



PACHA
Culinary design from Perú to Italy

OPENING 16 April
* 11am - 10pm

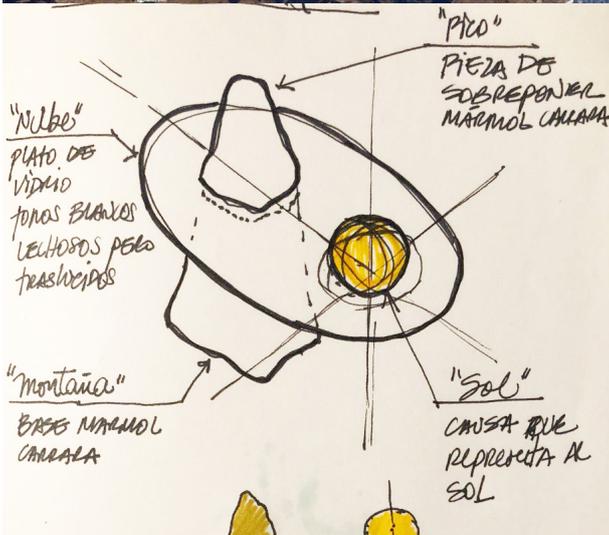
Cocktail with special guest Chef Diego Oka
* 6pm - 10pm

RSVP info@campdesigngallery.com

TALK 18 April
* 4pm - 6pm

Gala Fernández introduces Pacha with Perú Design Collective and Chef Diego Oka

PUBLIC DAYS 17 April - 22 April
* 11am - 6pm



PACHA: earth, tierra, terra.

«In the Inca language “Quechua”, the meaning for pacha is earth, soil or space for life. This word circles everything we are doing with this piece of work. All the materials used in this project will come from the PACHA like the Murano glass, the Carrara marble and the food. Giving life to unique pieces crafted and design by the team.» D. Oka

For the second time Universidad Peruana de Ciencias Aplicadas (UPC) and Perú Design Collective get together to present **PACHA: Culinary design from Perú to Italy**, an exposition housed and curated by Camp Design Gallery and Gala Fernández during Milano Design Week 2018 and would be developed in three consecutive and related workshops runned by Piopio Design Labs between Lima, Murano and Carrara with chef Diego Oka and designer Gala Fernández.

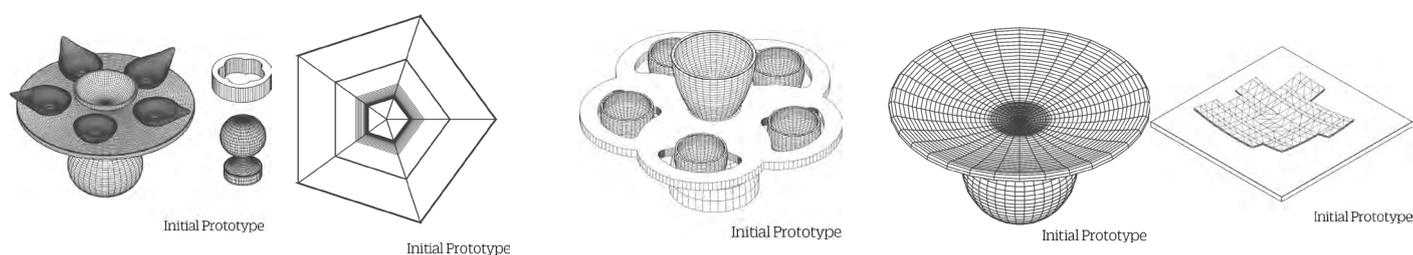
It is an experimental workshop of new crockery concepts for food. Seeking to recover peruvian cooking heritage and designing new products made of glass and marble that impact the way we experience peruvian food.

This project intends to focus on the dialog between peruvian gastronomy and the italian manufacturing with established professionals and students from the Interior Design School of the Design Faculty of UPC.

Their expression is inspired into the recognized peruvian food and now it is open to the world throught a banquet set up (of unique pieces) for the most sparkling week in Milan.

**PROJECTS REALIZED BY UPC STUDENTS:
VALERIA LANDEO; KARINA LARREA; JAZMIN LOZADA; MARIA JOSÉ VARGAS; FIORELLA BELLIDO**

The Causa is a dish that became popular during independence thanks to the raboronas, women who accompanied the soldiers. They sold the dish under the cry “for the cause!” and offered the profits to the Peruvian armies; that is, to the independence cause. That is why this dish was worked under the concept of offering and proclamation, which originated the traditional name of the food. The marble represents the firmness and resistance of the Peruvian soldiers, while the organic shapes of the glass manifest the feminine power. Finally, the reddish color refers to the blood spilled in the name of our country. The history of this dish is uncertain, although most versions point to the era of independence. In any case, what unquestionably gave rise to the Causa was the potato. That is why the design of this dish was based on the flower of the potato, symbol of life of this Peruvian food. The transparent blown glass represents the fragile and free appearance of the petals of the flower. The design is accompanied by light violet spots towards the center and has at its base marble with the shape of a chalice and the flower, as symbols of firmness.



The Causa has existed for a long time, but it was during the independence of Perú that it became popular. Its realization was a process, a chain of events that began in the village and ended with the vivanderas. It is precisely this chain that seeks to represent the use of interconnected links in the design of the plate. The chains embodied in the marble symbolize the strength of the people and what is key in their struggle for independence: their union. Also, separate packages indicate the freedom achieved after the long process.

The Causa is a dish created and popularized during the Virreynato. At that time there were the raboronas, women who accompanied the soldiers during the journey to the war to assist them in different ways. They carried with them a lliclla (mantle), where they loaded ingredients to cook a dough of yellow potato and chili that they then distributed among the squads to the cry of “for the cause!”, Which was none other than Peruvian independence. The plate is raised in reference to the raboronas, who carried the Causa behind their backs, and both their textures and colors refer to the Pachamama, goddess of the earth who provides us with all kinds of food.

The Causa exists since the Virreynato. Its name comes from the Quechua word kausay, which means ‘necessary sustenance’ and ‘food’, as the potato was also called. Commonly called “yellow potato” (or native potato) comes from southern Perú and there are 19 regions responsible for producing it. The plate represents those areas where potatoes are harvested by joining the parcels. The design has an asymmetrical shape - like the parcels themselves - and is accompanied by an interior pattern on the glass, which symbolizes the union of those lands. Finally, the gradient of brown colors represents the soil on which the potato is grown.

**PROJECTS REALIZED BY UPC STUDENTS:
DANIELA PETER; PIERINA MURGA; ROSA HUAMANI; VALERIA MIMBELA**

This project focuses on the decorative lettuce of the dish. A container was made in green glass with a gradient in the color, of a smaller size than a plate, in such a way that the presentation serves as an entry. The sauce will be served separately in a jar.

The presentation will be accompanied by other containers based on the shape of the potato peel and the chili. They will be placed on top of a small marble base that will be engraved with two horizontal lines allusive to the rails of the Central Railroad, responding to one of the supposed origins of the dish. In the lower part of the marble base, the phrase "Aquí viene la huancaína" will be recorded as a result of the same story.

The chili is one of the essential ingredients of the Papa a la Huancaína and it is in it that this dish is inspired. Beyond its characteristic flavor and contribution to Peruvian cuisine, its orange color full of joy every dish where it is placed. This cocktail dish is designed in glass, with an orange gradient that extends throughout. It also has a curved handle to be held delicately by diners, and is lightweight to facilitate its transfer. The dish will host the native potatoes to Huancaína sauce, where they will be tasted with the help of a fork or wooden stick.



The design started with needlework and typical Huancayo costumes. The colorful flowers are a characteristic element in Wanka needlework and their colors are characterized by being alive and iridescent, which is why fuchsia, green, purple, orange and blue abound in the palette that makes up the jar. It took the shape of the burilado mate - an element of typical Huancayo craftsmanship - as a base for the container jar of the famous cream. In addition, we chose representative shapes and colors of the art of Huancayo, that identify the city and its inhabitants.

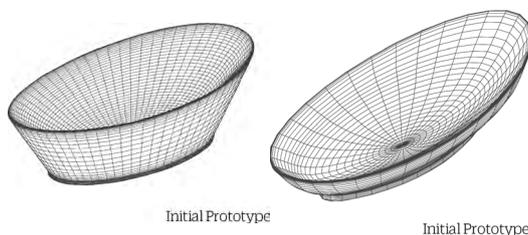
The Papa a la Huancaína is a dish without an exact provenance, because there are several theories of its origin. One theory tells that in one of the train stops, that went from Lima to Huancayo, a lady who sell lunch to the workers and travelers. This dish based on potatoes, andean cheese and chili had such a welcome that the workers called her "La Huancaína". For this design, the irregular shape and brown color of the potato peel were taken into account, since they represent the contact with the Pacha. Made of glass, the plate has an arm to transport it and the tasting is done with a fork or wooden sticks.

**PROJECTS REALIZED BY UPC STUDENTS:
KATIA BENITES; ALEXANDRA TORRES; STEPHANIE MATOS; ANITA ROJAS**

The Peruvian coast is the origin of the Sudado. The Moche and the Paracas, expert fishermen, cooked and served food in clay materials and aromatic leaves. For navigating at sea, some of these cultures used their characteristic boats called Caballitos de Totoras. The design of the plate is inspired by the texture of the totora. The material used is blown glass because it represents the delicacy of the food ingredients. The color of the plate is brown, which fades as a color gradient from the base to the edge.

The main food source of the ancient moches was sea food. Navigation at sea was done using reed boats called "caballitos de totora", which are used even today. Ceramics were an important part of the Moches, as they represented their fishermen aboard the boats and being protected by the divinity of the depths, the so-called "demon fish". The design of the plate is based on the Moche ceramic and consists of a diagonal cut. The technique used is blown glass with a gradient of green and blue tones, which resembles the sea.

The mixture of colors and flavors of the Sudado generate an explosion of sensations. This delight is matched by the attractive femininity of the Inca goddess Mamacocha, who was given offerings in rituals in search of good fishing.



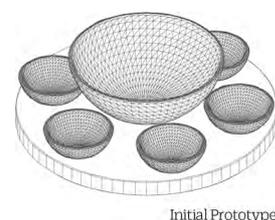
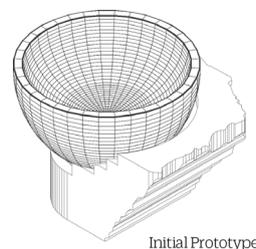
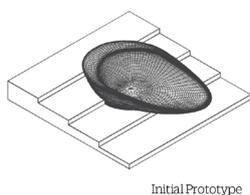
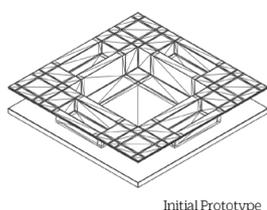
The plate is a bowl made of blown glass, with a diagonal cut to highlight the feminine delicacy and a color gradient that progresses from light to dark, and from end to end, since Mamacocha is the daughter of the Sun and the Moon. The golden and emerald colors refer to the divinity of the goddess and the color of the sea. In addition, it will have a craquelure texture that simulates the geography of the coast.

The Peruvian coast has a great variety of marine species, which for a long time were the main sustenance for the inhabitants of this area. This is reflected in each of the walls of the archaeological complex of Chan Chan, where inscriptions pay tribute to fishing. The design of the plate will be made in blown glass, in orange and yellow colors inspired by the sunset sky of the beaches in northern Perú.

**PROJECTS REALIZED BY UPC STUDENTS:
JAZMIN PUICON; NATALY PUMA; CAROLINA PERALTA; VALERIA HERRERA**

Ceviche is a Peruvian food native to the Moche culture (100-600 AD) and is prepared based on white fish, red onion, hot pepper, cilantro and some accompaniments, to be eaten cold. The octagon used for the design of the plate comes from the geometric shapes embodied in the Moche ceramics. As if that were not enough, this culture used the octagon as a symbol of balance. The material used are glass for the plate resting on a marble base, since the sum of both is ideal to keep food fresh.

Ceviche is typical dish of Perú since before the Inca Empire and is composed of fish, red onion, lemon, hot pepper and some accompaniments. In Quechua, the word siwichi means 'fresh fish'. Fishing was always one of the first activities carried out by man to satisfy his nutritional needs. In prehistoric times, spears carried stone tips to facilitate the collection of fish. This action of fishing with lance was synthesized in the design process of the plate with the square base and the graduated slope of stone and the glass container reflect the transparency and the color of the sea. The Moches of Ancient Perú made ceremonial offerings to mother Earth to thank and honor what they had. The concept of this piece alludes to the spiral, symbol of Mama Pacha. The word Pacha is a Quechua term meaning 'earth'.



For all this, the base of the piece is marble and has a very subtle engraving representing the vessels of the Moche culture. The bowl is made of glass and has a degraded effect of gray and light blue tones. Likewise, its design is based on the curved lines of the Moche vessels, while at the same time it has a shallow background to adequately serve the national flag dish: Ceviche.

The design of this plate explores the Ceviche de Carretilla or street food Ceviche, which represents the commercial and cheap of our culture. The design seeks to separate the ingredients in small, transparent trays and craquelure textures, as they stand out much more. Subsequently, the inputs will be combined and prepared in a large tray, which will have a gradient that goes from a turquoise color to a transparent one, and which represents the sea where the main ingredient of the dish comes from. Finally, the base will be Carrara marble, as this will keep the plate and its contents cold.

PROJECTS REALIZED BY:

**SILVANA COSSIO - ARCHITEC FROM ARDE
PERÚ DESIGN COLLECTIVE TEAM MEMBER
PLATE: SUDADO / TITLE: HORIZONTE**

This sculptural object pays homage to the ritual of food in Perú. For Peruvians, enjoying a good meal is always an opportunity to celebrate. This piece of design seeks to give a special place to the traditional sudado. The sudado is a dish based on fish. It is prepared by boiling it together with vegetables and spices. Depending on the coastal region where it is served, it may be accompanied by rice or cassava (yuca). This design is inspired by the landscape of the Peruvian coastal edge: desert, humid, with little rain and abundant mist. There is little vegetation and the mountains resemble a lunar landscape.

The plate has an irregular stone base that symbolizes the skyline of the mountains. The cloudy sky, characteristic of this area of Perú, is represented by a large blown glass container that serves to contain the preparation. Heaven and earth meet on a line: the horizon.

**DIEGO OKA - CHEF FROM LA MAR RESTAURANT
GUEST CONTRIBUTOR
PLATE: CEVICHE / TITLE: MAR**

Peruvian gastronomy is getting more popular every year, because of our unique flavor, product variety, Peruvian chefs around the world and for all the culture that Perú receive through years. For that reason I believe that our most signature preparations need a special vessel to shine even more. My proposal on the Ceviche plate called "MAR" is to elevate the presentation and to keep the quality/temperature from the kitchen to the table, so customer can enjoy it always at the right temperature. "MAR" is inspired on the rich Peruvian Pacific ocean and consist in 3 pieces, 1 piece made in Murano glass, that represents the water and 2 pieces made in Carrara marble that represents the roughness of the ocean rocks, recreating the natural habitat of the main ingredients of a Peruvian ceviche.

The Murano part will give the softness and elegance of the water, because of it's island shape, presentation will be always be beautiful and versatile.

The Carrara part will give the contrast in texture. This part is the base of the Murano glass and will be always store in the fridge. When ready to served the Carrara part will provide the right temperature all the ceviches needs. The spoon is also made in Carrara marble, is deeper than the regular spoons, to grab more of the deliciouse "leche de tigre".

**MARIA FE EGO AGUIRRE - ARCHITECT FROM MALO DESIGN ATELIER
PERÚ DESIGN COLLECTIVE TEAM MEMBER
PLATE: CAUSA / TITLE: WHERE THE SUN HIDES**

Cloudy sky is one thing people from Lima are completely habituated. Doesn't matter if it is summer or winter, morning or afternoon. A gray natural ceiling is what we have above our heads almost every day. It is not until you take a flight and cross that gray ceiling when you feel you can touch the sun. It is not until you are as high as the andean mountains when maybe you can taste the sun.

"Where the sun hides" wants every of its parts to play a role in the whole idea. Carrara marble with a cold and rough texture plays as the the andean mountains. Glass blown in Murano with a traslucent look plays as the big cloud which hides and holds the sun. The sun, the golden heart of the whole piece, is played by a Causa, a delicious peruvian dish, which is filled with different textures and spicy flavours, making everyone feel what the sun may taste like.

**CAROLINA BOTTO - ARCHITECT FROM BOTTO+SEMINARIO ARCHITECTS
PERÚ DESIGN COLLECTIVE TEAM MEMBER
PLATE: PAPA A LA HUANCAÍNA / TITLE: ¡AHÍ VIENE LA HUANCAÍNA!**

"¡Ahí viene la huancaína!" (¡Here comes the huancaína!) was the phrase that was repeated among the workers who built the train line from Lima to Huancayo when it was almost time to eat, because the Huancaínas (ladies from Huancayo) traveled from Huancayo to sell them food prepared by them, among them the potato to huancaína.

My plate has three parts: a marble base, a glass plate and a glass recipient. In the dish the boiled potatoes are served and in the container the huancaína sauce, that when serving it on the potatoes is the allusion to a travel, the sauce that travels from one point to another, from east to west, from the mountains to the coast, from Huancayo to Lima. Ahí viene la huancaína!

**DOMINGO SEMINARIO - ARCHITECT FROM BOTTO+SEMINARIO ARCHITECTS
PERÚ DESIGN COLLECTIVE TEAM MEMBER
PLATE: PAPA A LA HUANCAÍNA / TITLE: BATÁN**

Papa a la Huancaína, traditional Peruvian dish, was born from an experience, the Huancaína (woman from Huancayo) who fed the workers, who built the train tracks that would link Lima and Huancayo, with slices of boiled potatoes accompanied by a sauce made with fresh cheese, chili and milk.

For the preparation of Huancaína sauce, a batán is traditionally used, an instrument composed of two pieces of stone to grind the cheese and chili and mix it with the milk so that it has the appropriate texture.

The dish that I have designed brings the experience of the preparation of the Huancaína sauce to the user, is composed of two pieces of marble, the first is the support of the ingredients (plate) and the other is a small “grinder” that together form a batán. The user should use this dish as an instrument to finish the process of preparation of Huancaína sauce and to mix it with the potato and the resto of the ingredients.

**MARIO RICCI - ARCHITECT FROM MALO DESIGN ATELIER
PERÚ DESIGN COLLECTIVE TEAM MEMBER
PLATE: CEVICHE / TITLE: MOUTHFUL OF THE SEA**

Ceviche is a perfect experience whether if you are cooking it or eating it. That perfection lays on the freshness and precise amount of the ingredients, the adequate temperature, the right size and the right cut. Basically an experience about complexity through simplicity. That simplicity everyone enjoys from every single bite is like having a piece of our sea.

This is a mouthful of the sea that uses the expression of the material, in this case glass, in an organic way directing its form to create spaces where the ingredients wait. A natural and simple way of representation of the sea, just like the ceviche.



GALA FERNÁNDEZ
(Spain)

Born in Madrid in 1969, designer Gala Fernández studied art and design at Facultad de Bellas Artes de la Universidad Complutense de Madrid, graduating in 1992 with a Bachelor's degree. She continued her studies in industrial design at the Istituto Europeo di Design in Milan until 1994. In 1995, Fernández co-founded a Madrid studio called Assembla Design with Riccardo Marzullo and worked together with him at the brand new IED Madrid until year 2000. In 2000, she moved to Treviso, Italy to work with Jaime Hayón at the Benetton Group's Fabrica studio. Together, they oversaw the development of multiple interior and product design projects in the studio until 2004.

In 2005, Fernández moved to London and established her eponymous design studio. Fernández's multidisciplinary work ranges from art and design to curating, as well as interior and product design, graphic design, and publishing. In 2006, she returned to Madrid and began an ongoing collaboration with artist and designer Oscar Mariné. In 2008, she became studio manager for El Ultimo Grito in Berlin, but kept a foot in Madrid, where she returned to live the subsequent couple of years. In 2011, she moved to Lessac, France to direct the summer courses at the esteemed Domaine de Boisbucchet.

From 2012 to 2015, Fernández divided her time between Mexico City—where she launched a multidisciplinary creative studio called Piopio Design Labs, in partnership with Berta Roda—and Madrid. In 2013, Fernández helped establish Abierto Mexicano de Diseño (the Mexico City Design Festival); she acted as a partner and consultant for the project until 2015.

In 2015, Fernández relocated to Marbella in Andalusia, Spain. She continues to work with Berta Roda as Piopio Design Labs. In 2016, the pair launched an art and design gallery called Bergman Rd. Gallery. In 2016, Fernández also collaborated with CuldeSac Editions, a project with Valencia-based design and communications studio Culdesac.

Fernández has exhibited her work in several galleries and museums across the globe, including, but not limited to: The Buccaneer's Booty – Gala Fernández Recent Works, curated by Maria Cristina Didero at Bergman Rd. Gallery (2016); Lámparas de la Real Fábrica de Cristales s.XVIII – s. XXI, an exhibition featuring the lamp collection One Off Worlds and the chandelier Hai! Bright Cecilia, made in collaboration with renown Spanish glass manufactory La Real Fábrica de Cristales de La Granja and presented in their 18th-century Real Sitio de San Ildefonso de la Granja factory and museum (2016); Not Straight Worlds, a join exhibition with David Trullo at La Galería Factoría in Madrid (2015); This is not a Duet, curated by Maria Cristina Didero, a join exhibition with Sung Jang, featuring Caro Ettore, a collection of small stone sculptures produced in Mexico, at Chamber Gallery in New York (2015); and Out of the Cage, presented by Marion Friedmann Gallery during the London Design Festival (2014).

The designer has also taught and lectured at numerous institutions, including the Design School of Universidad Anáhuac in Mexico City; the Istituto Europeo di Design in Madrid; Faculdade de Arquitectura da Universidade de Lisboa (FAUTL) in Lisbon; NAI Nederland Architectuurinstituut in Rotterdam; and both the Royal College of Art and Goldsmiths in London.



DIEGO OKA (CHEF)
(Perú)

Diego Oka's distinguished, globetrotting career owes much of its start to a chance encounter in a supermarket. While studying culinary arts at Lima's Universidad San Ignacio de Loyola, a young Oka ran into Chef Gastón Acurio, who agreed to let him complete his required internship at Astrid y Gastón. After graduating in 2001, Oka spent a year and a half as a line cook at Ichi Ban Japanese restaurant before Acurio lured him to Tanta Restaurant to groom the young cook into the executive chef of his next restaurant. In 2004, Oka opened Sogo Room Bar & Restaurant but left after six months, deciding he had more to learn before becoming "a boss."

Acurio put Oka to work preparing for the opening of the first La Mar Cebicheria, which Oka opened in 2005 as executive chef. Just over a year later, he left to open La Mar in Mexico City, where he stayed three and a half years before returning to Lima to launch the La Mar concept in Bogotá, Colombia. After spending a year and a half in Colombia, Oka moved to open yet another La Mar—this time in San Francisco, where he stayed for two years. In 2013, Oka opened La Mar in Miami, where his marriage of Peruvian, Japanese, and (now) South Florida influences have crystallized. Establishing roots in Miami, Oka is stepping out of Acurio's grand shadow and making a name for himself as an American forerunner of Peruvian cuisine.

UPC - Universidad Peruana de Ciencias Aplicadas
(Perú)

Universidad Peruana de Ciencias Aplicadas (UPC) was founded in 1994 as a leading educational institution based on excellence and innovation that aims to train future professionals who will be leaders of change.

It offers 40 undergraduate programs within the schools of Hospitality and Tourism Administration, Architecture, Contemporary Arts, Health Sciences, Human Sciences, Communications, Law, Design, Economics, Education, Engineering, Business and Psychology. Furthermore, UPC offers 20 current graduate programs.

UPC was established by Law 26276 dated January 5, 1994. Since September 2004, UPC has been a member of Laureate International Universities, the world's largest private university network.



PERÚ DESIGN COLLECTIVE
(Perú)

It all started with the opportunity to show Peruvian design during Milano Design Week 2017 at Ventura Lambrate exhibition.

Perú Design Collective is a group of passionate designers who explore design through different disciplines including space and product. Experimentation with techniques and materials is part of the process to get to unexpected solutions. Most members are directly involved with academic matters, exploring through workshops and new ways of thinking.

Always looking for partnerships with interests alike, Perú Design Collective has collaborated with different entities like Universidad Peruana de Ciencias Aplicadas UPC, Maderera Bozovich, Cosentino, Rubio Monocoat and FSC.



CAMP DESIGN GALLERY

«Camp is primarily a way to enjoy things, to appreciate them, not to judge them» writes Gillo Dorfles.

Camp Design Gallery, Milan, specializes in collectible contemporary design that aims to investigate material culture, renewing the concept of design and production beyond the canonical limits of art and design in the name of unique works, exclusive and different. The gallery is based on the collaboration between Beatrice Bianco and Valentina Lucio, who, after several years of experience at Italian and international galleries, from 2015 undertook a common path: more personal and free interpretation on contemporary design collectibles. Their work is based on research, experimentation, and contamination of contemporary codes and languages that results in unique design objects born from the collaboration of international designers and artists. Among the collaborations of Camp: Adam Nathaniel Furman, Analogia Project, David Lindeberg, Elena Salmistraro, Paolo Spalluto, Veronica Todisco, Matteo Pellegrino, Studio La Cube, Paolo Gonzato. Camp, alongside with the gallery, engages in scouting and guidance for new talent, through a continuous mix of renovation, study and research and an annual program of exhibitions, trade shows and events – Collectible 2018 - Design Miami/ Miami Beach 2017 - Operae 2015-2016-2017, Design Days Dubai 2016, Miart 2016. A new space for design, a place that generates opportunities and synergies to create a constructive cultural network, critical and dynamic, opening up to curatorial projects and partnerships with cultural institutions and art foundations.

For more info write to:
info@campdesigngallery.com

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Project realized by:

CAMP DESIGN
GALLERY



UPC
Universidad Peruana
de Ciencias Aplicadas

DISEÑO
PROFESIONAL
DE INTERIORES
FACULTAD DE DISEÑO



piopiodesignlabs

DIEGO
OKA

PERÚ
DESIGN
COLLECTIVE

prom
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