and mix well.
6. Finally add the Parmesan cheese and again blend this mixture well. You should now have a reddish orange paste that you can use to stuff almost anything.
7. For red peppers cut longwise and put on a baking tray with a little oil and bake in the oven at 180° c for 40 minutes.



**GREAT INVENTIONS
OF HUMANITY**

SYMPOSIUM

The Greeks invented the symposium. The Greeks invented lots of things, they had time. A symposium was a meeting of Greek friends who went to the home of another upon invitation; there they ate, they drank, they listened to music and always ended up talking. It was a party, a celebration.

When the Greeks invented the symposium, food, flutes, wine glasses, armchairs, the wheel and dialogue had already been invented.

Three thousand years later we call a symposium a meeting of experts on a subject who get together to exchange knowledge and learn from one another. These meetings tend to start with the spoken word and end up around a table eating and drinking.

During the three thousand years that separate one way and the other of understanding the symposium, there have been many inventions: wooden forks (and metal and plastic ones too), the Hammond organ, the wine cork, cabins on a ship, electric power and silence. The inventor of silence is John Cage, a guy who loved to talk.



EVENTS LZF: JUST LIKE HOME



*Dandelion, Spiro and
Koi lamps*



Escape lamps

Books have covers; records have album art; films have trailers. Often, the cover, the album art, the trailer - these presentation elements - are decisive in helping us to decide whether to read, listen, or watch those works.

And a lamp? How do you present a lamp? Better lit than unlit; better in a space where it belongs (a room, a corridor, a hall) than isolated. Better...

At LZF we think that it is just as important to present a lamp as it is to present the light, and the only way to present light is surrounded by life. In order to achieve this, we started to put on our very own symposiums.

LZF, the factory, periodically becomes LZF, the house, and welcomes its guests to meetings where they eat, they drink, they listen to music and they talk. They talk of design,

materials, technology, tastes, beauty; they question, they express opinions, they answer, they propose, they celebrate. All this takes place in interiors, furnished and decorated for the occasion, or in our garden, that water and sunlight has continued to build over the years. All this ultimately takes place in areas of light; and for hours, days even, the experiences we live and our guests live take place surrounded by the type of light we like.

All parties come to an end. After the last good-bye, we keep on building lamps, our friends return to their homes, their offices, their studios, their shops and tell others that there is a place in the world where a light has been invented that resembles no other.





►
*Spiro lamps and
Paisley screens*



**GREAT INVENTIONS
OF HUMANITY**

DREAMS

There are two types of dreams: dreams and dreams.

The first are longings, fantasies, desires; they have to do with the future and we dream them while we are awake. The second happen in our sleep, and they are to do with the past, they appear like a film without chronological order, they are weirder and more things happen in them than in the first.

The first types of dreams were invented by human beings; the second were invented by Freud.

Freud was a man with a beard; when he was young, his beard was the same colour as his hair; when he grew old, he went bald and his beard went grey.

Freud spent half his life listening to the dreams of other people, (lovers also do this at breakfast) and the other half of his life interpreting them, (lovers don't do this; they devote this time to kissing). Freud spent so much time listening and interpreting dreams that he was forced to conclude that the dreams we have when we sleep are a consequence of not having achieved the dreams we have when we are awake.

Encyclopaedias say that Freud is the inventor of psychoanalysis, because if they said that he was the inventor of dreams, there could be a confusion between the first type of dream and the second type of dream.

LZF LAB: **LIFE SIZE**

DREAMING IS VERY MUCH **LIKE WALKING BAREFOOT**

What size can a lamp be? The question is so simple that we forget to ask it; perhaps that is why we have become accustomed to imagine them smaller than a human being. There are exceptions, always spectacular, lamps that hang from the ceilings of opera theatres, those that light the ballrooms of empresses, or those of the lighthouses that guide the ships on dangerous nights.

A lamp can be any size, provided that we are capable of building it and finding the space we want to light with it. During 2015, and after long work processes at LZF, we built three large sized lamps: Koi, based on a Project started in 2009 with Inocuo The Sign from Barcelona; Fish and Elephant, by Isidro Ferrer, designed as part of the Funny Farm project for LZF, the Funny Farm. These pieces, almost sculptures, are the product of the laboratory work we previously featured in Magazine LZF LAB 2015. Now, LZF presents to you a new product line, associated with the idea of dream: Magic Size.

The argument is that wherever they find their place: in the hall of a skyscraper; in the corridors of a children's hospital; in the resting area of a museum; under the porch of a garden, that place will fill with magic.





▲
Koi lamp

"I dreamt that the party was over, I had to get back. The wind started to push me in the wrong direction, away from my house. The stronger the wind blew, the larger my hat grew, and the further away I got. The hat became an aerostatic balloon, I got into it, you were already there."



Koi lamp

"I dreamt that I lowered my gaze and saw everything there was inside my body; among the bones a creeper had grown full of shiny blue flowers, like little mirrors, I could see my face reflected in them all."



Dandelion lamp

"I dreamt that you were huge, seventeen times my size, and you tucked me into your coat pocket. You walked towards a gigantic house, you walked in and opened a newspaper. You took me out of your pocket and put me on a page you had spread out on the floor. I was the size of a word."



▲
Fish lamp

"I dreamed I was travelling in a boat and drank all the sea water coming in over the sides. I really liked it, it tasted like mint. I spent all day drinking water and it never ended."



▲
Elephant lamp

"I dreamt that I woke up in a jungle and all the animals were singing the pop hit of the summer we met; all of them except one who slept near me. It was an animal I had never seen before."

**GREAT INVENTIONS
OF HUMANITY**

**THE FIRST
CATALOGUE**

The invention of the first catalogue is very similar to that of the first collection.

However, it differs in one important aspect: a collection is private, we each build it for ourselves; a catalogue is public, it is for others.

There is another difference too: a catalogue is not made up of objects in themselves, but of their photographic or illustrated representation.

And there is a third difference: a collection: a collection is a passion; a catalogue is an informative tool.

There are bound to be other differences. In fact, a catalogue is nothing like a collection; it is more like a personal encyclopaedia.

Since catalogues were invented, children, language teachers, singers, chefs, congressmen, gardeners, lawyers, carpenters, photographers, lovers who want to buy a bicycle have it easier. Those of us who want to buy a lamp also have it easier.

Welcome to LZF's 2016 catalogue: we make the lamps; you choose the light.

TOTEM

by Burkhard Dämmer
& Marivi Calvo

TOT3 S

ø73 x 155 cm

ø28,7 x 61"

TOT4 S

ø86 x 231 cm

ø33,8 x 91"

TOT5 S

ø86 x 293 cm

ø33,8 x 115,4"



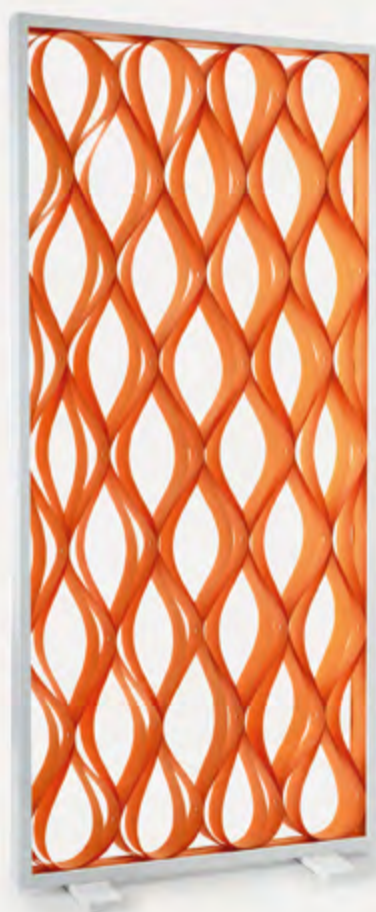
GROOVE

by Luis Eslava Studio

GRV SCR MD

93,5 x 205 x 8,5 cm

36,8 x 80,7 x 3,4"



PAISLEY

by Luis Eslava Studio

PSLY SCR MD

93,5 x 205 x 8,5 cm

36,8 x 80,7 x 3,4"

Image: 2pcs



DANDELION

by Burkhard Dämmer

DDLN S

ø85 x 81 cm

ø33,5 x 31,9"



SPIRO

by Remedios Simón

SPRO SM

ø75 x 15 cm

ø29,5 x 5,9"

SPRO SG

ø96 x 15 cm

ø37,8 x 5,9"



CERVANTES

by Burkhard Dämmer

CERV A

ø70 x 18 cm

ø 27,5 x 7"

CERV S

ø70 x 18 cm

ø 27,5 x 7"



ESCAPE

by Ray Power

SC SP

40 x 30 cm

15,7 x 11,8"



NEW WAVE

by Ray Power

NWAV S

102 x 27,5 x 27,6 cm

40 x 11 x 11"



NUT

by Ray Power

NUT S

42 x 21 cm

16,5 x 8,2"



DOMO

by RqR Studio

DMO SG

ø60 x 55 cm

ø23,6 x 21,6"

DMO SP

ø38 x 38 cm

ø15 x 15"



ORBIT

by Miguel Herranz

ORB A

25 x 36 x 19 cm

9,8 x 14,1 x 7,5"



ICON

by Burkhard Dämmer

ICON S

43 x 37 cm

16,9 x 14,5"



PIKNIK

by Belén Moratalla,
Cristina Planells e
Inelén Ortín

PKNK M

ø11 x 37 cm
ø4,3 x 14,5"



ASTERISCO

by Cuatro Cuatros

AST MM

43 x 56 x 32 cm
16,9 x 22 x 12,6"

AST MP

34 x 43 x 25cm
13,5 x 17 x 9,8"



CHOU

by Yonoh Estudio Creativo

CHOU SPB

ø21,5 x 27 cm
ø8,4 x 10,6"

CHOU SPA

ø21,5 x 40 cm
ø8,4 x 15,7"

CHOU SMB

ø30,5 x 37 cm
ø12 x 14,5"

CHOU SMA

ø30,5 x 61 cm
ø12 x 24"

CHOU MPA

ø21,5 x 40 cm
ø8,4 x 15,7"

CHOU MPB

ø21,5 x 27 cm
ø8,4 x 10,6"

CHOU MMA

ø30,5 x 61 cm
ø12 x 24"

CHOU MMB

ø30,5 x 37 cm
ø12 x 14,5"



AIR

Ray Power

AIR MG

27 x 49 x 28 cm
10,6 x 19,3 x 11"

AIR A

23 x 33 x 22 cm
9 x 13 x 8,7"



PLEG

by Yonoh Estudio

PLEG A

26,5 x 18 x 11,5 cm
10,4 x 7 x 4,5"



HI-COLLAR

by Ray Power

HICOL A

26 x 17 x 11 cm
10,2 x 6,7 x 4,3"

New



LINK

by Ray Power

LK SG

69 x 40 cm
27,1 x 15,7"

LK SP

46 x 28 cm
18,1 x 11"

LK P

69 x 177 cm
27,1 x 69,7"



LINK CHAIN

by Ray Power & Marivi Calvo

LK6 S

69 x 175 cm
27,1 x 69"

LK4 S

69 x 125 cm
27,1 x 49,2"

LK3 S

69 x 100 cm
27,1 x 39,4"



SWIRL

by Ray Power

SWRL SP

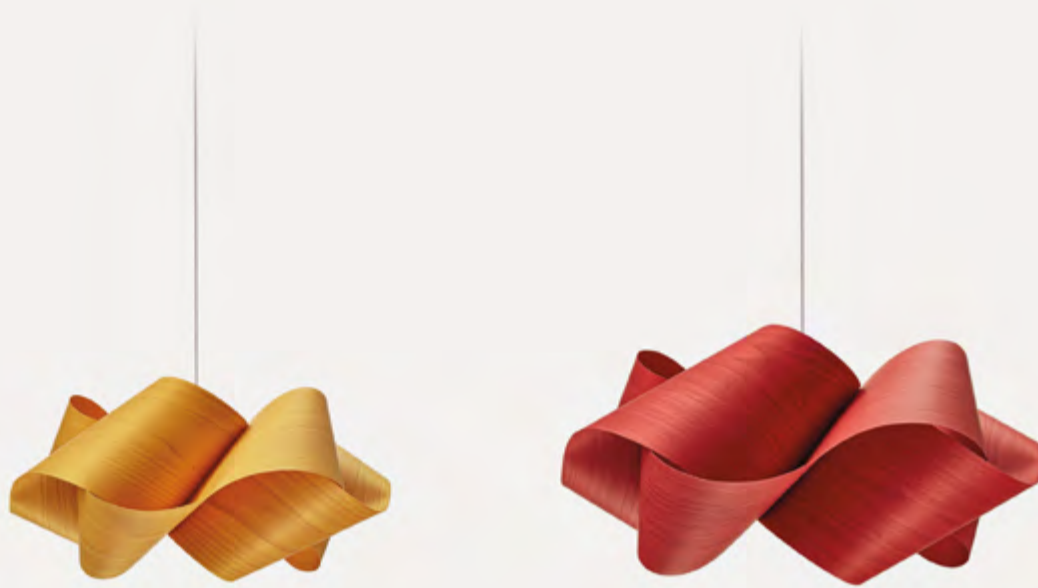
54 x 25 cm

21,3 x 9,8"

SWRL SG

76 x 35 cm

30 x 13,8"



AGATHA

by Luis Eslava Studio

ATA SP

76 x 37 cm

30 x 14,6"

ATA SB

80 x 70 cm

31,5 x 27,6"

ATA SG

140 x 76 cm

55 x 30"



ANFORA

by Miguel Herranz

ANF SM

50 x 114 cm

19,7 x 44,9"

ANF SP

42 x 80 cm

16,5 x 31,5"

ANF P

84 x 160 cm

33,1 x 63"



CUAD

by Burkhard Dämmer

CUAD SM

70 x 12 cm

27,5 x 4,7"

CUAD SG

100 x 12 cm

39,4 x 4,7"



SATURNIA

by Oskar Cerezo

SAT SP

ø49 x 12 cm

ø19,2 x 5,9"

SAT SM

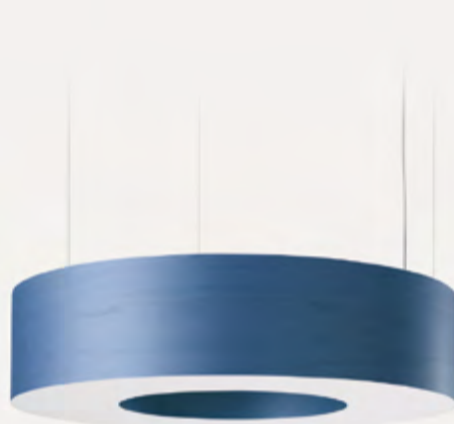
ø85 x 20 cm

ø33,4 x 7,9"

SAT SG

ø120 x 20 cm

ø47,2x 7,9"



CARAMBOLA

by Oskar Cerezo

CAR SM

60 x 45 cm

23,6 x 17,7"

CAR SP

40 x 30 cm

15,7 x 11,8"

CAR M

30 x 22 cm

11,8 x 8,7"



I-CLUB SLIM

by Burkhard Dämmer

I ASL

165 x 10 x 10 cm

65 x 3,9 x 3,9"

I SSL

153 x 10 x 10 cm

60,2 x 3,9 x 3,9"



I-CLUB

by Burkhard Dämmer

I AG

16 x 136 x 12 cm

6,3 x 53,5 x 4,7"

I P

ø30 x 154 x 15 cm

ø11,8 x 60,6 x 5,9"

I SG

170 x 12 x 26 cm

66,9 x 4,7 x 10,2"

I M

40 x 36,5 x 14 cm

15,7 x 14,4 x 5,5"

I A

46 x 9 x 10 cm

18,1 x 4,3 x 3,9"



X-CLUB

by Burkhard Dämmer

X A

58 x 58 x 15 cm

22,8 x 22,8 x 5,9"

X SM

75 x 12 cm

29,5 x 4,7"



POD

by Burkhard Dämmer

POD SP

ø47 x 50 cm

ø18,5 x 19,7"

POD SM

ø53 x 61 cm

ø20,8 x 24"



POPPY

by Burkhard Dämmer

POPPY SP

ø63 x 43 cm

ø24,8 x 17"

POPPY SM

ø73 x 60 cm

ø28,7 x 23,6"

POPPY SG

ø86 x 75 cm

ø33,8 x 29,5"



MINIMIKADO

by Miguel Herranz

MMIK S

70 x 50 cm

27,5 x 19,7"



RAINDROP

by Javier Herrero Studio

RDROP SP

ø18 x 30 cm

ø7 x 11,8"

RDROP SM

ø22 x 36 cm

ø8,7 x 14,2"

RDROP SG

ø28 x 45 cm

ø11 x 17,7"



ROMANICA*

by Marivi Calvo

ROM30 S

ø16 x 30 cm

ø6,3 x 11,8"

ROM50 S

ø16 x 50 cm

ø6,3 x 19,7"

ROM120 S

ø19 x 120 cm

ø7,5 x 47,2"

ROM30 A

ø16 x 30 x 18 cm

ø6,3 x 11,8 x 7"

ROM50 A

ø16 x 50 x 18 cm

ø6,3 x 19,7 x 7"



* Only available in:

RECONSTRUCTED
TIMBER VENEER



02 Erable



03 Tetris



04 Coffee

CANDELABRO

by Mariví Calvo

CLBO 15

245 x 300 cm

96,5 x 118"



GEA

by Marivi Calvo

GEA S

ø42 x 20 cm
ø16,5 x 7,8"

G S

ø49 x 15 cm
ø19,3 x 5,9"

SGEA S

ø70 x 25 cm
ø27,5 x 9,8"

G42 A

ø42 x 10 cm
ø16,5 x 3,9"

G30 A

ø30 x 10 cm
ø11,8 x 3,9"

G20 A

ø20 x 10 cm
ø7,9 x 3,9"



COS PG

ø60 x 159 cm
ø23,6 x 62,6"



GUIJARRO

by Marivi Calvo

G6 A

38 x 41 x 10 cm
14,9 x 16,1 x 3,9"

G5 A

25 x 36 x 10 cm
9,8 x 14,1 x 3,9"

G4 A

27 x 32 x 10 cm
10,6 x 12,6 x 3,9"



G3 A

23 x 26 x 10 cm
9 x 10,2 x 3,9"

G2 A

19 x 29 x 10 cm
7,5 x 11,4 x 3,9"

G1 A

16 x 25 x 10 cm
6,3 x 9,8 x 3,9"



THE SIGN

by Perico Pastor

SIGN G5 GENTS

SIGN G5 LADIES

SIGN G5 YOGA

SIGN G5 COURT YARD

SIGN G5 FITNESS LADIES

SIGN G5 FITNESS GENTS

SIGN G5 DOGGIE WASH

SIGN G5 KITCHEN

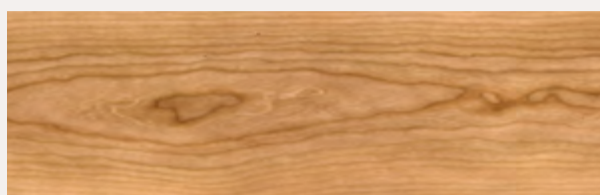
SIGN G5 MAIL ROOM

36 x 25 x 10 cm

14,1 x 9,8 x 3,9"



NATURAL TIMBER VENEER



21 Cherry



22 Beech

COLOURED NATURAL TIMBER VENEER



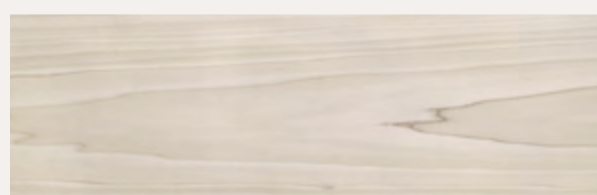
20 Ivory white



28 Blue



24 Yellow



29 Grey



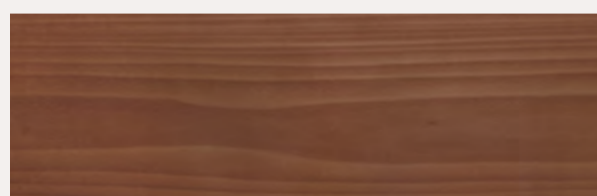
25 Orange



30 Turquoise



26 Red



31 Chocolate

ATTENTION

Photographic reproductions of our veneers can not be taken as a guideline to the actual colour. Please use real colour swatches for tone matching as the wood's backlit colour changes dramatically depending on the light source and the colour temperature of the bulbs. LZF will not accept any returns based on selections made using photographic reproductions.

Recommendations:

Avoid direct sunlight or strong indirect sunlight on the fixture.

Exposure to the sun changes the colour of the wood.

Please read all our instructions and recommendations on the use and care of our fixtures.

FUNNY FARM

by Isidro Ferrer



Smelly Fant
16,5 x 17,1 cm
6,5 x 6,7"



Grumpy Goat
6,8 x 18,8 cm
2,7 x 7,4"



The Walking Fish
11 x 9,1 cm
4,3 x 3,6"



She Monkey
6,8 x 15 cm
2,7 x 5,9"



He Monkey
6,8 x 14,8 cm
2,7" x 5,8"



Atomic Ant
13 x 16 cm
5,1 x 6,3"



D-Duck
6,8 x 10,8 cm
2 x 4,3"



Big Bird
6,8 x 16,5 cm
2,7 x 6,5"



Red Rabbit
7,8 x 18,8 cm
3,1 x 7,4"



Mad Mouse
7,8 x 14,7 cm
3,1 x 5,8"



Ronny Rhino
14 x 12,4 cm
5,5 x 4,9"



Penny Gwin
6,8 x 11,9 cm
2,7 x 4,7"



Toro
12,8 x 16,4 cm
5 x 6,5"



Sheepdog
6,8 x 14,5 cm
2,7 x 5,7"



Dolly
6,8 x 14,8 cm
2,7 x 5,8"



Octo
9,8 x 17,2 cm
3,9 x 6,8"



New Yorker
7,8 x 12,4 cm
3,1 x 4,9"

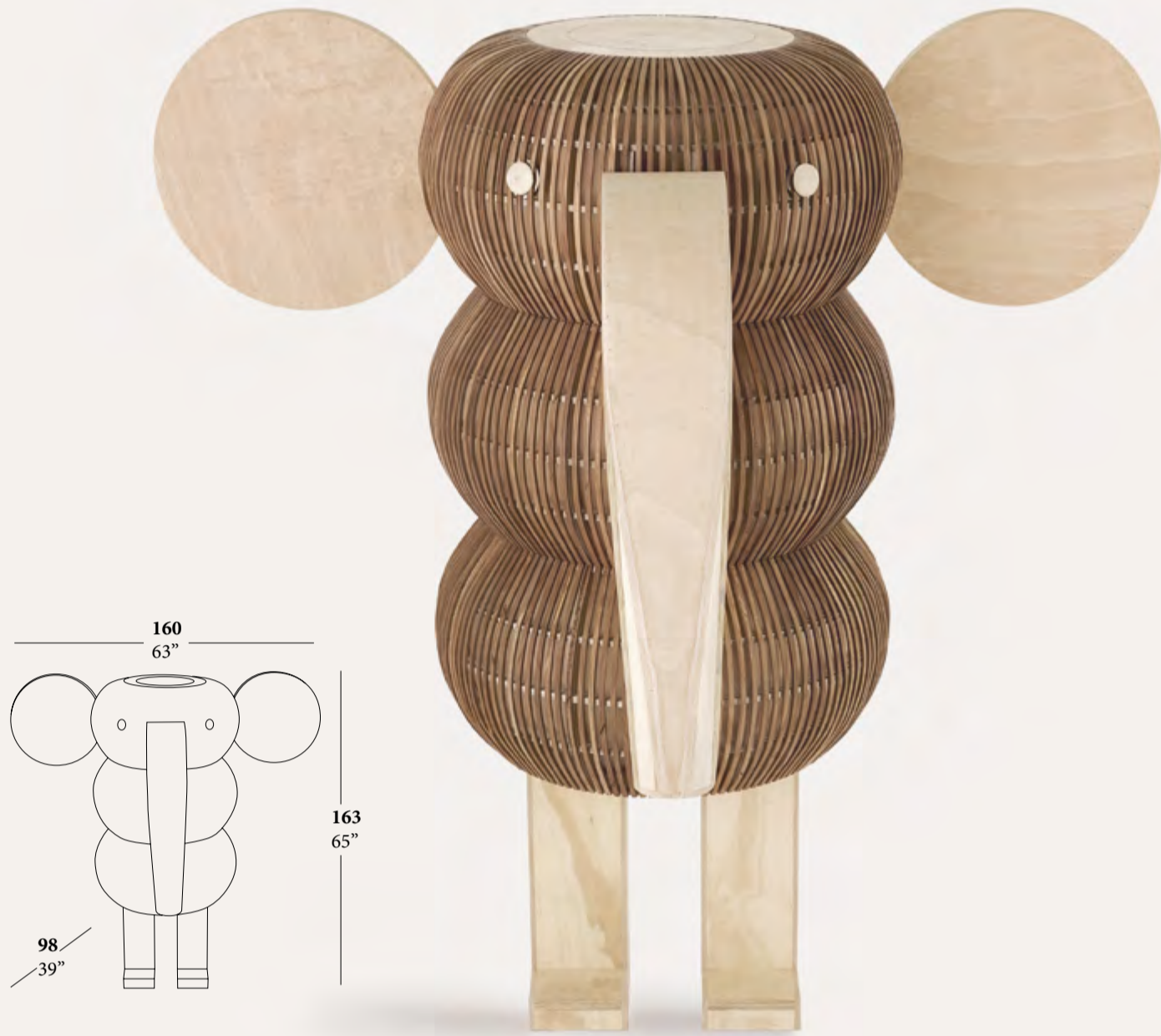


Lui Cifer
8 x 13,6 cm
3,2 x 5,4"

ELEPHANT

by Isidro Ferrer
& LZF LAB

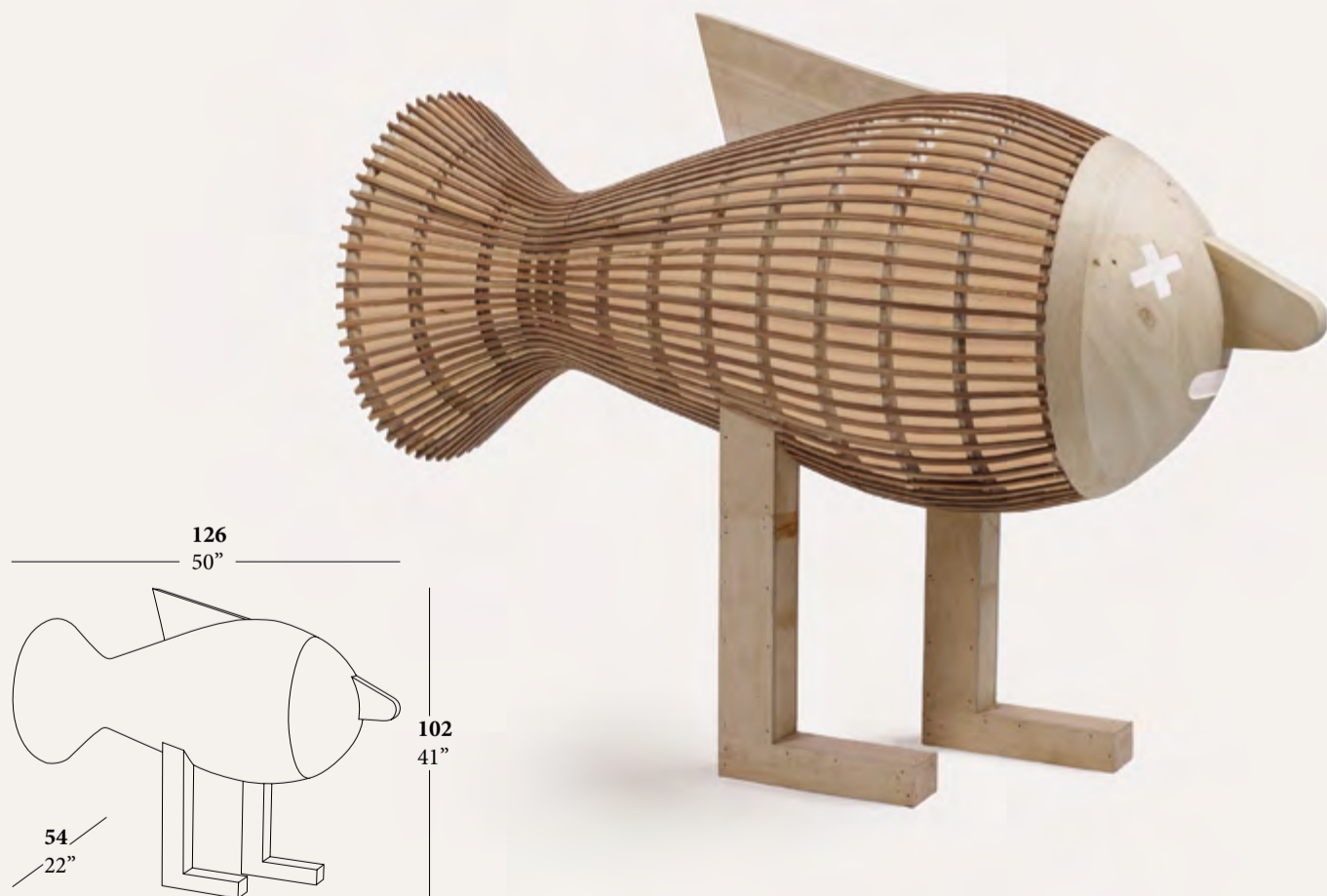
FF EL P



FISH

by Isidro Ferrer
& LZF LAB

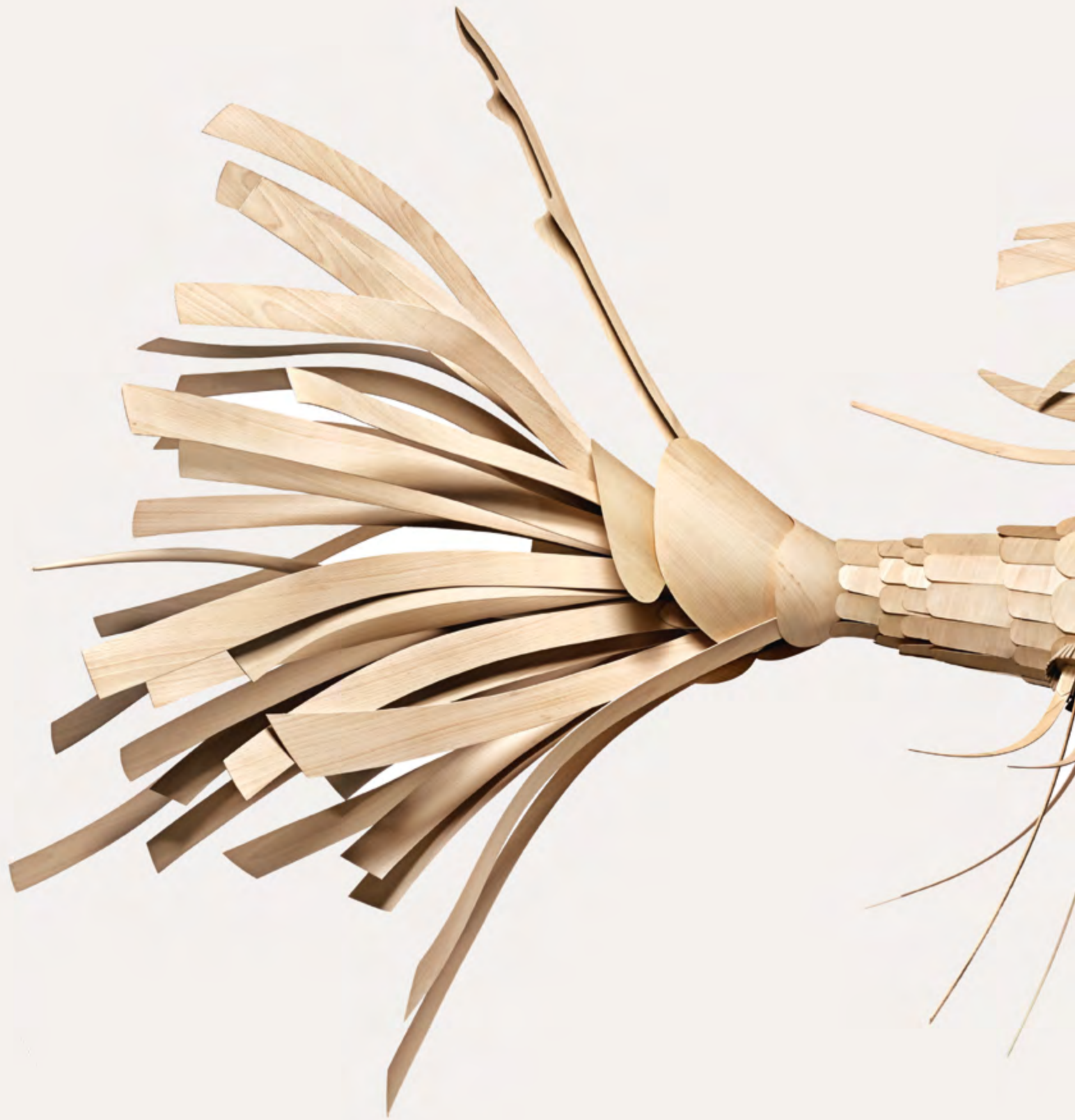
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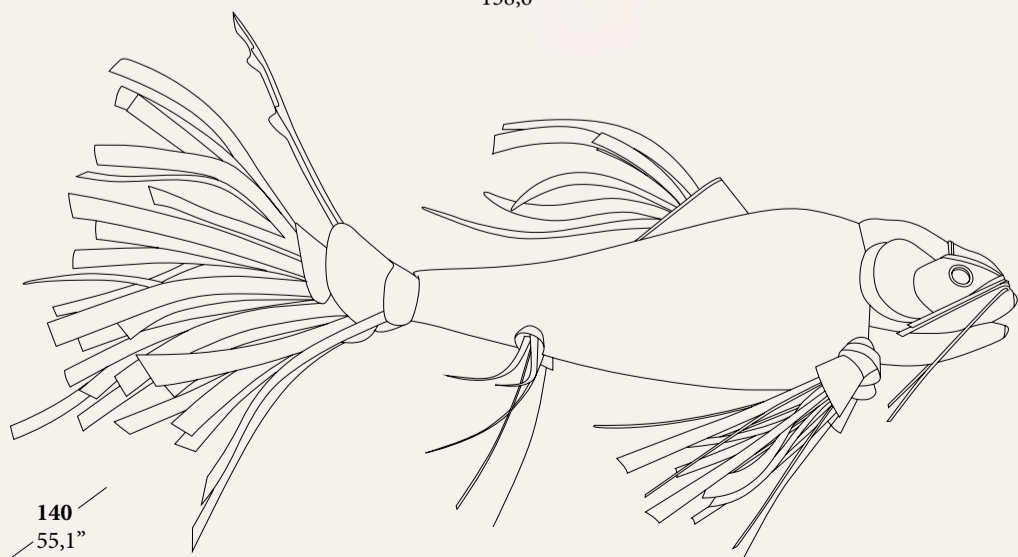
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& LZFLAB

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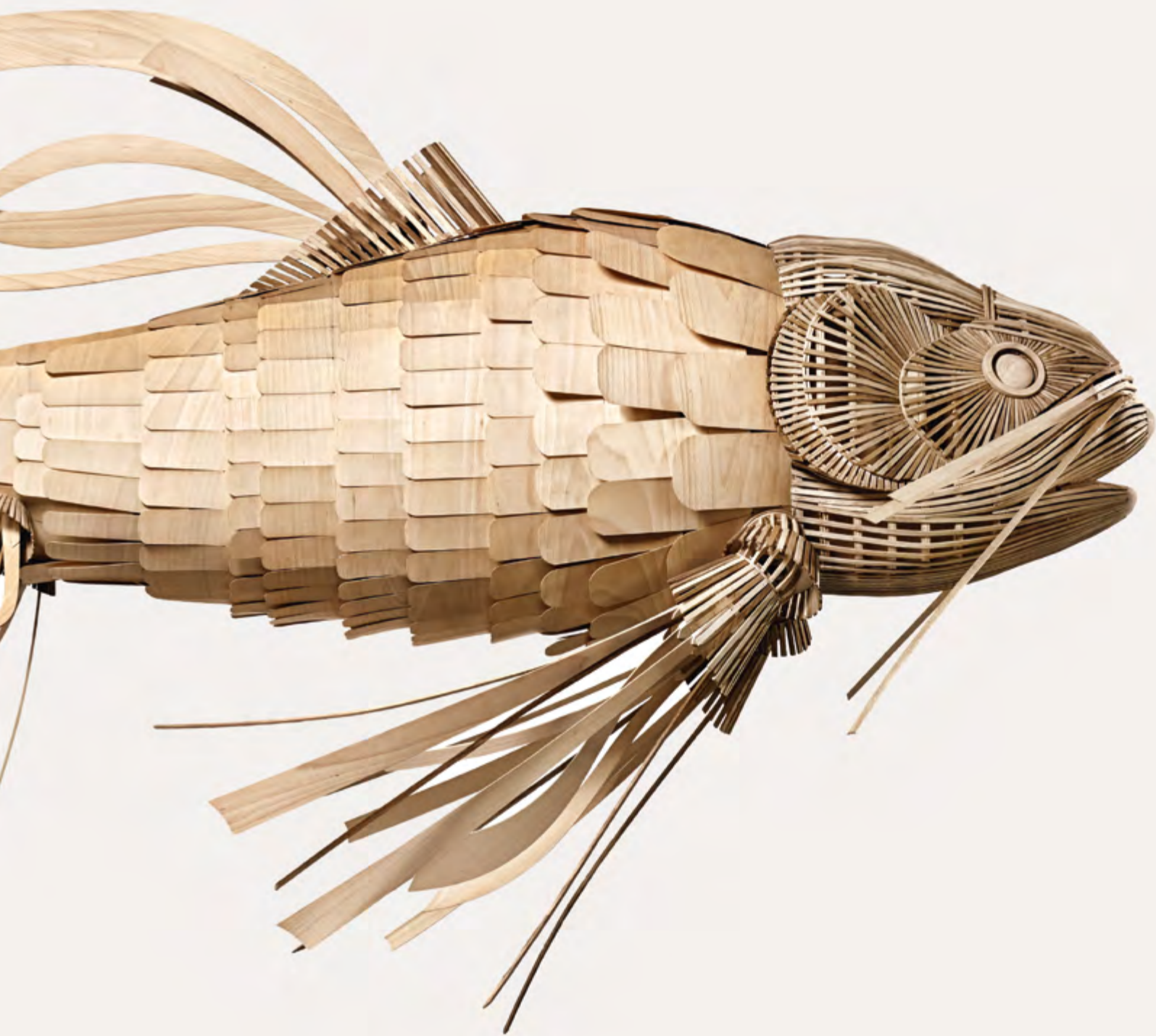


352
138,6"



140
55,1"

175
68,9"



V.O.

GRASSA TORO

INVENTAR LA VIDA (pág. 3)

El ser humano es ser humano porque inventa. Este modo de actuar es el que nos diferencia del resto de seres vivos: a cada momento somos capaces de crear algo nuevo, de colocar en el mundo una herramienta, una máquina, un objeto, y también una frase, una manera de mirar, una posibilidad de relación personal que no estaba allí en el instante anterior. A cada paso que damos sumamos hallazgos, descubrimientos, creaciones, y los integramos en el gran invento donde caben todos los anteriores y todos los que están por llegar: la vida.

La vida es un invento; en LZF hacemos todo lo posible por que sea un buen invento. Como todos los inventos tiene un momento para la imaginación, un momento para la ejecución y un momento para el disfrute.

En LZF imaginamos constantemente nuevos métodos de creación y nuevas relaciones con los creadores que nos acompañan. Invitamos a diseñadores y artistas de cualquier lugar del mundo a que piensen a nuestro lado. Nos gustan las ideas que nacen de la autoría personal y las que nacen en situaciones de inteligencia colectiva.

En 2015 en LZF hemos recibido a Chmara y Rosinke, diseñadores polacos con estudio en Austria, al diseñador español Isidro Ferrer, al estudio, al escritor Grassa Toro.

Este enorme caudal de propuestas que genera nuestro trabajo en laboratorio toma forma material gracias a equipos profesionales en los que se implican, como uno más, los propios creadores. A todo el personal que trabaja día a día en la fábrica de Chiva se han unido este año carpinteros, maestros falleros, fotógrafos, actores, impresores.

Fabricamos lámparas, esta es nuestra primera y principal ocupación, pero también producimos objetos, espacios y publicaciones que nos permiten darlas a conocer: nuestro viajero carrito expositor; el renovado stand para ferias internacionales que estrenaremos en la Feria Light & Building, de Frankfurt; los continuos Showroom que montamos en el propio espacio de la empresa; este Magazine que tienes entre tus manos son vehículos que nos permiten estar en contacto permanente con el mundo.

Porque se trata de eso, de llegar hasta ti, y hasta ti también que estás algo más lejos, y hasta ti que nos lees en el punto exacto que marca las antípodas con este lugar en el mundo que se llama Chiva. Se trata de poder ofreceros las dos cosas que mejor sabemos hacer: lámparas en las que la luz acaricia la madera y una forma de crear, de producir, de comunicar, una forma especial de vivir, ese gran invento.

Ha llegado el momento de disfrutar. Welcome.

Mariví Calvo y Sandro Tothill

GRANDES INVENTOS DE LA HUMANIDAD: LOS MEDIOS DE TRANSPORTE (pág. 7)

Al principio casi nada cambiaba de sitio, las piedras y los árboles siempre estaban en el mismo lugar. Los trenes tampoco se movían, no había trenes. Algunos pájaros y algunos peces viajaban, iban y volvían; los mamíferos no llegaban mucho más allá de la esquina de la calle. Todo esto sucedía en un tiempo en el que no existían calles ni esquinas de calles.

Un día, el ser humano inventó los medios de transporte, la tabla de madera que se desliza por la nieve, los troncos de madera que flotan sobre el agua, la rueda de madera que gira sobre la tierra; ese día, que no fue un día, que fueron años, siglos, todo cambió, y el ser humano empezó a llevar cosas de un lugar a otro y decidió también llevarse a sí mismo, más allá de la esquina de la calle.

Desde entonces los granos de maíz viajan en largos trenes de mercancías; las camisas de flores viajan despacio en barco; las naranjas y las artistas de cine viajan brillantes en avión, los enamorados viajan enamorados en bicicleta, y algunos vendedores de crema de afeitar viajan sin afeitar en automóvil.

Y todos nos encontramos. Nosotros, sin ir más lejos, acabamos de llegar aquí.



CHMARA.ROSINKE: TODO EN SU SITIO (pág. 8)

— Ustedes construyen espacios, muebles, objetos para que vivamos mejor. ¿Qué significa vivir mejor?

Es una pregunta difícil. Los objetos que creamos son bastante específicos y vivimos con muchos de ellos. Creemos que para vivir mejor hay que vivir de forma muy consciente y analizar constantemente cómo vivimos. Mirar las cosas que generan problemas, las cosas que te ayudan a vivir tu vida y las cosas que no hacen más que abarrotar tu apartamento y provocar desorden. Esto variará de una persona a otra y es algo muy personal.

Por ejemplo, a algunas personas les gusta coleccionar y apenas tienen sitio para moverse en su apartamento, mientras que otras son ascetas y no tienen más de 100 objetos a su nombre. No hay nada correcto ni incorrecto. Hay que trabajar y cambiar el interior constantemente, que para nosotros es como terapia. Es a través de estos cambios como nos conocemos mejor a nosotros mismos.

Hace poco que nos trasladamos a un apartamento vienés clásico, con techos altos, suelos de madera y un precio jardín estilo inglés. Ahora tenemos dos hijos, lo que nos obliga a pensar todos los días en cómo mantener el interior en funcionamiento sin permitir que todo el concepto se vaya al traste. En un principio, diseñamos el apartamento solo para nosotros, pero ahora, con las nuevas incorporaciones, tenemos que repensarlo todo. Cada cambio en la vida influye necesariamente en cómo se vive. En pocas palabras, no podemos decir qué significa vivir mejor. Cada uno debe responder a esta pregunta por sí mismo.



Lo que podemos decir es que son insuficientes las personas que se toman en serio el entorno de su hogar, el interior, los muebles y la iluminación, a pesar de que pasan en él la mayoría de su tiempo. Este espacio refleja quiénes son y es increíblemente íntimo y privado.

— ¿Una silla, una mesa, pueden cambiarnos la vida?

Y tanto. Una mesa buena y grande supone la posibilidad de organizar fabulosas cenas y conocer a mucha gente. Una mala silla nos hará sufrir mientras comemos, mientras trabajamos... una buena mecedora puede ser el punto más íntimo del apartamento, y hacernos soñar o disfrutar de un lugar donde escondernos, donde mecernos, cuando nos encontramos mal.

— ¿Dónde reside el poder de seducción de las formas geométricas? En las formas geométricas se ve la perfección. Es más fácil ocultar un error en una forma orgánica compleja. Pero cuando un rectángulo tiene las proporciones erróneas o está mal producido, se percibe inmediatamente. Al contrario, se percibe también de inmediato cuando está perfectamente realizado.

— ¿Por qué acostumbramos a relacionar madera y calor?

Es probable que tenga mucho que ver con el tacto, con su suavidad, comparado con la piedra o el metal, y con el hecho de que es un material vivo, que cambia durante los años. La madera adquiere una pátina, la madera reacciona con la humedad, la estructura de la madera se queda uniforme cuando se lija y después de un tiempo vuelves a aparecer imperfecciones.

— ¿Cómo sería un mundo sin ruedas?

Muy triste. Sin ruedas no podríamos construir nuestras cocinas móviles.

— ¿Qué invento es más importante el del cajón o el del clavo? ¿Por qué?

El clavo, ya que evolucionó en tornillo, y luego en distintos tipos de tornillo... y luego dio lugar a un completo proceso de rediseño y aceleración de las conexiones. El diseño contemporáneo no se hubiera dado sin clavos y, más tarde y especialmente, sin tornillos. La innovación de Thonet y sus cientos de millones de sillas producidas fue posible gracias a las técnicas de curvado, sí, pero también gracias a las cajas de embalaje con piezas individuales que luego se atornillaban a su llegada, tan fácil que todo el mundo lo comprendía e incluso combinaban distintos respaldos, apoyabrazos...

— ¿Tienen tres palabras que definan a LZF?

Madera, luz, música.

— ¿Tienen tres palabras que definan su relación de trabajo con LZF? Caos, fecha de entrega, comida.

— Han construido para LZF un carro expositor que viaja por el mundo y un stand de Feria que podría ser una casa. ¿En qué se parecen los dos proyectos? ¿En qué se diferencian?

La diferencia está en la escala y en las ruedas. La pregunta es difícil de responder. Para nosotros, nuestros proyectos son como un desarrollo lógico y un reflejo de cosas que percibimos en nuestra vida diaria. Cada situación sucede a una pregunta diferente y por tanto a una respuesta diferente.

— Acaban de ser padres de gemelos, ¿cómo imaginan la vida de sus hijos, nómada o sedentaria? ¿Bajo que luz les gustaría que crecieran? No pensamos en eso, queremos simplemente que crezcan felices y saludables y ver qué pasa. Aunque hay que decir que, para ser niños de un año, han viajado a muchos países y han conocido a muchos tipos de persona. Creemos que no puede ser malo para un niño moverse de un lado a otro en lugar de estar todo el día metido en casa. Están felices cuando viajan y pensamos que para ellos es como una aventura y pueden descubrir cosas nuevas.

GRANDES INVENTOS DE LA HUMANIDAD: EL HUMOR (pág. 15)

Durante años, siglos, milenios, no existió el humor. Los seres humanos se reían, se reían mucho, se morían de la risa cuando el vecino pisaba una cáscara de plátano y caía encima de un charco; también se reían de los que se equivocaban al decir una palabra, de los que llevaban el pantalón demasiado largo o demasiado corto, de los que perdían en un juego, de los chicos que tenían voz de chica. Nada de esto era humor; tampoco lo era ridiculizar al malvado, al poderoso, al diferente, burlarse, agredirle grotescamente.

El humor no se inventó para destruir, se inventó para descubrir una verdad universal que dudara de la verdad ofrecida por la razón, una verdad que nos desvelara a todos (incluido el humorista) la fragilidad de nuestra existencia, y que lo hiciera con afecto, casi con piedad. En realidad, más que descubrir una verdad, la tarea del humor es descubrir una gran colección de verdades universales, contradictorias, irreverentes, imaginativas, pudorosas, sorprendentes, imprevistas, divertidas. ¿Cómo no va a ser un invento tardío si antes de inventarse el humor hubo que inventar casi todo el diccionario?



ISIDRO FERRER: SONRÍA, POR FAVOR (pág. 16)

Cuenta Sandro Tothill que descubrió a Isidro Ferrer en una conferencia hace dieciséis años y que corrió a contárselo a Mariví Calvo. Cuenta Mariví que lo primero que pensó al conocer la obra de Isidro fue que era una obligación trabajar con él. El primer encargo fue el logo de LZF; el segundo que hiciera lo que quisiera. Isidro hizo lo que quiso: la Funny Farm, colección de figuras de madera que, poco a poco, se van convirtiendo en lámparas de mágico tamaño: Fish, Elephant, y lo que está por venir.

Esta entrevista estaba pensada para conversar acerca del humor, antes de iniciarla, le pregunto a Mariví (sin que nos oiga Isidro) qué une a LZF con uno de los diseñadores más importantes del mundo. Repite: “admiración, admiración, admiración”. Se queda callada, le salen chispitas de las pestañas, hay otra respuesta, seguro, y no va ser un lugar común: “y que él y nosotros nos reímos del diablo”.

Esta entrevista va a tratar sobre la risa.

— Si le parece, vamos a empezar por lo más difícil: ¿Hay diferencia entre la risa y la sonrisa?

Toda. La risa nace incontrolable de las entrañas del ser humano con la fuerza del volcán y se manifiesta en los órganos más expresivos del cuerpo: los ojos, asiento de la visión, y la boca, servidora de la palabra. La risa sacude el orden, desbarata los convencionalismos, pone patas arriba el universo, descubre las entrañas de quien ríe, es placer en estado puro.

El tópico señala que el trabajo dignifica al hombre y humaniza al mundo porque vuelve productiva la naturaleza, en cambio la risa se enfrenta a esta percepción nihilista de la existencia arrebatando al trabajo su máscara de gravedad y devolviendo al hombre la esfera del juego.

La risa es revolucionaria porque es una pérdida del juicio, una pérdida de tiempo y de esfuerzo y no se atiene a razones.

Como apunta Octavio Paz “por la muerte y la risa el mundo y los hombres vuelven a ser juguetes”.

La sonrisa es una risa adiestrada, dócil. La sonrisa que nace como preámbulo de la risa, como manifestación de la alegría, con el uso y el abuso pierde su espontaneidad para ser un instrumento utilitario al servicio de la seducción, del enmascaramiento, incluso del engaño. La sonrisa puede ser máscara.



— Seducción, máscara, mentira... conceptos con los que usted acostumbra a definir su trabajo. ¿Admitimos que diseño gráfico y sonrisa hacen buena pareja?

Si la tradición del artista es transformarse en alguien más, la del diseñador es la de transformarse en

todos los demás. La máscara que posee la virtud de cubrir (ocultar) a la vez que desvelar (mostrar) ayuda en esta noble función de la transformación. A su vez la mentira es una de las posibles vías para la creación, aún más, me atrevería a decir que no hay creación sin engaño. La mentira y la invención requieren de una abultada imaginación para construir realidades posibles.

En una sonrisa, hay mucho de todo lo anterior. Una sonrisa educada con tiempo y atención, seduce, enmascara y miente, o sea tiene un alto componente creativo.

Admitámoslo, el diseño gráfico, que no los diseñadores gráficos, posee una de las más cultivadas sonrisas.

— Una fábrica de lámparas le pide una colaboración como diseñador y usted, después de pensarlo mucho, construyó dieciocho figuras en madera que evocan, en su mayoría, a algún animal y ninguna es una lámpara. ¿Cuánto medía su sonrisa el día que hizo presentó su obra? La sonrisa me acompañó durante todo el proceso de creación y también estuvo muy presente el día de la presentación en Valencia frente a Sandro y Mariví. Una sonrisa feliz y satisfecha, sin trampa ni artificio. Estoy convencido que un trabajo realizado emocionadamente tiene una alta capacidad de empatía y simpatía.

— ¿Sobre qué andamio se construyen esa empatía y esa simpatía con LZF? Sobre el de la confianza.

— ¿La madera se lleva bien con el humor?

Al grito de ¡más madera! los hermanos Marx destrozaron un tren para alimentar la locomotora de vapor en su afán por avanzar deprisa. El humor y la madera son combustibles necesarios. Ambos sirven para avivar la llama.

— ¿El humor es una forma de poesía?

El humor no es un género literario pero sí una actitud ante la vida que puede derivar hacia el arte.

El arte, y la poesía es una de las múltiples formas que adopta el arte para expresarse, es inútil, y lo es porque carece de sentido práctico; pero esta falta de utilidad es su mayor función. El arte y el humor salvan al hombre porque lo liberan de la seriedad de la vida.

El humor se sostiene sobre el absurdo y lo trágico de la existencia, subvirtiendo todas las categorías de lo convencional para llevarlas al terreno de lo cómico, y al mismo tiempo el humor revela poéticamente una versión oculta de la realidad.



Mediante la metáfora el humor y la poesía muestran el doble de cada cosa, nos hacen salir de nosotros mismos, nos hacen ver la trampa de todo, comprender que todo tiene un revés y que todo puede ser de forma distinta a como lo entendemos.

— ¿Con qué ríe Isidro Ferrer?

Con el absurdo de la existencia. Hay tanto con qué reír...

— ¿Con qué Isidro Ferrer ríe Isidro Ferrer?

Hay Isidros que son más propensos que otros a la risa, aunque en general todos ellos son de risa fácil.

Isidro ríe con el Isidro que esté más a mano cuando la risa florece.

FUNNY FARM: PASAPORTE UNIVERSAL (pág. 18)

Atomic Ant, Octo, Grumpy Goat y el resto estaban ahí delante, cada uno dentro de su piel de sapelli, spanish cedar, african ebony, black hyedua, pequia, african padauk; estaban ahí con sus dos patas sobre el suelo y sus caritas traviesas, con el gesto impaciente: la mitad más uno quería conocer mundo; los demás querían que el mundo los conociera. Faltaba la tarjeta de presentación, LZF se la encargó al artista que los había creado.



Isidro Ferrer los fotografió a todos; anotó sus datos físicos más importantes: estatura y color de la piel; añadió la certificación 100% FSC; y los metió en un cuaderno de cantos redondeados; llenó la última página de nombres importantes, y las cubiertas de logotipos. Aquello empezó a parecerse mucho a un pasaporte, que es lo que necesita cualquier individuo para recorrer el mundo.

Un pasaporte es una cosa muy seria, lleno de firmas, de certificaciones, de escudos. Los habitantes de la Funny Farm no son tan serios. Isidro Ferrer pensó que si el primer pasaporte les sería útil para atravesar fronteras reales, un segundo pasaporte podría permitirles viajar por territorios imaginarios; fue entonces cuando le pidió al escritor Grassa Toro que inventara una personalidad para cada uno de ellos, luego, él los dibujaría en plena acción.



El resultado no son dos pasaportes, como en las películas serias de espías; sino un pasaporte doble, como en las películas de espías de risa.

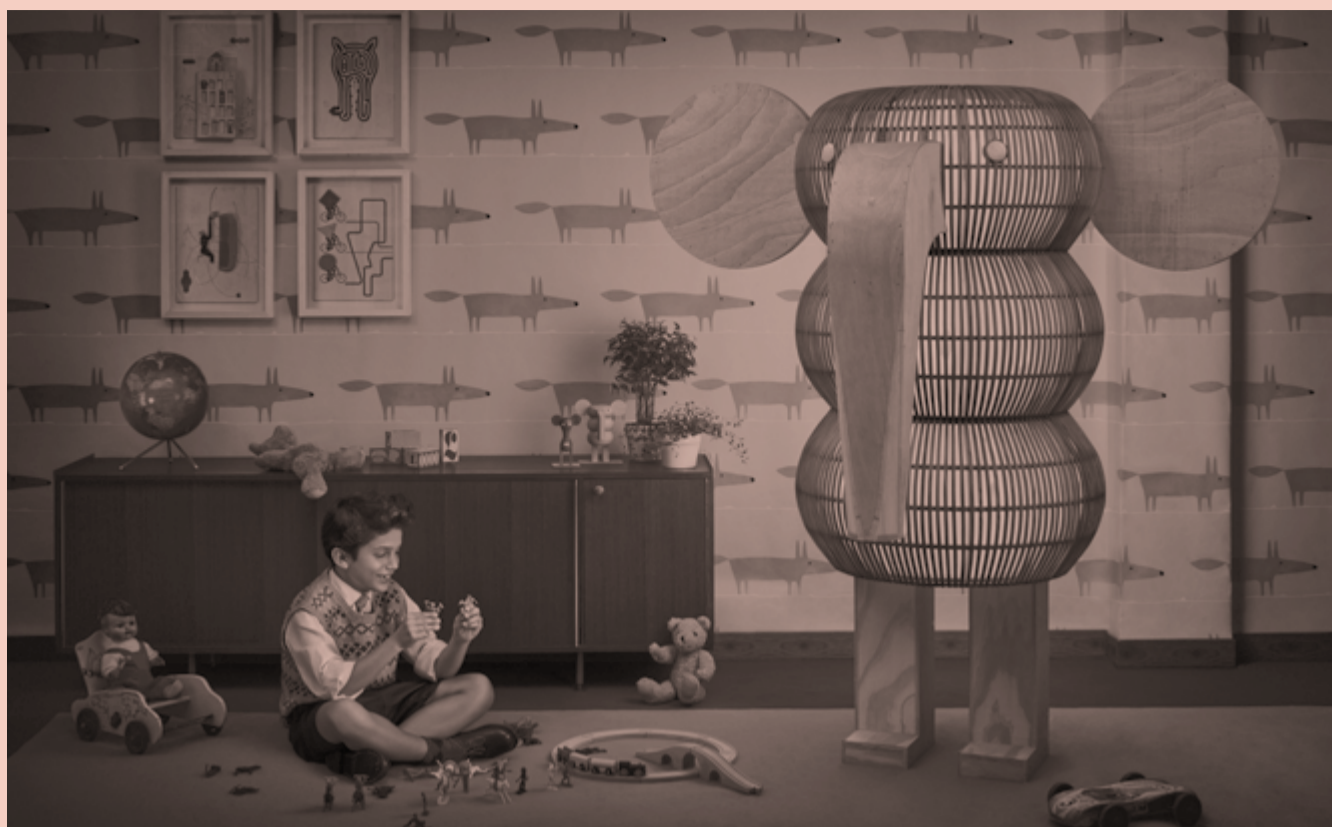
A la Funny Farm solo le faltaba una cosa para poder recorrer el mundo: un medio de transporte. ¿Vagón, camarote, cabina? En LZF elegimos caja de cartón, la caja de cartón puede viajar por aire, mar, tierra, es ligera, cómoda, segura, es reciclable y, en este caso, es bella.

GRANDES INVENTOS DE LA HUMANIDAD: LA FICCIÓN (pág. 21)

Al principio todo era la realidad, o algo parecido. Nunca sabremos dónde, cuándo quién inventó por primera vez un relato de algo que no había sucedido jamás; nunca lo sabremos, pero ahora podríamos inventarnos dónde ocurrió eso (en una selva, en un desierto, a la orilla de un río); cuándo (paleolítico, edad del bronce, un jueves); y quién lo inventó (un joven asustado, una anciana enamorada, una niña valiente).

La ficción es, sin lugar a dudas, el mayor invento de la humanidad, algo así como el invento de todos los inventos. Lo que solo existe en el lenguaje es un universo infinito que nos permita ampliar el universo real. Los relatos inventados sobre seres humanos que habitan las profundidades del mar, que vuelan entre las nubes, o que construyen máquinas capaces de realizar sofisticadas combinaciones precedieron, anunciaron, la invención del submarino, del avión y de la computadora.

Los seres humanos necesitamos la ficción como necesitamos respirar. La ficción nos asegura que otra vida es siempre posible. Y se trata de eso: de inventar la vida.



TELLING TALES (pág. 22)

Telling Tales es el título de la campaña de comunicación de LZF en 2016. Mariví Calvo inició el diseño de campaña a partir de tres ideas que diferenciaran este catálogo de novedades de los anteriores: que las imágenes fueran nocturnas, lo que permitiría presentar las lámparas encendidas; que el protagonismo pasara de los espacios a los seres humanos que los habitan; y que el catálogo se alejara de formatos tradicionales y fuera una obra de creación artística.

El siguiente paso fue contactar con el estudio Masquespacio en busca de ideas; fueron ellos los que propusieron recrear fotográficamente historias ambientadas en los años 50 del siglo XX. Las primeras referencias eran la pintura de Hopper, el color del cine de la época, una cierta forma de vida dentro de interiores evocadores.



Antes del verano de 2015 se realizaron localizaciones, pruebas de decoración, ensayo de casting entre amigos y familiares, y primeras imágenes: ese era el camino; faltaba encontrar la literatura que diera sentido a todo este imaginario.

El escritor Grassa Toro acababa de firmar los textos del libro-catálogo Funny Farm para la colección de figuras en madera creada por Isidro Ferrer; era su primera colaboración con LZF. Contar con Grassa Toro entraba dentro del programa anual de invitados que mantiene abierto LZF con artistas (música, grafiti, ilustración) ajenos al diseño industrial. Hablamos de LZF Lab.

Grassa Toro se suma al equipo en julio de 2015. Nacen las primeras historias; se buscan nuevas localizaciones; se hace acopio de muebles, de objetos de decoración, de vestuario de época; un casting entre actores y modelos de Valencia revela quienes interpretarán a los protagonistas; se conforma un equipo de iluminación, fotografía

y tratamiento digital de la imagen, María Mira & Cualiti Photo Studio empiezan a disparar; arranca una gran producción coordinada por Ester Colomina y dirigida hasta el mínimo detalle por Mariví Calvo.

Hoy, Telling Tales son cientos de fotografías, seis relatos, varias horas de filmación. El público podrá ver las imágenes escogidas y leer las historias a través de nuestros social media; en este Magazine, nº3; y en una edición especial de seis volúmenes en formato libro que aparecerá periódicamente a lo largo de 2016.

La máquina de seducir está en marcha; como en las grandes películas, los créditos del equipo ocupan un lugar destacado.

GRASSA TORO: EL OJO QUE IMAGINA (pág. 32)

— Es usted el autor de los relatos que se incluyen en Telling Tales. ¿Cómo nace la figura de ese narrador que nos cuenta las historias?

— Es narradora, es una mujer. Nace de la memoria de un acto cotidiano que repito desde la niñez: mirar desde una ventana qué sucede en el edificio de enfrente. Seguro que usted también ha mirado alguna vez.

— No recuerdo haberlo hecho.

— Es fantástico: anochece, la gente regresa a sus casas, empiezan a encender las lámparas de la sala, de la cocina, del dormitorio, de vez en cuando alguien atraviesa fugazmente el marco de la ventana, el de la puerta del balcón...

— Me está diciendo que es usted un voyeur.

— Sí y no. En realidad uno alcanza a ver poco, las apariciones de nuestros vecinos son fugaces, las imágenes lejanas, casi desenfocadas, destellos de vida. Lo fantástico no es lo que se ve, es imaginar todo lo que no estoy viendo.

— Podría imaginar lo mismo sentado en un sillón frente a su computadora.

— Es posible, pero me perdería ese espectáculo de la vida que se presenta como un enorme escenario donde están todas las luces encendidas; el hecho de que la luz sea artificial es definitorio; esta mirada no resulta tan atractiva con la luz del día.

— ¿Qué ve la narradora de Telling Tales desde su ventana?

— Ve muy poco, imagina mucho. Imagina lo que necesita para seguir viva: que el amor existe, que el deseo existe, que la soledad existe, que la vida es una batalla entre el amor y la soledad.

— No sabemos cómo se llama, ni siquiera sabemos cómo es o cuántos años tiene.



— Se llama como usted, tiene su misma edad, se llama como yo, tiene mi misma edad.

— Es usted escritor. ¿Qué hace falta para llegar a serlo?

— Tener un ojo que imagina, mejor dos.

— ¿Solo eso?

— Y una mano que ordena el caos, mejor dos.

— Usted firma los textos de esta publicación, los reportajes, las entrevistas, las notas. ¿Quiere esto decir que se está haciendo esta entrevista a sí mismo?

— Así es.

— ¿Eso es posible?

— En literatura todo es posible

— Una última pregunta: ¿cuál de los dos Grassa Toro es el verdadero, el entrevistador o el entrevistado?

— Los dos, por supuesto. Ninguno, obvio.



GRANDES INVENTOS DE LA HUMANIDAD: EL INTERIOR (pág. 35)

Al principio todo era exterior, ni siquiera: para que exista el exterior tiene que haber interior, y al principio, muy al principio, no había interior. El ser humano tuvo que inventarlo.

Quizás la primera vez que se inventó el interior fue dentro de una cueva. La cueva no es un invento, la cueva estaba ahí; el invento es meterse dentro y darse cuenta de que se vive de otra manera, y que en ciertos momentos del día se vive mejor dentro que fuera.

Desde entonces, desde la primera vez que unos antepasados nuestros, familia al fin, decidieron pasar un rato al cobijo de una roca, el interior se ha convertido en uno de los inventos más plurales de la historia de la humanidad. Una cuchara es un invento tremendo, pero hay que reconocer que una cuchara siempre se ha parecido y se seguirá pareciendo a otra cuchara. En cambio, interiores hay tantos como inventores de interiores, y la verdad es que inventores de interiores somos todos: quien pintaba bisontes sobre las paredes de la gruta para asegurar la caza; quien llenó de butacas la cabina de un avión para que pudiéramos volar sentados; y quien cubre el techo de un restaurante de luz para que el encuentro con el otro sea un placer.

GRANDES INVENTOS DE LA HUMANIDAD: LA COCINA (pág. 39)

Los animales en libertad comen crudo. Al principio, el ser humano fue animal y comió crudo, hasta que un día cocinó.

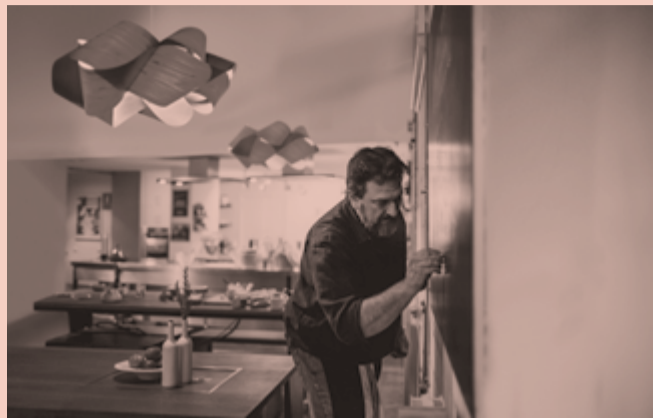
Ahora para aprender a cocinar necesitamos un libro de recetas. Nuestros antepasados necesitaron algo más, necesitaron dejar de ser animales. Para cocinar se necesitan utensilios, para construir esos utensilios se necesita tener una mano de humano. Para cocinar se necesita entender que hay alimentos que solo podremos comer si los transformamos mediante el agua y el fuego, y para entender eso se necesita un cerebro de humano. Para cocinar se necesita contar a los demás, como poco, que hace falta una olla, calentar el agua, elegir

qué queremos comer, hacer todo en orden y tener paciencia; para contar todo esto hace falta un lenguaje humano.

La cocina y el ser humano nacieron a la vez.

Nos gustaría decir que la cocina es el gran invento de la humanidad.

Quizás sea el segundo; en ese caso, ¿cuál será el primero?



SANDRO TOTHILL: COCINAR ES RECORDAR (pág. 40)

Se llama Sandro Tothill, no es la primera vez que aparece su nombre en estas páginas: dirige junto a Mariví Calvo, LZF. También cocina para ella, para su hija, para el resto de la familia y los amigos, los colaboradores, los invitados.

Mientras habla despacio, a finales de diciembre, en ese momento del año en que a todos nos da por hacer balance, el entrevistador cree descubrir en el melancólico brillo de su mirada que a Sandro le gustaría cocinar para la humanidad entera. Quizás el mismo día.

Entiende la cocina como un tributo a la memoria, la ofrenda a su infancia, a las geografías recorridas, a los amigos encontrados a lo largo del camino; cocina para recordar lo vivido, para recordar que está vivo y que uno de los grandes inventos de la humanidad se cuece entre arroces, pastas, hierbas de olores profundos, aceites de colores inverosímiles, alimentos de toda clase y procedencia, y tiempo paciente.



Sandro es músico, también es músico; cocina como compone: dejando espacio para la fulgurante aparición de un resultado azaroso a partir de una medida y ordenada combinación de elementos. Serendipity! clama en el despacho que ha construido en la fábrica de Chiva al modo de un gabinete de curiosidades. ¡Serendipia! repite enormemente, y se nos olvida diciembre y todo el cansancio del año. En el horno del despacho contiguo (en LZF cabe un horno en un despacho) empieza a dejarse sentir el olor de unos pimientos rellenos.



GRANDES INVENTOS DE LAS HUMANIDAD: EL SIMPOSIO (pág. 43)

Los griegos inventaron el simposio, los griegos inventaron muchas cosas, tenían tiempo. El simposio era un reunión de amigos griegos que acudían invitados a casa de otro griego; allí se comía, se bebía,

se escuchaba música y se terminaba hablando. Era un fiesta, una celebración.

Cuando los griegos inventaron el simposio, ya se había inventado la comida, las flautas, la copa de vino, los sillones, la rueda y el diálogo. Tres mil años después llamamos simposio a una reunión de expertos en un tema que se juntan para intercambiar conocimiento, con ánimo de aprender unos de otros. Estos encuentros que empiezan en el uso de la palabra acaban en torno a una mesa en la que se come y se bebe.

Durante los tres mil años que separan una manera de entender el simposio de la otra se han inventado los tenedores de madera (y de metal, y de plástico), el órgano Hammond, el corcho para la botella de vino, los camarotes de barco, la energía eléctrica, y el silencio. El inventor del silencio es John Cage, un tipo al que le encantaba hablar.

GRANDES INVENTOS DE LA HUMANIDAD: LOS SUEÑOS (pág. 49)

Hay dos clases de sueños: los sueños y los sueños.

Los primeros son anhelos, fantasías, deseos, tienen que ver con el futuro y los soñamos despiertos. Los segundos los soñamos dormidos, tienen que ver con el pasado, aparecen como una película desordenada y en ellos siempre pasan más cosas y más extrañas que en los primeros.

Los primeros los inventa cada ser humano; los segundos los inventó Freud.

Freud era un señor de barba; de joven, la barba era del mismo color que su pelo; cuando se hizo mayor se quedó calvo y la barba se volvió blanca.

Freud pasó la mitad de su vida escuchando los sueños de otras personas (eso también lo hacen los enamorados durante el desayuno) y la otra mitad interpretándolos (esto no lo hacen los enamorados, el tiempo de la interpretación lo dedican a darse besos). Freud pasó tanto tiempo dedicado a escuchar e interpretar que, a la fuerza, tuvo que concluir que los segundos sueños son consecuencia de no haber cumplido los primeros.

En las enciclopedias está escrito que Freud es el inventor del psicoanálisis, porque si pusiera que es el inventor del sueño podría haber confusión entre sueño de la primera clase y sueño de la segunda clase.



SOÑAR SE PARECE MUCHO A ANDAR DESCALZOS (pág. 50)

Soñé que la fiesta había terminado, yo tenía que regresar; el viento empezó a empujarme en dirección contraria a mi casa, cuanto más soplaba el viento, más crecía mi sombrero, y más me alejaba, el sombrero se convirtió en un globo aerostático, me subí, tú ya estabas ahí.

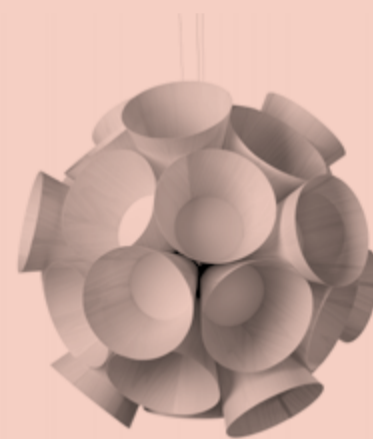
Soñé que bajaba la mirada y veía todo lo que había por dentro de mi cuerpo; entre los huesos tenía una enredadera llena de flores azules, brillantes, como espejitos, veía mi cara reflejada en todos.



Soñé que tú eras enorme, diecisiete veces mi tamaño, y me metías en el bolsillo de tu abrigo, caminabas hasta una casa gigante, entrabas y abrías un periódico, me sacabas del bolsillo y me dejabas encima de una página que habías colocado sobre el suelo, yo cabía dentro de una palabra.

Soñé que viajaba en un barco y que el agua del mar entraba en el barco y me gustaba mucho beberla, sabía a menta, pasaba todo el día bebiendo agua y nunca se acababa.

Soñé que despertaba en una selva y todos los animales cantaban el hit parade del verano que nos conocimos; todos menos uno que dormía cerca de mí, era un animal que no había visto nunca.



GRANDES INVENTOS DE LA HUMANIDAD: EL CATÁLOGO (pág. 57)

El invento del catálogo se parece mucho al de la colección.

Y se diferencia en algo importante: la colección es privada, cada uno la construye para sí mismo; el catálogo es público, es para los demás. También se diferencia en otra cosa: un catálogo no está compuesto por los objetos en sí, sino por su representación fotográfica, dibujada. Y aún hay una tercera diferencia: una colección es una pasión; un catálogo es una herramienta de información.

Seguro que hay más diferencias. En realidad, un catálogo no se parece casi nada a una colección, se parece más a una enciclopedia particular.

Desde que se inventó el catálogo los niños, los profesores de idiomas, las cantantes, los cocineros, los congresistas, los jardineros, las abogadas, los carpinteros, las fotógrafas, los enamorados que quieren comprar una bicicleta lo tienen más fácil. Los que queremos comprar una lámpara también.

Welcome al catálogo 2016 de LZF: nosotros fabricamos lámparas, tú eliges la luz.



*Mariví Calvo,
Ester Colomina &
Grassa Toro working
on the magazine layout*

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