

About working and living in the kitchen

The fixed and clearly structured kitchen units as they were developed in 1926 by Margarete Schütte-Lihotzky called “Frankfurt kitchen“- is without a doubt a convenient way to economically manage a household. Is there nowadays still the necessity of such an optimised kitchen system? According to contemporary

culture, leisure isn't freedom of work but “feeling free at work,“ as design historian Lore Kramer mentioned in 1979. The thought that “freedom isn't to be found outside but in work“ — and with that in the work place kitchen- — brings up the question what significance the “work place kitchen“ has today? What do we expect from the “new kitchen“? In addition what do kitchens reveal about us and our lives?

What and whereby our contemporary kitchen is defined by is often difficult to determine but at the same time one important criteria emerges: the individuality. In relation of space, kitchen system and user the kitchen is thought to be back to being a sociable place: It's not only a feeding location but the kitchen area is a room for the choreography of life. The optimised kitchen system, as it has been established with the fixed kitchen units is here broken up into a kitchen system that unfolds when playing with its utilisation possibilities. The idea of an open layout kitchen was therefore the key when designing CONCEPT KITCHEN, a production initiated and accompanied in its realisation by the company Naber. Schindler sets the focus on a kitchen with structures defined by modules but which is shaped at the same time by the user due to the living process taking place. Naber, specialists for kitchen accessories, is offering for the first time a kitchen furniture with Kilian Schindlers' concept that is initially executed as a prototype. “Inspiration“ which is the leitmotif of the company Naber, achieves here a new and direct form of a creation where the specialty of the kitchen arises with integrated and daily used items.

The evolvement of the kitchen to a space between functionality and emotionality has seen many different concrete and abstract designs in past years. To see the kitchen again as a sensuous place, as a communal area and of communicative exchange takes it above the feeding factor to be the centre of daily live on an emotional level. This was the quest of the Designer Otl Aicher at the beginning of the 1980s. Hereby Aicher puts the concept of the “open kitchen“ back into the picture. With his research for the company bulthaup “The kitchen to cook“ (original title: Die Küche zum Kochen) Aicher fundamentally revises the importance and function of kitchen in our life in 1982. This creatively and sociologically is aligned with traditional and archetypal structures of a living kitchen. Not shape and functionality but the performance in the kitchen should mark out the organisation and kitchen design. The kitchen as an organism, the “active kitchen“ was due to Mike Meiré subject to a radical design concept in 2006: “The Farm Project“ is the model project realised for Dornbracht Edges called- — the kitchen as a (mobile) living space, where equipment, utensils, groceries, animals and humans and their interactions with each other when cooking and eating are the centre of interest.

Kilian Schindler uses this point of view to modify the kitchen at the same time as a meeting location and display. The module arrangements of open cupboards and closed storage areas- — for a kitchen, that is allowed to change during its daily use- — places the model of the “open kitchen“ as well as its functionality into focus. The kitchen system is constructively extendable through building stones and expandable with personal kitchen appliances, household items and groceries. It becomes a piece of furniture where design-

— alternating between cupboard, piece of furniture and sculpture- — can be defined due to constant re-arranging. The use of the furniture according to custom needs and the possibility to improvise results in the personal aspect in which CONCEPT KITCHEN can be a solid framework for a chaotic everyday life aesthetic. This attention is directed to the objects integrated in the furniture with surface, colour and form existing as a basic part of the minimal designed but expandable piece of kitchen furniture. Visible quality in every detail and making the value of the individual aspect visually visible conveys an authenticity that the user itself puts into it and becomes a part of it. The priority when using Schindlers design is freedom: The kitchen doesn't exist as a working place only but as an object which is a part of life that emerges at, in and with the kitchen. With an aesthetic of simplicity, diversity and liveliness CONCEPT KITCHEN promises not only flexibility in the kitchen area at the end but also the possibility to move it wherever the life of the owner takes it.

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