

KINFOLK



THE WINTER ISSUE

Welcome to the season of slowing down, warming up, reflection and hibernation: Thaw yourself with some invigorating ideas.

The Meaning of Light

From solstice traditions to circadian rhythms, sunlight could have a profound influence on our creativity, community and well-being.

Authentic Presence to Food

Our culinary habits are often overthought or underconsidered, but eating for the moment helps us feel fulfilled instead of just being full.

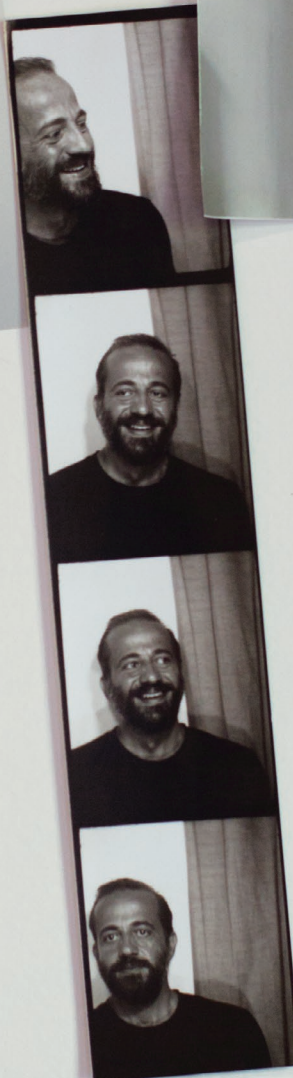
WORDS
JOANNA HAN

THE LIGHT BRIGADE

No one thinks about the way light affects us in spaces more than those who work with it. Meet three lighting designers who think in fresh ways and create products we covet.



ARIK
LEVY



NATHALIE
DEWEZ

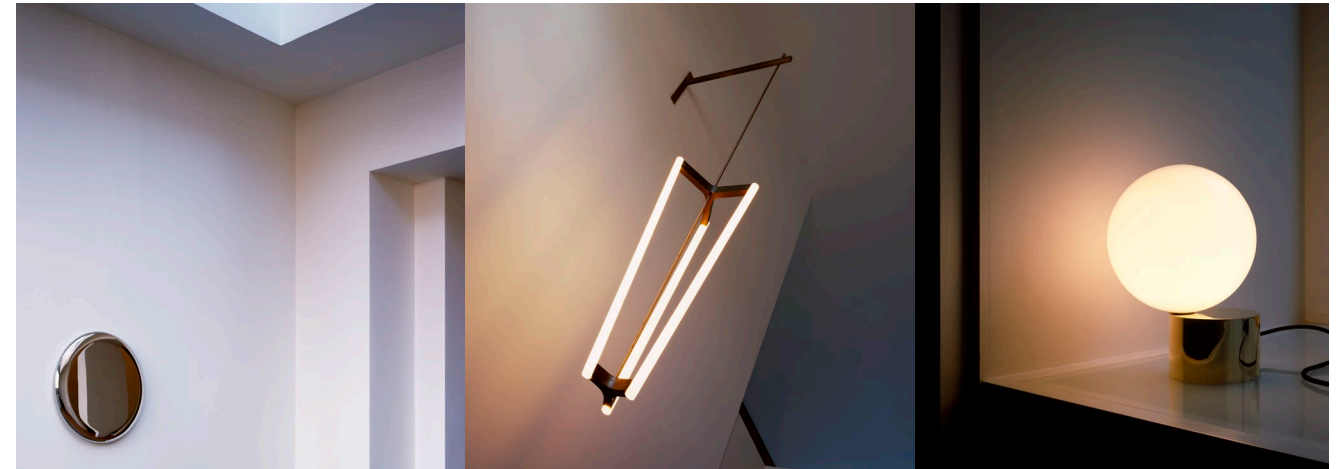
MICHAEL
ANASTASSIADES



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“Beauty Mirror” (2010): A sleek round wall mirror available in gold- or nickel-plated stainless steel.

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“Tube Chandelier” (2006): A modern chandelier in black patinated or satin brass stainless steel.

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“Tip of the Tongue” (2013): A polished brass table lamp featuring a mouth-blown opaline sphere and a silk braided flex.



MICHAEL ANASTASSIADES

Originally from Cyprus, this designer has been creating utilitarian, conceptual work that encourages a dialogue between object and viewer in his London studio.

MICHAELANASTASSIADES.COM

What is it about working with light that interests you most? — You’re addressing an object that must work in two scenarios: when the light is on and when the light is off. I was interested in the architectural aspect of this view—space, and the light that occupies that space. They’re completely different, and I like that duality somehow.

Where do you find inspiration for your work? — I’m very interested in theater, psychoanalysis and human behavior, so I’ve always explored and drawn inspiration from these subjects. I was especially interested in the psychological relationship between the object and its user in my early work. For instance, my “Antisocial Light” only goes on when there’s absolute silence. It will dim when you start talking around it, so you have to respect it in order to get what it can offer you. It creates a complex relationship that’s not straightforward or easy.

What’s the relationship between light and people? — We started looking at light as a practical way of being able to see. You have the daylight, and then at night you find other ways of illumination to continue your activities. It’s a very primitive way of addressing the need for lighting. But I was once told something by a good architect friend of my father’s that always stuck in my mind: He said, “There’s a reason why there’s the day and there’s the night, and we should never try to replace or imitate one with the other.” This made me realize it’s about something a lot deeper than I originally thought, and that it’s not really about solving a practical issue. There are a lot of elements that make light very special beyond its pure function of illumination. It’s a very poetic, powerful medium.



“Alwin” (2013): A balancing table lamp with a half-sphere base and a lightweight aluminum shade.



“Olé!” (2013): A powder-coated aluminum and steel lamp named after its wide, sombrero-like disc.



NATHALIE DEWEZ

Known for her elegant, efficiently designed works, this Brussels-based lighting designer creates high-end products and installations in art museums.

NATHALIEDEWEZ.COM

What first attracted you to lighting design? — The minute I pass through the door to a public space, I’ll know if I’ll be comfortable in there or not. When you enter a space, you’ll behave very differently if you have a light focused on you than if it’s indirectly focused on the ceiling. I find this relationship between light and space interesting.

Would you please describe your design process? — I really think that the more personal a work is, the more universal it will be. I try to position myself as the user, and I also think about context.

What considerations do you take when designing a lamp? — Lamps have something magical about them as they have two lives: During the day the object isn’t used, and when lit up in the evening the lamp transforms itself and the space around it. It’s really important to consider the formal aspect of the product as much as its functional aspect—lamps should be designed as a three-dimensional volume that’s confronted by the space and by us, like a sculpture.

Who inspires you? — Alexander Calder, Ellsworth Kelly, Donald Judd, Dan Flavin, Daniel Buren, James Turrell, Yves Klein and Sol LeWitt.

Do you have any tips for creating warmth at home during winter? — Multiply the light sources: an indirect light to illuminate a white wall, a direct light for your armchair for reading, a soft pendant light above your table and another indirect light for your ceiling to enlarge your room. You’ll never find one lamp that serves every purpose in different contexts. The balance of all these will create a pleasant atmosphere.



“Globe” for Forestier (2014): A table lamp featuring a spherical form atop a hexagonal metal, cork or wood base.



“Moon” for Forestier (2014): A simple, partially opaque glass candleholder with a metal or wood base.



“Ness” for Vibia (2013): A minimal pendant lamp with dimmable LED lights. Made in graphite gray and off-white.



ARIK LEVY

This Israeli-born, Paris-based multidisciplinary artist and designer creates work that borders on fine art and industrial design in a variety of geometric shapes.

ARIKLEVY.FR

What is the importance of light to our lives? — No light means no architecture, no shadow, no perspective, no depth, no plants, no ambiance, no spirituality, no vision, no security and no communication. Light is fundamental in all aspects of our lives; creating a light isn’t just about creating a light source in a shade.

What interests you most about lighting design? — I’m fascinated by the quality of the light and the associations an object can give to its user. I don’t always know where I’m going with a design until I test it out in real life by closing doors during the day or staying in the studio late at night. This way I can see what the light will do to my mind and spirit, and see whether it will draw a smile. It’s very important to consider what it is when the light is off.

How can we manipulate light to change a space? — It’s more a feeling that I get that can’t be translated into words, but it’s clear that if you select the wrong light for a room, even if it’s well designed, it can affect the space in the wrong way. The height, intensity, location, volume and quality of a light can help or destroy a space. Enjoy experimenting with lights in a room and you will see their effect.

Where do you find inspiration for your work? — I’m inspired by action, observation, social codes, nature, rawness, recreation, people and art. Design doesn’t inspire me— I just create it.

How do you create warmth at home in the wintertime? — Be with people you like. The world is about people, and people are the real light we have.