

A dramatic black and white photograph of a waterfall. A bright, vertical beam of light cuts through the mist and water, creating a strong contrast against the dark background. The water is turbulent and splashing, with fine droplets and mist visible. The overall mood is powerful and ethereal.

**GAGGENAU**

**The  
Magazine**

Grand Masters





‘We are an emotive brand and create sensory experiences. Just as the Gaggenau philosophy is to develop products which evoke emotion, so too will this magazine. Everything within its pages aims to inspire and delight.’

# Contents



**Marc Haerberlin**  
The Michelin-star chef cooks with the combi-steam oven in Lipsheim

56



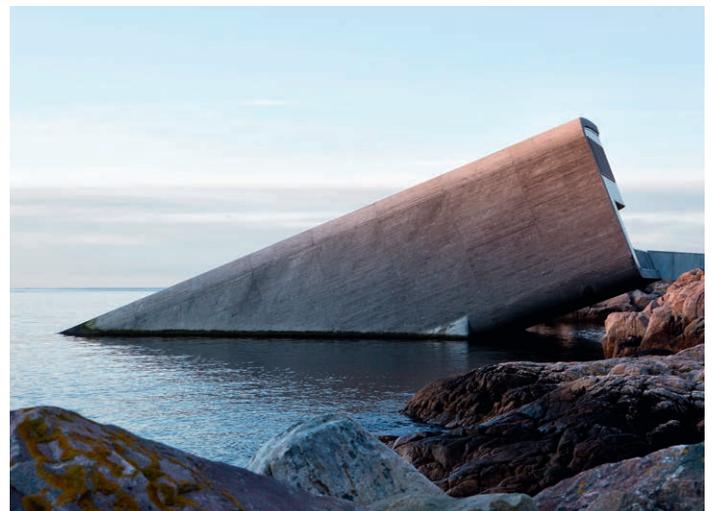
12

**Nico Zendel**  
Discover the ancient world of bespoke knifemaking

Beneath the deep 70



Natural eruption 48



|                    |    |
|--------------------|----|
| The artist at work | 04 |
| (Never) Lasting    | 08 |
| Nico Zendel        | 12 |
| Søren & Kais       | 20 |
| Tiny house living  | 26 |
| 'Green' marble     | 32 |
| Statement of form  | 36 |

|                  |    |
|------------------|----|
| Modern movement  | 42 |
| Natural eruption | 48 |
| Marc Haerberlin  | 56 |
| Tuscan treasures | 64 |
| Beneath the deep | 70 |
| Spirited away    | 76 |

# 04

**The artist at work**  
 Inspired by Dutch still life  
 portraits from the 17th century



**Søren & Kais**  
 In Gaggenau's Paris showroom they  
 discuss the future of living spaces

**20**



**Tiny house living**

**26**



**Spirited away**  
 Be inspired and enthralled by the unique  
 culture and landscape of Hokkaido

**76**

# The artist at work

Photographer David Lineton  
Stylist Alice Andrews





Discover your masterpiece  
[gaggenau.com](http://gaggenau.com)



Left and next pages  
Still life, art and photography  
combine. Elizabeth Haigh's  
steamed Hainanese chicken  
(far left) and Andrew Wong's Egg  
Custard Buns. Admire Mexican  
chef, Santiago Lastra's chocolate  
tamal dish.





The Dutch Golden Age led to an outpouring of still-life paintings in the 17th century. There is a myriad of different interpretations, but essentially these highly saturated and sombre scenes are symbolic of life's transience.

In a studio in North London we recreated a Dutch still life painting. We asked three chefs from different culinary and cultural backgrounds to cook us one of their famed dishes which are intrinsic to their culinary DNA.

The result is such: Elizabeth Haigh is a Singaporean-born chef who won a Michelin star at the Hackney restaurant **Pidgin**. She cooked her steamed Hainaenese chicken, and pandam, garlic, ginger and chilis are all on constant rotation in her kitchen. Her culinary style is described as bold and exciting, as she fuses her Singaporean-British heritage and fine dining cooking experience with a passion for wood-fire cooking.

Andrew Wong of the Michelin awarded restaurant **A.Wong** cooked his famous Egg Custard Buns. Sichuan peppers, chilis, pomegranate, eggs and limes are ingredients inherent to his restaurant. Look closely and you may discover them exploding from the picture.

Mexican chef, Santiago Lastra, of **Kol** restaurant, is a self-described 'nomad Mexican chef'. His flavours are bold, punchy and unapologetically tantalising on the taste buds. He cooked his famous chocolate tamal, yet langoustines and seafoods, dry chili and wild mushrooms are his go-to ingredients.

The photographs are intensely realistic but are aimed to confront and intrigue the viewer. Look closely and admire the delicate detail of the shot, as with everything its permanence is wavering.

# (Never) Lasting

Photographer **Mitch Payne**  
Stylist **Victoria Lees**



How do you recreate steam? Is it even possible?

Steam is water in the gas phase, which is formed when water boils or evaporates. Steam is technically invisible, but its remnants remain seen. Mist, water droplets, perspiration, these are elements all caused by steam.

Found in many different areas – agricultural, domestic, mechanical and energy – the recreation of this steam is done in a studio.

Using minimal props but capitalising on light and glass, we recreated steam outside its natural domestic habitat.

Admire its various formations and iterations: from smoke, to perspiration and droplets. How do we see steam, and how do we capture it?

It's only visible for a mere moment and each picture is a one-take shot.



Left and above  
The recreation of steam outside its natural, organic habitat; from smoke, to perspiration and droplets

Photography



Discover steam  
[gaggenau.com](http://gaggenau.com)



Left and above  
The evasiveness and  
ephemeral nature of  
steam: recreated in a  
studio and captured  
in a moment



Design

# Nico Zendel

Words Catherine McMaster



Nico Zendel is a creative polymath: he's the product designer at Gaggeanu but also a knifemaker in his spare time. From conception to creation, Nico is intimately involved in the process of making knives that are not only functional but also tell a story



**K**nifemaking is an ancient craft. Man's ingenuity and necessity have produced cutting tools for millions of years. The first knives were made with stone, then by 3000 –700BC man had copper, and by 1000BC, iron. From crude survival implements to ornate ceremonial blades, knifemaking has undergone various iterations.

Function marries form in knifemaking. Beauty fuses with utility, and creativity is clipped with necessity. Knives are emotive objects; the hero pieces of the kitchen, we both rely on them for their usefulness, ease and beauty. It should come as no surprise that knifemaking is a celebrated craft.

Although not a popular one. The expectation on resources (a workshop, and the blades, tools and materials that inhabit it), and the manual labour it entails (approximately 20 hours for one knife), means that it's only a select few of creatives who consider themselves 'knifemakers'.

Product Designer at Gaggenau, Nico Zündel, is one of them. Zündel's day-to-day job involves the creation of new home appliances which align with the customer's needs and with the Gaggenau brand. It's creative work but also highly streamlined. Outside of his nine-to-five, Zündel is a skilled knifemaker. It is a 'hobby', he tells me, that he has been practising for ten years.

It started when Zündel and his brother decided to attend a knifemaking course. From that weekend, Zündel bought all of the necessary tools and began forging. It came naturally, a legacy from his father who was a pilot but kept up his hobby as a craftsman. 'He built 80% of our family home', Zündel says. 'It was also a hobby for him, building things and not buying things.'

Zündel grew up in a close-knit community in a parochial Bavarian village called Walpertshofen, between Munich and Stuttgart. Close to nature and the forest, emphasis was always on handicraft: 'I was always a creative kid, always sketching things in my mind. I did a lot at the workshop of my father, I was always sitting with him and asking him how I would do "this" or "that".'

Now, Zündel, who lives close to the Alps in Weyarn and a mere 180km from where he grew up ('I am emotionally connected to this area' he says) has his own workshop peppered with knifemaking tools, forging equipment and industrial materials. The props, while necessary, are preliminaries. To be a knifemaker you need intense patience, a fastidious attention to detail and a ferocious energy to perfect your skill.

'It is interesting to do knives because there are several processes in knifemaking, from the fire and heat, to the heavy weight work with the hammer and the choil', Zündel explains. 'On the one hand you work with the metal, but also with the wooden parts as well.'

The recipe for knifemaking is not a simple one. Consider the endless variety of styles and substance (metal and wood, steel and iron), the different geometries of handles and the endless ways to grind the file and adjust it to the correct angle. A falsity can result in an ineffective knife. It's an emotional and physically taxing process, which requires intense concentration, absorption and skill.

'Emotion is very important to me because I am a very emotional person', Zündel says. 'Knifemaking is very archaic and special.' Indeed, the first human-smelted iron objects date back to 2500BC and the invention of the cutting edge goes hand in hand with human survival.

Unsurprisingly, Zündel's designs are less utilitarian focussed and more designed to ignite emotion and nostalgia in the receiver. An example is from a friend of Zündel's who requested that he make a knife from an old file (the material used to make the blade) of his recently deceased father. Older files are in fact very good for knifemaking, as they are made of high-grade tool steel with higher carbon density ('carbon is important for hardening the blade after forging and grinding') and Nico gladly accepted the commission.

'When I gave it to him [the finished knife], he was so happy. He is so happy to have something in his kitchen that he can use every day and think of his father. Knives are personal and emotional.'

Knifemaking is highly sensory and requires an intuitive touch. It demands lightness of the grasp and grind of the blade, but enough physical stamina and strength to forge. Any blacksmith knows that they need equal part strength and agility. 'It is all about material precision and handcrafting,' explains Zündel.

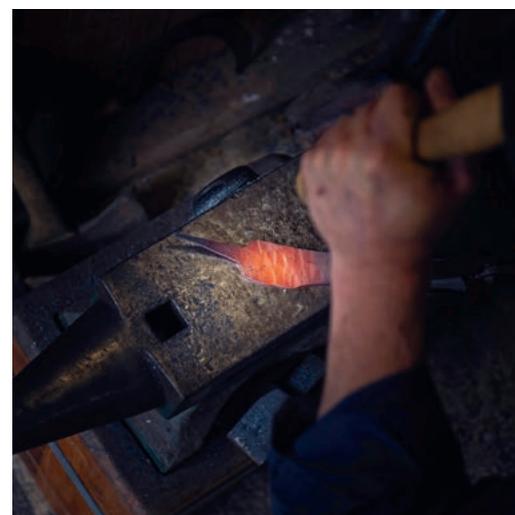
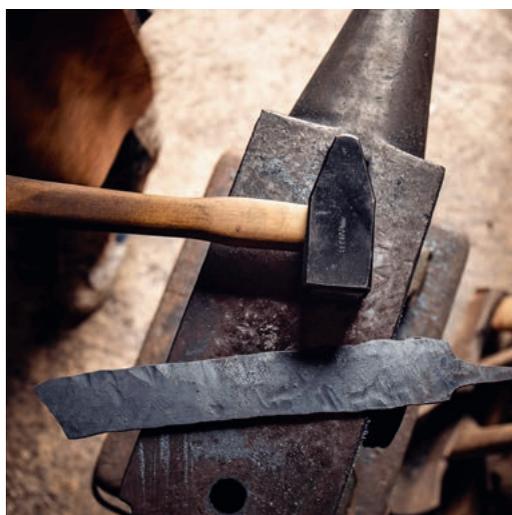
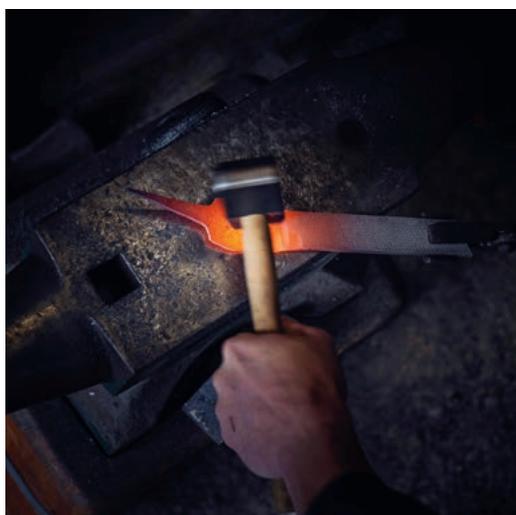
Zündel isn't looking or grasping for perfection in his knives. Rather, it's the imperfection which makes his knives special. Whether it's the slightly aged piece of steel or the ever-so-blemished wood from the local apple tree: 'the imperfection makes a perfect story for a knife'.

And that's what it is: a story. From conception to creation, Zündel weaves and works in his own personal touch. They may not be 'perfect', but they are most certainly emotive instruments which tell a tale. ■





‘Emotion is very important to me because I am a very emotional person’



Left Nico likes to use old files in creating his knives  
Above The process of knifemaking is an ancient process that requires skill and precision



Above  
One of Nico's kitchen knives  
can take approximately 20  
hours to make and handcraft

# Focus on design



# Søren

In an elegant mansion house off the Arc de Triomphe, home to Gaggenau's Paris showroom, Designer Søren Rose and Kais Zaiane, Head of Global Business Development at Gaggenau, discuss their close working relationship and the future of living spaces



**& Kais**

# 'In the end, it's all about good design and prioritising the right elements'

**D**esigner and entrepreneur Søren Rose is a true innovator, whose eponymously named studio strives toward improving the immediate surroundings of human beings. Kais Zaiane, Head of Global Business Development at Gaggenau, is a prolific mover and shaker within the design world: connecting leading designers and architects to the brand in their quest to create beautiful kitchens. One big design idea, revolving around the concept of 'tiny', brought this creative trailblazer and business leader together and forged an ongoing exchange of ideas.

## **The Magazine: Can you tell us a bit about how you started working with one another?**

**Kais:** A45 – Søren's 'Tiny House' project – was how we actually came together for the first time. Søren showed me very openly and transparently what they were doing – and I was amazed by their planning. On top of that, Søren is a big believer that our brand does incredible kitchens.

**Søren:** Me and Bjarke Bundgaard Ingels, my good friend and partner from Klein, had this conversation in the middle of the Catskills in New York about how living in the city is amazing but being in the country is really where it happens and where we came from. So we thought that it would be super cool if we take everything we learnt from high-end residential and really boil it down to the essentials. And Bjarke and I decided to create a tiny house, which is 18 square metres.

**K:** It was very clear from the beginning, how visionary A45 was and what you did. And when you asked me, I loved what you were doing and we were in.

**S:** We created this prototype which Kais and a bunch of amazing other brands helped us with. It was fun because, the first time I talked to Kais, he was asking who I was working with. I said, 'we just buy your things'. We just use Gaggenau because we think the brand goes well with the aesthetics and the style that we have.

## **Søren, you have not always worked in design. Can you tell us how you got to this stage in your career?**

**S:** I have a very broad serial entrepreneurial background and founded a number of companies since I was in my twenties. I came from communication and marketing and did a lot of branding. At some point I was lacking in passion, or tactility, and something you can grab onto – where I could leave some kind of legacy that was more than just a digital footprint. And it's always been a bit of a dream for me. Growing up in Denmark, if you wanted to become a furniture designer you had to go to the academy. So, for me, it was daring to say I haven't been to the academy but I would really like to pursue becoming an interior architect – and now furniture designer.

**K:** Can I ask a question – my mother is Swedish – do you think being surrounded by minimalistic design had an influence on your style?

**S:** Certainly, I think all Danes have a deep understanding of our design roots. If you ask any Dane who Arne Jacobsen was and who Fritz Hansen was, they will know that Fritz Hansen was the manufacturer, and Arne Jacobsen was the pipe-smoking architect with all these beautiful chairs. Danes save their money so that they can buy a PH [Poul Henningsen] lamp, or Bang & Olufsen... so part of the dream is materialism becoming a true lifestyle for successful living. In the end, it's all about good design and prioritising the right elements. That's what fascinates me about Gaggenau, because it's all about priority, it's always been no compromise.

## **Kais, as someone who has worked with so many different designers and architects, how do you ensure that the product aligns with their creative vision?**

**K:** What is most important is the permanent exchange, which is what we have with Søren. The best thing we can do is ask questions to great designers because they use our appliances, they talk directly to the consumers and create the beautiful spaces and kitchens. We ask them for feedback and what we could do better. It's the only way, in my eyes, to do it right.

**S:** Exactly. I think that's what it's really all about. Adapting and continuing to evolve as a brand. Design is about conforming to people's needs and also conforming to what they don't know, even know they need it.



Above  
Soren and Kels have been  
friends and have worked  
collaboratively for a number  
of years



**‘We like to see the kitchen, instead of being a closed room, as a new living space where the kids do the homework, where you meet, where you garden’**

K: The relationship means that you feel on both sides it's appropriate to ask and feel comfortable to say, 'it's a beautiful looking product but...'. Design is, of course, key – it's the first visual touchpoint, as is the high complexity of our appliances. You have to combine form and function. Going back to your question on how we marry Gaggenau with beautiful architecture, we work with the very top talent in the industry to build great appliances from a design perspective.

**How does the tiny house concept fit into conversations around future living spaces?**

S: I think it's inevitable that people will be living in tiny houses...

K: Absolutely. This tiny house concept makes us go further in our thinking around how life will be in the future. Living in smaller apartments is a big future in a lot of places in the world. There will always be houses where you have space, but I think we will have to reduce our own walls.

S: We're also definitely seeing that a room becomes more multifunctional. And I really see that now the kitchen is everything. It's the drawing room, it's the office. I conduct my most important meetings in my kitchen in my home in Copenhagen. I founded three or four companies in my kitchen. My kitchen is so much more than a kitchen. It's integrated with outdoor; it's where the kids do their drawings; it's where I have a workshop or board meeting; it's where we celebrate Christmas. So I definitely see that living spaces are becoming very multifunctional.

K: We like to see the kitchen, instead of being a closed room, as a new living space where the kids do the homework, where you meet, where you garden. And the whole smart aspect of our appliances are helping in this regard because they support you in so many functions from organising to cooking, meaning there will be more time spent in the kitchen. Design, most probably, is more relevant to people than it has ever been before, with the internet and social media. Even if there is a trend to see spaces become smaller, it doesn't mean downgrading in quality. Quality can be really high in a small space, perhaps even more complex. But it's definitely a good trend for Gaggenau that the kitchen becomes the social hub of the house.

**Is sustainability becoming more important?**

S: Certainly for our studio. It isn't just about aesthetics all the time, it's also about functionality and serving some kind of purpose. The main reason I am so passionate about craftsmanship and quality is you actually can create something that will outlive you, and that you can pass onto the next generation.

K: And then it's also sustainable right? If a product lasts, of course it's more sustainable. Our designers from the product side have to think how life will be in in the future. They will catapult themselves 30 years, because if today we start working on a product, there's a certain amount of years that go by where we are testing them and looking at how people use the appliance. The beauty of Gaggenau is that it doesn't look outdated.

**Is there a question you want to ask each other?**

S: If Kais has something he wants to ask, he just calls. [laughs] My question would not be about Gaggenau, it would be: were you always curious?

K: Curious? Yes. And you probably were, right?

S: Curiosity to me, is really the thing. If you're curious, you're on a journey to evolve. That's what it's all about. Keep asking those questions, keep exploring, it's a constant treasure hunt. ■

# Tiny house living!





Søren Rose's A45 'Tiny House' project measures a mere 180 square feet. The house fuses traditional Scandinavian design with American living and represents the future of smaller, more compact living spaces

In a world where bigger, faster and louder is so often the way, the Danish architect and designer Søren Rose is a breath of fresh air. Focusing on style, sustainability and a restrained breed of Scandinavian minimalism that projects maximum wow factor, he's responsible for some of the most celebrated interiors from New York to Copenhagen. His latest architectural venture 'Klein' started life in 2017 and is set to be his most innovative yet. Like his design approach, the premise is one of bold simplicity: a diverse range of 'tiny houses' created by the world's leading architects.

Calling on his friend of 20 years and fellow Danish architect, Bjarke Ingels, the first Tiny House prototype is currently on the market – available to view in New York. The A45 home by BIG (Bjarke Ingels Group) measures just 180 square feet and is a masterclass in Scandinavian modernism. From certain angles it looks like a cube, while from others it resembles a soaring spire. The living area is contained within a classic 45-degree 'A' frame with space enough for a kitchen, living-dining room with wood-burning stove, bathroom and lofted chill-out area. Cork-lined walls provide natural insulation, floors are swathed in Douglas fir, and, with a cascade of glass down one full side, there's no shortage of light. Constructed from outdoor canvas stretched over a timber frame, each Tiny House arrives flat-packed and fully equipped according to the owner's tastes and requirements. Yours for approximately \$100,000.

It was important to Rose that the foundations of the A45 – the bare bones – were of the highest quality available, and for all the kitchen appliances Gaggenau was the obvious choice. Since founding his empire in 2009, Rose has relied exclusively on Gaggenau for every single one of his high-end residential projects. 'Functionality was key', he explains

'We didn't want our clients to be limited in any way by the size of the kitchen in the Tiny House. We wanted to give them the best appliances possible.'

Small in scale but limitless in possibilities, is how Rose sees things. 'We've set out on a journey to solve tiny living' he says. 'It's inevitable that people in the future will have to sacrifice the size of their primary home, and we are taking tiny living very seriously. We believe it can solve many challenges both in infrastructure and sustainability.'

For the time being, Tiny Houses offer a solution for those who can't afford to get on the property ladder – a chance to make an investment and start building equity, as well as offering urbanites, the opportunity to purchase a second home in the countryside. Powered entirely by solar panels, the A45 can operate off-grid, anywhere in the world. The A45 Klein has come at the right time, that's for sure. It couldn't be more in line the current vogue for environmentally conscious design, downsizing and living off-grid. But keeping up with the trends was never Rose nor Ingels' intention. It was their mutual love of the great outdoors is that fuelled their passion with the seed of the idea sewn on a roadtrip the pair took to the Catskill Mountains. 'We looked around and said to one another, when you go into the woods, you actually want to get into the woods', reflects Ingels, 'and because of the tiny house's limited size, you're forced to get outside. In many ways, it's the anti-country house...'

Tempted to buy one? You'll have to get in line. There's already a six-month wait on pre-existing orders. ■





‘We looked around and said  
to one another, when you go into  
the woods, you actually want to  
get into the woods’

# 'Green'





# Marble



Salvatori is an award-winning Italian design company specialising in natural stone. We catch up with the CEO, Gabriele Salvatori, to discuss the future of natural tone and how he is shaking it up and making his family's company more sustainable.

On the coast of Northern Tuscany, the head office of design company Salvatori sits with the grand backdrop of the Carrara marble quarries. Founded in 1946 by Guido Salvatori, the stone company was recognised as one of the most innovative of its kind in the 20th century. Now run by its third generation of Salvatori's, Gabriele and Guido, the company is continuing its legacy of balancing tradition and innovation.

When Guido founded the company, it specialised in both wood and stone, and inventiveness was at its core – the now renowned spaccatello (split face) finish becoming a reality in 1950. But spaccatello was ahead of its time, and as the popularity of stone dropped from its initial boom after the Second World War, Guido and his partners decided to close that arm of the business. Fortunately, as Gabriele described in our interview, his father saw an opportunity: 'My father knew he would inherit both the good and the bad, and alone, with just my mother and a couple of workers, little by little they paid off the debts, grew and evolved the company.' Research and development was at the core of his work, and Gabriele's father, now 81, continues to visit the R&D department, where they are still working on ideas rooted in what he started. 'The research, which arises from curiosity, keeps him very busy', Gabriele tells me.

'Although we're in the stone industry, we've never actually been a typical stone company. My father was always looking at ways of reinterpreting stone', Gabriele says. With the backdrop of Carrara, you may expect that they'd rely on its renowned marble, but Salvatori scouts for material from remote parts of the world, finding new quarries, and visiting

locations before sunrise to test the quality of rock by sponging it down with water. 'To know how a stone will respond you really need an alchemist', Gabriele says.

The spaccatello finish, which involves breaking stone with a guillotine along naturally occurring cracks, is a core example of Salvatori's atypical approach. As it grew in popularity from the 1960s, the spaccatello innovation allowed for the company to grow to around 80 employees working on 24-hour shift patterns to keep up with demand. Gabriele's father also had to work out how best to install the stone, which was produced in only one size of brick, at 2cm x 7cm, and was akin to installing a mosaic: 'At that time no method existed for mesh mounting such small pieces of stone. My father had the idea of using opened-out corn bags, to which pieces would be glued using a mild mix of water and leftover bread. We could transport and install our "mosaics" onto the facades of buildings in a single sheet, removing the bags by washing them down with water.'

For Gabriele – who joined the company at 14, working part-time at the factory through school and university, before taking the helm as CEO and expanding the company's product line – the invention of Lithoverde® has been at the core of his work. Now recognised as the only natural stone to be comprised of 99% post-industrial recycled material, the research for what became Lithoverde® began in 2007 with the scraps and broken tiles piling up at Salvatori: 'I lay them down in a stainless steel tray, layering up more and more pieces until there was an entire block – like a dry stone wall.' The difference between a dry stone wall and what would become the new material, was that it needed to be bound, which required testing until they found a solution with natural resin that would create blocks of broken pieces. 'It is truly environmentally conscious, not only have we stopped sending trucks to landfill, we've got to the point where our waste is not enough, and we're collecting it from other companies.' It's this balance of innovation, with environmentally conscious solutions, that still binds Salvatori. ■



# Statement

# of Form



Milan's Fuorisalone is amongst one of the biggest events in the design calendar. It attracts the world's major design names from 165 countries and is considered the world's most prestigious, creative and unique design fair.



Above  
The Villa Necchi design fuses  
traditionalism with modernism, a  
dichotomy intrinsic to Gaggau's  
own designs

# W

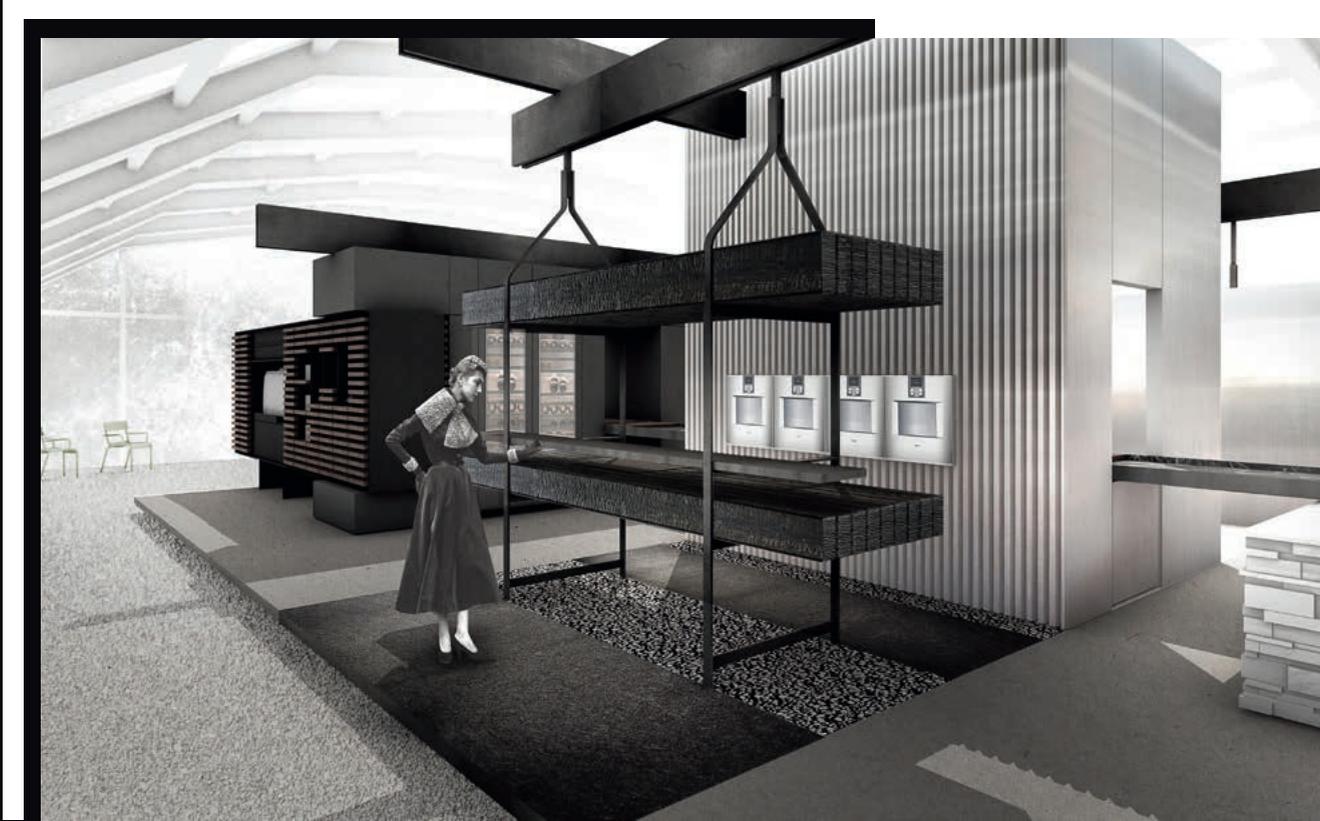
alking along the Medieval cobbled stones of Brera, Milan, you are immediately struck by the artistic atmosphere which pulsates and reverberates among its ancient passageways and hidden side alleys and streets. It's one of the oldest

areas and districts of Milan, a city which is not renowned for its beauty or elegance but rather for its innovative and capitalist style. Yet, come design week this area will be flooded with creatives and design-led individuals who are in search of the most innovative, ingenious and novel creations.

Held in one of Europe's most industrial and captivating cities, Milan, Fuorisalone was postponed in 2020 and will return to celebrate its 60th edition in 2021. During the week-long event, which began in 1961 with a focus on Italian furniture, more than 30,000 people will descend on Milan in search of the most exciting innovations in design. It's no longer solely concerned with furniture, but has branched out to become a haven for innovation in every facet of the creative industry.

While the event is by no means limited to the Brera district, this area in the city centre encompasses the very rawest iterations of what the Fuorisalone represents: innovation coupled with a deep understanding and respect for the design trends of a bygone age. Simply, the very embodiment of Fuorisalone consists of new aesthetical influence merged harmoniously with design of old. Naturally Gaggenau is amongst one of the many covetable brand names which will showcase and present their unique domestic designs at the event. Gaggenau's showcase, titled 'A Statement of Form' is a multilayered creation of statement pieces, where raw materials and finished forms challenge traditional thinking, contemporary design and culinary art. Ultimately, it's an immersive, sensory and visceral installation which invites the visitor on an experiential journey and leaves them inspired.

During Fuorisalone 2021 Gaggenau will occupy the lavish Art Deco space at the Villa Necchi Campiglio, Milan. A 1930s villa completed by the famous architect Piero Portaluppi, the villa represents the perfect coupling of industrial elegance and is the ideal space for Gaggenau's immersive installation.



**‘We really got into the idea of showing off balance, which is also reflected in the Villa Necchi, which balances both modernism and traditionalism’**

Tucked away in Via Mozart and surrounded by lush grounds, the Rationalist Architectural style villa was originally commissioned by the Necchi sisters in 1932. The sisters, Gigina and Nedda Necchi were part of the Lombard industrial bourgeoisie set and were known for their love of fine art and avant garde taste in furniture, paintings and sculptures. The modern, bold, graphic and sometimes confronting Art Deco pieces are offset by the softer and more romantic tones alluded to in the early 20th century art housed in their stylish home.

Henrik Müller, Executive Partner and Christian Sedlmeier, Senior Interior Architect both from 1zu33 Architectural Brand Identity are at the creative helm and have designed Gaggenau's space for the event. “We are inspired by the context of Villa Necchi. It is set in the transition of tradition to modernism, in two opposing directions,” they both say.



“We really got into the idea of showing off balance, which is also reflected in the Villa Necchi, which balances both modernism and traditionalism.”

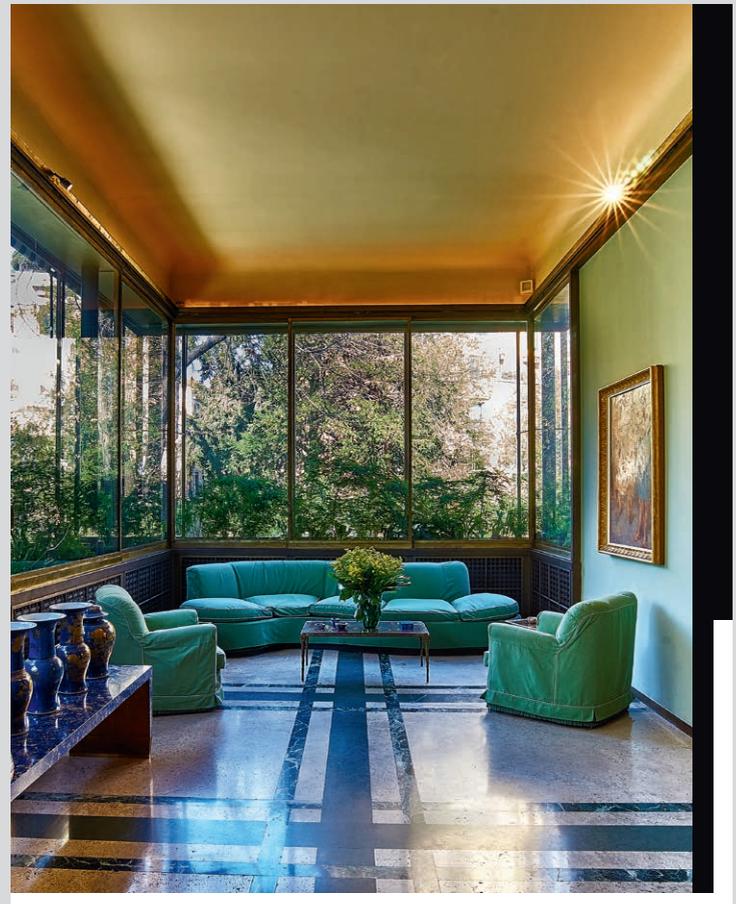
Balance, aestheticism, progressiveness and traditionalism are all vital components to Müller and Sedlmeier’s vision for the installation. Within the Gaggenau brand they both identify a link between “tradition” and “progressiveness” and it is the harmonious balance between the two that will link to ‘A Statement of Form’.

Intrinsic to the installation is award-winning 3 Michelin-star chef from Germany, Christian Jürgens who will create cooking as art within the installation. Jürgens’ intention is to bring the art installation to life and to make it an unforgettable experience for the visitors and to, “convey the fascination of cooking with Gaggenau.” Importantly, he will demonstrate his skills as a chef and elevate his culinary creations to an artistic level in its creative execution.

“My team and I are working on a culinary firework display and intend to add an echo to the artwork ‘Gaggenau’s 360-degree sensory experience’, which our guests should remember with passion and joy for a long time to come,” Jürgens explains.

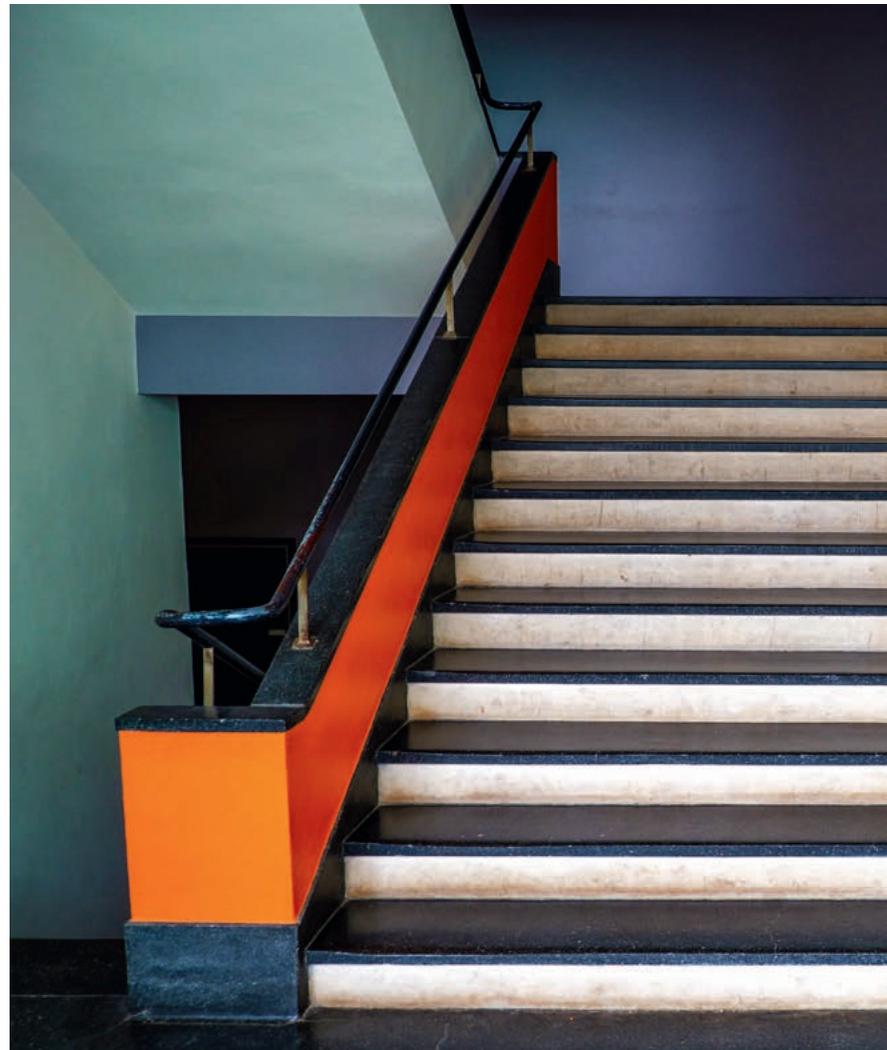
It will be a viscerally memorable event and a culmination of many months of creative planning and resourcing. To mark Fuorisalone in 2021, Gaggenau will showcase the very best in culinary pursuits, artistic inclination, industrial fortitude, creative products, design and art. What better place to celebrate creative intuition than at the Villa Necchi, housed in one of the world’s most innovative capitals. ■

© ‘A Statement of Form’ will open to the public during Fuorisalone at Villa Necchi Campiglio, Via Mozart 14 Milan from Tuesday 13th April - Sunday 18th April.



Above Christian Jürgens is a Michelin-star chef and is collaborating with Gaggenau at the Villa Necchi  
Right The Villa Necchi is renowned for its stylish art deco interiors and ample collection of early 20th century art, sculpture and design

# Modern





# Movement

Best known for its clean-cut design and geometric formations, the Bauhaus embraced fine art alongside advancing commerce in the early 20th century.

**A** creative visionary who couldn't draw, Walter Gropius could be considered a juxtaposition. And yet he was the founder of Bauhaus, considered one of the most impactful artistic movements of the 20th century. Anni Albers, Paul Klee, Wassily Kandinsky and Marcel Breuer were all artists who emerged and thrived in this movement, a movement which fostered a relationship between art, society and technology.

Initially trained under the architect Peter Behrens, Gropius was also introduced to Ludwig Mies van der Rohe, who later became the third and final director of the Bauhaus school and who's 'less is more' ethos defined architecture for the modern era.

Literally translated, Bauhaus is a combination of two German words: *bau* (building) and *haus* (house). The name suggests the idea of a collective working under one roof to build a new society; a remedy to ease post-war anxieties and the soulless rigidity of modern manufacturing.

As a student of the Bauhaus, the emphasis on learning was through intuition and experimentation. Both traits were adopted by a young Anni Albers, who enrolled at the school in 1922 during its most impoverished years. With limited choices for further study, Anni began working in the weaving workshop, under the guidance of Martin Brandenburg, and later, Paul Klee, who taught at the school for almost the entirety of the 1930s alongside his Russian friend, the notable artist Wassily Kandinsky, both of whom were pivotal to the school's teaching of abstract design and colour theory.

Helped by their instruction, Anni quickly embraced the technical and aesthetic challenges of weaving and pushed the boundaries of the craft through experimentation and modern design. Characterised by their geometric shapes and use of vivid colours, Anni's works may look familiarly uniform on the surface but look more profoundly at the closely-woven threads of each wall hanging, rug or print and we can understand how radical her creations were at the time and remain to be today.

Anni's work not only prompted new technological advances in the weaving workshop at the Bauhaus, she also paved the way for a 'cultural reassessment of fabrics as an art form' and her influence is still felt among fashion designers such as Paul Smith and Roksanda Ilinčić. The two celebrated fashion designers profess to use her methods as a reference for their own collections. 'I'm most inspired by Anni's very experimental and pioneering approach to using unexpected materials and fibres', said Smith, who created a Scottish cashmere jumper, scarf and blanket inspired by one of Anni's graphic and untitled wall-hangings from 1925, in celebration of the artist's 2018 retrospective at the Tate Modern in London.

Reuniting fine art with functional manufacturing, it was this belief which underpinned the Bauhaus' most visionary and impactful works, including the painting *Red Balloon* by Paul Klee, depicting a whimsical, geometric composition: Marcel Breuer's Club Chair (Model B3) designed as a modernist take on a classic upholstered chair from the 19th century, and Marianne Brand's Model No. MT 49 teapot.

In appreciating these creations both collectively and individually, we can understand how influential the Bauhaus movement was at the time and still is today, even 100 years after the school's founding. It continues to inform different design disciplines and traces of the Bauhaus effect can still be seen everywhere from Tel Aviv – which counts over 4,000 Bauhaus-style buildings in its stark-white skyline – to Mies van der Rohe's iconic Farnsworth House in Chicago.

There have been many monumental and significant artistic movements which have trickled into various fractions of creativity, but Bauhaus is specifically unique. It led to the rethinking of the fine arts as visual arts and reconceptualised the concept of 'art', likening it to science.

He may not have been able to draw but Bauhaus founder, Walter Gropius, clearly knew how to make a mark within modern art and modern thought. ■



Previous page  
Walter Gropius: Bauhaus Dessau,  
staircase. © DACS 2020 This page Anni  
Albers, Bauhaus Dessau, 1930–33,  
Photo negative by Josef Albers © 2020  
The Josef and Anni Albers Foundation/  
Artists Rights Society (ARS), New York/  
DACs, London.



This page  
Anni Albers  
City, 1949  
Linen and cotton  
17 1/2 x 26 1/2 in. (44.4 x 67.3 cm)  
© 2020 The Josef and Anni Albers Foundation/Artists  
Rights Society (ARS), New York/DACS, London  
Photo: Tim Nighswander/Imaging4Art





# Natural eruption

A geyser is a rare hot spring that erupts and sends a force of water into the atmosphere. We take a look at the incredible science behind this natural phenomenon



Left  
A geyser is a vent in the Earth's surface that periodically ejects a column of hot water and steam. The Yellowstone Caldera in northwest Wyoming is characterised by vivid colours

Of all the Earth's most dramatic geological spectacles, geysers and hot springs are surely the most eye-opening. Sure, waterfalls are often larger, but the explosive bursts of steam coming from geysers and the sharp colour of some hot springs, such as the remarkable Grand Prismatic Spring in Yellowstone National Park, Wyoming, USA, are piquant reminders of the power, beauty and majesty of the Earth. It's too easy to forget that we are mere tenants resting on rock that reaches down miles. And this rock can create some truly epic sights when rain water simply filters through it. In the case of hot springs, the water falls into the rock and is heated by the hot lava that lies at the centre of the Earth. It then rises up and flows into pools when the geological conditions are right. It's a rarity that only occurs in certain countries such as Chile, Dominica, the USA, Iceland and New Zealand.

The Grand Prismatic Spring is even more special – a rare diamond in this natural world of beauty. Not only does the hot water rise to the surface in spectacular style, but also an incredibly unlikely combination of microbial mats around the edge of the lake produces some spell-binding colours. The colours change depending on the minerals present and the seasons – reds, oranges, greens, yellows and in the centre a deep, mesmerising blue that almost defies belief, and must surely have made a potent impression on the settlers and fur trappers who spied it in the 1800s for the first time.

At 300 feet wide, it is the third largest hot spring in the world after Frying Pan Lake in New Zealand and Boiling Lake in Dominica. Tourists flock in their thousands to come and see it today, as with many other springs and geysers around the world. Some hot springs can be bathed in, feeding huge al fresco attractions, such as Iceland's renowned Blue Lagoon. Some are too hot to even dip in a toe.

Geysers go one better than hot springs by ejecting steam. Surely, this must have inspired engineers who created the Victorian-age steam engines that powered the Industrial Revolution. As with hot springs, the process starts with snow and rainwater falling through rock, then becoming

heated by lava and rising back up towards the surface. For a geyser to form, the water travels up through a layer of volcanic ash, which then deposits silica around rocky cavities and creates a constriction. It's this constricted passage which causes the water to shoot to the surface as steam and erupt, sometimes 300 feet in the air. Because the geyser needs this silica to create a so-called 'plumbing system' of constrictions, geysers are normally found very near to volcanoes.

Dramatic geysers that go off with a bang are hugely popular attractions. Old Faithful – also in Yellowstone National Park – is one of the best known. It erupts regularly, sometimes taking two hours between going off and sometimes as little as 30 minutes. The nearby Steamboat Geyser doesn't erupt as regularly but when it does it can shoot water in excess of 300 feet in the air. Iceland's Great Geysir has been on record since the 1200s and was the first of these phenomena to be named a 'geyser' - gjosa is the Icelandic word for gush. New Zealand's Lady Knox Geyser has soap dumped in it every morning to induce an eruption for excited Instagrammers gathered round. Japan's Suwa Geyser is hugely popular and shoots over 150 feet. Next to it is the Suwa Lake hot spring where you can take the waters and warm up in winter. The biggest collection of geysers together is El Tatio in Chile, where 80 of them fire off, sometimes simultaneously, in a spectacular rock opera.

Whether to swim or just see, geysers and hot springs offer a chance to learn about the world beneath our feet and to witness the incredible feats the Earth is capable of when it starts showing off. ■





The colours change depending on the minerals present and the seasons – reds, oranges, greens, yellows and in the centre a deep, mesmerising blue that almost defies belief and must surely have made a potent impression on the settlers and fur trappers who spied it in the 1800s for the first time.



# Focus on steam

# Marc Haeberlin

Marc Haeberlin is head chef at one of the oldest Michelin-star restaurants in the world. He continues the legacy his father and uncle first created in the late 1960s, continually working to further heighten his practice through premium ingredients and innovative cooking. Here we meet the chef to talk about his family's business, steam and the importance of seasoning





There is an obvious sense of pride in how Marc Haeberlin, the acclaimed Michelin-star chef and gastronomic stalwart describes his family's business, L'Auberge de l'III: 'I am the fourth generation of chefs working in the restaurant and we already have a few members of the fifth generation, including my niece and son-in-law who have joined the team.'

By today's standards, this sounds like a remarkable feat for any business, but the unique family spirit is one of L'Auberge de l'III's defining characteristics. It infiltrates every facet of the restaurant, from the service to the recipes, the likes of which include mousseline de grenouilles, made using the centuries-old French delicacy: frogs legs, and Pêche Haeberlin – a dessert that encapsulates the sweetest tastes of summer, created as an homage to Marc's maternal grandmother.

Intertwined within the Haeberlin family tree, the original site of L'Auberge de l'III dates back 150 years, when Marc's great-grandparents opened a village inn offering accommodation and delicious home-cooked meals, prepared by Marc's great-grandmother. Flash forward to 1950, when Paul and Jean-Pierre Haeberlin joined forces to rebuild L'Auberge de l'III – a temple of gastronomic excellence, which would go on to win three Michelin stars and a very loyal following. 'We have guests who come

once a week who are the third generation of the family and have been regularly dining with us for 20–30 years', describes Marc.

Stepping into the kitchen at an early age, Marc was ten years old when he first started helping his father: 'What excited me was working with people who were practically the same age as me and I always enjoyed being in the kitchen environment', says Marc, who effortlessly moves around the kitchen gathering garnishes and seasoning for the steamed vegetables he's cooking in the Gaggenau Experience Centre. When he was 14, Marc announced to his father that he also wanted to be a chef, so he enrolled at the l'École Hôtelière in Strasbourg before going on to work as an apprentice for esteemed chefs, such as the Troisgros Brothers, René Lasserre, Gaston Lenôte and, most notably, Paul Bocuse, who was a prominent force in the nouvelle cuisine movement and a mentor to Marc throughout his career.

Talking about another relationship close to his heart, Marc reflects back to when he started working with Gaggenau: 'It was about 30 years ago. I partnered with Gaggenau on the launch of the combi-steam oven in 1999, which was the first one of its kind and size to be used in a domestic kitchen.'

'I am part of the fourth generation of chefs. This passion comes from my father. Now I like to redevelop dishes which he has created and find the balance between tradition and modernity. The pleasure of sharing cooking is an incomparable alchemy for me which is different every time!'



Above  
Marc Haeblerlin is  
a celebrated and  
internationally renowned  
chef. He shares his love  
of steam cooking in the  
Gaggenau kitchen in  
Lipsheim

The new redeveloped combi-steam oven is set to launch in 2020. This latest iteration, of which Marc is an admirer of, offers more precise cooking results, whether in the domestic or professional kitchen.

Leading the trend on steam cooking, the Haeberlins were early adopters of this technique, preferring to use steam as a way of preserving the true flavours and nutritional value of their ingredients. 'Before the combi-steam oven, we would cook "en papillote", using parchment paper as a parcel to create steam and cook whatever is inside. We also took inspiration from Asian cooking techniques, as they are the masters of steaming', explains Marc, and this couples with the family's decision to expand the L'Auberge de l'Île name to Japan, where there are now three restaurants in Tokyo, Sapporo and Nagoya.

Despite constant developments and new techniques in the food world, Marc advocates for simplicity and practicality as the two essential ingredients in any kitchen. 'Cooking with steam is very important for a modern-day chef in terms of practicality, as you can prepare different ingredients simultaneously at a base temperature and you can also use steam for sous-vide cooking, which helps to preserve the

texture and flavour of an ingredient', describes Marc who says his advice for young chefs today is: 'be curious, respect the products and never underestimate how difficult it is to season your dishes well'.

Back in the kitchen and plating up his creation, Marc finishes the steamed vegetables with a fine grating of black truffle, salt and pepper. 'My favourite dish to cook with steam is truffle with cabbage', says Marc, 'the combi-steam oven helps preserve the colour of the cabbage so you have a vibrant green leaf contrasted by the deep brown of the truffle.'

Regarding the chef at work, it's clear to see how every element of Marc's practice is rooted to the idea of respect – whether it's respect for the produce or the deep-rooted respect for his father's legacy and work, plus the boundless respect he places on family. ■

Opposite  
There are many health and flavour benefits to cooking with steam. Marc's cuisine is defined by refinement and generosity, with a strong emphasis on seasonal and local ingredients





# Tuscan Treasures



The Antinori family has been committed to the art of winemaking for over six centuries since 1385 when Giovanni di Piero Antinori became a member of the 'Arte Fiorentina dei Vinattieri'.

There are over 500 grape varieties grown in Italy and roughly one million winemakers. It's a significant number for a relatively small country but is testament to the fact that wine really is intrinsic to Italian culture and cuisine.

The wine and wineries in Italy are ancient and subsequently seeping in history and emotion. Vineyards have been passed down through generations and there is evident familiar pride in the vines. Additionally, each vineyard is characterised by its own unique flavour and essence, dependent on region: the rich and full grape of the Piedmont area differs strongly from the sweet and aromatic wine of the hot Sicilian south. And then there is Tuscany, the most famed wine region in Italy. Home to the country's classic scenic vineyards, verdant rolling hills and its greatest wine export, Chianti, it is also Italy's most ancient wine-producing region.

The Antinori Family come from a long and prestigious lineage of winemakers and have been committed to the craft of winemaking for six centuries. It started in 1385 in Tuscany, naturally, when Giovanni di Piero Antinori became a member of the 'Arte Fiorentina dei Vinattieri', the Florentine Winemaker's Guild. Now, 26 generations later, the family continue in their pledge and quest to produce exceptional wine in the Tuscan region.

To own a vineyard is an emotive endeavour, to suggest otherwise would be an oversight. It takes a minimum of five years to achieve the first harvest after planting. To then make it commercially viable takes considerably longer. Consider, the physical time and investment which not only goes into crafting a vineyard, but also sustaining it.

For more than 600 years the Antinoris have sold wine. Their business and vineyards have thrived and grown over the decades as the international appetite for Italian reds (specifically within the Tuscan region) increased. Under the burnt embers of the Tuscan skies, the Antinori estate,

Tignanello, which is in the heart of Chianti Classico, languidly extends over an area of 788 acres. It is one of the most famous and renowned of the Antinori estates, of which there are numerous. Grapes include the indigenous Sangiovese and untraditional varieties of Cabernet Sauvignon and Cabernet Franc, flavours which have been called in the international press as, 'among the most influential wines in the history of Italian viniculture'.

Piero Antinori stood at the helm of his family's estate and during his tenure (he stepped back in 2017) he evolved the family business, shifting the focus from mainly buying fruit to cultivating his own land, which now includes an impressive 5,000 acres up and down the Italian peninsula. Now, the Antinori legacy and its safeguarding is left to the 26th generation: his three daughters, Albiera, Allegra and Alessia.

Family, history and legacy are of intrinsic value to the Antinori estate and to the wine it creates. It can be argued that wine even more than food conjures up memories and brings people together. Shared experiences, lost loves, renewed acquaintances and boisterous family gatherings are often bolstered and accompanied by wine. Wine is sensory, poignant and nostalgic; a mere sip can conjure up a cocktail of emotions and memories. It is fitting then that a family which prides itself on legacy, history and storytelling is the bastion of Tuscan wine culture. A glass of Chianti from an Antinori estate is so much more than a mere tantalising drop – it embodies a full flavour of emotion and history.

The Tignanello vineyard is classic Chianti, it's set on a high, steep hillside facing southwest and boarded by olive trees. The days are warm and the nights cool; a perfect combination for producing flavoursome and fulsome grapes. This is the heart of the Antinori estate – its pulse and life force. As the sun dips over the verdant Tuscan hills, it is hard not to be utterly intoxicated by the romantic parochial and bucolic Italian setting and the velvet wine it produces. It's the lyricism of the Italian language and the languid Tuscan lifestyle which you can taste in each drop of Antinori's Tignanello. History, legacy, purity and excellence are all qualities that are intrinsic to the Antinori family name – and to their wines as well. ■



To find out more go to [antinori.it/en/](http://antinori.it/en/)

Right: The Marchesi Antinori family have been producing wine for 26 generations. The family continue to be intimately involved to this day



‘It is a sacred place of silence, a temple dedicated to the ancient rituals of winemaking, but at the same time it is a production facility that must meet specific quality standards’







# Beneath the deep

At 495 square metres, the Under restaurant in Lindesnes, Norway is the biggest underwater restaurant in the world. We journey 5.5m below sea level to immerse ourselves in its regional (and unsurprisingly aquatic) cuisine.

You perhaps need a stronger stomach than usual to eat at a restaurant called Under. That's not because of its menu – even if that does encompass Danish chef Nicolai Ellitsgaard's offbeat seafood, the likes of unusual crustaceans, truffle kelp or the throat and roe of ling, those parts that other chefs might throw away. It's surely a strange experience eating Under's aptly named 18-course 'immersion' menu, separated from the abyss from whence much of it came only by a huge sheet of transparent toughened acrylic.

The restaurant, sloping into the waters off a rocky pier in Baly – right down at Norway's southernmost tip and just down the way from the Lindesnes lighthouse, a building more obviously prepared for the often heavyweight storms in these parts – is an architectural tour-de-force, the perfect lair for a Bond villain who had a thing for marine life. Designed by Snøhetta, the architects behind the Bibliotheca Alexandrina and Oslo Opera House, among other landmarks, it's also an engineering marvel, built with advice from specialists in oil rig design.

The building largely comprises a 1600 tonne concrete box, built on a barge, towed to Baly and then lowered into the sea by floating crane, with the lower end bolted to the seabed 16 feet down, and set at a 20-degree angle. As for those worries about actually being underwater, the walls of that concrete box are 1.6 feet thick and slightly convex – which means they

can withstand the worst waves, winds and water pressure too; the foot-thick, 430 square foot 'glass' wall, through which diners can see their dinners go by, is, they say, just as strong. That won't, however, necessarily stop diners getting a soaking from the North Atlantic Ocean: getting into the building means crossing a steel gangway, exposed to all weathers.

The whole thing is a wonder. Indeed, Under also means 'wonder' in Norwegian. It's a clever pun but aptly reflects the vision of the brothers who came up with the idea for this place, currently the world's largest underwater restaurant and certainly the most arresting. Stig and Gate Ubostad may be the fourth generation of their family in the hospitality industry, but this £6m project was a leap even for them. Having bought a hotel that went bankrupt in Baly back in 2014, the Ubostad Bros didn't want to end up with the same trouble down the line – so devised an underwater restaurant as a way of drawing customers all year round.

'Our parents, and a lot of other people, initially thought the idea was crazy', admits Stig Ubostad. 'There hadn't been an underwater restaurant in Arctic waters before and the sea here in the winter is challenging. The restaurant seemed impossible to build. We didn't know if we'd be able to attract enough marine life to see. Then there was the matter of convincing the locals, the banks. Put it this way – I don't want to open another restaurant like this.'

While there is a touch of the novelty to Under, its 40 or so covers are booked up six months in advance – so anyone looking to dine there needs to take a long-range forecast. But there's also more to the venture than an unusual eating experience. Since Under plans to also function as a marine research centre, the Ubostads hope that it will help diners have a better understanding of our aquatic surroundings as they change through the seasons, and from year to year. The seabed around the window has been illuminated – with occasional scraps thrown in to further attract local sea-life – and the concrete structure should, over time, become an artificial reef. Maybe that will even help make catching dinner that much easier. ■





'There hadn't been an underwater restaurant in Arctic waters before and the sea here in the winter is challenging. The restaurant seemed impossible to build'





# Spirited away

Known for its volcanos, natural hot springs and rugged untouched wilderness, Hokkaido has long since held a fascination for wanderlusters





An otherworldly island of brilliant-blue volcanic lakes, majestically formed peaks and primeval forests, Hokkaido, Japan's last frontier, is a haven of extraordinary natural wonders. The country's most northerly main island (and the second largest), less than 5% of the population lives here – but it still packs a punch.

Skiing is the big thing in Hokkaido thanks to its exceptionally powdery snow, but there's also a compelling history, vibrant capital city, outstanding scenery and excellent food. Most of Japan's remaining indigenous inhabitants, the Ainu, live here, too. But, perhaps, best of all, is the island's onsens, the beating heart of Japanese life.

Ever since the eighth century, the Japanese have used onsens for purifying the body and soul. Today is no different and Hokkaido boasts some of the top mineral-rich natural hot springs. From sleek city spas to wild ocean-side caves, the island has a plethora of onsens. But, for something totally unique, head to the spa town of Noboribetsu, whose waters stem from a 24-acre smoking geothermal crater.



Set in Jigokundani or 'Hell Valley' in Shikotsu-Toya National Park, the crater was formed from the eruption of Mount Kuttara some 20,000 years ago. The result was a Martian landscape of boiling lava pits and fiery black sulphur calderas, so infernal and steeped in sulphur that it became known as a gateway to hell. However, this rugged primordial backdrop also provides many people's idea of heaven.

Producing over 10,000 tons of thermal water every day, Noboribetsu's spas were originally used as hospitals for wounded soldiers recovering after the Russo-Japanese War in the early 20th century. One hundred years later, the healing properties remain but there is now a seductive spectrum of onsens ranging from an ashiyu (natural foot bath) in a steamy mountain stream to a soak in a modern hot basalt stone bathe, taking in the soul-stirring views.

With nine different types of springs, it's the variety of thermal water which has helped put Noboribetsu on the map.

## The belching and bubbling sulphurous Jigokudani is home to Japan's most primordial onsen

Nicknamed 'fever water' in English, the sodium- and chloride-heavy waters of the salt pool will have you sweating out all of your toxins while serenely floating on your back. Take to the waters and share your dip with the local Japanese Macaques, which are also known as snow monkeys. Then there's the likes of acidic iron, alkaline, salt, radium and melanterite, which can tackle an abundance of health issues including bronchitis, neuralgia and eczema.

The best way to take the waters is to stay overnight at one of the town's many ryokan (traditional inns) and hotels which have their own hot spring baths. For the indulgent, book a room at Dai-ichi Takimotokan hotel, home of arguably Japan's best modern indoors hot spring baths, where you can experience seven of the different kinds of water.

After the waters, delve deeper into Shikotsu-Toya National Park and wind your way past warm volcanic rivers, geysers and steam caves to reach the gourd-shaped Lake Oyunuma. A cauldron-like pond gushing out noxious 85°C black sulphur water, Oko no Yu, the Oyunomagawa River flows out of Oyunuma. Still hot, the river rushes through the forest, making for a surreal sight – which fits right in to this mystical land of heaven and hell. ■





Above  
Japan's snow monkey's flock to the  
Jigokudani, where the 40°C water  
lulls them into a relaxed stupor

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.



**(Never) lasting**  
Photography Mitch Payne  
Stylist Victoria Lees

08



**Tiny house living**  
Klein / liveklein.com  
Words Leo Bear  
Photography Thomas Loof

26



**Cover**  
Cover photography Mitch Payne



**Nico Zendel**  
Words Catherine McMaster  
Photography Alexander Stuhler

12



**'Green' marble**  
Salvatori Design / salvatori.it  
Words Billie Muraben  
Photography Dario Tettamanzi

32



**The artist at work**  
Photography David Lineton  
Stylist Alice Andrews

04



**Søren & Kais**  
Words Harriet Hirschler  
Photography Thomas Cockram

20



**Statement of form**  
Words Catherine McMaster  
Photography Christian Jürgens/  
Foto Ambiente Italiano

36



48

**Natural eruption**  
 Words Christopher Beanland  
 Photography Marie-Louise Mandl/EyeEm/Getty,  
 Daniel Inskeep/Stocksy, Megan Brady/iStock,  
 Bryan Mullennix/Getty



64

**Tuscan treasures**  
 Marchesi Antinori/antinori.it  
 Words Catherine McMaster  
 Photography Courtesy of Marchesi Antinori



76

**Spirited away**  
 Words Harriet Compston  
 Photography blanscape/iStock, Patrycja Chocieja/  
 Unsplash, Ippei Naoi/



56

**Marc Haerberlin**  
 Words Imogen Smith  
 Photography Kirk Truman



70

**Beneath the deep**  
 Under / under.no  
 Words Josh Sims  
 Photography Inger Marie Grini Bo Bedre Norge/  
 Ivar Kvaal



42

**Modern movement**  
 Words Imogen Smith  
 Photography DLewis33/iStock  
 p.42/43: Walter Gropius: Bauhaus Dessau,  
 staircase. © DACS 2020  
 p.45: Anni Albers  
 City, 1949  
 Linen and cotton  
 17 1/2 x 26 1/2 in. (44.4 x 67.3 cm)  
 © 2020 The Josef and Anni Albers Foundation/  
 Artists Rights Society (ARS), New York/DACS, London  
 Photo: Tim Nighswander/Imaging4Art  
 Ross Sokolovski/Unsplash  
 p.47: Walter Gropius: Bauhaus Dessau. © DACS 2020

# Publishing House

## **FMS Global Media**

The Basement  
43-45 East Smithfield  
London  
E1W 1AP  
United Kingdom  
e: william@fms.co.uk

**Nigel Fulcher**  
CEO

**Irene Mateides**  
Publisher

**William Fulcher**  
Director

**Nick Fulcher**  
Production Director

**Catherine McMaster**  
Group Editor  
(responsible according to press law)

**Alex Walton**  
Graphic Design

**Post-Production:**  
FOAG & Lemkau GmbH

**Printed by:**  
BLUEPRINT

# Gaggenau

## **Gaggenau The Magazine**

Published on behalf of  
Gaggenau Hausgeräte GmbH  
Carl-Wery-Strasse 34  
81739 Munich / Germany  
gaggenau.com

**Katarina Kožul**  
Project Management

**Dr. Peter Götz**  
Managing Director

**Sven Baacke**  
Head of Design & Art Direction

**Isabel Stetter**  
Head of Communication and User Experience

**Sören Strayle**  
Head of User Interface Design

© Gaggenau Hausgeräte GmbH 2020.

Whilst every care has been taken to ensure that the data in this publication is accurate, neither the publisher nor BSH Hausgeräte GmbH nor any of its subsidiary or affiliated companies can accept, and hereby disclaim, any liability to any party to loss or damage caused by errors or omissions resulting from negligence, accident or any other cause. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form – electronic, mechanical, photocopying, recording or otherwise – without prior written permission of the publisher. Information correct at time of going to press. Views expressed are not necessarily those of the publisher or BSH Hausgeräte GmbH. Every effort has been made to trace the copyright holders of material used in this publication. If any copyright holder has been overlooked, we should be pleased to make any necessary arrangements.



