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CoffeeBreak

THE MAGAZINE FOR FRESH COFFEE ENJOYMENT FROM JURA - 01/2016



MY MELBOURNE

A tour of Australia's second-largest city with Franziska Rölli and George Liakatos.

IN FANTASTICALLY GOOD FORM

Dropping in on Werner Zemp, the doyen of Swiss industrial design.

HUNGRY FOR INNOVATION

70 engineers working towards a single objective: the perfect cup of coffee.

CoffeeTalk

The spirit of innovation runs like a thread through every area of JURA. And that applies particularly to service. In spring 2003, the opening of the Glass Service Centre at headquarters in Niederbuchsiten marked the start of improved services across the board. Concepts such as transparent machine diagnosis together with two-hour and 24/7 service set whole new standards. They are unique and unmatched anywhere else in the industry. General Manager Emanuel Probst met up with head of service Roland Eggenschwiler in the staff canteen to discuss the service concept both today and tomorrow.



Emanuel Probst: Roland, you've been with JURA for 16 years and have left a significant mark on our service department. What does outstanding service mean for you personally?

Roland Eggenschwiler: For me there are three central factors: speed, quality and cost. As a customer, I want to be taken seriously. I want to be involved in the process and rely on the fact that the best people available will be taking care of my machine. And, of course, I don't want long waiting times.

Emanuel Probst: What would you say is the main difference between conventional service concepts and the kind you and your people offer at JURA?

Roland Eggenschwiler: We start with the customer's needs. And that means ensuring they can enjoy coffee with as little interruption as possible. So, in the Service Centre we've created a whole set of unprecedented and unmatched services. Our two-hour option, for example, is all about speed. Customers can bring in their JURA automatic machines without advance notice and have them serviced in two hours at no extra charge.



Emanuel Probst: You said that as a customer you want to be taken seriously and be involved. How do you meet that need in the Glass Service Centre?

Roland Eggenschwiler: We seek an active dialogue. We carry out the diagnosis on the machine with the customer. They can follow every step and ask questions. Before we start the service, we give them a binding estimate. So it's all hands on, concrete and transparent.

Emanuel Probst: I always follow the quality reports closely and I've noticed that the standards are very high. How do you guarantee and maintain that?

Roland Eggenschwiler: First of all, our employees are the best in their field. We train them on the job and continuously upgrade their skills. That's why they know all the machines inside out: the new models and the ones that have been around for 20 years. And that's what makes them true specialists. On top of that, they have years of experience. On average, the people who work in our service department have been with JURA for an average of no less than 19.7 years. I can't



think of anywhere else with that kind of concentrated expertise and professionalism. Last but not least, we're all driven by the desire to go on improving.

Emanuel Probst: The fact they've been with the company so long speaks volumes. What do you attribute that kind of loyalty to?

Roland Eggenschwiler: One important factor is our workgroup-based service concept, which has been central to our approach for many years now. It's all based on individual responsibility and professionalism. And it guarantees the same pay for the same work, regardless of background or gender.

Emanuel Probst: Over the years, we've seen a whole range of new services, haven't we: the 24/7 concept, for instance. When we rolled it out, I remember a lot of people saying, 'Oh, we don't need that.' How have you found it?

Roland Eggenschwiler: 24/7 has been an enormous success. It means we aren't just there for our customers during our long opening hours but also round the clock. Someone who comes to the factory at night or on a

Sunday no longer has to put his automatic machine behind the building in the hope that someone will find it: he can put it in one of the 24/7 lockers. And that happens, day in, day out. At weekends, we even have to go round and empty the lockers sometimes. Customers can also pick up their machines from the lockers after servicing if they get stuck in traffic and don't manage to get here before we close at 6.30.

Emanuel Probst: What influence does service have on innovation?

Roland Eggenschwiler: First of all, our service concept is a kind of role model. We export it worldwide in the form of Hospitality Centers. Secondly, feedback from service flows back continuously into product development. New technologies such as automatic RFID-based filter recognition (for the simplest and safest use of filters) or P.E.P., which optimizes the extraction time for short specialities, are concrete examples.

Emanuel Probst: How does the future of service look at JURA? Or, if I can be slightly provocative, is service still necessary?



Roland Eggenschwiler: In the case of automatic machines, we're dealing with mechanics, heat, pressure, coffee oil and so on. Certain parts, such as the grinder, are subject to wear and tear. As you'd expect with a car, a service from time to time is completely normal. Afterwards, the machine is as good as new and runs perfectly again. Our customers like that kind of thing. We are already working on new ideas that will take our services up to the next level. And within a year or so, customers will be able to experience them here.

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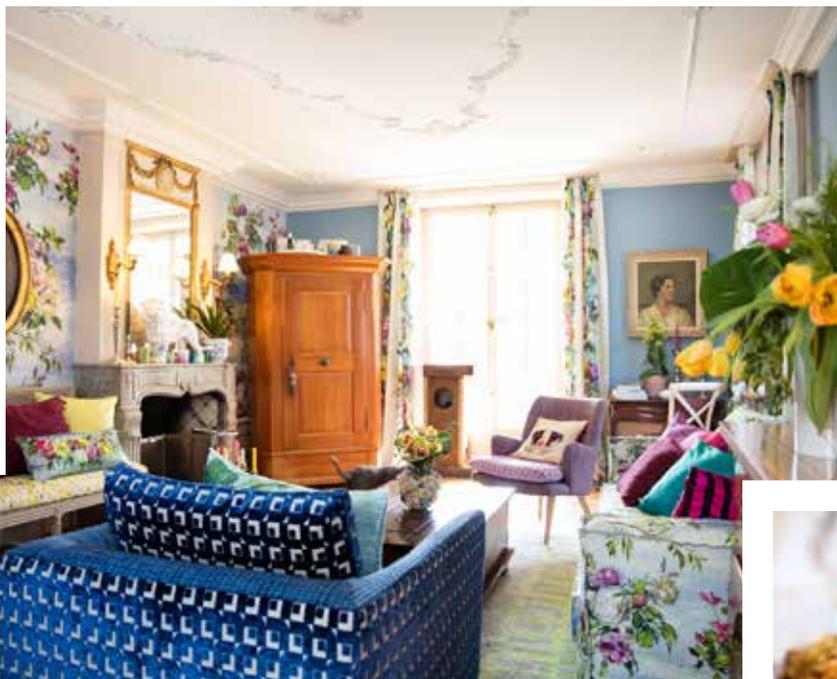


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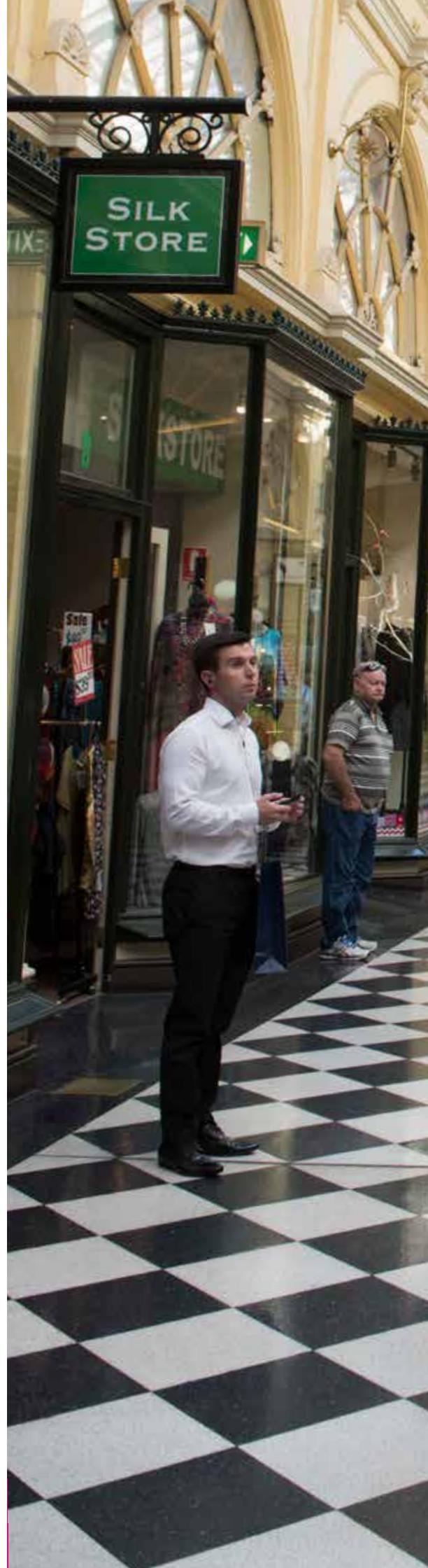
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Anniversaries, in memoriam and credits.

Exclusively for CoffeeBreak, George Liakatos, Head of Sales, and Franziska Rölli, Head of Finance, both of JURA Australia, present:



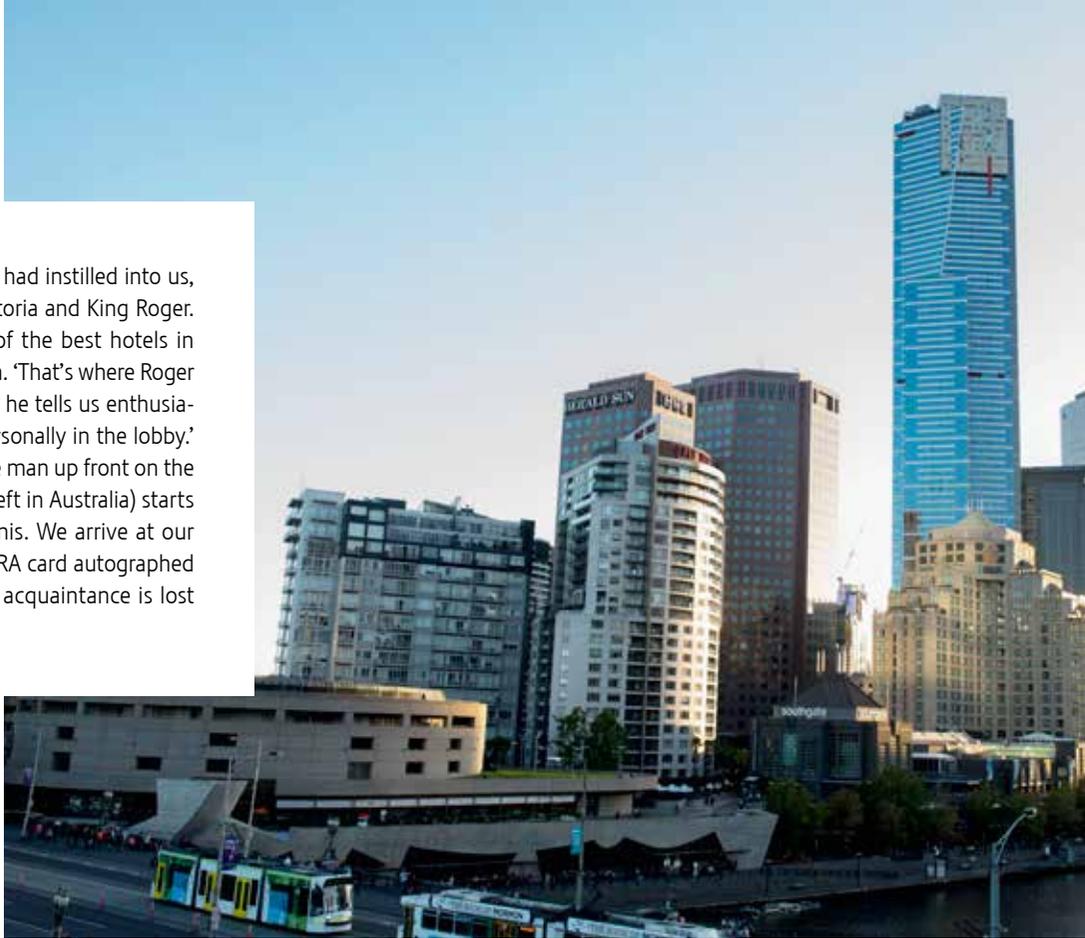
MELBOURNE

As our pocket travel guide informs us, the name Australia is derived from the Latin terra australis, meaning ‘southern land’. We’ll no doubt be consulting the guide a lot. After all, there’s plenty of time for reading because we have a 12-hour flight to Singapore, followed by another ten from there to Melbourne. Cruising high above the clouds, we seem to glide over endlessly vast tracts of land, crossing oceans and continents, before our destination appears in view. During our final descent, the layout of the city resembles a mosaic with precisely arranged quarters and blocks. Then it’s touchdown, on the other side of the planet.





‘When you come to Melbourne,’ George Liakatos had instilled into us, ‘you should follow in the footsteps of Queen Victoria and King Roger. You must stop at the **Crown Towers**: it’s one of the best hotels in town.’ Our taxi driver is clearly of the same opinion. ‘That’s where Roger Federer always stays during the Australian Open,’ he tells us enthusiastically. ‘And you know what? I once met him personally in the lobby.’ We let him know we’re Swiss and immediately the man up front on the right-hand side of the car (Ed.: they drive on the left in Australia) starts gesticulating wildly and rabbiting on about tennis. We arrive at our destination and, along with his tip, give him a JURA card autographed by Roger Federer. For the first time, our chance acquaintance is lost for words.



Next morning, we hear the sonorous voice of George Liakatos resonating around the foyer: he is a trained opera singer and knows how to fill a room. ‘Welcome to Melbourne!’ he booms. ‘Did you sleep well?’ We are jet-lagged, but as he and Franziska Rölli describe the day’s programme to us, it soon becomes clear there will be no time for fatigue.

As our travel guide informs us, ‘Captain James Cook discovered the fertile East coast in 1770 and claimed it for the crown under the name New South Wales.’ Initially a penal colony for the British Empire and later a magnet for immigrants, Australia brings together a colourful and varied mix of cultural influences. The buildings dating back to the Victorian age are undoubtedly the most prominent of them. We take the tram to Carlton. ‘Melbourne has the biggest tram network in the world,’ Franziska informs us. ‘The trams themselves are legendary. The City Circle service, with its historic trams, is particularly popular.’



We arrive in Little Italy. ‘What does the name **Brunetti** make you think of?’ asks George. We suspect a catch. ‘The inspector in Donna Leon’s novels who clears up murders in Venice?’ we answer tentatively. Our city guides laugh. ‘Well, from today on it’s going to stand for Italian sweets and chocolate at their very best,’ Franziska assures us. Brunetti calls itself an authentic Roman confectionery. Rightly so! And George tells us that here we are in the birthplace of Melbourne’s coffee culture.



Our stroll takes us to the **Royal Exhibition Building**, a typical example of the international exhibition movement and today a World Heritage Site. When it was inaugurated, the building (in Victorian style, of course) was the largest in Australia. And to this day, the fabulous pavilion has remained a venue for exhibitions as well as cultural and community events.



'Are we all up for more Victorian?' asks George, grinning, and takes us along Victoria Street to **Queen Victoria Market**. 'The citizens of Melbourne have been buying their vegetables, fruit, gourmet food, local and imported goods, clothes, cosmetics and souvenirs here since 1878,' says our man in Melbourne knowingly. It's amazing. So much industry, business, and life: and, yes, all slightly hectic. To get a break from it all, we take a seat in a café and try some freshly brewed filter coffee. 'It's a speciality,' we are assured by a couple of lively baristas, who obligingly fool about for us in front of the camera.





'How about something Victorian?' laughs Franziska. It's a question that could well become a bit of a running gag. Sure! Next stop is the **State Library of Victoria**. The magnificent edifice is Australia's oldest public library and one of the world's first. Inside, there is the breathtaking sight of a 35-metre-high, octagonal cupola. And, viewed from the gallery, the counter at the centre and the seemingly endless workspaces and tables radiating geometrically away from it are a fantastic sight to behold.



Visibly proud, George and Franziska next take us to our next, very unusual stop: **The Beanery Coffee House** is widely regarded as one of the most exclusive addresses of them all when it comes to coffee. It has committed itself entirely to promoting this mystical beverage and carries a selective range of fabulous coffee. The aroma that greets us behind the inviting glass frontage is intoxicating. George, towing the rest of us in his wake, makes a beeline for the JURA Corner. A quick word with the woman on the counter, a restorative espresso from the Z6, and we're off again, still on our quest for more espresso.

From the distinctly modern, we take a step back to something more traditional. **Pellegrini's Espresso Bar** opened back in 1954. Here, where Melbourne's very first espresso machine was set to work, time seems to have stood still. The entire bar has been left in its original state, so a visit here is like taking a trip back into the past. Sisto, the owner, still works as a travel guide. He has worked here from the first day, filling the space with his typical, Italian joviality, and has established a cult following equal to that of Pellegrini's itself.





The **Royal Arcade**, opened in 1870, is our introduction to the sophisticated art of traditional shopping. You could spend days here and never tire of the endless succession of surprises. We decide to take a break at the **Hopetoun Tea Rooms**, originally established for the Victorian Ladies' Work Association, to digest our impressions and treat ourselves to a traditional cup of tea from the – you've guessed it – Victorian era.



'In the evenings, people form long queues here in the hope of getting a table at the **Chin Chin**,' explains George. The reason being that the hip restaurant, which serves South East Asian specialities, does not take reservations. But now, at lunchtime, Fortune smiles on us. We soon find a table and tuck into a selection of delicious items from the vast choice of freshly made titbits. 'What would you say is Australia's best-known export?' we ask inquisitively. 'Music,' answers George. 'AC/DC!' adds Franziska, more precisely. Needless to say, the band even has a street named after it here. After lunch, we take a stroll to **AC/DC Lane**, where George quotes the memorable words spoken by Mayor John Sos at the opening ceremony: 'As the song says, there is a highway to hell, but this is a laneway to heaven. Let us rock!'





We now move on to **Flinders Street Station**, the oldest railway station in Australia. The afternoon sun bathes the yellow façade and green copper dome in glorious, golden light. 'If you're arriving by train or lose your way in the hustle and bustle of the city, this is the place to meet: underneath the clocks,' explains Franziska. She found her way around the city right from the start. No one has ever had to pick her up from here, she says proudly.



Nowhere can you feel the pulse of a city more intensively than at its heart. In Melbourne's case, this is probably **Federation Square**, a melting pot and piazza in the modern style known for its cultural happenings and the countless restaurants, bars and specialist retail stores running around its perimeter. 'Time for a waffle,' George decides and gives us an insider's tip: the **Waffle On**. Authenticity is the keyword here. To guarantee it, the owner imports his sugar from Belgium and makes all the waffles fresh here at his store. The road that takes us to the Everest of waffle making is lined with street art. The plastered walls on both sides of the narrow thoroughfare known as **DeGRAVES Street** are covered from top to bottom with colourful graffiti.





Heading for Southbank, we cross the Yarra River and make our way towards the **Arts Centre**. You can't possibly miss it because its tower rises like a gigantic needle over 160 metres into the sky and dominates Melbourne's cityscape. Below it is Australia's prime venue for world-class theatrical productions, concerts and exhibitions. In stark contrast to all this modernity, our next goal, the **National Gallery of Victoria**, is Australia's oldest public museum. We can't possibly resist going in to see the current exhibition, which juxtaposes the impressive work of two titans of the modern art scene: Andy Warhol and Ai Wei Wei.

Back outside, George's eyes suddenly light up and he almost unconsciously steps up the pace as we move off in the direction of the **Melbourne Recital Centre**. If you like music, you simply have to love this place. From the baroque to the contemporary, from jazz to musicals and from chamber music to opera: culture lovers will find everything their hearts desire. Then we discover the reason for George's excitement: many's the time he has taken the stage here as a singer and enchanted his own audiences. Still ringing in our ears is the performance he gave at the last Global Sales Conference, where he treated us all to an unforgettable goosebump moment with his rendition of a song from *Les Misérables*.

Over dinner back at the hotel, we take in the awe-inspiring view that stretches into the distance before us. 'So much for Queen Victoria,' says George mischievously. 'Tomorrow it's time for you to go off in search of King Roger!' 'Exactly,' concurs Franziska, 'and one of the must-sees is the **Rod Laver Arena**, where he won the Australian Open four times!' We nod in agreement, before heading off, exhausted, to our rooms, where we are soon overtaken by sleep. kom

FRANZISKAS AND GEORGES MELBOURNE

Brunetti

380 Lygon St, Carlton VIC 3053
www.brunetti.com.au

Royal Exhibition Centre

9 Nicholson St, Carlton VIC 3053
www.museumvictoria.com.au/reb

Queen Victoria Market

513 Elizabeth St, Melbourne VIC 3000
www.qvm.com.au

State Library of Victoria

328 Swanston St, Melbourne VIC 3000
www.slv.vic.gov.au

The Beanery Coffee House (The Emporium)

287 Lonsdale St, Melbourne VIC 3000
www.emporiummelbourne.com.au

Pellegrini's Espresso Bar

66 Bourke St, Melbourne VIC 3000

Royal Arcade

335 Bourke St, Melbourne VIC

Hopetoun Tea Rooms

The Block Arcade, 1-2/282 Collins St, Melbourne VIC 3000
www.hopetounteareooms.com.au

Chin Chin

125 Flinders Ln, Melbourne VIC 3000
www.chinchinrestaurant.com.au

Flinders Street Station

Flinders St, Melbourne VIC 3000

Waffle On

Shop 9 Degraves St, Melbourne VIC 3000

Arts Centre

100 St Kilda Rd, Melbourne VIC 3004
www.artscentremelbourne.com.au

National Gallery of Victoria

180 St Kilda Rd, Melbourne VIC 3006
www.ngv.vic.gov.au



In fantastically good form

The fruits of Werner Zemp's work are the kinds of objects we encounter – often unwittingly – in public spaces: light switches, control panels in lifts, park benches, illuminated letter boxes or a by now legendary litter bin that recalls the shape of a shark's head. Twelve years ago, JURA commissioned the doyen of the Swiss industrial design scene to create the striking Z line with its characteristically contoured front panel. Since then, Zemp has taken a step back from his professional career. But he has not remained inactive. On the contrary: as active and agile as ever, he now dedicates himself entirely to art. His enthusiasm for experimentation, for trying out as much as is possible, remains unbroken. 'Now I'm in a position to realize my visions completely free of constraints from outside: uncompromisingly, without taking anyone else's needs into account.'





‘I couldn’t imagine being a butcher or a hairdresser or a baker. So I did an apprenticeship in carpentry.’

Amden, an idyllic village with a population of 1600, is perched high up on a slope. A road snakes and winds its way up past meticulously kept gardens and houses, rising an impressive 1680 metres from the lowest point in the municipality to the highest. At some point, a road veers off to the left and takes us to the house of Werner and Margarita Zemp. Strictly geometric but organically inspired sculptures in the garden suggest that the people who live here have a finely developed aesthetic sense. The rooms in the house are light flooded. The sober white of the walls is broken by the warm wood tones of the ceilings and floors. The walls are hung with colourful watercolours and reliefs which, thanks to the changing light from the passing clouds, appear to breathe. The imposing landscape with its breathtaking postcard panorama, the view over the lake, and the majestic Alps rising up in the distance, was

the place the couple chose for their retirement. In the case of Werner Zemp, this is patently the wrong word, because he is still a wellspring of ideas and has retained his unquenchable passion for design.

At the start of his career, there was nothing to indicate that he would go on to become one of Switzerland’s leading designers. ‘In my hometown, there was little to choose from in the way of professions. I couldn’t imagine being a butcher or a hairdresser or a baker. So I did an apprenticeship as a carpenter.’ With a marketable skill in his pocket, young Werner Zemp attended the then Lucerne School of Art and Design. While there, he came across an announcement from the well-known Ulm School of Design. To his ears, it sounded like a call he could hardly ignore. ‘The Ulm School saw itself as a successor to the Bauhaus movement. But unlike

the Bauhaus, where art and craft were central elements, Ulm focused on design as a scientific process of gradual development and built opportunities for feedback into the creative process.’ Back then, the term ‘designer’ as a job title was virtually unknown. Zemp: ‘We’d talk about “modellers” and people often asked me whether there was any real need for them. Today, design has a completely different status. No one would dream of manufacturing something without taking its design into consideration.’ After graduating, Zemp embarked on his journeyman years, gathering experience in jobs both at home and abroad before taking the plunge and becoming self-employed.



'I don't want to copy Nature: for me, it's a source of inspiration.'

A stickler for precision, he has repeatedly returned to one particular shape throughout his entire career: the sine curve. 'A teacher once told me to analyse the umbel of a sunflower in detail and then rearrange it. Ever since then, the sine curve and the smooth, seamless transition from radii to surfaces have exercised an almost irresistible attraction on me.' So was Nature your teacher? 'No: more a source of inspiration,' explains Zemp, slowly turning the pencil that is his constant companion between his thumb and forefinger. 'It was never my intention to copy Nature. I always took care to observe it precisely, to study and learn from it. And, finally, I reinterpreted it in my own designs.' The forms Zemp creates appear to be strictly geometric. But despite their reduction to essentials, they have a strong emotional appeal. Their intrinsic complexity becomes apparent only when you look more closely. 'I work a lot with the

idea of perception. The angle at which light strikes an object can change its form completely.' To demonstrate what he means, he slowly moves one of his objects back and forth in front of the ceiling-high windows that admit the rays of sunlight into his studio. I love the interplay of light and shade because it infuses life into the things I make.'

For Zemp, reducing a shape to its bare minimum while imbuing it with an aura, a personality, is one of the essential questions. He considers objects that have been subject to design overkill as confusing and full of conflicting messages. 'Too many flourishes and fussy lines are distracting. The eye lacks guidance and gets lost, not knowing what to focus on. That's why I completely reject frills and short-lived gimmickry.' Good design stands out because even after years of use it still seems fresh and vibrant. 'That's the challenge

we face. And the fact that every challenge is a new one is what makes the job so exciting: it keeps you alert and agile.' Zemp's recipe for success: 'Your work has to be a pleasure. If you're in love with a project, it will turn out well.'



A cult object in his homeland while a Chinese government authority awards it an official certificate and declares it art: Werner Zemp's shark-like litter bin.

'A product always needs a legitimate reason for its existence.'

In Werner Zemp's eyes, design is just one of the factors that contribute to a product's success. 'For a product to gain widespread acceptance out there in the marketplace, it always needs a legitimate reason for existing: it must be relevant. The shell or housing in which it is enclosed has the job of transforming its inner values – its quality, in other words – into a universally understandable statement and conveying it to the outside world.' No less important than form is the way it feels to the touch: it calls for understanding and dialogue. 'It's only when we hold an object that we really grasp it. And I mean that in the truest sense of the word.' He is currently grappling with this topic intensively because he is working on the artistic design of a 40-metre-long corridor in a public building. 'In this project, it's all about a series of relief images, about the magic of light and shade in the interplay of sharp contours and gentle surfaces.' Totally in keeping with the motto 'please touch', he believes:

'My objects need to be handled, felt and experienced in every sense of the word.'

For Werner Zemp, a product's benefits must be reflected both in its exterior and in the way it is operated. Here, the maxim 'straight to the point' counts more than ever. 'Simple, self-explanatory operation has almost the same value as the actual function of a product. Why would I want to buy something if operating it is so complicated that I hardly ever use it?' The question may sound as clear and logical as Zemp's use of form, but is every bit as difficult to realize. 'Intelligent operation is founded on clearly structured ideas. Only if I can describe the function with scalpel-like precision and reduce it to essentials am I in a position to emulate it in a user interface.' Zemp talks of clear, unequivocal operating elements, of intuitive operation. In the same breath, however, he warns of the dangers of too great an infatuation with technology: 'Overly technical solutions can exclude non-

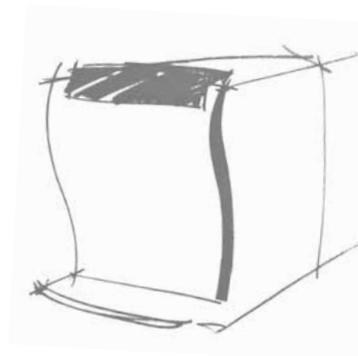
digital natives and lead to generation conflicts. In any case, the central functions must be easily and quickly accessible and readily understandable for anyone.' And here, extols the 'father of the Z line', JURA is absolutely on the right track.

Talking to Werner Zemp is an enriching experience. It's a pleasure to listen to his picturesque, colourful language as he shares examples and anecdotes from his treasure-trove of experience. His enthusiasm is infectious, his passion something to which you can relate immediately. At the same time, it becomes clear what the designer and his objects have in common: they are both in fantastically good form.

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'Straight to the point.'

The typically flowing lines of the JURA Z line and an operating philosophy that gets straight to the point are likewise the work of Werner Zemp.





‘Our appetite for innovation is insatiable.’

Whether they’re drinking it or talking about it, coffee’s the word on everyone’s lips. Worldwide. When you’re creating specialities, there is no limit to the imagination, for the simple reason that different people have different tastes. But when it comes to preparing them, they are unanimous: there’s nothing to beat freshly ground, freshly extracted coffee at the touch of a button. Believe it or not, working at JURA to achieve perfect enjoyment in this simplest of all ways are no fewer than 70 engineers. Old hands and young bloods alike, they all focus on their own particular core skills. CoffeeBreak talks to a representative selection of four.









‘In search of innovation worldwide.’

A steady stream of jazz trickles from a beautifully designed loudspeaker in the sparsely furnished office. ‘No, it’s functional,’ says out the sporty-looking guy in the blue-and-white striped shirt, correcting me. ‘I’m a technician, not a monk.’ He speaks the way he thinks: fast, logically, to the point. At first glance, the unremarkable – sorry, functional – space does not appear to be a centre of innovation. But the absence of 007’s Q or Captain Kirk’s Scotty is deceptive. For this is the nerve centre of automatic machine technology: the place where all the strings come together. And the man in the shirt is the one who pulls them. ‘We don’t just develop the technology and the intelligence that go into automatic machines but everything else, too: interfaces, peripherals, production and final testing systems, laboratory set-ups and service software.’ A mammoth task handled by 70 (!) engineers and innovative minds. The specialists work in Switzerland, Estonia, Poland and Malaysia. ‘We’re all passionate about what we do, and anyone who joins us tends to stick around for a while. That’s the reason we refer to guys who’ve been here for less than ten years as novices.’ He grins. ‘But seriously: it’s the right mix of people with years of experience at JURA and the young bloods that makes the difference. We’re all hungry. Hungry for innovation. We don’t sit around in the office twiddling our thumbs and waiting for innovation to knock at the door. We get out there and hunt it down. That’s why we have an international network. Our team speaks 15 languages.’ Actually, it’s 16. Because they all have one language in common: a love of coffee. Only because of that is it possible to develop new products at ever shorter intervals. Asked how they maintain the high pace of innovation, our string-puller responds as fast as lightning: ‘We’re incredibly efficient. Everyone here works hard. And that includes the boss.’

‘Smartphone apps are becoming more and more important.’

In the stairwell, an attractive blonde in her late twenties, wearing a two-piece suit, strokes a long strand of hair out of her face and runs her fingers across the screen of her mobile, typing in a message while the staccato of her heels echoes from the concrete. The holder of a doctorate in information technology, she works with her team to develop the user interfaces and operating elements of the future. For her, one thing is clear: in the years ahead, we will be using our smartphones more and more to operate and communicate with a vast array of devices. ‘Even now, JURA apps are bringing programming, statistics and operations to the smartphone,’ she explains. As if to prove her point, she opens up the JURA Coffee app on her iPhone. ‘But that’s just the start. We’re already working on versions that continuously monitor device parameters and inform users via their mobiles. When a filter needs changing, for instance. Of course, we can also imagine having an automated electronic customer service that can provide advice when things aren’t working as expected. Twenty-four hours a day, 365 days a year.’ The aim is clear: the most intelligent automatic machine possible for maximum user-friendliness, simplicity and ‘of course, the uninterrupted enjoyment of coffee at the very highest level.’ Having said that, she enters a code into the keypad for the security door, winks coquettishly and disappears.



‘Part of me lives in four million automatic machines.’

From an office at the end of the corridor, a computer screen casts a pale, flickering light onto the dark carpet. Sitting at the computer is a giant of a man, mid-thirties perhaps, medium-long, slightly wavy hair, five-day beard, headset and feet tapping impatiently in brash-coloured sports shoes. He doesn't turn to greet his visitors: he remains focused and follows – simultaneously, it seems – the four windows on his screen. On the first we see an American blockbuster while, every second or so, the next screen runs headlines he obviously doesn't want to miss from all over the world. The third screen is full of Cyrillic letters – a chat with a Russian workmate, it appears – and the fourth seems to be the window he is working on. He feeds in programming code at a breathtaking pace. Now and again, without taking his eyes from the screen, he reaches for his coffee, takes a sip and puts it down again. He doesn't wish to be photographed. He prefers to stay in the background, but whenever he sees a JURA automatic machine on television, in a store or an apartment he takes an impish glee in the knowledge that a piece of his genius in the shape of one and zeroes is present as a program in every single machine. 'That's enough for me,' he mumbles. And for a split second, a satisfied smile flashes across his lips.

‘3.8 million cups of coffee a year in the name of quality assurance.’

Twenty-four automatic machines stand perfectly marshalled, like soldiers on parade, in four rows on the testing benches in the room with the door that reads: 'Laboratory'. The aroma of coffee hangs heavy in the air. An engineer walks past every single station, meticulously inspecting hundreds of figures on the screens and, blinking somewhat short-sightedly, makes his notes. Whistling some catchy melody, he more or less succeeds in blanking out the noise of grinders and pumps and the hissing of steam and the pneumatic components on the testing devices. 'Welcome to the torture chamber,' he grins. 'Here, in the space of a few short weeks, we simulate several years of operation.' Before new components receive the green light to go into production, they have to prove themselves under the toughest conditions in the laboratory. Random samples from series production regularly end up on the testing bench as part of our policy for guaranteeing perfect quality. 'For the quality assurance fatigue tests, we need 30 tons of coffee a year. We use it to make about four million cups,' he says, working it out. All the coffee used comes from our in-house roasting plant. It's stored in containers as big as chest-type freezers and conveyed through pipes to the test stations. Fully automatically, needless to say. And what do you with 30 tons of coffee grounds. 'Ecologically speaking, our automatic machines are the best choice available because they don't produce any waste. Only coffee grounds, and they are one hundred percent compostable. They go directly from our labs to a composting plant, where they are integrated into the fertilizers used in gardening and agriculture,' says the tester, but lets us in on a secret: he spreads the grounds from the machine he has in his kitchen at home around the roses in his garden. 'There's nothing better for flowers,' he states emphatically.

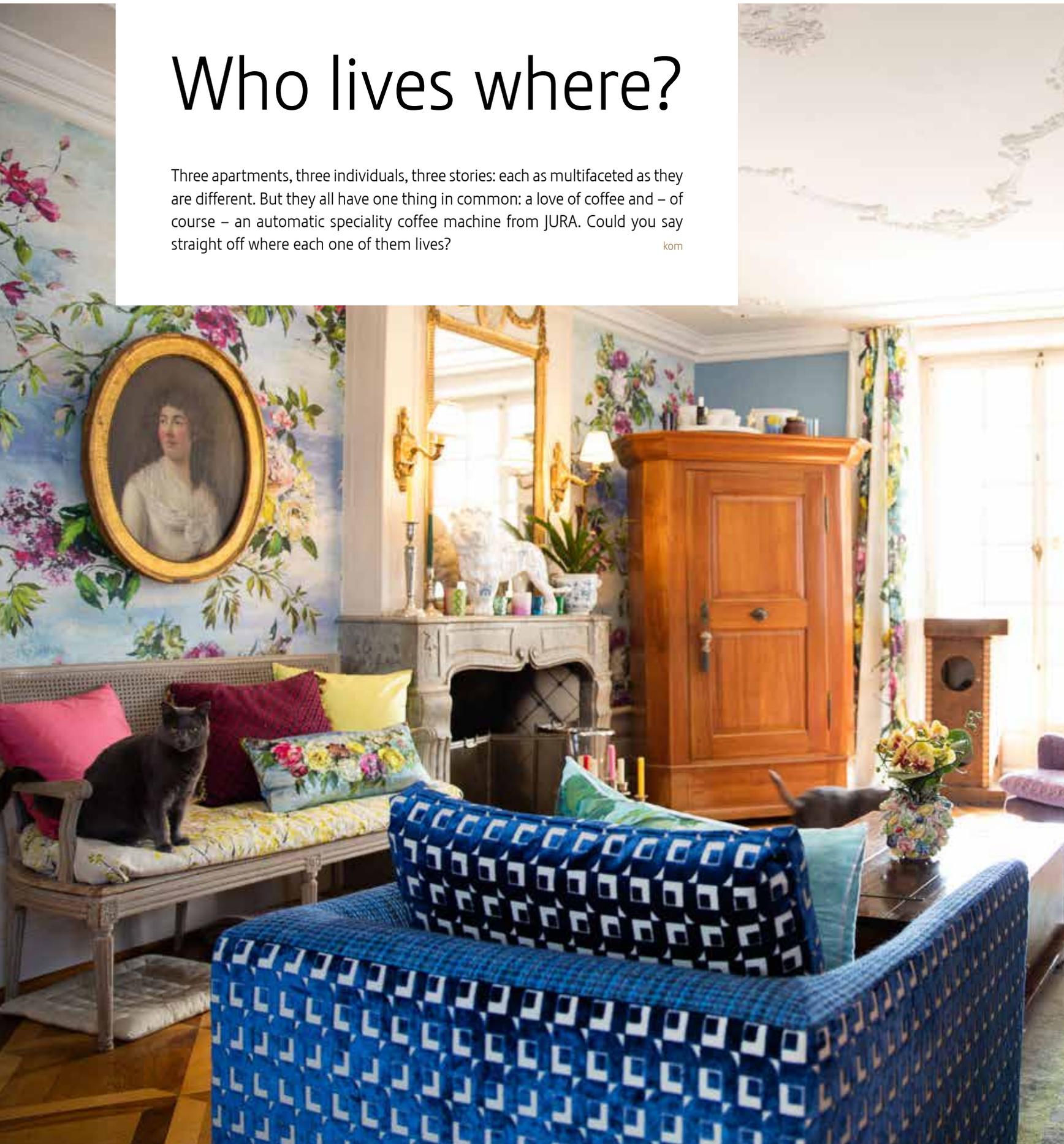
kom



Who lives where?

Three apartments, three individuals, three stories: each as multifaceted as they are different. But they all have one thing in common: a love of coffee and – of course – an automatic speciality coffee machine from JURA. Could you say straight off where each one of them lives?

kom





01

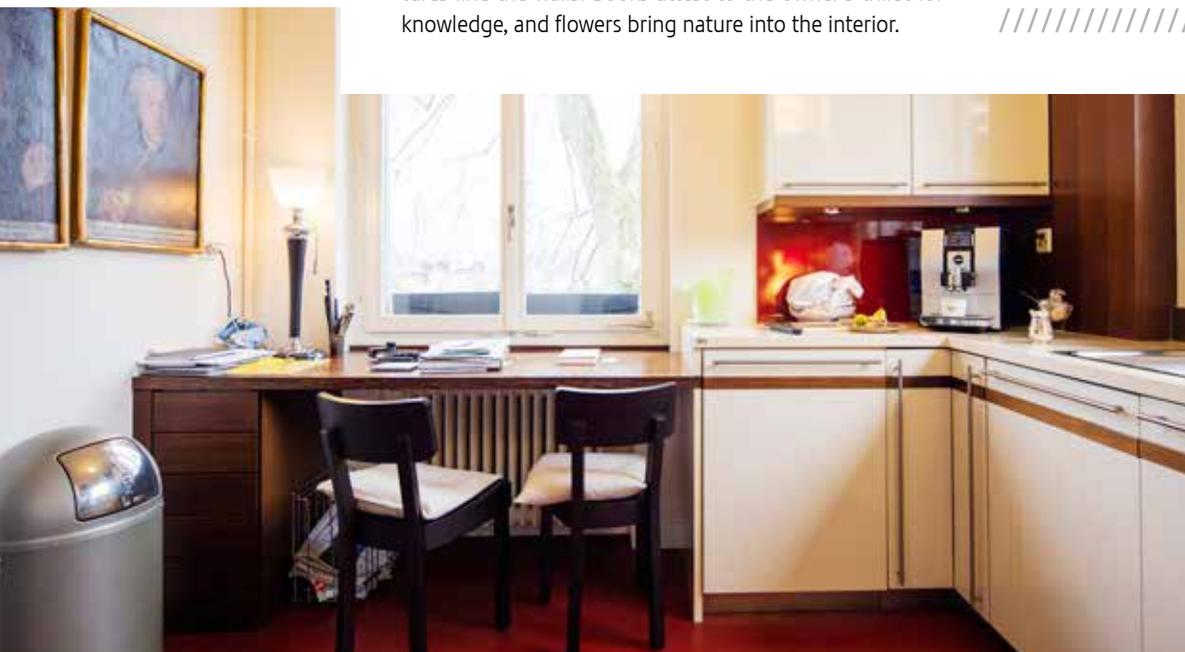


A delightful patrician house just outside the gates of Solothurn. It was designed by the same architect who created the St. Ursus Cathedral, the building that is now the city's landmark. Tastefully finished with a touch of extravagance, the textiles, colours and furniture seamlessly link the traditional with the modern.



An art nouveau edifice on the outskirts of Zurich. Warm colours radiate the comfort and cosiness of the apartment. Souvenirs from trips abroad decorate the rooms and pictures line the walls. Books attest to the owner's thirst for knowledge, and flowers bring nature into the interior.

02

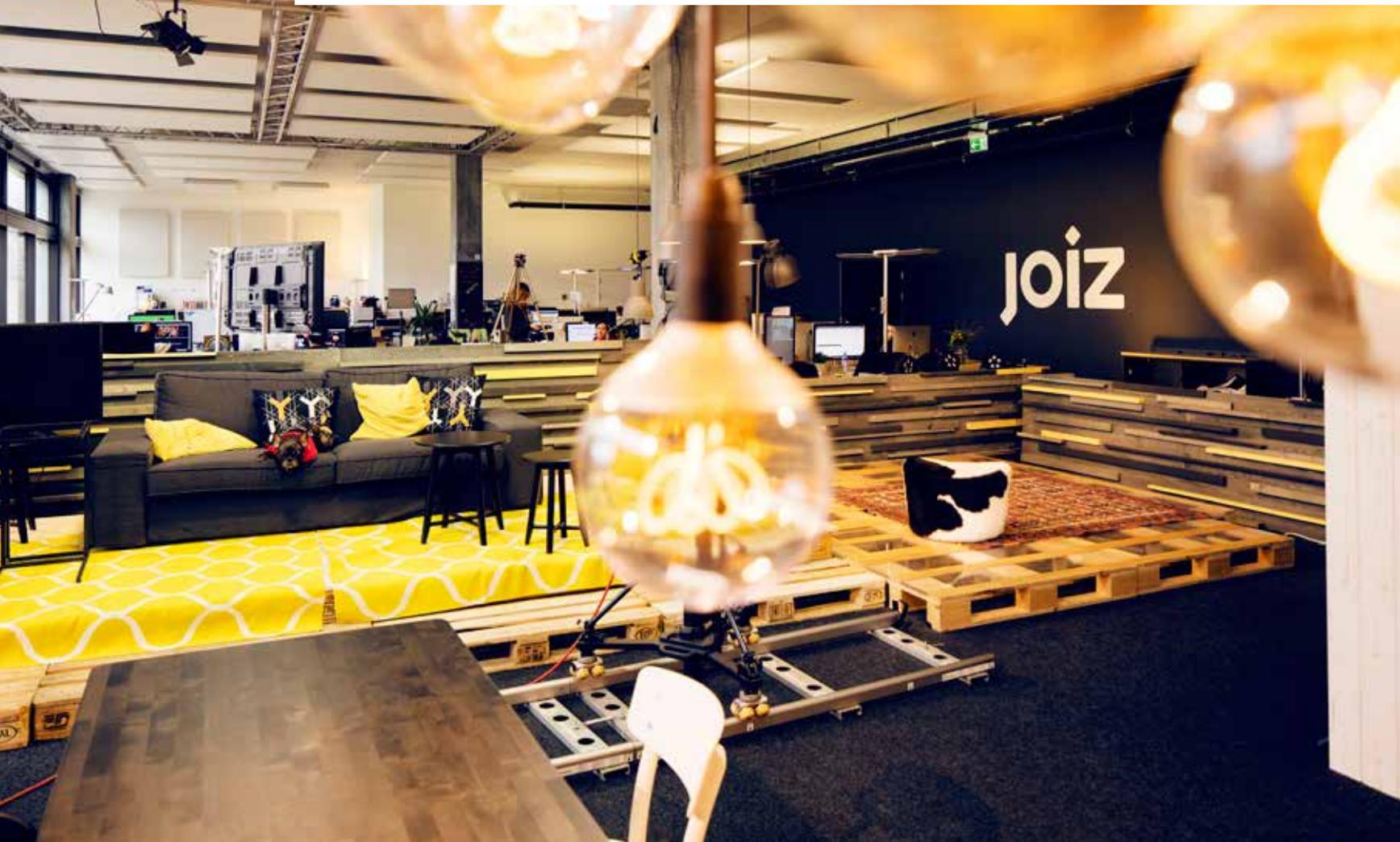




03



On the ground floor of a commercial building, the editorial team of a TV channel for young people share the space with the studio set in which the programmes are made. The brightly decorated living room and kitchen are a meeting place for all the creative heads involved. And this is where they talk: openly, honestly, young and straight from the hip.



Kurt Aeschbacher

The master of cultured conversation has appeared regularly on Swiss TV screens for 35 years, treating his audience to smart, profound and, above all, thought-provoking entertainment. He started his career as presenter of an early-evening show, 'Karussell', moving on as the flamboyant host of 'Grell-pastell' a Saturday evening prime-time free-for-all. Today, he runs his talk show on Thursday evenings. He deftly navigates his guests through the shoals and narrows of potentially embarrassing situations. Using his discreet, empathetic approach, he manages to fashion little gems of TV entertainment from simple discussions. For this, he is as popular with his guests as with his live audiences and TV viewers. Apart from his television work, Aeschbacher is also the sure-footed master of ceremonies for countless shows, events and round-table discussions.

The art lover's private sphere is an apartment in an art nouveau building on the outskirts of Zurich. Here, he finds the peace and quiet to recharge his energy levels and often invites people around to exchange ideas. Discussions are accompanied by all kinds of coffee specialities. And because these taste best when freshly ground and freshly brewed, Aeschbacher has for many years entertained only automatic machines from JURA.

His show 'Aeschbacher' airs every Thursday at 10.25 pm on SF1
www.aeschbacher.ch



Verena Kosheen

The bubbly presenter, who came to TV from a different background, is a highly talented young woman who refuses to be pigeonholed. Originally a 3D visual merchandiser, Verena Kosheen later moved into social work, followed by film and photographic production before taking on her role as the charming host of the 'joiZone' show on joiz, a private Swiss channel for young people. Every week, she receives guests who have an exciting story to tell, using all her empathy to get closer to them. Now in her mid-twenties, Verena Kosheen has large, doe-brown eyes and sports several eye-catching tattoos. Her aim is to discover new territory and persuade her guests to reveal more of themselves than mere platitudes. At the same time, they should always feel comfortable and never be exploited or made to look stupid. For her, a chat with her guests is interesting only if she manages to draw out something unexpected. Her attempts usually turn out to be most productive over a cup of coffee from the JURA automatic machine that is a fixed part of the inventory.

On the one hand a slightly crazy presenter, model and actress, on the other a serious student of kinesiology: unaffected and down-to-earth, Kosheen feels equally at home as an extrovert and an individual with a sense of depth.

The 'joiZone' show airs every Tuesday at 6.30 pm on joiz
www.joiz.ch – www.verenakosheen.com



Beat Roemmel

With the opening of ,Beat Roemmel Home & Style, the charming interior designer and his partner have fulfilled a dream. At the heart of the old city of Solothurn, they help to make their clients' dreams come true. As official representative of the Designers Guild and other well-known brands, Beat has countless opportunities to transform the ideas that spring from the inexhaustible source of his imagination into stylish reality. With a sure sense of taste and painstaking attention to detail, they have turned their own home, an exquisite listed building known as the Pisoni House, into a jewel that also serves as a showroom.

Apart from this, Beat Roemmel owns and runs a dance school, travels as a jury member to international dancing tournaments and displays his talents as a gifted host time and time again. His cuisine is exquisite, served on the very finest porcelain. Needless to say, coffee rounds off every meal, and here, too, he is uncompromising in his choice of JURA. Interior designer, dancing instructor and host: he loves nothing more than the sight of satisfied faces. For that reason, he distils his multiple talents into a single, all-telling word: Joybringer.

www.beatroemmel.com



Solution



Apartment 01: Beat Roemmel

The interior designer's kitchen has an A700 from JURA in white 'because despite its small footprint, it offers the entire range of specialities and the finish reminds me of fine porcelain.'



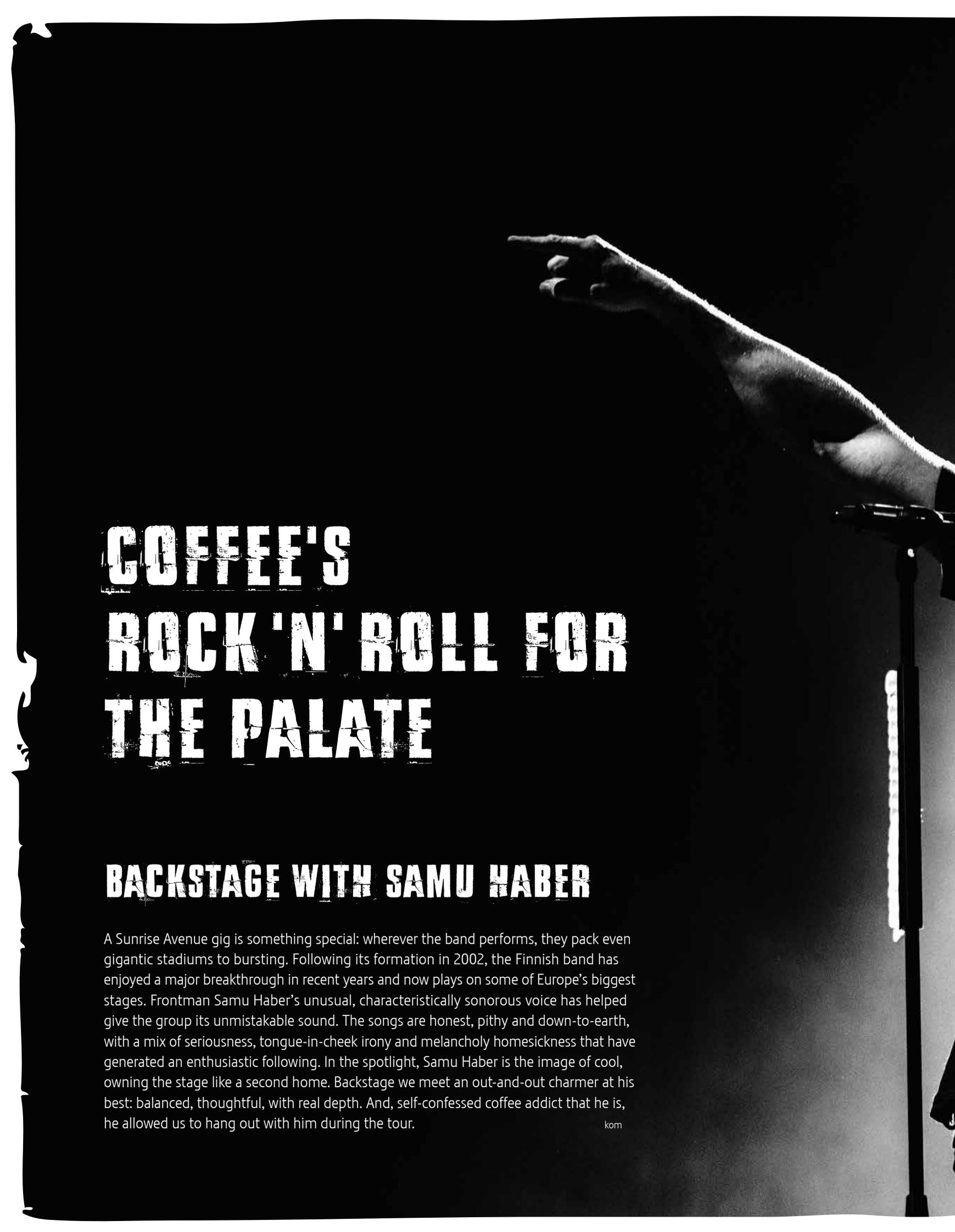
Apartment 02: Kurt Aeschbacher

The presenter decided on a Z6 from JURA. 'It's top quality, easy to operate, and covers the entire range from classic ristretto to on-trend lattes and flat whites.'



Apartment 03: Verena Kosheen

Her workplace is also her apartment. Taking pride of place is an E600 from JURA 'because we almost only drink espresso and coffee.' Needless to say, it has to be freshly ground.



COFFEE'S ROCK 'N' ROLL FOR THE PALATE

BACKSTAGE WITH SAMU HABER

A Sunrise Avenue gig is something special: wherever the band performs, they pack even gigantic stadiums to bursting. Following its formation in 2002, the Finnish band has enjoyed a major breakthrough in recent years and now plays on some of Europe's biggest stages. Frontman Samu Haber's unusual, characteristically sonorous voice has helped give the group its unmistakable sound. The songs are honest, pithy and down-to-earth, with a mix of seriousness, tongue-in-cheek irony and melancholy homesickness that have generated an enthusiastic following. In the spotlight, Samu Haber is the image of cool, owning the stage like a second home. Backstage we meet an out-and-out charmer at his best: balanced, thoughtful, with real depth. And, self-confessed coffee addict that he is, he allowed us to hang out with him during the tour.

korn





18.52

It's two hours to the start of the gig in Helsinki, the first of the tour. I've been practicing tambourine but now it's time for a cup of coffee. My tambourine always sounds better when my JURA is making me coffee.

20.46

I have just chosen a clean show shirt from the box next to me. Clapping your hands also helps to get the blood moving in your body. Even if it looks like I'm praying. I'm not religious, but I do have a very spiritual streak. Fifteen minutes to the Zurich show.





20.06

Back to warm up my hands for the show. You can't play the guitar if you haven't got any blood flowing through your veins. Feeling happy. Less than an hour to the start of the tour in Helsinki.



Arriving at the Lanxess arena (Cologne) backstage, the biggest indoor arena in Europe. It's sold out. We are the men in black.

20.10



20.58

Two minutes to the Zurich show. We always fist bump each other before the show and look each other in the eye. We make a promise that we'll give the crowd everything we have in our machines. Every night. It's been part of our ritual forever.



22.15

The first song is done on the B-stage. When we play there, it's done without big production effects or orchestral backing. Next up on the setlist is »Unholy Ground.« That should blow the place apart.



23.19

This is my last duty of the show. I end it all by showing my band and the orchestra the final note with my hands like a flying bird. It's a super cool moment and my hair stands on end every time.



23.26

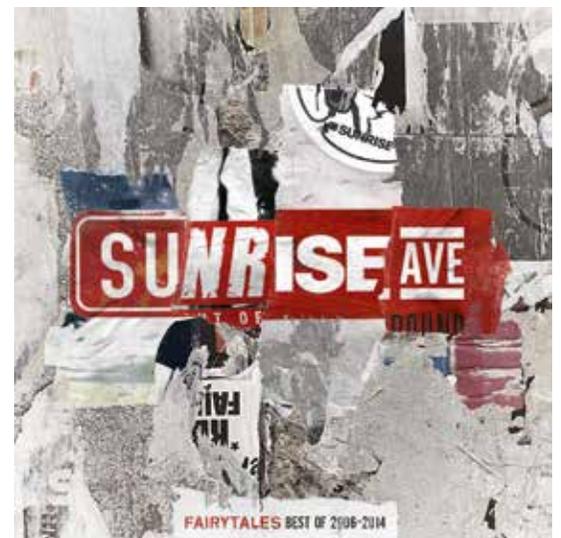




At the end of the song. The gospel part is a little difficult because the crowd is singing so loud. But we'll manage.

22.20

The final bow. Tired but happy. With the best guys in the world. Some nights I can't believe I'm really doing what I do for living. Just don't wake me up, anybody



An absolute must! The new album from Sunrise Avenue: Fairytales – Best of 2006–2014
www.sunriseave.com





'HAVE YOU GOT TIME FOR A COFFEE?'

Love at first ... coffee

Hand in hand, they walk towards the JURAWorld of Coffee.
'A happily married couple,' I think to myself. You can see it.
'Hello there, have you got time for a cup of coffee?' I venture to ask. 'Hello. Yes, of course.' 'Vreny, pleased to meet you,' she says, stretching out her hand. 'As always,' says Paul, going one better, as I now know is his habit. Keen to hear the stories behind the faces, I sit down at a table with the two of them.
Our order: three of your best coffees, please.



1 San Antonio cappuccino, 1 Malabar and 1 Riguardo are served and on the table in front of us.

You seem to know your way around the coffee varieties.

Vreny: Absolutely. We've all got our favourites.

Paul: There's nothing we enjoy more than the time we can spend together over a beautifully prepared coffee speciality.

Is it rare for you to be able to spend time together?

Paul: Not any more. We've got 45 years of going to work behind us, so now we're able to enjoy every day together. You can't make life any longer, but you can at least live it to the full..

Vreny: Yes, we've always done that. But not everyone understands us.

'Live life to the full'. What do you mean by that?

Vreny: We like eating out and being spoilt. We always go out for our coffee, even on Sundays. It's one of the luxuries we treat ourselves to.

Paul: Precisely. Three weeks together in the Maldives or somewhere else. No books, no music, no nothing. It's no problem for us. Just sitting together, drinking coffee and chatting about everything under the sun. That's all we need to make us happy. Life's taught us one thing: to enjoy the moment and not to put anything off.

Are coffee breaks a way of recharging your batteries?

Vreny: Definitely. But only if it's good coffee.

Paul: We must have drunk coffee almost all over the world. And it doesn't always taste good (he chuckles). Australia, America, Asia, Africa, Canada, Europe and – last summer – we toured the Spanish hinterland. Discovering the Spanish countryside by car: that's something we'd recommend unreservedly.

Vreny: It's unbelievably rich and varied.

Do you have any more projects lined up?

Vreny: Yes, we'd like to go to South Africa.

Paul: I wonder if the coffee there's as bad as it was in Mexico. It was disgusting. (he shudders)

Vreny: I hope not. But he's right. I'd almost forgotten that.

It's clear that coffee's a central part of your lives.

Vreny: Our lives as a couple, yes. But it wasn't always the case with me. I've only been drinking coffee since I was 30. But Paul has, for as long as I've known him. In fact, it was the first thing I knew about him. (She glances at him knowingly.)

Paul: Yes, we've got to tell you about that. I qualified as an accountant, and after working in a few jobs I went into the financial sector. When I was 24, I had a job interview in Olten, and it was Vreny who served the coffee. I fell in love with her on the spot. It was clear for me immediately. (Even today, they exchange loving glances when they tell the story)

Vreny: Yes, and ever since we've been a couple. It all happened very quickly. And, by the way, our four grandchildren seem to have inherited the coffee bug.

Paul: And the sweet tooth, too. (They both laugh heartily). Because whenever we go out with our two daughters Sandra and Jenny and the grandchildren, we always end up having something delicious and sweet. For the kids, it's the highlight of the day.

Do the eight of you ever come here together?

Paul: No, we take it in turns. We'll take some of them with us one time and the others the next.

Vreny: Yes, they're always asking: 'Gran, when are we going to the JURA café again?'. They can hardly wait for the walk from Egerkingen – that's our new home – to the JURAWorld of Coffee.

Paul: Exactly, and if they know they'll be getting something sweet at the end of it all, the walk's no problem.

Vreny: To be precise, we need to add something here. They love standing on the bridge over the motorway next to JURA and waving to the trucks down below. Believe it or not, the drivers almost always wave back and honk their horns.

Their knowledge of the world, the coffee they've drunk in the course of their travels and their beloved grandchildren – who are the number one priority in their lives – we could on chatting forever. But I have to get going. Back to my desk. I've scarcely arrived there when a strident noise tears me out of my reverie. Hooonk! Honk! I smile and imagine the scene. They've enjoyed their coffee and pastries, and now they're waving from the bridge over the motorway. It's a thought that will remain. Many thanks, Vreny and Paul!

acm





Top Melbourne chef Gregory Liakatos cooks exclusively for CoffeeBreak

COFFEE AND MINTED CHESTNUT-CRUSTED LAMB

INGREDIENTS (FOR 4)

Marinade

2 lamb backstrap
60 ml espresso
1 clove crushed garlic
2 tbs maple syrup
2 tbs chopped mint
Peel of half an orange

Vegetables

1 sweet potato, peeled and cut into batons
Some chestnuts
Cherry tomatoes on the vine
4 spring onions
2 tbs honey
30 ml espresso

Spinach

2 cups spinach
½ onion
1 tomato

Lamb crust

½ cup cooked sweet potato, finely chopped
¼ cup grated chestnuts
¼ cup breadcrumbs
2 tbs chopped mint

Feta dip

50 g feta
2 tbs yoghurt
1 tbs lemon juice
Pickled chillies



‘My lamb recipe is a mix of Australian barbeque culture with Greek and Mediterranean cuisine, which we love to celebrate with family and friends,’ is how Gregory Liakatos describes his contribution. The two cultures are also intrinsic to his family. The father of George Liakatos, Head of Sales at JURA Australia, emigrated from Greece to Australia in the 1960s. Gregory studied at the William Angliss Institute and was one of its first graduates. His career took him to a variety of hotels and restaurants in and around Melbourne. In 1968, he met the love of his life, Aspasia Liakatos, and together they ran a series of cafés, restaurants and, finally, a big catering business. Today, they are both retired. But their love of fine-quality cuisine has remained unchanged. We are delighted that Gregory agreed to don his apron again exclusively for this issue of CoffeeBreak. Enjoy his recipe!

PREPARATION

To make the lamb marinade, combine the double espresso, garlic, maple syrup, mint and orange peel. Marinate lamb backstraps for 2 hours.



Place sweet potato, chestnuts, vine tomatoes and spring onions onto an oven tray. Cover the vegetables with honey and espresso and a splash of olive oil, toss to make sure the vegetables are well coated. Roast in the oven for 25 minutes on 180°C.



To make the lamb crust, combine the cooked sweet potato, grated chestnuts, breadcrumbs, mint, olive oil and salt and pepper. Set aside.



After marinating for 2 hours, pat the lamb down with a paper towel. Rub the lamb with olive oil and seal in the frypan until just golden on either side. Do not discard the remaining marinade.



Once the lamb has cooled, firmly press the crust onto the lamb. Place in the oven for 20 minutes on 180°C. Rest for 10 mins before slicing.



To make the feta garnish, combine the feta, yoghurt, lemon juice and olive oil. Decorate with pickled chillies.



To make the wilted spinach, chop the onion and tomato and sauté in oil until the tomatoes have broken down. Add the spinach and cook for 3–5 minutes until the spinach has just wilted.



Pour remaining marinade into a saucepan and reduce until thick and glossy. Use stick blender to make a creamy sauce.



Place sliced lamb on top of wilted spinach with the reduced sauce, arrange the vegetables around the serving dish and garnish with the feta dip.



ENJOY!



Monika Gunziger, a hostess in the coffee lounge at the JURAWorld of Coffee, presents a delicious coffee speciality from the wide choice on the menu.

COFFEE DOWN UNDER

INGREDIENTS

2 espressos, 15 ml vanilla syrup, 125 ml milk

- 1 Preparation:** Fill an ice cube tray with two espressos, preferably using one of our latest automatic machines. Here, the espresso is prepared automatically using the Pulse Extraction Process, which guarantees a particularly aromatic coffee in the cup or, as in this case, the ice cube tray. After filling, put the tray in the freezer for several hours.
- Pour the milk into the container of the JURA automatic milk frother.
- Press the setting on the milk frother for 'Cold milk froth'.
- In the meantime, put the espresso ice cubes in a high latte glass.
- Add 15 ml of vanilla syrup.
- By now, the cold milk froth should be ready. Pour this carefully into the latte glass. It will form clearly defined layers.

And there you have it! Served immediately, the simple Coffee Down Under is a wonderful substitute for dessert or a refreshing drink at any time. Simply stir and enjoy.



Anniversaries

Switzerland

35 years



Rita Hug
Service, logistics

30 years



German Jäggi
Service, coffee



Ruedi von Arx
TOP-tronic

25 years



Fidan Davulcu
Spare parts



Gazi Davulcu
Service, coffee



Marcel Hürzeler
Head of product
procurement

25 years



Dragica Zivanic
Service, irons

20 years



Doris Jucker
Consultant

15 years



Rosa Aeschlimann
Consultant



Muhamet Ahmeti
Service, coffee



Brigitta Eichenberger
POS logistics & Events



Jusuf Goromani
Spare parts

15 years



Thomas Hollenstein
TOP-tronic



Erika Hutmacher
Consultant



Margrit Loose
Consultant



Roman Müller
Quality management



Stephan Probst
Laboratory



Peter Reber
Material management
and dispatch

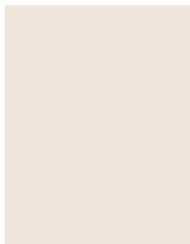
10 years



Biserka Dubach-Vinkovic
Consultant



Heinz Foltrauer
TOP-tronic



Philipp Rupp
Head of financial
accounting

Austria



Annette Göbel
Strategic management,
sales promotion

Netherlands



Joost Boonman
Service manager

10 years



Paul Morssnik
Sales manager, Professional

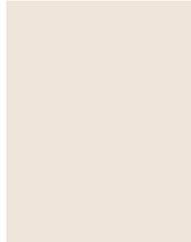
Germany

20 years

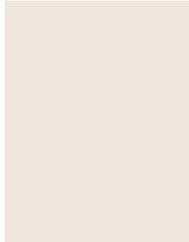


Ursula von Hoegen
Head of HR

15 years



Wenke Lück
Customer communications
centre, back office



Birgit Meier
Finance and invoicing,
accounts payable



Andreas Reutter
Sales representative

15 years



Marion Schornbaum
Finance and invoicing,
accounts receivable

10 years



Erwin Ehlers
Head of workshop



Cornelia Heydorn
Customer communications
centre, front office



Birgitt Klahn
Sales representative

10 years



Brigitta Kosche
Consultant



Diana Paul
JURA World of Coffee



Michael Pleyer
Service technician

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Michèle Ackermann (acm)
coffeebreak@jura.com

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Obituaries

Elisabeth Siegenthaler
01.02.1927 – 06.12.2015
24 years of service
Service

Heinz Weber
06.04.1947 – 07.12.2015
12 years of service
Customer service
(external)

Otto Bucher
11.07.1938 – 04.02.2016
36 years of service
Customer service
(external)