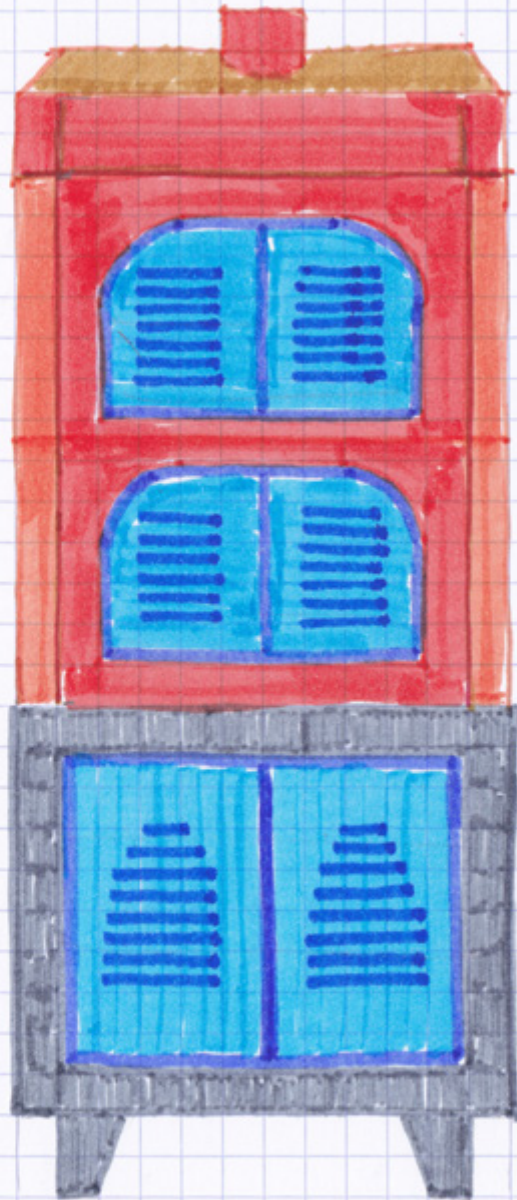


# LA MAISON À NOURRITURE



# FOOD AS AN INSPIRATION

## *Eating :*

As long as I can remember : I have always been fascinated by anything that can be eaten.

I see the act of eating as linked to the body and the mind; we feed on ideas in the same way as we feed on a dish of lasagnas. The perpetual evolution of cuisine and garden appear magical to me. As the seasons pass and as the food cook, the hues, tastes, colours, shapes, textures, smells and noises change. My curiosity is dictated by my taste buds, and the first question that comes to mind when I come across something appealing is: is it edible? What does it taste like? Can I taste it? I find this same curiosity in my work as a designer. I like to gather materials, refine details and digest ideas. I also see the theme of food as a universal link of exchange and dialogue allowing us to share the interest and understanding of different cultures and social classes.





# LA MAISON À NOURRITURE

Consumption habits are changing, and eating well is now synonymous with eating healthily, without additives, through short distribution channels, seasonally, without pesticides, and with a desire to waste less and pollute less. These concerns have given rise to new movements, in particular flexitarianism, based on the principle of eating fewer animal products, but of better quality. Not only we choose our vegetables, steaks and eggs for their taste, but also for where they come from and their impact on the environment.

But once we get home, We store our food in the fridge, which is mainly made in China, using fossil fuels and other polluting materials. Refrigerators have an average lifespan of 11 years, they run 24 hours a day on electricity and consume 10-15% of a household's annual electricity consumption. A large fridge consumes almost twice as much as a small one. Not only this energy-hungry appliance is most of the time used as a simple storage, but the temperature inside it is not suitable for most of the foods we consume.

This is the case for many vegetables, for which the ideal temperature is between 8° and 10°, or even above 10° for so-called «sun vegetables». Not to mention gherkins, sauces and eggs, which do not belong there!

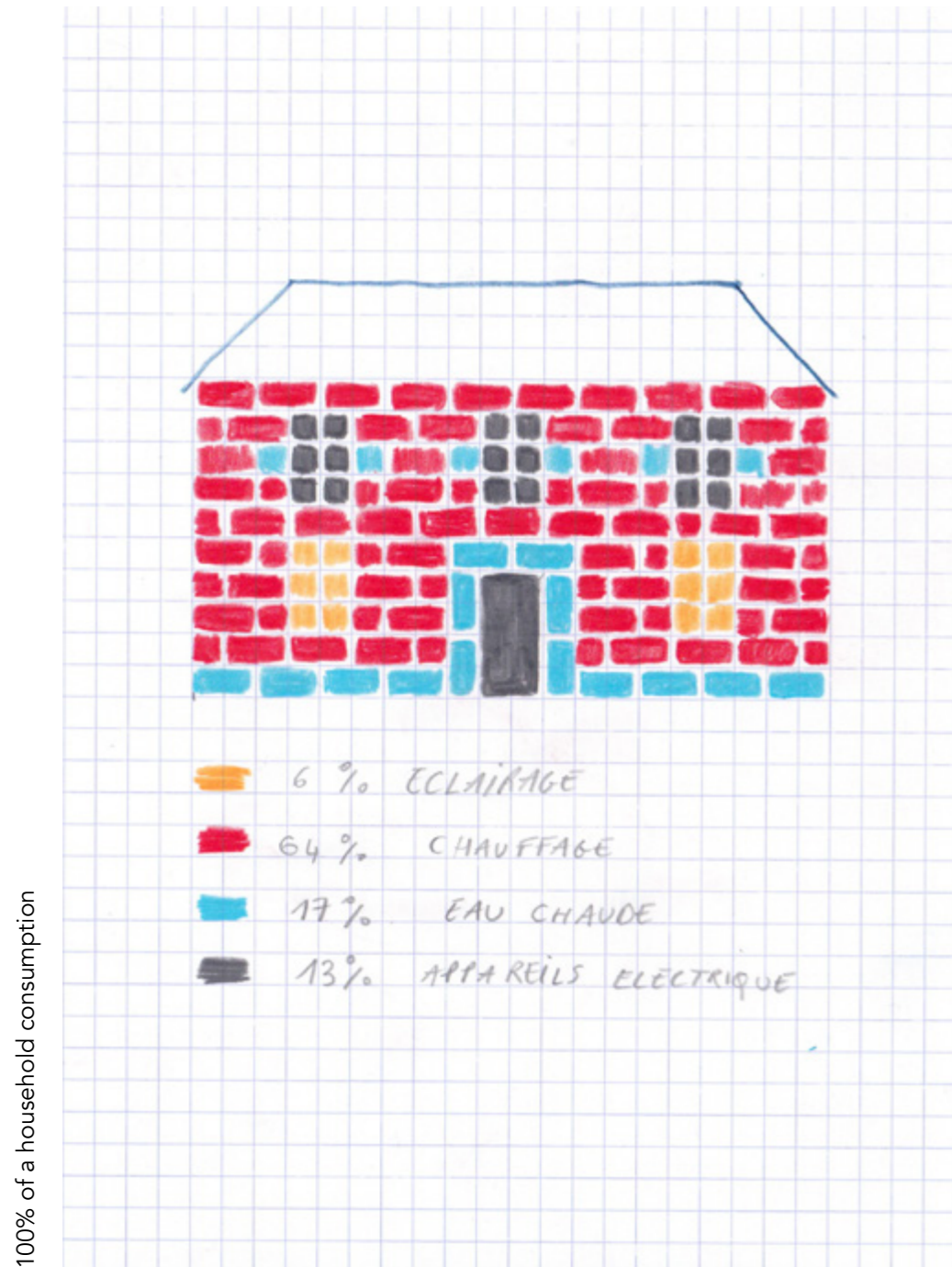
Since we love food so much - its taste, its provenance, its quality and its environmental impact - why treat it so badly by locking it away in a fridge? Doesn't it deserve a cosy little nest, its own home?



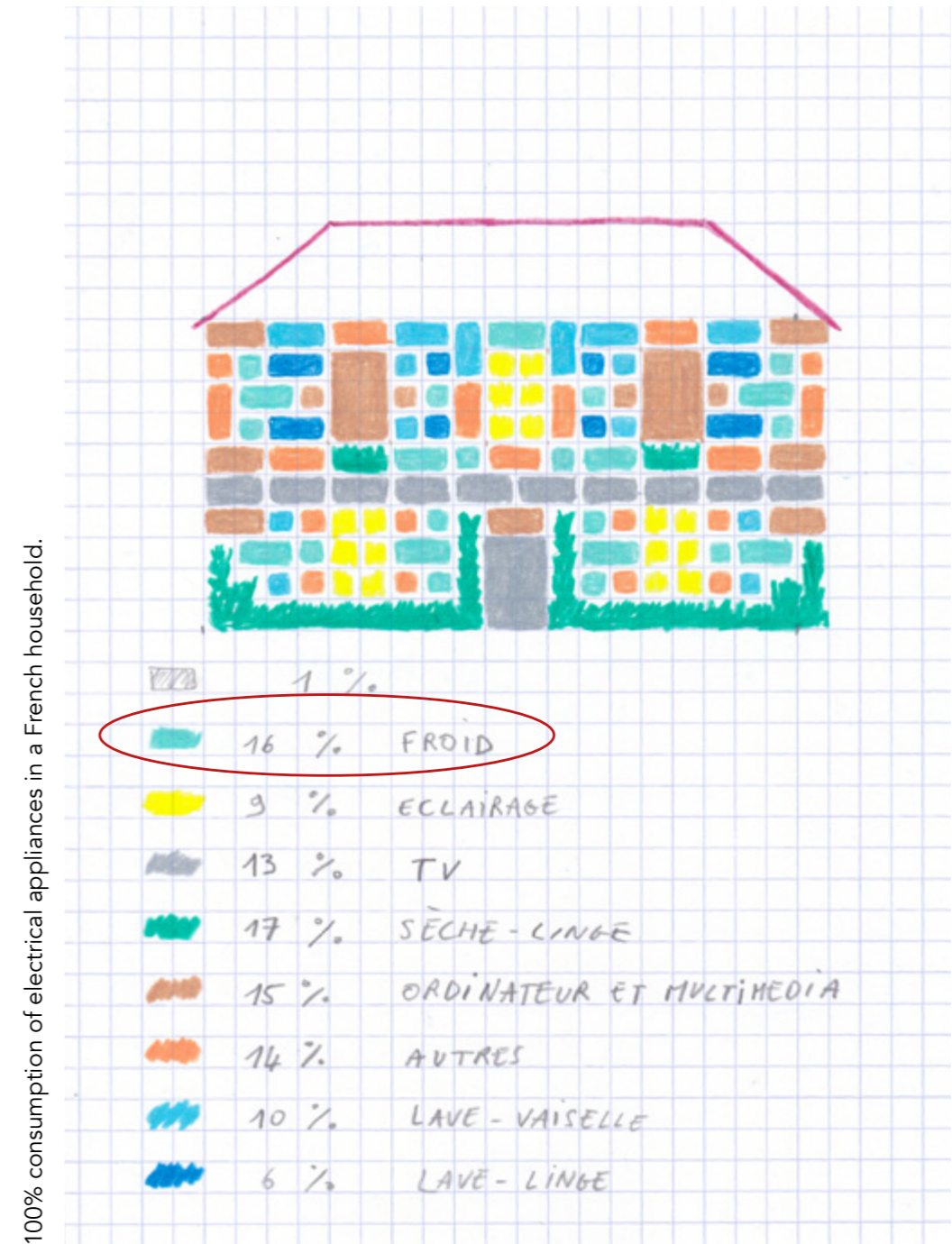


# A FEW DATA...

Refrigerators consume 15 TWh per year in France, which is twice the total consumption of the SNCF traffic over one year.



**Diagrams of the average electricity consumption of a French household.**



**Diagrams showing the distribution of electrical appliance consumption in a French household.**

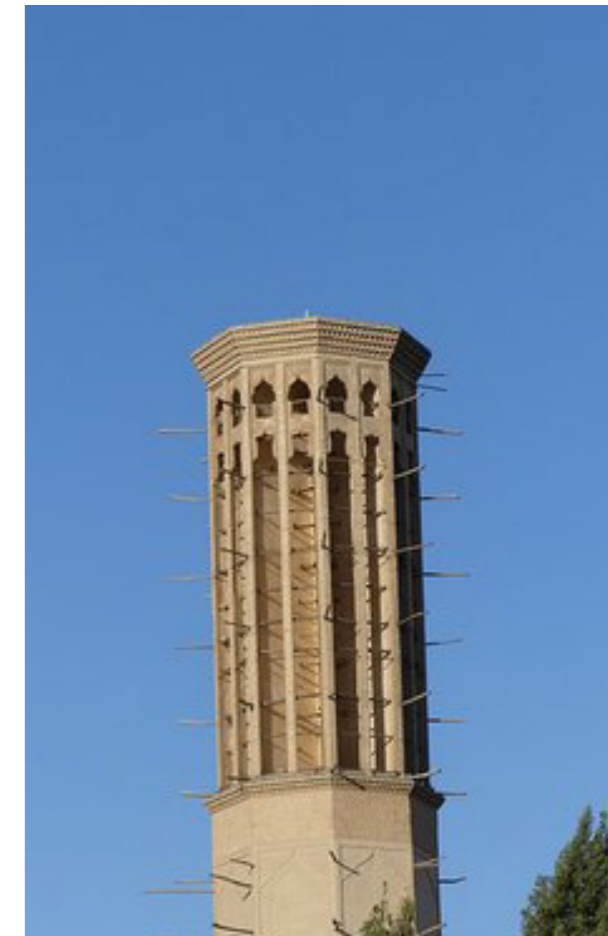


# INSPIRATION

It was with these thoughts in mind that I decided to bring back to the fore a piece of furniture that has always existed, the larder: a food house, suited to the ethics of new consumption and eating habits.

Larders enable the de-congestion of refrigerators, and switching from a large appliance to a smaller one can reduce electricity consumption by two to three times. Some users could even do without a refrigerator.

I was inspired by architectural principles used to cool a space, such as the inertia of materials, air circulation and evaporation. Vernacular constructions from hot countries, such as the «wind tower» and porous pottery also helped me in my research.



Architecture de André Ravéreau  
Maison tropicale, Jean Prouvet  
Réserve à nourriture Tata somba, Benin  
Tour à vent  
Gargoulette

# MEET LOCAL BUSINESSES AND LOCAL CRAFTS PEOPLE

## Le monde de la pierre

Normandy-based company specialising in the trade and processing of slate and natural stones  
They helped me provided stone chutes and put at my disposal their water-jet cutting machine.

## Lionel Coussin, plombier

Built my water network using copper.

## Pôle céramique Normandie

Provided a workshop and a furnace that I could glaze my bricks.

## Family workshop

Where I carried out my first tests, dismantled and reassembled my prototype on numerous occasions.

## Métallerie industrielle

Who made me the assembly frames.

## Bio'bric

Concerned with energy performance optimization, it specialises in clay building materials.  
Provided bricks used for building my prototype.

## My office

## Terreal

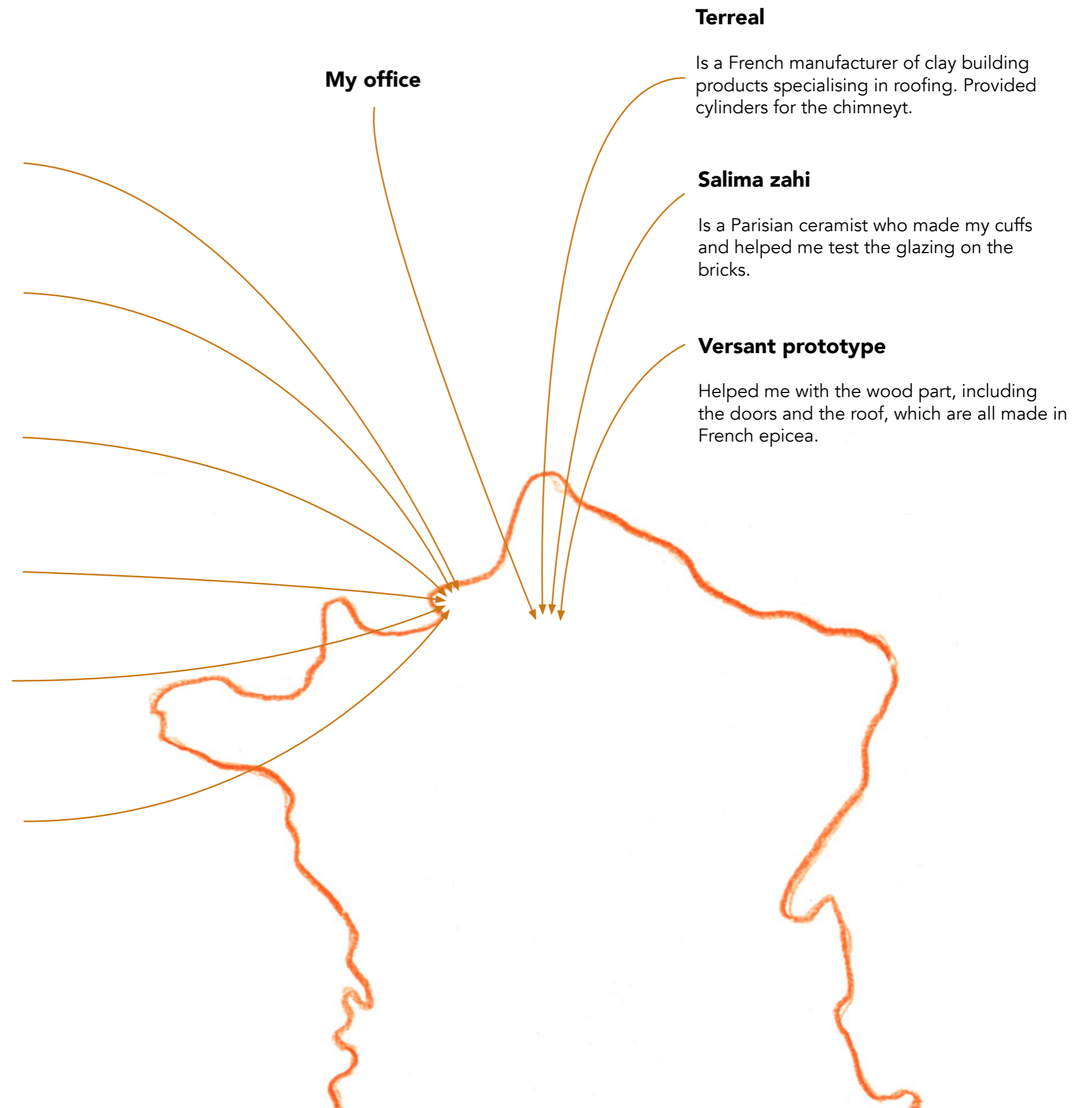
Is a French manufacturer of clay building products specialising in roofing. Provided cylinders for the chimney.

## Salima zahi

Is a Parisian ceramist who made my cuffs and helped me test the glazing on the bricks.

## Versant prototype

Helped me with the wood part, including the doors and the roof, which are all made in French epicea.





# NATURAL MATERIAL

## **Limestone or heavy stone**

In the form of black granite on my prototype, it favors inertia.

## **Plaster brick**

Being hollow, it allows air to circulate through the walls and contributes. It is also insensitive to a high level of thermal inertia, as well as being insensitive to humidity.

## **Copper**

Has a very high conductivity and allows exchange of temperature, so that the fresh water passing through it easily cools the air around.

## **Clay conduit**

Once humidified, it releases a fresh atmosphere using latent heat.

## **Cork**

Has a high thermal inertia, and insulating properties. This material also has the property of stabilising the temperature of the air and its humidity.

## **Wood**

A natural material of the larder's doors.

## **Inox**

Very solid, won't rust.

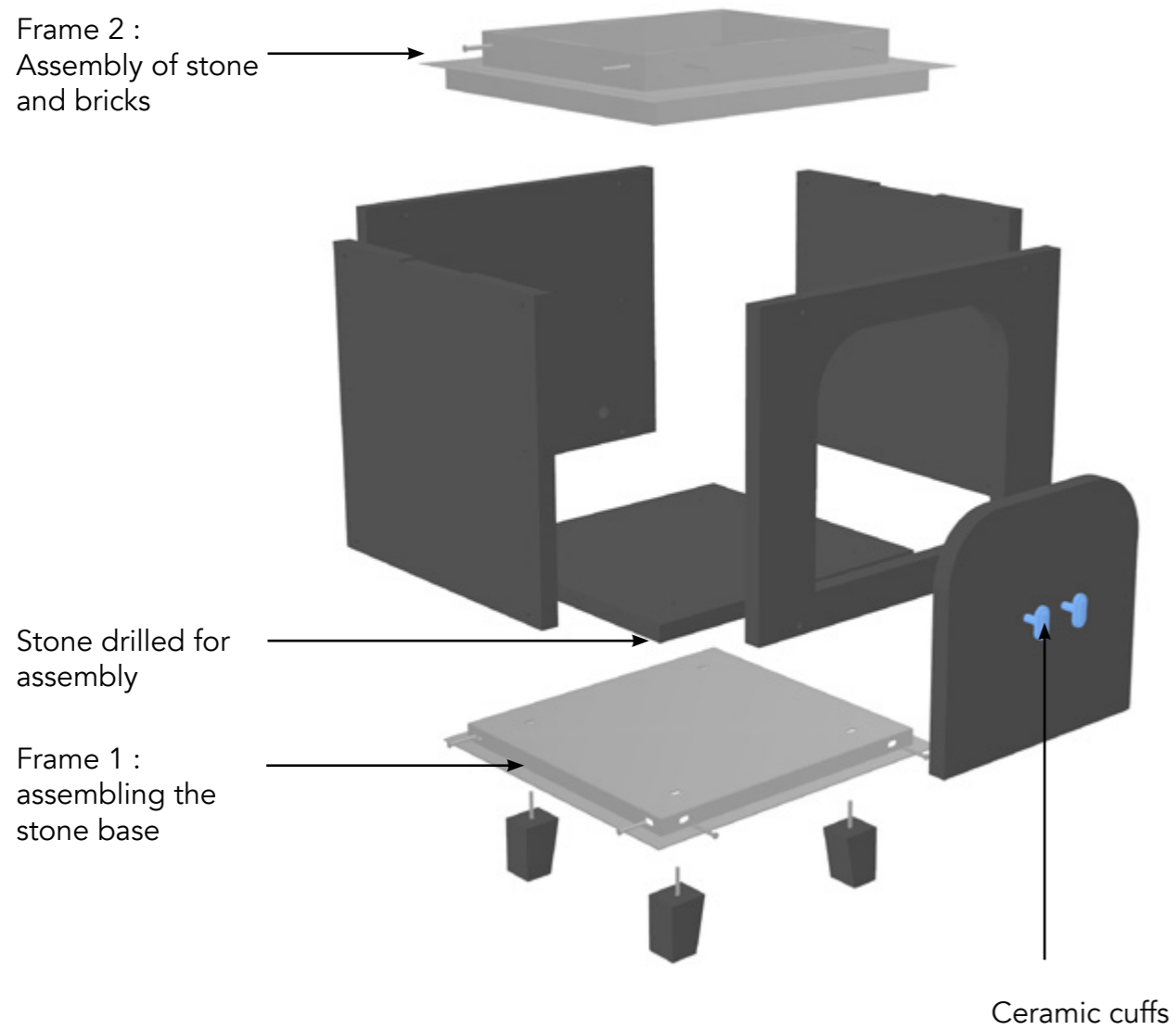




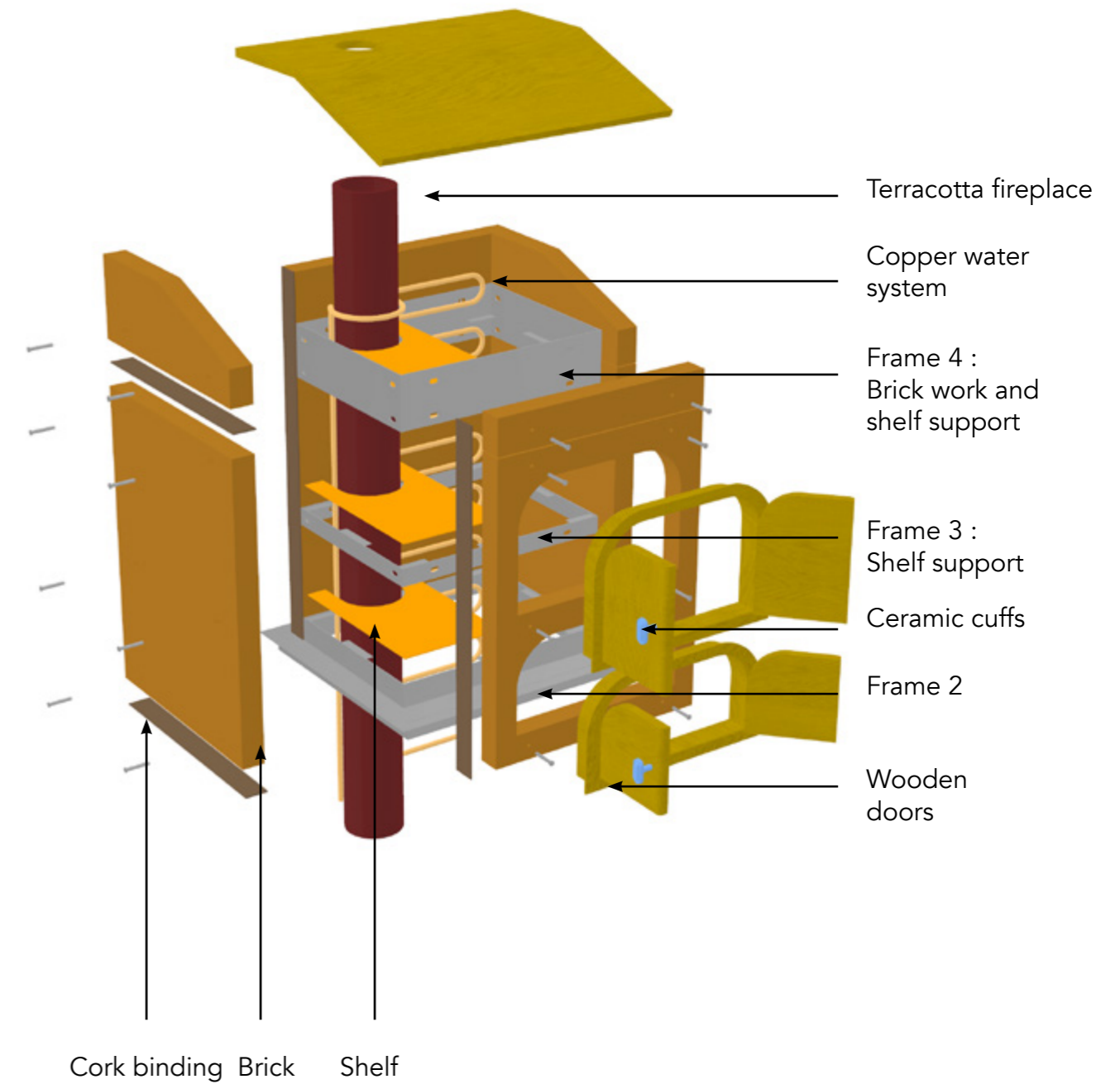
# AN OBJECT THAT CAN BE DISMANTLED

This object is made up of heavy materials that are difficult to transport and involve several trades. To simplify assembly and transport, the components are assembled using metal frames and screws.

## Stone section



## Brick section



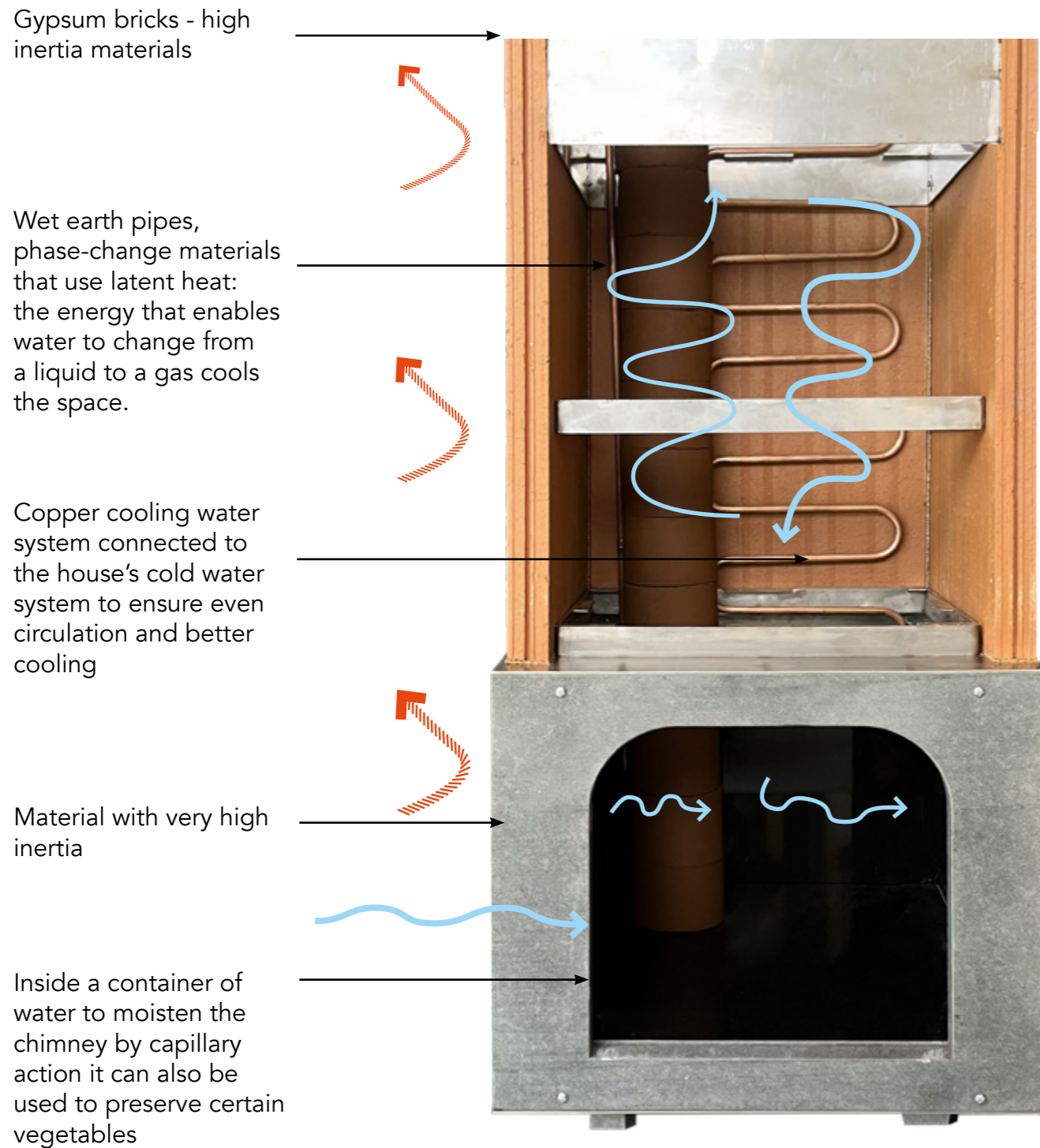


# AN OBJECT THAT CAN BE DISMANTLED

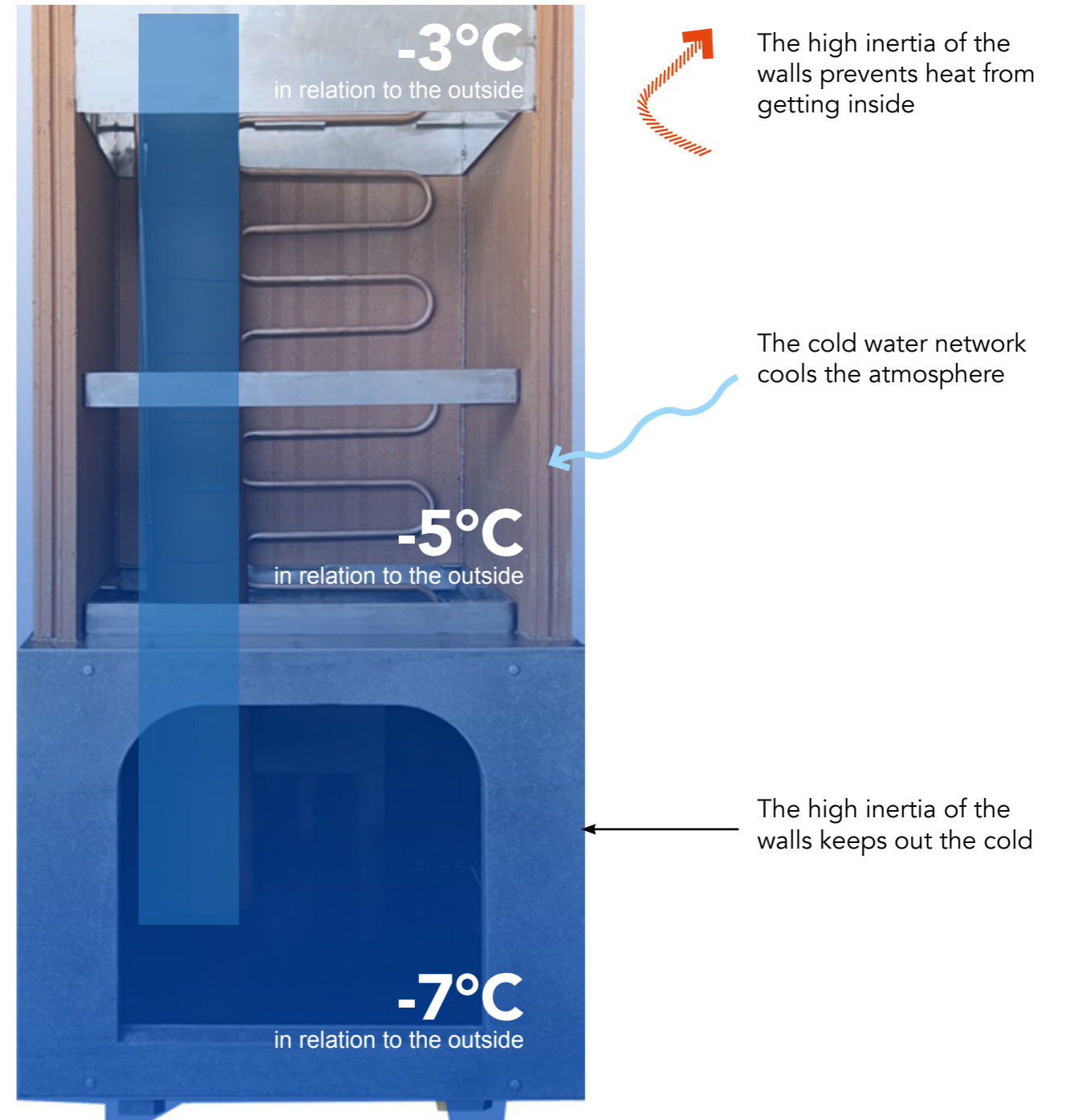




# HOW DOES COOLING WORK



**The larder cooling principle**



**Expected result**



# WHAT DO WE PUT IN IT?

Bread, cakes and pies

Cheeses

Sun vegetables

Fragile vegetables





## A NEW WAY OF CONSUMING

The Maison à nourriture offers a fresh space, made from natural and local materials, where food undergoes a more or less lengthy process before arriving on our plates.





# THE FAÇADE

Visiting houses is one of my great pleasures, and each one of them exudes a particular atmosphere, a trace of life. Every architect, builder, homeowner and resident adds a little of their own soul and brings their own special touches. Facades are a reflexion of their surroundings.

In Normandy, they are usually made of bricks, flint and pebbles, which are all local materials. These typical facades inspired my work and encouraged me to design and colour my house in a particular way. This object was mainly conceived in Normandy, it is thus no wonder why these facades inspired me.

With this facade I want to give this house a little soul, to charm and appeal to the passers-by at this exhibition. I hope it can inspire them to try something new in their daily lives.





# A TECHNICAL BUT ABOVE ALL POETIC OBJECT

The food house is a research project. It is a project that began with a rather naïve idea and that evolved over the course of several encounters to become a somewhat complex object. I don't consider this research to be finished; there are still a lot of improvements to be imagined, solutions to be explored, and tests to be carried. All this development requires time and resources that are out of my reach at the moment.

Here-below are a few ideas to try out to improve efficiency:

- Insulating the outside with cork or wood wool
  - Incorporating sand in the walls with a drip system to make greater use of «latent heat» and phase change
  - Enameling the chimney outside to avoid too much damp
- Or even, as the company Normandie Céramique suggested to me recently, imagining a system of custom-made ceramic walls.

This project is first and foremost a journey, and it gave me the opportunity to visit and meet local businesses and craftspeople, and yo get hands-on craftwork experience . I came to realise that, for example, making a hole in stone can take up to 1 hour and that handling these heavy materials is rather complex. This left me with no choice but to think about how I could simplify handling and assembly by playing with assembly. We have assembled and disassembled a countless amount of time!

This little house made me question our consumption, our lifestyle and more generally our daily habits. Looking into the future can be a bit frightening, but I do not think that we have to throw everything away in this technology-driven world. Perhaps it is just a question of taking the time to look back and talk to and get inspiration from our ancestors. There is a need to remember all the knowledge and skills that have been somewhat forgotten, and include this knowledge into creating new recipes. There is still time to taste our ancestors' knowledge and to revisit it in the modern sauce to build a more optimistic and joyful future.

I see this project as a small seed to plant in the heads of the people I encounter and ask them in turn about their daily practices. It is an invitation to discuss and question the issues surrounding our homes, objects, materials, household electrical goods, and what we eat.

I invite anyone interested to develop the larder further to take it over. Just like Pierre, an instructor at the ceram lab normandy, who plans to build a pantry into his new house, get rid of his refrigerator and only keep a freezer. In the near future,  
I envision to make my plans copyright-free.



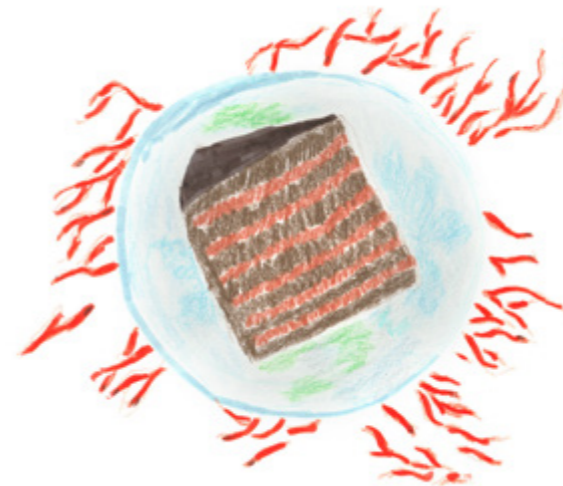


# MY PRACTISE

Graduating from ESAD Saint Étienne in Objects in 2018, my practice vacillates between objects, space and illustration, always in a joyful and colourful universe.

My primary inspirations for drawing and creating objects are food and landscapes. They represent for me an opening towards different cultures and give me the opportunity to exchange and create links with everyone, without age or social class limits.

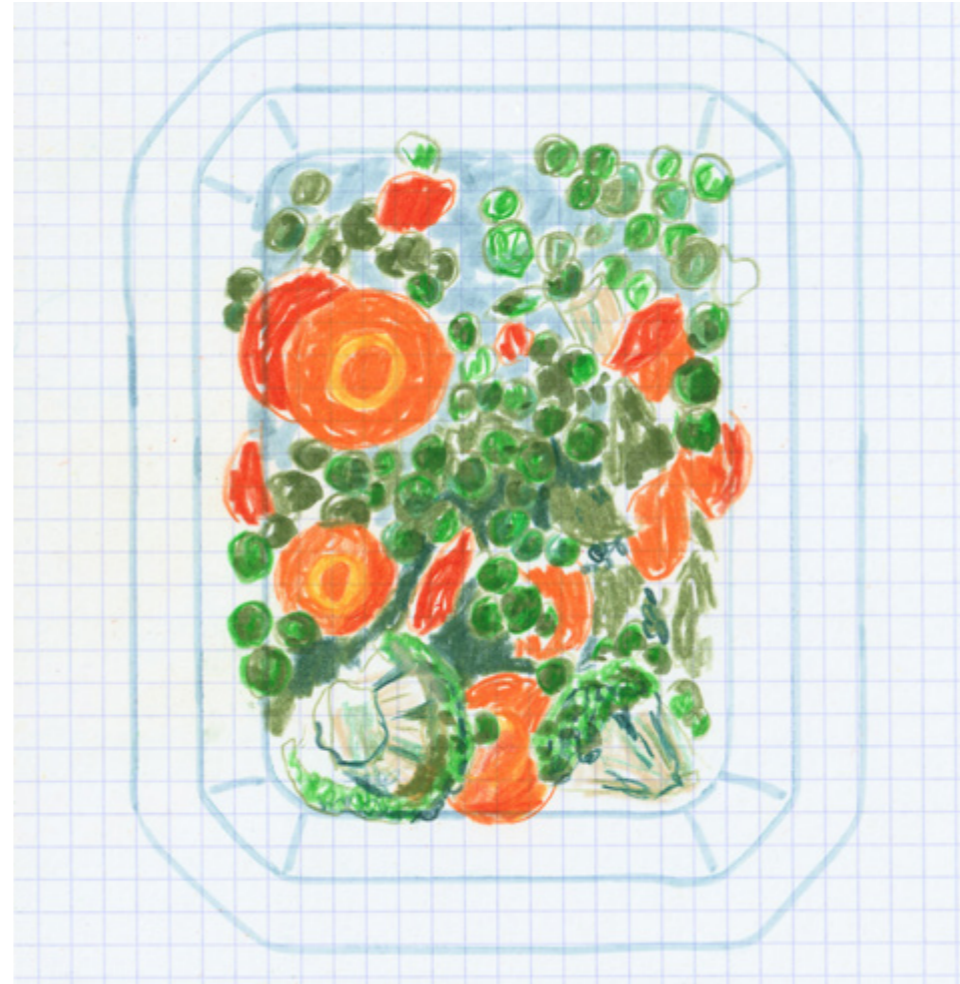
My aim is to create joyful objects that inspire sympathy and speak to all. Concerned with my environment, I ask myself questions about what surrounds me and I am particularly sensitive to issues relating to overconsumption and the human being in general. I want to steer my practice towards more sensible consumption, using natural and local materials. I try to approach these themes in a light-hearted and cheerful way.





# "FAIRE-GOÛTER"

Research and creation residency at the Vauclaire hospital in Montpon-Ménestérol





# BOCUSE D'OR FRANCE

Working with Romain Masset and Regis Marcon to design and produce the supports for their cuisines





# A TABLE

A menu of objects, served in a gourmet setting





# TRÔNER AU SOLEIL\*

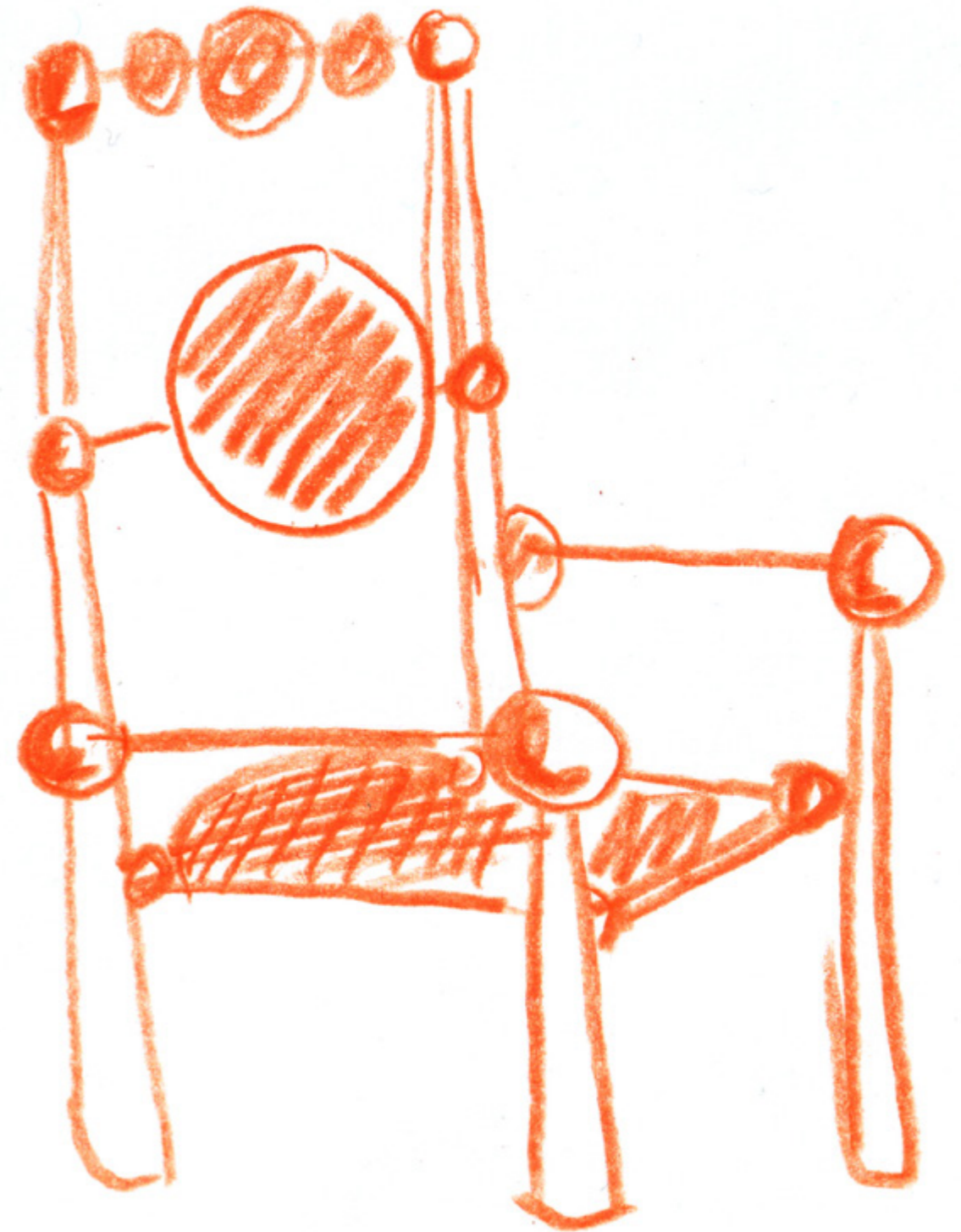
## La chaise boule

A throne is an object that stands the test of time. It can be kept like a fine wine and passed from generation to generation, through time.

This throne is an invitation to take the time to enjoy a gourmet meal on a terrace, and to doze off once full, with your hands resting on the curved armrests.

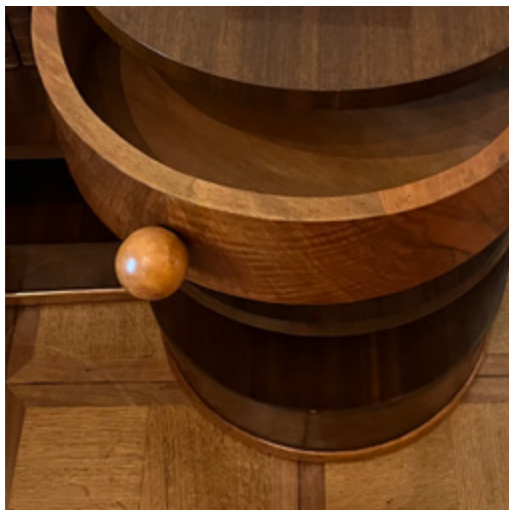
Through its design, its presence and its comfort, I want to create real satisfaction and a smile on the lips of the person who will have the pleasure of sitting on it. It's about getting yourself in the right frame of mind to have a good time.

Mon Trône is also known as the ball chair, made up of balls positioned at the joints of the chair. When stacked, the chairs create a weaving pattern.



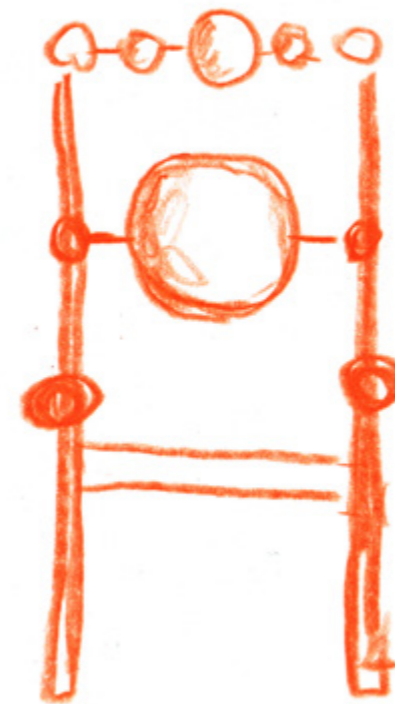
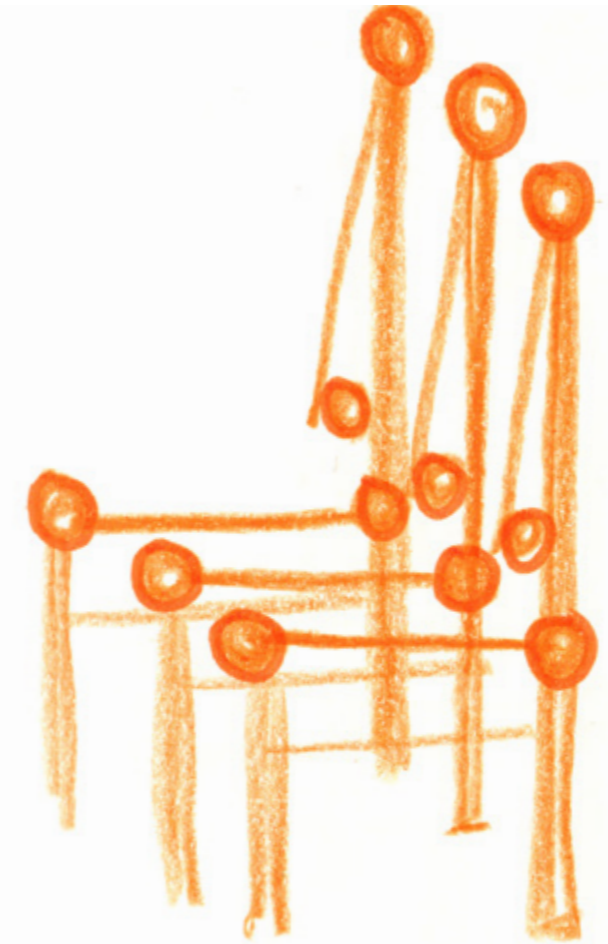


# INSPIRATION



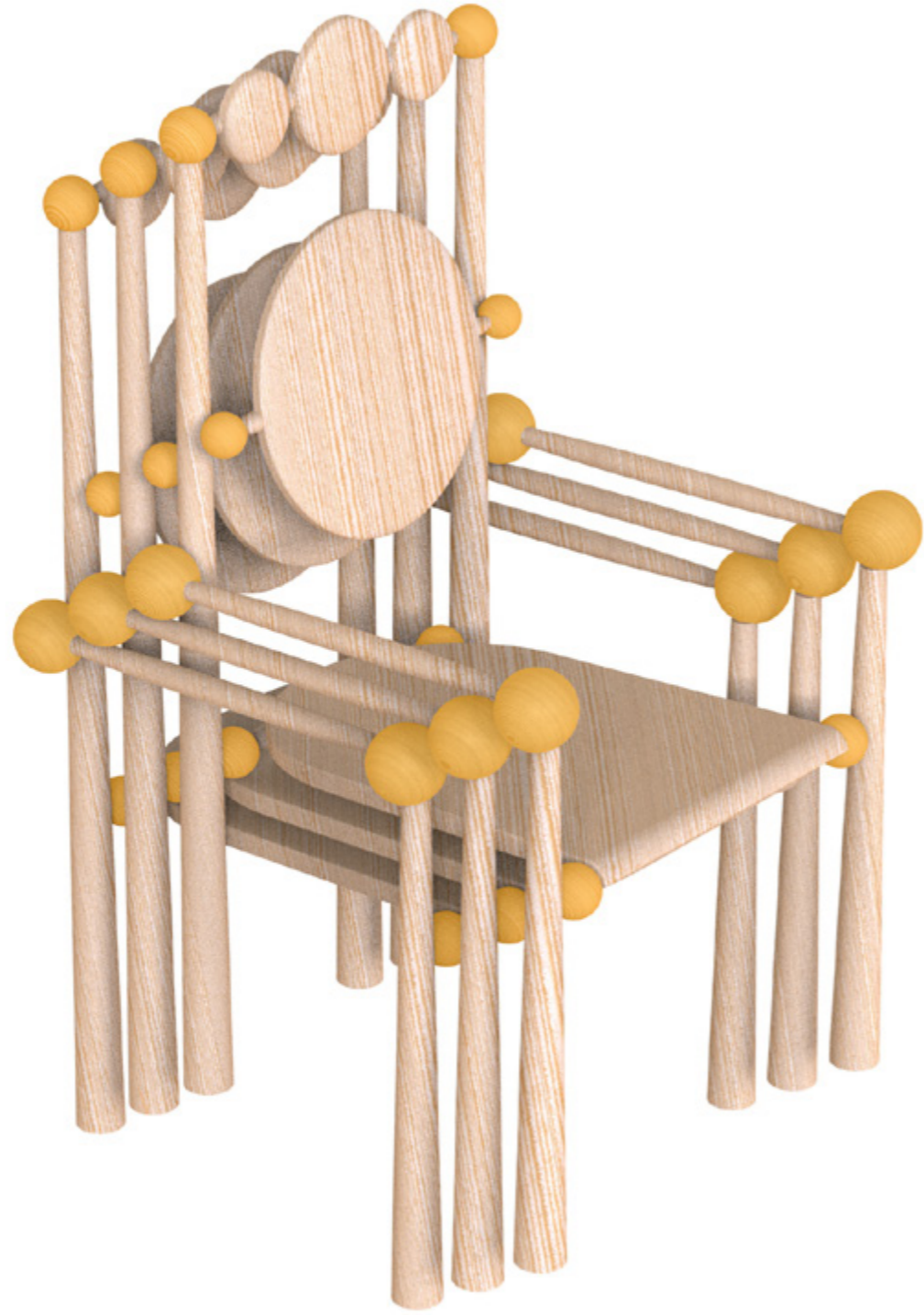
- Detail of the façade of Sintra Castle, Portugal
- Furniture designed by Josef Hoffmann for the Cabaret Fledermaus, Austria
- Furniture detail of the Villa Necchi Campiglio, Milan
- Collection of the Vorres Museum, Athens
- Antiquity from a Greek monastery
- Detail of the vaults of the Paris metro

# DRAWING





# STACKED CHAIRS



The balls draw the assembly and inclination of the backrest.



## **Lorie Bayen El-Kaim**

lorie.bayenelkaim@gmail.com

+33 6 84 03 23 52

@lorie.blk