



GAGGENAU

The
Magazine

Grand Architectural
Statements

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The world on a plate
One chef's mission to make Nordic cuisine global



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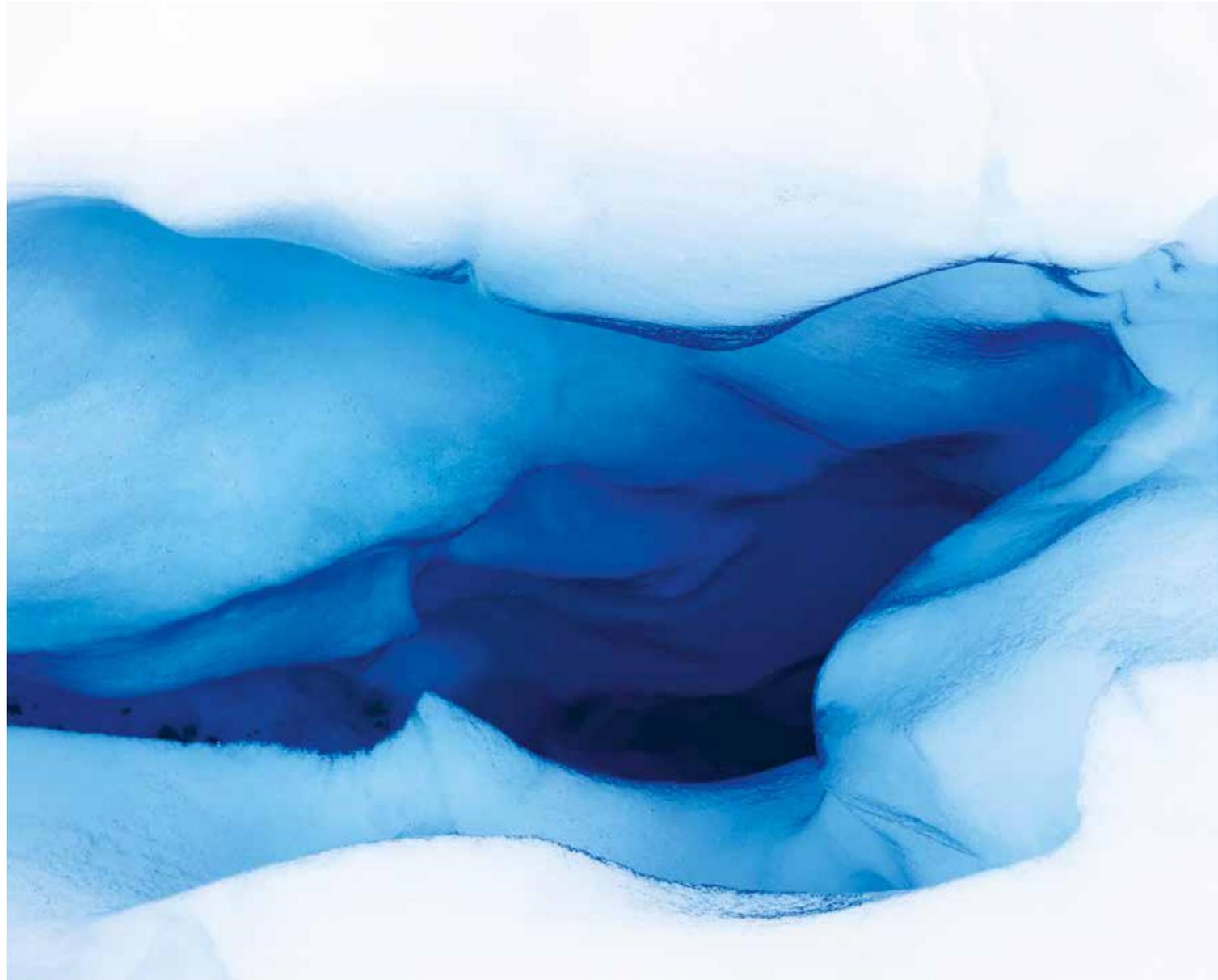
It's all work, work, work
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Frozen in time

Photography Jonathan Smith



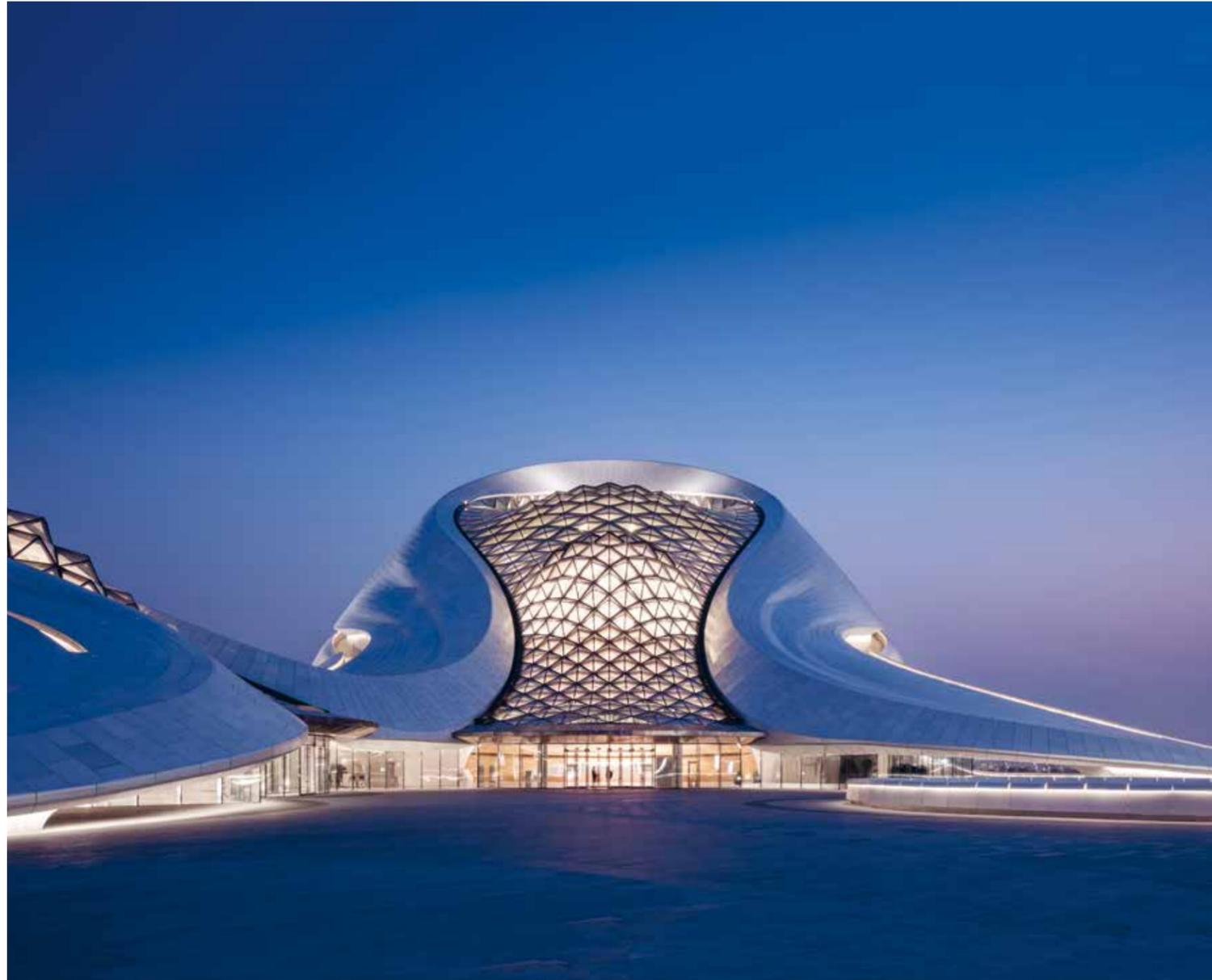
The Perito Moreno Glacier lies in the south of Argentina in Patagonia. A leading tourist attraction, it's one of 48 glaciers fed by the Southern Patagonia Ice Field. Jonathan Smith's photos show the glacier in all its abstract beauty, with close-up shots of ice and water recalling the paintings of Mark Rothko. The Perito Moreno measures around 30km in length, and is about 74m in height before it breaks off into Lake Argentino. Unusually, this glacier is actually advancing, as opposed to the majority of Earth's glaciers, which are retreating.



Find Jonathan's work at
jonathansmithphotography.com

Coming in from the cold

Photography Adam Mørk



Northern China can be unforgiving in winter. But like so many other frigid landscapes, it provides an ideal backdrop to the fluid shapes of modern architecture.

In the city of Harbin, Beijing's MAD Architects have made a new opera house perfectly in tune with its surroundings. Covered in white aluminium panels, when it snows it's hard to see where the land starts and the building ends. MAD say it looks like it was 'sculpted in wind and water'. We just say it looks beautiful.



See more pictures of Harbin Opera House at gaggenau-themagazine.com

Perfectly still

Photography Studio Appétit





The still life is a cornerstone of western art. Food has always been one of the genre's main subjects, with artists from Caravaggio to Cézanne painting fish, fowl and fruit (and everything in between) as a way of demonstrating their skills. Today, people continue to make still lifes, though methods differ, as culinary artists Studio Appétit – creators of the photos here – demonstrate.

With a brief to create beautiful images of frozen food, Studio Appétit assembled a cast of ingredients whose aesthetics were enhanced by a temperature-controlled environment. The results are as timeless as an old master, but also undeniably modern. Cool, in every sense of the word.



Inside story



Sophie Ashby



Sitting comfortably
Sophie Ashby in London,
February 2018

Interior designer Sophie Ashby has gone from obscurity to leading one of London's key agencies before the age of 30. Here's what makes her so influential

Sophie Ashby, founder of interior design agency Studio Ashby, meets us at her sixth-floor furnished apartment project in Mayfair's Burlington Gate, which rises high over the galleries and cultural spaces of central London.

Sophie is remarkable for a number of reasons. She founded Studio Ashby at just 25 with a single freelance project after she left a position as head of interior design at a creative agency.

Her practice grew over just a few years into its current incarnation, Studio Ashby, a 12-strong team whose high-profile projects (including a Battersea penthouse, a country house in Somerset, a South African luxury hotel and a villa in Languedoc) can be found all over the world.

She is so well regarded that in 2015, 2016 and 2017 she was shortlisted for International Interior Designer of the Year. Not yet 30, and now one half of a fashion power couple after marrying menswear designer Charlie Casely-Hayford, Sophie is a force to be reckoned with. 'Everything I do is visceral – a gut reaction to things which sometimes does me no favours,' she says. 'But I've created this business on my own, with no mentor, no financial backer, and no one telling me what to do. I've learned to just go on instinct.'

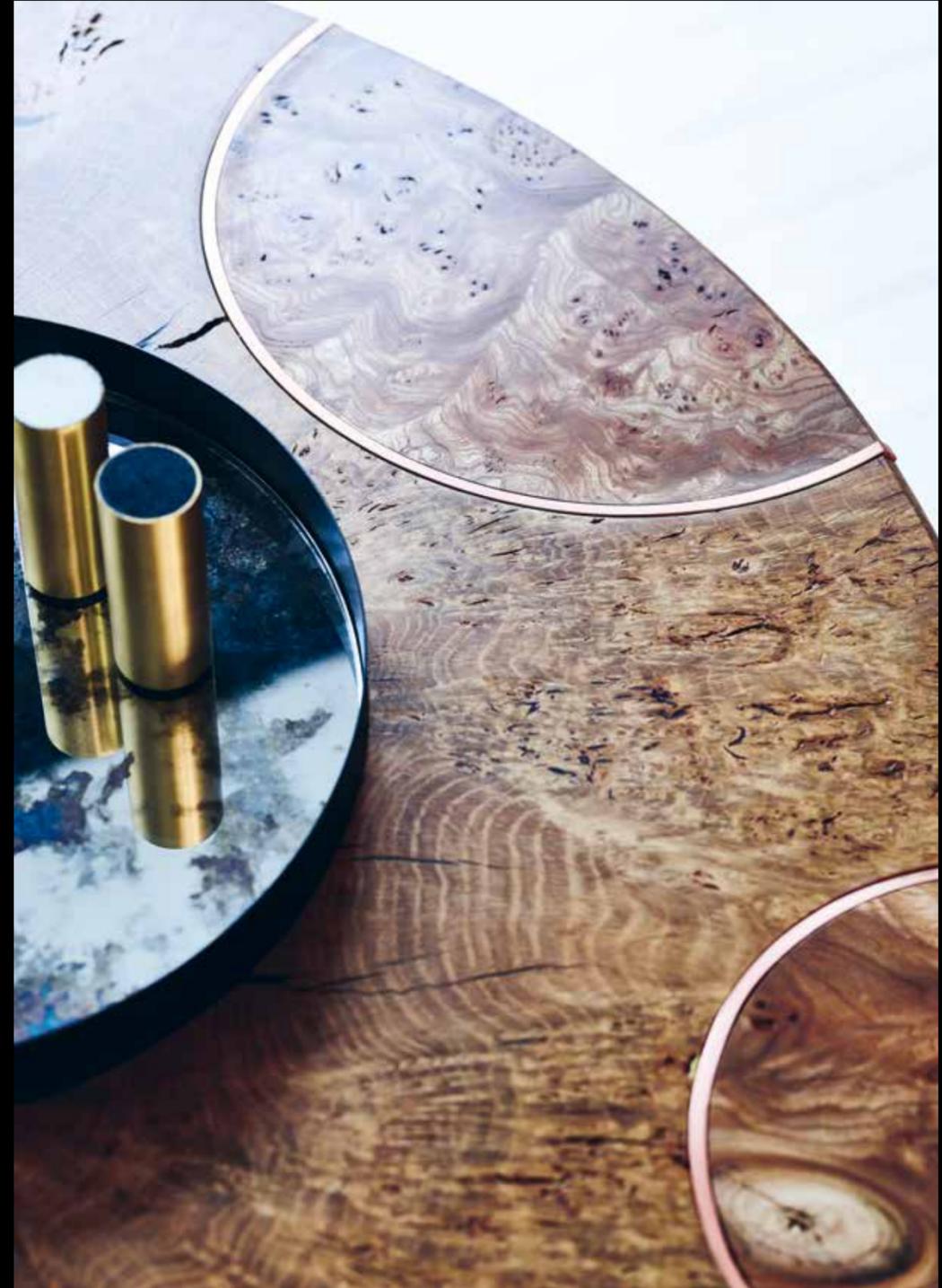
Born to a British father and South African sculptor mother, her childhood was split between a Stellenbosch wine farm that her mother was renovating and Totnes, a market town in England's south-west. 'My childhood was spent outdoors, and my parents moved house a lot. They had itchy feet and were always interested in property and renovating. I did my bedroom at home probably 14 times before I was 19.'

Design was and is always the thing for her. 'I was the art-obsessed kid at school, initially determined to become a shoe designer, totally obsessed with Manolo Blahnik and the idea of making beautiful things. I've always been creative but was scared of the idea of becoming an artist, of struggling and taking a long time to get to where I wanted to go, so instead of a fine art degree I did art history. I'm so glad I did: that knowledge and those references have become the foundation of everything I do.'

Sophie studied at Leeds University followed by an interior design stint at Parsons School of Design in New York, before getting her first job as an apprentice to Victoria Fairfax, 'a very traditional, classic designer'. From there, Sophie went to start-up design company Spring and Mercer and became the head of interior design, 'which was a bit lofty for someone who didn't actually know what they were doing! But I had great bosses who trusted me with these wonderful projects they were winning and that's where I first got to play around with what my own sense of style was.' She left to take on a project on her own, and the rest is Studio Ashby history.

Studio Ashby's approach is a reverence for, and curiosity towards, the things that really ground a home – Sophie and her team look deeper to the humanity of a space and to the things that will outlast the latest trends.

'I've created this business on my own,
with no mentor, no financial backer,
and no one telling me what to do.
I've learned to just go on instinct'



**'Art really makes a space
– it has the biggest impact
on your life because you're
looking at it every day'**

Studio Ashby's tactile spaces – designed for the way people actually live – reconcile the tension between classical and natural, the high and the low, the handcrafted and the found, and beg a closer look. Little details are just slightly off: bedside tables which are of a set but not a pair, mismatched pendant lights, or unexpected colours and textures framing a bold piece of commissioned art. These give her spaces a depth and a richness that they mightn't ordinarily have had. If something catches Studio Ashby's eye, and is beautiful, then it earns a place in the complete scheme.

If there's a common thread running through Studio Ashby's work, it's the importance of art in the spaces. 'Art is really central to what we do,' says Sophie. 'Furniture is transient unless you're collecting something that might hold or grow in value, or you're commissioning a piece of bespoke furniture which will become an heirloom. Art really makes the space – it has the biggest impact on your life because you're looking at it every day.'

Influences come less from trends ('I'm allergic to them') and more from the environment in which a project is based, as well as an understanding of the way a space will be used. Case in point – one major hotel project took place in the wine-growing region of South Africa last year, which Sophie terms as 'the total definition of a passion project'.

'Firstly, it was an opportunity for me to spend time there meeting up with people who make things; artisans, craftspeople and artists. I was doing 10 meetings a day over a few weeks looking for people to work with and it dawned on me that it'd be wrong to import something into a country that's trying to establish itself as having a credible contemporary design and art scene.' The task she set herself was to kit out the 10-bedroom boutique hotel with purely local materials.



Watch Sophie's story at
gaggenau-themagazine.com



Feeling reflective
Studio Ashby's interiors display a mix of finishes

'It was difficult to walk away from our trusted little black book of people we've worked with in the UK. We chucked that out the window and went instead on this journey with all these amazing people and it was one of the most rewarding creative experiences of my life. We took people out of their comfort zone and got them to make different kinds of things. The result is not pastiche, tribal or ethnic but instead contemporary colourful African design.'

Cut to Burlington Gate, the new Studio Ashby residential project which in a similar way leans heavily on the surrounding environment for its creative design – a signature mix of antiques and bespoke 'found' contemporary designs, with more than a nod to its proximity to the art scene of Mayfair.

The idea for the apartment (sold as a completed whole) was the creation of something colourful and bold for a future client. 'In a way, this is my interpretation of a bachelor pad,' she says. 'I imagined the details – perhaps I was designing for a man in his 30s who'd recently moved to London, and was looking for something that was all sorted out. Maybe someone interested in the arts and culture who entertains on a casual scale – this whole picture of a person who would live in a space designed by me developed in my head.'

How this works in practice comes down to endless research and obsessive investigation.

'We find all the things we play with through constant searching,' she says. 'I'm on eBay until 3am looking for German ceramics or Murano glass or whatever is the latest thing I've become obsessed with. We go to Kempton, and Alfies Antique Market, and to art fairs. I also travel to Paris and Milan, and whenever I go on holiday I send stuff back.'

Everyone on her team is similarly obsessed. 'It's a bug – new members of the team can't believe I entrust them with the power to go out and find things but it's very important to be looking everywhere, all the time. Foraging for treasure is as good as it gets and then you see it placed in the final scene in the interior – it's the best feeling when it all comes together.' ■

Focus on design



Sven &

Aston Martin and Gaggenau both push the boundaries of what's possible. Here, the brands' creative heads sit down to discuss the art of provoking desire

Marek

Aston Martin and Gaggenau may make very different things, but they share many passions, experiences and aims in common. Both have distinctive, sleek aesthetics that stand out as the most elegant in their field. Both offer innovative products that represent best-in-class technical proficiency. And both identify strongly with the in-built integrity of their heritage – of British motoring and German engineering respectively.

Sven Baacke, Head of Design & Art Direction Global Brand Gaggenau, invited Marek Reichman, Vice President and Chief Creative Officer of Aston Martin, to join us for a few rare, quiet moments in a contemporary gallery in east London, to discuss inspiration, creativity and collaboration.

The Magazine: Sven, how does Gaggenau identify with Aston Martin in terms of design?

Sven: For both brands it's about beautiful machines: to be on the road, on one hand, or to cook on the other. But it's about much more than that.

Marek: Exactly, we're both in industries of culture. And I don't mean culture in terms of art, I mean culture in terms of tribes. It's about wanting to be part of something, and it's about us enabling you to become better; more like a racing driver or a head chef. We can help you with the gear you need.

S: For both of us, this is not just aesthetics. You ask, 'Is it beautiful?' but then also, and more often, 'Does it work?'

M: Exactly. You might have a design ethos – as I do – which is to create beautiful things that reach beyond gender or age. But beauty goes well beyond just the aesthetic here. Because if you have something that's beautiful but doesn't work, then you're more annoyed than anything.

S: Yes, you have to make it work and still make it elegant. It's a holistic approach where you have to dance between the technical restrictions.

How are you inspired by organic shapes and materials vs geometry and synthetics?

S: At Gaggenau we're more likely to pursue clean lines and geometric shapes. Rounded, organic forms are beautiful but not necessarily what you want to be surrounded by in your living environment. Take this gallery – it's so calm and ordered, this is a great space for new ideas. It feels good.

M: Yes, and there's a good example of geometry feeling good and natural in cars, too, which is the original 80-inch Land Rover. Its panels are so square it's pretty much a box, but it's one of the most beloved and recognised examples of car design – it's so honest. Nature is governed by mathematics, so geometry often feels honest, right and natural.

Do the engineers love you or hate you, Marek?

M: [Laughs] Well, I admit when I walk into a room of engineers there's usually a sigh, as they know I won't accept that something isn't achievable or that it's impossible or that there's a mediocre answer. But I have a great relationship with our Chief Technical Officer (Max Sz waj) and we both understand the constraints that each party is working with. It's about pull, not push.



'It's about creating something that can become a whole way of life'



'It's about wanting to be part of something, and it's about us enabling you to become better'



S: It's the same for us – and in fact I quite like it when an engineer comes to me and says, 'It can't be done' and I say, 'OK, then how else can we do it?' It leads to greater things.

M: Exactly – an engineer is like a scientist; they go on a voyage of discovery by a series of steps, and they don't know quite where they're going when they start. We as designers make a great leap at the start – we live by that saying: 'If you can imagine it, then it is.' Imagination is what drives the Einsteins and the Da Vincis of the world. The 'pull' of the relationship is us designers bringing scientists on that journey and making it to the destination together.

S: I love to work with my hands and understand the materials better – to test and form them with mock-ups and models. We also do a lot of sketching by hand.

Do you work by hand, day to day, Marek?

M: Yes, I always have. And we've learned a very polished style of sketching in the car industry, as you often have to present and convince people that your design is worth investment – often many millions of pounds. I then work in clay to create models. Experimentation in 3D form is incredibly important. We take materials to see how they perform in three dimensions, wrap them around and see how they move with the form. The modellers are really the unsung heroes of our industry – they look at how the light hits surfaces.

S: Yes, light effects on a material's surface; that's very important.

M: We talk about 'tension' on the surface all the time. We want to give the impression that the surface has potential energy – that it wants to move, like a sprinter or a racehorse – and that process of discovery through modelling and experimentation is essential to that.

S: When model-makers are crafting things you've imagined, I can be a bit like a child at Christmas, delighting at what's taking shape. In computer renderings you can't see the proportions, you just can't.

M: It's true. We have all these sophisticated CAD renderings and you can effectively create virtual cars – as we did for the video game Gran Turismo. It's so accurate that you could effectively go and 3D print it. But we machined a model of that car and it needed work because it's never right until you see it. I have such a strong belief that we need more than machines.

How would you like your customers to feel about your designs?

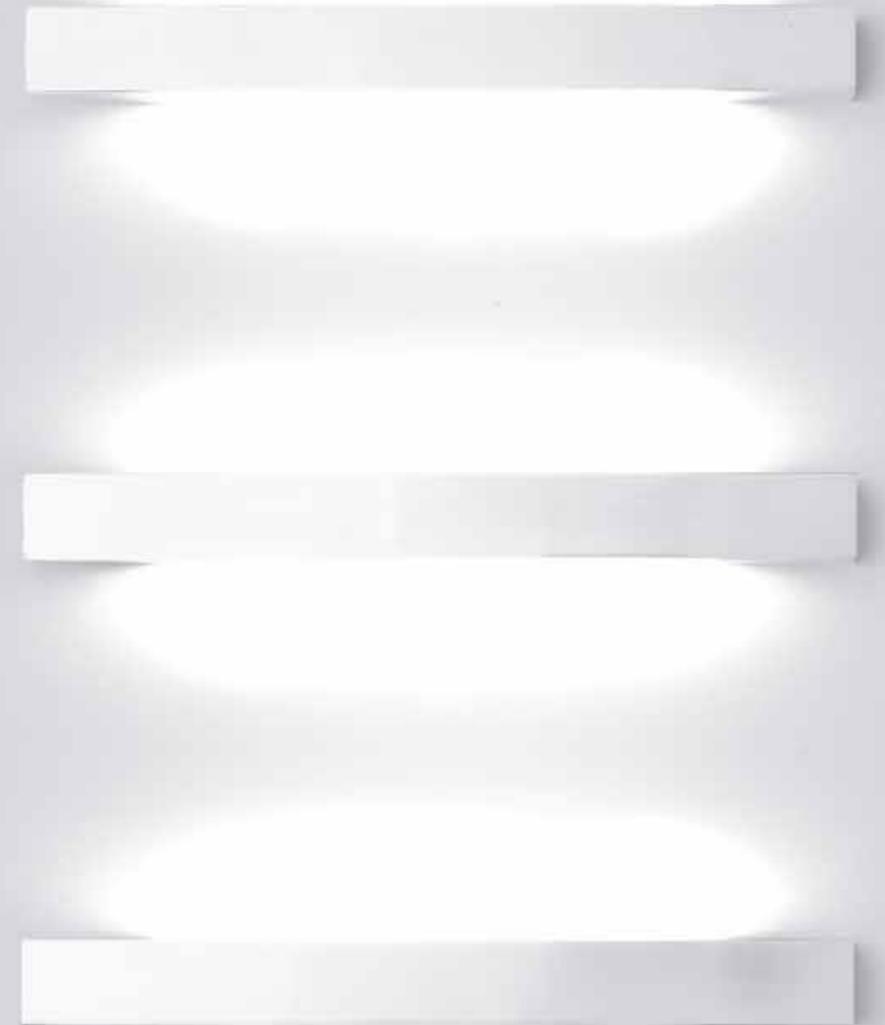
M: For me it's that 'Ah!' moment of wonder, a boy or a girl in a candy shop. That sharp intake of breath. The creation of desire. Some people say, 'I love my car' and I do really want people to feel that way about Aston Martins – to have an emotional response and connection to the car.

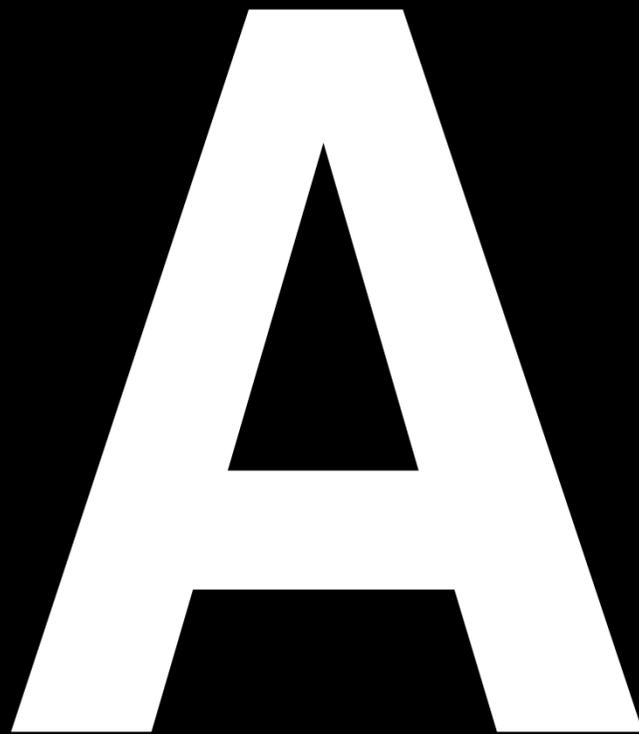
S: It's important for us at Gaggenau to make that emotional connection, too, as these appliances are what you live with, in your home, with your family. But also we want to inspire people to do something different with the tools they have. Yes, you can stand in front of this appliance and admire it but also turn the key and be enabled to do something that you couldn't do without it. That's a great feeling. It's about creating something that can become a whole way of life. ■

Bright

Light and darkness are integral to how we live and feel. Now, a new generation of lighting engineers are bringing techniques from the world of luxury into our homes, with illuminating results

ideas





A legendary lighting designer once said: 'Let there be light.'

What he proceeded to do was separate the light from darkness. Believe what you want about this designer, but the light was good – so good, people have been trying to mimic its natural quality ever since.

The results have been mixed. Some of the more successful expressions of light were created in an effort to connect spiritually with this great designer. Yet the most poignant examples embrace the duality of light and darkness in a tightrope walk between the two. Take the Pantheon, that magnificent arched rotunda built at the centre of Rome 2,000 years ago as a place of worship.

At the height of its coffered dome, a perfect circular oculus invites in moving shafts of natural light that, says lighting innovator Rogier van der Heide, 'can only appear because there is also darkness in that same building'. In other words, the quality of light comes from its interplay with its foil.

In his atmospheric lamps for Philips, spotlighting concepts for museums across Europe and his coining of the word 'darkitecture', van der Heide makes a case for incorporating darkness in lighting design. What sounds counterintuitive – a reverence for darkness in a field focused on illumination – is rather a celebration of contrast, imagination and passion in lighting that is only now coming to interiors in a big way. Hallelujah.



The Iri wall lamp (previous page) and Nola pendant (left) are both designed by Lars Dinter (above) for ANTA Leuchten

'The job of any lighting designer is composing darkness and brightness in order to create a space that's comfortable, attractive and even inspiring and energising,' says van der Heide. 'There's no light without shadow. Without contrast it's dull.'

Van der Heide is almost evangelical in his mission to challenge our longest held assumptions about lighting. The solitary pendant light, a dramatic gesture forever considered a style statement, 'doesn't do anything,' he says.

'At least if it was directed toward the wall, it would create interest and give us a pleasant visual. But no – we don't think about it.'

The same goes for downlights. 'In places where we relax,' he says, 'light always comes from the ceiling. But the moment you put light below eye level, it becomes intimate and cosy.'

As if answering a message from on high, some European lighting brands have garnered notice recently for their spotlights, uplights and hybrid systems that diffuse light and cast deep shadows around a space. German manufacturer ERCO subverts traditional tracklighting with its wide-beam Skim lights that throw broad swathes of ambient light around a room.

And Belgian designer Kreon recently released a line of adjustable LED projector-lights that disperse interesting patterns of light,

and recessed wall and floor LED luminaires that give off gentle washes of light. Its lights are not just effective but *affective*, because the ultimate goal of a lighting designer, says van der Heide, is to offer a sense of comfort. 'It's giving people the ability to feel excited about a space, giving a space the right mood at the right time – you walk in and feel great.'

What constitutes 'good' lighting varies between professions and indeed within them. Yet scholars and scientists agree with creatives that variations in light can increase wellbeing. Glaring lights are a strain on the eyes. Uniform, institutional light can hamper the recovery of a patient, or the learning curve of a school-age child. Lighting that fluctuates with our circadian rhythms helps us feel fitter: alert and sleepy at exactly the right times. It's just less quantifiable. You can't measure good lighting in lumens per square metre just like you can't measure happiness.

Like scientists, though, the most effective lighting designers should always be asking, 'Why?' Why must lighting be a top-down affair? Why does 'efficient' have to mean 'bright'? Why can't kitchens be lit like the rest of the home?

These questions – particularly the last one – have preoccupied Lars Dinter for years. Dinter joined Gaggenau as a lighting strategist after more than a decade designing lighting, during which time he produced amber-glow pendants, geometric glare-free sconces, ultra-slim tube lights... everything but your average lamp.

When he turned his focus to kitchen lighting, he maintained his 'big-thinking' approach. He looked to architecture, art and the high design of Norway-based designer Daniel Rybakken, who incorporates stimulating, life-affirming light effects into the surface make-up of his home furnishings.

Luxury fashion boutiques, museums and French patisseries are a big influence, too, places that appeal to human emotion with high-quality, high-concept lighting. In spaces like these, light and shadow interact with the architecture to enhance and romanticise the product on show – which is what they should do in a contemporary kitchen, rather than make the mechanics disappear.

‘The moment you put light below eye level,
it becomes intimate and cosy’



‘I started to see appliances as part of the architectural space,’ says Dinter.

The strategy a jewellery boutique might take to set off precious metals and make gemstones sparkle, generate reflections and create a rousing sense of excitement, Dinter employed with refrigerators and ovens. It was all part of masterminding a positive, almost spiritual experience with finely tuned light from the spectrum of warm and colds.

Sound excessively dramatic for a kitchen? Not to Dinter. Part of the point was to bring back some of the fiery family emotion associated with kitchens before they became sterile, minimalist places where function was hidden away.

‘Kitchens *should* be emotional places,’ he says. ‘If you think of an old farmhouse kitchen, it was a highly emotional place, a central point where you’d gather together and enjoy a meal. Lighting is helping kitchens become warmer again – and you’re seeing more dark oak woods and anodised aluminium to catch and diffuse light.’

Lighting has had indescribable power in easing the way from a more professional kitchen aesthetic to a more emotional, joyful one in Dinter’s work. He lights a refrigerator and a dishwasher as he might a theatre, using deeply recessed directional LED spotlights with narrow beams to bring reflection and contrast to glass, and make colourful produce pop, like manna from heaven. Even the refrigerator’s water dispenser gets a single, focused spotlight above the spout that shimmers against the black background. ‘The ice cubes become like reflective diamonds in the water and the dark background absorbs the light, so the glass shines even if it’s empty,’ he says.

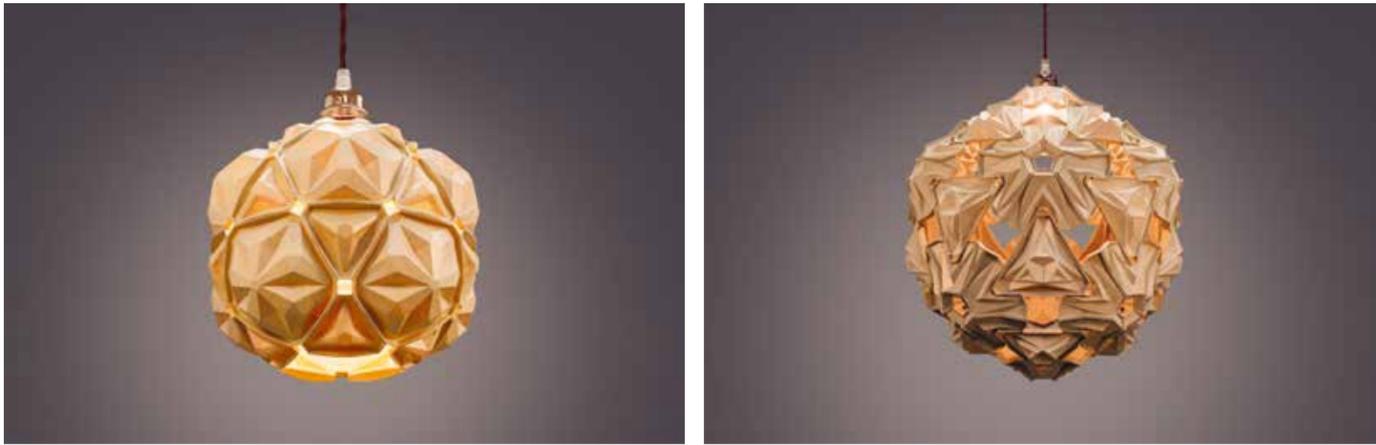
‘We’ve elevated the process of filling a glass to a different emotional level. I don’t know of any other manufacturer applying lighting to the same effect.’

In a world that can be harsh, discordant or simply flat, it doesn’t seem too much to ask that the stuff within it offer reassurance and even joy. Enlightened types would agree. ■

Conservation piece

Eco furniture





Anon Pairot

This page
Pendant lamps made from cassava,
by Anon Pairot



Bangkok studio Anon Pairot turns cassava waste into modular lighting

Pine needles, fallen leaves, flax fibre: nature's leftovers are becoming a new source of materials for furniture designers, who are proving sustainability doesn't mean compromising on style

Whether it's chairs that retain the mottled texture of autumn leaves, or leathery stools with parchment-like coverings 'grown' using fungi, there's a whole host of pieces coming through which combine beauty with eco credentials.

These green alternatives to traditional furniture show what's possible with readily available natural materials that most manufacturers never consider, and offer a new purpose for byproducts that would otherwise go unused.

In Thailand, the cassava crop produces huge amounts of waste each year, which Bangkok studio Anon Pairot has addressed by turning it into modular lighting. The Penta collection is made using only cassava fibre and water, and is 100% biodegradable – taking around three weeks to naturally decompose. Its design nods to its origins, composed of several geometrically patterned modules that resemble the sharp points of the plant's leaves.

Latvian designer Tamara Orjola also turned to a plentiful source of waste – the pine needles left over from the timber industry, of which billions go unused every single year. While still a student at Design Academy Eindhoven, Orjola developed a technique that allowed her to extract fibre from these unwanted needles, as well as oils and dye, and use it for textiles, paper and furniture. Her resulting Forest Wool collection of benches is minimal in aesthetic, but recalls its origin in both name and appearance, made in woody shades of brown and green, with a flecked texture that retains vestiges of the forest floor.

Sebastian Cox and Ninela Ivanova



'Wood is a remarkable material
that's wholly capable of building
a sustainable future for the planet'

For Orjola, making the most of natural resources is a return to the old ways. 'There's a lot of knowledge and awareness we used to pass from generation to generation, which got forgotten due to the development of mass-production,' she says. 'Lots of valuable local materials and techniques were left behind.'

The designer believes that a more responsible approach to furniture production is needed, making more of locally available production and materials, as well as educating consumers that cheap products often come with a moral price tag. 'No one really knows or cares that it takes approximately 100 years for a tree to grow sufficiently before it can be used for a piece of furniture,' she says. 'We should rethink the whole system and approach to material goods in the first place.'

Slovakian designer Šimon Kern also found the woods a rich source of inspiration, designing a chair made from fallen leaves moulded using bio-resin, and placed around a tubular steel framework. Wanting to counteract an understanding of furniture as instantly disposable, Kern has created the chair to last: its framework is designed to endure for hundreds of years, and its seat is easily recycled and replaced with more leaves when worn out.

'A tree's trunk and branches grow for hundreds of years, and new leaves grow every year,' says Kern. 'In the end they fall down and work as fertiliser for the tree itself. Imagine if we can make the same circle a reality for furniture.'

Christien Meindertsma



'Designers should make use of materials that are not harmful for anyone'

In the Netherlands, designer Christien Meindertsma has a similar outlook, setting out to achieve a 'circular system' with her Flax Chair, made from flax fibre mixed with biodegradable polylactic acid (PLA). The furniture is the result of years of research into flax, which Meindertsma was drawn to not just for the plant's low maintenance, but also because once it was regarded as a precious material, used for quality fabric.

'Designers should make use of materials that are not harmful for anyone, during production, use and the afterlife of the product,' she says.

For others, perhaps the most-used natural material, wood, is still yet to be fully explored. British designer Sebastian Cox and Bulgarian designer Ninela Ivanova have looked into the ways wood and fungus can be combined to 'grow' furniture. Their Mycelium + Timber series of stools and pendants uses wood waste, woven together as a framework, and as food for the fungus. The end result is surprisingly soft, with the fungus forming a suede-like covering over its supporting structure.

'Wood is one of the most remarkable materials available, and is wholly capable of building a sustainable future for the planet,' says Cox.

And when it comes to designing that eco-friendly future, Cox believes it's the next generation of designers who are ready to tackle it, saying: 'These students aren't just thinking about aesthetics anymore.'

And that's something we can all take comfort from. ■

Left
Flax Chair
by Meindertsma

The world on a plate



**Chef
Jakob
Mielcke**



Left
Limfjord oysters with
wild herbs from the
beach, green peas
and cucumber 'snow'



Right
Rose hip ice cream
with goat's milk skin



Left
Apple-pine granite on a bed of
cocoa and tonka bean crumble,
topped with birch ice cream and
celeriac crisps turn this dessert into
a Japanese 'ikebana' arrangement

'Twenty years ago, the head
chef would've been the
number one but today we
don't have such hierarchy'

Right
Red shiso leaves, green herbs
and burnt aubergine give this dish
its impressively strong colours



Danish chef Jakob Mielcke combines local produce with a global outlook at his restaurant in Copenhagen

Since the early 2000s, New Nordic Cuisine has gripped the imaginations of food lovers globally, with restaurants such as Noma, Relae and Geranium regularly topping 'world's best restaurants' lists. The ethos is simple: focus on local, seasonal ingredients and revive old techniques (such as curing, fermenting and pickling) in a way that's both fresh and modern.

But there's a new wave of Scandinavian chefs evolving a style that goes beyond New Nordic, adapting to influences from further afield. Among them is Jakob Mielcke, the executive chef of Mielcke & Hurtigkarl, an ethereal restaurant in the gardens of the Royal Danish Horticultural Society in Copenhagen.

Here, he delivers a 360-degree vision that merges the dining room with its historic botanical surroundings, immersing diners in a multisensory garden of Eden that starts with the smell of herbs, freshly picked from the kitchen garden, and ends with a soundscape that mimics the noise of forest creatures.

Having started his career in Holstebro in Denmark, Mielcke went on to train at Pierre Gagnaire's in Paris and Sketch in London. All of these restaurants have honed his

style but it was under Gagnaire's famously iconoclastic guidance that he learnt to put his own personality on the plate, which Mielcke says was the 'biggest gift' the French chef gave to him.

He then returned to his home country to work with Jan Hurtigkarl as executive chef at Hurtigkarl & Co, where his own creativity began to unfold.

Mielcke's food is anchored by a powerful sense of place. Reflecting the historic botanical gardens that surround the restaurant, he's nurtured an extensive kitchen garden, which forms the basis for many of his dishes. Although around 80 per cent of Mielcke & Hurtigkarl's food is sourced from nearby, he does not pursue local produce doggedly, supplementing ingredients he's discovered on his extensive travels, whether that's miso made by a family in Kyoto or delicate seaweed harvested on Vancouver Island.

In 2007 he entered into a new partnership, and Mielcke & Hurtigkarl has since caught the imagination of personalities in the restaurant world. Among them is René Redzepi of Noma, who describes the restaurant in the preface to Mielcke's book *Metamorphosis*: 'I dine at Jakob's to get my own dogmas shaken up and my imagination stimulated. To be reminded that the world is far more than chickweed and wild garlic from a soggy forest floor. A treat for all the senses.'

Mielcke & Hurtigkarl's menu relies heavily on wild fish and game but it's paired with out-of-the-ordinary flavours – for instance witch flounder, a fish found in the Atlantic and usually treated simply with lemon and butter,

might be given an eastern reinvention with the addition of kombu and crispy chicken skin.

What is particularly exceptional is that, for at least half of the year, most of the restaurant's produce is hunted by either Mielcke himself or one of his friends. Although hunting and fly fishing is an important way of sustaining the restaurant, to Mielcke it's 'become an important way to clear my head'.

If chefs are indeed the new rock stars, often with egos to match, it's gratifying to hear Mielcke speak humbly about his team: 'Twenty years ago, the head chef would've been the number one but today we don't have such hierarchy.' Stepping back from such a traditional and strict pecking order has resulted in the highly creative and unpredictable food for which the restaurant has become famous, winning numerous accolades along the way, most recently ranking sixth in the White Guide Nordic 2018.

Although Mielcke is committed to growing the restaurant, he's determined to maintain a good work/life balance. 'I would rather focus on what I have and enjoy it,' he says. 'It's very rewarding to know that people like us and write about us, but I'm very aware that's not what it's all about. I'm happy to have a full restaurant every day and give my guests an unforgettable experience that touches them emotionally.' And what could be a worthier intention than that? The best food always comes straight from the heart. ■

'I'm happy to have a full restaurant every day and give my guests an unforgettable experience that touches them emotionally'



Watch Mielcke's story at
gaggenau-themagazine.com

It's all **work** work work

Factories were once celebrated by architectural photographers for their austere beauty. And while today's workplaces might not seem as appealing, for one photographer, wonder can still be found in industrial spaces





Previous page
Tulip's Gøi sausage factory
in Svenstrup, Denmark
Above
The world's largest solar furnace
in Odeillo, France

'I love going to places where people don't usually go, to see machines and infrastructure, problem-solving and solutions'

The factory is a true totem of twentieth-century modernism: a place of wonder, power and occasionally dread that represented an entirely new type of architecture.

The closest parallels to early factories were churches and cathedrals, and there were unsympathetic comparisons between smoke stacks, towering walls and atriums and the houses of the holy; poet William Blake's phrase 'dark satanic mills' encapsulates the factory's looming presence over society in the early industrial revolution.

The need for ever larger enclosures and greater spans, along with the development of iron, steel and glass, was to revolutionise the form of the factory. In Britain, the Great Exhibition of 1851 was centred around Joseph Paxton's monumental Crystal Palace, while in France, the Exposition Universelle of 1889 not only brought the world the Eiffel Tower, but another wonder of the new industrial age, the Galerie des Machines.

The absence of ornament allowed the elegance of the structure to shine through, with its branching curves and trusses and arcades of sinuous, slender metal. A new architecture was coming, light, efficient and spectacular.

These spaces for exhibiting the products of the industrial age soon influenced the factories themselves. As manufacturing capacity increased, and the production line evolved, larger interiors were required. In 1909, the German designer Peter Behrens completed a hall for turbine manufacturer AEG in Berlin. The building still stands, and its cathedral-like interior is now home to modern production lines.

And it was another product of the industrial age – photography – that brought factory architecture to the wider world.

Documenting industry

Architectural photography was in its infancy at the turn of the twentieth century, but the bold, abstract forms, sharply defined edges and striking contrasts of the new architecture were eulogised and celebrated by photographers like Dell & Wainwright in Britain, Berenice Abbott in the United States, and Lucien Hervé in Europe.

In America, photographers Robert Adams and Lewis Baltz initiated a whole genre of work, their unsparing eye finding beauty in quiet banality, while the artist Ed Ruscha made visual poetry from the subtle deviations in repetition and standardisation in the industrial landscape.

Successors, including photographers Stephen Shore, Andreas Gursky and Thomas Struth, elevated the industrial and commercial landscape to new heights, capturing the scale and drama of industry alongside the ad hoc and unseen places created in their wake.

Continuing that tradition today is Alastair Philip Wiper, who's made industrial photography his speciality, bringing austere and functional environments around the world to life and seeing his work featured in magazines like Wired, Wallpaper*, New Scientist and Domus.

'I photographed a lot in black and white, playing around with film, but then I decided to be serious and find a niche,' he says. 'I saw some pictures by some old industrial photographers and it was a lightbulb moment.'

The photographers in question were Australian Wolfgang Sievers and the Briton Maurice Broomfield. Sievers had ideological and direct links to the German Bauhaus, and Broomfield's approach was first and foremost about the people, not the places they worked in.

Wiper's early work brought a fresh perspective to superficially prosaic industrial spaces. 'The more I got into places and saw amazing things, the more I fell in love with the subject,' he says. 'I love going to places where people don't usually go, to see machines and infrastructure, problem-solving and solutions.'

The epic scale and ambition of early industrial architecture is increasingly thin on the ground, especially in the West. Design for industry favours function over form. 'These places aren't designed to look good, they're designed to solve problems,' Wiper says. 'But I think they *do* look good – I'd go to them without my camera if I had to. But then I like creating something new out of them.'

As well as working for many design magazines, Wiper has also been commissioned directly by industry itself. His images of the Vitra furniture factory in Germany, iconic Swedish camera-maker Hasselblad or the Large Hadron Collider at CERN in Switzerland highlight his huge variety in subject matter. 'Although a massive industrial dairy where they make cheese might seem worlds apart from CERN – where they're trying to solve the mysteries of the universe – they're both incredible engineering processes.'

Our attitude towards the allegedly mundane has certainly shifted. 'When I started I was trying to get into wherever I could,' Wiper says. 'My pictures provided people with a different perspective. I was constantly being looked at by factory workers who thought I was crazy. But now I'm hired to bring a particular aesthetic – people are much more open to showing processes at work.'

A new inquisition

Wiper believes this is part of a general trend towards corporate honesty, but maybe the rest of us are also getting more inquisitive. Knowing how things are made is a key part of being a responsible consumer and secrecy implies there's something to hide. The sheer size of some of these facilities is also hard to depict. 'It can be really hard to encapsulate a sense of scale in one shot, so you have to find another way,' he says. 'Five epic images one after another can be a bit tiring – I want to find a balance.'

Is there anywhere else he'd like to go? 'I've ticked all my boxes in the last five years,' he says, 'but I could still name a hundred or so places that I'd still like to visit.' He's careful to keep them under wraps, though.

'Actually, there is one place I haven't been able to get into, despite trying many times,' he says, 'and that's the Toms chocolate factory just outside Copenhagen. It was designed by ['Egg' chair designer] Arne Jacobsen, but even a Google data centre or an Adidas factory in Indonesia has proved easier to get into.'

Wiper's images belong to a long photographic tradition of finding beauty in the hidden activities that shape our world and define what it is to be modern.

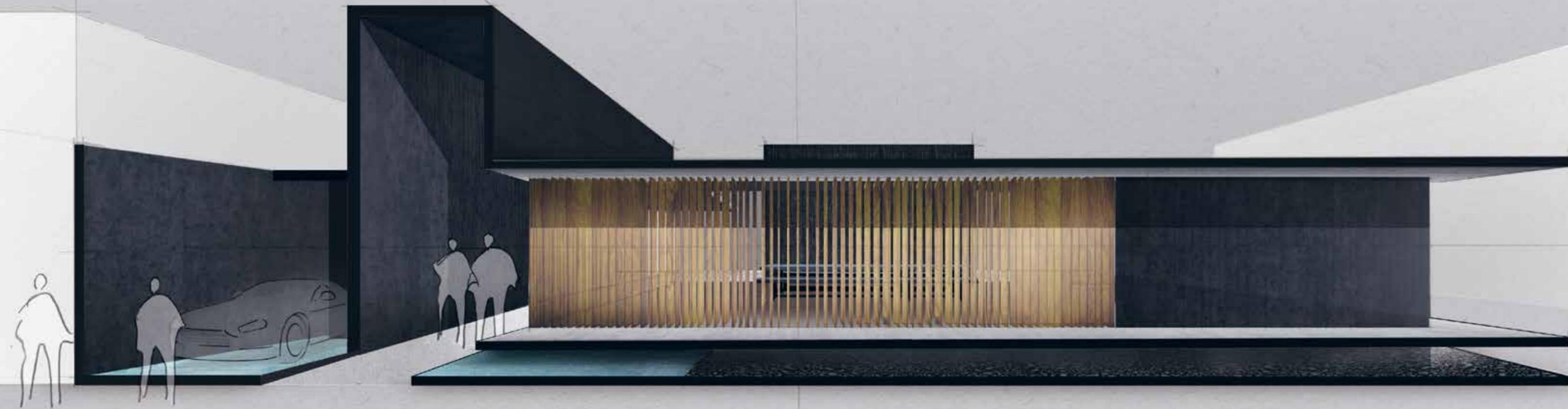
In a post-industrial society, it seems the factory is still where the action is. ■

Focus on design



See Wiper's work at alastairphilipwiper.com

This year's EuroCucina trade fair sees the debut of the Gaggenau Home, a new installation that showcases the company's products amid an elegant house of the future



Domestic bliss

Trade fairs play a key role in spreading new ideas about design and technology. European trade fairs can trace their origin back to medieval times, when merchants would convene on certain towns at specific times of the year to show new wares. In the modern era, the trade fair has evolved into industry-specific events, a platform for promotion, collaboration and innovation.

EuroCucina began in 1974. Along with its partner exhibition, Salone del Mobile, this biennial event is the world's most prestigious kitchen design exhibition. Held at Milan's Fiera Milano exhibition space, EuroCucina is attended by over 120 companies spread across 23,000 sq m of exhibition space.

Over the decades, it's coincided with a revolution: the kitchen is now the heart of many modern homes, a place where cooking and eating are joined by socialising, entertaining and working.

Every year around 300,000 design professionals, contractors and specifiers visit the show, expecting the latest innovations, contemporary forms, ultra-efficient appliances and new technology.



Designing the future
Hendrik Müller of einszu33, the architect behind the Gaggenau Home

EuroCucina is where the state-of-the-art products are shown to the world for the first time, with conceptual designs and dream kitchens inspiring architects to take new directions. Gaggenau has always had a major presence here, its signature aesthetic regularly translated into sleek concept kitchens and custom designs. But for 2018 the company is increasing the scope and scale of its stand with something very special indeed.

This year, Gaggenau's EuroCucina takes the form of the Gaggenau Home, a full-scale representation of the ultimate domestic space. Focused around an open-plan kitchen, it includes an entrance area, garage, living space and garden, all unified and interconnected with an easy, accommodating flow of forms, materials, light and details.

As a company with a heritage of making everything from nails to farm machinery, bicycles, signs and products, Gaggenau understands manufacturing's impact on life and how making things contributes to culture. The Gaggenau Home brings this heritage into sharp relief.

The stand was created by einszu33, the Munich creative agency that's enjoyed a long relationship with Gaggenau. For EuroCucina,

einszu33 undertook huge amounts of research into the evolution of the home, from the simple enclosure of the medieval home, in which all activity took place, to the bourgeois concept of different spaces for different activities.

Modernism's emphasis on activity, space, technology and light, as opposed to ornament, enclosure and separation, has seen a return to the dwelling as a functional shell, into which objects and technology are installed and the rituals of life are observed.

For this reason, Gaggenau's modern aesthetic has long been prized by contemporary architects. Using a careful combination of light, water and space, the Gaggenau Home takes visitors on a journey through the landscape and culture of the modern home, from the Aston Martin in the car port through to the latest kitchen appliances. And for Gaggenau, culture is integral to everything.

'The conceptual idea was to put a spotlight on the role of Gaggenau's appliances and their significance within domestic culture,' says Hendrik Müller, one of the founders of einszu33.

As a result, the Gaggenau Home takes inspiration from the intersection of social space, human ritual and physical form. The final piece of the jigsaw is a courtyard garden, with contemporary planting and a reflecting pool that appears to run continuously beneath the space, from the entrance plinth onwards. The project is luxurious in its use of space, but also in terms of 'intellectual luxury', with space for reading, reflection and contemplation.

'Food preparation and the social ritual of sharing a meal have been deeply rooted in our culture for more than 10,000 years,' Müller says, 'and their importance today is higher than ever.' The Gaggenau Home shows the kitchen and dining room as an anchor for domestic culture within the context of fine arts, literature and music.

And by presenting the latest appliances in a contemporary environment, Gaggenau has created a space that immerses visitors in the culture that defines their lives.

A place to feed your body – and your mind. Come on in. ■

DEST RUCT ION



Singularly
strange
meal'

**Appetite
for destruction**

'The dinner
party is dead'

'There are
often small
explosions

DES RUC ION



'Any one project might necessitate a volcanologist, pyro-technician, composer or theatre director'



For some, going for dinner isn't just about sitting down to a plate of food. Welcome to the strange world of experiential dining

The dinner party as we know it is dead. Or at least, so say a handful of avant-garde artists and experience designers working concurrently around the world to move eating and drinking beyond the realms of the everyday.

Universal habits provide an accessible platform for crafting multi-sensory experiences, as the likes of Emilie Baltz, Laila Gohar, Bompas & Parr and Sean Rogg demonstrate – and when contemporary culture sees our every waking hour filled with images and information, there's something to be said for the emotional potential of a singularly strange meal.



It all comes down to making memories, says Sam Bompas, one half of the founding duo behind Bompas & Parr, an 'experience design' studio which specialises in curating extraordinary events. The duo started out making jelly moulds, but nowadays any one project might require a volcanologist, a pyro-technician, a composer, a theatre director, or a gong bath practitioner. There are often small explosions and safety goggles, too.

But in the eye of their self-created storm sits a very simple preoccupation with that most accessible of media. 'Food and drink are totally axiomatic to everyday existence,' Sam Bompas says, 'but with a very small amount of effort they can be elevated, wonderful and incredibly important.'

This duo have a kindred spirit in British artist Sean Rogg, whose ongoing series The Waldorf Project riffs on established ideas about art and gastronomy to push visitors to new sensory extremes.

It's immersive in the most essential meaning of the word, pairing performance, flavours and emotional states to create transcendental experiences in its audience members. The next instalment, number four of six, is entitled Barzakh – an Arabic word meaning 'obstacle' or 'barrier' (a fact which seems almost ironic given the unique ability of food to destroy such limitations) – and just as little is currently known about what Barzakh will entail; its completion will see it disappear once again, almost without a trace. Rogg, after all, is an artist trading in experiences – raw, human and memorable – and not in souvenirs.

Food-centric artist Laila Gohar agrees. Since starting her eponymous New York-based studio four years ago, she's come to view the limited duration of culinary projects as a refreshing alternative to our obsession with everlasting image-saturated media. 'Food is so linked to memory – it can transport you completely,' she says.

Gohar specialises in installations and pop-ups, often created in conjunction with art, design and fashion, and while it's not uncommon for her projects to necessitate



many months of planning before they can come to fruition – Comme des Garçons, Nike and Instagram are just three of her clients – they're often demolished (i.e. eaten) in just a few minutes.

'In this day and age there's so much output – we're all flooded with these images non-stop – that it's nice to be dealing with the experiential and the ephemeral.'

That Gohar's work references time-honoured ideas around mealtimes only serves to underscore this point. 'I draw heavily on ancient food customs and traditions,' she says. 'The way that civilisations cooked specific things, or harvested specific crops, and the utensils they used to eat those – that really inspires me.'

Of course, not all countries can even lay claim to a culinary history. Take the United States, for example, which, being less than 250 years old, has been charged with establishing its own relationship with food – a source of endless fascination for 'sensory storyteller' Emilie Baltz.

'America is so interesting because it's truly an invented culture,' Baltz says. 'There's really no cultural heritage it comes from; and that can be its demise, but also its great success.'

Her own heritage left her predisposed to examine our relationship with eating and drinking. Growing up in a bi-cultural household near Chicago – Baltz's mother is French and her father is American – she soon found her house's traditional French attitudes towards mealtimes set her family apart from their middle-American neighbours.

'Food was more of a performance at home than in the surrounding culture of 1980s America, and that was a real foundation to understand that food, and the rituals surrounding it, could not only craft an identity, but also craft a culture.'

By fusing ideas around art, technology, food and fun, we're forging new ways to tell the stories which underpin our daily lives, Baltz says. 'There's a word in French, "plateau", which means "tray", like a service tray in a restaurant,' she says. 'But it also means "stage". And I firmly believe the dining table is the theatre of life.'

In an ever-evolving world, the more diverse the vocabulary for describing difficult ideas, the better. 'We've left a linear path; our world has exploded in so many ways, from being interconnected, to the political situation that's going on. I think that calls for a new form of storytelling that allows us to express our new realities, which are much more sensorial, much more emotional. I look at the world now, and I see that we're all responding to it in one way, shape or form.'

The dinner party is dead. Long live experiential dining. ■

The



garden of



earthly

delights



From the most beautiful pork on the Iberian Peninsula to bread that forms the basis of much of its cooking, Portugal's Alentejo is the perfect destination for food lovers in search of a new fix

It's hard to find anywhere truly undiscovered in western Europe.

Whether it's Provence, Umbria or Tuscany, seemingly every hidden gem – especially one with a strong culinary culture – has been visited, written about, and had a documentary series set in its rolling hills.

One exception is Alentejo, a mostly rural region that straddles both the coast and interior of south-west Portugal. Despite its location – some parts are just an hour from Lisbon – this rugged area of endless plains, rocky coastline and deserted beaches has managed to stay off the tourist radar.

Alentejo is an incredibly productive region with a food and wine culture that, while not as well known as neighbouring Extremadura in Spain, is deeply rooted in the land and the ingredients it produces.

In parts, Alentejo is a wild place: vineyards are interspersed with olive groves and fruit trees, and are left to flourish largely unhindered by chemicals, resulting in a rich ecosystem, fertile soils and unique terroirs, which give its wines a unique flavour. Add to this the thriving wheat crop, and it's no surprise that Alentejo has come to be known as 'the breadbasket of Portugal'.

It's because of this that breadmaking is a such huge part of Alentejo culture, with every meal accompanied by slices of rustic loaves. The older generation in particular eat bread with every meal, while it's also a key ingredient in dishes like 'açorda', a bread soup, and 'migas', crumbled bread with olive oil, garlic and hot water, served to accompany pork.

But it doesn't just end there. Bakers can be found selling their wares door to door (there aren't many supermarkets outside of the main towns), with loaves containing 'chouriço' or 'morcela' (blood sausage) a particular favourite. And because these sausages are cooked from raw, the juices seep into the dough, increasing the flavour – especially when cooked in a wood-fired oven.

Carla Henriques, executive pastry chef at British restaurant Hawksmoor, was brought up in Lisbon by parents who'd moved to the city from Alentejo. Her mum gave her an appreciation of the area's cooking.

'For me, the key ingredient is pork, especially from the 'pata negra' pig,' she says. 'A typical dish would be pork with clams and fried potatoes. Our chouriço is also fantastic – I'd say it's better than the version in Spain. Another popular dish is suckling pig, again from the pata negra. These dishes are so tasty because the grass the pigs feed on is so good.'

While the area is synonymous with meat, there's enough here to tempt those who prefer a plant-based diet, with some ingredients a relic of Portugal's imperial past in South America and Asia. One of Alentejo's fans is Lisbon writer Alexa Faucher.

'The food is simple and delicious,' she says. 'They've mastered cooking very basic dishes with herbs and the inevitable and amazing local olive oils. I'm a vegetarian, but they also have a way of mixing herbs – coriander, basil and chili peppers – with vegetables that make your tongue go wild!'

As in other parts of Portugal and Spain, rice plays an integral part in the local cuisine. But while, for example, Valencia's paella is dry, rice dishes here are more like soups, with monkfish or lobster providing protein and flavouring. And for those who appreciate a sweeter taste, there's also a rice ice cream.





Above
In Portugal, it is said there
are more than 365 ways
to cook bacalhau, one for
every day of the year

'My brother cooked a local
fish stew with seawater – it
was one of the best things
I've ever tasted'



'A quick drive and you can be bathing on a deserted beach or taking a horse ride in the middle of a pine tree forest'



Above and right
Restaurant Cavalariça is located in an old stable in the heart of the charming town of Comporta



Nonetheless, Alentejo has not necessarily been as forgiving a habitat for the people living in it as it has for the crops that grow there. This impact can be seen in the cuisine – communities learned to cook simple but exceptional food from leftovers or using local livestock – just as in the wine. But these hardships have also cultivated a certain humility synonymous with the local character: people here are known for their hospitality and unpretentiousness.

As with rural areas all over Europe, many of the young people have left for opportunities in bigger cities. This has harmed the economy but also brought Alentejo cuisine to the likes of Lisbon and Porto. In return, that's acted as a pull factor to city dwellers looking to sample the region's dishes.

Carla Henriques: 'A lot of people go from Lisbon to Alentejo at the weekends, and the main draw is the food. There are lots of small 'tascas' about serving rustic food, usually made by grandma in the back. I came here last year with my brother, and he cooked a fish stew using just sea water. It was one of most beautiful things I've ever eaten – it tasted exactly of the sea.'

Portuguese chef-turned-winemaker Vitor Claro is an example of this. Then based in Lisbon, in 2010 he and his wife Rita first set about making wine thanks to a happy accident which led them to Portalegre in the hilly north of Alentejo. 'We started buying grapes and doing two barrels of red wine, two barrels of white wine,' he says.

Eight years down the line, they sold their Lisbon restaurant Claro to turn to winemaking full time. The result is wine that reflects neighbouring fruits without losing its characteristic restrained elegance. 'It's on the top of the mountain, a north-facing vineyard,' Claro says. 'It's a wonderful place.'

There's a common thread of modesty underpinning every conversation about Alentejo. 'There is a word in French, "finesse", that explains a lot about how the French cook, how they drink, how they do things,' says Claro. 'We don't have much of that in Portugal, but we can follow our own philosophy.'

One final thing to note. While the departure of the young from the area to the cities is well noted, one group of people are starting to make the opposite journey: chefs – drawn to the region by its beauty and the quality of its ingredients.

An example of this is Bruno Caseiro, whose restaurant, Cavalariça, in the coastal town of Comporta, has become a go-to destination for food lovers in the know.

'We opened this restaurant because we felt there was still space to offer something different in this region,' he says. 'We use as many local products as possible but combine them in unusual ways. We're not from here but we're connected to it because it was a vacation destination for us in the past.'

So, while Alentejo is something of a secret for now, it seems that it can't be long before the draw of dishes like 'açorda de bacalhau', 'cozido a portuguesa' and 'secretos de porco petro' becomes too strong to resist.

As Bruno says: 'For some, Comporta still feels a bit far from Lisbon, although it's not. A quick drive and you can be bathing on a deserted beach or taking a horse ride in the middle of a pine tree forest. It almost doesn't feel like you're in Europe.'

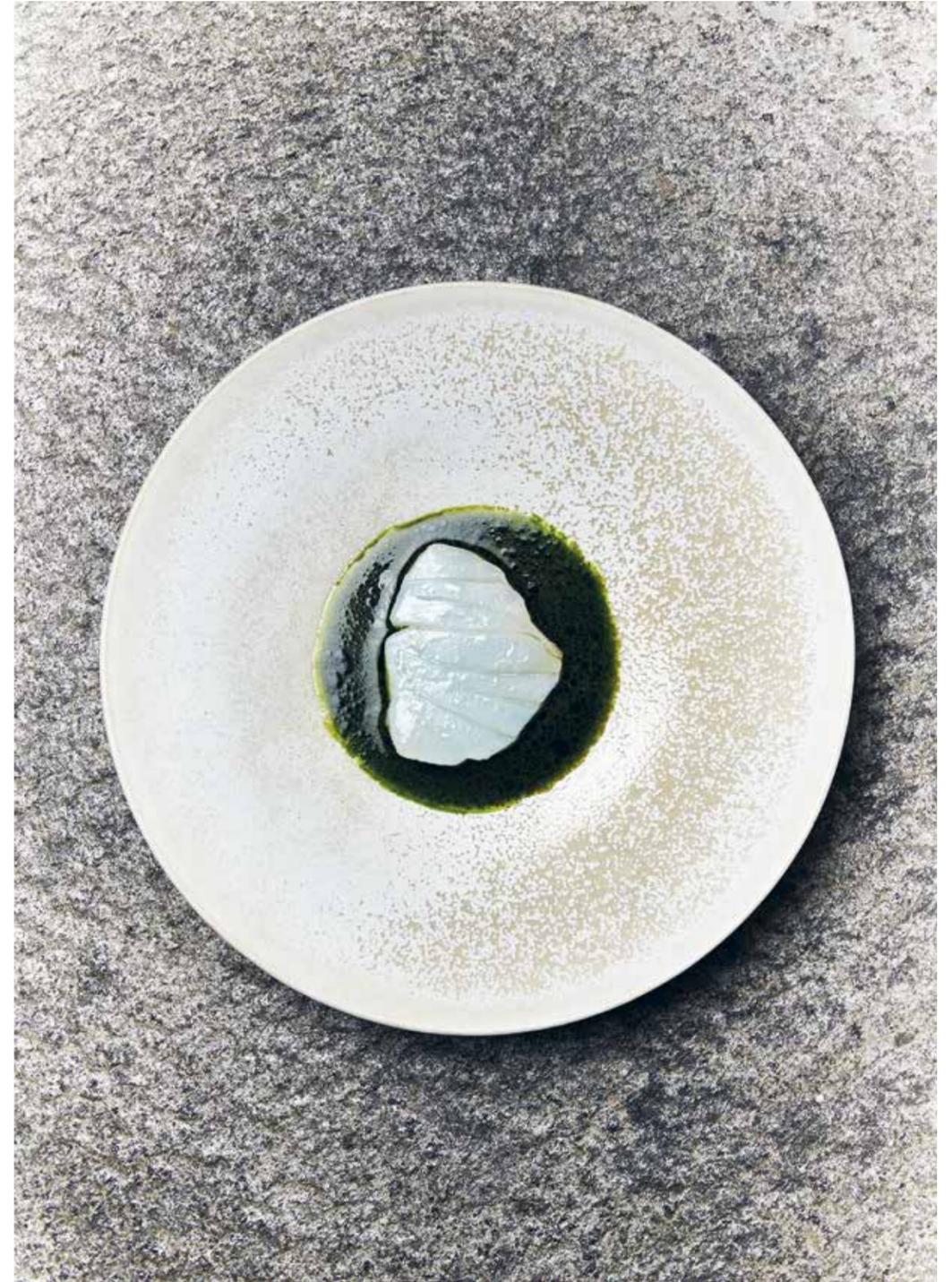
Looks like Alentejo won't be undiscovered for much longer. Time to book that trip. ■

Poul Andrias Ziska Northern star





Left:
Fulmar with beetroot
Right:
Bacalhau with a
blue mussel sauce



'About 10 years ago there were very few restaurants here: the food you ate was caught by you or your friends'

Chef Poul Andrias Ziska has put the Faroe Islands on the culinary map with new interpretations of the unique local cuisine

Isolated by the icy seas of the North Atlantic, the Faroe Islands have a distinctive food culture shaped by the harsh weather the region endures for most of the year. Like many Scandinavian countries, Faroese culture has created distinct methods for preserving and storing meat, poultry and fish for the long, punishing winter. The most notable technique is called 'raest', which is the Faroese word for fermentation.

Raest is a dry fermentation process by which meat, poultry and fish are cured outdoors in the salty ocean air in specially designed huts called 'hjallur', found across the islands. Few vegetables can survive the windy and cold conditions above ground, so root vegetables like potatoes and turnips are commonly grown.

Classic dishes – including pilot whale, fermented lamb intestines and boiled sheep's head – may be a little intimidating but serious foodies looking for something unique will take to them with ease.

While other Nordic countries have seen a massive interest in their cuisines, the Faroese tradition has, until recently, remained relatively undiscovered. That is until chef Poul Andrias Ziska put the archipelago on the foodie map, winning the Faroe Islands its first Michelin star at his restaurant, KOKS, in Kirkjubøur, a village south of the capital Tórshavn.

Here, Poul gives us the low-down on his interpretation of Faroe cooking.

Hi Poul. What's so distinctive about the Faroe Islands' cuisine?

You're never more than five kilometres from the sea at any point, so we have the most incredible seafood. It's so fresh and of such high quality. We also have a fairly unique tradition of fermenting meat, particularly lamb.

What do you mean by 'fermented' meat?

The Faroese style of fermentation is a completely uncontrolled process: we don't add any salt, we don't smoke the meat, nor is it hung in fridges. We hang the carcasses in a barn, allowing the sea breeze to get into the meat, exposing it to the natural yeast and salt in the air, which starts the fermenting process. The taste of it always reminds me of Christmas, when my family used to gather at my grandmother's for dinner.

What is the ethos behind your restaurant?

It's a space to showcase the raw materials that we have around on the island and to celebrate our culture and food traditions in a way that is presentable. My cooking is fairly simple... without being too 'natural'; you need some technique and personality behind your cooking.

How would you describe the restaurant?

It's a modern house but with traditional lines and a grass roof, and it's very cosy. We asked a talented musician to make a soundscape by recording noises from around the Faroe Islands, such as birds tweeting or a ferry coming into the harbour. The plates we use are made by ceramists inspired by the nature around us. Having said that, we're actually moving from this space at the end of the year.

What is your most interesting dish?

If you go to any birthday or wedding on the Faroe Islands you'll be served 'kleinur' [a fried pastry] – we've taken away the sweetness of this cookie by replacing the cardamom and sugar with cheese and salt, topping it with fermented lamb tallow. Faroese people recognise the cracker and the crumbling texture but the flavours are so different.

What's a typical dish that we couldn't taste elsewhere?

At KOKS we reinterpret a lot of traditional meals; for example, we ferment cod in the open air and cook it with potatoes – we use potatoes with almost everything here as vegetable growing is limited – then dress it with a sauce made from lamb guts, which are cleaned and left to hang in the fermenting barn for up to six weeks before being minced. I'd describe the flavour as having blue cheese notes – and that can be challenging for some people who aren't used to that taste.

Given the remote nature of the island, what challenges do you face?

We don't have a strong tradition of growing vegetables, but that's changing. The short season here is a real challenge, so we have to preserve a lot of things, which adds an extra dimension to our cooking but can also be quite limiting. Traditionally, the four vegetables grown here were turnips, swede, potatoes and rhubarb. But now people are growing garlic, leeks, onions, parsnips, radish, lettuce, salads and kale.

But at least you're never short of fresh fish, right?

Ironically, when we first opened the restaurant, we couldn't get hold of fresh fish because it was all being exported. Luckily, that's not the case any more. About 10 years ago there were very few restaurants and the food you ate was usually caught by you or your friends, but now the restaurant scene has developed, so there's a market for it.

Where do you source your ingredients?

We work very closely with local suppliers. Our fishermen only fish by line and all our seafood is personally hand-dived by one of my friends. We forage most of the herbs we use in the restaurant and use a lot of seaweed from the coastline. Depending on the season, at any one time there could be up to five different varieties of seaweed on the menu and 10 local herbs, including pineapple weed, monkey flower and sorrel.

Why do you think the Faroe Islands are attracting more visitors?

People are increasingly adventurous, always looking to experience something that hasn't been put on the map yet. I think the Faroe Islands are definitely one of those places, they're so mystical and small, plus the nature here is amazing.

Congratulations on winning the country's first Michelin star. Did it come as a surprise?

We weren't expecting it at all – we first heard about it on Twitter. It was the biggest shock for us and we didn't really know what to expect. The most surprising thing for us was that they came all the way up here. We threw a big party for all the staff to celebrate. ■



To book a table at KOKS visit koks.fo

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



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Appetite for destruction
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