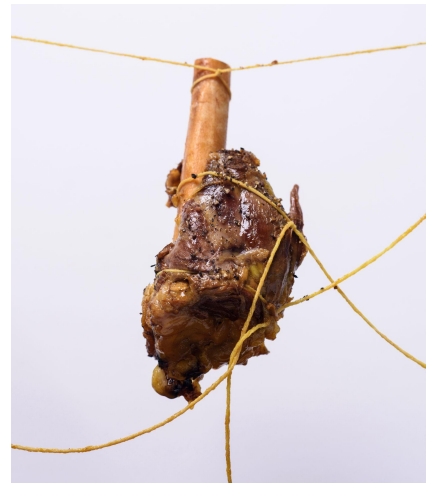
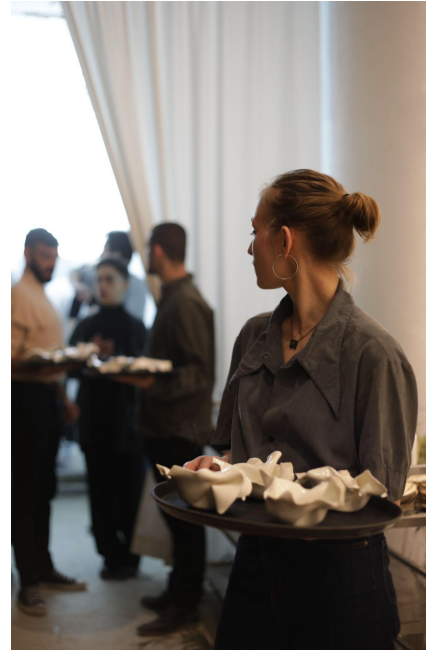


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by Alon Banet



LEMMA is a social event and a culinary experience focused on human interactions around long and beautiful tables. By setting the right atmosphere and gently pulling strings of desire, we allow our guests to transcend into a state of extant sensorial enjoyment and mysterious warm freedom.

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Visionary statement

After a long journey trying to understand metaphysical essence, I turned the focus inwards willing to ignite, touch, manipulate the hidden of all nature forces, the only real demi-absence, the human social spark. Hopefully creating intertwined systems of emotions, allowing the exchange of nonverbal information. I'm not necessarily interested in the most obscure or rare ingredient, but rather in the exact arrangement of matter in space and time that would dissolve fear walls and allow me to keep conducting the research of being as I slowly crawl out of my own skin.

Complementary Links

Video

[Youtube Link](#)

Press

[Ynet](#) - a personal interview

[Timeout TLV](#) - a descriptive outlook

[Mako](#) - 3 unique meals in TLV

Website

[Alon Banet - Imaginative Cooking](#)

Instagram

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Personal Information

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General

M.sc in Physics - Tel Aviv University, department of Astrophysics

Sound design, Live mix and Video production - Ganai, Tomer Bar, Asaf Elkalai, Eyal Resh (United Hatzalah), Renana Ne'eman, Geshem, Asaf Amdursky

Culinary

Zizi Limona NYC 2016-2017

Claro TLV 2017-2019

OPA TLV 2019-2022

Private custom-made meals

Creator of Lemma - TLV winter 2021-2022

[Full CV link](#)



The space

Located in downtown Tel-Aviv we created Lemma in a gallery-like space, with no specific interior architectural context. The decoration and design were classy (not from a specific period) and minimalistic, holding a tension with the space and creating a timeless sense.

Structure and dynamics

After a warm welcome in the gathering space, allowing all guests to sync their energies over a cup of Japanese tea while bubbles of anticipation are starting to form underneath the skin, we invited them all together to the main dining room.



Dinner was served in two acts and **no time limit**, each referring to one end of the spectrum of communication states, i.e. white, cold, distant, self-observed, well mannered, cringey and obscure first act as oppose to a dark, warm, flirty, out-reaching, shareable, high beat second act.



The dynamics was held and led by a crew of 8 servants-performers generating and infusing a constant unnoticeable stream of energy, taking back steam of unwanted day to day burden and blowing it off to the street. After an hour or two and a few glasses of wine, with the use of several subtle preformative actions and by physically mixing the servants-performers and guests together in the

space, we usually managed to reach the point where the past is left behind and future was forgotten where putted.

Then the real fun got started, the food took complete control, music allowed guests to disappear with presence and smile fully, and eventually get up and celebrate with dance the comforting temporal triumph of matter over mind.



***live DJ set was played each and the entire evening**

***a ratio of 1 servant per 4 guests was kept along the project**

Menu

First act

Pasta sheet with pine oil
Elements (clues) from the meal
Blue crab tartare
Grilled lettuce soup
Turnip flower

Second act

Green peas in trees blood
Mushrooms with charcoal dust
Bread in veal stock
Leek Bread pudding
Blueberries salad
Gizzard stew and Spätzle
Cabbage Potjiekos (poyke pot)
Grilled octopus in fermented pepper spice Hollandaise
Parsnips covered with beets
Lamb shank Shibari

Encore

Quince Compote and frozen grapefruit
Risotto pudding

The meal contained **17 dishes** in total, including **12 vegan options** (and another 2 adoptable dishes, 10 of them gluten free). All first act dishes were served personally while the second act contained sharing dishes forcing people to reach out. The physical menu handed to the guests while the elements from the meal (dish #2) were spreaded on the table, and contained a list of 32 conversation topics, with no actual details on the food. Our hosting team (apart from the servants) wandered around answering questions and explaining if necessary. 4 types of wine were carefully chosen to pair the dishes and poured into the glasses in several specific points during the meal and with no limit.

Numbers and Models

All numbers based on the Tel-Aviv pilot and Israeli currency (NIS), winter 2021-2022: We conducted a total of 14 Meals over 1.5 months, with 32 guests each meal. Wine was included in the meal price and is part of the statistics we show. *all prices indicated below **do not include Tax (VAT)** which varies from country to country.

First we address one time expenses, i.e investments, who should not vary much due to longer running times. We've been working with a limited budget with no outer funding sources, hence it would not necessarily be adequate in a different set of circumstances or goals. For the conversion to a non-Israeli currency we used the PPP's exchange rate [OECD (2022), Purchasing power parities (PPP)], which depends on the prices of goods and services in each country and better represents the costs in discussion.

*ppp were taken from latest oecd data published average of year 2021

	NIS (Israel)	USD (USA)	Euro (Germany)	GBP (UK)	AUD (Australia)	Percent
Total investments	90,101	23,711	17,570	16,432	34,120	
Equipment (kitchen, space and hosting)	67,418	17,742	13,147	12,295	25,530	75%
Interior and construction	10,350	2,724	2,018	1,888	3,919	11%
PR and content	12,334	3,246	2,405	2,249	4,671	14%

In the next table we show the project's running costs. Unlike the last budget section, this type of expenses fairly represents a variety of scenarios for similar executions. We divided this section into two groups - daily running costs that are directly proportional to the number of meals conducted (no meal no payment), and monthly running costs that are constant and set for a certain period (1.5 months in our case). For the latter, more meals means lower price per meal. We indicated the prices **per meal** by dividing the total amounts by 14 (number of meals conducted).

	NIS (Israel)	USD (USA)	Euro (Germany)	GBP (UK)	AUD (Australia)	Percent
Total running costs (14 meals)	209,710	55,187	40,893	38,244	79,414	
Total running costs (per meal)	14,979	3,942	2,921	2,732	5,672	
Daily running costs (per meal)						
Management and Production	1,703	448	332	311	645	11%
Labour (8 servants, 3 cooks since early morning, a dishwasher, 2 additional hosting people, a DJ, a guard)	6,533	1,719	1,274	1,191	2,474	44%
Food and beverages (includes wine)	3,493	919	681	637	1,323	23%
Monthly running costs (per meal)						
Rent and Bills	3,033	798	591	553	1,149	20%
General costs (cleaning and office)	218	57	43	40	83	2%

Finally we can try and sketch a bottom line by taking the running costs and extract a break-even meal price per guest. In the tables below we show these prices for each currency (table per currency) and depending on 2 main parameters - number of meals per month and number of guests per meal. The ranges and prices we show correspond to the pilot's scenario and estimated accordingly (for example, for a 25 guest meal we used 7 servants and 3 cooks, and for a 34 guests meal we used 8 servants and the same number of cooks. These variations were taken into consideration).

NIS	25 guests	30 guests	35 guests
12 meals	523	475	441
16 meals	498	454	423
20 meals	483	442	412

EURO	25 guests	30 guests	35 guests
12 meals	102	93	86
16 meals	97	89	82
20 meals	94	86	80

AUD	25 guests	30 guests	35 guests
12 meals	198	180	167
16 meals	188	172	160
20 meals	183	167	153

USD	25 guests	30 guests	35 guests
12 meals	138	125	116
16 meals	131	120	111
20 meals	127	116	108

GBP	25 guests	30 guests	35 guests
12 meals	96	88	81
16 meals	92	84	78
20 meals	89	81	76

***guests number range - 25-35 (columns) ; number of meals range - 12-20 (rows)**

Differential charging model

Lemma is not a fine dining eating experience. We see it as a space where sincere human encounters can take place. It comes out from a more inclusive cultural point of view that goes alongside a prominent social agenda. In a future project we would like to establish a differential pricing mechanism that will set the tone we believe in and will make it possible to host not only the wealthy and privileged. The preliminary idea is to allow 3 methods to reserve a seat:

- Reservation by date - the usual way to book a seat, by a specific available time and date with a fixed predetermined price.
- Reservation by price - the guest can choose the price he wants to pay (with an adoptable lower bound) and the spots will be suggested accordingly by the general logic of low desired prices consequence in more distant attainable dates.
- Auction reservations - few spots in each evening open for bids. The bidding will end a short period (to our choice) before the meal and the person with the highest bid will win the seats.

We can control the amount of seats allocated to each method and the fixed price for the traditional reservation method, according to an average price we wish to reach. The greater the popularity and with it the demand for seats, the higher the bids per seat. Hopefully the income from the latter could subsidise the chosen-by-guest lower price seats, allowing everyone to take part.

Acknowledgments

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Producer	Danielle Shamir
Wine curation	Liz Kokin
Artistic director	Guy Nahum Levy
Ceramic plates	Einav Sarig
Iron plates	Shmulik Meir
Hosting manager	Edo Shmuter
Kitchen team	Yael Cohen Ido Alhasid Tal Giladi Yarden Porat Shaked Cohen Mohit Patel Hila Mann Franklin Ekene mba
Performers	Yoni Simon Shmuel Halfon Ahinoam Hai Ben Ze'ev Rabian Tamar Barabi Daria Furer Reches Itzhaki Noam Be'er Itay Bibas Alma Karvat Shemesh Eilon Ferber Evyatar Omessy Amit Zaretski Gili Ganani Inbar Montifiore Sumaia Mishel
Live music	Haim Vitali Neomi Yitzaki Yotam Russo
Sound and light design	Yarden Karny Alon Banet
Video	Guy Nahum Levy Dor Revivo Rotem Dimand Yam Tal Ori Lichtik
Menu writing	Mae Palty
Construction	Gil Shamir Yuval Zoler
Business consultant	David Banet
Production assistant	Guy Azulai

