



PERSPECTIVES

THE INTERNATIONAL MAGAZINE OF TASTE AND ESTHETICS

2015

Editorial

Dear Friends and Partners,

First, I would like to thank those of you who gave us such wonderful compliments and encouraging feedback, on the first edition of our magazine “Perspectives”. This new publication has confirmed that RAK Porcelain will strive to find creative ways to enhance our relationships with you, our customers and affiliates.

Coinciding with our tenth anniversary, we have taken new steps to expand our product offering. Inside this edition you will meet the designer of our new cutlery collection and follow his/her creative process. These new collections align perfectly with the spirit of our porcelain program. They will be delivered with the same high levels of quality that forged our brand’s reputation.

Also in this edition you will meet three very talented Chefs from various culinary backgrounds with creative styles from different regions of the world. Yet they all have a common thread, all are fans of RAK Porcelain.



From here we will move forward to respond to your challenge. Under the label POLARIS a range of new porcelain will soon be presented in a “white” body. An advanced technical process achieved by our engineers has enabled us to produce this exciting new series. We will provide further details in the next edition of “Perspectives”.

Again, many thanks to you all, and I wish you an enjoyable read.

Abdallah Massaad,
CEO of RAK Porcelain

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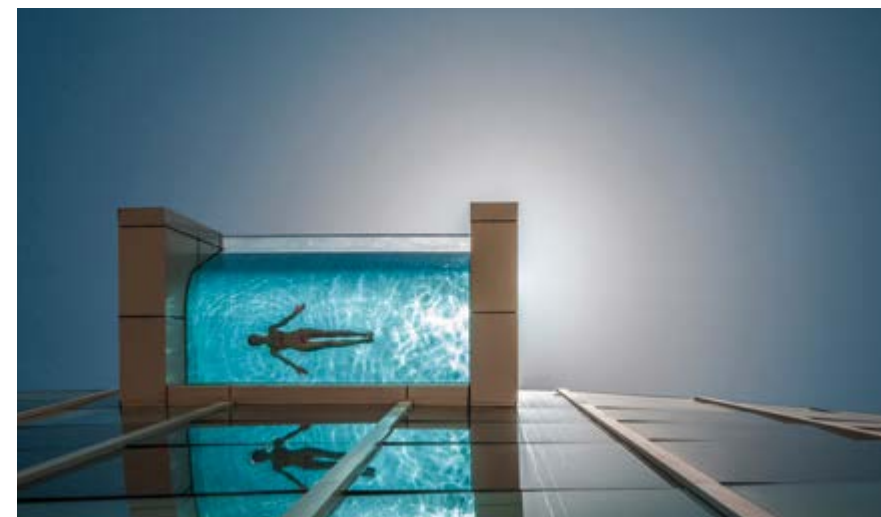
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PORTRAIT OF A DESIGNER

THE BIRTH OF A NEW COLLECTION

RAK cutlery



Interview

MIKAELA DÖRFEL

"For other brands, it takes years to produce a range."



NANO collection

The creation of a new collection is always a new adventure. But this is a real event. After reaching the ranks of the top global porcelain manufacturers in just a few years, RAK Porcelain is now offering its customers a range of eight cutlery collections. A regular designer for RAK Porcelain and with proven experience in cutlery creation, Mikaela Dörfel was assigned this daunting challenge. We met in her Hamburg design studio, where she explained the process of creating this new range to us.

When RAK approached you to create its first cutlery lines, what was your reaction?

I was ecstatic. RAK and I have worked together since 2005 and I have a fairly wide creative field with this brand, which is highly beneficial.

When Claude (Claude Peiffer, Managing Director of RAK Porcelain Europe) asked me to work on cutlery collections, I obviously accepted this outstanding opportunity. Imagine the chance to work on eight collections, that's extraordinary.

Today, for other brands, this would no longer be possible, because they are merely adding to their existing range. Creating for a brand that is moving into a new market is a unique challenge. In the past I had already worked on cutlery and it's very exciting to be in charge of such a project.

The first step is to conduct market analysis and a range of other research. Then, move forward with a vision of an exclusive design that goes from rigour to emotion.





What is the first stage in the creative process?

I always start with an analysis of the market. It is essential to survey the different collections, the different market segments. This provides me with a very broad view of what’s already out there.

I also explore inspiration through nature, e.g. water. Architecture is also a source of ideas, especially Bauhaus (Dessaud for example). I work a lot on the relationship between micro and macro. Recreation of angles.

In a collection, it is important for everything to be expressed in functional harmony, both with a particular porcelain collection, but also and above all, independently of the collection of plates.

I seek to use creation as a vehicle for revealing an emotional softness that morphs into rigour but remains inspired. So the conceptual vision led me to offer two collections for the market, both with soft shapes, both emotional, both classical, and both within tight lines. The aim is to offer a product that satisfies all current trends.

From the outset I included the concept of ergonomics, particularly in the design of the knives. It is always a temptation and an attempt to reinvent the market.

During the design phase, how much attention do you pay to the selection of the material?

Knowledge of the material is particularly important. Because this affects the production of the object and optimises its use. What is important for cutlery - and particularly close to my heart - is the distribution of the thickness of the metal, in this case stainless steel. This is a highly technical matter and is a sensitive issue due to the feel delivered to the grip. For optimal use of stainless steel, it is necessary to take account of the width of the element and its thickness because this has a direct impact on the amount of metal to be used.

The design and the aesthetic and ergonomic qualities of the cutlery must be combined with consideration of the optimisation of production costs; this is why we worked for a long time on optimising the use of the material before starting production.

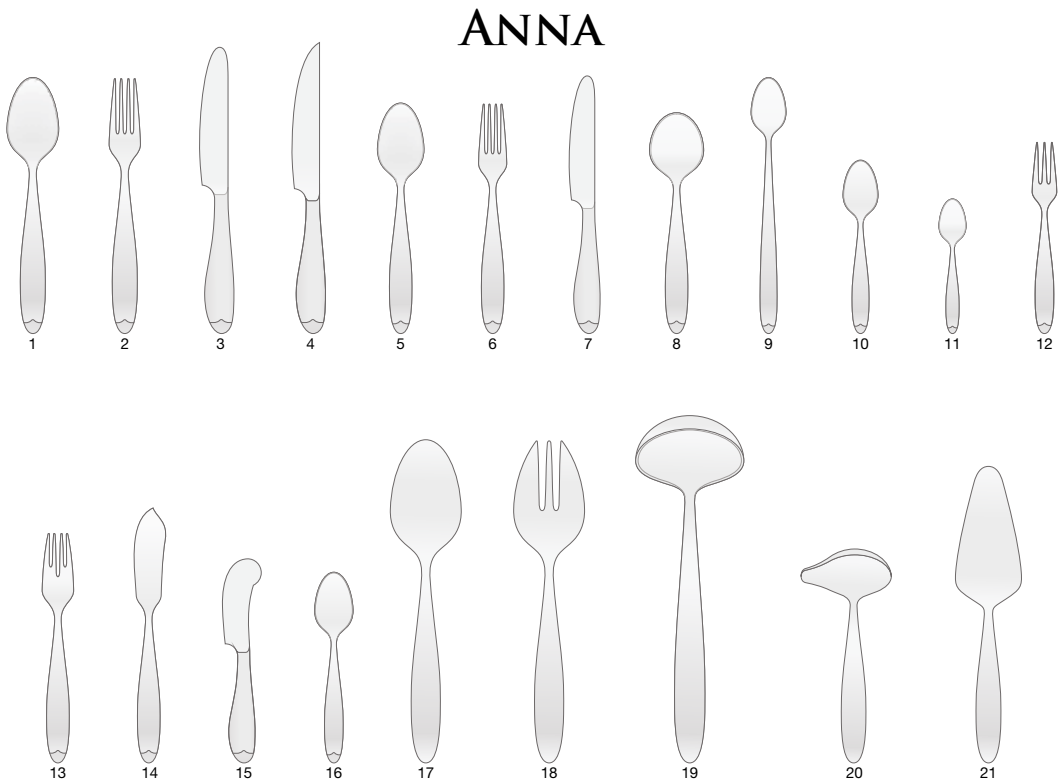
Do think you are influenced or inspired by trends coming from other designers?

I think we are all influenced by each other all the time. Not necessarily by another particular designer, but rather through other areas of design where there are certain inspirations.

“It’s good to visit furniture exhibitions and architecture exhibitions are also rewarding.”

Sculpture is very prominent in my sources of inspiration, far more so than pictorial art. But I must also say that I am influenced by some individuals, e.g. Massaud and Patricia Urquiola. (add an editor’s note) At the same time, I am always somewhat anxious when I look at what is out there because I’m afraid to find out that I’m trying to create something that already exists.

“The worst that can happen to me is to copy something that already exists.”



ANNA collection



1

Finally, I believe we influence each other and it is probably also a question of the time period, when everything is globalised, from China to Europe, trends constantly moving back and forth everywhere. There are no longer any taboos, in culture, religion, fashion, etc. everything is interactive movement.

1. FINE collection

2. ANNA collection



Interview Mikaela Dörfel

*“Where does the idea come from? It can come from **basic shapes, rectangles, circles.**”*

How do you develop your reflective work?

As I said, the first thing I did was research. Then, I look within, inside myself, because there is always something in our heads, something that we’ve been wanting to do for a long time and that can inspire us. When we see what’s on the market, we’re already beginning to define ourselves and imagining how to differentiate. It’s good to survey different collections, to analyse different market segments. It is vital to form a very broad view of existing products.

I’m a fan of systems, I like to observe the mechanisms, how they function, how they are organised and to explore the many directions one can go from the same base.

For example, to create an Asian collection, observation of existing products is essential, to detect their “weaknesses”, identify them and finally turn them to our advantage.

I work my sketches exclusively by hand. I display my sketches on walls, observe them, take three down and rework the rest until I am completely satisfied. It’s exciting. Then my assistant converts the sketch from 2D to 3D. For 3D we work with styrodur. The transfer to volume means that we can observe how the ergonomics work, to see the form’s harmony. We don’t work with 3D prints because I prefer the modelling work to be done internally. If I were to let my models go outside, I would lose my link with the process of creation and design. The loss of this link would mean I would have to start again from scratch. Modelling after drawing also makes it possible to find the element’s point of equilibrium - which is not necessarily in the middle.

In design, there are rules, one of which, e.g. for glasses, is that they have to fit together. Another rule is that a single piece must be capable of large-scale production. So from the sketch, we ensure the continuity of the initial project’s feasibility.

What challenges did you face in your relationship with the manufacturer?

Working with manufacturers is essential so that manufacturing modes can be pushed to the extreme to optimise product quality. Our role is to explore the limits of the manufacturing methods, to encourage the manufacturer to use its tools to recreate the creation, and to achieve the maximum result in terms of ergonomics, efficiency and pleasure of use.

It is important for the designer to be aware of the limits of the material and the manufacturing methods. It’s no longer merely a question of design and creativity; it becomes a practical matter of expertise and experience.

Does the manufacturing process have an influence on the initial concept?

The vision of the manufacturer is limited to its own manufacturing experience and it is the role of the designer to help them push their limits. This is a productive challenge, both for the designer and manufacturer. A bit like what Mark Twain said: “They did not know it was impossible, so they did it!” What was remarkable about this project was the concentration of resources, analyses and responses to the customer’s expectations in such a short time.

How was your relationship with the RAK team during the creation period, above all given it was their first experience with cutlery?

RAK’s brief was very well defined. I enjoy considerable independence at the level of details and finesse. RAK is always ready to listen to the designer’s sensitivity about these details, details from which genuine elegance can be created, elegance that is not in conflict with mass production. And what makes me extremely happy in this job, especially in this project, is the freedom to create something new while taking traditions into consideration. It was RAK that gave me this opportunity. Of course there are always compromises, but once this aspect was settled, everyone worked with the same enthusiasm and for the same goal. Because what really matters is that we must reinvent an offer for the market and not just turn up with “a necessary product”, merely to do as others do.



CULINARY TRENDS

HEALTH, WELL-BEING AND GOURMET FOOD, CHEFS ARE TURNING TO VEGETARIANISM

Gourmet vegetarian cuisine has the wind in its sails! A greener, healthier and more ethical culinary approach which stimulates the taste buds with flavours as pleasant as they are unexpected.



Christophe Moret - Paris / Source www.lefigaro.fr



The vegetarian revolution is under way! Spurred on by fashions for organic products and health foods, veggie food is now rubbing shoulders with traditional meat dishes. “There isn’t a service where we don’t receive requests for vegetarian, gluten and lactose free dishes,” states Christophe Moret, chef at Shangri-La in Paris. “What with food intolerances, which are increasingly common, awareness of the need to protect the planet and its resources, a return to seasonality, locavore diets and the mantra of five a day, there is a real desire to move towards a more ethically and nutritionally healthy diet,” says Moret.

Is meat therefore likely to become a has been if vegetables are stealing their thunder? Absolutely not, carnivores are still leading the pack - meat dishes are still legion. However, the evidence is growing: the green trend and “eating better” have never been so popular and they seem to indicate a change that it is here to stay. When somebody like Joël Robuchon, the intuitive and forward-thinking French chef (the most starred in the world) theorizes that “the next decade will belong to vegetarian cuisine”, it sounds like gospel truth.

The vegetarian pythagoras theorem

While Pythagoras remains known for his famous trigonometric theorem, he is also none other than the instigator of the first vegetarian diet in history. In an ancient society where meat consumption was limited, with only about 1 to 2kg animal flesh eaten a year, Pythagoras took up a stance in favour of non-violence, rejecting the barbarous custom of the sacrificial banquet of domestic animals. Based on both moral and pacifist principles, Pythagoras advocated a meat-free diet. A movement that gave birth to the “Pythagoreans”, the label for those who banned animal flesh. The word later disappeared, to be replaced by “vegetarian” in the nineteenth century in the West.

In addition to Pythagoras, vegetarianism has had notable success with numerous personalities through the ages. Such famous figures as Plato, Horace, Leonardo da Vinci, Voltaire, Tolstoy, Mahatma Gandhi, Albert Einstein, Martin Luther King and, more recently, Paul McCartney, Brigitte Bardot, Bryan Adams or Moby all followed or follow vegetarian diets.

Fad or a genuine change in culinary habits?

While the size of the vegetarian culinary movement is difficult to quantify, a 2013 US study appears to offer an overview. The populations of the United States, Alaska, Italy, India and Bhutan are more than 10% vegetarian. Brazil, Ireland, England, Scotland and Germany are at between 5 and 9.9%. In other countries the number is under 2.9%.

So while the development of vegetarianism is still somewhat limited, its spread in recent years has been particularly spectacular, especially among those celebrities who have taken up the baton. For example, Cameron Diaz, Kate Winslet, Leonardo DiCaprio and Pamela Anderson (who hosts a vegetarian cookery television show) are all committed vegetarians. Celebrity vegetarianism raises the question about whether vegetarianism has really made a breakthrough: is it a fad or a real change in culinary behaviour? According to a 2012 Opinion Way survey, 75% of vegetarians are against causing suffering to animals, 67% prefer to follow a more environmentally responsible diet and 53% are more concerned with their health. The reasons that people turn to vegetarianism are essentially ethical, environmental and health-based, rather than philosophical.

Leading chefs go mad for vegetarian cuisine

Time to throw out the clichés! Vegetarian gourmet cuisine is no less proficient at producing flavours and tastes than the traditional culinary arts. And this is precisely where the challenge lies - luring consumers by creating gourmet dishes without meat. According to preconceived ideas, vegetarian gourmet cuisine is limited to a few salad leaves and a cube of tofu in a questionable stock. However, apart from a vast array of vegetables enriched with spices and herbs, subtle associations and a palette of spring colours, tarts, pies, gratins, burgers or even lasagne can offer wonderful combinations and enhance flavours.

In the past, managing to find an exclusively vegetable-based dish in a restaurant was a real achievement. This is no longer the case. Prestigious restaurants do not hesitate to include exquisite vegetable concoctions on their menus, flouting established food codes and inviting less battle-hardened palates to yield to the temptation of no meat. This is the case of Sarma Melngailis’s Pure Food and Wine in New York where customers scramble for the lasagne with tomato and courgette, basil and pistachio pesto, dried tomato cream and ricotta with pumpkin seeds and macadamia nuts. At Cookies Cream in Berlin, chef Stephan Hentschel demonstrates endless creativity with his pearl barley strudel with hedgehog mushrooms, parsley jus, khaki mustard and black carrots simmered in date cream. In France, the homeland of fine cuisine, chef Jean Montagard has made organic vegetarian gourmet cuisine his trademark for his restaurants Contes à manger in Nice and Montagard in Cannes. We will long remember his highly popular Swiss chard pies and mushrooms with cinnamon from among his countless vegetable recipes. Finally, at L’Espadon, chef Michel Roth delights his guests with endless homages to nature such as artichoke royal and black truffle fricassee, and creamy stracciatella.

The misconception of unhealthy vegetarian cuisine

Adopting a vegetarian diet is, for its adherents, a pledge of moral and environmental responsibility through aversion to industrialisation and pollution of foodstuffs (pesticides), distaste for the livestock and slaughter industries (principles of veganism), controversies in relation to the traceability of food or even rejection of the carbon footprint of production and sampling methods. In its most extreme form, vegetarianism becomes veganism, a lifestyle based on vegetables alone (vegetarianism with the exclusion of products of animal origin such as milk, honey or eggs) and rejecting all items from the exploitation of animals (beeswax, leather, wool, fur, silk).

Another motivation for vegetarianism is still to be considered: health. According to the results of the vast majority of medical studies, “the vegetarian diet is pretty good, well-balanced and does not cause more deficiencies, risk of allergies or diseases than any other,” explains nutritionist Jean-Philippe Zermati. Conversely, consuming more than 160g meat per day risks

severe consequences in terms of colorectal cancer, diabetes, cholesterol or weight gain. Health authorities advise against eating more than 500g of cooked meat (beef, duck, pork, lamb) per week and recommend alternative protein sources such as white meat, fish, eggs and also legumes combined with cereals.

Some multi-starred chefs have made this advice their leitmotif. Alain Passart withdrew red meat from his restaurant L’Arpège in 2001. As for Alain Ducasse, he literally re-worked the menu of the sumptuous Plaza Athénée, when it reopened in September 2014, without including meat. Radical and responsible transformations which are likely to be followed by others before long.

Is this a true green revolution or merely the chefs’ response to customer demand? There’s no doubt about it - the revenge of the garden and a return to the land are indeed, for now, firmly on the menu.



Shangri-La / Source: www.firstluxemag.com



Source: www.plandelhomme.fr



PORTRAIT OF A CHEF

TOMY GOUSSET

*Create and please, or the art of cooking
according to Tomy Gousset*

He personifies the future of French cooking and has been progressively taking his place as one of the most promising chefs. In just a few years, Tomy Gousset has been able to show off the full range of his talent in the kitchen of the Parisian restaurant, Pirouette. Now it's time to reflect back on his unusual journey, as well on his view of cooking, the focus of all his passion.



Source: www.media.timeout.com



“My cooking is neither traditional nor modern”

Cooking may not always have been a vocation, but it has always been a passion. Inspired by this idea, Tomy Gousset has worked to the point, today, of being seen as one of the best up-and-coming French chefs. In three short years, he was able to rework and showcase the flavours of the cuisine revealed behind the stoves of the Pirouette restaurant, at the heart of Paris.

A talent that almost passed him by. As he will tell you himself, he found his path later in life, in a profession where careers are often forged very early on. At 24 years old, he set off on an adventure in which the idea of excellence is already well anchored. So are his passion and his motivation.

He perfects his cooking skills alongside the greatest chefs in establishments holding Michelin stars such as “Le Meurice” and “Taillevent”. Each one offers him a distinct apprenticeship, combining creativity with rigour, and integrating knowledge about the products. This adventure has also taken him abroad, to New York, to just as prestigious a location, the three-starred “Daniel”. “I wanted to experience another culture to open my mind and be able to evolve”. Far from the French culinary art form, the pace is frantic, requiring total concentration at all times and providing a rich learning environment.



Source : www.johnalbottsparis.typepad.com

“Making things with my own hands”

From this process, the chef has retained this rigour and a great passion, turning each dish into an ode to gustatory pleasure. “Creating things with my own hands to make other people happy is what I’ve always wanted to do”, he says cheerfully. The result is made-to-measure cuisine, through which his creativity shines, doubled with love for the products.

In a bistrionic ambiance, Tomy Gousset is constantly reinventing classic dishes, whilst adding a touch of novelty and originality that appeals to all generations without being able - or wanting - to attach a label to it. The chef describes his work as follows: “My cooking is neither traditional nor modern. It is in the spirit of the times and is not dependent on any fashions”.

The tone is set, remembering to reach everyone. “I like to offer products that are as accessible as they are upmarket”, he continues. And don’t try asking him what his favourite meal is or which dish he likes cooking best. His firm answer is: “no preference!”

Restaurant Pirouette



Source : www.agoodforking.com



An artistic side nourished by training

With Tomy Gousset, culinary art is expressed in his dishes in more ways than simply taste sensations. Because before it even reaches your lips, food first appeals to your eyes, and this is how you get the first “taste” of it. And this is something the young chef holds dear! He captures all the details, with precise, even poetic, attention, most often playing with the medium of his choice, the large white plate and RAK signed plate: “I see the plate as a blank sheet of paper on which I can express myself freely”. The charm works, and the customers keep coming back for more.

In his kitchen, there is no place for monotony, endlessly creating and reinventing each dish, so much so that he changes his menu on a monthly basis. The regulars love it and never get tired of having the unique sensation of never eating in the same restaurant twice.

This discreet man still has more dreams to pursue, notably that of owning his own establishment where he can bring his cooking to life. “A place where I can express myself freely and welcome a large number of diners”, he specifies, a space where, we’re certain, cooking will be honoured more than ever...



HOTELS AROUND THE WORLD

INTERCONTINENTAL DUBAI

Comfort and gastronomic elegance

The architecture of the 5-star InterContinental Dubai hotel, erected on the west bank of “Dubai Creek”, is inspired by its geographical location, conferring, to its highest tower, an angular summit in reference to the abras, small local water taxis that sail on the Persian Gulf sea on a daily basis. Furthermore, the establishment offers direct access to Festival City Mall, a magnificent shopping centre where visitors can take great pleasure in losing themselves in its mazes.





Warmth and thoughtfulness

At the InterContinental Dubai, customers are welcomed in accordance with a unique credo: constant, personalised and exceptional attention. Each visitor should be lavished with attention from the hotel teams from the moment they set foot in the dazzling marble hall. A small snack of dates and Turkish coffee is served to them so they can unwind and enjoy a first relaxing interlude. They are then offered a comfortable, classic, elegantly furnished bedroom or a sumptuous princely suite to continue this feeling of

well-being. In this spirit of tranquillity and the luxurious atmosphere, guests are then invited to let go of their worries and unwind in the outdoor swimming pool, a transparent basin that is suspended outside the building, or in the spa equipped with treatment baths, massages and other relaxing therapies.



Source: www.ihgdfc.com

French cuisine honoured

Home to four restaurants and three bars, the InterContinental offers fine dining and drinks at the heart of the premium services it provides for its customers. The hotel has engaged the services of renowned French chef, Pierre Gagnaire, considered by his peers to be the greatest Michelin-starred chef in the world. His expertise, technical skills and gastronomic genius are now put to use in the Reflets restaurant and the Choix pâtisserie.

At Reflets, in a baroque setting contrasted with pink and dark purple hues, guests can enjoy fusion-inspired molecular and avant-garde cuisine. For food lovers with a soft spot for sweet delights, the Choix establishment offers a large range of coffees, teas and well-known pastries, such as world famous macarons. Diversity can be found with the Terra Firma Steakhouse restaurant for excellent meat dishes and Anise for lovers of international cuisine. The Vista Bar & Terrace, Eclipse Champagne Bar and the Pool Bar establishments are for those who simply want to enjoy good company over a drink.



Source: www.wonderfulmachine.com



Source: www.wikipedia.com



Interview

YANN LE COZ

Executive chef at the *pâtisserie* of the *Intercontinental Dubai*

How did your career lead you to the InterContinental Dubai?

I began my career at the age of 14, in the west of France. After 5 years of training at a bakery and pastry shop and having earned my diploma, I relocated around several regions of France, progressing as a result of various jobs in Michelin-starred restaurants, then in charge of catering for conferences, large events and weddings in Jeddah, Saudi Arabia. Over the course of the next 5 years, I joined the Floating Apartment, the World of the ResidenSea, a concept that offers the private residential community the chance to travel the world by sea, while owning your own residence on board a cruise ship. This led me to discover different flavours and aromas from all around the world. Afterwards, I took up a post as a chef instructor in the Singapore culinary school for a few years before finally joining the InterContinental Dubai team in 2013.



Source: www.kannfinch.com

Today, you are an executive pastry chef. That's an enviable position...

A fabulous appointment after so many years in the industry. I am very proud to work at the InterContinental as an executive pastry chef, in a large and wonderful team of passionate cooks.

Has marketing western pastries in the Orient turned out to be an easy task?

Yes, absolutely. Arab citizens are really receptive to it. They love sweet treats and are very open to creativity, whether that involves texture, flavour or design.

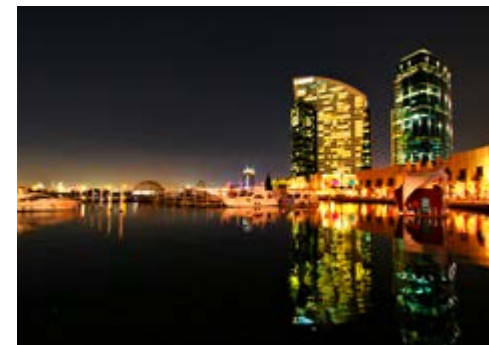
So, what does a day in the life of chef Yann Le Coz look like?

My day starts very early. I join my team then I make the rounds of all the InterContinental Dubai establishments in which pastry plays an important role in order to make sure everything is in place for the coming hours. Then, we share the different challenges we have to accomplish and take care of any last minute requests, obtaining the necessary authorisations for late orders of any products and ingredients we need to supply all our restaurants on time. We are constantly keeping an eye on the cost of each recipe in case we need to adapt it later for processing future batches.

In the afternoon, we take stock of different lunch time operations and, after a meeting with the food & beverage team, I rejoin the bakery and pastry team in their own kitchen. After the dinner session, I catch up on the progress of other projects that have been initiated.

In your opinion, what are the qualities and skills that allow you to best manage your team on a daily basis?

Working in a good team that is sufficiently inspired and captivated by its work and daily challenges is very important for development and demonstrating a certain level of performance. I also work a lot on the delegation of tasks, using empowerment as motivation, improving knowledge sharing and guiding talents effectively. We are a team and we are always there for one another with the aim of being innovative and developing creations that reflect ourselves at our best.



Source: www.holidaycheck.com

How do you choose the different pastries offered by all the InterContinental Dubai establishments?

I'm constantly browsing professional books written by chefs from all four corners of the world, in an effort to learn from their art and their intuitions. Once I have soaked up their styles, I adapt my knowledge and techniques to offer new creations, whilst keeping in mind the preferences of our clientèle.

So, do you have carte blanche in terms of innovation?

Yes, absolutely. We are constantly trying out new products and desserts. We then present them in order to obtain the constructive feedback required to determine if we will adjust, change or keep these creations as they are within our restaurants.

On a more personal note, which pastries do you prefer, both in terms of their creation and their taste?

I am a big lover of chocolate, for its history and complexity. I like the effect it has on people. If you watch carefully, you will see a little smile appear on the faces of those who eat it. You know straight away that, at this moment in time, they are happy.

Does crockery play a notable role in the presentation and tasting of pastries at the InterContinental Dubai?

Yes, enormously so. It adds value to the creations we prepare. In the end, the crockery is just as important as the desserts and RAK porcelain is one of our favourite brands due to its excellent quality.



HOTELS AROUND THE WORLD

TRUMP INTERNATIONAL GOLF LINKS

At the heart of Scotland's best pastures

Trump International Golf Links stands at the heart of grandiose dunes in Northern Scotland, 15 minutes from the city of Aberdeen. Its world famous 7km, 18 hole golf course is one of the most frequented locations for expert players and novices alike.



I am both proud and excited to share with you Trump International Golf Links, in The Home of Golf, Scotland. When I saw this piece of land I was overwhelmed by the imposing dunes and rugged Aberdeenshire coastline. I have never seen such an unspoiled and dramatic sea side landscape,” Donald J. Trump, American politician and businessman, owner of Trump International Golf Links, is pleased to say. The businessman, half-Scottish on his mother, Mary MacLeod’s side, has fallen in love with the land of his ancestors, and wants to show off its different aspects to the visitors to his establishment.

With its breathtaking natural beauty and vast stretches of wild and isolated countryside, the city of Aberdeen, located in the north-east of Great Britain, is a tourist destination chosen by travellers looking for exhilarating open spaces and rural serenity.

The MacLeod House and Lodge, an elegant and rustic 5-star hotel, is reminiscent of the imposing castles and grey stone buildings of the Scottish medieval period. The air of medieval mystery it exudes is accentuated by the secret stairways, traditional log fires and astonishing whisky cellar. The establishment provides spacious deluxe bedrooms, a calm and intimate bar, a restaurant and a brasserie.

Surrounded by abundant woodland, Trump International Golf Links offers a relaxing countryside environment, far from the urban jungle.



Source: www.pressandjournal.co.uk



Source: www.pressandjournal.co.uk

Manoir MacLeod
dining room



Source: www.pressandjournal.co.uk

Manoir MacLeod by night

One of the most beautiful golf courses in the world

In addition to its ideal and splendid situation, Trump International Golf Links appeals above all due to its impressive golf course, almost 7km long, designed by the renowned Dr Martin Hawtree, composed of two loops of 9 holes each. Each hole has six separate tees catering to all levels of golfer. The bunkers, which are turf-revetted in traditional style to combat wind, sand-blow and erosion, are placed to challenge more experienced golfers without penalising novices. Trump International Golf Links is now included among must-play golf courses worldwide, with each of its 18 holes offering magnificent panoramic views.

Large global events are regularly organised here, such as the future “Men’s Handicap Amateur Competition” or the “Great Dunes of Scotland” championship. For golfers wishing to progress and improve, a professional coaching service, headed by Christopher Campbell, is on offer for individual and group lessons.

Typically Scottish cuisine

At Trump International Golf Links, the dining establishments are MacLeod House Restaurant and the Brasserie. The former, managed by Chef Paul Whitecross, offers traditional Scottish cuisine in a refined and cosy environment. On the menu you will find emblematic recipes, such as Orkney salmon and langoustine with cauliflower purée, Romanesco and crispy grapes, truffled braised oxtail with seared sirloin, glazed shallot and duchess potato or cep and tarragon chicken, mushroom purée, accompanied by smoked chicken croquettes.

Every day until 3p.m., a traditional and champagne afternoon tea is served with a selection of teas and champagne menus supplemented by canapés and pastries. The clubhouse brasserie, on the other hand, invites you to contemplate the view of dunes bordering Trump International Golf Links through its large and spectacular bay windows. It serves classic dishes, using regional produce and ingredients, such as unbeatable Fish & Chips, hamburgers, fresh fish, salads and menus of the day. With its majestic chimney, leather seats and tables made of walnut wood, the brasserie provides a graceful and sophisticated space to relax.



CULINARY TRENDS

CHOCOLATE

From pleasure to refinement

If any food is noble and refined, it's chocolate, with its taste and nutritional qualities that are often associated with feelings. It is consumed in drinks, as an accompaniment or for sheer pleasure. Raised to the level of an art by master chocolatiers as temporary sculptures, it has become the subject of culinary design. A multi-faceted image that is attracting more and more followers.

Cocoa beans



In daily life, chocolate is a “pleasure” product, often considered an impulse buy. It is therefore a phenomenally successful product - almost a “must” for all. In France, 97 % of the population consumes chocolate at least once a week, in some form or other, while 20% give in to its lure every day! In Switzerland - the world's leading consumer - more than 12 kg per year is consumed per capita! Yet the history of chocolate in Europe is relatively recent as it began with the arrival of the first pods in the seventeenth century.

The origins of this now precious food are in Central America. Originally it was the cocoa plant itself. Even before its pods started to be consumed en masse, it was considered the “tree of the gods.” It also had a marked presence in Mayan civilization. At that time, the beans had a different role - they were used as currency. Its consumption was the preserve of the elites, initially limited to the production of bitter drinks. It was already assigned therapeutic properties, particularly in combating fatigue.



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Culinary trends - Perspectives



The modern history of chocolate in Europe

It was not until 1519 and the conquest of Mexico by Cortes that these small strange beans started to arrive on the continent - in Spain. In France, the first pods appeared in Bayonne in 1615 on the occasion of the marriage of the Spanish Infanta, Anne of Austria, to Louis XIII. But it was during the reign of Louis XIV that chocolate really arrived at the court of Versailles, making its way into consumer habits as a drink.

The industrial revolution saw cocoa being processed into new types of consumption that led to its gradual spread throughout society, becoming available to increasingly large numbers. In the nineteenth century the first factories started to appear, with the big names of the chocolate

industry: Lindt, Van Houten and also Cemoi. In 1821, the British chocolatier, Cadbury, produced the first chewable version, while chocolate powder was created in 1828 with a recipe developed at the Van Houten plants.

Two other dates mark its evolution in Europe: the invention of chocolate with hazelnuts in 1830 and the marketing of the first chocolate bar in 1847. The Asian market only very recently became interested in chocolate, but these new amateurs soon became unconditional lovers of chocolate chips, powders, bars and other fondant products, to the extent that rumours have started about a possible shortage in the coming years ... China has doubled its consumption of chocolate since 2010.



Three main types of bean for exceptional chocolates

Each region has its own cocoa plant. Cocoa grows in warm areas but has a number of varieties with more or less pronounced flavours. Three large families are now mainly used.

The Criollo, grown on the island of Madagascar and in South Asia, whose pods produce a particularly tangy and light chocolate. The Forastero, grown in Equatorial Africa, offers a persistent flavour in the mouth, while tasting more spicy and woody. This variety represents 80-90% of global production (Ivory Coast is the leading global producer). If you have the opportunity, make sure you try cocoa from Surinam, a highly prized Forastero variety.

Finally, Trinitario is a hybrid variety, a cross of the two previous varieties. Mainly grown in Brazil, the Caribbean and Ecuador, it has many variants. One of them, the Amelonado, is unique and can sometimes surprise with its smoky tones.

Several stages to make chocolate ready for consumption

The process of manufacturing chocolate that is ready to eat consists of a number of steps that are similar to coffee preparation. Thus, the pods are split open and the beans retained for fermentation and drying. These phases are essential to reduce the moisture from 60% to 7%, to facilitate transport and storage.

Roasting releases the required aromas depending on the selected duration and temperature, with grinding completing this process and producing the coveted solid pieces.

Work in the chocolate factory can then begin to give full force to the chocolate with various mixtures - mainly cocoa butter, sugar, milk, etc. each according to its own expertise.



Cru and classification

There is a special classification for different qualities. Original chocolates are produced using cocoa from a single country. Cru chocolates are produced in a single region or plantation. The grands crus chocolates - the most expensive - offer a unique flavour of superior quality.

Production is also divided between dark or bitter chocolate containing at least 35% cocoa, milk chocolate, including powdered milk and white chocolate, made only with cocoa butter.

Couverture chocolate is, meanwhile, the preserve of the major chocolatiers. This is what gives life to their unique and ephemeral creations. Consisting of 32% cocoa butter, it has a much smoother texture which allows it to be used for fine coatings.



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The great names of chocolate

The greatest chocolatiers in the world include the Teuscher houses in Switzerland, Jacques Torres Chocolate in the US, Godiva in Belgium, and Valrhona and Richart, both located in France. Enthusiasts will tell you that good chocolate is primarily found in the shops of the master chocolatiers. These artisans, true creators and artists, combine aesthetics with taste through their unique creations where imagination has an invitation to delight through subtlety: Jean-Paul Hévin, Patrick Roger, Jacques Genin, etc.

As a drink or in cooking, enjoy the best tasting session

A tasting of this treasure of finesse in a chocolate drink is highly recommended. The most popular establishments among aficionados of good chocolate are the cafes of Oaxaca in Mexico. Frothed to perfection, it combines vanilla, cinnamon or almond flavours in compositions named Tejate or Champurrado. In Turin, Italy, the Bicerin is unique and essential - a mixture of chocolate, coffee and whipped cream. Finally, Bayonne, France remains one of the chocolate capitals with tastings required in each of the city's chocolate factories.

The art of presentation can also be lifted by serving in fine china to enhance the sharing ceremony. The chocolate fountain is one of the utensils - simple, intriguing and an invitation to greedy enjoyment. Likewise chocolate fondue services or cups - always wide to distil the aromas to perfection.

For lovers of chocolate in cooking, it appears in recipes too, where the traditional rubs shoulders with bold originality. Cocoa is not naturally sweet, so it can be used as a spice to add colour and bring out aromas, and enrich the flavours of savoury dishes. It doesn't withstand long cooking times so is generally added at the end of preparation as powder or bitter chocolate squares. White meats, game, seafood, pasta, vegetables, bread, wine, citrus, etc. all succumb to its voluptuous charms.

France - and Latin countries generally - have been quick to capitalise on this exotic flavour by including it in many recipes. There is a host of possible marriages - a little imagination is all that's required. Chicken with mole sauce is a traditional Mexican recipe made from chocolate. Other tempting dishes are rabbit stew with cocoa or fried foie gras with chocolate. In Italy, cocoa powder makes an appearance in some ravioli fillings, in pasta sauces but also in the composition of more elaborate dishes such as Vitello Brasato (braised veal cooked with Barolo wine).

Cocoa and wine complement each other perfectly and this sublime ideal combination is often the basis for sauces that are wonderful with wild boar, venison and guinea fowl. Note that the fineness of cocoa overrides the potential acidity of wine sauces. Finally, a simple vinaigrette made with lemon, olive oil and cocoa gives salads a new complexion, slightly tanned - a treat for the palate.

Chocolate-loving chefs

Chefs devote special attention to chocolate. Alain Ducasse has opened a chocolate factory in Paris with counters offering his own creations. The high-profile Scottish chef, Gordon Ramsay, has revisited classic desserts such as chocolate cake, mousse or chocolate mint truffles. Pierre Gagnaire, arguably the greatest star chef in the world, offers a wonderful "Crus chocolate biscuit soufflé." The list is long and not exhaustive!

Chocolate offers a unique moment of pleasure, alone or to be shared around a good table. It is also marked by a manufacturing tradition linked to each country. So don't even think you will encounter the same chocolate taste in France, Switzerland, Spain, Belgium, Italy or Mexico. Each offers its own specific tones, traditional recipes, working methods, flavourings, and distinctive aspects to refine chocolate. Take the opportunity to go on your own gastronomic journey through the world of cocoa.



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Chocolate Tiramisu



Interview

FRANÇOISE BOEUR

GRAPHIC DESIGNER AT RAK PORCELAIN

“My background is essentially artistic, drawing was really my calling.”

We met with “Graphic Designer” Françoise Boeur who told us about her work and her passions, two facets which are intimately intertwined. The artistic dimension can be expressed both in the workplace and in the private sphere and Françoise Boeur is a perfect example of this, as she revealed to us.

Can you tell us about your role at RAK Porcelain?

I have been a graphic designer at RAK Porcelain for 5 years and I mainly deal with the customisation of decorations for our customers who wish to give a particular identity to the collection they have chosen. Thus, when a customer wants a decoration, the issue is first of all to define their wishes, the important graphic elements that seem necessary to them for the development of their identity.

In most cases, it is the representative who informs us about a new project. It is therefore through what the representative reports to me that I can get an idea of the customer’s expectations. Of course, the representative tries to be as specific as possible, but in order to address the project better, I gather as much information as possible about the establishment. I research photos of the interior of the restaurant and try to feel its atmosphere. The fact that the customer is by the sea or in the mountains is an important factor. In all cases, it is essential to absorb as much of the establishment’s universe as possible.

Once this research work is concluded, I can begin to create and develop different proposals. The number of models varies depending on the case because many exchanges with the customer may be needed to achieve a satisfactory result. In my creative process I give priority to plates, the main elements of the service and the most obvious ones, before addressing the other pieces of the collection.

Copying out, which is the final step before production, requires great care and precision. It is very important to check all the decorative elements, all of the technical features that ensure that the plant can work with pristine files. Then the plant can prepare the sample and send it to me. At this stage, I check the relevance of colours, the rendering of the different graphic and typographic elements. We make any corrections needed until we produce the final sample, that is to say, the “Print Ready” copy.



Hotel Astrid mug

What was your background before you came to RAK?

My background is essentially artistic, drawing was really my calling. I studied art education, i.e. to be a drawing teacher. For my degree, I had to do a dissertation, and I chose to do it on the subject of engraving weapons. As I was in Liège, I was well placed to take courses at the Ecole Léon Mignon (B) and to do an internship at Herstal (National Arms Factory in Belgium). This is an exciting discipline, which led me to practice for two years and thus improve myself. I then thought: “why not become an engraver?” I did some engravings, especially for my father who is a hunter and also a gunsmith - an ideal environment for such creations. At the same time, I worked as a teacher in schools and it was then that I had a job opportunity with Villeroy and Boch in Luxembourg. That’s where I started to work on special decorations for hotels and for the household range.



Engravings on a rifle



Personalized collection for the Victory Hotel in Munich





*Personalized collection
for the "Le mas valentine"*

What makes you happy in this job?

The creative dimension and the diversity of the projects. Each project involves new research, it's a new journey. The most striking example is the project I did for the Victory Hotel in Munich, for which I had to illustrate the battle of Trafalgar. To tell this story, I had to research the battle, find models of ships, the geographical situation and strategies.

"Once the overall picture was drawn, it was time to tell the story."

The main difficulty is that this was not just a painting in the pictorial sense. A plate is made for food, so I had to take account of colour harmony to ensure that the decoration was not dominant. It's a question of finding balance - harmony between content and container. "Every time it's a new journey, a new exploration."

I am reminded of another decoration that was particularly interesting to produce because it presented another form of complexity. "Le Mas Valentine" in the south of France. The owner of the establishment had asked us for a decoration based on an old Provençal fabric that she had in her possession. From the outside this might sound simple, but in view of the warm colours and traditional patterns of Provence, it was a real challenge to transpose it to the collection and bring it up to date without losing the traditional origin.

Above all, what makes me happy is that the customer buys it and is satisfied. Furthermore, I must say it is rewarding to know that this creation will be used in a restaurant, that it will live daily with the establishment's customers, whether it's in the south of France, Germany or Norway. "It's my creation that travels."

If you hadn't been a designer, what would you have liked to do?

I would have studied music at the conservatory. I play classical guitar. I studied music theory, took guitar lessons etc. but there always comes a time when you have to choose. But, my guitar is still there and from time to time, I pick it up again. Another artistic domain ...

Apart from your professional activity, what do you like to do?

I still draw. I should clarify that when I started, everything was done by hand. All my creations were produced with brush, pencil, watercolours, pastels and everything was on paper. It's clear that at the time we had more time to create - simply because we needed more time. I could have three weeks or a month to produce a single creation. Technological change has led me to transfer to the computer and I must admit it was not easy, but once the adaptation period was over I was able to appreciate the qualities of this tool.

However I continue to use brushes and pencils to produce animal drawings. This drawing style is really exciting because of its technical requirements, the required fineness of the line that enables a hyper-realistic result to be achieved. A specialism in which time spent is not important, as it gives great satisfaction and not only allows me to regain the feel of design but also to maintain and continue to develop my artistic sensibility.

Even in my job, these techniques still play a role, because when I am asked for watercolour effects, a basket of fruit, for example, I prefer to paint the composition, then I scan it and rework it on the computer.

What makes RAK Porcelain a "special" company?

It's a young company with a motivated team. Everybody who works here is bold and we all have a desire to move forward together. It is an environment where there is a permanent search for novelty, new forms, new structures, and new collections that are always different, which is very stimulating. In ten years - this year is our tenth anniversary - our company has changed significantly, thanks to a ubiquitous dynamism and the experience of our director, whom I've known for a long time because he also worked at Villeroy and Boch. He has had a remarkable career path and has vast experience, which has certainly contributed to the rapid change here.

It is a company in which I feel good - we move forward every day because there is a real spirit of innovation. It is a company with continuous positive momentum.



*Personalized collection
for "Chez Gilbert"*





RAK AROUND THE WORLD

CERAMICS IN THE ARAB WORLD

An ancient art

Originally from the Middle East, ceramics are now part of the daily life of every citizen. A journey back in time to the origins of an art born over 8,500 years ago, which has patiently and meticulously perfected itself and developed over centuries of change and conquest.



While China is regularly mentioned in the ancient history of ceramics with the discovery of relics dating back to 2600 BC, the first traces were, in fact, found in the Middle East much earlier.

Appearance of the first ceramics in Anatolia and Mesopotamia

Terracotta figurines dating back to 6500 and 5700 BC were found at the Çatalhöyük site, in Anatolia (modern Turkey); the findings included works in red and ochre on white slip and single colour pottery in shades of beige, light grey, pale yellow and brick red. These compositions were then shaped using the coil method (a soft roll of clay for shaping ceramics before the appearance of the potter's wheel) and smoothed with a palette, then polished, before random horizontal lines were chiselled into them. Some years later, other more technical and stylistic pottery with printed patterns was identified in Syria.

At the same time, during the Neolithic era in Mesopotamia (modern Iraq), in the Hassuna territories between 6500 and 6000 BC, and Samarra, from 6200 - 5700 BC, more aesthetic figurines appeared in brown, black or red colours on a light yellow background.

Refinement by the Persians and Egyptians

Pottery became more delicate during the peak of the Ubaid civilisation, shortly after the creation of the potter's wheel in the fourth millennium BC. The Persians (the Iranians of today) created a manufacturing centre where bowls and drinking vessels made of fine clay were mass produced. These instruments consisted of yellow and green slips with the engraved shapes of animals, birds, plants and geometric figures.

Ceramics became even more refined under the influence of the Egyptians. Using dark-coloured but distinguished creations, they produced decorations outlined in rope. The pieces that they left show even greater elegance, with animal or geometric ornaments on brown, pale yellow or red backgrounds. The majestic Egypt of the Pharaohs was distinguished by its forward-thinking know-how in terms of earthenware. As far back as 2000 BC, the first siliceous pottery glazes (quartz-based) are identifiable by their famous glassy blue and green contrasts. The same techniques were used to make jewellery, bowls, funeral figurines, earthenware beads or beetles.

Emergence of glazed pottery

The technique of glazing arrived in Arabic ceramic art from 1500 BC. In addition to pottery, the Mesopotamians started to use the glazing technique, a tradition that was already two centuries old, to enhance their wall coverings. The bricks of the columns, façades and niches of their palaces and temples, previously covered with terracotta or geometric mosaics using coloured clay nails, now started to be glazed.



Turkish Tiles

At Khorsabad, between 722 and 705 BC, during the reign of Sargon II of Assyria, animal parades were printed on the glazed bricks of the entrance to a temple. This process attained perfection in Babylon in the sixth century BC where a magnificent and sumptuous frieze with more than 700 sculpted representations of dragons, lions and bulls was created from white, dark brown and yellow glazes on a blue and blue-green background. In the palace's throne room, the façade radiates; lotus flowers, palm trees in glazed ceramic subtly wrap themselves around the colonnades and the power of the empire is glorified in a host of panels embellished with wild animals.





Earthenware

Medieval Arabic ceramics

From 661-750 AD, the potters of the Umayyad dynasty started to make use of the different techniques that had brought success to ceramic art in the Middle East: Egypt, with its sintered siliceous pottery decorated with blue and green glazes, Iran, Syria and Mesopotamia with their alkaline glazes and Byzantine pottery with its lead coverings. The Arab artisans were also influenced by Chinese expertise, such as the stoneware of the Tang era and Song and Ming white pottery.

Enticed and stimulated by these multiple influences, the Arab potters under the Abbasid dynasty developed a style of their own. Two types of works were being produced: matte pottery figures, stamped or

moulded in relief or engraved on slip (sgraffito patterns) and creations representing floral motifs or revealing inscriptions on opaque white enamel. The Arab artists were also distinguished by their use of glossy ceramic. This method involves a double-fired opaque, white tin layer which is painted with metal pigments between each spell in the reduction-fired kiln. The gloss-glazed artefacts sparkled with metallic reflections in bronze, yellow and red. This was an artistic technique that appealed to Arab potters from Iraq and which they would take with them when they migrated to the west of the Arab-Muslim world. The same technique also finally arrived in Europe via Spain, during the invasion of the Iberian Peninsula by the Moors.



Birth of Arabic porcelain

The first traces of porcelain appeared in the Arab world in the twelfth and thirteenth centuries, through the Seljuk dynasty that ruled over Asia Minor, Iraq, Iran and Syria. This was not really genuine porcelain but pottery imitating Chinese works. At the same time, Muslim craftsmen give birth to minai ceramics, glazed pottery that counterfeited the refinement of illuminated manuscripts. During this era, the famous cobalt blue glaze made its appearance. This glaze would become particularly popular a few centuries later with the emergence of blue and white ceramics in Asia and Europe.

In the sixteenth and seventeenth centuries, there was considerable growth in exports of Arab pottery to Europe and the Far East, both areas that were particularly fond of works with decorations engraved on translucent white Gombroon (Iran) and colourful Persian creations coloured with copper oxide, with glossy glazes or painted in polychrome.

The influence of Arab ceramics in Europe

Spain, following its conquest by the Moors, was particularly influenced by Arabic ceramic art. Produced in the region of Valencia, the first Hispanic-Moorish pottery techniques draw their inspiration directly from the enamelled and gloss-glazed works of the Islamic world. Exported from the island of Majorca, these creations, which were very popular in Italy (also occupied by the Arabs in the twelfth century), would give birth to majolica, the famous Italian ceramics of the Renaissance.

In the fifteenth century, the manufacture of majolica expanded with the development of painting on transparent covers. New colours were emerging: different contrasts of blue and green, orange, turquoise, black or purple-brown. A second glaze was sometimes used to add a touch of sparkle to the works, which could then be decorated with moulded patterns in relief. From 1600, French tin-glaze pottery, inspired by Italian majolica ceramics, officially changed its name to “faience” and conquered all of Europe, developing specifically based on local craft creativity and know-how. The tin-glaze technique enabled the production of deep white pottery (using a lead

and tin oxide glaze), which concealed the natural raw colour of the artefact. Before a second firing at low temperature in a reduction-fired kiln, the decorations were added using enamel pigments.

Today ceramics are everywhere - in every restaurant and home. A marvellous 8,500 year old tradition whose long artistic path has wound through a host of creative twists and turns, following its departure from Anatolia, for an enchanting world tour ending on contemporary tables.



Dome of a traditional bathhouse





PORTRAIT OF A CHEF

THOMAS LEATHERBARROW

The dessert conjurer

After only a few months in existence and positioned in a niche sector, Pastry Development has met with far from trivial success. Buoyed by changes in the behaviour and expectations of consumers and professionals in the hospitality and catering sector, Thomas Letherbarrow - its founder - gives the creation of tailor-made desserts its proper place.

Drawing on high-quality experiences at the service of new trends pretty much sums up the spirit in which Pastry Development was created.

Relying on two key words - elegance and passion - four young chefs, Thomas Letherbarrow at the head, along with Thomas Charles Mathiassen, Elliott Mcmillan and Laura Aylott have met a promising craze headlong. A successful launch, at the height of their involvement in this adventure, which has its source in know-how gleaned from renowned chefs.

A philosophy inspired by a meeting

Letherbarrow has been bumping into these starred chefs throughout his career. A passionate and committed young chef, he began his studies in Colchester (the United Kingdom) at age 15. His encounter with Michelin-starred chef Jason Atherton was to be decisive. It led him to develop his passion but also to forge his experience and brought him solid support in the founding of his own company. "Working with Jason Atherton under the direction of Cary Docherty at Little Restaurant in London was one of the fastest and most important turns in my career. Jason Atherton is a great source of inspiration for me. I will always be grateful for what he taught and passed on to me".

Custom-made at dessert time

Specialising in the design and creation of custom-made desserts, Pastry Development was founded in May 2015. This young company seeks to increase culinary experiences and includes chefs, restaurateurs and hoteliers wishing to enrich their dessert menus or simply searching for ideas to make a difference, among its customers.

With his team, Letherbarrow offers and designs sparkling and refined seasonal creations, while adhering to the image and spirit of the establishments calling on his services.

A second category of customers also allows the young chef to express himself fully, through new desserts sculpted by his own hand, for private receptions, celebrities and also for business meals or festivals. Daily challenges which constantly enchant the team, hungry for challenges and always looking to generate amazement and satisfaction.





Interview

THOMAS LETHERBARROW

*More than a passion,
a true calling.*

In constant ferment, Thomas Letherbarrow lives his passion at 100 miles an hour. His profession is at the heart of his daily life and he knows how to take advantage of every meeting and opportunity that comes his way. Cracking the whip, having flair, learning, improving and refining are the watchwords of this young pastry chef.

To explain his passions, Thomas chose a late afternoon in Copenhagen where he was working for a few days with a top class baker chef. This was an opportunity for him to go over his career and share the reasons that made pastry his vocation and his future projects with “Perspectives RAK”.

You can boast of a high-level career rich with experiences. What have been the key stages of your career?

I’ve always been a hard worker with demanding goals and real ambition. I have had the opportunity to go through many exceptional experiences which have provided me with a real education. Working with Jason Atherton under the direction of Cary Docherty at Little Restaurant in London was one of the fastest and most important turns in my career.

Winning Callebaut U22’s Chocolate Innovation Challenge, then travelling to Ghana to study chocolate manufacturing processes or working within this community, was a real revelation for me. A highly formative experience that I will never forget.

Being part of Tom Aikens’ team was a personal dream. After studying his books and the dishes he creates, I wanted to be able one day to say “I did that”.

Finally, the opportunity to collaborate, in Denmark, alongside Thomas Charles Mathiassen at Meyers Bakery taught me a lot, especially the authentic art of Danish bread and local pastries. Thomas and I decided to pool our skills and experience and we now work alongside one another in consulting and development.

What are the key points of your journey that enabled you to move towards your post as Development Chef at Pastry Development?

After having worked for starred restaurants or restaurants outside of London as a pastry chef, some of my chef friends who had seen my work asked me if I wanted to join their team because they were under-staffed or wanted to change the menu of the restaurant to which they had just been recruited. I really enjoyed this way of working as well as the freedom to create by relying on my own skills to design something unique. That’s when I decided to open Pastry Development by concentrating on the road down which I really wanted to take my career.

How did you come up with the idea of creating Pastry Development?

I started a few months ago by relying on my experience in Michelin starred restaurants and my collaborations with outstanding chefs. Over the course of this experience, I felt that a potential emerging niche had not yet been exploited. Of course, there are companies specialising in pastry but they do not produce for the same customers. These companies do not meet the demands of evening dos and private events. They mainly target restaurants, rather than hotels or bars.

I have a passion for pastries and all sweet things, and I love the power of creative adaptation where potentially existing techniques are just waiting to be explored. When I created Pastry Development, I thought about how I felt when I invented a dessert, about my own pastry design and creative signature, thus giving birth to the slogan “Designed with flair, created with passion”. This is a perfect reflection of my ambition to communicate the spirit in which my team and I are working to my customers.

What is your typical day like?

To be perfectly frank, no two days are alike. Generally, my daily activities involve exploring new styles, textures and techniques through which I can leave my mark on my upcoming creations. I prospect new customers, meet restaurant owners and managers, and share my ideas for their next menus with them. I always work in a spirit of learning and continuous improvement. I am also currently in Copenhagen with Thomas Charles Mathiassen. There I am familiarising myself with the workings of Danish patisseries, while participating in the daily production of bread at Thomas’ establishment. I learn a lot there and I will transfer this teaching to my teams upon my return to England.

The bespoke service you offer requires the ability to adapt to any test. How do you handle this chameleon-like quality?

Continuous staff training, skill levels, concentration and an excellent working environment are the four elements that make this possible. Each of us is committed to working to the best of our abilities. My team in Copenhagen is a true mix of experience, as is the team in England. In every way, we all learn from each other and work well together.

You manage the content of the plate admirably, but what about the dishes that showcase your creations?

The dishes that I choose to enhance my creations are not only my ideas but also my team’s ideas. When I select the dishes on which I will present my desserts, I review a range of aspects including style, elegance, design, combination and number of items to be placed or even the very concept of crockery itself. I am sometimes too critical but I also think it is necessary, through the dishes chosen, to remind our customers of the extent to which we are able to adapt perfectly to meet their needs and expectations.

Are you seeing the expectations of your customers change? And how do you see the future?

When I decided to open Pastry Development, we only had a few bookings. Today, it is clear that we have undergone exponential growth. We have an ever-growing waiting list for our workshops and various events. Festivals are also very demanding. We finally have the chance to count on the loyalty of our very first customers.

With regard to our future, the key objectives remain unchanged: the quality of the service and its unique character. Also the programme for 2016 includes opening a cooking workshop and a hub (for ideas or a place for group thinking) in London, but also the development of our customer base outside the UK, without overlooking cookery demonstrations in schools across the country and in exhibition venues. I am particularly looking forward to these events, and to discovering new skills and knowledge that I encounter en route, in order to exploit them.





RAK AROUND THE WORLD

MATTHIEU CELLARD

Food photographer!

As well as being a photographer, Matthieu Cellard is also a real personality. After 22 years of “images” as he calls it, his enthusiasm is contagious when he talks about his job, his encounters and the world of fine dining that he has been a part of for the last 13 years.





Scallop



With a father who created a professional photo lab and a mother who was a photo stylist, it is no surprise the apple didn't fall far from the tree. After a short turn in the kitchen, several internships in Michelin-starred restaurants and in a "bouchon lyonnais" (typical Lyon restaurant), he began his career in photography. With 10 years in the studio, he has some solid experience under his belt. The merging of these two universes has allowed him to express his love for cooking, the products, and, that which is at the heart of it all, people.

Matthieu Cellard, why did you chose this speciality?

My experience in the studio gave me plenty of opportunity to work on technique; I was in a big set-up and I felt the need to explore another path, that

of independence. The culinary world was a natural choice for me. And, as often happens, meetings can back up your intuition. That was the case when I met Sébastien Chambru (Meilleur Ouvrier de France (Best French Craftsman) 2007, a former Chef at the 2 star Hilton restaurant in Tokyo). He helped me discover what gastronomy truly is and, above all, he taught me respect for the product, the basis of all culinary success. Another important moment along the way was my meeting with Dominique and Alain Vavro, two talented designers who have notably worked for RAK. The product and the plate, all in one.

You have worked with some famous chefs, as well as some up and coming ones. How did these encounters come about?

As I was saying, it's all about meetings, opportunities and also determination. And naturally, one introduction leads to another, my name gets passed around by "word of mouth" and they call me up.

You work for and with the Chefs. What are you relationships like with the professionals who are generally reputed to have an over-inflated ego?

It's very variable, because, above all, they're human. Whether male or female, each one has their own style, both in the kitchen and in the way they manage their teams. So, what is true for other professionals is also true for Chefs. There are those who have been able to remain down-to-earth, humble and who do superb work whether they're in a famous restaurant or somewhere less well-known and then... there are those who have let success go to their head. Nothing more than human, at the end of the day.

Have you ever given a Chef any tips on presentation?

When you are working on the composition with the Chef, the work becomes a joint effort and, together, we modify his way of doing things. Nowadays, some dishes are always presented in the same way as when they were photographed. This is a pleasure to see. Of course, this input isn't possible with every Chef.

With some of them, it is not up for discussion. The plate is presented, he says what he wants, I take the photograph and... I leave. I must admit that it's a bit frustrating because it's a little like a style exercise, but, at the same time, it is interesting to work with diverse personalities.

You have contributed to various books within the culinary world. What did you get out of this experience?

As always, and that's the magic of my job, each time it's a human adventure. Working on a book means you're not working alone. It's a sharing of experiences, of skills. It is a mixture of writing, graphical skills, a Chef and their team and a publisher. As far as I'm concerned, it can mean a month of immersion in an establishment. Being there without being there, seizing moments, ambiances and then a very elaborate part, staging.

I'm telling a story. It's the story of a Chef and their creations, sometimes it's a story about a family. It's far from trivial.



1. Crayfish

2. Sardine

In 2011, for example, with Sébastien Chambru, we created a book that was really close to our hearts. "L'O à la bouche", or a way of showing that a fish has a face.

Furthermore, Sébastien was saying, "No two fish ever look the same. Their mouth, their look, all their special features have an impact on the way I plan my cooking. How can I best share these emotions, turn my desires into the most respectful creations and keep them as close to the product as possible?"

It was an unforgettable experience, in several ways because we did everything back to front, starting with the design, then the creation and, only afterwards... finding a publisher. What has stuck with me the most is the immense value in terms of human relationships and the experience acquired.



1

1. Pike Perch
2. Crayfish



2

You once worked in the kitchen yourself, didn't you? Do you still cook?

Of course I do. It's important when you do a job like mine. I don't cook anything too ambitious, I throw together seasonal dishes. For example, this summer, I've worked a lot with courgettes.

Do you have a recipe you'd like to share with us?

If you insist... Take a frying pan and brown some slices of chorizo. You brown them, leave them to sweat and then you remove them. Brown your courgette, already diced, and mid-cooking, you add the chorizo again. A few black olives, a dash of lemon, lightly seasoned, very simple, salt and pepper if necessary, that's it.

Simplicity, the return of produce is very important to me. I like to going to markets, talking to the farmers. By taking in interest in what they do and how they do it, it is easier to start a conversation, ask them what's good at this time of the season. Being in tune with nature is being in tune with the product.

Are you more gourmand or gourmet?

Both! It doesn't make much sense to be overly principled. You can enjoy "technofood", you know... what you find in the supermarket or at a fast food joint. There's no need to be closed to the idea. I like taking my kids to McDonald's, you just have to know what you're eating. And, we're very aware of what it is. What is interesting is that, in everything we eat, there can be a flavour that draws us in, that we can enjoy. Then, it's up to us to make sure we don't abuse it. Exploring and trying things is essential.

There isn't much information available about you. Do you prefer to "hide" behind your photos? Are you allergic to journalists?

My allergy's so bad I'm letting you interview me... (smile). Seriously, though, I don't feel the need for public recognition so I don't go looking for it. My path is carved out and accompanied by human relationships, by paths crossing, by recommendations. However, I don't hide away and my work still speaks for me.

How would you characterise your collaboration with RAK?

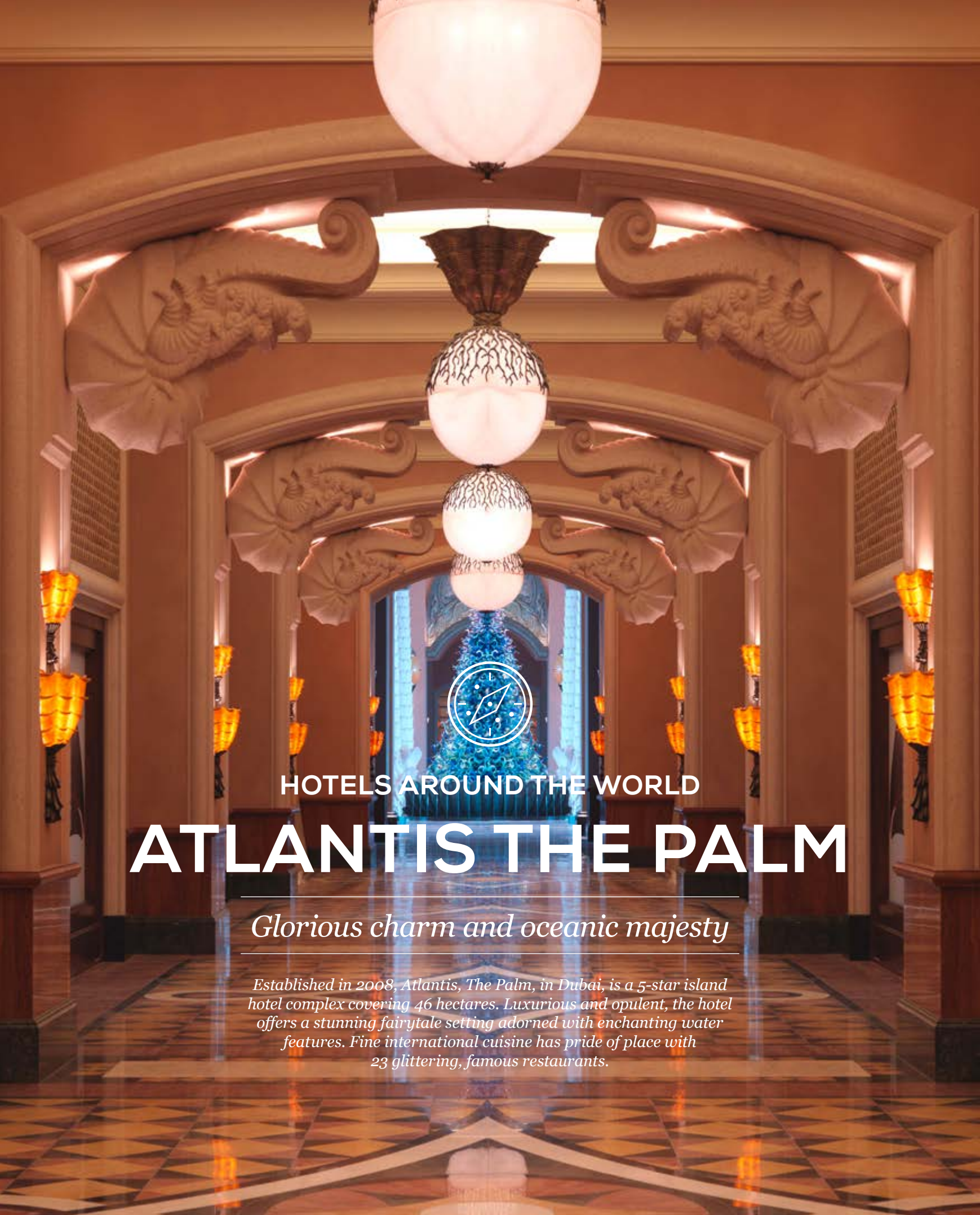
It's an extraordinary collaboration, because the plate is the meeting point between the contents and the restaurant's customer. There is an interaction between the food and the shape, colour and structure of the plate. I have had the pleasure of working with RAK for years now and each new collection is a new challenge, a new delight. Beyond that, it's a human adventure because there is nothing more pleasant than working with people you like. And this is in no way incompatible with professionalism, quite the opposite.



Mouth of a Pike Perch

Matthieu Cellard, last question, why, in your photos, do you cut out the plates?

This is a question I get asked quite often. In fact, it's very simple. I want to get to the heart of the product, to the composition. That becomes the main part. I want the audience to see the way in which the presentation is put together; to highlight the whole dish and, at the same time, each element. Of course, for RAK, I make an effort to fit the whole plate in (laughs).



HOTELS AROUND THE WORLD

ATLANTIS THE PALM

Glorious charm and oceanic majesty

Established in 2008, Atlantis, The Palm, in Dubai, is a 5-star island hotel complex covering 46 hectares. Luxurious and opulent, the hotel offers a stunning fairytale setting adorned with enchanting water features. Fine international cuisine has pride of place with 23 glittering, famous restaurants.



Source: www.pepr.com.au

Source: www.info-embirates.com



Palm Island

Located on man-made Palm Island, which looks like a palm tree from the air, Atlantis, The Palm hotel in Dubai (UAE) is deliciously inspired by the captivating ocean myth of the lost city of Atlantis. A modern oriental palace of dizzying proportions, the hotel aims to offer luxurious recreation. Family and themed attractions are offered, such as a 17-hectare water park, the largest in the Middle East, where guests can swim with dolphins and sea lions in the countless giant aquariums.

The hotel's wide range of sumptuous rooms offers its guests stunning views of the Persian Gulf. Four types of regal suites are well-placed to meet the demands of people seeking exceptional experiences: the "Presidential", 220 m² of pure comfort the "Underwater" with its unique views of the sea bed; the "Grand Atlantis", 429 m²; and the "Royal Bridge" offering 924 m².

ShuiQi at the service of wellness

Featuring an elegant and refined ShuiQi spa, Atlantis, The Palm offers its guests a wide range of natural methods to relax and enjoy the tranquility. Using Shiseido, the foundation of Japanese cosmetics for 140 years, the hotel staff skilfully blends Asian traditions and philosophies with Western science and technology. Not to mention the Bastien Gonzales aromatherapy and reflexology offered in plush and soothing design settings.

The ShuiQi relaxation area also offers two ladies' and gentlemen's hair salons, managed by professional stylists, offering stylish, sophisticated cuts.



Interview

SASCHA TRIEMER

VICE-PRESIDENT IN CHARGE OF GASTRONOMY ATLANTIS-THE PALM

The world on a plate

With the exhilarating excess that Atlantis, The Palm has devoted to its ornamental and playful choices, the hotel could not fail to ensure that its cuisine was offered by a thousand chefs producing sumptuous, tasty creations. With an astounding choice of 23 restaurants, the hotel guarantees profusion and culinary variation. Ossiano, the complex's most prestigious underwater brand, with its impressive windows revealing marine biodiversity, primarily serves fish and seafood. Over the last three years, the restaurant has successively received the Dubai Time Out "Best Seafood Restaurant Award". Ossiano is closely followed by Yuan, the Chinese restaurant that also received the "2015 Best Chinese Restaurant Award" and which offers fusion cuisine from Sichuan province, combining tradition and surprising innovations. Nobu, a legendary Japanese name that has forged a solid and enviable reputation in the UAE, also surfs the wave of unexpected combinations. The restaurant does not hesitate to enhance traditional Japanese cuisine with contemporary South American influences.



A multitude of other culinary identities offer guests of the Atlantis, The Palm exquisite experiences from around the world: the Seafire Steakhouse, the Italian Ronda Locatelli, the Lebanese Levantine and the international buffet of the Kaleidoscope.

Sascha Triemer, vice-president in charge of gastronomy in the hotel, explains more about this multi-flavoured cuisine.

Seafood speciality
"Ossiano" Restaurant



Before joining the kitchen staff of Atlantis, The Palm, you worked in some of Europe's grand hotels. What did you learn in this Western period on your path as a chef?

After finishing school and my apprenticeship in Germany, I travelled throughout Europe responding to the job offers that I received. I did stints at the Hilton Munich Park Hotel, the Palace Hotel in Merano in Italy and the Dorchester Hotel in Park Lane, London. This brought me into contact with different types of cuisines and European techniques, and I learned the fundamentals of being a chef, which gave my career a solid foundation.

After an initial experience of 6 years at the Burj Dubai, you left for a year to work at the Mandarin Oriental Hotel in Kuala Lumpur, Malaysia. But you ended up retracing your steps to join the Atlantis, The Palm hotel. Has Dubai therefore become your culinary home sweet home?

My first experience at the Burj Al Arab in Dubai was the first time I had ever been in the spotlight, my first experience of fame. I started as a sous-chef and left as executive sous-chef in charge of 5 restaurants and the main kitchen. I also participated in the culinary coordination of numerous events such as Christmas and New Years and several gastronomy competitions. I wanted to go to Malaysia to enrich my Asian experience. At the Mandarin Oriental Hotel in Kuala Lumpur, I was put in charge of 160 chefs, 6 restaurants and the main kitchen. I then returned immediately to Dubai for the opening of a stunning hotel complex, Atlantis, The Palm.

It was an enormous challenge to be here at the start of this ambitious gastronomic adventure involving 18 restaurants. Today it has 23. This was an unmissable opportunity. I have always liked Dubai, so I knew my steps would always lead me back there. Today I definitely feel that the city is my home, personally

and emotionally, but also from a culinary perspective. At the Atlantis, I am in charge of the management of a range of cuisines, all different, and this allows me to learn and develop continuously new gastronomic innovations.

You are now the vice president in charge of gastronomy and you manage 480 chefs in the luxurious Atlantis, The Palm. What did this appointment mean to you?

I was very proud of it. Obviously it's a great responsibility to oversee 23 prestigious restaurants and 480 other highly skilled chefs. This is clearly not a post where you can drag your feet, you have to be really organised and be prepared to dive in very early every morning! However, I am not solely responsible for the smooth running and success of the gastronomic area of the Atlantis. This is above all a story of people.

There are many people working behind me. Without a well-chosen team with good professionals in suitable positions, our restaurants could not function as well as they do. It's a major challenge and a daily victory when we get to the end of each day. And that's the most interesting and exhilarating thing about my job. No two days are the same. My post requires lots of openness, flexibility and intuition.

RAK porcelain that you use in almost all the restaurants - does it meet the breathtaking standard of splendour of the hotel?

Absolutely, yes. We didn't choose it by chance, although it is already well-known in Dubai. It enables us to bring a particularly stylish line, design and décor of luxury to most of our restaurants in Atlantis, The Palm. Its distinct advantage is the ability to have significant volumes that we can develop in various forms for our brands.

If you had to define Atlantis, The Palm in just a few words, what would they be?

Incredible, surprising and a creator of everlasting memories.

Venison Carpaccio





Interview

RENU OOMMEN

CHIEF MARKETING OFFICER RAK PORCELAIN LLC.

*“I consider myself as the voice
of our valued customers.”*

Could you describe your position at RAK Porcelain?

The role of Chief Marketing Officer is pivotal to an organization. If I would have to define my role then I am a facilitator, who identifies and transforms the market needs to create products that can sustain and grow on the current and fast phased future changes. To channelize and motivate the people to reach every markets segment and to optimize the production to have an excellent quality and quantity off take and thereby align the mission and vision of the organization in line with Customer needs.

I also consider myself as the voice of our valued customers, as I believe they are the one who finally define who you are among the choices available in the market. They are the winds of change which we are tuned in for defining the strategies of the company to be a successful business partner.

Could you describe your career & experience prior to joining RAK Porcelain?

I am associated with RAK from day one of my career. Joined RAK in 1996 and during my 19 years of career I held various positions in the capacity of International Sales & Marketing Executive, Area Sales Manager, Sales Manager, General Manager and as Chief Marketing Officer in all the divisions of company right from Tiles, Sanitary-ware, Faucet and Tableware and gradually grew in ranks to be a senior member of the RAK Ceramics Group.

What do you love most about your work?

I must say travelling and meeting people from different cultural backgrounds and enjoying the various cuisines I come across as it helps in defining the product development strategy, which is a key to any successful business in the HORECA service industry. The people I meet, the talks that we share over a cup of tea or coffee, the ideas exchanged across a dinner table has always given a very positive out come in defining the strategy and in leading the company to the path of success.

If you had not been working in this field, what would you have liked to do instead?

Sales & marketing has always been strength and my prime interest. If it had not been in the Ceramic Industry I probably would have been either in Electronics or Automobiles industry. Both Electronic gadgets and high-speed automobiles are my other favorite interests and passion that excites me.

What hobbies or interests do you have outside of work?

I am an avid biker. My Harley Davidson occupies a pride of place in my heart and it gives wind in my sails and riding it takes me away from the routine of everyday life to a different world. In addition to the bike, I am a keen follower of the automotive industry and high end cars which gives the owner a sense of power and control of the wild.

Being a hardcore music lover, Hi fidelity audio video equipment's that gives an immersive experience energizes and recharges me every evening after a hectic day at office. I keenly follow the latest trends and launches of all high tech Audio video systems and mobile gadgets.

These are some of my passions that motivate, refresh and recharges me each day.

In you opinion, what makes RAK special?

The porcelain tableware industry is dynamic, creative with limitless possibilities. So when RAK Porcelain was incorporated in 2005 our vision is to be a world leader but we were in a market which has been dominated by players who were 100+ years in the industry. Being a relative new comer, we had the advantage of being able to establish a state of art plant with the latest available technologies. Products were created with leading tableware designers who closely work with International Chefs and have an in-depth knowledge of Chef needs of highlighting his creativity. RAK Porcelain products are beautiful to look, at the same time sturdy to use and subtly blends in the background when decorated with food to ensure an immersive dining experience.

Having an excellent product alone is not sufficient for success. We established an extensive network of partners in more than 135 countries who could provide quick availability at a local level in their Countries.

Most importantly, we are an organization which works on Customer needs in term of development of products and customization backed by excellent service levels. These are the vital factors which has made RAK Porcelain a brand to be proud of and preferred product specified by leading hotels of the world as we celebrate the 10th year of success.





RAK AROUND THE WORLD

FLORENCE'S CONVIVIUM

An exceptional culinary experience

Renovated and modernised 10 months ago, Florence's Convivium restaurant seduces its guests thanks to a bold concept offering two type of cuisine, bistronomic and gourmet, to satisfy the shrewdest and most demanding palates.

Located in the suburbs of the romantic city of Florence, away from the main tourist crowds that congregate around the Piazza della Repubblica, the Duomo, the Ponte Vecchio and the Pitti Palace, the Convivium restaurant is every bit as good as the best Italian restaurants. Recently renovated and modernised, after being open for over three decades, the establishment is banking on regional tra-

ditions to provide even more added value to its reaffirmed culinary identity. It invites transalpine natives to relive, with emotion and nostalgia, the flavours that have been with them through the different stages of their lives, and encourages those coming from outside the region to discover these typical aromas that bestow so much strength and personality to Italian dishes.

Charm and tradition

Source: www.tavoladelmondo.com

Dual-natured cuisine

The Convivium restaurant sets itself apart by the gastronomic duality it prides itself on. One side is a fine dining section and the other is a 5-star gastronomic bistro (in keeping with the professionalism of its founding fathers, Paul Razzolini and Massimo Mature in the 1980s) skilfully brought together by a wine bar with a thousand labels (40% French champagne and wine).

The establishment notably offers fresh showcase menus, inspired by seasonal feasts and giving priority to the best locally made products and ingredients. Meat and fish lovers will not, however, be left behind with the exquisite and appetising recipes concocted by the ingenious chef, Béatrice Segoni. Seafood flavours are honoured with astonishing recipes: stuffed cod ravioli on a bed of puréed chickpeas, with the famous Brodetto de Segoni sauce poured on top, or even a ribollita (Tuscan soup) and octopus flan accompanied by a sweetcorn polenta. Meat-wise, powerful and flavoursome dishes such as boar and olive

pappardelles, braised veal cheeks with wine-poached pears, or even pigeon hamburger, are on offer. For truffle lovers, there is a whole menu dedicated to these celebrated mushrooms.

Skilled and respected chef Béatrice Segoni in command at the restaurant

Known and respected by Florentines, Béatrice Segoni, executive chef at the Convivium restaurant, is considered to be one of the most talented professionals in the Tuscan region. Originally from the Marche region, this passionate chef has been working hard in the kitchens for just 10 years, having left her career as a stylist behind her. Known and loved, her skills rely on the sublimation of essential and real cuisine of which balance and working meticulously with ingredients are the main pillars.

Source: www.tavoladelmondo.com

Ponte Vecchio

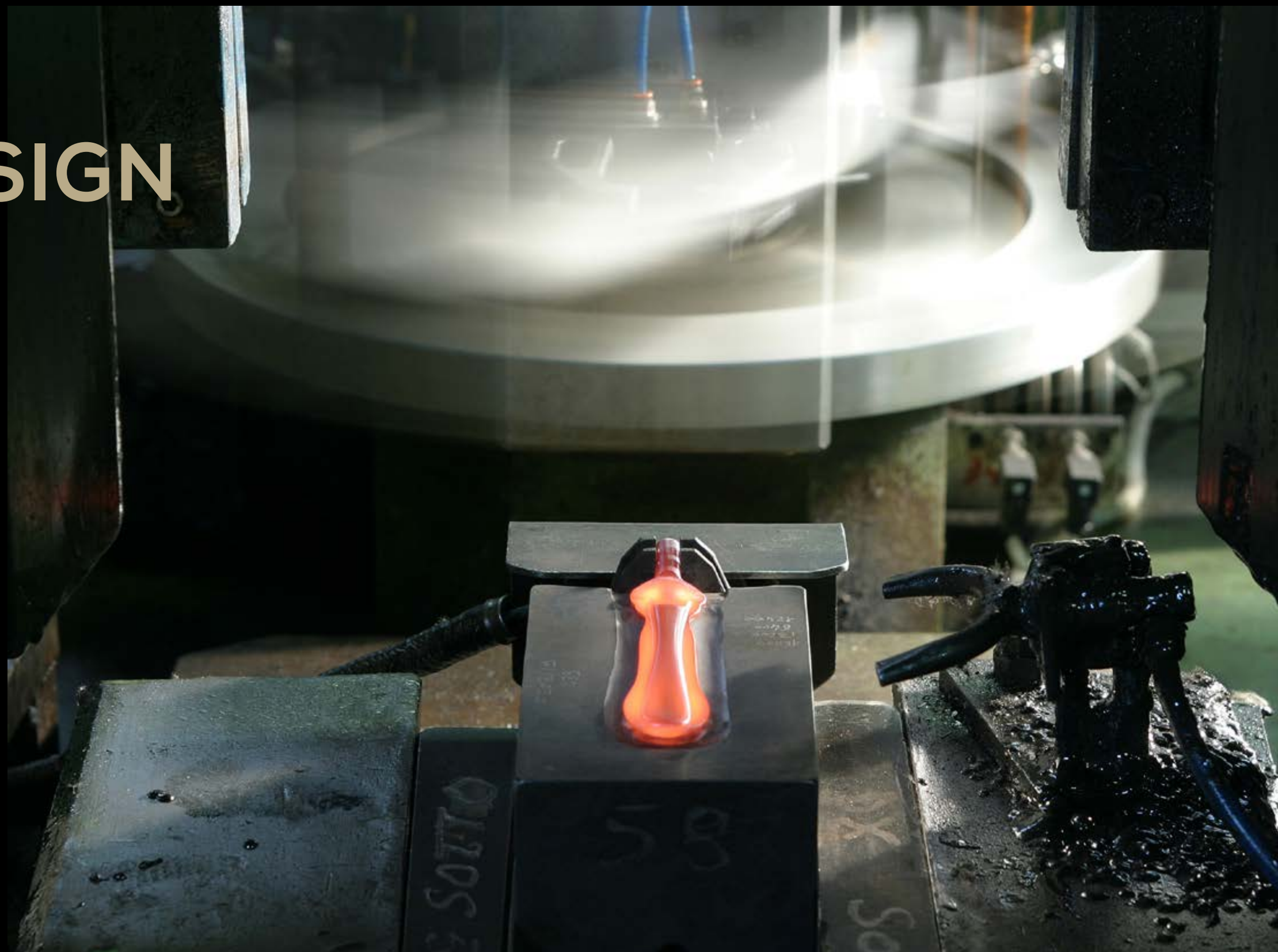


RAK AROUND THE WORLD

WHEN DESIGN BECOMES REALITY

For its entrance into the world of cutlery, RAK Porcelain wanted to offer a complete range, in perfect harmony with its porcelain tableware collections. For the design to be fully conveyed, the importance of the manufacturer's role must not be underestimated. Communication between the designer and the manufacturer becomes a synergy that benefits the quality of the end product.

Naturally, RAK Porcelain opted for one of the oldest and most reputable cutlery manufacturers. Beyond the mechanical dimension lies a real know-how in which the human dimension still plays a leading role. To ensure that the finishing touches are of the highest quality, throughout all stages, tradition and experience are indispensable to make sure the final product lives up to the design.





From metal to the table

Manufacturing is like storytelling; each chapter is important in its own way.

It all starts with a sheet of metal or a stainless steel coil. This steel has the thickness desired for the cutlery and its composition meets the desired quality. First of all, the sheet of steel is cut using a press (pressure of 100 to 150 tonnes) to produce a blank. This roughly shaped piece will be used to produce several 'references' (fork, tablespoon) from several different models. To produce the models required for the range, the number of the cutting dies corresponding to each piece in the range is required. They are created according to the size of the cutlery (e.g. table cutlery - dessert cutlery and fish cutlery - teaspoon, cake fork, etc.).

The upper part of the blank must be wide enough to cut the mouth of the spoon. It is therefore widened by passing it through a roller. For this part, two steel cylinders will be used to obtain the appropriate width.

Once the blank has been rolled to the right size, it is trimmed, which means the final pattern of the model is cut out using a press under a pressure of up to 80 tonnes.

Each article of each model requires a different cutting die. For some productions, the number of cutting dies can be reduced by producing several models using the same pattern.

With the exception of rolling, the fork undergoes the same process. After cutting out the shape, the tines must also be cut. Using a weakly powered press, the central tine is cut first, followed by the outer tines. Cutting out tines is always planned in such a way as to reduce the stress on the steel, thereby obtaining perfectly aligned tines.



1. Polishing
2. Embossing mould
3. Blanking

Next comes the stamping. The press will create the final shape as well as any decorative patterns. Pressure varies between 200 and 800 tonnes depending on the size of the article and the complexity of its decorative pattern. A double die is necessary for each article of each model.

For these operations to be performed correctly, the tool's precision is essential. It is vital that the different elements of the die are perfectly adjusted and correspond precisely to the desired result. It is important that the finish of the flattening dies is perfect. The model's shape and, depending on the case, the decorative pattern, must be perfectly engraved upon it.

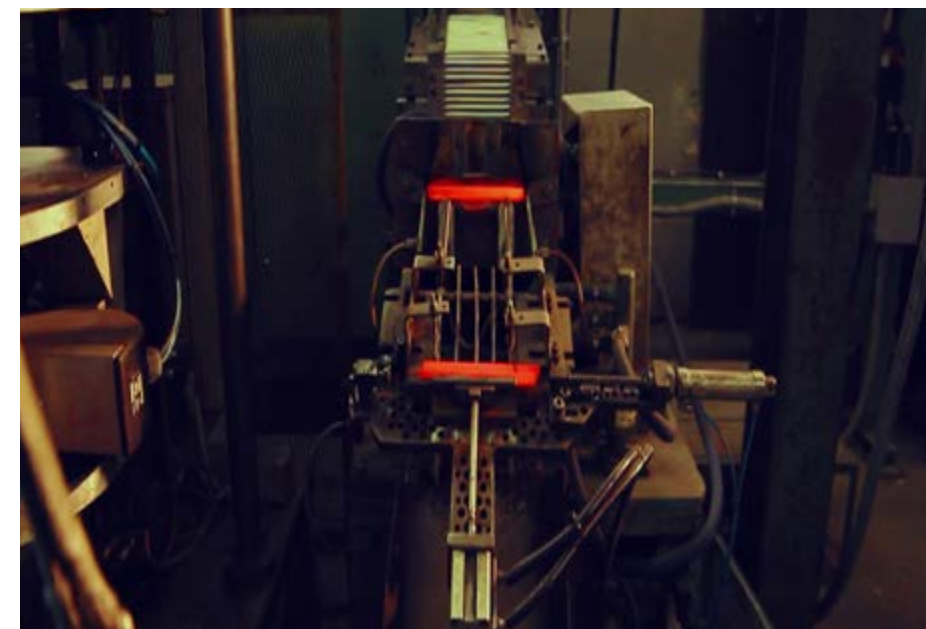
The final polishing of these dies must be absolutely flawless because any rough patches on the die will be automatically reproduced on the cutlery.

Once they have been stamped, the cutlery must be polished. The first step is to polish the sides. Three polishing belts of an increasingly fine grain will be applied to make the cutlery perfectly smooth. The fine-tuning of the calibration of the machines performing this operation is such that the polishing bands faithfully follow the contour of the cutlery.

The final polishing of the edges is performed thanks to the experience and skill of manual polishers. They are the ones who apply the matt or shiny finish, depending on the models.

The second stage consists of polishing the front and rear faces of the cutlery. It is entirely automated, using a train of polishing machines. Each machine is calibrated to perform a very precise operation. Seven machines are required to polish a spoon.

Steel bar heating



Once this final stage is complete, the cutlery is then placed carefully, one by one, in a grease removal machine to clean them. They are then quality controlled and packaged as chosen.

Knives and their special features

For knives, the steel is heated and then quenched in order to increase the blade's hardness so it cuts cleanly and is durable.

Discover the RAK cutlery collections starting from 23rd October on:

www.rakporcelain.eu
[www. rakporcelain.com](http://www.rakporcelain.com)



BATHROOMS BY RAK CERAMICS



1

1. *OPULENCE collection*
2. *EVOLUTION CORNER collection*



2

Aesthetics and comfort

The bathroom has now become a living room in its own right in the home. It is a reflection of identity and a place of privacy. Beyond its functional role, the ambience, design of the sanitary elements and aesthetics of the fittings harmonise with the wall tiles.

RAK CERAMICS has made itself a key player in bathroom equipment. From the start, design has been given special emphasis so that every customer can arrange their bathroom to suit their tastes with the guarantee of a brand that meets the most exacting manufacturing standards.

RAK CERAMICS produces a vast range of bathroom elements including a number of models of washbasins (integrated basin, column-mounted, design-er), toilets, bidets, bathtubs, shower trays, as well as technical and decorative accessories, decorated sets providing solutions for hotels, restaurants and local authorities.

Most of RAK CERAMICS' sanitary ware and bathroom accessories are produced at its Ras Al Khaimah plant where two production units cover more than 70% of the 12,000 parts produced per day, which the Group markets worldwide. The two units have five kilns, one of which produces accessories, and computerised spraying systems to give each element an impeccable and unique finish.

Fittings, more than just accessories

KLUDI RAK is the result of a synergy between two leading players in design, manufacturing and marketing. The company brings together the technical qualities of a high-level German manufacturer of kitchen and sanitary fittings and the world's largest ceramics manufacturer.

KLUDI RAK is strategically located in Ras-Al-Khaima to respond to the rapid growth in the Middle Eastern and South Asian markets. To meet the most demanding quality criteria, KLUDI RAK is equipped with the latest European technology.

Combining technical and ergonomic qualities, KLUDI RAK is the perfect example of the best in German technology. With its highly qualified teams, KLUDI RAK is at the forefront of innovation and quality manufacturing which guarantees its customers product longevity and optimum customer service.



DIANA collection



NOVA collection





HELSINKI'S SEA PAVILION

CULTIVATES GOURMET FOOD ALONG THE WATERFRONT



Since last April, a liner made of glass and metal has been moored in the Finnish capital's port, in front of the Convention Centre and the Workers' House.

The building, designed by Simon Freese, is home to the Meripaviljonki (Sea Pavilion) restaurant.

The circular building, with an area of 400 m², offers a breathtaking view of the Eläintarhanlahti bay and the quays. Three quarters of the structure is windowed, the rest is made of copper. Accessible from land or by boat, the restaurant is built on pontoons that rise one meter

above the surface of the water. It is this meticulous assembly of these floating "foundations" that assures the stability of the structure so customers are not disturbed by the backwash.

This new establishment doesn't have a terrace, but the bright interior offers a generous space, further accentuated by the 360° panorama. The tables set up with a sea view, the minimalist furniture and the sophisticated tableware add to the delicious air of magnificence that emanates from this exceptional location. This is most definitely a fine dining experience.

Priority given to authenticity

Marko Helenius, former chef at the Graniittiravintolat Oy, one of Helsinki's gastronomic institutions, manages the restaurant kitchen, which specialises in fish and shellfish based dishes. As a starter, the Baltic herring with its tomato brioche vies with the fried scallops in ginger or the salty-sweet Arctic char. The main courses are also an ode to produce from the sea and rivers: smoked salmon with tartar sauce, pikeperch with horseradish or a Finnish interpretation of the bouillabaisse.

However, the chef hasn't forgotten about meat lovers and offers lamb rillettes, braised pork ragout, as well as a duck confit in calvados sauce. Fresh vegetables, fruit and berries accompany the dishes, changing in tune with the seasons.

Desserts, fine and gourmet, add the finishing touches to a menu that is committed to authenticity.

Nordic flavours

The establishment offers three menus based around the specialities appearing on the menu, under the names "Theatre", "Sea Pavilion" and "The Classic". The lunch menu can also be ordered à la carte or as a menu. It offers the choice, as a starter, between cream of carrot and black pepper soup and a salmon pastrami with seaweed sauce, and, as a main course, between roasted white fish with a spicy sauce or beef brisket with thyme. For dessert, you can choose between the café gourmand or the fromage frais pudding with its white chocolate caramel.

You can accompany your meal with a selection from the generous wine and champagne list. Pinot gris, blanc or noir, Merlot, Sauvignon, Syrah... The nectars come from France, Italy, Spain and Hungary, as well as Australia, Chile, South Africa and New Zealand. Wines from all around the world.



Dinner for two or a banquet

The restaurant can seat 170 diners, but it can also be rented out in its entirety for a wedding, banquet or even a convention... Partnerships established with neighbouring establishments (the Paasitorni convention centre, the Scandic Paasi hotel, the city theatre) allow for the organization of "key in hand" events.

Meripaviljonki is enjoying flourishing success. The establishment's bookings have shown no sign of slowing down since its opening, open from Monday to Sunday, for lunch and evening meals. Just a few months after its opening, 13 000 people have already reserved a table, in response to promises of Nordic delights, ambassadors of the excellency of Finnish cuisine.



CULINARY TRENDS

FROM FAST FOOD TO FINE DINING

The burger is welcome at every table

In nearly a century and a half, the burger has undergone a major refinement from its status as a mass fast-food to a regular on the most carefully composed gourmet menus.

Originally from the German port of Hamburg, the burger arrived in the United States in the nineteenth century with migrants to the new world. On the Halpag, the Atlantic sea link between the country of Uncle Sam and Hamburg, the hamburger was the flagship food.

Yet it was not until 1931 that knowledge of the burger started to spread throughout North America, thanks to a new character in the Popeye cartoon, Wimpy (Gontran in French), a worshipper of the famous sandwich. The resounding success of this new hero spurred Eddie Gold into action. Gold created Wimpy's, the first restaurant chain to offer hamburgers. At Gold's request, the 1,500 branches of Wimpy's closed instantly upon his death in 1978.

Meanwhile, it would take until 1937 for the Macdonald brothers, Maurice and Richard, to take the stage. They first came up with concept of fast food when, together with their father, an Irish emigré, they set up a stall selling takeaway burgers outside the cinema in Pasadena. They opened their first McDonald's restaurant in 1940 in San Bernardino, California. A dozen franchises followed between 1953 and 1961. Despite the success of their formula, in 1952 the Macdonald brothers were persuaded to sell their brand and its rights to businessman Ray Krok. The lucky new owner then started exporting the famous "M" around the globe.



The gourmet hamburger takes on the finest palates

The traditional hamburger recipe is universal: two slices of brioche, a burger, a few leaves of lettuce, sliced tomato and gherkins, cheese and a sauce, ketchup or mustard to link the different ingredients. If this basic combination is the cornerstone of the success of this legendary sandwich, it is no longer the only one with citizenship rights. A host of ingredients, from the finest and most sophisticated to the most unusual and innovative, are now being incorporated into hamburger recipes. Foie gras, duck breast, steak, lamb, crepes, truffles, caviare, pesto, tarragon, basil, coriander... these are just some of the refined ingredients and flavours that can be found in this sandwich. These original gourmet burgers have worked their way into top of the range establishments, starred restaurants or even food-trucks, street vans that seek to innovate to create difference. If the original, tasty fast food product was a massive hit with all its consumers, why wouldn't its refined and elaborate counterpart be just as popular?

Revisiting the burger, a rite of passage for top chefs

So, although traditionally offered in fast food and popular restaurants, the hamburger has gone up-market and is no longer unwelcome on the prestigious menus of the most famous restaurants. For top chefs, revisiting the hamburger has become a rite of passage to be both respected and feared. Creation, from a standard product known to all, of a curiosity, a rediscovery ... a masterpiece. A test that enables chefs to express all their culinary art and creativity without necessarily relying on the most luxurious and sought after ingredients.

Alain Ducasse, the famous 3 Michelin starred Monegasque chef, didn't hesitate to include the burger on the menu of his New York establishment, Chez Benoit. He serves two versions: a classic burger, with medium-cooked marbled beef, and the "Big boudin burger" - as the name suggests, made with boudin (blood pudding) - which sells like hotcakes. "The hamburger is an institution, part of New York's mythology.

It means eating quickly, tickling your taste buds with something soft, sweet and salty. The hamburger puts all the jaw muscles to work... and you can even eat it while walking! Which is lucky, because New Yorkers are always on the move. The crisis has promoted the emergence of inexpensive and quick food. There is an absolutely key social link in relation to the Burger," explains Alain Ducasse.

For his part, the Toulouse chef Michel Sarran, who holds two Michelin stars, was also invited to draw on his inventiveness and culinary sensitivity to design a hamburger for Tommy's Coffee, a popular diner in the outskirts of Toulouse. Like an invitation to go on a journey, the sandwich was named "American Burger with flavours from elsewhere". "Michel Bras has shown what he can do with his restaurant Capucin. It is difficult for a starred chef to set out on an adventure because we have an image to defend that is not exactly compatible with the burger market. Tommy's Café makes burgers using a recipe created by Michel Sarran. But it's not Michel Sarran making burgers for Tommy's, that's the subtle difference," says Sarran. So what is the recipe for this creation? A flour bun containing a Wagyu beef steak (a very tender and tasty marbled meat), wasabi-ginger mayonnaise, daikon radish, mimolette cheese, shiso leaves, lettuce, tofu and onion sprouts.

Another example - to celebrate its tenth anniversary, Shake Shack, a New York burger institution, invited five top starred chefs to come and create their signature hamburger, to be offered in the restaurant from 9 to 13 June last year, with a li-

mit of 1,000 burgers available every day. Daniel Boulud, chef (three stars) and owner of DANIEL, Café Boulud, DB Bistro, Bar Boulud, Boulud Sud and DBGB, created the "Piggie Shak" consisting of beef steak with BBQ Pork from his DBGB restaurant, with a jalapeño mayonnaise, Boston lettuce and cabbage in vinegar mustard. David Chang, chef and owner of the Momofuku restaurant chain, invented the "Momofuku Shrimp Stack", based on a cheeseburger combined with a grilled and smoked shrimp paste, with Momofuku Hozon sauce, Bibb lettuce, pickled onions and salted cucumber. Andrew Zimmern, chef and co-owner of Cantine Andrew Zimmern and presenter of Bizarre Foods on the Travel channel, designed the "AZ Cabrito Butter Burger" made with a goat steak, herb butter, roasted tomatoes, grilled onions and a sweet marinade. Meanwhile, Daniel Humm, chef and owner of Eleven Madison Park and The Nomad, created the "Humm Burger" a variation on the cheeseburger, made with gruyère and embellished with smoked bacon, celery, Bibb Lettuce, truffle mayonnaise and fresh black truffle shavings. Lastly, the sole female representative, Avril Bloomfield, chef and co-owner of the Spotted Pig, The Breslin, The John Dory Oyster Bar, Salut Taco and Tosca Café, offered the "Breslin Burger", made with a Breslin beef steak, smoked bacon, English cheddar and cheese sauce.

Although tasting a hamburger designed by a top chef is obviously a memorable sensory and taste experience, the price can be pretty unforgettable too. Today, the most expensive hamburger in the world, the "FleurBurger 5 000", sells for €4,450. Appearing on the menu of Fleur in Las Vegas, it is made of the famous Kobe beef and topped with foie gras and black truffles, served on a truffle brioche and topped with a truffle sauce. The second most expensive burger in the world is some way behind at nearly €1,600. This is what you will need to fork out to try the "Glamburger" at the Honky Tonk restaurant in London. This burger is also made with Kobe beef, New Zealand venison, Canadian lobster, brie with black truffles, Beluga caviar, bacon glazed with maple syrup, smoked duck egg, matcha mayonnaise, champagne mango juice and grated white truffles, served in a brioche embellished with gold leaf.

When the burger becomes gentrified, the price of delighting the palate can also be pretty spicy.





EVENTS

HOST 2015

The crème de la crème of the catering sector meets in Milan

Top professionals and industrialists of the Ho.Re.Ca (hotels, restaurants, cafés) sector have an appointment in Milan, 23 to 27 October, at one of the sector's major events: the Host International Hospitality Exhibition 2015.

In an exhibition space of over 100,000 m², the 39th iteration of this event is taking place at the same time as the Universal Exhibition, with the key theme of “Feed the Planet, Energy for Life”. Nearly 1,800 exhibitors from about 48 countries are expected in the 14 pavilions of the international fair in Milan. Germany, France, Spain, Switzerland and the United States, along with Italy, of course, will be the most represented nations. This year Host is receiving support from the Ministry of Economic Development as part of its plan to promote “Made in Italy” and expects to receive 135,000 visitors, industry professionals. And because coffee is a key element of the Italian lifestyle, this “queen” among the nation’s drinks will occupy a privileged place in the Biennial with the SIC (International Coffee Fair).

Streamlined spaces

The novelty of the 2015 fair will be the synergy between sectors, created by grouping them in three macro spaces. The bread-pasta-pizza sector will rub shoulders with professional catering, so bakery specialists can share the same space as industrial equipment and accessories manufacturers or restaurant owners, company canteens, self-service cafés, etc.

Similarly the confectionery-ice cream sector will be linked to coffee, tea, bars and espresso machines. This is where everything revolving around chocolate, cocktails etc. can be found. Design, elegance, comfort, etc... The third macro-space will be dedicated to decoration and tableware. This area will showcase emerging trends in shop window layouts or interiors, crockery, table linen and silverware.



International culinary trends





Coffee colour

Italian espresso, Turkish coffee, French coffee or Anglo-Saxon Filter coffee... The “little black” is undoubtedly one of the most popular hot beverages in the world. And the place to keep up with new trends is the SIC, the International Coffee Fair, which is, naturally, taking place as part of Host, which means it can double its exhibition space compared to 2013. Roasters, importers, manufacturers of cups, machines and accessories, will be presenting the latest trends, such as the emergence of a terroir concept, similar to that of wines. Exponents of “Latte Art” (the technique of producing designs or patterns in coffee foam) will compete in the Milan Latte Art Challenge. Finally an exceptional “barista”, the astronaut Samantha Cristoforetti, will be presenting the “ISSpresso” machine, used in the international space station in a gravity free environment.

Other gourmet events

Another event not to be missed is the world championship of confectioners-ice cream makers-chocolatiers, sponsored by the International Patisserie Federation and held for the first time in Italy. Teams from 16 countries will pit their talents against each other. Italy, France, Greece, Spain, Turkey, Austria, Poland and Romania representing Europe; Japan, Thailand and United Arab Emirates representing Asia; Algeria and Tunisia representing Africa; and Chile, Peru and Mexico representing the Americas, will produce gourmet sculptures, using chocolate, sugar, chocolates, ice cream, etc.

Visitors can also attend the 14th year of the European Pizza Championship. 80 participants will be competing.

With such a profusion of events and virtuosity we are hoping that Host 2015 will be a record success. A meeting place for professionals and gastronomes who are keen to take the pulse of the industry and enjoy the world premier of the latest market trends.



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