
GAGGENAU
The
Magazine
Grand Aspirations

‘Our appliances are beautiful and useful.
But only your cooking brings them alive.’

Sven Schnee
Head of Global Brand, Gaggenau

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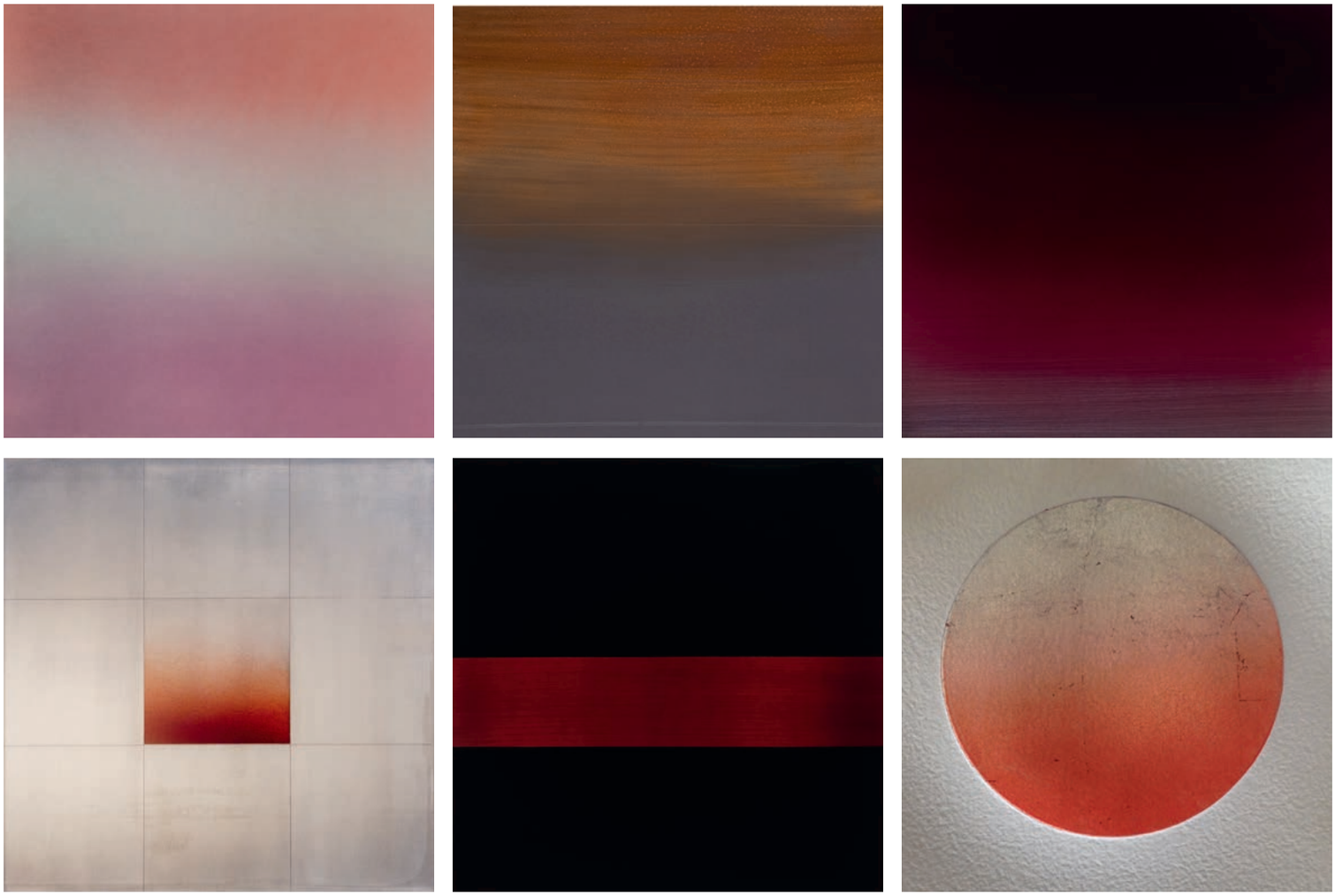
The shape of things to come

Artist **Miya Ando**

Time has always fascinated artists – see the use of skulls to symbolise mortality in old still-life works. Today, it still inspires painters.

American artist Miya Ando is one of them. The 39-year-old employs the language of nature to create works that explore our relationship with time. She does this by using fading imagery such as clouds and gradations of light. Her aim is to make viewers aware of the present moment and our fleeting place in nature, and to take note of the fact that all things are interconnected.

While artists mostly strive to create timeless works, Ando does so while reminding us that everything is temporary – even great art itself.

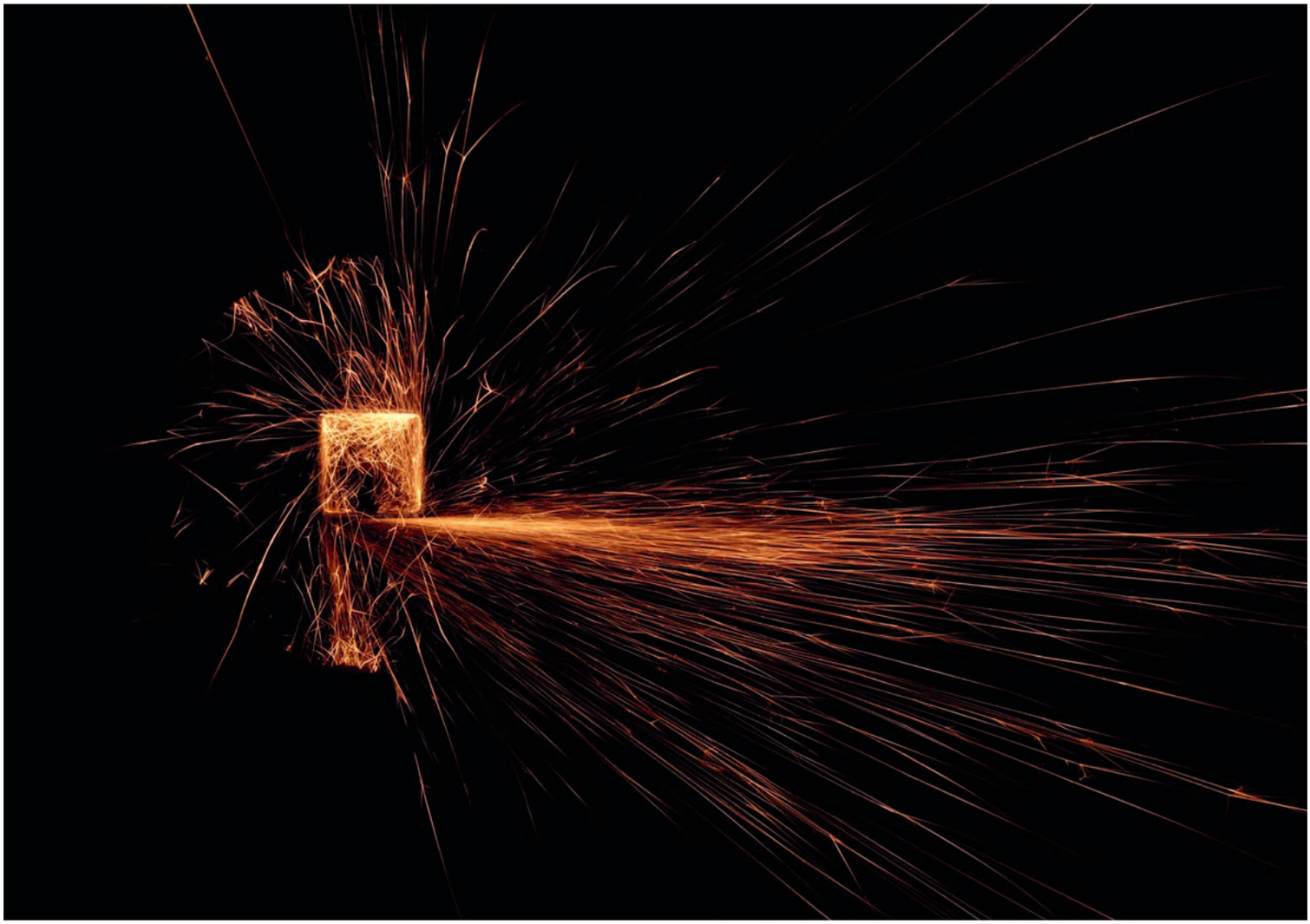


Above, and left
Ando's work reflects our relationship with time and space

Find Miya's work at
miyaando.com

Hot stuff

Photography **Richard Foster**



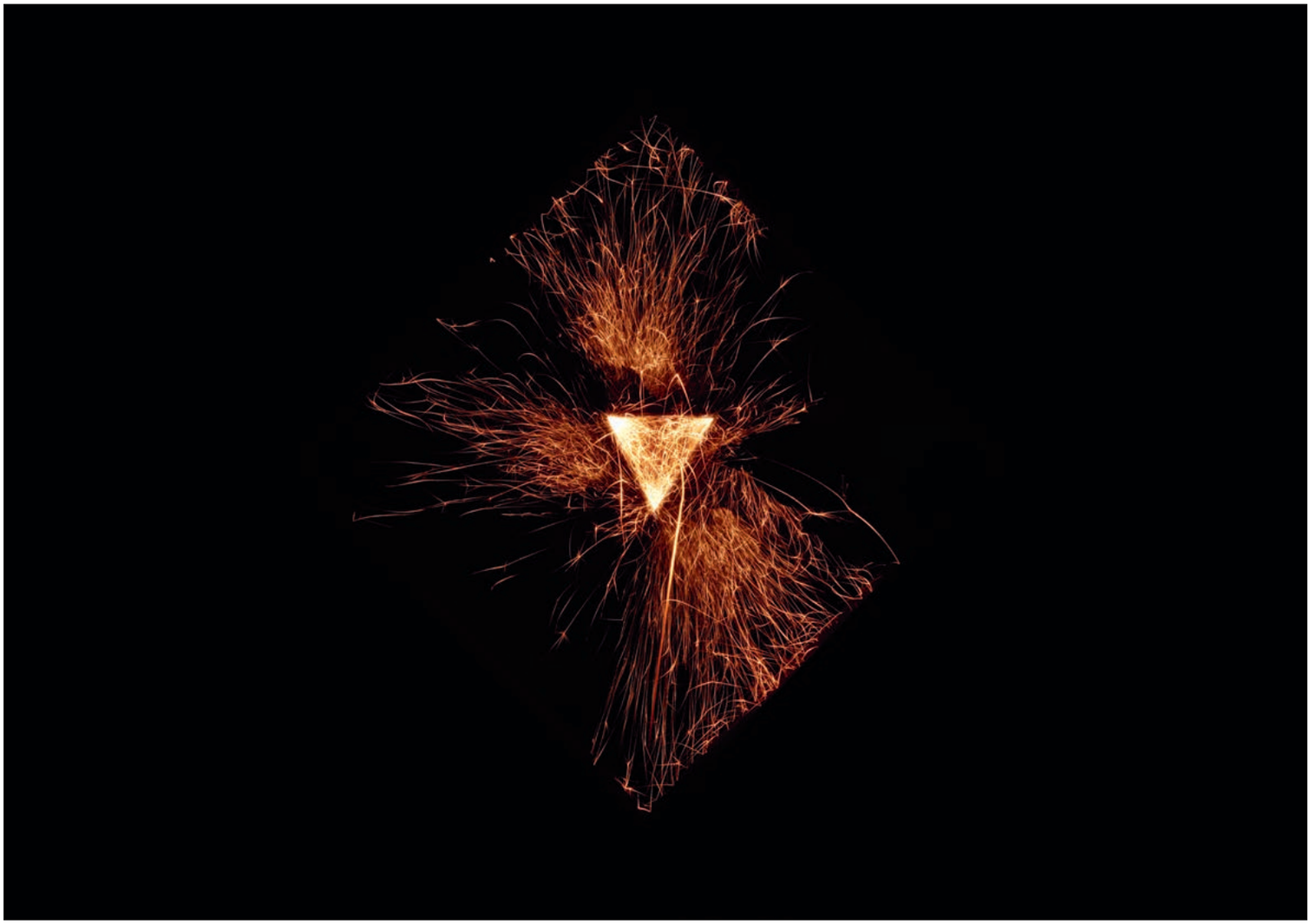
Left, and above
Richard Foster tries to constrain the power of heat – temporarily

Find Richard's work at
richardfoster.com

Heat is primarily something that you can feel rather than see. But when it does make itself known to the eye its magical (and destructive) power is unmistakable. But how to show it off best?

Photographer Richard Foster had the answer. ‘We managed to create red-hot particles and contained them within geometric shapes,’ he says. ‘This was done with the camera open for between 10 and 30 seconds. It took many attempts but each picture is a one-take shot.’

And a once-in-a-lifetime moment captured forever.



Left, and above
Heat is transformed into tangible shapes

Words **Jim Butler**

Fernando Laposse

Photography **Jake Curtis**

A grain of truth

Fernando Laposse's CV might broadly describe him as a designer, but scratch beneath the surface and his wide-ranging creations encompass a breadth of disciplines.

Art, gastronomy, science, politics, geography, history, economics, alchemy, entrepreneurialism, mixology and activism can all be found in his labours.

At the heart of his work is a fascination with food – its production, how it's embedded in notions of global economics, and the way it reflects and shapes national identity.

As a 30-year-old Mexican, he has finally come to focus his work on his homeland's vexed relationship with its most important crop – corn. Hence his itinerant way of life.

'I'm following the cycle of corn,' he explains from his London studio. 'I'll be in Mexico to plant. I'll come back to London to design and produce, and then I'll go back to Mexico for harvest.'

This is a process that underpins his award-winning 'Totomoxtle' project – a series of products made from the transformed raw materials of endangered native Mexican corn. To date, he's made everything from tables and cabinets to lamps and vases.

'Totomoxtle' goes beyond aesthetics though. It talks to us about the destruction of Mexico's traditional farmland and the erosion of native corn in the face of an industrial hybrid.

For Laposse, design is a point of entry to ideas that might seem more complex.

'It can simplify things that might seem boring and complicated,' he told me last year when we first spoke. 'It has the power of simplifying things and creating an object that is representative of all these ideas.'

A year on and Totomoxtle has taken further strides. Towards the end of last year, Laposse won the inaugural Future Food Design competition during Dutch Design Week.

Scooping first prize meant he secured funding to push the project on. Not only could he buy more equipment that enabled the residents of Tonahuixtla (the Mexican village where his project is based) to manufacture the husks of corn, it meant he could spend more time, quite literally, in the field.

'I'm at a point now where I'm organising proper production,' he says. 'So alongside the equipment we bought, we spent a couple of months training people. Previously I was still manufacturing the material myself. The plan was always to get people to do it over there.'

Another recent installation, at the London Design Festival, involved 'sisal', a sustainable fibre made from the agave plant – once a mainstay of Mexican manufacturing. In 'Sisal Sanctum', Laposse used the fibre to create giant sculptures, and start a conversation on why this hardy material was replaced by plastic.

Laposse is a graduate of London's Central Saint Martins art school, and began by creating 'glass' that you could eat (it was actually sugar).

And while he admits there's a huge amount of food design to what he does, he's careful not to lurch too far into what he describes as 'catering'.

'I think that's the trap with a lot of food designers,' he says. 'When people ask for a definition of food design, the truth of the matter is that most people don't really know. My vision is based upon remaining a designer.'

His design skills, both aesthetic and functional, are at the heart of Totomoxtle. Here he takes the husks from Mexico's rich native corn (there are over 60 varieties) and transforms them into a veneering material that can be used for making marquetry, interior furniture and wall panels. One of the central aims is to encourage farmers to plant native corn again.

And here Laposse's collaboration with the International Maize and Wheat Improvement Center (better known by its Spanish acronym, CIMMYT) has also been beneficial. Denise Costich, CIMMYT's Head of the Maize Collection, contacted Laposse with a view to using some of the traditional seeds it holds in its vast seed bank.

As well as giving Laposse access to seeds that were 'technically extinct' (vital because seed banks need to refresh their stock every so often to keep them viable) it furthered his knowledge of, and his appreciation for, the crop that without which – according to a national proverb – there is no Mexico.

So does he sense that when people buy his pieces they're engaging fully with the political and economic implications of the objects? He isn't so sure.

'I just had an experience where people just wanted to talk about the material, whether they could make a floor with it,' he says. 'But one collector who purchased a table was interested in the story behind it. Totomoxtle is stretching out to become a communication project. If I can convey this idea that's great.'

For Laposse the primary aim of Totomoxtle is biodiversity. He refers to a recent National Geographic article that states that between 1903 and 1983 the US lost 93 per cent of its unique seed strands. What has happened in the tiny village of Tonahuixtla is just a microcosm of what is happening globally.

'It's outrageous,' he says. 'Look in supermarkets and they stock about 12 different vegetables. That's it. If we depend on such a small variety of food plants we could become exposed to a major plague – or we're at the mercy of climate change.'

Laposse says this is fundamentally about how we want to feed ourselves.

'The fewer varieties we have the more additives we need to put into those we are planting,' he says. 'More varieties mean more security, but it also means healthier products in general.'

In the hands of Fernando Laposse, design is much more than a table, a lamp or some tiles. ■

Watch Fernando's story at
gaggenau-themagazine.com

There are over 60 species of corn, each with its own texture and colour (above)
Working with sisal natural fibres (right)

‘When people ask for a definition of food design, the truth of the matter is that most people don’t really know’

Above
Fernando in front of his Totomoxtle work (fernandolaposse.com)

Focus on design

Piotr & Ingrid

Words Catherine McMaster

Piotr &

Ingrid

In picturesque and tranquil grounds near Nymphenburg Palace, we meet with Ingrid Harding and Piotr Szpryngwald, two innovative creatives working within two different fields: Ingrid in porcelain and Piotr as a designer behind Gaggenau's Future Research. Here, they talk design, creativity and collaboration

Photography Thai Hibbert

‘We continue to pay tribute to the beautiful old artisanal ways and mix them with new modern thinking’

A reputation for peerless craftsmanship takes years for a brand to earn. German porcelain company Porzellan Manufaktur Nymphenburg has been handcrafting beautiful objects for 270 years. Gaggenau is the world’s leading domestic appliance producer, boasting a heritage that stretches back to 1683. Craftsmanship is the heart of their identities. But neither company is stuck in the past. While artisanal methods and attention-to-detail is at the heart of what they do, innovation is equally important.

Below, we talk to Ingrid Harding, Head of Product Development at Nymphenburg, and Piotr Szpryngwald, designer behind Gaggenau’s Future Research, about their creative processes, the reaction of their customers and why mistakes should be encouraged.

The Magazine: How do you keep your work relevant, yet also retain the traditional qualities your companies are known for?

Piotr: Gaggenau made nails at the very beginning, which you can’t compare to what we do today. Now, we’re very technology driven, and there comes a time when you need to decide if you want to keep up with the pace, or stay as you were. I’m really lucky in that I’m allowed to challenge the things that Gaggenau creates.

Ingrid: Actually, we’re also really lucky here at Nymphenburg in that we’re allowed to be very open, too. We take on very complex things.

Such as?

I: We always made things that were very cutting edge, but we continue to pay tribute to the beautiful old artisanal ways and mix them with new modern thinking. We didn’t make them disappear, we let them converse with each other.

Can you describe the journey from single idea to product?

P: It’s a very classic approach from our research to sketches through to the mock-up of ideas. There’s the constant questioning of what we do. The design process is where you allow yourself to make mistakes, but often that mistake might lead you to something new. Sometimes the smallest most naïve prototype – something just made out of paper – can take you a step ahead.

So, do you make mistakes?

P: I think that’s the reason for my being [laughs]. I want to make mistakes, because then my role is fulfilled.

I: That’s very refreshing to hear! I think we should celebrate mistakes more often because you can learn a huge amount from them.

Usually, I’ll quickly sketch something with the material, as it’s the easiest way to react to something. Drawing helps me, but it’s not what I need to make the next step.

How much creative freedom do you both have?

I: That’s a really interesting question, because my colleagues and I are the ones that do the sketch and often we then go to another studio to materialise it. They don’t like to see us doing that.

Why?

I: Because, quite often they feel they’ve become experts with over 40 years of experience and then all of a sudden, a young person comes in and knows nothing about what they’re doing – and is brazen enough to try something new.

What about you, Piotr?

P: I’m not in such a closed environment, so I have the freedom to pursue projects that challenge the existing landscape. I still don’t know exactly what the engineers think about some of the work I do, but I can’t always have their reassurance at every step, especially as I am a conceptual designer.

Right
Piotr at the workshop in Nymphenburg

Left
Ingrid at her workbench

‘It’s always so interesting to see how people react when you put the object in front of them’

I: Do you ever talk to them?

P: Of course, and of course I know more or less how things are done. The beauty comes in producing something that’s reproducible. However, on the other hand, when you try to create something that’s not meant to go into production immediately it still can challenge a world that needs to be challenged passively.

That’s a really interesting thought. How do you both work? Singularly or collaboratively?

P: It depends. Sometimes I really like to do things alone. However, if you want a project to be taken into production you’ll need to talk to other people, otherwise you won’t succeed.

I: We always work together because to make all the things that we’re asked to make we need different sorts of expertise, and so it’s always a piece that passes through many hands.

How do you want your customers to feel about what you’re creating?

I: Just like when the chocolate cake goes past you at a restaurant and you haven’t eaten anything yet and you’re just like, ahh...

P: Yes, that’s the first impression, but in the end the things I create have to have some pragmatic function. It needs to lift the customer at some point, but it has to be a machine that assists the cooking process. The best result comes when the machine is not physically ‘there’ anymore: the customer is just cooking, and doesn’t notice its presence.

Gaggenau is a functional brand, but Nymphenburg Porcelain is known for beauty rather than purpose. Is that about right, Ingrid?

I: Of course, a figure doesn’t have a functional purpose, but a lot of the pieces should have a daily purpose in your life. It’s always so interesting to see how people react when you put the object in front of them.

P: Yes, and as you said it, the device always needs to put a smile on your face. You have to get an emotional response, but you also must be pragmatically fulfilled by the object too.

What are the objects you are most proud of?

I: It’s kind of like children. You have to treat them all equally [laughs].

P: Yes and no, yet there’s nothing I really favour. For me, when I design something, and it goes somewhere, such as an exhibition, that’s a very beautiful moment.

How about a moment in your career you’re most proud of?

P: For me, it’s when you hear people speaking about something you’ve designed. Also, I like the moment of the presentation because you never know what to expect from people.

I: I always think it’s a very pleasing moment when you pack everything up and it’s finished. A lot of clients really take the time to call and say thank you, which always surprises me.

How has technology affected the way you work?

P: I was more or less born into it, so there was never a time when I questioned it! It’s part of the design process, but I think at some stage you do just need to let technology be technology. However, it is great – you can design something and have a prototype of it in a day.

I: It hasn’t affected Nymphenburg. We model everything ourselves with our hands, because for me, that’s when you see the difference. We use as little technology as necessary.

Do you both ever switch off from your work?

P: Of course! Otherwise I’d go mad. Sometimes it’s difficult when you have a problem in your head and you take it home with you.

I: I’m constantly solving things and thinking how we can make things interesting and different. That makes me crazy. Quite often I’ll wake up and think, ‘Oh, I got it!’ ■

Photography **Richard Foster**

Decks appeal

Words **Anthony Teasdale**

With sales of vinyl records at a 25-year high, we pay tribute to the format that never dies and the quality of one of the world's greatest turntables

We live in a digital world.

From newspapers to travel, accountancy to TV, no sphere of life has been untouched by the relentless march of the internet. And that's especially true of music.

It's 19 years since Sean Parker and Shawn Fanning set up Napster, the peer-to-peer sharing platform that bypassed the inconvenience of actually buying music, and let people have it for free instead.

Today, most music is downloaded or streamed through the likes of iTunes or Spotify, and a whole generation has grown up without access to physical music. Yet despite this, vinyl sales worldwide are at their highest since 1992.

Far from disappearing like tapes, eight-track cartridges and CDs, vinyl gets more popular every year, its tactile interface providing its fans with a digital detox. And if you're buying records, you'll need a turntable.

While many are content to buy a decent but relatively cheap deck, for some, only the best turntables can do the format's analogue signal justice.

Step forward Linn, perhaps the most respected audio brand in the world. Its Sondek LP12 record deck (pictured) is a byword for peerless sound reproduction. Originally released in 1973, the LP12 has undergone various upgrades over the years, though the exterior has changed less, a beautifully engineered platter – or 'sound stage' – suspended to the base, and encased by a wooden plinth of oak, cherry, ash, rosenut or walnut.

The LP12 is the perfect antidote to the switched-on society. It doesn't have a Wi-Fi connection, can't make calls and would find it difficult to post on social media. With a diamond-tipped needle (or cartridge) taking every nuance of the record down the titanium tonearm and out to a separate amplifier, what it can do is play music. And play it better than almost every other turntable out there.

Tom Farrell is an expert in sound reproduction. To him, nothing compares to vinyl's level of quality. 'The only nicer sound you can reproduce at home is on reel-to-reel tape,' he says. 'Vinyl is amazing, the range and detail a decent turntable and cartridge can extract is incredible. But if you're playing on a cheap record player then it's a waste of time. Digital would be better.'

The science is simple. A digital recording – i.e. an MP3 or CD – is a series of snapshots of an analogue sound wave, which is then re-converted to analogue before it goes to the amplifier. And no matter how many snapshots the signal has (44,100 times per second in the case of CD), there will always be some loss of quality.

Vinyl is different. A record has a groove that mirrors the original sound wave exactly, which means the better the turntable, the more of the sound can be transmitted. As long as the record is undamaged, and kept free of dust and dirt, the output is about as pure as it's possible to get.

As well as its sound quality, vinyl gives music a physicality, somehow making it more special. Dean Muhsin is the head of Bear music management – he sees digital sound files mostly in a work context. Vinyl, however, is different.

'Due to working in the industry, I'm inundated with digital music – it's really overwhelming,' he says. 'Then I order a record, feel it in my hands, interact with it by picking it off a shelf and seeing any notes I might have scribbled on the sleeve. Despite loving technology, switching a laptop on can fill me with dread if I know I'll be drawn into work mode. Putting a piece of vinyl on a turntable has no such connotations. It's an escape: a tactile, multi-sensory thing.'

For musician and DJ, Jon Carter, a vinyl record, especially one that's a few years old, is a relic of time when the recording of music was a big-budget endeavour.

'I love the feeling of discovery every time you put a record on,' he says. 'You hear something that directly repeats what was recorded, however long ago, usually in an excellently kitted-out studio, not just on a laptop.'

And as we pull out an album and place it on the LP12, everything people say about 'soul' and 'quality' becomes apparent as intricate sounds fill the room.

Maybe it's not a totally digital world after all. ■

To find out more go to:
linn.co.uk

Opposite
The Linn Sondek LP12 has been in production since 1973

‘Putting a piece of vinyl on a turntable has no work connotations. It’s an escape: a tactile, multi-sensory thing’

Words **Leo Bear**

Casa Perfect
California cool

Tucked away in a chic mid-century district in Beverly Hills, the former home of Elvis Presley is Los Angeles' most exclusive new design destination. Visits are by appointment only...

It's no secret that the last decade has seen a mass exodus of creative people from New York to Los Angeles. Fresh blood has re-invigorated the City Of Angels – particularly Downtown, where contemporary galleries, edgy hotels and organic food courts continue to spring up. So it comes as quite a surprise to find the city's most talked-about new design showroom hidden in the laurel-studded hills of Trousdale Estates, a neighbourhood of Beverly Hills. But 'Casa Perfect' aims to surprise.

The property, a modernist villa designed in the 1950s by the architect Rex Lotery, was already a dazzling example of mid-century architecture but when the visionaries behind The Future Perfect got their hands on it and set in motion a meticulous renovation, what emerged was a private shopping experience like no other.

Launched by David Alhadef in 2003, The Future Perfect provides a platform for established and emerging designers, and this new showroom in the Hollywood Hills joins sister establishments in New York and San Francisco.

Far from a hip design district, the Casa is located in one of Los Angeles' golden-era neighbourhoods: the Trousdale Estates. The area's home to Greystone Mansion (currently an in-demand filming location) and a smattering of audacious builds by architects including Frank Lloyd Wright, Wallace Neff and Harold Levitt, all commissioned in the 1960s and '70s. Past residents include Frank Sinatra, Dean Martin and Richard Nixon.

Casa Perfect has celebrity history of its own. In 1967, it was snapped up by the king of rock 'n' roll, Elvis Presley. The singer spent six happy years in the property with his wife Priscilla and daughter Lisa Marie, and it was during this time that he produced tracks like Suspicious Minds and Always On My Mind.

The Casa overflows with bold abstraction and vivid colours from some of the world's most influential artists, designers and craftspeople. Intact original features include curved walls, marble fireplaces and coffered ceilings, all of which bring a deliciously retro vibe, while spherical light wells infuse the interior with glorious technicolour.

Casa Perfect follows a similar model to The Future Perfect's showrooms in New York and San Francisco. Neutral walls, mirrored surfaces and polished parquet flooring provide a tempered canvas for both studio-created works and limited-edition items, and guests are encouraged to wander around the rooms at their own pace. Mi casa, su casa.

Much of the work is from The Future Perfect's regular stable of designers: Lindsey Adelman (light sculptures), Piet Hein Eek (furniture) and Dimore Studio (responsible for Fendi's Sloane Street store) alongside original pieces by up-and-coming LA locals, and there are plenty of international names in the mix too.

Stand-outs include a collection of vivacious stools from the Venezuelan ceramicist and furniture-maker Reinaldo Sanguino, and a range of Missoni-style floor coverings by Shore Rugs, an avant-garde London-based brand that hand weaves rugs from non-toxic silicon.

Practically everything you see in the Casa is available to buy, but much more than just picking up a one-of-a-kind object for the home, visitors are treated to sweeping views of Los Angeles, rugged mountain backdrops and a quirky Hockney-esque swimming pool.

A homage to LA living, a love letter to contemporary design and a shopping experience like no other. Elvis may well have 'left the building' but Casa Perfect still hits all the right notes. ■

The house has the perfect real estate ingredients: view, space and light (above right), **and sliding glass walls open onto the terrace** (below right)

To find out more go to
thefutureperfect.com/los_angeles

Above
The terrace has a large pool and panoramic views of LA

Words **Leo Bear**

‘The Casa overflows with bold abstraction and vivid colours from some of the world’s most influential artists, designers and craftspeople’

Taking the shot

Words **Amber Elias**

Find Berta's work at
addisfineart.com

Deep within Ethiopia lies a creative force blossoming out from behind the censorship. Artist Girma Berta is the new face of African art

Girma Berta is alone, insulated from the global art world by Ethiopia's strict government controlled media. But he is not lonely; his art is filled with the faces of Africa's poorest people on the streets of Addis Ababa.

Berta is a self-taught photographer, whose images shot on an iPhone fuse street photography with fine art. His award winning series Moving Shadows I and II shows isolated persons, going about their daily lives, set against a large field of a single colour. In 2016, Berta won the Getty Images Instagram Award, and then in 2017 he was given the CAP Prize, both signalling the growing interest in his work, and in new African art internationally.

Berta represents the new form of African art, away from mass produced, tourist shop designs. By utilising digital media (interspersed with traditional photography) to create his art, Berta is a physical representation of the digital revolution sweeping across Africa, and is indicative of the creativity of the millennial African.

Berta's aesthetic is disarmingly direct. He describes his motivation to create art is to show 'the beautiful, the ugly, and all that is in between.' His interpretations of the city's residents are not only visually striking and shareable on social media, but open up conversations about a country that is closed off from the rest of the world. Berta's images are not joyful, even though the bright colours used are often to signify happiness. 'I love contrasting colours', he explains. 'It expresses the contrasting life I see throughout my photography.'

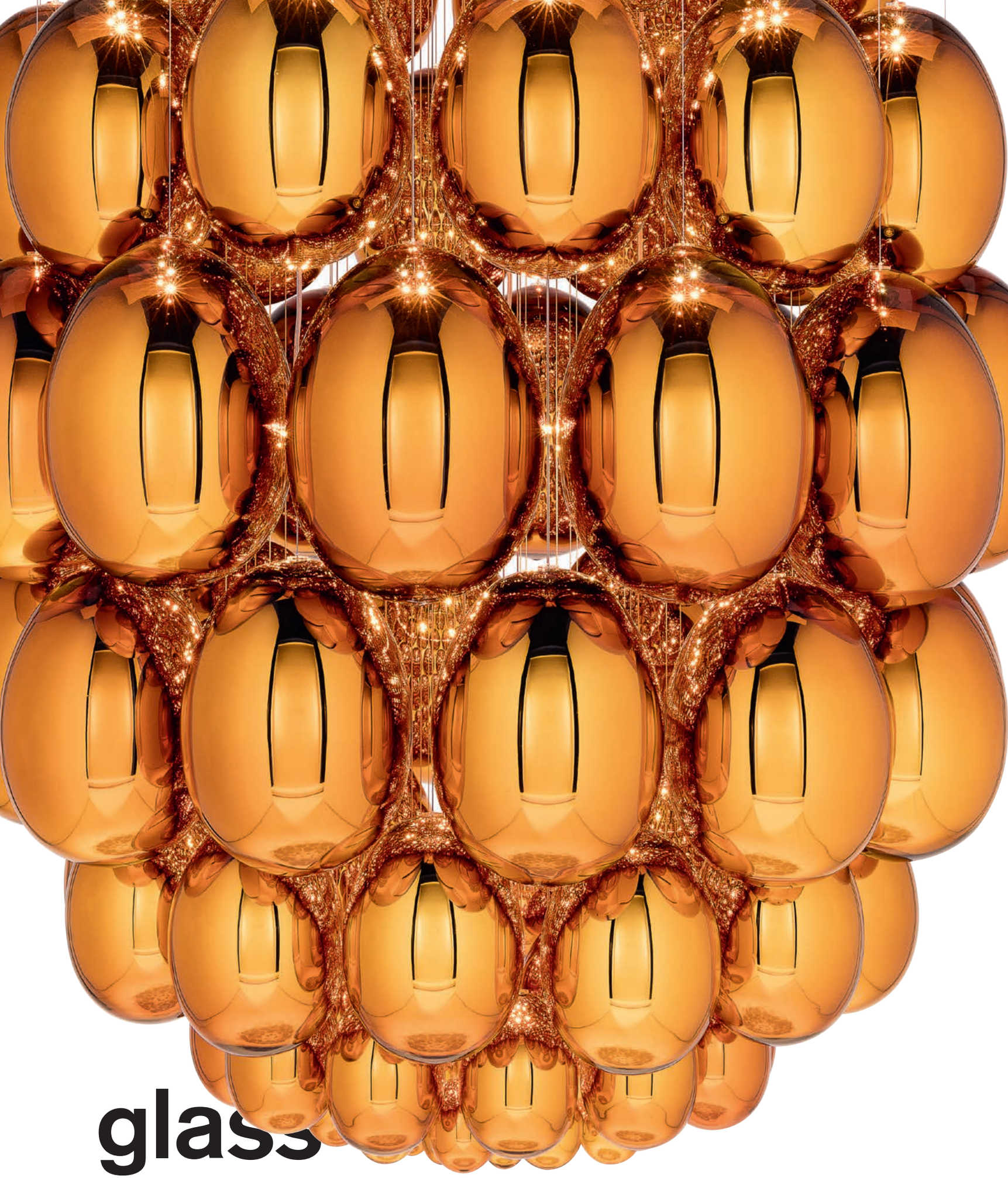
Berta manages to present his subjects in physical isolation, but one does not get the sense of loneliness from the community in which they reside, as they are often moving with purpose or carrying goods that will serve others. 'By isolating my figures', the photographer explains, 'it becomes just about them without any distraction.' The people Berta shows often intimate poverty, but we do not see them as victims needing our help. Berta refuses to romanticise his subjects, and presents them without commentary.

Interested in 'compositional harmonies that are brought about by the skewed placement of figures', the viewer's perspective is intensified by the use of space and the position of the figures in the corners of the image.

The final product is the result of digital manipulation of the image, which is at odds with the simplicity of the subject's actions. Berta's contemporary and technical approach to art is also in contrast to the simple acts of manual labour carried out by his subjects, and has been criticised at distancing the audience from the 'realness' of the art. But Berta's art is neither distant or judgemental. Instead, it belongs to a burgeoning global interest in a point of view that art can exist in both the classical and technical realms simultaneously. ■

Left
Girma Berta's Moving Shadows II, 2017

Heart of



glass

Words **Imogen Smith**

‘Bohemian glass is an intricate art form that stays true to its roots’

Frozen bowl (left)
Floor lamp (above)

‘The experimentation on our collections is slightly limited because ultimately the pieces still need to be usable for our customers’

Picking up a handful of sand on a beach, the minuscule grains falling in streams between your fingers, it's hard to imagine how these particles can be transformed into solid glass...

Through the use of intense heat and deft craftsmanship, the mass of tiny sand granules is manipulated into myriad shapes; from gravity-defying decorations to domestic-use glassware. No matter the end product, glassmaking requires expertise acquired through years of learning. It's this level of tradition that underpins the creations made by Czech glassmakers, Lasvit.

Founded in 2007, Lasvit is young by comparison with the centuries-old heritage of Bohemian glassmaking that defines each of its creations. In a short time, Lasvit has positioned itself as a leading designer and manufacturer, working on custom projects for luxury boutique hotels and public spaces.

Rooted in tradition, Lasvit strikes a fine balance between its Bohemian spirit and a commitment to creativity and innovation. Employing this mindset across all projects, the company has also partnered with renowned designers, including Ross Lovegrove, Nendo Studio and Michael Young.

'I would describe what we do as 'Bohemian perfection.' This is a slight contradiction but it's how I think – Bohemian glass is an intricate art form that stays true to its roots,' says Maxim Velčovský, art director at Lasvit.

Now part of the Czech Republic, Bohemia became famous for its glassware during the Renaissance, thanks to its abundant supply of resources such as the potassium compound potash and chalk. Combining these two elements, glass-workers found that the complexion and stability were superior even to Italian Murano glass. Czech glassware thus became highly sought after and was considered as precious as jewellery: decadent and sculptural.

With major shifts in the political landscape and the rise of communism in the 1940s, the glassmaking industry felt a significant impact. Factories and schools were forced to close but the tradition of the craft lived on and, today, continues to thrive, thanks to Lasvit.

Together with the famous Ajeto glassworks in Lindava, the company delivers Bohemian glass to clients around the world, catering to increasing demands while also nurturing the next generation of glassmakers through local schools.

Building for the future, Maxim has a vision for the brand: 'My idea was to root the company and to build a headquarters for Lasvit – including a furnace and workshop as a base for our team.'

This new space – designed in the style of a traditional countryside house, with contemporary touches of glass – is due to open in 2019 and will be coupled with the refurbishment of an old glass school to encourage specialist learning.

Earlier this year, Lasvit unveiled an abstract installation of hundreds of varying-sized glass bubbles. Three walls of the Butterfly office complex in Karlín are now bespeckled with bubbled constellations, assembled in such a way that when the viewer steps back, a face is revealed. This playful use of glass is something Maxim has demonstrated before, on the 17-metre Diver installation in South Korea's Lotte World Tower, which depicts a pearl diver suspended amidst hanging streams of glass baubles.

For each large-scale project, time is fundamental. As Maxim says, 'Sometimes, it will take up to three years! It depends, but we allow a couple of months because it takes a lot to assemble 10,000 components and each individual one has to be engineered in such a specific way.'

Each project Lasvit works on is linked to an architectural space, and it's up to Maxim, along with a team of creative partners, and the client to work with the space and respect its role within the process.

'The collections are a slightly different world to the projects,' says Maxim. 'The experimentation level is slightly limited because ultimately the pieces still need to be affordable and usable for our customers.'

These pieces are a way for Lasvit to spread the traditions of Bohemian perfection, and it's through its revitalised approach to an age-old practice that Lasvit is able to continue to stretch beyond traditional conventions. ■

To find out more go to:
lasvit.com

Uovo sculpture (previous spread)
Glassmaking in action (above)

Words **Alistair MacQueen**

Of the vine

Photography **Ben Reeves**
Styling **Victoria Lees**

From Sweden to France, the UK and beyond, the finalists in Gaggenau's Sommelier awards are taking the appreciation of wine to new levels...

The Gaggenau Sommelier Awards will soon be hosted in the Chinese capital, Beijing. China is a country with a long history of culture, pride and innovation, and its appreciation for wine is only expanding. With a burgeoning middle class, wine remains a popular choice for the rising groups of refined drinkers, and China is on course to be the world's second-largest wine consumer by 2020.

The award celebrates young and upcoming sommeliers from across the world, all of whom have demonstrated faultless service, prolific knowledge and unswerving dedication. That this rides in tandem with Gaggenau's own passion to serve wine-lovers worldwide with its superior wine climate cabinets only bolsters the partnership.

The entrants this year are finalists from their local heats, and are of various nationalities: from France's Mikaël Grou, Assistant Chef Sommelier at Alain Ducasse in London's Dorchester Hotel, to Kai Wen Lu (who spoke to us from Taipei's Marriot Hotel where he is Sommelier and Beverage Assistant Manager). If nothing else, it proves that like the finalists and awards themselves, wine is still very much a global language.

Native flora from South Africa, Switzerland, China, France, Sweden and the UK – placed inside, and wrapped around, a wine bottle (previous page)**; and the orchid, a traditional flower of China** (above)

Emma Ziemann
Sweden

I got started in the wine industry because I stumbled on a crash course in wine at Gothenburg University. I was so inspired I stayed and ended up with a BSc in restaurant management. After that I moved on to sommelier school where I fell for competing and began my first sommelier job.

Though I never had a mentor, my former colleague Gustav Cansund inspired me from early in my career, and pushed me further than I'd have thought possible from our time at Upper House Dining in Gothenburg.

A sommelier can't be without a good attitude... and a knife. After unpacking hundreds of deliveries, the tiny knife on your 'waiter's friend' [a tool] simply doesn't cut it. No pun intended!

The hardest part of the job is also what makes it so fulfilling: it's a service profession, which means that you need to take as good care of your guests as your bottles.

I don't have a particular person in mind as the ideal customer, but I appreciate it if my guests are friendly, interested and open to suggestion. One of the most fascinating parts of my job is to adapt to different guests' wishes while still delivering good service.

In the future, I'll continue competing for a few more years and then hone my skills further in the position of head sommelier. I'd also like to lecture and pass on what I've learned to others.

Zareh Mesrobyan
United Kingdom

I was a server in a fine dining restaurant in Bulgaria, where we had a lot of tastings with local producers and were responsible for selling their wine. That's when I started reading about wine, but I didn't know I'd live off it.

I admire sommelier Piotr Petras [wine director at Hide] as he's the idea of success for me, and has achieved everything in life I want to! Also Ronan Sayburn, CEO of the Court of Master Sommeliers, is a legend: when he speaks about wine I realise how much I love my job.

Next, I'll hopefully become a leading sommelier with a wine programme at a critically acclaimed venue. Oh and I'd also hope that I could pass the MS [Master Sommelier exam] in the next 10 years!

My three dream wines would be the Egon Muller Scharzhofberger 1976, the 1978 Henri Jayer Cros Parantoux and any pre-phylloxera vintage of Heitz Cellars.

If I wasn't a sommelier I don't know what I'd do.
Be unemployed, I guess!

Kai Wen Lu
Region of Greater China

I started with wine when I was 19. I was working in bars, hotels and private members' clubs, then after university I got a job at Pollen restaurant in Singapore as a commis sommelier. After that I went to the Taipei Marriott Hotel where I've been assistant beverage manager and sommelier for a year and a half.

In this job, it's important to keep fit because you have to be able to handle heavy cases of wine! There's also a lot to study because the wine world is ever-changing so I always need to be up to date.

A great sommelier needs to love their customers and give them the same level of dedicated service no matter who they are or what they might order. It's that consistency that separates them from the rest.

I pride myself on being friendly, and making people feel at home. Because the restaurant I work in is a very fine place with grand decorations, some people might not feel comfortable there. So we treat a guest as a person who's coming into our house, not a hotel.

I think I can still improve more and work on my service levels so I can give my all to the job. When I've done enough I'll consider sharing my knowledge about what I've learned as a beverage manager to those who want to work in the profession.

Joakim Blackadder
South Africa

I started working with wine after I progressed from front of house and completed a sommelier course in Stockholm in 2005. Once the wine bug bit me, I searched for opportunities overseas within wine-producing regions and ended up in South Africa.

From a hospitality point of view, Ulrika Karlsson has been the biggest influence on my career. She was the service developer for Mathias Dahlgren's restaurant at the Grand Hôtel in Stockholm, and I had the pleasure of contributing to her visionary work for a couple of years.

A sommelier can never live without a stimulating variety of wine. One of the most intriguing aspects is that there's no real ceiling for perfection so the constant search for better wine is an ongoing and exciting treasure hunt.

People ask me what my favourite wine is, but that's an impossible question. The preference for a style or type changes according to mood and surroundings – with so many delicious wines, I could never pick only one.

If I wasn't a sommelier I'd probably be an architect or business developer. I like to solve problems. But we have enough of those challenges in our day-to-day running of the business, so I wouldn't trade the current environment for anything!

Davide Dellago
Switzerland

I got into wine in summer 2016 when I was restaurant manager on a small island near Venice. Every day this guy Massimo came in to take care of the wine, so I asked him what he was doing and he explained. From then I started buying books and increasing my knowledge about the wine world.

One of the best things about being a sommelier is that you can always keep growing and attaining a new position. My goal in five years is to be one of the top five sommeliers in Europe, if not the world.

To be a great, though, you need to love this job because there's so much to learn and so much to do. But I'd also say empathy is vital, too – you need to make your guests feel comfortable and understand what they want from their experience that evening.

I'd have liked to participate in a famous blind tasting in Paris in 1976, known as 'The Judgement of Paris', where the Californian wines were given particular prominence.

Wine is art and like every piece of art, behind it you will find history, culture and stories. At the end of the day, opening a new bottle of wine is like travelling to a different country.

Mikal Grou
France

I was studying hospitality in France because I wanted to be a chef. Then I met a teacher on the course who was also a sommelier and he really gave me the passion for the job. That's how I got my start in wine.

The teacher's enthusiasm was infectious, and made me change course from food to wine. He said to be a good sommelier, you have to know how to act on the floor as it's a performance, and understand the whole theatre around the wine. He pushed me to go to the right places, like Le Cinq in Paris, where I stayed for seven years, starting as a trainee and ending as assistant head sommelier.

You also have to have humility to be a great sommelier – no one knows everything. Also, you need to be able to really taste the wine properly and break down every detail and the appellation of the vintage. You have to understand your guests, and explain the taste and colour and budget of wine. And all within a very quick time because more often than not, you'll probably be in a busy restaurant or bar.

When I think about what wine means to me, I love the historical aspect – the monks who identified the best terroirs and cru. Can you believe they did that without any technology long ago and we still have the same borders and areas today? Whether it's from the new world or not, the technology still hasn't changed. For me, wine is always about the stories, elements and people behind a glass. In fact, it's everything but the liquid! ■

Photography **Karl Howard**

Welsh

Words **Andrew Forgrave**


Black

Dating from antiquity, and shrouded in legend, the black cattle of Wales helped shape a country. Now they are a Welsh cultural icon, encapsulating the nation's soul

Below the hill with the solitary tree unfolds a tapestry of farm fields. Slowly, black smudges drift across the grass, like small, dark clouds scudding over the countryside.

These are the shaggy-coated black cattle of Wales. Once they were known as 'black gold', before the epithet was applied to coal, and they remain so prized their herd names are passed down the generations as if they were family heirlooms.

Along with the country's 'eisteddfodau' – competitive festivals of music and poetry – Welsh Black cattle are a national cultural icon. Steeped in myth and legend, this hardy breed is seen as a metaphor both for the rugged landscape and the durable souls inhabiting it. Solid. Dependable. Proud.

Fewer things better epitomise the spirit of Wales, a small country in western Britain which ranks among the wettest in Europe. The rolling mountains account for 80 per cent of the country's land surface area. It's on these slate-grey mountaintops and parchment-brown hillsides that Welsh Blacks thrive. Just like their owners, they can withstand the harshest of conditions.

Among the best-known Welsh Black breeders are the Jones family from Hafod yr Esgob Isaf, a 900-acre (364ha) hill farm in Cwmtirmynach, Bala. Beyond their stone-built farmhouse unfurls mighty Snowdonia, the ultimate challenge for cattle and one this Welsh breed embraces.

Brothers Meredydd and Gwilym Jones are the ninth generation of the family to run the farm. They're tenants of the ancient Rhiwlas estate, the owners of which claim descent from a distinguished line of 'uchelwyr', or nobles. Legend has it that, in 1485, the ancestors of both families fought side by side at the Battle of Bosworth, the last major conflict of the Wars of the Roses, so ensuring the tenancy's durability.

The two families share a passion for the Welsh Black, too, and were among the first to sign up for the breed society, launched in 1904. Cattle in the Jones family's 60-cow Hafodesgob herd remain revered across Wales: their bull, Hafodesgob Hari, still holds the breed price record of £23,100.

Welsh Blacks, with their distinctive white horns, are supremely adaptable. Their thick coats protect them against wind and rain, yet in summer these sleek right down. The animals can withstand extreme cold, yet their black pigmentation enables them to cope in the heat, too. They have thick hides to ward off snow, insects and sunburn, while life on the rocky mountains of Wales has given them stout, tough hooves less prone to injury. All attributes which anchor them in the landscape.

'We think the world of these cattle,' says Gwenfair Jones, 72, the family matriarch at Hafod yr Esgob Isaf. For decades her father, Ned, and uncle Gwilym developed the family's Welsh Blacks into a herd synonymous with quality. Ned did so despite losing a leg, aged 26, in an overly ambitious attempt to deliver milk churns on his moped. Not that he made any concessions to his disability, other than struggling to perch on the low stool a local carpenter made for daily milking duties.

Often it was left to the women to hand milk the Welsh Blacks, which, until recently, were very much a dual-purpose breed. Gwenfair joined the roster in 1951, aged just four, her sister Gaenor already a veteran. The girls milked three cows each, breath frosting in the early morning air as they chatted in Welsh, or lighting lanterns for afternoon milkings when winter nights drew in.

'Afterwards the cows would walk down to the Afon Mynach to drink,' says Gwenfair. 'They'd done it so many times, each cow family had their own trail to the river.'

At the head of the lane which runs from Hafod yr Esgob Isaf farmhouse stand two Scots pine trees. These, it is believed, were planted by the family's forebears for the cattle drovers who once criss-crossed Wales. Rather like a hotel sign, the trees' distinctive profile signposted drovers to nearby shelter.

These were the men who, for hundreds of years, shepherded huge herds of cattle, sheep and geese from Wales to the big cities in England, where the demand for meat was insatiable. By 1810 more than 14,000 cattle were being exported from the island of Anglesey alone. Cows would form a dark, seething mass as they swam across the Menai Straits before being marched through Snowdonia's mountains en route to England.

Modern infrastructure in Wales, from roads to banking, was in part shaped by the drovers. As well as carrying messages, they returned from long journeys with bags of money from their trades, making them easy pickings for brigands such as the notorious Red Bandits of Mawddwy.

To mitigate the risk, banks were set up on farms. Until recently, one remained at Hafod yr Esgob Isaf, across the road from the Scots pines. The stone building, Banc y Foty, was later converted to a cattle shed.

‘We keep them not because of their history but because they’re exceptional cattle and suit the way we farm’

While black is the colour associated with Welsh cattle, it wasn’t always so. Genome testing has linked Welsh Blacks to the auroch, an extinct type of wild cattle, and descriptions by medieval poets, especially bulls, reveal there was once a rainbow of colours for these ‘magical fairy cattle.’ Indeed, between 1599 and 1602 some 15 varieties of coloured cattle were recorded at two market fairs in Pembrokeshire.

Some were white, and these were said to have been used by druids for their sacrifices. Others were accepted by tenth-century king Hywel Dda (Hywel the Good) to settle debts. A few Welsh white cattle still exist: during World War Two the Dinefwr herd, Carmarthenshire, were painted green to avoid aerial recognition of nearby towns by enemy bombers.

It was the arrival of the Welsh Black Cattle Society in 1904 that sent the breed monochrome. Black had always been the predominant colour, but now breeders decreed it should be the ‘only’ colour. Even now, a cow occasionally throws up a non-black calf, proof this recessive gene hasn’t been entirely lost.

Welsh Blacks and their forerunners were among the most prized possessions of the ancient Celts when they retreated west from invading Saxons. They remain just as cherished today, not least by the Jones family at Hafod yr Esgob Isaf.

As the farm’s ninth generation custodians, Gwenfair’s sons, Meredydd and Gwilym, were inculcated as soon as they were old enough to walk. In September 1973 Meredydd was pictured in a local newspaper displaying a Welsh Black cow at Cerrigydrudion Agricultural Show. Aged just three, he was dwarfed by his doe-eyed charge.

Now Gwenfair’s five grandchildren are learning the ropes and one day they will be keepers of the flame.

‘We have an obligation to honour the heritage of the Welsh Black,’ says Meredydd, the breed society’s current chairman.

‘But we keep them not because of their history but because they’re exceptional cattle and suit the way we farm.’ ■

To find out more about Gaggenau's Respect the exceptional campaign go to **gaggenau.com/respect**

Focus on industry

Factory

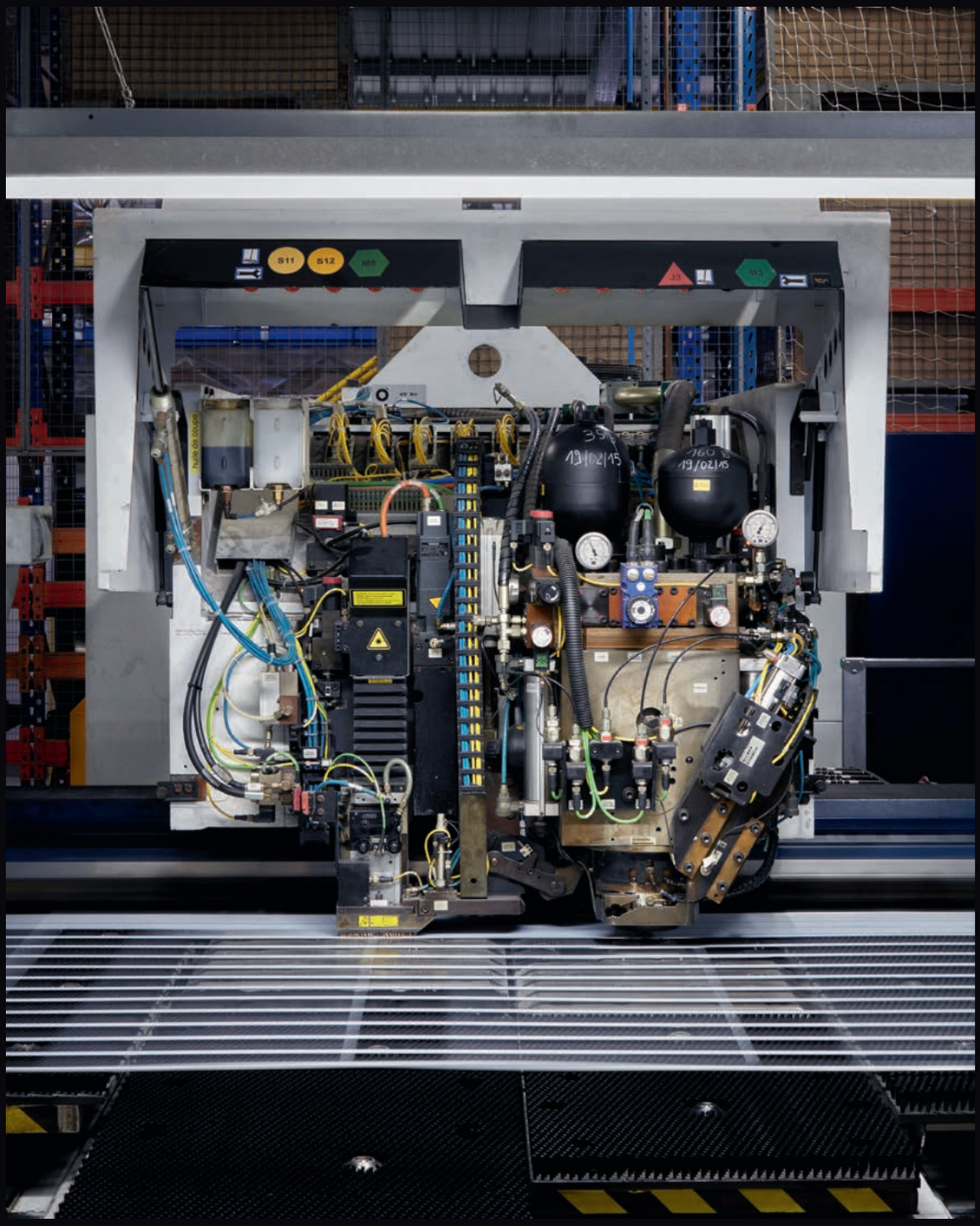
Factory

When picturing a typical factory, it's rare that craftsmanship springs to mind. Yet, a visit to the Gaggenau plant in Lipsheim completely removes the cliched connotations of heavy machinery and smoky industrial units...

Photography **Ben Reeves**

Words **Catherine McMaster**

This page
Cable wires for the EB333 90cm oven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Enveloped in a mellow, mechanical buzz, the factory is filled with a throng of people, all dressed in a utilitarian, navy ensemble. Their faces have a look of intense concentration, yet there's an easiness to them, too. They evidently enjoy the company and surroundings.

The factory is in Lipsheim, France, and is just a 10-minute drive from the German border. The 1930s structure is comprised of high ceilings and natural light. Ambiguous machinery and metalwork is passed from one hand to another, and it's only occasionally you glimpse the finished product: an oven or coffee machine.

The industrial revolution of 1760–1840 began in Britain, and soon spread across the continent. Factories sprang up and offered agrarian communities the chance to evolve into urban trade centres. By 1900, Germany had the biggest economy in Europe, thanks to its booming industry. In 2010, Germany's Ruhr region, which is synonymous with steel works, coal mines and blue-collar jobs, was voted Europe's Capital of Culture.

Factories are pigeonholed as highly unemotional, sterilised and mechanical spaces. Images of formulaic production lines cloud our judgement when the word 'factory' springs to mind. Yet, how many of us have stepped inside and visited a working plant? How many of us have spoken to the workers? Perhaps not so many.

The image of the factory is a nostalgic one. Smoke billows from great shot towers, automated production lines and a maze of vast machinery. It's a picture that doesn't inspire romantic connotations, but is a symbol of a bygone and pulsating industrial past.

From the outset, the Gaggenau factory sets itself apart. Firstly, it's an industrial manufacturing site, not an automated one.

'We do more handwork than other factories,' says Jörg Neuner, who's responsible for the Gaggenau Brand Centre at Lipsheim.

'People are often surprised when they visit at the personal touches on show here, as well as the manufacturing capabilities.'

The Gaggenau plant has approximately 350 workers in production. Each one is trained on multiple products and processes, meaning they're highly skilled within many areas of the production line. The factory produces all of Gaggenau's kitchen appliances, including the coveted 90cm oven. This iconic and distinctive piece is predominantly hand-built and takes two people one hour to create.

In the whole factory, there is only one automated product, the TruMatic 6000. On every other machine (of which there are many) people feed material in or work by hand. The result is a pulsating buzz, and an example of the harmonious working relationship between man and machine.

Left
TruMatic 6000

Above
Enamelling for convection ovens

‘The workers are passionate, involved and highly skilled. Their passion for the product and brand is infectious’

This is personified in the ‘clean room assembly’, the only one inside BSH (Gaggenau’s parent company). Within this confined space, a microcosm within the factory at large, workers have to wear white suits and face masks. Inside this futuristic haven, five Gaggenau factory workers meticulously and carefully build each TFT touch display.

‘There is so much effort in this process,’ Jörg explains, ‘as it’s the first touch point for a potential client.’

The entire factory is a diligently structured and conscientious place which straddles the outskirts of Lipsheim. Standing in stark contrast to its bucolic surroundings, the factory has been on this site since the 1930s. The original building still stands.

The factory manufacturers 205,000 appliances every year. Each day, seven trucks come to load up and deliver the goods to customers. This is a big achievement for a unit that only manufactures what is ordered and only produces what is sold. Gaggenau is the smallest factory inside BSH, but it also boasts the widest diversity of products.

However, what really sets the place apart is its highly personalised and authentic tone. The workers are passionate, involved and highly skilled. Their passion for the product and the brand is infectious.

It’s a highly stylised and disciplined arena, yet not an automated unemotional environment either. It’s a factory that retains its humanity and celebrates the modernisation of machinery and industry, while still honouring an artisanal past. ■

N i l s

A chef for all seasons

German chef Nils Henkel discusses his creative menu and the quest for culinary perfection

Words
Rob Crossan

Henkel

‘It’s not normal to get two Michelin stars this fast: normally it takes much more time!’

Ora King Salmon - Vadouvan brew - Chickpeas - black sesame (left)
Prologue to Fauna and Flora menu: Gillardau Oyster with Soy Pearl - Handkäs with beetroot - Flammkuchen with herbs - Green salad with Caviar - Surprise Egg with Curry (above)

Above
Nils Henkel:
(Michelin) star man

When it comes to finding the menus and moments that define a country's cuisine, some nations are easier to work out than others.

From the moment the wine is uncorked in a French restaurant or a 'primi' arrives at your favourite Italian trattoria, you're immediately immersed in the joined up thoughts and flavours of coherent national cuisines.

For Germany, however, the concept of a philosophy, style or even a starter that encompasses the nation's gastronomic flavour, is trickier to define. Chef Nils Henkel, however, has been giving the matter some thought:

'German cuisine is regarded as being sausage and pork knuckle to the outside world,' he says.

'But that's just one part of the German kitchen. In Spain or Italy it's easy to understand and see the national cuisine through so many kitchens that offer their food around the world. In Germany, the full range is more hidden.'

Hidden perhaps, but definitely not unheralded. For the restaurant Schwarzenstein Nils Henkel has just been awarded its second Michelin star in the 2018 guide.

It's a remarkable achievement. 'It's not normal to get two stars this fast!' says Nils. 'I know that normally it takes much more time.'

Located in the heart of the Rhine Valley, Schwarzenstein is the latest step in Nils' culinary journey that began in the mid-1980s, firstly at the Romantikhotel Voss-Haus in Eutin, then in various kitchens in Hamburg and the Munsterland before finally landing as a sous chef at late Dieter Müller's Lerbach restaurant in 1997.

'I wasn't always a chef,' he says. 'When I was 15, my first job was making plastic windows! I was frustrated. But when I got my first job in a kitchen and saw how creative it was and how I could create plates for guests within my first week, I knew I had the perfect job.'

That quest for perfection has driven Nils ever since. From 2008 until the restaurant's closure in 2014, Nils was Head Chef at Lerbach, creating a menu that delighted both guests and critics with its emphasis on fish, vegetables and local produce.

'It's interesting to find perfection,' admits Nils. 'I want to look for the perfect way of doing things. To please Michelin inspectors you have to keep the quest alive, and to be more and more perfect. For me, I need to use the best products, to work with creative people, to work with German ingredients and to create our own distinctive style.'

Schwarzenstein's menu is a showcase of Henkel's desires to fuse flora, fauna and locality together whilst also asking diners to rethink the traditional Germanic devotion to red meat being the focus of a meal. To replace pork and schnitzel with sunflowers and roots without triggering some kind of 'aufstand' before the end of 'mittagessen' is perhaps the ultimate testament to Henkel's refined skills.

'The flowers and herbs are all found here in the region,' Nils says. 'One of our dishes is created using cooked sunflower roots. We use the sunflower seeds as well and it's all completed with the sunflower blossoms which are served with egg yolk and powder we extract from roots. Everything on the plate is made from the plant. Roots, seeds and blossoms. This is my way.'

With a fine dining section and a more casual wine bar, both seating 28 customers, Henkel's working days are immense – typically 12 to 15 hours long.

'It's not perfect,' Henkel says. 'But when you make a restaurant like this you simply can't accomplish what you want in just eight hours. It's a long journey to a Michelin star, and then two and then, maybe, three.'

Hearing the passion with which chefs talk about ingredients is one of the crucial markers which separate culinary innovators from merely competent cooks. Nils' devotion to local flora and fauna (his two different menus are titled in this way with the former entirely vegetarian) is gently rhapsodic in tone:

'My favourite ingredients are fish and vegetables, they're the great combination. If I'm ordering from my own menu today then I'd start with the kingfish with celery in a ceviche style. Then I'd have venison with violet curry and cherries, and finish with apricots and almonds with chocolate.'

In between discussing his foodie travel dreams ('I'd love to go to Asia – especially Japan') and his dream guests to cook for ('I'd rather cook for my wife and two young daughters before any famous person') Nils reflects on whether German cuisine can ever become as globally recognised as some of its European neighbours.

'The best German restaurants have a huge diversity – some with a Mediterranean and some with an Asian influence,' he says. 'I don't think we have just one 'typical' design which is instantly recognisable.'

Finally moving beyond the bierkeller, Henkel's fusion of sustainability, style and sunflowers shows no signs of abating. Those sunflower seeds are more than just a dish; they're sown for a new season in the tale of German cuisine. ■

Above
Restaurant Schwarzenstein in the Relais & Châteaux Hotel Burg Schwarzenstein (burg-schwarzenstein.de)

City of wonder

The ancient city of Jerusalem is one of the holiest – and most hotly disputed – on the planet, but aside from the complex religious tableaux and fêted golden buildings, there's also a phenomenally rich food culture to be found

Words **Joanne Gould**

Spices at Mahane Yehuda Market (left) and **A falafel cook in the Old City of Jerusalem** (above)

The 2014 Gaza war meant tourism to Israel dropped sharply, but the last 18 months has seen a boom in visitors with 3.6 million last year. And while most food tourists head straight to Tel Aviv thanks to its recent entry onto the global culinary map, those keen to understand the melting pot that is Israeli cuisine should make the hour trip to neighbouring Jerusalem.

Go see the Wailing Wall, be awed by the Church of the Holy Sepulchre and take in the wonder of Haram Al-Sharif (or Temple Mount), but stay for the riotous cacophony of food, for this Middle Eastern city has an abundance of colourful gastronomic delights just waiting to be explored.

Angelica Malin visits regularly and agrees: 'Jerusalem has one of the most exciting and eclectic food scenes of anywhere in the world, from Yemeni dishes, Eastern European influences and Arabic ingredients. The result is a city that brims over with inspiration and creativity – each restaurant is its own little island in the city.

'What brings all the cultures and cuisines together is sharing and socialising over food. Whether breaking challah bread, indulging in a North African stew or a plate of sweet Palestinian dates, the idea of coming together over a meal is something common throughout Jerusalem.

'My favourite place to eat is around the Mahane Yehuda, one of the oldest food markets in the world. Around the market you'll find an eclectic range of casual eateries and in the market itself they've got incredible fresh dates, figs, smoothies, Arabic sweets and homemade halva. For lunch, try Abu Shukri – this authentic shuk restaurant has the best hummus in town.'

Indeed, hummus is prized in these parts, as Israeli chef Oded Oren (currently in residency Wednesday–Sunday at Borough Wines and Beers in London) explains: 'The hummus here is very different to what you'll find in Jaffa or Akko (Acre). It's more traditional and, like Jerusalem itself, has its own charm.'

‘Jerusalem has one of the most exciting and eclectic food scenes of anywhere in the world, from Yemeni dishes, Eastern European influences and Arabic ingredients’

Oded also believes food is an effective tool for promoting understanding. ‘Walk through little alleys and markets to the food stalls in the Old City to pick up fresh falafel served in a just-baked pita and you’ll see how food brings people together,’ he says. ‘Despite Jerusalem being such a political place, Jews sit among Arabs to have a plate of hummus from the Jewish quarter to the Christian, and Muslim quarters.’

Like many, Oded thinks the best hummus is at Hummus Lina in the Christian quarter where hummus silken with Israeli olive oil is topped with a choice of Middle Eastern spices, ‘masabacha’ (whole chickpeas), beans or pickles.

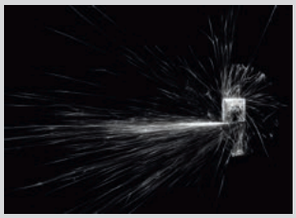
But it’s not all tradition: for something different, try the popular Machneyuda restaurant where all ingredients are sourced from the Mahane Yehuda market and the vibe is... energetic. Visitor Felicity Spector, a London food influencer, hits the nail on the head: ‘It’s sheer madness! Bonkers, crazy-expensive, but brilliant.’

Dine on a changing menu of Mediterranean and Middle Eastern dishes in between dancing on tables, but leave room for pudding: Jerusalem is famed for its exceptional pastries. ‘Head to Marzipan Bakery for ‘rugelach’,’ Felicity says, ‘or stop at a stall in the Old City for a sweet pastry and pomegranate juice.’

We’ll see you there. ■

Above
Skyline of the Old City in Jerusalem from north, Israel

A magazine is only as good as the people who make it. In this issue of Gaggenau The Magazine, we've been lucky enough to work with some incredibly talented writers, photographers and designers.



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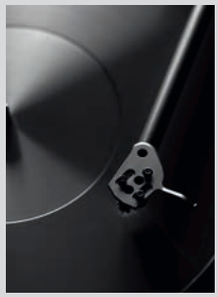
Richardfoster.com
Words and Photography **Richard Foster**



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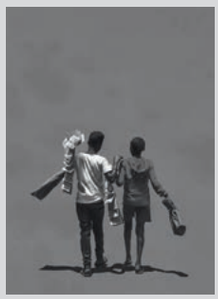

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Photography **Girma Berta**

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