

WORK

KITCHEN STORIES



JACK-OF-ALL-TRADES

On the road with two
members of the Häcker
installation team

JELLY ART

Meet the London-based
duo that can make
sushi glow in the dark and
whiskey sing



MAGICAL GLASS

Swiss designer Simone Lüling creates enchanting
lights for kitchens, dining rooms and living rooms



TOP IN EVERY SENSE OF THE WORD

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www.haecker-kuechen.com





Markus Sander is the Managing Director Sales of Häcker Küchen.

Dear Readers,

This year we're looking forward to celebrating two big anniversaries with you: 125 years of Häcker Küchen and the 25th issue of our customer magazine WORK | Kitchen Stories. These are two anniversaries that are closely linked with you, our readers. Originally established in 1898 as a small carpenter's workshop, today Häcker is one of the leading international companies in the kitchen industry. It's been a successful journey and you've been by our side every step of the way.

An important part of our partnership over the years has been our customer magazine WORK | Kitchen Stories, which is now in its 25th issue. With interesting and varied content, we take you on an exciting journey through the world of Häcker Küchen and cover topics like architecture, lifestyle and sustainability. The magazine is packed with articles, reports and interviews with people from all over the world who want to share their unique kitchen stories. The aim of WORK is to inspire and inform our readers. As such, we like to include some tips that you can use to surprise customers during your sales pitches.

As part of our anniversary celebrations, we decided to give WORK a makeover. It now boasts a fresh design with a new, modern look and lots of fascinating stories that we're sure you'll love.

In this issue, you can read all about the young Swiss designer Simone Lüling and her stunning glass lights in organic forms that add the perfect finishing touch to any kitchen. Or catch up on the latest interior design trends and learn how to use them. This and the other topics covered in WORK will help you to expand your creative possibilities.

I often see for myself just how important new ideas and trends are during my customer visits and when attending international trade fairs. Here, too, Häcker is laying important groundwork for new opportunities.

This year, our in-house exhibition will be held from the 16th to the 22nd of September and you are all cordially invited. Lots of innovations, face-to-face chats with you and friendly encounters have also been a crucial part of our shared history for many years now. We're looking forward to seeing you all again in person soon and would like to wish you a wonderful summer. I hope you enjoy reading this latest issue of WORK | Kitchen Stories.

Best Regards, Markus Sander

You can find out more about Häcker Küchen, our products and services and our commitment to sustainability on our website:

haecker-kuechen.com/en





REDESIGNED

For this 25th issue, we have redesigned WORK completely. We wanted to delight and inspire our readers with a new layout and new topics. Our cover star in this issue is the Swiss designer Simone Lüling and her fascinating glass lights for kitchens, dining- and living rooms.

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Photos: ELOA ATELIER, JANA SANDER/HÄCKER KÜCHEN, BENNI JANZEN, MOTN, PETRA HERBERT

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All the latest from Häcker

Events and news from the company.



Stylish, durable and climate-neutral

SINCE APRIL, Häcker's entry-level range has featured a new, low-maintenance kitchen front with extra narrow edges. The new TOP SOFT fronts are matt lacquered and have an anti-fingerprint finish. The fronts, which come in nine colours, are made with a high proportion of

recycled and sustainable raw materials and are manufactured locally using climate-neutral methods. The materials used sequester more CO₂ than is produced during the production process. haecker-kuechen.com/en/product/top-soft



For the future

HÄCKER places great importance on sustainability and the company was certified climate-neutral several years ago. You can find out exactly how and where Häcker makes a contribution to the future in our Sustainability Report 2023. Our energy-efficient machines and new packaging solutions are part of our efforts to become more sustainable, as are our sustainably-produced products and support of social projects in the Rödinghausen region. haecker-kuechen.com/fileadmin/images/media/kataloge/Nachhaltigkeitsbericht_2023_EN-GB.pdf

A cause for celebration

We have a major company anniversary coming up this year: Häcker is turning 125!

ORIGINALLY ESTABLISHED AS A CARPENTER'S WORKSHOP THAT FIRST OPENED IN 1898, today Häcker is a family-run, international company specialising in the production of modern fitted kitchens and décor that meet the highest standards in terms of quality, functionality, durability and design. You'll be able to read all about the anniversary celebrations and what we have planned for the future in the next issue of WORK.



Welcome to our in-house exhibition

YOU ARE CORDIALLY INVITED to attend our annual in-house exhibition, which will take place from the 16th to the 22nd of September in Rödinghausen. Across the seven days, we will present the latest little and large Häcker innovations to visitors from all over the world.

Photos: HÄCKER KÜCHEN, ANDREAS LÖCHTE/HÄCKER KÜCHEN



Bursts of colour

Jazzy accessories make quite an impression in the kitchen, with organic forms enhancing the effect.

THIS YEAR, bold and bright colours are set to be a massive trend and will add the perfect finishing touch to any kitchen. When combined with sculptural, softer, rounded forms inspired by nature, vases, glasses or candles are transformed into aesthetic and eye-catching pieces. Colourful glass is also making a comeback. Use glass pendant lights, dishes

and vases made from frosted or smoked glass to give any room an elegant upgrade. Confetti glasses are also an absolute must-have. Decorative slatted fronts on kitchen cabinets can be complemented with grooved ceramics, candles or glasses. Twisted, coloured candles make for particularly stunning centrepieces.



1 A SPLASH OF COLOUR Canister, dish and plates from H&M Home (www2.hm.com) **2 ORGANIC FORMS** White and yellow vase, twisted candle and candleholder from Trends & Trade Holland (tica.nl), blue vase from Westwing Now (westwing.de), mug from H&M Home (www2.hm.com) **3 CONFETTI GLASS** Vase from Søstrene Grene (Sostrenegrene.com), yellow mug in background from H&M Home (www2.hm.com) **4 COLOURED GLASS** Transparent, yellow glasses from Blomus (blomus.com) **5 SCULPTURAL FORMS** Blue cup from H&M Home (www2.hm.com), plates and dishes from Bloomingville (bloomingville.com)



Shimmering soap bubbles

Enchanting, unique objects, fascinating works of art made from mouth-blown glass – Simone Lüling's ELOA lights add a touch of magic to any meal.

TEXT: PETER WÜRTH



**UNIVERSAL**

Simone Lüling's organic glass sculptures take a range of different forms – they can be used as ceiling lights or transparent fruit bowls. (See photo on the right)



“The kitchen is a place that awakens the senses, an atmospheric place, a place where life happens. This is exactly what I wanted to express with my lights.”

SIMONE LÜLING

O

ne day, Simone Lüling's young daughter came home from a nursery trip with a small, mouth-blown glass object and the Swiss designer was struck by an unexpected sense of envy that her daughter had been able to witness such a wonderful, delicate thing being made.

As a mother, Simone Lüling didn't begrudge her daughter the beautiful object, but as she explains to us, “I thought to myself that there must be something deeper going on to evoke such a strong emotion. My conclusion was that I also wanted to make objects like this.” So she decided to get to grips with working with glass as a material and discover its secrets. Then a friend asked her to design some lights to contrast with the industrial style of their open kitchen in their loft. One thing led to another and the success story of lighting designer Simone Lüling and her company ELOA began.

The initial design

“My first idea for this stark space was to create a sort of shimmering soap bubble,” explains Lüling. “The kitchen is a place of communication and conviviality, an atmospheric place, a place that awakens the senses. Kitchens are always buzzing and full of life. I wanted to use my lights to give the room the right feel and not just create a technical light fitting. There's nothing worse than lighting just for the sake of light alone.”

UNIQUE
Each ELOA light is completely unique. No two lights are identical in terms of form or colour but it's clear that they're all part of the same universe.



PHOTOS: MARTIN MUELLER, STYLING: NICI THEUERKAUF (2), ELOA ATELIER



“I feed the glass-blowers with colours and drawings so that each piece comes out just as I imagined it.”

SIMONE LÜLING



HARD AT WORK

All the lights are mouth-blown in ovens reaching temperatures of up to 1200 degrees Celsius. (Very top photo)

VERSATILE

The lights are complemented by transparent vases in natural and organic forms. (Top photo)

Back then, Lüling didn't suspect just how difficult it would be to make her idea a reality. "I've spent several years getting to grips with the art of glass blowing and have spoken with many glass-blowers... I've tried working with several different artists, but there are only a few glass-blowers left that can produce free-blown glass." This is exactly what Lüling's designs needed to work. No two lights are alike and Lüling doesn't specify precise forms. The designer only gives rough measurements so it's impossible for the lights to be reproduced on an industrial scale. For her customers, who frequently order several lights at a time, she does try to produce lights that are fairly similar otherwise she would, as she puts it, "end up as a gallery owner".

Lüling's lights perfectly combine design and craftsmanship, resulting in fascinating objects that blur the lines between art and

function. The glass-blowers have to understand what the designer wants and bring it to life with their skills. Lüling finally found her master craftsmen in the Czech Republic – in Bohemia to be precise – on her third try. "I feed them with colours and drawings, and sometimes even get stuck in myself, so that each piece comes out as I imagined it."

Individual perfection

Even today, Simone Lüling is always on site when the glass-blowers, who work in teams, are working on new lights. "It's so exciting because it's such a complicated process," explains the designer. While she's on site, she can correct and perfect the lights or ask the master glass-blowers to put them back into the glass ovens (which can reach temperatures of up to 1200 degrees) because they're not quite right yet, even if the craftsmen aren't

PHOTOS: LEON KOPPELOW, ELOA ATELIER (2)

ELOA LIGHTS — LIVING | WORK



CLOUDY

Clouds of light, the ELOA lights get their special powers from the different forms and colours used.

1200

*degrees Celsius is the temperature
of the ovens used to blow the glass for
the ELOA lights.*

always thrilled about this! “My pieces are incredibly artistic and I like to use these brief moments in the process to exert my influence one final time.”

Her team of craftsmen are incredibly proud to produce these shimmering works of art. Not all of the specialists based in Bohemia can do what they do. “The most difficult part is the free-blowing,” explains Lüling, who has the utmost respect for the glass-blowers that perform this physically demanding work, particularly since she tried it for herself once. “I almost burnt my arm because the oven was so hot!” The artists take large, compact drops of molten glass and use their blowing pipes to magically transform them into weightless, floating sculptures.

A light that shines from within

It's not only the seemingly weightless, organic forms that make Lüling's ELOA lights with their expressive names like Planetoide, Sirius or Starglow so unique. It's also the colours, which are incredibly important to Lüling when she designs her lights. They shimmer, glow and shine from within. “There are few glass manufacturers that can produce glass for us in the correct, nuanced colours,” says the designer, who is now based in Berlin. The unique, multi-layered transparency that gives the ELOA lights their constantly changing appearance and magical effect can only be produced with the right glass.

“By hanging the lights, we can tell all sorts of stories,” says Lüling. “It's an exciting and intensive process that I never get tired of. The lights are iridescent and multi-layered but never kitschy. How they look completely

Their form, colour
and material gives them
a certain aura.

You can find
out more about
ELOA at
www.eloa.co/en



IRIDESCENT

The mouth-blown glass doesn't glow a single colour but instead covers a whole spectrum of fascinating colours that almost blur together.



depends on whether the background is light or dark, whether the light comes from inside or outside, whether it's night or day – their appearance is constantly changing and they're almost like living objects for me. Each one is handmade, unique,” explains Simone Lüling. “I often give each light a nickname, like Zicke (bitch) or Schnüseli (honey), because they each have a little imperfection or something else that's personal and unique to them. They also have their own aura resulting from the interplay of their form, their colour, their material and the light. And you wouldn't believe how important this humaneness becomes for people around the world during difficult times. The kitchen is all about being human, spending time together and existential matters like eating, so I think that it's the perfect place for objects like this.”

Photo: ELOA ATELIER



Freedom around the campfire

The most honest discussions happen around the kitchen table, where everyone is equal.

Observations by Peter Würth.

ILLUSTRATION: DORO SPIRO

SERIES
COLUMN

PART 1
KITCHEN
CONVERSATIONS

E

THE KITCHEN is the place where everybody comes together. It's where people love, fight and celebrate like there's no tomorrow.

everything seems much lighter in the kitchen. Gossiping, telling jokes, falling in love, chatting, eating, drinking and even fighting – it all happens in the kitchen. Things that can seem complicated or difficult at first become much clearer at the kitchen table. It's almost like all barriers, differences, limits and distances disappear. Around the kitchen table there is a real democracy, genuine equality, everyone can be or do whatever they want.

A place of trust

This is exactly why the kitchen is a place where decisions are made. A place where negotiations are held. No conference, meeting or trial is more important or productive. For example, no cabinet has ever been as effective as the Kitchen Cabinet that American president Andrew Jackson established in

1831 because he didn't fully trust his official cabinet. The freedom to speak openly but in complete confidentiality leads to new ideas being formed and real, workable results.

It all starts and ends in the kitchen

From the wildest fantasies of party-goers, their tongues loosened by alcohol, grow imaginative projects and new alliances, friendships for life, marriages or careers. All parties and celebrations start and end in the kitchen. The exuberant hyperactives, the melancholy and the happy, the singers and story-tellers, the quiet listeners, the permanently hungry and perpetually thirsty, the insatiable, those that don't want to go home and those with a zest for life, all come together around the modern-day equivalent of the campfire.

Toward new pastures

The kitchen table is the last strong hold of the late-night revellers – where they get happy and full, drunk and jolly, and where even the ones that start to feel a little melancholy just enjoy being together. And if someone should shed a few tears over their ex, the others are there to comfort them, wrap them in a cloud of compassion and, if necessary, offer a drink or two to help them wash away the past and move on to new pastures.

At the round table, where life is so full and exciting, issues and relationships are dealt with more openly during the wee hours because inhibitions and fears can be hidden behind joie de vivre, creativity, inspiration and the desire for a brief, carefree moment. Tonight nothing matters. Tonight people are living in the kitchen like there's no tomorrow.

Part 2: The King of Chopping

Open and minimalist

Homeowner Carolin Mertin designed her concept130 Häcker kitchen herself and is happy that everything in her kitchen now has its own place.

PHOTOS: BENNI JANZEN



SCULPTURAL
Carolin Mertin created her concept130 Häcker kitchen from three large blocks. The kitchen has clean lines and fronts in matt graphite that are uninterrupted by pull-outs.



INDUSTRIAL

The pulley and pendant light fittings are a nod to the industrial history of the waterworks building – elements that are incredibly important to Carolin Mertin.

“I love it when things fit together seamlessly. I can look over at the dining table and easily communicate with anyone sat there.”

CAROLIN MERTIN

Planning a kitchen on a screen or seeing a show-room kitchen in a studio is one thing, but seeing a kitchen in its natural environment, installed in an apartment or house, is something else altogether. This is why WORK likes to present a real kitchen and its owner in each issue. We like to find out why the kitchen has been designed the way it has, what the aim of the planning was and how the kitchen is used day to day.

Today it's the turn of Carolin Mertin from Bad Salzuflen to tell us all about her H cker kitchen from the concept130 range. She's a member of H cker's internal sales team for showroom kitchen exports.

WORK: Carolin, your kitchen is in an unusual place, in an unusual home. What sort of building is this?

CAROLIN MERTIN: My husband and I bought the first waterworks building in Bad Salzuflen, a brick building that dates back to 1902. We've been renovating it over the past three years. The kitchen is in the former machinery room which measures 70 m  and is where we're living at the moment while the upstairs rooms are being finished.

So the black iron beams and chain pulley 1 on the ceiling are original elements that you've kept?

Exactly. We've tried to keep as many of the original elements of the building as possible. We particularly love the 3.5 m ceilings. When we bought the building, there were lots of glass blocks everywhere. We replaced them with newly cast, authentic, metal grid windows in keeping with the original spirit of the building. Anything else wouldn't have felt right to us.

What was the basic idea for your kitchen?

Well, I love it when things fit together seamlessly. We wanted the kitchen to be open and minimalist. I can look over at the dining table and easily communicate with anyone sat in the large, bright room.

The kitchen is sort of split into three large blocks: the long narrow block with the sink, the tall cabinet with the oven and the island with the hob ...

We designed it like this simply due to the space available and the final version you see here is more or less the same as the first design that we came up with. For me, it was important to have clean lines. For example, with the pull-out cabinets we've actually added internal drawers to keep the fronts as smooth and uninterrupted as possible 2.



What material are the fronts made from?

They're made from a matt lacquered laminate in graphite 3 just like the 16 mm-worktops 4 and narrow handles. They fit nicely with the style of the windows and ceiling beams.

Does your kitchen always look this clean and tidy?

Before the kitchen was installed, we had a temporary kitchen with things everywhere, there weren't any clear surfaces. I feel a lot more relaxed now that we don't have clutter everywhere. This is why it was important to me that the inside of the cabinets fit all our belongings. Now everything is well-organised and structured. Each item has its own, fixed place. I could walk through the kitchen with my eyes closed and find what I need straight away because everything is always in the same place. For example, all our herbs and spices are stored in a drawer just next to the hob. You've maybe also noticed that there aren't any appliances out on the worktops. They're all tidied away.

Who actually planned the kitchen?

I did all the planning – and it took me almost two and a half years! I did learn a lot of useful tips though, like how to work out what elements to put where. I used the first sketches to work out what to put where and then I thought about how I work and move around the kitchen and what I used the most and how. Then I checked the plan again and made all the necessary adjustments. This is why there is no drawer under the hob, I realised that it would have kept getting in my way. I also added the “Barista” corner at the back left-hand side 5. This is where we keep all our coffee, tea, glasses, etc.

The distance between the block with the sink and the island is quite large.

We designed it this way because this is

You can find more photos of the mill at [instagram.com/wasserwerk_salzuflen](https://www.instagram.com/wasserwerk_salzuflen)



where the path through the kitchen to the outdoor area is. There's always a lot going on in this part of the kitchen so it's nice to have plenty of space.

The splashback behind the sink is quite unusual isn't it?

I didn't want to have something solid here so I'm happy that I managed to find these small mother-of-perl mosaic tiles 6. They're only 2 mm thick and I think they look very homely.

How did you come up with the idea for these industrial-style lights 7?

I was constantly on the look out for inspiration. We actually saw some similar lights in an industrial museum in Wesel. We loved them because we could easily imagine that there were lights just like this in our mill in the past.

Was the integrated hob extractor 8 your idea too?

I would have liked to have a large cooker hood but our ceilings are too high.

Your cabinets are really tall. And the microwave has been installed above the oven 9. How do you manage to reach up there?

Honestly? I have a little wooden step that I usually keep next to the cabinet. The cabinets are 2.21 metres tall and are the largest that H cker manufactures. It's really difficult to reach the top! However, if the cabinets were smaller they wouldn't have looked right because the ceilings are so high.

It looks like your island is on wheels 10, can you actually move it around?

Unfortunately not. It's just a little detail that I came up with, a little nod to the industrial style of the building. So no, the island can't move around.

So who actually cooks in here?

It's mostly me. The kitchen is my territory, but my husband likes to help a lot.

What's your favourite thing to cook?

Among our friends we're known for our love of pasta and pizza. We even have a small wood pellet-fired pizza oven outside on the terrace.



STRONG
Despite its narrow frame, the pull-out of the SLD system can support loads of up to 70 kilograms.

MINIMALIST
The double-walled steel frame of the pull-outs is just eight millimetres wide. This contributes to the elegant design of the innovative SLD system.



Thin as a pencil

With the SLD Slim Line Drawer system, Häcker has added a drawer to the systemat range that is aesthetically pleasing thanks to the narrow steel frame but that can also support heavy loads.

the drawers can support heavy loads while still being low maintenance. We worked together to create the most modern drawer system on the kitchen market that meets the highest standards in terms of function, safety and durability.

The eight-millimetre drawers are 100 per cent recyclable, completely free from insulating foam and have a durable, matt, metallic shimmering surface with a pleasant texture. The height and inclination are also fully adjustable.

An investment in the future

Not only has a significant amount of work gone into the development side of things, but Grass has also made a major financial investment in the drawer system because they, like Häcker, are convinced it will pay off for all parties in the long term.

With the SLD Slim Line Drawer system, not only do the end customers get an attractive and reliable state-of-the-art product, but so do the kitchen studios and partners of Häcker.

systemat showroom kitchens equipped with the SLD system are particularly durable. Häcker customers can therefore be safe in the knowledge that they will easily be able to resell their display kitchens.

Kitchen professionals know that drawers are one of the parts of a kitchen that separates the wheat from the chaff. Alongside electrical appliances, drawers are the most sensitive technical product in a kitchen. They're put under massive strain, both when on display and during daily use, as they're constantly opened and closed and often subject to heavy loads. As such, they must be able to withstand this strain for long periods of time without deteriorating and still look good.

With the SLD Slim Line Drawer system from the systemat range, Häcker has a drawer that sets new standards. A drawer that will be in demand for many years to come. The double-walled steel frame is just eight millimetres thick (that's about as thin as a pencil). A high-quality powder-coating process gives the frame an elegant titanium look that, when combined with the delicate, minimalist architecture of the drawer, cannot be equalled.

But because looks aren't everything, and the drawers are often subject to high loads, Häcker developed the SLD system together with long-term supplier Grass to ensure that

The innovative, SLD slim line drawer system is made entirely from steel. You can find out more at

produktwelt.haecker-kuechen.com/en/highlights/sld



PHOTOS: JANA SANDER/HÄCKER KÜCHEN

Using smell to sell

We automatically connect smells with emotions. This trick can be used to influence potential customers and make them feel positive when visiting a kitchen studio or showroom. You only need to work out where you want your olfactory journey to take them.

S

mell is the most special of the five senses. Unlike sight and sound, smells are not processed, instead they go directly to a very old part of the brain and immediately trigger emotions. This is why certain smells are etched in our memories. Even if we no longer remember what the pattern on the wallpaper in our grandma's living room looked like, we can still remember the smell of the

room and if we smell something similar it immediately evokes memories.

We can use these properties of smells in a targeted way. The more subtly you go about it, the more successful it is. A strong, sweet-smelling scented candle can put potential customers off, but when used sparingly, smells can help you achieve a lot.

Smells elicit emotions

No one knows this better than Maurice Joosten. As olfactory space designer and creative director of the Japanese company @aroma, he has spent almost 20 years developing special fragrances for companies. He knows how to use different smells and fragrances in a targeted way based on their aromatherapeutic properties: "Smells subtly trigger emotions. It's not about recreating a specific smell, but instead about using multi-layered fragrances to convey a feeling."

It's no accident that the kitchen departments in large furniture stores are usually right next to the customer restaurant, but experts like Joosten don't use such straightforward techniques. They

adapt the fragrances that they create to the environment and the products being sold. "Let's say that I want to get customers to stay longer somewhere. They need to be made to feel welcome, relaxed and comfortable, they need to build trust in the company. This can be achieved by creating a fragrance that combines woods, grasses and herbs, for example. These fragrances work best if you want to sell country-style or rustic kitchens with lots of wood everywhere. If you're trying to sell more design-oriented, modern, technical kitchens, then revitalising, citrus-based fragrances with notes of lime, lemons and spices are much more effective. With these types of fragrances, customers – and even members of the sales team – will feel more energetic, fresher and more alert."

As cooking and enjoying food are sensory experiences, using smells in these areas is a great way to trigger positive emotions. Smells that remind people of nature – light floral fragrances like geranium, neroli or orange blossom – stimulate the senses, while sweeter smells or delicate

vanilla fragrances are perfect if you want to make people think about baking.

"Finesse is required here," explains the expert. "Fragrances should have several layers. For example, you can combine citrus with pepper or other spices. This gives your fragrances multiple dimensions."

2

second bursts of a fragrance is all you need to achieve the desired effect

When chosen carefully, fragrances can also help to shape memories. Customers may unconsciously have positive memories of a kitchen studio because their brain reacted positively to a certain smell while they were there. This might result in them coming back to the studio themselves or recommending it to others.

Smells have a very subtle effect and so they should also reach customers' noses in an equally subtle way. "A short, two-second burst of fragrance every few minutes is enough to release it and spread it as a fine mist," explains Joosten. "It's important to ensure that the air can circulate properly within the space for this method to work effectively."

As we've learned in this article, smells can have a major influence on us – even more so when cleverly combined with visual and acoustic stimuli. By using sophisticated fragrances in a targeted way, kitchen studios and showrooms can achieve a lot with relatively little effort and stand out from the competition by targeting the emotions of their customers in a subtle and direct way.

MAURICE JOOSTEN is an artist and sculptor. "I moved to Japan in 2003," recounts the Dutchman. "Soon after, I was asked if I wanted to work as an olfactory space designer. The company was looking for someone creative with visual flair."



"Smells can elicit emotions. People should feel comfortable, inspired and energised."

MAURICE JOOSTEN

You can find out more about Maurice Joosten at mauricejoosten.com/works



Photos: AROMA, GUDRUN SENGEL





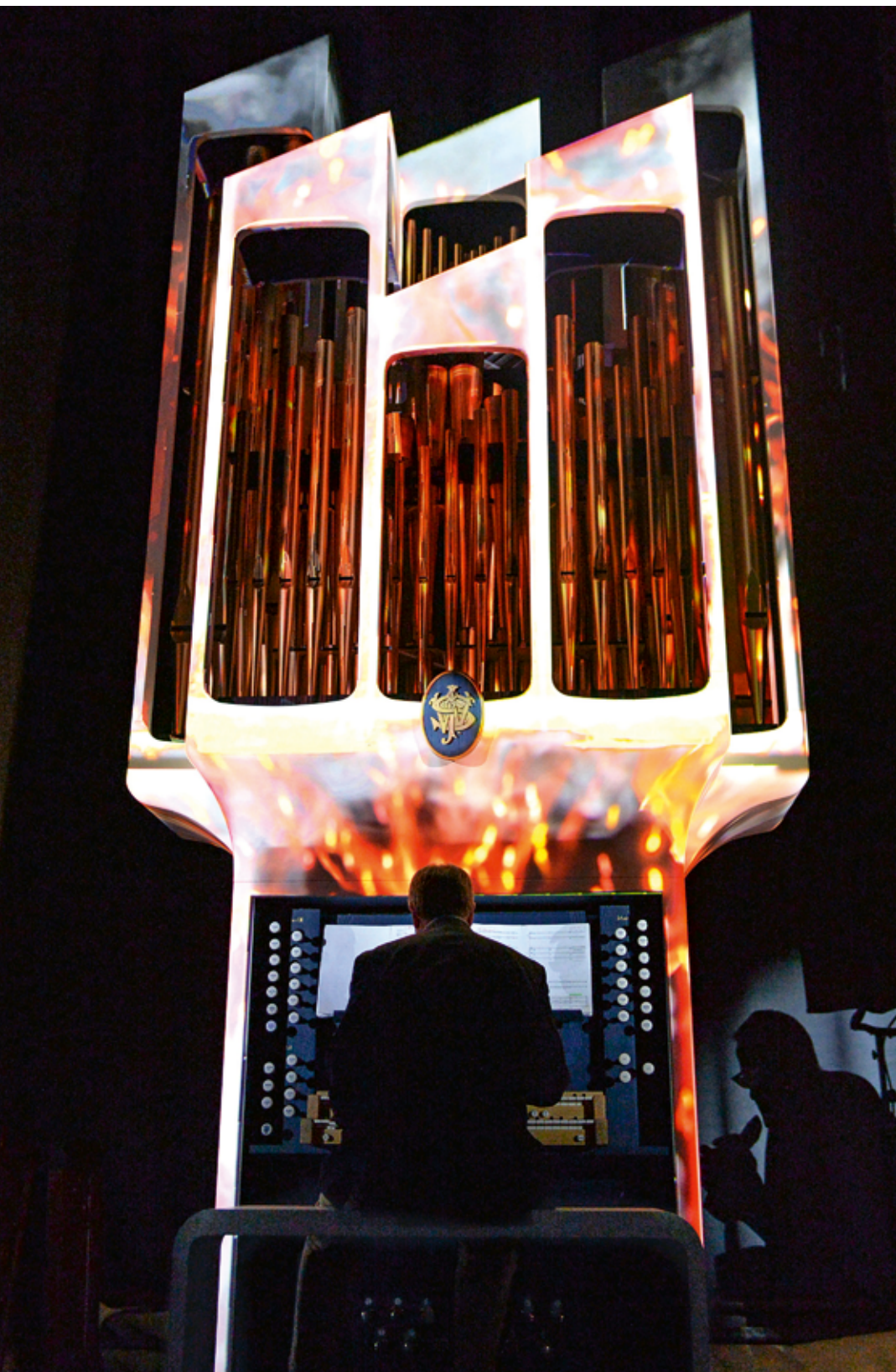
FULL OF IDEAS
Sam Bompas (L) and Harry Parr have been an inseparable creative team since their school days and are now famous all over the world thanks to their multi-sensory installations.

They use taste sensors on their legs to determine if a food will be palatable, then most insert a long, thin, straw-like mouthpiece and sip the sweet nectar which provides energy for their frenetic way of nutrients, which That doesn't stop the the wing, though thousands of miles The Painted Lady London, makes taking several

Making magic with gin & jelly

Sam Bompas and Harry Parr use food and drinks like jelly, whiskey or fluorescent sushi to create unforgettable experiences full of imagination, colour and flavour.

TEXT: JOSEPHINE GREVER (LONDON)



A small sip of whiskey, a few keys play on the organ and the fruity notes of the whiskey change in your mouth.

Have you ever heard of an organ that can change aromas, smells and flavours with its notes and melodies? Well, there is such a thing and it can be found in the London workshop of Bompas & Parr, the creative duo often described as the “Masters of culinary and multi-sensory happenings”.

When we visited them, Harry Parr was away on holiday but Sam Bompas was there to welcome us and offer us a cup of tea. He’s a classic English gentleman: polite, funny and eccentrically dressed. When we met he was wearing a well-fitting bouclé jacket with a floral shirt and a snazzy bow tie. He enthusiastically told us all about how the famous six-metre high, gold-plated organ, which was developed for Johnny Walker in collaboration with organ specialists Mander Organs and scientists from Oxford University and nicknamed the “Flavour Conductor”, works. While the organ plays melodies and produces light effects, you can taste the different flavour elements in the brand’s Blue Label whiskey – malt, grains, nuances of oak, dried fruits or sherry – depending on what notes are being played. The same whiskey, but new sounds and sensory impressions, new flavours. Amazing.

Drawing inspiration from literature

So, how did they come up with an idea like this? “We create events that turn pleasure into an experience,” answers Sam Bompas. “It’s about making the journey that food takes through the body felt by all the senses. In other words, we explore the relationship between people and food.” The idea to create this organ, he adds, was inspired by literature, more particularly, J.K. Huysman’s cult book “Against Nature” (“À Rebours”). It tells the story of an eccentric protagonist who is disappointed with society and so retreats into his own world. One of the contraptions featured in this book is a collection of casks of different liquors known as the “Mouth organ” which has a sophisticated mechanism that feeds the contents of the casks into small glasses. Sam Bompas: “For him, the taste of a specific liquor represents the sound of a specific instrument. Aldous Huxley’s scent organ in “Brave New World” works according to a similar concept”.

39-year-old Sam Bompas and 40-year-old Harry Parr have been transforming their unusual ideas into food and drink since 2007. Their story began at Eton College, where the men met while playing in the school orchestra



FLUORESCENT

Colours are incredibly important in Bompas & Parr’s work. When put under a UV light, their sushi glows in a range of enchanting, but unnatural, colours.

GLOWING

During the “Forces of Nature” event, the English cooking artists headed to Al-Ula in Saudi Arabia and the Shallal Canyon, a UNESCO World Heritage Site, where they served a range of dishes cooked across a stream of molten lava that was over 1350 degrees Celsius.

and soon became fast friends. Both Harry and Sam loved electronic music – and good food. While other students snuck out of the exclusive boarding school to drink in local pubs, Harry and Sam saved up their pocket money to eat at some of the best restaurants in London. After Eton, Harry studied architecture while Sam studied geography and then went on to work in the PR industry. They then both moved to London where they enjoyed cooking for friends and, increasingly frequently, private dinner parties. They earned particularly high praise for their original desserts.





WIBBLE WOBBLE

The two “Jellymongers” certainly have got through a lot of jelly over the years, particularly at the start of their careers, transforming the simple treat into crazy shapes and adding new colours and flavours. (Top photo)

FLUFFY

The lightest dessert in the world, weighing just a few grammes, a meringue where the liquid in the egg whites was replaced by aerogel that is 96% air. (Photo bottom right)

This is when they first had the idea of turning their passion for cooking into a business. They founded a company named “Jellymongers” and specialised in creations made from jelly. As a contribution to the London Festival of Architecture in 2008, they used jelly to build a series of famous buildings including Madrid Barajas Airport, designed by Richard Rogers, the Millennium Bridge in London, designed by Norman Foster, St. Paul’s Cathedral and the Taj Mahal.

“There’s simply not enough humour in architecture,” says Sam Bompas. “It’s easy to understand the appeal of jelly. First of all, it brings back childhood memories for many people. Secondly, it’s very versatile. You can mould it into any shape and give it any colour or flavour you want.”

This installation was soon followed by other jelly-based adventures, a jelly cookbook

and the best-selling book “Cocktails with Bompas & Parr”. The clever pair couldn’t be stopped! They once even sent coffee beans into space with a helium balloon which burst when it reached an altitude of 37 kilometres. “We turned the beans that we managed to collect into Space Coffee,” explains Bompas. They also made a dessert out of aerogel. “It’s the lightest material in the world and is composed of up to 99.8% air. In 1999, NASA used aerogel during their Stardust mission to bring comet dust back to earth”.

Inhale responsibly

Their playful creativity seemingly knows no bounds. They’ve created ice cream and sushi that glows in the dark and even designed a chandelier that works with light generated by electrified pickles. In their “Walk-in Cloud”, cocktails were inhaled instead of drinking

Photos: BOMPAS & PARR (5), MOTN, ANN CHARLOTT OMMEDAL

them. Guests had to put on protective suits before walking through a cloud of alcohol and inhaling “responsibly” but for no longer than one hour.

In 2022, Bompas & Parr created an AI version of Great Britain in New York. “A dream dinner party with British icons like Shakespeare, Charles Darwin and Agatha Christie. The event combined science, architecture, theatre and culinary spectacle and the aim was to inspire new ideas,” explains Sam Bompas. Among their more recent publications are the books “The Third Eye is a Mouth”, which is about culinary experiences in flotation tanks, and “A Love Letter to Cupholders”, a collection of essays about the joy of having the “right” cupholder during long car journeys. The workshop is their ideas lab and has a test kitchen, a library and an enormous collection of jelly and ice cream moulds.

Today the Bompas & Parr team has grown to include 20 designers, architects, technicians, strategists, cooks and musicians. Their services are in high demand among exclusive companies and cultural institutions. Some of their clients include famous museums, companies like Louis Vuitton and BMW and even the British government. What are they working on right now? Sam Bompas: “We’re currently working on our most ambitious projects to date, two new museums, one of which is the British Museum of Food”.

The pair have been referred to as “mad scientists” and “simply fantastic performance artists that have catapulted experimental gastronomy to a whole new level”. So why exactly are they doing all this? As Sam Bompas explains to us, it’s not just for pleasure. It’s not



“Simply fantastic performance artists that have catapulted experimental gastronomy to a whole new level ...”

1

hour was the maximum amount of time that guests were allowed to spend in the “Walk-in cloud” of gin in their “Alcoholic Architecture” installation.

just about taking things one step further or turning people’s expectations on their heads. “Food is a great way to understand other people and cultures. South Korea is a fantastic example of this. There, mealtimes are a window into the local culture. Eating is more than just a necessity. It’s all about sharing and helping. There’s a real emotional connection to food.”

Henri de Toulouse-Lautrec, a man not only famous for his art but also for his recipes, is another source of inspiration for this daring duo. “He loved to decorate his mealtimes in an original way and astonish his friends with imaginative combinations. At large dinners, he painted portraits of the guests or made sketches of what was on the table,” explains Bompas, a fellow cooking artist. Here is the very essence of Bompas & Parr: their love of food is what drives all their projects. But they also like to think about what and how we will eat in the future.

On a side note: our interview took place on Valentine’s Day. “We always like to come up with something exciting to liven up the day,” explains Bompas. This year, the romantic gesture for Bompas’ girlfriend really went off with a bang. He hid mushroom powder in a bouquet of flowers that produced a three-metre high tower of flames. “The powder is very fine. It’s highly flammable when released into the air”. What did his girlfriend think? “She absolutely loved it. We also ate flambéed bananas”.

You can read more about Bompas & Parr at bompasandparr.com



They can do it all



The Häcker installation team installs display kitchens all over the world. **WORK** joined Maik Frank and Ronny Strauß on one of their jobs.

TEXT: PETER WÜRTH PHOTOS: PETRA HERBERT

There is probably no one in the world that knows as much about kitchen studios as Maik Frank. For over 23 years the carpenter, who is originally from Thuringia, has travelled across the globe with Häcker Küchen installing display kitchens. No matter whether it's Scandinavia, Lower Saxony or Milan – whenever a display kitchen from Häcker needs installing, Maik Frank is not far away. He takes care of all kitchen studios that can be reached with the delivery van, even if they are thousands of kilometres away in Spain.

“I'm a rolling stone,” jokes the talented installer, who stands at almost two metres tall. He starts every Monday, almost always with his partner Ronny Strauß. They set off from Rödinghausen to their site for the day with their delivery van packed full of tools. Their colleagues in the logistics team deliver the kitchens that they will be installing in advance. When they arrive, everything is there ready and there is an empty booth waiting for a new kitchen.

The total package

The installation of the display kitchens is a Häcker service that kitchen studio owners really appreciate. They don't have to pay anything extra, it's a free bonus that comes with the display kitchen. The service includes more than just the installation too. Jens Oehlkers, owner of “Ihr Küchenstudio” in Ottersberg near Bremen, has discovered the benefits of this service for himself: “The advantages for us as sellers is that everything is included, we only have one or two contacts at Häcker and we don't have to deal with several different tradespeople. It's a total package. Everything is installed precisely according to factory specifications and it doesn't take long for our own installers to get to grips with any new features. If anything, it's like further training for us because our teams get the opportunity to see how to do things properly.”

“We're multi-talented! We're joiners, plasterboarders, painters and tilers,” explains Maik Frank as he dips his roller into the dark green paint for the walls. When we joined Frank and his colleague Strauß, who is also from Thuringia, they had started installing the two display kitchens and the utility room in Otterberg. After they arrived on Monday, the men started by installing lightweight partition walls and then plastered and wallpapered them. Now



PUZZLE
Maik Frank could put a Häcker kitchen together in his sleep.

they can add some colour, sparingly and only on areas where it will be seen next to the kitchen furniture.

As usual, Maik Frank paints the walls first so that they have time to dry by the following morning, and then gets back to fitting “his” eucalyptus-coloured systemat kitchen. He slides the carcasses into the right position, carefully making sure that they’re straight with the aid of a spirit level and attaches the hinges for the doors.

Only water and electricity are missing

Ronny Strauß also has his job down to a fine art. He is busy with a Häcker concept130 kitchen in another corner of the studio. This kitchen is smaller than Frank’s, it doesn’t have an island and so he’s already a little further ahead. We found him astride the top of the ladder, hoovering the tops of the cabinets.

“We’re multi-talented!
We’re joiners,
plasterboarders,
painters and tilers.”
MAIK FRANK

Even if no customers look up there, the kitchen must be as functional as possible. As a general rule, only the water and electricity are not connected.

The kitchen is installed bit by bit, precisely adapted to the space available in the booth. Usually either the kitchen studio or the Häcker planning team plan the interior design. This time Jens Oehlkers, who also owns two other kitchen studios nearby, took care of the planning himself. “The Häcker planners don’t know our customers as well as we do. In a smaller studio like this one here in the countryside, it’s important that we offer kitchens that people really want to buy and have room for, rather than enormous show kitchens that look great but that no one really has the space for.”

At the Häcker site in Rödinghausen, all kitchens are checked for feasibility. It’s better to find any errors during the planning stage rather than leave Frank and his team to deal

with them during the installation. For example, at Jens Oehlkers’ studio the new windows weren’t installed in time so now the worktop doesn’t fit and a new one needs to be ordered.

Luckily, this sort of thing doesn’t stress Maik Frank out. What’s more, the sink can’t be installed until the worktop is there. Frank passes through here regularly anyway as he likes to spend his weekends at his permanent camping pitch in Bad Bederkesa., which is nearby. “I gave staying at home all the time a try,” explains Frank. “I spent two years installing kitchens in retail customers’ homes in the region so that I wasn’t away for long periods of time. But it wasn’t for me. I have to be on the move. I can be my own master and the work is very varied.”

Ever since, he’s been out and about installing kitchens with Ronny Strauß. “We’re a good team”, Frank says of his partner. “We both have our quirks, we both have bad moods every now and then. But we just leave each other to get on with it. Then it’s back to business as usual.” They even complement each other with the more technical aspects of their work. Maik Frank is very tall and so

EVERYTHING IS PERFECTLY ALIGNED
For Maik Frank, precision is a point of honour. It’s not about putting everything together as quickly as possible (Photo right).

PRAGMATIC
When space is limited, Ronny Strauß takes his work outside to make sure that everything gets done properly (Photo below).



ALL HANDS ON DECK
Kitchen studio owner Jens Oehlkers (r.) helps to install a worktop. The hard work of the installation team makes it far easier for him to replace his display kitchens.



20

people make up Häcker's installation team and they install over 1500 display kitchens all over the world every year.

works in the higher areas (often even without a ladder) and Ronny Strauß, who is almost two heads smaller, works on the lower areas. They empty box after box. Maik Frank tries to make the packaging as small as possible, but: "Rubbish, rubbish, rubbish. There are still too many parts individually packaged in plastic."

Two kitchens a week

Häcker's installation service has an excellent reputation among Oehlkers and his colleagues from other studios. It saves him time and money, and disruption to the sales process is kept to a minimum. Everything goes like clockwork. Jens Oehlkers has the following to say about our professional pair: "Both carry out their work calmly, don't leave behind a mess and are very friendly. They seem to have more time than independent sub-contractors who always seem to be watching the clock."

On average, Maik Frank and Ronny Strauß are able to install two kitchens per person per week. The Häcker installation team is made up

TEAMWORK

Everyone has their individual tasks, but it's easier to install a heavy oven with two pairs of hands.



"It doesn't take long for our own installers to get to grips with any new features."

JENS OEHLKERS

"Ihr Küchenstudio", Ottersberg



100% SATISFACTION

Ronny Strauß and Maik Frank have installed two new show kitchens and a new utility room for Jens Oehlkers from "Ihr Küchenstudio". (Top photo from left)

... AND FINISHED

The new display kitchen in Ottersberg is in place and customers can now come and take a look. (Bottom photo)



of around 20 people and they install an impressive number of display kitchens each year.

As most sellers want to avoid the noise and dust resulting from work being carried out inside, the installers usually try to find a space in the garage, the warehouse or, at a pinch, under an improvised roof in the car park in front of the building (for the really big jobs). In Ottersberg, for example, Ronny Strauß set up two trestles outside so that he could cut the end panels with millimetre precision.

Putting the kitchens to the test

"Everything must fit correctly and the kitchen has to look perfect. Nothing should be fastened too tightly or too loosely. You wouldn't believe what some customers do to test our kitchens. At our in-house exhibition in Rödinghausen, we've seen customers climbing into the pull-outs to see if they can really hold 70 kilograms or not." This could result in serious accidents if the kitchen hasn't been installed properly.

The new kitchens from Häcker usually spend around 18 months on show before the kitchen studios try to find a customer with enough room to sell the display kitchen to at a reduced rate. Once the booth is empty again, Maik Frank and Ronny Strauß will return to install another new kitchen ...



On the Häcker Campus, installation trainer Andre Lange shares his tips and tricks for installing kitchens properly and efficiently with professionals and novices alike.

Installing a new kitchen can be tricky. If there are new innovations or special features to contend with, time can be wasted or things can go horribly wrong during the installation. So that this doesn't happen with a Häcker kitchen, installation trainer Andre Lange provides training courses at the Häcker Campus.

"With one-day courses, we help our kitchen installation teams get to grips with all the latest innovations in our range," explains Lange. "I show them how everything works and share some tips and tricks to help them install everything properly from the beginning."

A series of two-day courses for novices that are new to the kitchen industry have also been developed. "We start with how to unpack everything correctly. Then we move on to how to install the kitchen in exactly the right order, add the fittings, the lights and even how to install handleless fronts correctly. This way, the installation team won't need to ask silly questions about which screw goes where," explains the installation professional.

There are a variety of Häcker kitchens from the systemat and concept130 ranges, which are available in different sizes in the training centre. The "trainees" put them together under Lange's guidance. This is a practical and concrete way of learning, without lots of theory. It's always easier to learn by doing rather than reading through written instructions. Any difficulties that installers might run into can be simulated here and solutions can be found and demonstrated.

More than just training

In addition to the practical training courses, participants also get a thorough tour of the Häcker factory and with the two-day seminars they have the opportunity to get to know each other better in a more relaxed environment. "The participants always appreciate it when their bosses let them take part in one of our courses," says Andre Lange. "The installers – most of which are men – learn lots of new information and get to know Häcker a bit better. Everybody wins!"

Photos: JANA SANDER/HÄCKER KÜCHEN, ISTOCK (2)

PRACTICAL
Andre Lange uses real objects (photo top centre) to explain to participants what innovations and particularities to watch out for when installing a Häcker kitchen.



Watch the professionals

"World of Kitchen" videos keep you up to date with all the latest information about Häcker Küchen.

AVAILABLE TO WATCH AT ANY TIME, the Campustube videos not only cover all the latest news from Häcker, they also report on the annual in-house exhibition and provide information about a range of different subjects, from lighting to fronts and Blaupunkt appliances. The world of Häcker Küchen is presented in a clear way

by a team of experts in a series of short videos. If you're looking for more information about utility rooms or technology – Häcker experts are always just a click away.

[en.kitchengermanmade.online/
campustube-videos](https://en.kitchengermanmade.online/campustube-videos)



ONLINE TRAINING

Laptop learning

What was that again? Any trainees that haven't fully understood how a new feature works, or had a lapse in concentration during a training session, can quickly and easily review specific topics on their laptop or iPad in one of the online courses – precisely explained, easy to follow, and accessible whenever and from wherever.

en.kitchengermanmade.online/webseminars

There's always something new to learn with Häcker

The main content of all the Häcker Campus seminars has been designed according to the motto "Experience, understand and properly plan Häcker kitchens". Product seminars and factory visits to motivate kitchen consultants so that they can improve their sales technique are also offered. Kitchen designers are taught how to incorporate design, aesthetics and handleless kitchens in their work. There's something for everyone working in kitchen studios to help to make their work easier and more successful. Find out more about the Häcker Campus seminars here.



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online/webseminars](https://en.kitchengermanmade.online/webseminars)

TRAINING DATES IN
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Autumn 2023

Product Training
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THE FISH KING

Just outside of Munich, Nikolai (“Niki”) Birnbaum breeds the best trout, char and huchen for high-end restaurants and passionate home cooks.

TEXT: PETER WÜRTH PHOTOS: HOANG DANG



Spring is in full bloom here to the west of Lake Ammer. The fields are filled with catchfly, irises and even orchids. We're surrounded by mighty trees and gently lapping water. It's the perfect place to live if you're a little fish, like a char. At Nikolai Birnbaum's fish farm, char have a good life with plenty of pure, oxygen-rich water straight from the source and delicious food that doesn't contain growth accelerators or antibiotics.

Here, the tiny restocking fish can grow slowly and in peace. Even when the fish leave to fulfil their culinary destiny after several happy years here, they are treated with great care and attention. Niki Birnbaum's fish usually end up in Michelin-starred kitchens that are increasingly choosing to work with sustainable, authentic freshwater fish from the local area.

When you see how calmly and thoughtfully Niki (53) goes about his business as he fills his basin with water and shows us his tiny fish, some of which will end up weighing



IDYLLIC Plumes of white smoke billow from the chimney: “It’s milder,” explains Birnbaum. He scoops up a young golden trout that is around two fingers long, gently takes her in his practised hands, points out her fine scales and tells us about the life she has ahead of her.

as much as four kilograms, you can tell that he pays great attention to his work. Even though he's a fish breeder, he doesn't want his fish to grow as quickly as possible for as cheaply as possible. Instead he treats the fish with respect and focuses on quality rather than quantity.

"I can rely on Niki," explains Munich-based, two-star chef Tohru Nakamura who is, like many of his colleagues, a regular customer of Birnbaum's fish farm in Epfenhausen near Landsberg am Lech. "He tells me which fish are the best or advises me to wait a couple of months for certain species until they have grown to the right size. I always take his advice and so always have the best fish on my menu."

The fish farm, which is 130 years old, was previously leased by Niki's parents and today Niki not only breeds char, but also sea trout, salmon trout, golden trout and rainbow trout, pike, zander, wels catfish, carp and sturgeon. Even huchen taste incredibly fresh after being raised in the crystal clear, constantly moving waters here. The farm produces over 40 tonnes of fish a year.

Hungry for young fish

There are several small sources around the farm that produce up to 60 litres of incredibly clear water per minute. They feed the farm's 26 different natural ponds, basins and channels. The water flows continuously in sweeping loops around the 25,000 square metre site at an almost constantly cool temperature of around 8 degrees Celsius.

The fish are separated by age so that the larger fish don't eat the smaller ones. Char, for example, are predatory fish that sometimes even eat their own offspring. "As they are fed with automatic feeders, the fish become lazy and so the younger ones become easy prey," explains Niki, who lives in a house on the edge of the carp pond with his family. They can take a slide straight into the water for their morning swim during the summer months.

You can also see how carefully he handles his fish by how sustainably he stocks the bodies of water on the farm. "There are two tonnes of fish in here," Niki tells us while pointing to a pond which has an aerator to enrich the water. He also revealed that he likes fish so much that he spends a lot of his free time fishing. "With a greater supply of oxygen, I could breed up to ten tonnes of fish in here. However, if we ever have a power-cut all the

fish would die within a few hours." This way, his young fish have more space, develop better and are better protected against diseases.

Slow growth

It takes a while for the restocking fish, which are just a few millimetres long when Birnbaum buys them from a specialist company, to become fully grown. "The restocking fish need to be left to grow for around a year to double in size," explains Birnbaum as he perches on the bank in his green chest waders and wellies with his unmistakable, wide-brimmed fishing hat on his head.

As such, a long time passes before a char or trout weighing around 400 grammes is ready to be sold. A fully-grown sea trout, a species that Tohru Nakamura loves working with, can weigh up to two or three kilograms. "I prefer to use larger fish," explains Nakamura. "They have a greater fat content and the flesh is firmer." His top tip: "Leave the fish to rest for a few days. If you eat it straight away, the flavour isn't as developed."



FLOWING The basins in which Niki Birnbaum breeds his freshwater fish are fed by 26 different sources. The fish are separated by age so that the older fish don't eat the smaller ones.

You can find out more about the Birnbaum fish farm on Instagram [finstagram.com/fischzucht_birnbaum](https://www.instagram.com/finstagram.com/fischzucht_birnbaum)



SMOKED A large proportion of the trout and char are taken to the smoking shed where they are left to develop more flavour thanks to the mild smoke. They also smoke eels here but Birnbaum doesn't breed them himself, he buys them.



FRESH With one hand behind the pink gills, Tohru Nakamura shows us just how fresh the fish are.

“The restocking fish need around a year to double in size.”

NIKOLAI BIRNBAUM

The fish, who aren't destined to live long, are sold to restaurants and delicatessens directly from the on-site shop. A fairly large proportion of these fish are taken to a shed directly on the water. Here, they're put in a blackened oven made from firebricks over alder and beech woodchips seasoned with juniper berries and bay leaves and then left to smoke until they turn a golden-yellow colour.

From October to December, Niki Birnbaum produces his speciality: rare, hand-picked char caviar. "Each female char that weighs around 400 grammes only produces 30 grammes of caviar," he explains from his new

processing building where eight employees sit around a large table, expertly filleting the char and trout before the fish is vacuum-packed.

Niki's daughter Lea (25) is also here today. The trained fish farmer, soon-to-be fish farm manager and Niki's chosen successor, has not only inherited her father's blue eyes, but also his passion for fish. Together with her partner, Lucas Eibl, Lea has been able to expand the farm's offerings. Lucas trained in some top restaurants so now the farm also sells products like sea trout ceviche with mango and coriander and smoked fish rillettes.



SERIES
COMFORT FOOD
PART 1
TARTE TATIN



Quel Malheur!

It's often the simplest dishes that warm our hearts, fill our tummies with happiness and transport us back to our childhood. In this series, WORK will be taking a look at some classic dishes from around the world that will make your mouth water. First up, the legendary "Tarte Tatin".

INNOVATIVE

Sisters Caroline and Stéphanie Tatin served their guests the first Tarte Tatin over 130 years ago, an innovation that has made them immortal

TEMPTING

The original Tarte Tatin is still served at Maison Tatin today.



PHOTOS: HILKE MAUNDER/ALAMY STOCK PHOTO

TRADITIONAL

Maison Tatin in Lamotte-Beuvron just to the south of Orléans dates back to the 19th century and has 16 guest rooms.

Is there a cake that has been honoured with a feature-length documentary film? Probably not. How about a torte that has its own ambassador and an exclusive Facebook page? Also unlikely. After all, there are very few desserts that have a story like the legendary French Tarte Tatin. Documentary filmmaker Xavier Gasselín decided to make a 52-minute film dedicated to this decadent treat. He was supported by local amateur historians from the "Groupe de Recherches Archéologiques et Historiques de Sologne" ("Grahs") and the "Ambassadeurs de la Tarte Tatin".

A happy mistake

Like all good stories, the story of the Tarte Tatin begins with an unexpected twist – in the most literal sense of the word. It all happened over 130 years ago in the quiet village of Lamotte-Beuvron in Sologne, around 140 kilometres to the south of Paris. Sisters Caroline and Stéphanie Tatin inherited the charming Hotel Maison Tatin and its restaurant (both of which are still open today) from their father. One day, a large hunting party from Paris came to the restaurant to enjoy an opulent dinner. For dessert they were supposed to be served the house speciality – an apple cake with caramel sauce on the top.

While Caroline served the guests, Stéphanie, the younger of the two sisters, was hard at work in the kitchen. With all the excitement and stress caused by the many guests, she forgot to add the pastry to the cake tin and put it in the oven with just the apples. When she noticed her mistake, she decided to simply put the shortcrust pastry on top of the apples, bake the cake like that and then flip it over before serving.

The result? A unique dessert with juicy apples (tarter varieties are best) that were beautifully caramelised on top and a pastry that hadn't gone soggy. The guests loved the cake so much that the sisters always cooked their famous cake upside down from then on.



An accidental success that has its own ambassador and a whole film dedicated to it.

An international star

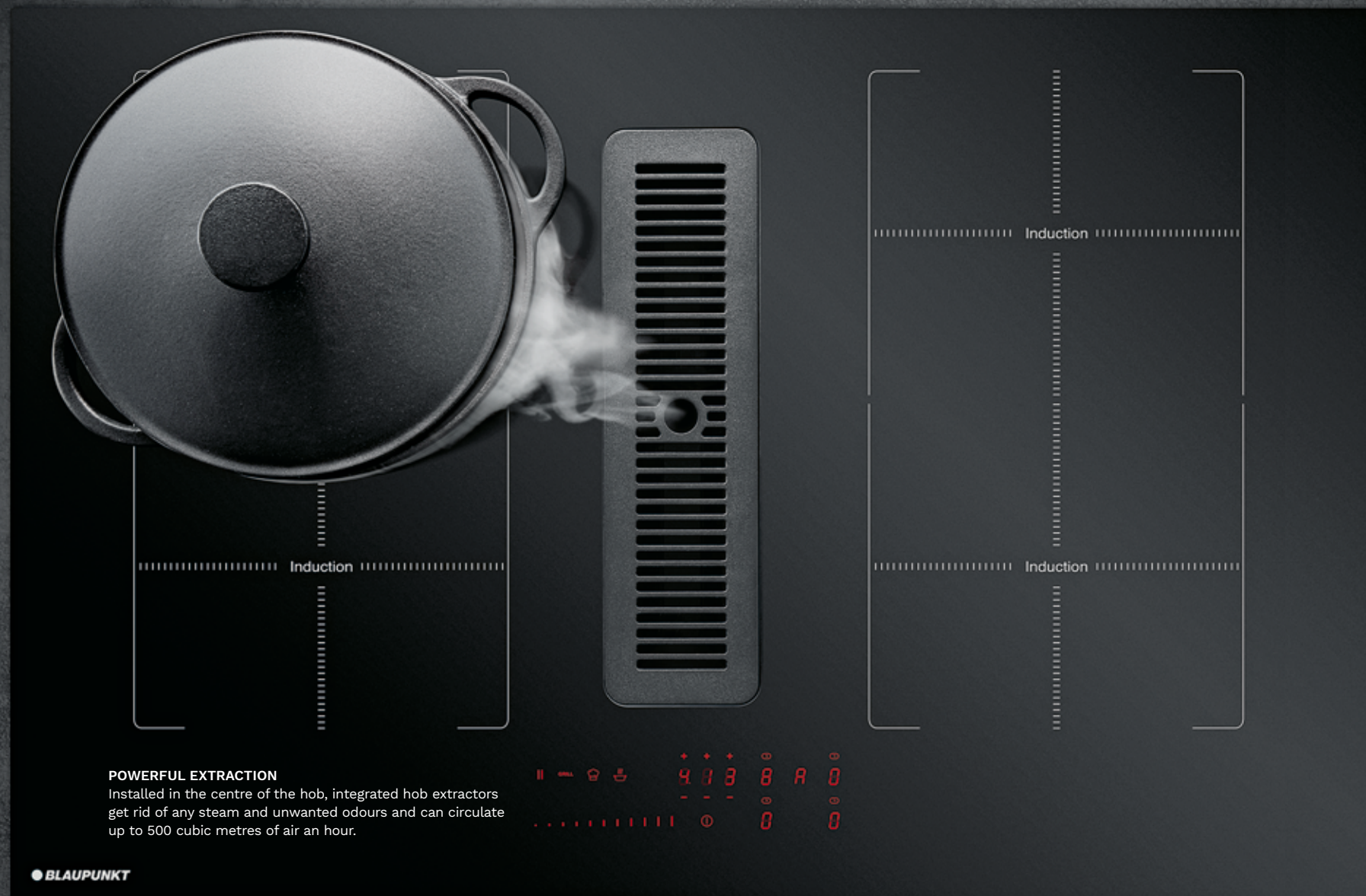
The Tarte Tatin became legend when it was discovered by Maurice-Edmond Sailland, the most famous foodie in France and author of the 28-volume, comprehensive encyclopaedia "La France Gastronomique". As a well-known food critic, better known by his pen-name Curnonsky, he presented the "Tarte des demoiselles Tatin" to the public in Paris in 1926 and turned the tart and the Tatin sisters into global superstars.

Xavier Gasselín's documentary is set to premiere in autumn 2023. The filmmaker hopes to have fulfilled his dream by then at the latest: "Find the original recipe for the Tarte Tatin handwritten by one of the two sisters."

Do you want to have a go at making a Tarte Tatin at home? Here's a recipe to try

meilleurduchef.com/en/recipe/tarte-tatin-apple.html





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Photos: HÄCKER KITCHENS

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www.blaupunkt-einbaugeräte.com/en/



In the spacious kitchens of the old country houses often featuring in the novels of Joanna Trollope and Rosamunde Pilcher, you often find mighty, cast-iron cookers. Not only are they used for cooking, they're also used to heat the home and are the focus of any country kitchen. The only thing they have in common with modern hobs is that you can cook on them, although constantly regulating the heat that they produce is incredibly difficult and an art in itself.

Unfortunately, the space-eating luxury of an English country kitchen no longer fits with the urban reality of the 21st century. The lack of living space in cities and towns has also resulted in a lack of space in kitchens. The popularity of minimalism in interior design today also means that ovens and hobs often need to be inconspicuously integrated into small kitchens or minimalist open living/kitchen spaces. High-tech appliances have to be integrated into worktops as seamlessly as possible and should be as small as possible.

Discreet technology

Anyone that has a kitchen with little overhead space or that is quite tall and getting sick of bumping their head while watching their food may prefer to have a discreet but effective integrated hob extractor instead of a large cooker hood. Discreet technology

that allows you to keep a close eye on what you're cooking.

Installed either in the centre or at the top edge of the hob (preferably one integrated into an island), it reliably draws away any steam and unwanted odours produced during cooking. The extractor filters the dirty air and then either recirculates it back into the room at inconspicuous points or releases it outside.

Easy to clean

The effective and quiet hobs with integrated extractors from Blaupunkt are incredibly easy to clean. Simply take out the metal grease filter and put it in the dishwasher. Integrated hob extractors rid you of the need for an entire kitchen appliance and don't take up lots of space. Not only does Blaupunkt offer extractors for wide hobs, it even has a variant for hobs that measure just 60 cm across.

However, even for a space-saving device like an integrated hob extractor, the complex technology needs to be housed somewhere, which is why the top drawer underneath the hob has to be sacrificed in some cases. However, there are special integrated hob extractors from Blaupunkt that can be installed in combination with Häcker cabinets and drawers.

Integrated hob extractors from Blaupunkt offer a range of advantages: plenty of space for cooking and moving around the kitchen, a pleasant kitchen environment without a greasy haze in the air, free space above the hob and worktops, saves space in smaller kitchens, flexible design options for open-plan and minimalist kitchens in line with current interior design trends.

Above all, they mean that you can enjoy an unobstructed view of what matters in your kitchen: your family and friends that you want to spend time and have fun cooking with ...

734

cubic metres of air an hour is circulated by the powerful integrated hob extractors from Blaupunkt.



The new way to grow your greens ...

... it's totally off the wall! Vertical farming is the latest big kitchen trend and it allows you to grow herbs and vegetables right next to your oven – always fresh, sustainable and varied.

TEXT: PETER WÜRTH

There's something growing in the living room. Houseplants can be seen wherever you look. Urban green is a major interior design trend

at the moment. When scrolling through Instagram, you often see stunning interior jungles created by so-called "Plantfluencers". But now these jungles are taking over the whole home and spreading to people's kitchens. If it works in the living room, it must work in the kitchen too. However, the lush greenery in the kitchen has a special function: it can be eaten.

The concept of turning your kitchen into a garden is known as "Vertical Farming". Vegetables, salad leaves and herbs are not grown horizontally, but vertically. It's incredibly effective. The different growing options range from mini greenhouses on windowsills for cress through to temperature-controlled grow cabinets. These "Smart Gardens" have imaginative, futuristic names like Greenloop, Our Greenery or Urbanhive, which reflect their purpose: a small, green revolution right next to your cooker.

Optimal conditions

The principle of hydroponics is simple: seeds are sown in a substrate or in pads in small flower pots and then are given the best growth conditions with optimal light, fertiliser in the pads or nutrient solutions that the roots are suspended in. The plants can then be harvested after just a few days (microgreens) or weeks (salad leaves). With this method, there are no pesticides, genetic engineering or pollution. It also means that you can go for months without constantly having to buy new herbs or spices like coriander, chilli, mint or basil. You can even grow things like strawberries in your kitchen. Unlike with plants grown in the garden, with hydroponic systems you don't need to worry about which plants are next to each other.

In addition, the systems are discreet and stylish. Beginners can start with simple indoor boxes for between four and eight plants with integrated LED lights. You don't need to be an experienced gardener as the sophisticated system apps use sensors to analyse the plants and then notify you when they need to

DECORATIVE

The Greenloop makes a big impression. This practical device has been transformed into a real design element.

SPACE-SAVING

Urbanhive offers hanging boxes for plants and vegetables. They don't take up any workspace in the kitchen and are always at hand.



60

different plants can be planted in the “Raumgarten” from Our Greenery – there’s plenty of space for you to recreate your favourite chef’s herb and spice collection.

be watered or fertilised. The apps can even be set up to send push notifications to your mobile phone.

Jonas Hülskötter from the Münster-based start-up Urbanhive says: “For us, it’s not only about being able to grow fresh produce at home. We provide a multi-sensory experience. It’s fantastic to be able to come down to the kitchen every morning and see how your plants have grown and developed overnight. Children in particular are mesmerised by our systems.” Up to 15 plants fit in the Urbanhive boxes which can be hung on the wall as a set of three and so don’t take up valuable kitchen space.

The founders of the Hamburg start-up Greenloop have come up with a particularly aesthetically-pleasing and technically



ABUNDANT

With the decorative “Raumgarten” from Our Greenery, you can harvest up to nine kilos of herbs and vegetables every month.

sophisticated system. Their “Beet” system is a rotating disc that can be hung on your kitchen wall. It’s a real eye-catcher. The system can hold up to 18 different plants and you can control the lighting levels via the app to make sure that each plant gets exactly the amount of light it needs. “We focus on the germination and growth phases,” explains David Burkhardt, one of the company’s founders. “Our LED plant growth lights cover the entire spectrum of light that the plants need: white, deep blue and hyper red. We can control the light for each individual plant depending on the rotation.”

The QR code on the seed pad packaging can be scanned via the app. The Greenloop programme runs over several weeks and always knows exactly which light is right for which growth phase. It also lets users know the best harvesting times for the different plants via the app. The 4.5-litre tank in the back panel of the system provides enough water for up to three weeks, depending on the plants. The system is ready for series production but is not yet on sale anywhere as the founders are currently looking for one more investor.

New furniture for the kitchen

The “Raumgarten” from Our Greenery is a more high-end option mainly aimed at families, staff rooms and upscale restaurants and the first pieces have already been delivered. The metre-wide grow cabinet has enough space for up to 60 plants and can either be integrated into a kitchen or used as a standalone piece of furniture without a connection to the water supply. “Between seven and nine kilos of herbs and vegetables can

be harvested from this system,” says Daniel Bosman, who co-founded the start-up with his brother Florian in Berlin. “We firmly believe that more and more people will start to grow their food sustainably in their own homes in the future. We would be thrilled if people tried our system and experimented to find out what best meets their needs.” Our Greenery is currently working with chefs like Berlin-based Arne Anker (BRIKZ) to create individual plant collections so that you can grow and use the special herbs and spices from your favourite restaurants in your own kitchen.

The advantages of vertical farming are clear: you get a constant supply of healthy, fresh herbs, salad leaves and vegetables, the seeds are certified organic and the systems are incredibly environmentally friendly as they help to save water, energy, transport and packaging. But that’s not all. While you don’t need to put it quite as dramatically as the marketing team of one manufacturer that wrote: “Regularly handling home-grown greenery has a soothing effect on your soul. We want to help people make positive changes to their lives.” It’s true that gardening can help you relax, children can be introduced to nature and trend-conscious homeowners can stay up-to-date and stylish.

You can read more about the vertical farms mentioned in this article at greenloop.io, urbanhive.de, ourgreenery.com

Pölter, the design hotel

HOTEL PÖLTER in Gütersloh is owned by glasses manufacturer Markus T and perfectly combines contemporary design with historic architecture. The concept is just as unusual as the building and furnishings. There is absolutely no service staff, everything is managed using the tablets provided in the studios and apartments. poelter.de



Tobacco Museum

1.7 METRES LONG: it was supposedly the longest cigar in the world at its time and it can be seen at the Tobacco and Cigar Museum in Bünde. Bünde was once an important centre for the tobacco industry. Today you can see the tools used in the past by the bunchers, rollers, sorters, graphic artists and box makers on display in the museum and learn more about the dangers of smoking. buende.de/museum

Worth a visit!

To celebrate Häcker's 125th anniversary, the team here at WORK wants to tell you about a few unusual things worth seeing in East Westphalia where the company is based.

Hopefully you'll have the chance to visit a few of them while you're here for our in-house exhibition from the 16th to the 22nd of September ...

Nixdorf Museum

HEINZ NIXDORF was the Bill Gates of his time. A pioneer in the field of information technology, he was building computers in Germany long before Gates was born. Today, the world's largest computer museum in Paderborn pays homage to the avant-garde entrepreneur. hnf.de/en



Marta Herford

BILBAO in East Westphalia: In the area around Herford train station, Frank Gehry built a spectacular museum inspired by the legendary Guggenheim Museum in the Basque Country in Spain. The museum primarily features contemporary art, with a special focus on references to architecture and design. marta-herford.de/en



Dr. Oetker World

THERE'S plenty of pudding and other sweet treats for adults and children alike at Dr. Oetker's company museum in Bielefeld. You can even visit their test kitchen and taste some of their products. oetker.de/dr-oetker-welt/startseite



SPARKLING

The colourful glasses, carafes and vases from Jytte Correll for "Anna von Lipa" bring light and joy to dining tables.



OPTIMISTIC

Jochen Finkemeier, Managing Partner of Häcker is looking forward to the future.



SHARP AS A KNIFE

Luca Distler and Florian Pichler (top) forge the most beautiful blades in Germany.

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