

CoffeeBreak

JURA – If you love coffee 02/2017



MY STOCKHOLM

Discovering the
'Venice of Scandinavia'
with Daniela Gustavsson

CLAUS MEYER

For the restaurant entrepreneur
and food activist one thing counts
above all: freshness

PRECISION IN ITS PUREST FORM

Designer Lutz Gebhardt
on the S8's clean,
scalpel-sharp lines

CoffeeTalk

Emanuel Probst met up with Martin Wullschleger, Head of Product Management, in the Marketing Lab. The space serves as a workshop-cum-meeting room, and it's here where the future of JURA products is decided. Usually, the dominating feature is prototypes and designs, but today it's the S8, an outstanding example of how JURA uses innovations to create new market segments. So it's also the ideal place in which to philosophize about curiosity, visions and the sheer enjoyment of freshly ground and extracted coffee specialities.

Emanuel Probst: Martin, we've just launched the new S8 in our core markets, and initial reactions are very promising. The S8 seems set to be a bestseller. As Product Manager, you've spent three years working intensively on the project. What makes this particular innovation so special for you?

Martin Wullschleger: The S8 is the logical development of what is currently our most successful product platform. The design is uncompromising. It works incredibly well and gives the machine an immediate appeal. It's our first compact machine with the convenience of touchscreen operation, which has so far only featured in the Z8. There are also specific details that remind you of the GIGA. The S8 offers a wide range of coffee specialities. It brings the luxury of our top-level appliances in the premium segment to the mid-range and has created a completely new market segment: the Premium Mid Class.

Emanuel Probst: You mentioned the range of specialities. What technologies does the new machine feature that guarantee a perfect cup of coffee every time?

Martin Wullschleger: The S8 has the most advanced specifications ever developed by JURA, and these get the best out of any blend or roast of coffee. Take the Pulse Extraction Process (P.E.P.[®]), for example, which turns out short specialities in perfect quality. Or the fine-foam technology for a fantastic milk froth. To achieve this, we improved the milk system and integrated the professional fine foam frother in this top-quality design element (he moves the cappuccino spout upwards and flicks the selector switch from 'Milk froth' to 'Milk'). That's what quality and precision feel like.

Emanuel Probst: Next year you celebrate your tenth anniversary with JURA. How have things changed during this period?

Martin Wullschleger: On a private level, my wife and I have become happy parents and bought a house. Professionally, as regards our automatic machines, and thanks to many new technologies relating to the grinder, brewing unit and brewing processes, we've further improved the quality of our coffee. Our automatics today are equipped with large, ultramodern touchscreens. Ten years ago, the best we could do was a two-line dot matrix display.

Emanuel Probst: And what have you noticed about the development of the company as a whole?

Martin Wullschleger: Our brand awareness has definitely improved. Consumers worldwide see us much more clearly as automatic machine specialists and leading innovators. And more and more people ask me for Roger Federer's autograph (he laughs).



Emanuel Probst: Looking ahead, what do you think are the biggest challenges that face us in the future, and what does that mean for the market in which we operate?

Martin Wullschleger: Environmental issues will become increasingly important. Even today, global warming is leading to shortages in the supply of green coffee. In many growing regions, drought is causing harvests to fail. Another major issue is waste. Can we seriously contemplate leaving a planet totally overburdened with rubbish to our children?

Emanuel Probst: What does that mean for our future product development and product strategy?

Martin Wullschleger: Our way of thinking is clear: automatic machines reduce the amount of packaging we need. Energy efficiency is another central issue. Generally speaking, we're aiming for great service, long product

life expectancy, sustainability and the responsible use of valuable resources. And that means choosing a JURA product will always pay off in the end.

Emanuel Probst: In recent years, the choice of coffee varieties has increased enormously. In particular, specialities made using milk and milk froth have enjoyed an amazing boom. At the moment, though, I see that consumers are rediscovering the various types of black coffee, all the way from ristretto to lungo. What are we doing to ensure our automatic machines can meet new demands?

Martin Wullschleger: Coffee gives us a vast choice of aromas, and our aim is to extract these to perfection with our automatic machines. That's why we've taken inspiration from the world's best baristas when working out how to prepare a spicy ristretto or a light, mild but aromatic lungo. That was behind the 'One-Touch-Lungo' function, for

example. Thanks to a new technology, the Z8 with its Lungo Barista feature combines coffee with hot water to produce full, beautifully mild, long specialities.

Emanuel Probst: You and your team are currently working on products that will hit the market in two or three years. Can you tell coffee and JURA fans a little bit more about them?

Martin Wullschleger: Our heads are full of ideas, and there are plenty of them in the product pipeline. So we can look forward to lots of surprises, although I can tell you one thing for certain: our automatic machines will go on offering coffee enjoyment at its very best: freshly ground, not capsuled. kom

Contents



06 My Stockholm
Daniela Gustavsson, Head of Sales Coordination, Marketing & HR with JURA Sweden, shows us the sights in her colourful adopted home.



32 Precision in its purest form
Designer Lutz Gebhardt opens his studio to give us exciting insights into the development of the gorgeous S8.



38 Have you got time for a coffee?
Janine Opalla enjoys her visits to the JURAworld of Coffee.



14 Claus Meyer
His restaurant was voted best in the world several times. The food activist's career amounts to a plea for freshness and authenticity.



20 'A gift from heaven'
We look over the shoulder of JURA's roastmaster to discover the secrets of perfectly fresh coffee enjoyment.



26 Coffee pleasure – freshly ground, not capsuled.
Behind the scenes of JURA's latest communication campaign with Roger Federer, his robot and the new S8.



42 Smörgås
In his latest culinary creation, top chef Andy Zaugg combines typically Swedish fare with fresh espresso.



45 Swedish Coffee
Monika Gunziger, hostess in the JURAworld of Coffee lounge, conjures up a seductively delicious coffee speciality with Swedish flair.

46 People
Anniversaries, obituaries and credits.

Eight years ago Daniela Gustavsson, now Head of Sales Coordination, Marketing & HR at JURA Sweden, left Germany to move north for love. It was there that a city captured her heart.

My Stockholm

When we were teenagers, our bedrooms resounded to the songs of ABBA. All around the house, items from a Swedish furniture giant we assembled ourselves now testify to our DIY skills. We sleep under Nordic-style duvets, eat Scandinavian crispbread at breakfast for the good of our health, and drive to work confident in our safety – thanks to the elk test. The extent to which the spirit of skandinavisk pervades our lives is uncanny, especially considering that we have never actually ventured into its epicentre. And that is clearly a situation that needs to be rectified. The timing of the invitation from Daniela Gustavsson is therefore perfect. A two-and-a-half-hour journey high above the clouds brings us to the far north. Lots of water, lots of greenery and lots of colourful houses form the backdrop to our meeting with Daniela, who greets us with a hearty ‘välkommen till Stockholm!’ Scenery and lead actress both radiate an infectious vitality. We have arrived.







Our journey into the city soon becomes a real artistic delight, as Stockholm's metro stations are not characterized by utilitarian drabness, having instead been lovingly designed by artists. 'I've got you a room at the **Skeppsholmen**,' says Daniela on the way to the hotel. 'It's my special tip for anyone who wants to explore Stockholm on foot. It's comfortable and cosy, it has a family atmosphere and it's in a superb location.' She's right, it's perfect: the accommodation is on an island in the middle of the city, surrounded by beautiful unspoiled nature. Noisy streets and congested traffic are foreign concepts here. 'We're just three hundred metres from the city centre.' We check in. In our homely room, we follow Daniela's advice to put on sturdy footwear as we equip ourselves for the urban safari to come. We're ready.



We head for the **old city centre** over the elegant **Skeppsholmsbron bridge**. The scene is dominated by impressive architecture which is not shy of turrets or oriels and boasts striking, colourful walls. The houses are all in their original condition: no architectural blunders here to create an eyesore in the heart of the city. After a few minutes we find ourselves outside **Stockholm Palace**. Behind these venerable walls are the working chambers of the King. The wing that's open to the public houses a museum whose changing exhibitions regularly attract locals and tourists. Currently pulling in the crowds is the wedding dress in which Princess Madeleine walked up the aisle in 2013. To the north of the Palace is the seat of the Swedish government, the magnificent **Parliament House**. The huge building towers majestically above us and dominates the entire surroundings. 'I like the Royal Palace,' Daniela openly admits. 'It preserves a bit of centuries-old tradition in a modern age, as well as attracting lots of tourists to the city.' We are keen to know if she's ever met the monarch. 'Better than that!' Daniela beams. 'I once stood on the same dance floor as Queen Silvia. But I didn't have the courage to talk to her.' Daniela would probably have enjoyed hearing her own language again, as Silvia is also German-born.





We leave the Dancing Queen at her Palace and stroll over **Norrbro Bridge** towards the **Royal Opera House**. Once the palace of the crown prince, the building is now a major attraction for fans of the opera and ballet. Time is short, so we just pay our respects from the outside. 'But tomorrow you really must take a tour round the inside,' Daniela recommends. She goes on to enthuse about recent performances she and Mats have seen there, about the opulence of the building and the high standard of the ensemble and her glowing descriptions leave us in no doubt that the Royal Opera is something no classical music lover should miss. We wonder whether there might be tickets available at short notice for one of the next performances.

Suddenly we find our attention caught by an imposing Art Nouveau building ahead of us; an enormous logo perches atop the roof, inadvertently reminiscent of the badge on the bonnet of a luxury car. Daniela helps plug the gap in our knowledge: '**NK** stands for **Nordiska Kompaniet**. It's a posh department store, Stockholm's answer to Harrods in London or Galeries Lafayette in Paris. The brands on sale here are some of the finest: people who shop at NK are looking for style and exclusivity. It's a great location for JURA, in other words.' And we actually do find a swish **JURA sales outlet** inside which more than does justice to the image of the premium brand. 'I love the re-

laxed atmosphere here,' Daniela admits. She has a short chat with an advisor and asks how customers are responding to the new JURA models. 'Contact with the staff is very important to us,' she says. 'Mats and I like to be very close to the sales personnel and customers. Conversations like these help us to optimize our sales outlets continuously. A friendly goodbye smile, then we emerge from the temple to consumerism back into the streets and alleyways of the metropolis, with its population of 935,000 souls.'

'Anyone fancy a bite to eat?' Daniela's question hits the mark. We nod. With a purposeful stride she leads us to **MOOD**. It's busy inside. Bright showcases contain a wide variety of tempting delicacies, their fragrances blending into an appetizing waft of fresh goodness. There's everything here a hungry heart could desire, and more besides. We settle for the Swedish classic: Smörgås. Delicious! We wash it down with a light beer from one of the many local microbreweries. 'People like to meet up at MOOD for a few drinks and nice chat after work,' Daniela informs us. That we can easily understand. The atmosphere has a relaxing effect and makes us want to linger but we are not allowed to dally: outside is a city waiting to be discovered.





We are off to enjoy coffee and something sweet to round off our snack in style. As chance would have it, Daniela's favourite café is only a stone's throw away. At **Berns** you can get Sweets for the Sweets served with wonderful coffee. We are struck by the mixed clientele here. 'Berns attracts all sorts, from cool rappers to grannies with their knitting: everyone feels at home here,' Daniela points out. 'What Berns offers is just as wide-ranging as its customers – it's a hotel, conference centre, restaurant, café and night club all in one.' Wherever we go we are met with a friendly welcome, which gets noticeably warmer when Daniela starts to speak. 'Maybe that's because I have a slight German accent,' she suggests. 'It reminds the Swedes of their queen.' Daniela raises her eyebrows and grins mischievously.

Anyone wishing to discover the rich wealth of Swedish specialities should definitely check out **Östermalms Saluhall**. The market hall stands out from the street corner with its brilliant red brick façade almost as if it had sprung from a story by Astrid Lindgrens. The unique charm of antique stalls here has been captivating people since the 1880s. The breathtaking range of produce on offer includes fruit and vegetables, exotic delights, all sorts of fresh fish, elk meat, reindeer salami, gourmet products and coffees.

Stockholm is surrounded by the sea, and the cityscape is characterized by bays, spits of land and countless islands – its archipelago. There are said to be 24,000 islands around here. We wonder who could possibly have counted them all. We step aboard one of the many hop-on hop-off boats and take the weight off our feet for a little. Water taxis and ferries are the perfect means of transport for traffic-free island-hopping. They are highly appreciated by locals and tourists alike. Daniela points out an old three-master at anchor by the quayside: 'Look, the **Af Chapman**. It contains what must be the most beautiful youth hostel in Stockholm, with a unique view of the old city centre. On hot sunny days you can get the best caipirinhas in the northern hemisphere there.' We decide to verify this statement next day.

We are impressed by the large number of parks all over the city, inviting green spaces in which to rest if suffering from a lack of energy or go for a run if suffering from a surplus. 'The most popular local recreation area is in the east of the city,' says Daniela by way of introducing our next stop. '**Skansen** is the oldest open-air museum in the world. There are buildings and farms from all over Sweden here to whisk visitors away on a journey through history. You meet people in period costume who are reviving traditional crafts and are pleased to explain them if you're interested.'



We have now seen Stockholm from the water and from the land. The only thing missing is the view from the air. A lift takes us up the 155-metre-high **Kaknästornet**, a television tower with restaurant, sky bar, café and mesmerizing views. The way back leads us past the **Wårdshuset Ulla Winbladh** restaurant. 'We've booked a table here for this evening,' Daniela announces with evident anticipation. 'We'll enjoy classic Swedish cuisine in a historical ambience.' Sounds tempting. The tour has been something of a challenge to our fitness levels, but we don't want to miss a step. On the contrary: before we return to the hotel we still find the energy for a little stroll on the **Strandvägen**. 'See you this evening,' says Daniela. We wave goodbye and quickly lose sight of her in the crowd. She has already mentioned to us that a good part of Stockholm life takes place outdoors, and the evidence can be seen everywhere in the form of warm fur rugs and comfortable chairs outside the pubs, and radiant heaters. Another hour and a half, then we're being picked up again. We saunter back to the hotel and glance once more in admiration at the Venice of Scandinavia, and understand how Daniela so quickly felt at home here.

kom

Daniela's Stockholm

Skeppsholmen hotel

Gröna gången 1
www.hotelskeppsholmen.se

Stockholm Palace

www.kungahuset.se

Parliament House

Riksgatan 1
www.riksdagen.se

Royal Opera

Gustav Adolfs torg 2
www.operan.se

NK – Nordiska Kompaniet

Hamngatan 18–20
www.nk.se

MOOD Stockholm

Regeringsgatan 48
www.moodstockholm.se

Berns

Näckströmsgatan 8
www.berns.se

Östermalms Saluhall

Östermalmstorg
www.ostermalmshallen.se

Af Chapman

Flaggmansvägen 8
www.swedishtouristassociation.com

Skansen

Djurgårdsslätten 49–51
www.skansen.se

Kaknästornet

Mörka Kroken 28–30
www.kaknastornet.se

Wårdshuset Ulla Winbladh

Rosendalsvägen 8
www.ullawinbladh.se



Claus Meyer

Culinary entrepreneur and food activist

Driven by the search
for fresh, authentic,
unadulterated flavour

Gourmets the world over prick up their ears at the mention of his name. In the 1990s he was Denmark's best-known TV chef. His *New Nordic Food Manifesto* prompted a public debate on food quality. He founded NOMA, which went on to be awarded the title of best restaurant in the world four times over. But besides being a gifted gastronome, Meyer is also a fascinating person, whose exciting biography is characterized by change. And he is, in the most positive sense, an obsessive: obsessed by genuine, unadulterated flavour, by freshness, authenticity and sustainability. His motto corresponds entirely to the JURA promise: 'Coffee pleasure – freshly ground, not capsuled'.

Claus Meyer's life story is an inspirational one that shows how he stood up for his ideas and beliefs to achieve his goals, even if his home turf was not exactly fertile ground for a man whose vision centred on the enjoyment of good things. 'For three hundred years crackpot physicians and a puritanical clergy maintained a crusade against hedonism, against the pleasures of life and the joys of food.' Meyer does not mince his words: 'In this prohibitive climate, culinary enjoyment was vilified as a sin and was on a par with theft, alcohol abuse, uninhibited dancing and the sins of the flesh. It seemed they wanted to teach us that the recipe for a long and healthy life that would eventually lead us into the kingdom of heaven consisted of gulping down meals that tasted absolutely dreadful.'

It was the 1960s, and Meyer was born into the depths of the Dark Ages of Danish food culture. His mother went to work and had little time for cooking. As a lad, Claus grew up on food that was deep-frozen, parboiled, quickly heated up and smothered in margarine. 'At the age of fourteen I weighed 97 kilos and was one of the three fattest children in southern Denmark,' he recalls, playing down his disgust with a wink. 'My grandparents prepared good, wholesome meals but my parents' generation couldn't relate to that at all. For them, there was nothing pleasurable about food; eating was a necessity and food

therefore needed to be cheap, easy to prepare and devoured in record-quick time.'

When Claus Meyer was a teenager his parents were divorced. 'They discussed the issue in depth against the soundtrack played by the microwave in the background.' His life was to change radically when he finished school and left to work as a male au pair in France. It was at the home of his host parents that he discovered the joy of cooking. 'Guy, the fourth-generation manager of a bakery, and Elisabeth's ideas of food and flavour were the complete antithesis of those of my natural

'Whatever you do in life, follow your heart and you will do it with joy.'

parents.' Claus talks about a significant moment in his life: 'When my biological father's philosophy came up against that of my spiritual father, it was a clash between striving for maximum efficiency and commercial success and a renaissance-like, generous, life-affirming attitude.'

The baker used only the best fresh ingredients, never questioning the price of his raw materials. The only thing that mattered to him was achieving perfect results. 'He was uncompromising – but a terrible businessman. Despite being the best-known patissier

in Gascony he was earning next to nothing.' One day Claus had had enough: 'I told him he would either have to put his prices up or let people go. He couldn't carry on like that. Then he looked at me with his kind brown eyes and quoted the French poet Félicien Marceau: "Le bonheur, c'est savoir ce que l'on veut et le vouloir passionnément." My son, whatever you do in life, follow your heart and you will do it with joy. This was diametrically opposed to everything I'd had drummed into me as a child: "I don't give a damn what you do as long as you just get on with it."'

Back at business school in Copenhagen, Claus carried out a study that examined the correlation between perceptions of time and feelings of happiness. One interesting finding was the almost exact congruence between rising divorce rates and the distribution of microwave ovens. It didn't win him any prizes, but it did leave him with a desire to change his country's eating habits. 'Maybe I was being naïve, caught up in my romantic notions, but I believed that if I could achieve that, I could protect other children from watching their parents get divorced to the sound of the microwave.'

With absolutely no clue as to how to change a country's perception of enjoyment but nevertheless obsessed with the idea, he took over the university canteen while he

was still a student. He taught himself how to set up micro-businesses, and established no fewer than eleven, including a vinegar factory, one for apple juice, a coffee roasting house and an import company for French Grand Cru chocolate. Wherever he spotted potential for a splash of culinary colour in a dreary canvas of flavour he sought to realise it with a diverse range of high-quality products. 'I stirred up the industry with radical projects and smashed some hard-line attitudes,' he says mischievously. In commercial terms his success was modest, but little by little a change in attitude was taking place. 'That was exactly what I wanted: to have some kind of impact – and not go bankrupt.'

By 2001 he was in search of new approaches. 'I wasn't trying to change the products any more, but the food culture.' French cuisine had lost some of its momentum, and Spanish cooking had degenerated to a molecular level, with alchemists brewing up artificial ingredients. Meyer launched a restaurant focussing entirely on Nordic cuisine, and called it NOMA. The name is made up of the Danish words 'nordisk' (Nordic) and 'mad' (food). He combined traditional cooking techniques with new ones and flouted convention by preparing his dishes exclusively from local produce. He hired a talented young chef in René Redzepi, who became a congenial business partner. Together, they began to produce a manifesto for the new Nordic cuisine.



Photography: Signe Birck

'Food goes far beyond the experience of flavour alone: it's also about sustainability and avoiding mountains of waste.' In NOMA, Meyer created a new definition of luxury in which there was no place for caviar, lobster and foie gras served on tables decked with hand-ironed, starched white linen; instead he produced simple ingredients, honestly and authentically prepared, and served at plain wooden tables.

Meyer organized a symposium, and asked: 'Can we dream that our children might one day inherit a food culture that is so much

more sustainable, responsible, delicious, authentic and local than the culinary legacy of our parents?' At this occasion the manifesto was also signed off as a mission statement for his concept. The rest is history: NOMA was crowned best restaurant in the world – four times. 'It was never my intention for NOMA to be the number one restaurant or to invent a new cuisine for an elite group. We wanted to release a "virus" and spark a gastronomic revolution.'

Spurred on by his experiences, Meyer turned his attention to the fact that there was no



decent wholemeal bread to be found anywhere on the Danish market. 'The supermarkets were overflowing with white bread made from Russian grain milled in Norway. Was it organic? Or healthy? No way!' Meyer baked loaves from local organic ingredients. However, he had no intention of selling it whilst preaching the virtues of healthy bread from up high in an ivory tower. Instead, he took a mobile bakery to open-air concerts. He stood there on a stage improvised from two wooden pallets, a star TV chef and leading restaurateur in shorts and shirtsleeves and a jaunty summer hat, calling out at the

top of his voice: 'More salt! More flavour! Wholemeal!' The people responded Meyer's infectious enthusiasm and tuned in to his hymn to healthy eating, forming long queues to sample his wholesome fare.

With the breakthrough of his ideas came material success. Typically, the atypical entrepreneur says, 'I didn't feel good about earning so much money. That was never my intention. My aim was to achieve an impact, I wanted to change people's eating habits.' So Meyer started thinking whether he could possibly change food culture elsewhere, in other coun-

tries as well as in prosperous Denmark. 'That would give much more meaning and weight to my idea.' He founded the Melting Pot Foundation with the aim of improving people's quality of life and giving them prospects for the future. 'The idea of trying it outside Denmark goes back to a discussion I had with my companion, who realized one day that you could actually take the word "Nordic" out of the Nordic Cuisine Manifesto.'

One evening he met a prison governor at a dinner, and hit upon the idea that prisons would be good places to raise awareness of authentic cuisine and simultaneously give people a meaningful task and a structure to their day. 'We went into partnership with the Danish prison service and ran the kitchens of three different prisons all at once,' says Meyer coolly. It turned out to be a disappointing venture which brought Meyer down to earth with a bump. If he had hoped that the inmates would applaud him for opening the catering schools he was mistaken: they showed absolutely no interest in it whatsoever. On the contrary: 'They said I was conceited and arrogant and only motivated by self-interest!' But Claus Meyer is not the type to give in without a fight. He arranged a meeting with the prisoners in person and gained their trust. Two of the catering schools still exist today. 'The third prison was shut down,' explains Claus with a grin.

Meyer and his team reconsidered the basic concept of the Melting Pot Foundation, posing the provocative question: 'Can you fight

poverty with flavour?’ To find out, Claus travelled to Bolivia and opened a restaurant there in the poorest country in South America. Over a quarter of the population live below the poverty line and a third are unemployed. However, the country has at its disposal a huge unexplored biodiversity. ‘In Bolivia young people are looking for a sense of belonging, of community, and identification with something they can be proud of. In the last 150 years the country has lost every single war it’s fought, as well as countless football matches,’ quips Meyer.

In La Paz he opened GUSTU, a restaurant run by Michelangelo Cesari and Kamilla Seidler. Seidler was voted best female chef in Latin America last year.

Their team comprises 50 young people from the slums of La Paz and their mission is to give all of them the tools they need to stand on their own two feet as micro-entrepreneurs in the future. The menu only contains dishes made from local produce. The team works ambitiously to make the most of the huge potential offered by the ingredients. With a gleam in his eye, Claus Meyer sums up their progress so far: ‘GUSTU has made its mark. Last year it was ranked 16 in the list of the best restaurants in Latin America. In our first four years, 52 young people have completed their training with us. Five of them have opened their own restaurants in La Paz.’

The chef talks enthusiastically about the twelve small organizations that provide excellent food directly to the slums of La Paz,

the result of a train-the-trainer initiative set up by GUSTU. ‘We’ve managed to train 1600 young people from the slums through the scheme. They provide the neighbourhood with one-dollar meals made from local Bolivian ingredients.’ There is of course a flip side to the coin. There were and still are countless obstacles to overcome and the project still needs financial backing from the Foundation. However, Meyer is convinced that the input is worth it. And when he reads in the New York Times that Bolivian President Evo Morales cites GUSTU as one of the

‘We wanted to release a “virus” and spark a gastronomic revolution.’

three main reasons for visiting Bolivia, the passionate food activist cannot conceal his pride.

By a roundabout route, the Bolivian project eventually led Meyer to the United States, where he lives today with his family (‘I have three daughters, a wife and two dogs...’). Meyer caught the attention of a businessman who offered him the chance to realize a project in midtown Manhattan. In the Grand Central Terminal, one of the most famous buildings in the United States, Meyer created a 1400-square-metre food hall offering Nordic produce and a gourmet restaurant called AGERN. He calls this the ‘fun part’ – he wanted something more, he wanted there to be a greater purpose to his move to New York, and so went in search of a new fulfilling task. He found what he was looking for

in Brownsville, Brooklyn: a run-down area of the city, almost a ghetto, with an Afro-American population numbering 75,000. Poverty, unemployment, violence and crime are part of everyday life here. Meyer is building a food outlet and a bakery for the neighbourhood. He has created 50 jobs for the street kids, who will receive formal training as Meyer offers them an alternative to dealing drugs on the streets. ‘We are hoping to set up a great restaurant, not for tourists but for the people of the neighbourhood.’ With Scandinavian food? Meyer dismisses the idea.

‘The roots of the people here are African. What could be more appropriate than offering African cuisine with all its vast diversity?’ Where his latest expedition in the endless realm of culinary culture will lead him he does not know. But he is sure of one thing: that he will continue his odyssey – with curiosity, a thirst for knowledge and a desire to bring about change.

kom

'A gift from heaven'



At JURA, our prime concern is to give consumers pure coffee enjoyment from fresh coffee beans, freshly ground and freshly extracted. And the best way to discover the depth of our knowledge about coffee as a raw material and processing it to perfection is to visit our in-house roasting department. We roast 130 tonnes of it every year. CoffeeBreak looked over the shoulder of an expert roaster and watched on as 60 kilograms were processed.





The jute sacks piled up neatly on pallets and waiting for the next stage of the process bear a myriad exotic pictures and labels. When you enter the basement at JURA headquarters in Niederbuchsiten, you are instantly transported into a foreign world, somewhere on a coffee plantation or into the cavernous hold of an ocean-going cargo ship. The aroma of coffee? Actually, no. The atmosphere is dry, with a distinct smell of fresh straw in the air, and somewhere we hear the humming of a ventilation system. Daniel Mohler, one of the roastmasters at JURA, smiles and explains: 'Coffee only develops its aromas and its irresistible smell during the roasting process.'

It is believed that this fact was first discovered almost 1200 years ago by monks in an Abyssinian monastery. There, in what is present-day Ethiopia, a young shepherd boy was fascinated to observe that his goats started hopping about madly whenever they ate the berries from a particular bush. He decided to get to the bottom of it, so he took a handful of the fruits to the nearby monastery. The monks tasted them, turned up their noses in disgust at the bitter flavour and threw them into the fire. Suddenly, the air was filled with an aroma that spread enticingly through the corridors and cells. Filled with curiosity, the brothers crumbled up the roasted cherries and poured hot water on them to brew. Gingerly, they sipped the drink. The flavour was intoxicating, its effects invigorating: humankind had enjoyed its first coffee. And because the concoction helped the monks to stay awake during their prayers, they praised it as a gift

from heaven. It is, of course, just one of the legends that abound regarding the discovery of coffee. Since then it has embarked on a triumphal march around the world and today is – quite literally – on everyone's lips.

But back to the roasting department. With a few deft movements, the roastmaster opens the jute sack. The 60 kilograms of beans tumble out into a stainless-steel receptacle from where they are sucked up by an enormous tube and led into a container above the oven. The shape of the coffee beans is immediately recognizable, but they still have scarcely any aroma – at most of straw, an impression that is further strengthened when you look at their yellowish-beige colour. Wholly absorbed in his work, Daniel Mohler glances at the control panel next to the oven. He nods approvingly. The temperature is right. He touches a button to start the process. The hatch to the rotating roasting drum opens and the coffee cascades down into the heat.

JURA roasts its coffee in small batches using the traditional – and gentle – drum-roasting technique. 'Good things take time,' says the roastmaster, looking alternately at the temperature display and his control sheet. What happens in the roughly 15 to 20 minutes that follow is a natural process which even the most advanced scientific techniques are unable to imitate. From around 180 °C, the coffee beans exude around a thousand different aromatics, which makes coffee one of the most complex beverages of them all. While the



precious charge moves continuously and is roasted at the same unchanging temperatures, the roastmaster makes an astonishing comparison. 'Imaging picking a perfectly ripe strawberry fresh from the bush. Its flavour consists of about 150 different aromas. That sounds like a lot, but its DNA has long been deciphered. Strawberry flavours can be reproduced in the laboratory and made artificially. In roasted coffee, on the other hand, over a thousand different aromas have already been identified. Its composition varies, depending on the growing region and the way it is processed. So despite our best efforts, no one has so far succeeded in synthetically creating the aroma of coffee. Even the distinctive bouquet that slowly starts to rise in the nose cannot be replaced by anything artificial.

The roasting process involved so many variables that we cannot impose a particular scheme on it. Every green coffee behaves differently. The outdoor temperature and relative humidity play a significant role. Ultimately, these factors make roasting a combination of science, experience, instinct, intuition and art. From a certain point onwards, the roastmaster frequently takes samples and compares the colour with a reference chart. We suddenly hear a slight popping sound, similar to the one made when corn kernels burst open during the production of popcorn. 'Soon there now,' mumbles the man at the oven. 'What you can hear now is the "first crack". The pressure on the cell walls causes the beans to burst and release their moisture.' It's a matter of seconds. A series of visual checks follows in rapid succes-

sion. Then the roaster cracks a half-smile: the ideal roast appears to have been reached. The coffee beans pass through a hatch onto the cooling sieve, where air is pumped in, ending the roasting process and cooling the coffee.

At a separate workstation, the roastmaster grinds a coffee sample to a precisely defined fineness in a low, cylindrical container. A device levels off the surface and removes any surplus coffee powder. The coffee now goes under an optical precision measuring instrument that helps to determine the exact colour. For, ultimately, this will indicate the degree to which the coffee has been roasted. 'Perfect!' says Daniel Mohler happily, smiles and enters the relevant figures in a table. Every stage of the process is meticulously documented because every charge, from green coffee bean to packaged end product, must be traceable. After a few minutes, a powerful fan switches on. The noise level rises. The roasted coffee passes through the de-stoner, where it is aspirated into a pipe system and fed into hygienic chromium steel silos. Anything heavier than a roasted coffee bean remains behind in a collection pan. The noise level drops, the freshly roasted coffee is safely in the silos and the roastmaster takes a look at the foreign bodies in the de-stoner. Most of the time they are actual stones, but he's already found pieces of wood, coins and once even a bullet casing, the expert tells us. 'But I haven't found any gold nuggets yet,' he says with an impish grin.



The Full Moon Roasting Show from JURA – an absolute must for coffee lovers



Every green coffee variety and provenance behaves differently when roasted. And that's why the roasting procedure has to be geared to it. The JURA range comprises six varieties of superb, first-class coffee. From characteristic pure origins to sophisticated blends. The composition of the individual mixes is a closely guarded secret. Our coffee experts are constantly trying out new combinations. Wherever they are, whether at home or on vacation, they always have their feelers out and are open for discoveries. 'At the moment, fruity notes are especially popular,' says the Coffee Scout. And that means coffee with a gentle, aromatic acidity in the finish.

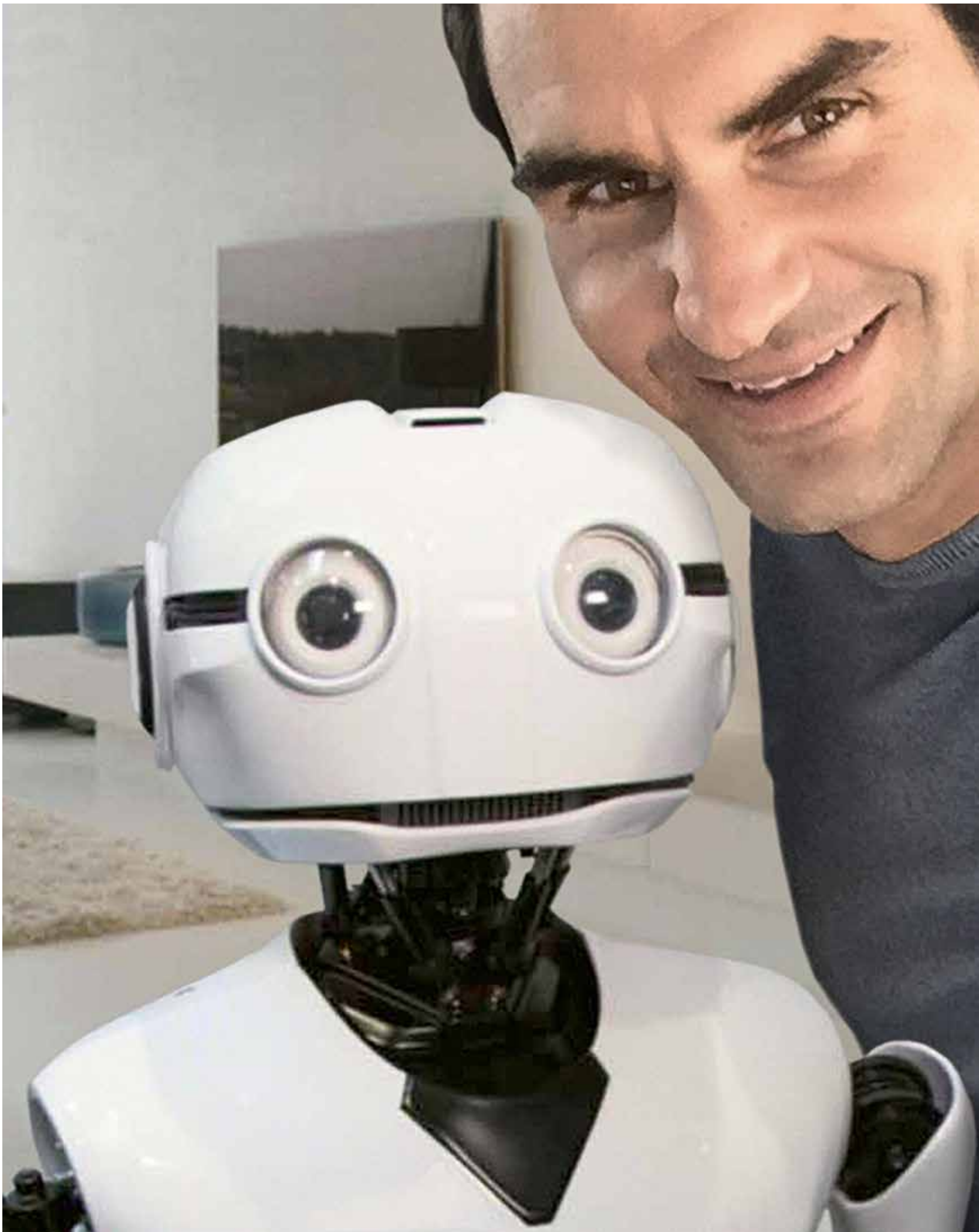
In the adjoining room, we find a modern packaging system. Under the critical supervision of two employees, it measures out 250-gram portions and transfers them to aroma preservation bags, which it heat-seals and labels with production and best-before dates. The coffee bags are then ready for dispatch all over the world. Each one of them is packed with lots of love, devotion and expertise together with a good portion of intuition. So what more could you want than an automatic speciality coffee machine from JURA to bring out its full flavour and aroma to perfection? The roastmaster would certainly wish it for the fruits of his labours as well as for coffee lovers in every corner of the globe. kom

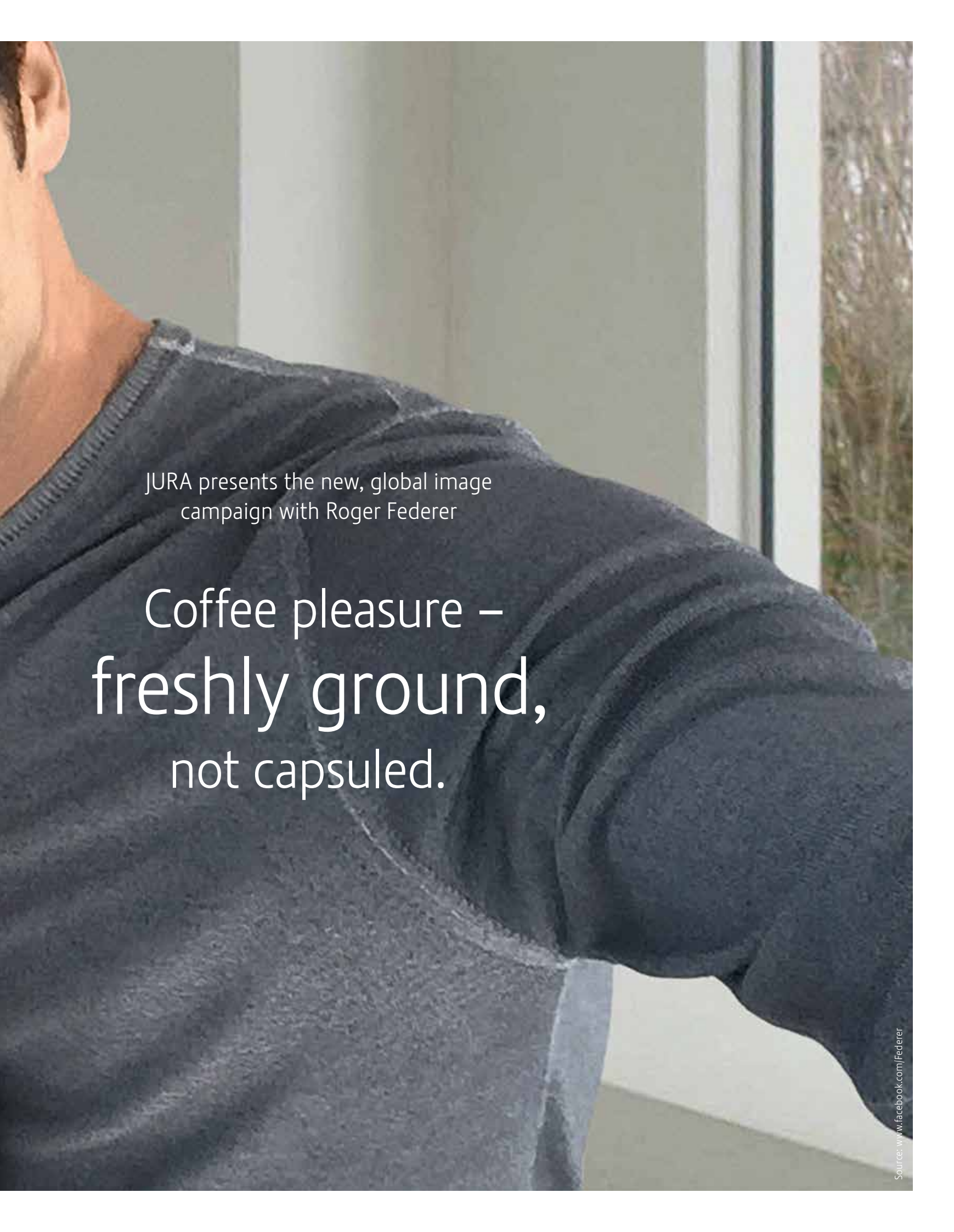
This story is dedicated to our roastmaster Turan Demir, who was hospitalized while we were working on it and died shortly afterwards. R.I.P., Turi.

Anyone who wishes to find out more about this fascinating topic can do so by attending one of the regular events held at the JURAWorld of Coffee. Visitors to the Full Moon Roasting sessions can fully immerse themselves in the world of coffee.

Against the backdrop of the night sky, they find out all about the origins of the brown bean, discover lots more about it in our interactive exhibition and, finally, enjoy an introduction to the secret of traditional roasting culture with an expert.

If you are interested, you can find more information and a registration form at www.juraworld.com.





JURA presents the new, global image
campaign with Roger Federer

Coffee pleasure –
freshly ground,
not capsuled.



18 October 2017, 11 am Central European Time. Over Facebook, Roger Federer sends an eagerly awaited selfie around the world. On the right-hand side of the superstar's self-portrait is a slightly consternated-looking robot. The title consists, auspiciously, of just two words: 'Friends already.' Within no time at all, the number of Likes rockets to over 40,000, and the Web is alive with speculation. Does Roger have a robot that can imitate his opponents for training purposes? Or does a robot take care of the housework at the Federers? We finally have an answer on 21 October. First, in Niederbuchsiten, next on the online channels of JURA and Roger Federer, and shortly afterwards during prime viewing time on Swiss and German TV: Roger and his robot play two of the three leading roles in JURA's latest commercial. Putting in a spectacular performance at their side is the new S8, guaranteeing pure coffee enjoyment that is freshly ground and not capsuled.

The calendar shows Monday, the 6th of February 2017. A glance through the window reveals a cold, cloudy winter's day with a light

snowfall somewhere in Switzerland. Inside the austere concrete building – typically dominated by various shades of white and gigantic windowed façades – people are zipping around like ants. As if in a perfectly choreographed ballet, over 40 people are scurrying around the rooms and putting together a film set. Everything should be in its place and ready for action from the moment the superstar arrives. Which comes when a white station wagon turns in through the entrance. The man who gets out is none other than Roger Federer. After taking a break for injury lasting several months, he has celebrated a royal comeback with victory at the Australian Open and is in an upbeat mood. Safely belted up on the back seat is the Norman Brookes Challenge Cup, the Australian Open trophy which Federer won in Melbourne and is currently his constant companion.

The day has been planned meticulously, nothing left to chance. Director Russell Bates calmly talks his crew, both those in front of and behind the camera, through the individual scenes. The final product will be 30 sec-

onds long with 24 different sequences, every single one of them of Hollywood quality. All the takes featuring Roger Federer must be in the can by the end of today. When JURA's brand ambassador is involved in filming, he exudes the same professionalism, seriousness and motivation that characterize his presence on the tennis court. He is fully concentrated, focussed and has everything under control: the seasoned pro. He uses the short breaks to talk to everyone on the set: Federer makes no distinction between the guy taking care of the cables and the producer. The ever-approachable global star wows everyone around him. After the filming, it's time for a photo shoot. In front of photographer Remo Buess's camera Roger Federer is completely at ease. The new photos for the ad campaigns, posters, brochures, banners, autograph cards, etc., are finished in record time. Late in the evening, a workday which everyone involved will never forget slowly comes to an end.

The story behind the new commercial remains a well-kept secret until autumn and



the big premiere. And that takes place on 21 October in front of 300 guests in the presence of Roger Federer personally at JURA headquarters. The event opens with a standing ovation for the guest of honour. In a personal and relaxed on-stage interview lasting almost an hour, radio presenter and tennis expert Bernhard Schär pays tribute to Federer's unparalleled success. He puts questions to him about his career and family as well as his relationship to members of the British Royal Family and his cooperation with JURA. Wherever Roger Federer appears, he is met with waves of enthusiasm. And it is no different here. Some members of the audience are so happy to have the privilege of being close to the global start that tears of joy run down their cheeks. And then it is time to let it roll. The audience at the premiere has the honour of being the first to see JURA's latest commercial unfurl on the screen. And the mystery that has shrouded Roger's robot is finally dissipated.

As a man with an affinity for technology, Roger Federer is very open to the idea of ro-

botics. He has even acquired a state-of-the-art household robot for himself. The robot carries out all his duties conscientiously, giving Federer a friendly welcome, relieving him of his bag and hanging his racquets in the cupboard. Roger is apparently satisfied with his mechanical butler until the moment he offers him a cup of coffee made using a capsule. A robot that doesn't know how to serve coffee with style! There must be some kind of error. Federer resorts to the remote control to turn him off. But rather than switching to standby, the robot goes into serving-machine mode and bombards the champ with tennis balls. With admirable presence of mind, Federer grabs a wooden board from the kitchen unit and delivers a precise forehead that knocks the android out. As a reward, he makes himself a latte with the new S8.

Rapturous applause for a successful film with a star cast, entertainment value and an underlying message. The robot is a metaphor for the age of technology, which inundates us with new and sometimes unnecessary innovations that threaten to crush our genuine en-

joyment of life: coffee capsules, for example, instead of authentic, freshly ground espresso. In the commercial, the robot technology rapidly runs out of control, but Roger Federer soon shows us in his usual masterly fashion who is the boss in his home: the new S8 from JURA.

An afternoon of memorable highlights comes to an end and, even for the robot – who is remarkably friendly – it turns out to be a happy one: he's allowed to pose with Roger Federer in the front row for a photo as a souvenir.

kom

For the film: www.jura.com/campaign

Campaign 2017
Robot



Roger Federer, his robot and the new S8

Meet the stars from the new JURA commercial

If you'd like to meet the three main protagonists from the new JURA campaign live, you now have a unique opportunity to do so: at the JURAworld of Coffee.

For this is where you will find the world's first and only Roger Federer Walk of Fame. Statements made by tennis's greatest achiever can be admired together with original trophies from his time as a junior all the way to a Wimbledon trophy. The Walk of Fame is a fitting tribute to the greatest tennis player of all time and offers everything the heart of the devoted Federer fan could desire. And it is even possible to create a memorable photo with King Roger in front of the Wimbledon backdrop.

If you really want to know whether the robot from the movies lives in the Federer household, we can give you the answer right now: No. At the moment he's on display, for the benefit of both young and old, at the JURAworld of Coffee.

To finish up, the product world heartily invites everyone to get their own personal impression of the virtuosity and elegance of the new S8. Here, you can compare it with the entire JURA range. Our expert staff are on hand to answer all your questions and available for information and demonstrations.

More at: www.juraworld.com







THE NEW S8

PRECISION

IN ITS PUREST FORM

Someone who puts ideas into a computer rather than onto a sheet of paper is what we call a digital worker. Designer Lutz Gebhardt is only too happy with the label. He gave his debut at JURA with the legendary J line in 2004. And the name of his latest stroke of genius is the S8. The scalpel-like sharpness of the lines and tightly defined surfaces tell us immediately who is the brains behind the new machine. But new products don't simply come into being overnight. 'Design is an iterative process,' he says: 'a tentative attempt to feel your way towards a final result.'



‘THE PRECISION OF THE VENTS THROUGH WHICH HEAT ESCAPES FROM THE MACHINE ACCURATELY REFLECTS OUR BRAND ESSENCE.’



The autumn sun sheds a golden light over the alleyway running through Bata Park in the Swiss municipality of Möhlin. The leaves appear to be clinging to the trees with the last of their strength to give our photographer an attractive setting for the outdoor photographs. The complex, built in 1923 in the style of the great Le Corbusier, radiates a sense of aesthetics at every turn. And one man is more acutely aware of it than other people: designer Lutz Gebhardt, who comes roaring towards us on his Buell motorcycle. He parks the heavy machine in front of the corner house. He works here on the ground floor and lives in the apartment above it. We enter the studio – the delivery room, so to speak – in which the S8 was born. It is meticulously tidy. Somewhere, a 3D printer hums stoically away, hard at work. The sound blends harmoniously with the birdsong from outside, scoring a musical theme that symbolizes a pure idyll.

In the second room, a computer with oceans of screen real estate radiates cosmopolitan sobriety. German-born Lutz Gebhardt, who now lives in Switzerland, learned how to use CAD applications shortly after graduating when he did an internship with a PC giant. While allowing the computer to open up a big file, the self-confessed digital nerd explains how he works: ‘I don’t make sketches by hand. I capture ideas immediately in digital form. And if I think they can be used, I print them out in 3D.’ A perfectionist through and through, he ventures two reasons for his way of doing things: ‘I hate inefficiency and repetitive jobs that can be avoided. With hand-drawn sketches, you always have to start from scratch; with a computer, you can make changes with just a few clicks. And you can only really experience the effects of form when you can actually get hold of an object. With a model you can try things out, test it and reject it.’ This affinity with tactile quality and experience may have been inherited. Lutz Gebhardt comes from a family of manual workers. ‘Even my grandma was a cabinetmaker,’ he says, and adds with a grin: ‘Well, a coffin maker.’ His father wasn’t particularly happy when his son revealed that he dreamt of being an architect. “‘I won’t give you any money for that,” he said, shaking his head and effectively burying

my plans. And that’s when I thought: “OK, I’ll be a designer.” I’ve never regretted my decision for a second.’ University in Darmstadt transformed a somewhat apathetic high-school graduate from Frankfurt into a student glowing with enthusiasm for what he was doing. For in design Gebhardt had found his passion.

His love of two-wheelers is rooted firmly in his youth and time as a student. ‘I grew up on the outskirts of Frankfurt am Main. If I wanted to get into the city, I had to rely on my bike as a kid and later on a motorcycle. The first one lasted 48 hours in its original state before I took it to pieces. After I’d reassembled it, it went a good bit faster. Since then, I’ve always travelled on two wheels. Well, almost.’ For a certain time, out of a sense of responsibility for his two sons, he switched to a safer alternative with four wheels. He likes to get where he’s going directly, but on the way back enjoys taking the time for a diversion. Rather than shortcuts, he’d rather take long ones. Especially when he wants to let go. ‘When you’re on your motorbike, there’s no way you can concentrate on anything else. For the duration of the ride, you completely forget your cares and worries.’ Motorized meditation, so to speak.

On a shelf are studies and prototypes of the new JURA S8. He uses them to explain the most important principles behind his work. ‘A designer’s job is to translate the client’s briefing into form. If you’re looking for an expression to describe a technical device that comes in a good-looking box, you need to turn it into a power box.’ Subtle, subconsciously perceived elements give objects specific attributes. ‘You tentatively feel your way towards giving the product the ideal face. From the front, the S8 is muscular. You feel the power emanating from what is an amazing automatic machine. The flat top section, on the other hand, signals a level of precision that is consummated in the precise, razor-sharp lines of the ventiports. These vents, which allow heat to escape from the machine, are an ideal synthesis of form and function. Their precision is an accurate reflection of our brand essence.’



‘THE CAPPUCCINO SPOUT IS A SOLID MONOBLOCK RADIATING SELF-ASSURANCE AND SAYS: “I CAN DO STUFF!” ... AND THEN PROVES IT.’

When you are ultimately responsible for form at JURA, you need to get it right from the start. ‘There’s no such thing as a commission for just one machine. You always have to keep the entire line and its eventual market positioning in mind. The idea is for the S line to create a new market segment. It means that the first machine in the line needs to establish a kind of genetic code. The entire look and feel must bridge the gap between the middle and premium ranges.’ He compares the product portfolio with a family. ‘There has to be a discernible relationship between the different lines. There are similarities in all the models in the treatment of the details, the sophistication, the joints and surfaces. But we aren’t creating clones or identical twins, just siblings. And certain questions arise within each product family: Is one of the siblings more intelligent? Is one stronger? Where and how does it show?’

The clarity of this way of thinking is echoed in the form. The designer describes it thus: ‘JURA does style, not fashion. Its products are built to last. The S8 was designed in such a way that the arrangement of every surface, every detail, can be perceived and understood. Design is a universal, non-verbal language. Let me give you two examples: the cappuccino spout is a solid monoblock radiating self-assurance and says: “I can do stuff!” ... and then proves it. Or the heavy, generously sized cover on the bean hopper has all the characteristic features of the solid door to a vault, protecting and locking in all the aroma of the coffee beans.’ His idiosyncratic way with language and the three-dimensional images he conjures up with it explain his popularity as a lecturer with students at the Basel Academy of Art and Design.

To illustrate the fact that the journey to the final form of the S8 was not all plain sailing, Gebhardt uses the example of a central element in the machine that cost him a good deal of worry and many sleepless nights: ‘One of the most difficult tasks of all was integrating the interface. How do you combine the flat, smooth surface of the touch display with the firm, powerful, almost muscular chest of the machine front? Fractions of a millimetre decide whether the convex surface

looks tight or slack. It took a lot of 3D prints to find the ideal solution. Ultimately, design is an iterative process at the end of which, ideally, you have a product with a wow effect.’ In this context, Gebhardt praises the excellent collaboration he enjoyed with the individuals behind the model at JURA. ‘Executive management, development and marketing are always willing to go to the limit and beyond in order to achieve an optimum result.’ Something that helps with the development process is a tradition of cooperation going back many years. Since the first time Lutz Gebhardt worked on a project for JURA, the common goal has been to create not only beautiful products but also substantial value.

Can he tell us how he feels when he is travelling and runs into a JURA automatic machine whose character he has formed? ‘Incredibly happy!’ he responds with the speed of a return from Roger Federer. ‘Two years ago when I was on a trip to Sweden, I ended up in a student bar. And there, sitting on the counter, were two XJ models. I was so proud that I could have spent the entire evening drinking one coffee after another. It was just so beautiful.’ The anecdote eloquently describes the way Lutz Gebhardt sees the work of a designer. ‘Design should make the world more enjoyable: simpler, more practical and more convenient. And because the definition of enjoyment is individual, it opens an inexhaustible realm of possibilities.’ But depending on where you are, the term ‘enjoyment’ can, unfortunately, sound slightly decadent or even pejorative. And that’s why he prefers, rather quaintly, to call it ‘deliciousness’. ‘That is precisely what the new S8 is designed to bring to the lives of coffee lovers: deliciousness in all its many facets.’

kom







'HAVE YOU GOT TIME FOR A COFFEE?'

'The JURAworld of Coffee – my oasis of calm.'

The happy laughter of a child tells me that Janine Opalla and Leonie are already there. The ten-month-old girl clearly feels quite at home in the cosy atmosphere of the coffee lounge. It's no surprise: the 35-year-old latte macchiato fan and her baby have been regular visitors to the JURAworld of Coffee ever since Leonie was born. I'd never spoken to the affable young woman with the German accent before, but it was time to change that and find out more about her and Leonie. I invite her to a speciality coffee.

Janine, your perfect German accent tells me that you don't originally come from Switzerland, do you?

No, I grew up in Dortmund and only moved to Switzerland nine years ago, because my husband, who I met in Germany, had been offered a fantastic job in Switzerland. We'd already moved three times before we came to Switzerland. It wasn't easy for me to leave my family, my five brothers and sisters and all my friends. But I'd happily follow him anywhere. (laughs).

So you were also looking for a new job?

Yes, of course. I'm a registered nurse. When my husband was on his own in Switzerland for three months, his job was going well and the future was sorted career-wise, I handed in my notice in Germany and started looking for something in Switzerland. Not long after that, I started work at the public hospital in Solothurn. I stayed there for four years. Now I've been in Olten for five years. At the moment I'm working 90% of full-time. I'm in charge of the ward and lead a team of 22 staff.

Did you always want to be a nurse?

No, not at all. Nursery school teacher, teacher... I had a few ideas. Eventually by the time I took my school-leaving exams, I knew that I wanted to be a midwife. But I still had to work as a child-minder and check-out girl first, as it wasn't easy to get a place on a course. It was only through my boyfriend, who I met at that time, that I was able to start an internship at a hospital for a year. That was how I got into the career I have today.

What's the attraction of the job?

Dealing with people. We help them to get healthy again. We sort of give them help to help themselves.

Do you work on a medical ward?

Yes, we look after any patients who don't need surgery. So, patients with a high fever, or pneumonia, that sort of thing. Sometimes we don't know exactly what the cause is when they come in.

How do you cope with that sort of strain? How do you switch off when you go home?

It helps to have someone you can talk to about what you've been doing. It's very important to be able to switch off. My friends help a lot of course, and so does having hobbies.

What is your biggest hobby?

Giving people presents. I write a personal card to my colleagues in my team for each of their birthdays and for Christmas. And I choose the card specially for each one. There are always new ideas buzzing around in my head. It might be a surprise, or a day out. I'm always busy planning something. Since I've had a family I haven't had quite so much time for it, though...

You have a daughter, Leonie.

Yes, since January this year. It's really her I have to thank for the fact I can always come here to the Coffee Lounge and drink such lovely coffee. I've been coming here a whole lot more often since she was born.

How did that come about?

Leonie used to cry a lot. Sometimes I needed to get out of the house, so I went on Google and found that JURAWorld of Coffee is only a short walk from our house in Niederbuchsiten. I'm always impressed by this peaceful atmosphere and the way coffee is celebrated here. This is a sort of oasis of calm for me. And I appreciate the personal contact with the people a lot.

Was it difficult to get to know people in Switzerland?

Yes, it was actually. The Swiss are a little more reserved than what I was used to in Germany. At least at first. Now I have made some very good friends.

If you had to describe the biggest difference between Germany and Switzerland, what would it be?

The people say hello to you when you are out for a walk – I wasn't used to that, but it's really nice.

What about the food?

What do I really miss? The currywurst stall on the corner. I miss the feel of the city. But the

chocolate is better in Switzerland. I don't like fondue, or chestnut purée or Rivella, though. Maybe I'll get a taste for them sometime! (laughs). And since we've lived in Switzerland we have eaten out a few times. We hardly ever used to do that.

What does Switzerland mean to you?

Switzerland is my new home. I feel happy here and I don't want to go back, although I obviously miss my family and friends. But they sometimes like to come to Switzerland on holiday now.

They come to visit you?

Yes, of course. And then I plan something for them and show them all around Switzerland. I think I know Switzerland better than my Swiss friends now (grins). One thing I always have to include in my Tour de Suisse is the JURAWorld of Coffee exhibition. And I also export the coffee from the coffee shop to Germany on a regular basis.

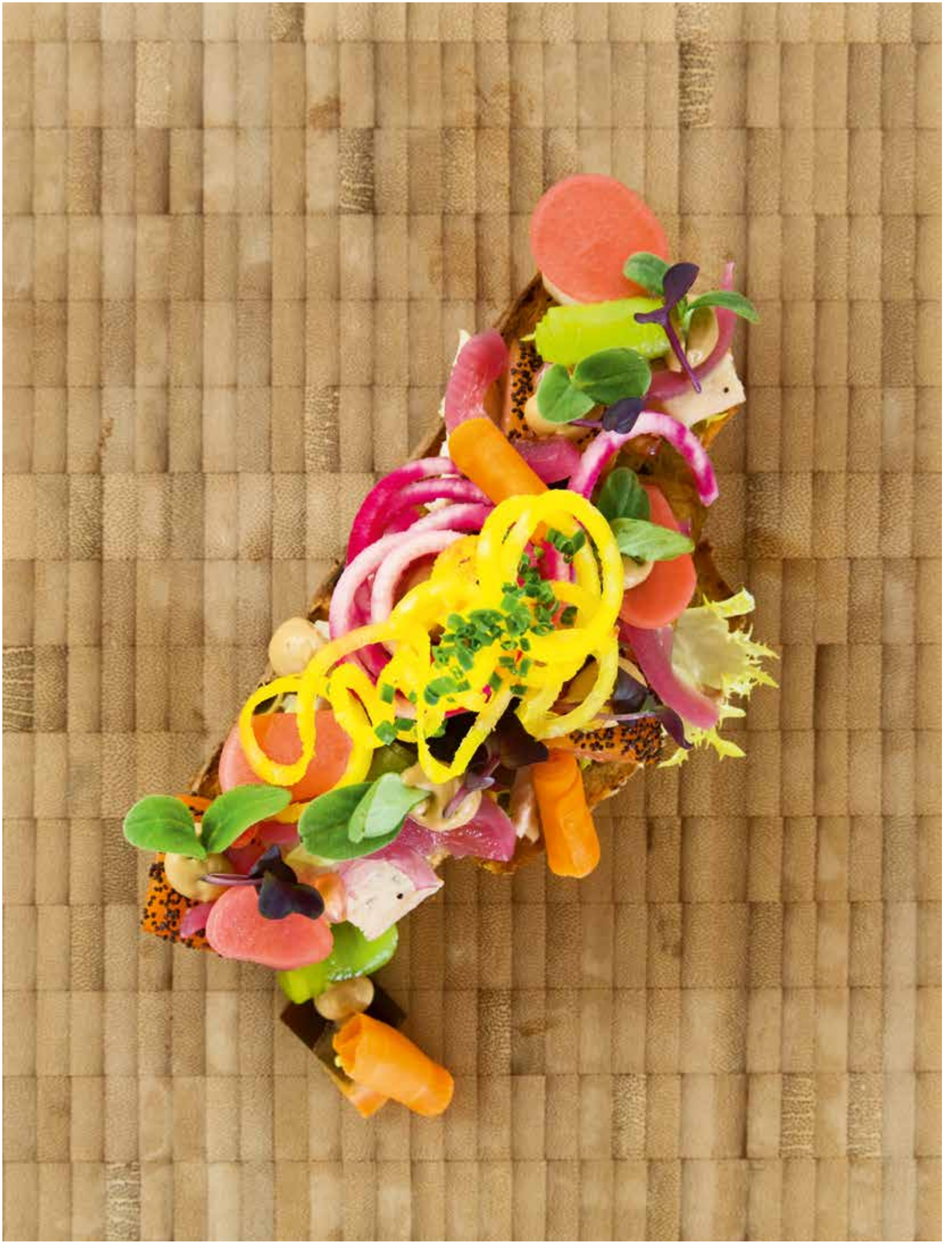
That means you must spend all your holidays in Switzerland. Or do you sometimes fly off somewhere?

Yes, sure, we fly away on holiday sometimes. But my flight to Switzerland was actually the first time I had ever flown. Now, though, we've even been to America. We visited all the Disney parks there. One after the other. I love roller coasters (silently reminisces). But recently we've been enjoying a completely different type of travel: cruise liners. Next summer we're taking a ship from Italy to Copenhagen. We're really looking forward to it!

Well, thank you so much, Janine, for the interesting chat over a cup of fresh coffee. I wish you and Leonie and your family all the best, and lots more exciting experiences in Switzerland and abroad!

acm





Smörgås

[serve cold]

Smörgås

- 1 pumpkin seed loaf • 40 g butter

Cut two slices from the pumpkin seed loaf and spread with butter. Gently pan-fry until golden.

Fish

- 1 smoked eel fillet • 1 trout fillet • 1 mackerel fillet • 1 hot-smoked salmon

Slice the eel fillet, trout fillet, mackerel fillet and smoked salmon.

Accompaniments

- 40 g yellow frisée lettuce • 10 g chives • 1 Chioggia beetroot • 1 yellow beetroot
- 1 portion oyster leaves • 1 portion beetroot cress • salt • pepper • olive oil

Pluck the frisée leaves and marinate with salt, pepper and olive oil. Peel the Chioggia and yellow beetroots, spiralize and place in iced water. Pluck the oyster leaves and beetroot cress.

Coffee-flavoured sour cream and jellied coffee

- 40 g sour cream • 2 strong espressos • 2 g agar-agar

Whip the sour cream. Allow one espresso to cool and pour into the sour cream. Boil the second espresso with the agar-agar, pour onto a baking tray and allow to cool.

Pickled vegetables

- 1 carrot • 2 radishes • ½ cucumber

Peel the carrot, cut into julienne strips and pickle. Cut the radishes to form rounds and pickle. Peel the cucumber, cut into fine strips and likewise pickle.

Pickling liquid

- 200 ml white wine vinegar • 300 ml water • 50 g sugar • 1 coffee spoon mustard seeds
- 1 bay leaf • pinch of salt

Boil all the ingredients together, then pour over the carrot, radishes and cucumber and allow to cool.



Serving tips

The perfect dish should look every bit as good as it tastes. But does it always have to be served on china plates? Not at all. An attractive wooden board can be just as effective a way to present smörgås. First, carefully place the fried slice of bread in the middle. Cover the bread with a few frisée lettuce leaves. Now arrange the fish pieces on the lettuce, add a few decorative squirts of the coffee-flavoured sour cream and garnish the bread with the jellied coffee. Finally, distribute the pickled vegetables and finish off the dish with cress, chives and spiralized beetroot. Enjoy!

Beer recommendation

Ask the Swedish for the best drink to go with a delicious Smörgås, and most of them will probably go for a rather light, preferably local, beer. Bordsöl, from a microbrewery in Nyköping, is brewed with Pilsner and caramel malt together with aromatic Cascade, Amarillo, Pacific Gem and Tettnanger hops. A golden/amber colour with a creamy, off-white head, it has a sweet, 'hoppy' flavour with undertones of caramel. Cheers!



Andy Zaugg

In 2016, top chef Andy Zaugg left the kitchen at his restaurant for good. Now, the starred chef offers his services as a gastronomic consultant to leading establishments at home and abroad. At the same time, he is building up a company specializing in catering and star cooking courses. But once again, Andy Zaugg puts on an impressive display of his culinary talents for CoffeeBreak.

www.andyzaugg.ch





Monika Gunziger, hostess in the coffee lounge at the JURAWorld of Coffee presents the perfect drink for winter:

Swedish Coffee

Ingredients

20 ml rum punch syrup
1 coffee (100 ml)
150 ml double cream

Preparation

Put the rum punch syrup in a glass and then make the coffee in the same glass. Whip the cream until firm but not too stiff and place it carefully on top of the coffee using a whipped cream maker or a piping bag. To finish, garnish the Swedish Coffee with a coffee bean or chocolate powder. Cheers!





Anniversaries

Switzerland

30 years

- 01 Hubert Kissling
POS logistics & events
- 02 Thi Chu Pham
Service, coffee

25 years

- 03 Hans Gygax
TOP-tronic
- 04 Lulzim Ramadani
Service logistics /
Service reception
- 05 Shahryar Reyhanloo
Member of Executive
Management/TOP-tronic
- 06 Reto Rippstein
Technical product
management

20 years

- 07 Esma Poljak
Service, irons
- 08 Erwin Zürcher
Service, coffee

15 years

- 09 Philipp Bieder
Workshop
- 10 Sara Egli
International Business
Department
- 11 Tanja Freudiger-Moll
Spare parts
- 12 Bernadetta Lovat
Customer service
- 13 Roger Schmid
Spare parts

10 years

- 14 Markus Aeschlimann
Quality management
- 15 Miriam Cassara
Customer service
- 16 Michael Lipburger
Member of Executive
Management/International
Business Department
- 17 Marianne Moll
Facility management
- 18 Claudette Rügsegger
Coffee Academy
- 19 Dominik Schweizer
IT
- 20 Esther Thanner
Roasting factory

Germany

20 years

- Anja Fischer-Beeler
Technical assistant
- 21 Thomas Schwamm
Head of sales

15 years

- Peter Matzner
Head of regional sales
External sales
Southern/western Germany

10 years

- 22 Christof Engelmann
Key account manager retail
- 23 Curt Siegel
Head of sales service
partners JURA Gastro



Obituaries

Austria

10 years

24 Klaus Jansenberger
Head of regional sales

Netherlands

10 years

25 Hans Zwenger
Service technician
Professional

Hans Aeberhard
09.05.1942 – 12.09.2017
29 years of service
Reconditioning

Turan Demir
04.03.1976 – 14.11.2017
9 years of service
Roastmaster

Imprint

- Published by JURA Elektroapparate AG
CH-4626 Niederbuchsiten
- Editors Meinrad Kofmel (kom)
Michèle Ackermann (acm)
coffebreak@jura.com
- Design Daniela Netz
spice advertising
the Inhouse Advertising Agency of
JURA Elektroapparate AG
- Photography Kurt Pfister
(pages 1, 6–13, 42–44)
Remo Buess
(pages 15, 32–36, 38–41)
André Albrecht
(pages 20–25, 29, 31)
Jonas Spengler
(pages 28, 33, 37)
- Printing Vogt-Schild Druck AG, Derendingen
- Languages German and English
- Translation Hill Johnson Associates GmbH,
Zollikon
- Circulation 54,900
- Frequency Twice yearly since 2005
total 24th edition

Copyright 2017 by JURA Elektroapparate AG.
All rights reserved. Reprinting (in whole or in part) is
only permitted with the written approval of JURA.

jura®

Coffee pleasure –
freshly ground,
not capsuled.

Roger Federer

Roger Federer
Greatest tennis champion
of all time

The stylish S8 from JURA captivates even the most discerning coffee lovers and design connoisseurs – like Roger Federer. It combines the best aspects of the compact class with elements of the premium segment. Innovations like the Pulse Extraction Process (P.E.P.®) and the fine foam technology guarantee professional barista quality, whether it's for ristretto, latte macchiato or flat white. The appliance is operated intuitively using the 4.3" colour touchscreen display or even a smartphone or tablet if preferred. In addition, the filter is automatically detected by the Intelligent Water System (I.W.S.®). JURA – If you love coffee. www.jura.com