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Elisa Carrillo Cabrera

PRIMA BALLERINA

THE MAGAZINE FOR NESPRESSO CLUB MEMBERS

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EDITORIAL by Jean-Marc Duvoisin 3



THE CITY OF POSSIBILITY

DEAR CLUB MEMBERS,

You are among the privileged Members to whom we address this magazine. With this latest issue, we invite you to the greenest of Europe's capitals, Berlin. A city at peace, where a field of rye has replaced a wall of concrete. The home of vast, verdant oases, from Lietzensee to the zoos to the botanical garden. Berlin has managed to transform its turbulent past into a solid foundation for its effervescent present. A city of possibility that draws to it the energy of youth and reveals the finest talents. Like those of our Citizen of Honour, Elisa Carrillo Cabrera, the celebrated dancer with the National Ballet. She is one of the faces of this artistic scene in which every trend thrives, from the most conservative to the most alternative, from symphonic to electronic.

Like Berlin, it is from a troubled past that Maragogype coffee has drawn its strength of character. Be sure to sample this absolute treasure of which only a few plots remain in the world. Nespresso is honouring it with a Special Reserve for only a few weeks. It is through the superb relationships Nespresso has with coffee farmers that such wonders are made possible. Relationships that we build and nurture, as exemplified by the AAA Farmer Future project unveiled this year in Colombia. By establishing a retirement fund for coffee growers, the programme seeks to encourage the younger generation to carry the torch of the trade.

Behind these initiatives remains a single desire: to share our passion for excellence. A passion expressed in the Atelier Nespresso, an undertaking that has, for the past five years, catalysed the talents of Michelin-starred chefs as they weave a unique culinary tapestry, a menu focusing on a Grand Cru.

May your reading and your coffee both offer you memorable moments.

JEAN-MARC DUVOISIN
CEO,
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Our team,

SANDRINE GIACOBETTI

JOURNALIST Sandrine is editor-in-chief of the French magazine *Elle à Table* and has worked on numerous cooking and lifestyle publications.

Her coffee moment: "I always take my time." She waits until she's completely relaxed and then makes herself a foaming latte macchiato.



MARIE LETEURÉ

STYLIST Marie is a stylist at *Elle à Table* and also author of lifestyle and cookery books published by Marabout and Solar.

Her coffee moment: she enjoys a Rosabaya de Colombia with its slightly acidic notes of summer fruit when she arrives at her photo studio.

JÉRÔME BILIC

PHOTOGRAPHER Jérôme works with stylist Marie Leteuré at *Elle à Table*, and also produces photographs for cookbooks published by Solar.

His coffee moment: a Fortissio Lungo in the morning "with a sprinkle of sugar because it's strong."



JEAN-CLAUDE AMIEL

PHOTOGRAPHER His photographs feature in the food pages and reports of the magazine *Elle à Table*, and other French publications.

His coffee moment: a white Decaffeinato in the afternoon.

OLIVIER GACHEN

PHOTOGRAPHER He has travelled the world, and produced portraits and reports for French publications including *Elle*, *Libération* and *Le Monde*. He also works with the same passion in cinema.

His coffee moment: a lungo for breakfast and a strong espresso after lunch.



JULIEN BOURÉ

JOURNALIST Regular reporter for the Travel and Portrait pages of *Elle à Table* magazine, and columnist with the *Fooding* food guide.

His coffee moment: all day long, in small but regular doses.

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The Siemensstadt in Berlin, between Charlottenburg and Spandau.

SCATTERED THROUGHOUT BERLIN, THE FALKENBERG, SCHILLERPARK, CARL LEGIENS, BRITZ, WHITE CITY AND SIEMENSSTADT HOUSING PROJECTS STAND AS MASTERPIECES OF THE MODERN MOVEMENT. Built

to the standards set in the 1920s by the city's planning authorities, these new social housing paradises promised "light, air and sun." In 1929, architectural luminaries Hugo Haring, Hans Scharoun and Walter Gropius (a Bauhaus founder) took part in designing the most impressive of them, the Siemensstadt. Running water, kitchen, bathroom with

tub and toilet, loggia, balcony or veranda, the subdivision boasts 1,400 housing units and 17 stores spread over 25 buildings. With their cubic shapes, uncluttered lines and polychromatic theme, these buildings meant

for the Siemens' workers are the epitome of Modernism: a style stripped of all ornamentation and the organic element provided by nature. The garden became a dynamic link between the architecture and the landscape. The emotional experience to be had within the building outweighed the exterior appearance. And Berliners are still living there, happily ever after. ■

> www.germany.travel
> www.welcherbesiedlungen-berlin.de

MODERNISM MAKES ITSELF AT HOME

SIX MODERNIST HOUSING ESTATES - MODELS OF AVANT-GARDE SOCIAL HOUSING ARE LISTED AS UNESCO WORLD HERITAGE SITES AND CAN BE VISITED BY APPOINTMENT. HERE, THE SIEMENS SIEMENSSTADT...

© Berlin Monument Authority, Edmund Kasperski. Production **Gabriela Rocopolo**



AND THERE WAS LIGHT

Trained in graphics, Ingo Maurer chose an autodidactic path to being a designer by creating his first light fixture for his own use in the early Sixties. A fan of carbon filament light bulbs, he designed the Bulb lamp in 1966. With neither base nor shade, formed of an oversized bulb cover placed over a simple carbon-filament, blown-glass bulb, the Bulb was huge success. Dubbed the “poet of light”, Ingo Maurer turns his lamps into artistic objects.
 > www.ingo-maurer.com

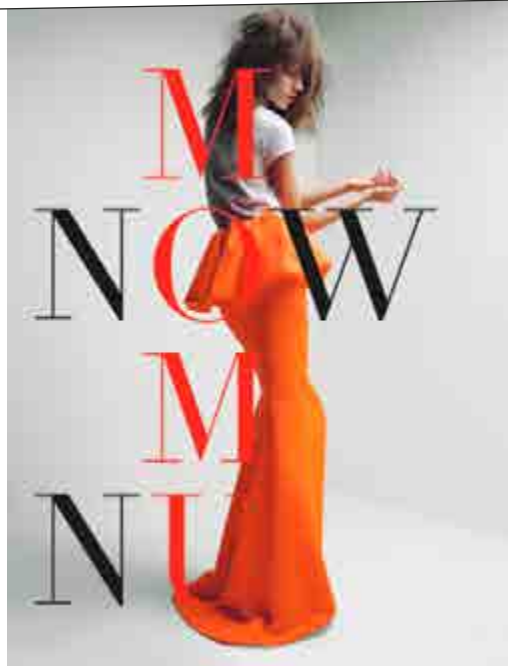
NEW REALISM AND FEMINISM

A once painter, sculptor, engraver and experimental filmmaker, Niki de Saint Phalle was the first female artist to receive substantial media attention, like her counterpart Warhol. Ferociously feminist, she attacked everything that interfered with freedoms in exuberant, colourful, joyful works. This retrospective, co-organised by the Guggenheim Museum in Bilbao, is truly one of a kind.
 > *Niki de Saint Phalle*, Grand Palais, Paris, through 2 February 2015. www.grandpalais.fr



FASHION IN BELGIUM. FROM TRADITIONAL ATTIRE TO CONTEMPORARY CLOTHING: THE MoMu IN ANTWERP HAS 32,000 ARTICLES STASHED AWAY IN ITS RESERVE COLLECTIONS. THE FOCUS THIS SEASON IS ON BELGIAN DESIGN. UP-AND-COMING TALENTS SHARE SPACE WITH FAMOUS NAMES LIKE WALTER VAN BEIRENDONCK, VÉRONIQUE BRANQUINHO, A.F. VANDEVORST AND ANN DEMEULEMEESTER. THE MUSEUM GIVES PRIDE OF PLACE TO RAF SIMONS, FORMER ARTISTIC DIRECTOR FOR DIOR DARLING JIL SANDER. A MARVELLOUS, MOTIONLESS FASHION SHOW.

> *MoMu Nu*, through 4 January 2015. www.momu.be



IT'S HIP TO BE SQUARE

The Nespresso Cube can already be found in Spain, France, Portugal and Switzerland. This walk-in glass box contains 25,000 capsules, meaning Club Members can stock up on Grands Crus in three minutes flat.
 > **Locations listed on www.nespresso.com**

All rights reserved. "Tree of Liberty," 2000; ©2014 Niki Charitable Art Foundation. All rights reserved/Ed Kessler. Jil Sander by Raf Simons S/S 2011; Photo: Patrick Demarchelier/Vogue © The Condé Nast Publications Ltd., Graphics: Paul Boudens.

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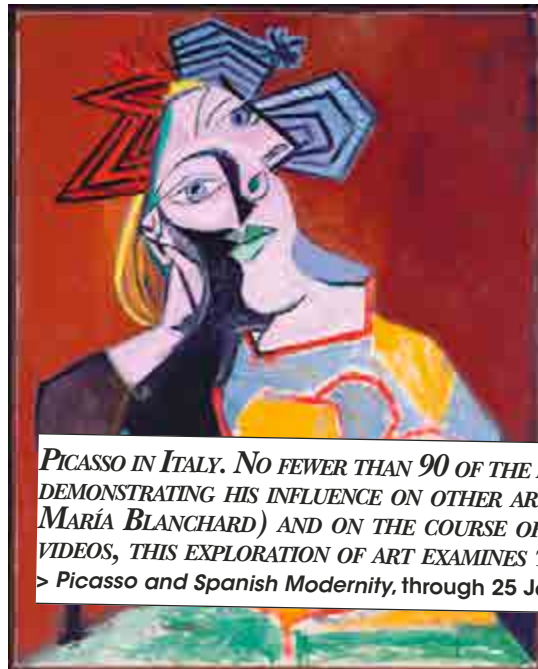
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Berlin trio e27, formed by Tim Brauns, Hendrik Gackstatter and Fax Quintus, decidedly desecrates design. These three men approach objects with the objective of extreme simplification and clarity. Being geeks at heart, they use a 3D solution: the shape is cut out on a 3mm metal sheet and stretched to the contour of the object. Honoured with the 2012 Interior Innovation Award, their Louis chair was exhibited in Paris at the Galerie S. Bensimon.
 > www.e27.com



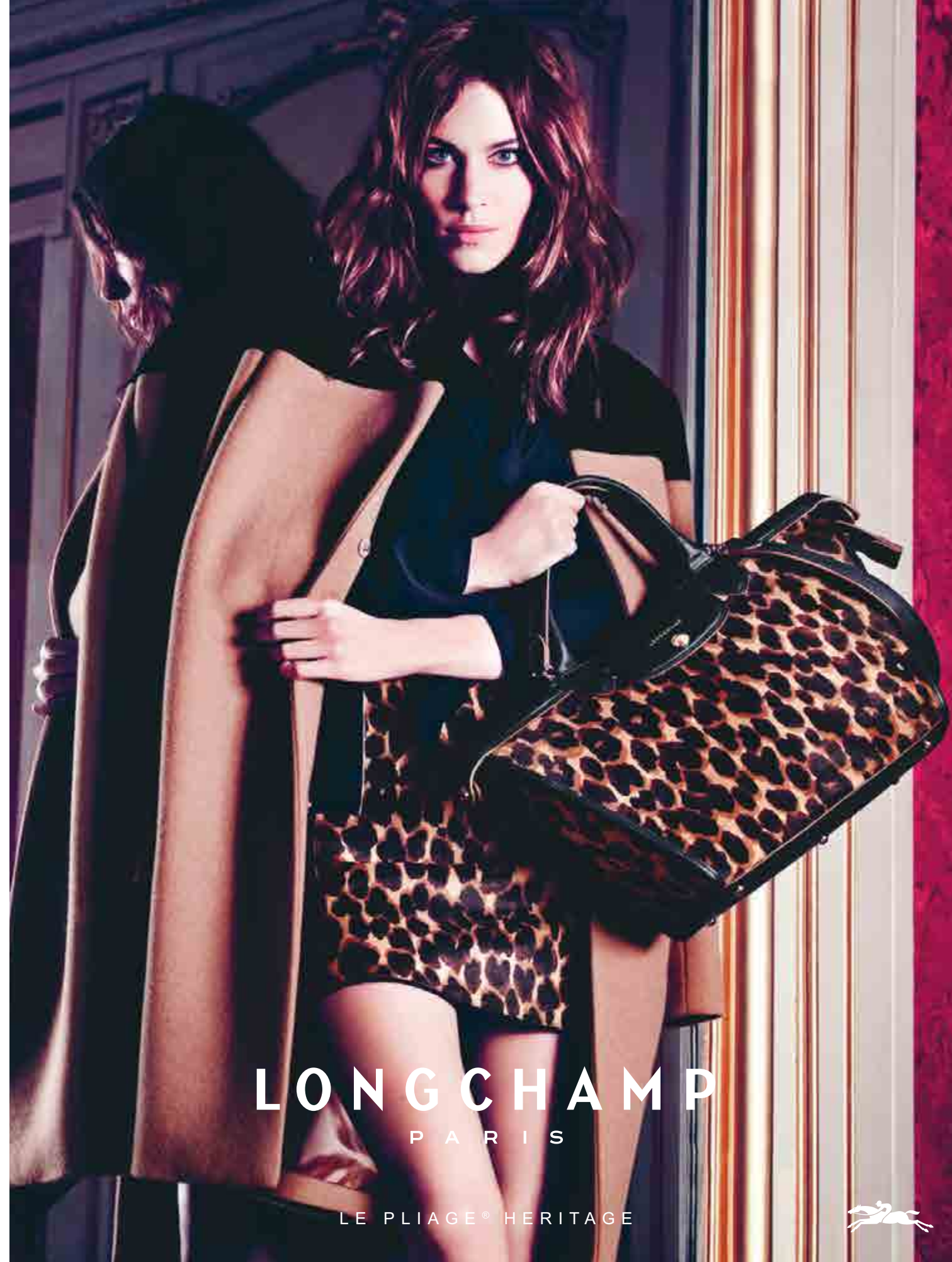
PICASSO IN ITALY. NO FEWER THAN 90 OF THE MASTER'S WORKS ARE ON DISPLAY AT THE PALAZZO STROZZI IN FLORENCE, DEMONSTRATING HIS INFLUENCE ON OTHER ARTISTS (JOAN MIRÓ, SALVADOR DALÍ, JUAN GRIS, JULIO GONZÁLEZ AND MARÍA BLANCHARD) AND ON THE COURSE OF HISTORY. THROUGH PAINTINGS, SCULPTURES, DRAWINGS, PRINTS AND VIDEOS, THIS EXPLORATION OF ART EXAMINES THE RELATIONSHIP BETWEEN REAL AND SURREAL. FOOD FOR THOUGHT.
 > *Picasso and Spanish Modernity*, through 25 January 2015. Palazzo Strozzi, Florence, www.palazzostrozzi.org

DETERMINEDLY DESIGNER

Set on the world's most beautiful avenue, the Champs Elysees Boutique, spanning 1,500 square metres, is Nespresso's iconic Boutique in Paris. This flagship opened in 2007 and just underwent four long months of renovation. The work of Italian architect Aldo Parisotto of Studio Parisotto + Formenton has always exuded elegance and contemporary flare, and his latest décor efforts here are exquisite inside and out. Clean, savvy lines, low-key colours and natural materials - the place to be for your coffee moments.
 > 119, avenue des Champs-Élysées, Paris



All rights reserved. "Seated Woman Resting on Elbows" (Marie-Thérèse), 1939, oil on canvas. Museo Nacional Centro de Arte Reina Sofía collection, Madrid. Jean-Claude Amiel.



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TWISTED METAL

THE GOLDSMITHS OF GERMAN JEWELLER NIESSING EXPLORE THE AESTHETICS OF CONTORTED METALS, IMBUING THEM WITH INIMITABLE, EXTRAORDINARY EXPRESSIVENESS.

By Julien Bouré

IN DAYS GONE BY, NIESSING WAS A VENERABLE JEWELLERY HOUSE THAT FORGED WEDDING BANDS IN VREDEN, NEAR MUENSTER IN WESTERN GERMANY. In 1974, when celebrating its centenary, the company was inspired to design contemporary jewellery. Soon its goldsmiths were revolutionising their trade. Instead of starting with a design to which a passive raw material would be rendered subservient, it became the material's duty to lend its appeal to the ring, necklace or bracelet. This made technology the new creative core of this emerging brand: it was no longer about design; it was about innovation. Niessing shook off the shackles of precious gems' all-powerful influence to explore the world of metals. The Niessing craftsmen made their specialty that of working with the material

in solid, not melted, form, allowing them to give each creation an astonishing effect of supreme tension, the feeling of captive energy. The diamond, for example, that is not set, but appears to float freely in a precisely curved loop. Or the Tordamo ring, fashioned from a circle of very soft gold so as to generate the illusion of two intertwined, fused rings. But, if a slice is removed from the circle, the profile is shaped like a heart. And what about that long metal wire, compressed and curved, like a signet ring into which someone chiselled an inextricable labyrinth? Some of these masterpieces are like clouds: all who gaze upon them think they see a familiar shape. And the rings shimmer with colour like rainbows, born of countless layers of gold, silver and platinum. Once the layers are amalgamated, the rings are cut and polished to bring out one colour over another using a technique similar to damascening. The result is striking – one might almost think Niessing is working with a material from another universe. ■

> www.niessing.com

Jean-Claude Amiel

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URBAN ENLIGHTENMENT



BROTHERS JAN AND TIM EDLER ARE AT THE HELM OF BERLIN STUDIO REALITIES:UNITED. STANDING ON THE CUTTING EDGE BETWEEN ART AND ARCHITECTURE, THEIR WORKS BRING OUT THE INNER GLOW OF PUBLIC PLACES.

Interview by Julien Bouré

TELL US ABOUT THE WORK YOU DO.

JAN AND TIM EDLER: We produce hybrid installations on an architectural or urban backdrop. This means our projects have two forms of expression and interpretation: they are both works of art and disruptive elements that unlock and shake loose a site's hidden potential, to the point of turning it into something new. Let's take the example of the BIX Communicative Display Skin (a coating of luminous hoops that function like pixels and turn into a giant screen across the surface of the Graz Art Museum in Austria – *Ed.*) (See photo 1 opposite). Or the work on the TransReflex building (photo 2), seventeen movable mirrors across the facade of the Unserer Lieben Frauen museum-cloister in



Magdeburg, Germany. Or consider the artistic experience to be had with the new Copenhagen trash incinerator, designed by the Bjarke Ingels architectural firm. Our Big Vortex (photo 3) project is intended to transform the smoke released by the plant into rings spanning 30 metres in diameter, each representing a half-tonne of CO₂. This should give tangible, palpable form to the abstract notion of greenhouse gas emissions.

HOW IMPORTANT IS YOUR WORK IN BERLIN?

J. AND T.: We made our debut in the 1990s as part of the Kunst und Technik artist collective. The enormous disused space we occupied in downtown Berlin served as much as an exhibition centre as a nightclub. Now we have an invaluable pool of experts that helps us mobilise countless technical realms.

A PROJECT IN BERLIN?

J. AND T.: It's a dream about to come true. The objective of the Flussbad (literally "river bath") is to open a leisure and swimming area along the canal that runs along 1.5 kilometres of the western shore of Museum Island. The water quality would actually make it possible to set up a 750-metre natural swimming pool. Late last century, our project was considered a nice, but utopic idea. But advances in environmental protection have made it an increasingly realistic option. Starting from the canal entrance, the water that feeds this part of the Spree (the river that divides Berlin – *Ed.*) would traverse a vegetated zone more than 300 metres across, which would serve as an organic filtering system. All we'd need would be for that first segment to be declared a protected area. The Spree stopped being a border between two states 25 years ago. It is time to uncover its true recreational potential.

DO YOU HAVE A FAVOURITE MONUMENT IN BERLIN?

J. AND T.: The wing of the "old" Berlin-Tegel airport by Meinhard von Gerkan and Volkwin Marg that opened in the early 1970s. This extraordinarily efficient terminal is threatened with closure but is one of Berlin's forgotten icons. ■

Steffen Jänicke



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THE RURAL SIDE OF BERLIN

IN THIS AGE OF THE QUICK MORNING COFFEE, IS URBAN BERLIN TURNING RURAL ONCE AGAIN? JUDGING BY THE RITUALISTIC CONSUMPTION OF THE OLD-FASHIONED HOPPEL POPPEL IT IS.

By Francis Dolric Illustration Mac Nooland

AS A PERMANENT, LIVING REMINDER OF ITS CONCRETE WALL, BERLIN CHOSE TO PLANT A FIELD OF RYE ALONG BERNAUER STRASSE: the sowing and harvesting are carried out by agronomy students at Humboldt University. For, beneath its urban exterior, this city is the most rural of the major capitals. Here, from front yards to high-rise rooftops, vegetable gardens are commonplace.

HERE, FROM FRONT YARDS TO HIGH-RISE ROOFTOPS, VEGETABLE GARDENS ARE COMMONPLACE.

Consistent with this earthy attitude, the capital's gastro-nomic specialty is Hoppel Poppel. Bearing a weighty name worthy of a Lewis Carroll character or a Beatles song is a peasant dish, a hearty hodgepodge that, in days gone by, was served at the surrounding farms at the start of the week – because the remains of the previous Sunday's pork roast were the foundation of the recipe. The diced roast was tossed in a pan with sliced sausages and potatoes, chopped

onions and lard, then seasoned with oregano and cumin. When the mixture was well-browned in the pan, it was covered with beaten egg flavoured with nutmeg. Once cooked, all that was left to do was sprinkle it with chopped chives and Spreewald gherkins, then eat it.

With great swigs of beer, you might well be thinking. Heavens, no! Hoppel

Poppel is a *Bauernfrühstück*, a farmer's breakfast. And coffee is indeed what Germans choose as accompaniment for this legendary dish. A beverage they so love that they consume 120 litres per capita annually – more, in fact, than their yearly consumption of beer. While you're in Berlin, the bracing duo of coffee and Hoppel Poppel will restore your strength after long hours of off-beat nightlife, sufficiently enlivening you to boldly set off for a studious visit on Museum Island. ■

Création : www.studio-gala.fr - photo : foblia



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BERLIN CONFIDENTIAL

THE GERMAN CAPITAL HAS SUCCEEDED IN RESOLVING ITS PAST DIFFERENCES FOR THE SAKE OF MOVING FORWARD. HAVING BECOME THE SOUL OF EUROPE'S MOST POWERFUL STATE, IT REINVENTED ITSELF FROM THE INSIDE OUT AND IS NOW FORGING THE FUTURE WITH DISARMING CONFIDENCE IN ITS OWN STRENGTH. FIVE BERLIN NESPRESSO CLUB MEMBERS SERVE AS TESTAMENTS TO THE ALL-ENCOMPASSING DIVERSITY FOUND IN THIS CITY POISED ON THE LEADING EDGE OF THE NEW MILLENNIUM.

By Julien Bouré Photos Jean-Claude Amiel Production Sandrine Giacobetti





HOW DOES ONE EXPLAIN BERLIN BEING ONE OF EUROPE'S MOST DYNAMIC CITIES? After all, it has a "presence" justified by neither its economic weight (Munich, Frankfurt and Hamburg are heavier hitters there) nor its status as a federal capital (others, like Washington and Brasilia, have nowhere near the charisma). But it must be remembered that the

fall of the Wall lost tremendous energy, pent up for nearly half a century. Long bound by the straitjacket of overwhelming issues, Berlin at last shook off the shackles of an infernal pairing, throwing to the winds the stifling enclave of the "free world" to the West and the Soviet bloc's disciplinary colony to the East, to soar into life on wings of its own.

BUT IT MUST BE REMEMBERED THAT FALL OF THE WALL LOST TREMENDOUS ENERGY, PENT UP FOR NEARLY HALF A CENTURY.



THE VANGUARD OF ART AND MUSIC
SET OUT TO BE THE FIRST TO CONQUER
THE FORBIDDEN CITY.



BERLIN SEEMS NEVER TO SLEEP, AS THOUGH THE CITY WISHED ONLY TO MAKE UP THE TIME LOST DROWSING FROM DISPROPORTIONATE JET LAG. The sudden absence of borders made it a limitless space, a new continent to colonise. The vanguard of art and music set out to be the first to conquer the Forbidden City,

the way an art squat or a rave might find a home in a promising wasteland. Who knows when this enchanted episode might come to an end? In the meantime, the engine that is Berlin is turning over at top RPMs in its newfound freedom, in plain sight of the whole world, revelling with ruckus and roar.

R

ROLAND DJ

Member since 2008

It was to make a living doing what he loved that this young man recently settled in Berlin, Germany's federal capital by day, international clubbing capital by night.

Born in the neighbouring state of Brandenburg, he always knew that he would one day set foot on the soil of the holiest site for the world's partying population. Two and a half years here has not yet diminished his enthusiasm for this megalopolis that he describes as especially tolerant. He is still amazed by the lack of gravitational pull in this, the centre of gravity of this vast country. Perhaps it is due to the fact that, though its history dates back to the Middle Ages, Berlin exudes the energy of a 25-year-old!

The city is unquestionably overflowing with the chutzpah of a second youth. Roland's nocturnal activities necessitate a "therapeutic" use of coffee, which he enjoys black, short, without sugar and preferably intense, like the Grand Cru KAZAAR, to help him through the long, sleepless nights.



IN CIVILIAN LIFE, ROLAND WORKS AS A SALESMAN FOR A MAJOR FASHION DESIGNER OUTLET AT THE KADEWE SHOPPING CENTRE. WHICH DOES LITTLE TO HELP HIM KEEP HIS FEET ON THE GROUND, AS TEMPTATION REIGNS SUPREME IN THIS BERLIN SHOPPING PALACE.

In addition to the Nespresso Boutique on the ground floor, everyone should pay a visit to the immense food court on the sixth floor, a marvellous living tapestry woven of every culinary colour. To end the day on a recreational note, he hits the **BOOZE BAR**, boasting mixologists preparing commendable cocktails with the vigilance of chemists comfortable handling explosive compounds. For the most hard-core partiers, as the week draws to a close, Roland recommends two clubs that open Thursday evening and stay jumping nonstop until dawn on Monday. The marathon dance parties at **SISYPHOS** take place outside in an exquisite garden: they are so very

TWO CLUBS OPEN THURSDAY EVENING AND STAY JUMPING NONSTOP UNTIL DAWN ON MONDAY.

unpredictable that one loses all track of time and it is impossible to know in advance what time the "evening" will end. It is probably the best club around today: known only to true connoisseurs of Berlin nightlife, those with itchy feet can even go on a Sunday morning after breakfast! A good indoor alternative is the **GOLDEN GATE**, should the weather not allow open-

air dancing. Then there is the **MEIN HAUS AM SEE** bar that never closes, a very convenient buffer site to soften the descent from such gruelling festive exploits, whether that's done by oozing down into an antique leather sofa in the smoking room or by tucking oneself into the big-cushioned padded bench. Especially since, just a few blocks away, the café **KAPSTACHELBEERE** serves family-made cakes in a beautiful dollhouse starting at 10:00 a.m.



KAPSTACHELBEERE 1

Selling homemade pastries with attitude.



KADEWE 2

Its food court alone is a tourist attraction.



SISYPHOS AND GOLDEN GATE 3

Two of Berlin's very best clubs – the choice is yours.



BOOZE BAR 4

A great place for quaffing the alcoholic gamut.



MEIN HAUS AM SEE 5

A most hospitable bar that never closes.



MARIE-THERESE Student
Member since 2013

What this biology and chemistry student most appreciates about her hometown is the significant room given the many parks peppering the metropolis' expanse. Starting with the 210 hectares of forest forming the Großer Tiergarten, Berlin's version of Central Park, stretching from the Brandenburg Gate to the zoo, where the enclosed warthogs surely wonder why wild boar roam free on the other side of the fence. But the city still has many gardens that have nurtured Marie-Therese's calling. This young woman, who plans to be a teacher, has no guarantee of finding a position in the federal capital, where public jobs are much sought-after. So as not to leave Berlin, she is prepared to make a daily commute to a neighbouring state. And she will set out on such expeditions with a Grand Cru DULSÃO DO BRASIL in the soothing form of a latte macchiato.



CRUISES ON THE RIVER SPREE 6
A Berlin tour
from the bottom up.



FUNKTURM RESTAURANT 7
The former radio tower
now transmits taste.



BOTANICAL GARDEN 8
One of Europe's finest
plant collections.

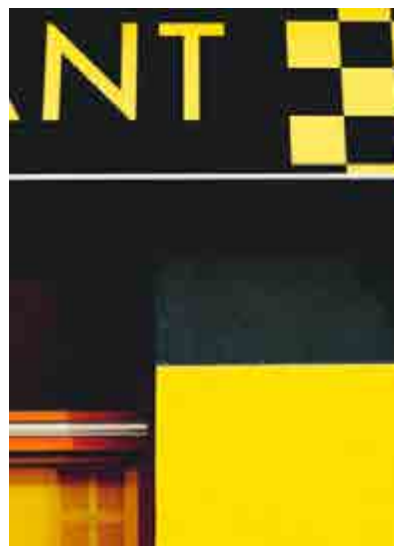


ZOOLOGICAL PARKS 9
Animals both East and West
under one umbrella.

THE ANIMAL ASSORTMENT SHELTERED AT THE BERLIN ZOO IS SO SPECTACULAR THAT IT MAKES NOAH'S ARK LOOK LIKE A COUNTY FAIR PETTING PEN.

ONE MIGHT WELL EXPECT A NATURALIST TO RECOMMEND VISITING THE BOTANICAL GARDEN (Botanischer Garten). But here it would not be a knee-jerk suggestion triggered by her profession, as this collection of plants (one of the most comprehensive in the world) takes visitors on a voyage from alpine peaks to deep rainforest in an intentionally scrambled curio cabinet that nourishes the mind and fires the imagination. The fauna is as amply provided for as the flora, having a kingdom of its own in Germany's oldest and largest zoological complex. Founded in 1844, and having seen its twin later built in East Berlin (TIERPARK BERLIN), the animal assortment sheltered in the BERLIN ZOO is so spectacular that it makes Noah's Ark look like a county fair petting pen. But Berlin's diversity isn't confined to living things:

Marie-Therese cannot insist enough on the SPREE cruises (Spreetouren), for these floating terraces let you admire most of the monuments that matter in the city, like the Reichstag building, the Cathedral and Museum Island – in which are stacked thirty centuries of priceless masterpieces – all while sipping your favourite drink. All that remains to be done thereafter is pinpoint them once again from the FUNKTURM restaurant, a great, panoramic dining experience set atop the former radio tower and accessed by a dizzying lift that soars more than 50 metres into the sky. Having feasted your eyes there, they can rest completely as you savour a gourmet dinner in the dark at the UNSICHT-BAR, where tables are served by visually impaired staff. Paradoxically, the inability to see during a meal awakens a new sensory dimension. Your focus shifts fully to the flavours, fragrances, sounds and tactile qualities of the eating experience. ...



UNSICHT-BAR 10
The sensory experience
of dining in the dark.



SVEN Recruiter
Member since 2011

As head of recruitment at Hertha BSC, one of German football's biggest clubs, Sven's job entails spotting champions-to-be around the world. Thus two places immediately come to mind when he thinks of Berlin: the Olympiastadion, where his recruits play their home games, and the eternally impervious Tegel airport, built in great haste during the 1948 blockade and the closure of which has been announced so many times that he no longer imagines boarding anywhere else until one of his upcoming lives. Though he acknowledges that the team's level is crucial to inciting a new player to join, the prospect of coming to such a city usually suffices to close the deal. Sven admits to drinking too much coffee and, ever since a Nespresso machine found a home in his office, dares not tally his daily intake of VIVALTO LUNGO he enjoys without milk, without sugar and without even thinking.



WHEN HE'S NOT PROSPECTING FOR NEW TALENT NUGGETS ACROSS THE GLOBE, SVEN LIKES RELAXING WITH MORE SEDENTARY RECREATIONAL ACTIVITIES. He need only cross the street to reach **LIETZENSEE**. This lake is surrounded by an immense park, which gives him a place to go running or simply stretch out on the grass to lazily read his newspaper. Another verdant oasis where he regularly takes time to recharge is **STUTTGARTER PLATZ PARK**, lined with cafés boasting terraces so tantalising that he sometimes indulges in ordering breakfast there. To remain alert of mind, Sven maintains a healthy body at his **ASPRIA SPA** fitness club near the Kurfürstendamm ("Ku'damm", as it is pronounced colloquially in pure Berlin lingo by those too accustomed to the local toponymy to trouble themselves with the articulation of each syllable). When he can, this history aficionado visits the **PERGAMON MUSEUM** (Pergamonmuseum), the

A MAJOR FRIEZE RIVALLING THAT OF THE PARTHENON IN LONDON'S BRITISH MUSEUM.

site of the stone-by-stone reconstruction of the great altar of a small but wealthy Hellenistic principality that came to be two centuries before the birth of Jesus Christ on the ruins of the Alexander the Great's empire in Asia Minor. This monument, which was once one of the Seven Wonders of the World, boasts a major frieze that rivals that of the Parthenon in

London's British Museum. It represents an alto-relievo of the battle between the giants and gods, whose superhuman magnitude helps Sven gain perspective on his fleeting challenges of more modest proportions. Assuming he has not already forgotten them at the **LP12**, the new Leipziger Platz shopping centre that is home to his club's retail outlet. ...



LIETZENSEE A verdant oasis in downtown Berlin.



ASPRIA SPA Well-being receives ample tribute in this veritable step pyramid.



LP12 The Leipziger Platz state-of-the-art shopping centre.



PERGAMON MUSEUM To visit one of the Seven Wonders of the World.



STUTTGARTER PLATZ A safe haven surrounded by the bustling city.



RICHARD Chef
Member since 2011

This French chef travelled around the world before touching down in Berlin in 1978. He came to see the Wall, intrigued with the idea of exploring the city in which abstract history took on concrete form. Tangible enough for him to touch with his own hands. Richard had only planned to stay a few months; thirty-six years later, he is still just as happy in Berlin, even if he no longer recognises the diminutive, bipolar world capital in today's global metropolis, one that has become as pulse-throbbing as New York. It is here that his daughter Annick was born. This young woman, raised in the religion of strong coffee, did him an enormous service by introducing him to the world of Nespresso: his beloved "petit noir", decidedly unfindable in the streets of Berlin, at last became available at home. Richard swears exclusively by the Grand Cru INDRIYA FROM INDIA, which, obviously, he drinks in ristretto form.



PARIS BAR 16
This historic Berlin brewery hasn't aged a bit.



L'ENTRECÔTE 17
Where Chef Richard will cook you up his specialities.



FRISCHE PARADIES 18
A market renowned for its dazzling fish selection.



TEMPELHOFFER FELD 19
The new face of the former West Berlin civil airport.

RICHARD REMEMBERS HIS FIRST STEPS IN WEST BERLIN ON THE STAFF OF THE FAMED PARIS BAR.

KING OF THE KITCHENS FOR MORE THAN A DECADE AT L'ENTRECÔTE, A FRENCH RESTAURANT IN THE MITTE DISTRICT THAT SPECIALISES IN STEWS AND MEATS COOKED IN SAUCE.

Who knows if Richard will next be cooking up *coq au vin*, beef bourguignon, or a steak flambéed in cognac served with hand-cut matchstick French fries and walnut-topped salad greens... He fondly remembers his first steps in West Berlin on the staff of the famed **PARIS BAR**: an historic brewery as decorated as the chest of a high-ranking Soviet, where the menu is expressed in the same priceless language as was used in the 20th century by exercising the magical powers of butler's butter, dauphine potatoes and crême brûlée. Another favourite dining experience: the cabin of **MUSTAFA'S GEMÜSE KEBAP**, which, admittedly,

doesn't seem particularly appealing at first in the up-and-coming Mehringdamm district. But its vegetable *döner kebab* embody in more ways than one the originality of Berlin's cultural melting pot, since they are inexpensive, inspired by a traditional Turkish recipe, and suited to the vegetarian proclivities of the capital's inhabitants. The result of such a savvy compilation is a round-the-block queue worthy of a trendy nightclub at midnight on a Saturday... Richard likes to shop at the **FRISCHE PARADIES**, en-

thusing about the exhaustive seafood panorama echoed in the matching nomenclature on a mural fresco. And for a change of pace and scenery, he escapes to the **TEMPELHOFFER FELD**, the former civil airport of West Berlin, where his French holidays once began. The site, still intact, has become a promenade and the preferred cruising area for an astonishing spectrum of unusual vehicles. ●●●



MUSTAFA'S GEMÜSE KEBAP 20
The grilled-vegetable kebab has become a Berlin favourite.

SAMIA

Beautician
Member since 2012

This woman, the companion of Sven (see profile page 32), clearly remembers the day her family took her to live in the West. In 1982, when the Cold War was still in full swing and Samia was only four, she and her relatives slipped past the ever alert East-German watch and clandestinely crossed the Iron Curtain. Today, the attractive beauty specialist simply worships Berlin, the many faceted, indulgent city – so liberal, even libertarian. She admits being captivated by Berlin's easy-going, complex-free lifestyle, under which lies, nevertheless, a creative and enterprising temperament. It was this option-rich climate of opportunity that led her to at last make her business dream a reality, though she intends to keep the undertaking low-key. Samia loves the aromatic breadth of Grand Cru BUKEELA KA ETHIOPIA, which she drinks Lungo to allow its colourful richness to fully unfold.



THE MITTE DISTRICT IS ONE OF SAMIA'S FAVOURITES: ONCE BORDERED BY THE BERLIN WALL, THIS OUTLYING NEIGHBOURHOOD EDGING THE EAST GERMAN CAPITAL SUDDENLY BECAME A CENTRAL SITE AGAIN AFTER REUNIFICATION. The typical communist architecture lacks the Stalinist pomp of Karl-Marx-Allee and thus drew a sort of dyed-in-the-wool bohemian population, such that this community spearheaded the revival of East Berlin. Samia particularly recommends the hanging garden at the **AMANO BAR**, where you can sip delicious cocktails with the elegant crowd you saw minutes ago flitting through the luxury boutiques, the famous television-tower spire piercing your view of the landscape. In a matter of moments, entering the **MAYBACHUFER TURKISH MARKET** (Türkenmarkt Maybachufer), the young woman moves from one East to another. Stuffed olives, spices, pastries, rotisserie

IN A MATTER OF MOMENTS, ENTERING THE MAYBACHUFER TURKISH MARKET, THE YOUNG WOMAN MOVES FROM ONE EAST TO ANOTHER.

meats, textiles, and daintily veiled clients seem to have stepped directly out of Asia Minor, or perhaps are hoisted over and deposited in the wee hours of each Friday morning by some invisible cultural crane. The experience of a dramatic change of scenery can be had, too, in the extensive gardens of **CHARLOTTENBURG PALACE** (Schloss Charlottenburg), an exquisitely

landscaped paradise that breaks the monotonous urban monologue with aplomb, the perfect place to flee the ambient pressure. Taking just a few strides more, Samia steps into her role as a regular buyer of the quality local products found in the stands set up every Saturday around the **KARL-AUGUST-PLATZ** steeple. Once finished with her errands, she need only cross the street to enjoy the freshly churned sorbet from the ice-cream craftsman at **EIS MICHEL**. ■



AMANO BAR 24

A comprehensive portrayal of East Berlin's revival.



MAYBACHUFER TURKISH MARKET 22
The most exotic market in Berlin.



KARL-AUGUST-PLATZ 28

A superb Saturday farmers market.



EIS MICHEL 24

A homemade ice-cream shop with storefront patio.



CHARLOTTENBURG PALACE 25

An integral element of Berlin's history.



A visit to the
Nespresso Boutique in

BERLIN

> Nespresso Boutique, Friedrichstraße 171, 10117 Berlin.



*JOSEFINE SELIG,
ASSISTANT BOUTIQUE MANAGER
AT THE FRIEDRICHSTRASSE
BOUTIQUE, TALKS ABOUT NESPRESSO'S
KEY LOCATION IN BERLIN.*

N WHEN DID YOU START WORKING FOR NESPRESSO IN BERLIN?

JOSEFINE SELIG: It all started in 2010. I was living in Munich back then, and it was there that Nespresso hired me when they opened their flagship store in Germany. I just loved that experience... so much so that, when I was asked to be a part of the opening of the first Boutique in Berlin, I instantly accepted! And I've felt at home here ever since we opened in late summer 2011.

N WHERE IS THE BOUTIQUE?

J.S.: It's in a very interesting section of the former East Berlin, in Mitte, quite close to the Iron Curtain's biggest gate. If you take a right as you leave the Boutique, the sentry box of Checkpoint Charlie is just 800 metres away. That innocent-looking little shack was the only border crossing open to travellers from the West who wanted to enter the East German capital. It was also the



site of choice for the two Cold War powers when making their spy and prisoner exchanges. And that makes it a major tourist attraction in Berlin!

N WHO ARE YOUR CUSTOMERS?

J.S.: A lot of Berliners who prefer the face-to-face contact you get in the Boutique over online ordering. Some make the trip for only one or two sleeves of capsules: the visit is part and parcel of their coffee ritual. But we also get a lot of tourists, some of whom even come to buy their favourite editions to use during their stay, because many hotels now have Nespresso machines installed in their guest rooms. I should mention that there are a number of historic monuments of major interest in our immediate surroundings, like the Brandenburg Gate, the TV Tower and Museum Island. And when these sites have extended hours for night tours, a lot of visitors come and have breakfast here the next morning.

N WHAT ARE YOUR BESTSELLERS?

J.S.: As far as on-site coffee drinking goes, unquestionably our many Grands Crus milk recipes. We've even started holding "milky days" that spotlight all our milk solutions, so as to emphasise the enormous variety of ways white and black can be combined. And in terms of Boutique sales, our customers are most eager for the Lungos and Ristrettos, along with the identified coffee regions of the Grands Crus Pure Origin.



**WHERE CAN YOU
ENJOY NESPRESSO
COFFEE IN BERLIN?**

**26 AMICI AM
GENDARMENMARKT**

*An Italian-style pairing of classicism and zeitgeist: one would be quite surprised not to find an authentic Espresso here, prepared just as it should be.
Jägerstraße 56, 10117 Berlin*

27 BRANDENBURGER HOF

*From the guest rooms to the lobby, this charming inn near the zoo offers a wide selection of Grands Crus.
Eislebener Straße 14, 10789 Berlin*

28 HOTEL 25 HOURS

*This contemporary, unquestionably designer hotel chain has embraced the world of Nespresso.
Budapester Straße 40, 10787 Berlin*

29 SWISSOTEL BERLIN

*Swiss hospitality in the midst of the most popular retail district, the perfect place to relax after a day of shopping or just for a coffee moment.
Augsburger Straße 44, 10789 Berlin*

30 THE GRAND

*This luxury hotel in the Mitte district serves a variety of Nespresso recipes at the foot of its princely staircase.
Hirtenstraße 4, 10178 Berlin*

Find all the addresses referred to above on our map at the back of the magazine.

The Coffee Cantata

WHEN JOHANN SEBASTIAN BACH COMPOSED THIS UNUSUAL WORK IN THE EARLY 18TH CENTURY, ARABICA WAS STILL MERELY “FASHIONABLE” AND THE COMPOSER APPEARED TO BE DOOMED TO OBLIVION. WHO COULD EVER HAVE PREDICTED THE EXTRAORDINARY FATE BOTH WOULD SOON KNOW?

Text Julien Bouré



Illustration: Mac Noland.

IT IS THE STORY OF A YOUNG LADY, LIESCHEN, WHO IS ENJOINING HER FATHER TO ALLOW HER TO CONTINUE TO DRINK COFFEE. THE STORY IS SET IN THE 18TH CENTURY IN THE GERMAN CITY OF LEIPZIG, WHERE CONSUMPTION OF THIS EXOTIC BREW WAS, AT THE TIME, STILL A LUXURY.

Prepared “Turkish-style”, it was a bitter decoction often enhanced with costly spices. But its stimulating effects were of great concern to those of polite society of the day. It is therefore understandable why the respectable head of household is lamenting his teenage daughter’s defying him for a pleasure she seems unable to control. He gives one ultimatum after another, but, for the disobedient young lady, no deprivation or punishment appears to outweigh the grim prospect of giving up her beloved beverage. Only the threat of systematically dismissing all future suitors at last leads her to comply. But Lieschen has other designs for getting her way: she believes she can free herself of the paternal yoke by marrying a man who will agree to indulge her passion for caffeine.

This comedic piece was written by Johann Sebastian Bach between 1732 and 1734. He was an ingenious composer, perhaps the greatest of all, whose entire life was lived by his wits and modest orders from lower princely courts and minor cities in central Germany. Even Leipzig, a medium-sized city where the master lived for 27 years, was not aware of his presence until more than a century after he was buried in an unmarked grave at the church where he had served as organist and music director. The world had to wait all that time for Europe to at last wake up to the importance of the “Cantor of Leipzig.” Yet it was he who collected, created, and even transcended baroque artistry to lift it to its loftiest form, a degree of perfection not to be surpassed. Having forever exhausted every avenue of baroque expression, he most likely gave his successors no choice but to turn back and blaze a new trail: classicism. Though Mozart later built his reputation on extraordinarily precocious virtuosity, Bach’s instrumental mastery was no less encyclopaedic: an admirable violinist and violist, he could improvise highly technical, three-voice fugues on the

harpichord or organ. But the symphonist proved just as accomplished as the instrumentalist, considering the diversity of musical forms he explored: oratorio, sonata, fugue, chorale, mass, magnificat, sacred and secular cantatas... and oh! those cantatas! They form a repertoire rooted in religion and resembling opera, but with a synergy between the voices and the orchestra that does not lend itself to costumed stage performance. To date, there are over 200 such works known to have been composed by Bach, most with pious themes, some to honour influential patrons. But the most famous of his cantatas is neither edifying nor courtier. What sets this piece apart from others is its psychological leitmotif, a descriptive, nearly burlesque character worthy of the genre paintings that flourished in the age of bourgeois emancipation. Ordinary people were delighted to have, at last, become a source of artistic inspiration.

In the early 1730s, Bach was the leader of a society of music lovers who held performances at the Zimmermannsche Kaffeehaus. No doubt one motive behind his adaptation of this text by the poet known as Picander was to promote business at the establishment of his generous hosts. The libretto had already seen enough success, in fact, to have been taken on by several other composers. Nevertheless, there is little doubt about the advertising allusions in this *Coffee Cantata*: in those days, maestros the likes of Bach were not yet considered artists labouring for posterity – they were craftsmen who executed commissions. Still, the musical caricature of this work nears perfection! The superbly orchestrated confrontation between father (the bass part) and daughter (the soprano part) makes the most of the comic potential to be found in the soloists’ vocal contortions. This work once again demonstrates Bach’s talents as an arranger. From this modest farce, he manages to extract a brilliant baroque signature, all while daring to tout a potable pick-me-up considered frivolous at the time. “Ah! How sweet coffee tastes! Lovelier than a thousand kisses/ Smoother than muscatel wine.” One can easily imagine how tempted the audience at the premiere must have been by Lieschen’s lyrics. To the delight, of course, of the coffeehouse owner who had kindly provided the platform for the publicity. ■



ELISA CARRILLO CABRERA



ANGEL RISING



*MEXICAN ELISA CARRILLO CABRERA, FIRST SOLOIST
WITH THE STAATSBALLET BERLIN, EMBODIES THE SWIFTLY
RISING MOMENTUM OF THIS STAGE THAT REMAINED
MOTIONLESS FOR NEARLY HALF A CENTURY.*

*By Julien Bouré Photography Jean-Claude Amiel
Production Sandrine Giacobetti*



IN THE WORLD OF DANCE, PRIMA BALLERINA ELISA CARRILLO CABRERA IS THE NEW FACE OF BERLIN. A FAMILIAR FACE, YET ONE THAT IS PROFOUNDLY NEW: AS LONG AND SLENDER AS A GOTHIC MADONNA STATUE, WITH COPPERY SKIN AND BEAUTIFUL, SHIMMERING BLACK HAIR REFLECTING HER AMERINDIAN ROOTS.

A leading figure of the Staatsballett Berlin (Berlin State Ballet), this 33-year-old Mexican soloist is a crown jewel in a troupe of some 90 dancers, the product of the German reunification.

Until the collapse of the Iron Curtain, the “free world” and the “Communist bloc” fought a veritable lace war through the competing dance companies in the capital of the East-West conflict. But their 2004 merger revolutionised the Berlin stage. Those dusty showcases of official culture have since engaged in a kind of existential exploration of their lyric identity under the direction of a living legend, former American Ballet Theatre star Vladimir Malakhov. Time was of the essence, as Germany had no fewer than 72 companies spread over its territory, nearly one for each medium-sized city. Furthermore, Berlin was not as prosperous as economic metropolises like Stuttgart, Düsseldorf or Hamburg, which had major operas that could rely on supportive attendance by long-standing local clientele. On the other hand, the federal capital had a volatile but voluminous public made up of tourists and casual spectators, spanning all age groups and all social classes. This was the composite audience to be targeted by the country’s biggest dance troupe.

THE TALENT OF A STAR-TO-BE

Today, most major ballet companies are as cosmopolitan as the top European football clubs (except perhaps in Russia, a veritable training superpower). They are a compilation of many national sympathies and bents finding physical expression through the choreography the way a new colour is employed on an artist’s palette. Like the other visual arts, dance is intimately universal. It needs no translation, for it is the epitome of the natural human reaction when faced with a language barrier: communication with gestures. The Prima Ballerina of Staatsballett Berlin is a star in her native Mexico. Each year, during the summer break, Elisa schedules a tour there, headlining sold-out performances of tailor-made works like *Infinita Frida*, a ballet dedicated to famed self-portraitist Frida Kahlo. Six years ago, after triumphing at the National Auditorium in Mexico City, she was named a Mexican Cultural Ambassador by the country’s Chamber of Deputies. More recently, her hometown of

*SHE WAS ONLY A GIRL
WHEN A TEACHER PREDICTED
SHE WOULD HAVE A GREAT
FUTURE IN DANCE.*

Texcoco christened a venue after the young woman – the concert hall of an ambitious, multi-purpose complex, the Centro Cultural Mexiquense Bicentenario. She has come a long way since that day when, in the same area, her mother accompanied five-year-old Elisa to her first dance class! Back then, the parents of the future star never imagined that such an innocent initiative would soon seal her fate: they had signed her up for the classes with no other objective than keeping the little girl entertained and to see her learn to walk like a princess. Nevertheless, for professional dancers, it is never too early to start. The talent of a star-to-be is spotted at an age when promises are rarely taken seriously.

THE EUROPEAN ADVENTURE

Elisa’s career took its course without encountering any resistance; it was simply a foregone conclusion. She was only a girl when a teacher predicted she would have a great future in dance, after having detected the premonitory anatomical signs that predisposed her to this profession. “I went to sign up for the preparatory course at the Palace of Fine Arts in Mexico City and they just accepted me without any formalities,” she remembers. “In the beginning, it was just a hobby that I really liked; I never thought that it would become my living one day.” Difficulties have arisen from time to time, much like how an explorer, navigating by sight, might retrace her own steps without a sense of the distance travelled or to be travelled. But the little girl was talented, and more fearless than determined, seemingly impervious to discouragement. Her training was to last eight years, but she finished it a year early and was awarded a scholarship to complete her preparation in London, where Elisa’s European adventure truly began to trace her path. Her career took off when she was recruited for the corps de ballet in Stuttgart, a company that is to ballet a bit what Bayern Munich is to German football. It was here that the young ballerina would rise to the position of Demi-Soloist, ●●●

then Soloist, a promotion with countless obligations that, nevertheless, would not prevent her from thrice appearing in the discipline's prestigious national competition in Mexico. Stuttgart was also where Elisa first met with her future husband and work partner, the matchless Russian dancer Mikhail Kaniskin. It must be acknowledged that, in the lives of über-trained athletes, the boundaries between work life and private life are as hazy as a tutu and rarely provide nurturing ground for intimacy. The couple would jointly leave to be a part of the Staatsballett Berlin, where Elisa quickly became the star.

PRIMA BALLERINA

Their profound complicity was palpable to all the spectators who, like us, had come to see them perform *Romeo and Juliet*. His disquieting incarnation of incendiary Italian youth in the late Middle Ages, as quick to brandish a dagger to gather a flower as to strike an opponent, and who always grasps too late that his instincts for life are leading inexorably to death. Her seeming little more than 14 years old, with her long hair as fluid as a sweep of charcoal on paper, her every movement steeped in equal parts of candour and playfulness, buoyed by youthful enthusiasm. Elisa is unclassifiable. She can assume the bearing of a young girl as easily as that of a grand dame, be as inflexible as ebony, as delicate as the softest porcelain that can be broken by a mere false note. In her eyes, the aura of a prima ballerina must transcend the mortal coil, just as her leaps should create the illusion of defying the laws of gravity. Stars radiate their own light on stage and nurse in their bosom a veritable solar system. This is so true that, when the technical skills begin to diminish with age, some dancers are able to compensate for the reduced movement with more subtle, intensified suggestion, the way minimalist painters channel their art through a single colour. Elisa also sees the role as one that entails a variety of responsibilities. Despite the preconceived notion that soloists are strong personalities that hold themselves apart from the corps de ballet, the reality of stage life makes them central to a convergence of energies, which they must hold in balance by giving each the space it deserves. A principal dancer or soloist is the cornerstone of an imposing edifice: if he or she ineptly manoeuvres the delicate parts of this veritable time bomb, the ensemble could collapse from the top down. Too, the dancer must be exemplary, salutary, even edifying for up-and-coming generations, a model to refer to, a bright light upon which students' may set their sights,

MOST MAJOR BALLET COMPANIES ARE AS COSMOPOLITAN AS THE TOP EUROPEAN FOOTBALL CLUBS.

such that the severity of their training does not create an overwhelming, wearied hopelessness.

THE GREAT REPERTOIRE

Any ballet company of note masters every repertoire: from the Russian classics, like *Swan Lake* and *The Nutcracker*, to neoclassicism, like *Onegin* or *The Lady of the Camellias*, as well as contemporary, barefoot choreography by the likes of William Forsythe and Angelin Preljocaj. Still, the conventional technique is the foundation for any professional dancer: there is something holy about the rigors of the art, a bit like those tunics which mortified the flesh of penitent monks so as to strengthen their faith. It serves as the backbone, a structuring discipline supporting the dancer when he or she then tackles freer registers. This style gives the dancer who masters it a kind of ideal mobility, which is to movement what Michelangelo's statues were to stationary bodies: the resolution of the greatest problem of the humanist aesthetic, the apparent contradiction of grace and strength, spirit and matter. Though Elisa admits a slight preference for neoclassical ballets like *Romeo and Juliet*, it is because the narrative is more fluid than in the series of tableaux of a great repertoire, and makes it possible to add nuance to the emotional expression she feels able to convey. But the formal demands of the classical ballets make them the world's best exercises for teaching each muscle to submit to the will of the dancer. Compared to modern choreography, these works resemble the block of marble that is infinitely more difficult to shape than modelling clay.

To render this cold, hard material supple, animate and beautiful, one must become familiar with it early on, and persist in working with it. The positions enshrined by ballet tradition form a veritable body language: if assimilated young enough, they become as instinctive as speaking one's mother tongue. This is how Elisa learned to perform the most technical figures with the same ease ...



enjoyed by a common mortal when putting one foot in front of the other.

EMOTION

Despite its conservative character, classical ballet evolves decade after decade. That which we practice today is actually as close to the style of the great pre-war companies as the naturalism of current films is to the poetry of black-and-white cinematic works. Once figurative and dramatic, it has become less explicit, more natural. The figures no longer seek to be spectacular; clean execution is now a higher priority than the exploit itself. A kind of humility takes hold of the discipline as it progresses, for a technical



“IF IT WERE ONLY ABOUT STRETCHING A LEG OUT AND MECHANICALLY TWIRLING, I MIGHT AS WELL WORK IN A CIRCUS.”

movement is even more difficult to achieve if one must make it look entirely effortless. But this professional honing of dancers, who have ever-more sophisticated methods for plumbing the secret depths of their bodies' potential, always risks encroaching on the emotion of the performance. Elisa strives to bring out their humanity in her performances, which she wants to be artistic, rather than acrobatic. “If it were only about stretching a leg out and mechanically twirling, I might as well work in a circus,” she concedes, shortly after declaring her admiration for the silent film *The Artist* and its retrograde expressiveness that was honoured by the Oscars in 2012. Elisa has always taken care not to lose contact with her childhood vocation: the driving force behind her extraordinary journey has always been passion. There is something admirable in the spontaneity of this champion condemned to tirelessly fight to remain at the top, like a lake that will dry up if the tributaries feeding it cannot keep pace with the volume of water flowing out. The labour has not yet diminished the little girl's sense of wonder, a girl who remains intact within the dancer. She gushes rapturously, for example, over a cup of Nespresso Grand Cru, describing the scent that wafted through her childhood home, where the coffeepot was always warming on the stove. Elisa's mother, a native of a coffee-producing region on the Guatemalan border, taught her to appreciate the value of this commodity so vital to her compatriots. ■



FIVE TURNING POINTS FOR ELISA CARRILLO CABRERA

1981 Born in Texcoco, Mexico.

1999 Earned her dance degree from the English National Ballet School.

2006 Appointed Soloist with the Stuttgarter Ballett.

2007 Joined the Staatsballett Berlin.

2011 Became a Soloist with the same company.

The Beloved Berliner



ODDLY ENOUGH, THE BERLINER - NOW ADORED WORLDWIDE IS IMPOSSIBLE TO FIND IN BERLIN MOST OF THE YEAR. YET IT IS UNQUESTIONABLY ONE OF THE MONUMENTS OF THE GERMAN CAPITAL.

By Julien Bouré Photography Jean-Claude Amiel Production Sandrine Giacobetti

THE BERLINER HAD ALL THE QUALITIES NEEDED TO BECOME A PLANETARY PASTRY. THIS LITTLE WONDER IS SO ROUND THAT IT SHOULD BE CLASSIFIED AMONG THE WORLD'S TRULY BRILLIANT IDEAS, ALONGSIDE SUCH INGENUOUS INVENTIONS AS THE WHEEL, THE ZERO AND THE COMPASS.

This filled donut is one of many recipes of Germanic strain which, like the hamburger, hot dog and pretzel, have been adopted by countless cultures well beyond the borders of their homeland – easily interpreted as a spin-off of the German exodus to the New World that took place during the 19th century. But, despite the distance, the Berlin origins of this dessert lives on in many pastry traditions, from Switzerland to Finland, from Mexico to Chile. Nevertheless, while the plump little delicacy is a sweet treat to be found everywhere on earth at any time, it remains inseparable from the carnival and year-end festivities in its native country. And, just as many of us have trouble finding a Yule log or candy canes once December is over, the Berliner becomes nearly unfindable in Germany once New Year's has passed.

And that is probably more prudent, as this divinely delicious donut goes against the most basic principles of dietetics. It is thus particularly fitting for the carnival period, that moment of sheer abandon when society temporarily turns upside-down and seems to embrace anew more primitive cookery. When at last the time comes, many are the enthusiasts who eat nothing but Berliners by the basketful, the same way others might wait until New Year's Eve to swallow dozens of oysters. But behind the seeming simplicity of this pastry hides a terribly convoluted recipe. When, twice a year, bakers enter this culinary labyrinth, they have even less room for error, for the accrued impatience renders their customers intractable. After so many months of deprivation, Berliners' legendary Prussian discipline is barely enough to prevent queues from deteriorating into riots. Besides, the joke of filling a donut with mustard is only so very prevalent because it tweaks that frustration unflinchingly caused by a long year of fasting.

"I AM A... DONUT"

Making Berliners requires as much finesse as opening an old safe: you nudge the combination dial one way, only

THE BERLINER BECOMES NEARLY UNFINDABLE IN GERMANY ONCE NEW YEAR'S HAS PASSED.

to spin it the other. You must first work the dough that you've allowed to rise, divide it into 60g balls, and knead them again before they start doing their part in rising. Then you must fry them on each side, twice for 50 seconds to brown the outside and give it a delicate crispness, like a subtle lacquer coating. Some culinary craftspersons choose to add a bit of orange-blossom water or rum, others prefer them plain. But all agree one must wait until the very last minute to fill in the centres of Berliners with a bit of jam or custard...That's the only way to ensure this semi-liquid filling does not soak into the dough that is at once dense and supremely light and airy, making so much hassle worth the trouble.

Already world-renowned in the mid-twentieth century, this donut experienced a peak in notoriety thanks to President of the United States John F. Kennedy. In 1963, two years after the Berlin Wall was built, Kennedy travelled to the enclave of West Berlin. It was on this official visit that he gave his

famous speech in support of Berliners, paying tribute to their courage. The leader of the "free world" ventured to utter a German phrase that was immediately earmarked to go down in history: *Ich bin ein Berliner*. An expression of humility on the part of this representative of the world's most powerful country, a statement that some members of the press at the time chose to twist into ridicule. For some media erroneously claimed that, by using the article "ein", JFK had solemnly said to his audience that he was a "Berliner donut". And it is true that the presidential syntax unintentionally contained that *double entendre*. Not actually being from Berlin, the great orator could not say the linguistically accurate form of "I'm a Berliner." The phrase "I am a Berliner" allowed him to emphasise that, in his view, the word lost its strictly territorial meaning to take on a more abstract one, a heroic quality that the whole world wished to share with the citizens of Berlin. But he did not take into account the stuffed ball of brioche of which they are so fond in that city, which also happens to be called "a Berliner" in Germany. ■

A photograph of a restaurant interior. The walls are covered in vertical red slats. In the center, there is a round table with a tall, thin lamp that has two adjustable shades. On the table, there are some small items, possibly a vase with flowers. To the right, a framed picture hangs on the wall, depicting a man with horns and a wide, open-mouthed smile. The overall atmosphere is warm and modern.

EASTERN PRUSSIA

TIM RAUE IS PROBABLY BERLIN'S MOST CREATIVE CHEF. HIS PAN-ASIAN FORMULA BRINGS COLOUR TO THE TYPICALLY PRUSSIAN RIGIDITY AND ARTFULLY IGNORES THE CULTURAL BARRIER SEPARATING EAST AND WEST.

*By Julien Bouré Photography Jean-Claude Amiel
Production Sandrine Giacobetti*

AS FAR BACK AS TIM RAUE CAN REMEMBER, HE HAS NEVER SEEN ANY BORDER AS AN OBSTACLE, BE IT ADMINISTRATIVE, POLITICAL OR ETHNIC. The neighbourhood where he grew up was called Kreuzberg. This part of West Berlin was unusual: indifferent, if not hermetically immune, to its immediate environment, the working-class district entertained direct dialogue with the entire world.

IN 2007, TIM DECIDED IT WAS TIME FOR HIS IDEAS TO GO THROUGH TRIAL BY FIRE.

Nicknamed "Little Istanbul" by true-blue Berliners, it was indeed home to a very diverse population in which Asia Minor had significant presence. In this microcosm that was as geographically narrow as it was culturally boundless, Tim became accustomed to moving from one continent to another without the least feeling of surprise. This supersonic youth, despite a few turbulent passages, would help forge the sensitivity of the to-be chef. "I learned Turkish before I knew how to speak German. There were always six or seven nationalities in my class: Vietnamese, Arabs, Turks, Yugoslavs... We shared what our respective parents had made us for lunch. That was the taste of my German childhood."

RISING IN THE RANKS

"I felt drawn to study interior design, but I had to quit school at the age of 16 to support myself. A school guidance counsellor probed my interests and concluded that I was primed for three possible careers: housepainter, landscaper or cook." Not believing he had either a steady hand or a green thumb, the very next day, Tim did a trial run in a restaurant kitchen. The meal service was chaotic, plates and invectives flying, but the former rocker felt at home in this environment of knives and tough talk. A few years later, the young chef's organisational talents got him hired as a consultant for a multinational hotel

and, while carrying out his new duties in Asia, he experienced the revelation of his gastronomic signature: fusion cuisine in which Far East flirts with Far West, cuisine that earned the most ambitious of his three Berlin restaurants two stars in the *Michelin Guide* and a place on the list of the world's 100 best restaurants, one drawn up by the academy that creates the "50 Best" ranking. It is one of those chef's biographies worthy of being printed in school textbooks. After all, isn't it on the frontlines of the kitchens that the biggest battles are fought in rising through the ranks? There are many notable examples of great chefs who have swept from the obscurity of a scullery to the gilded dining rooms of a luxury hotel by virtue only of their virtuosity in the culinary trenches.

FLAVOUR INFLATION

"When they sent me on assignments in Asia, I was responsible for introducing my teams to the rigors of European-style service. Then, come night-fall, we went out to eat in the street. I ate plenty of delicious little Thai, Chinese and Japanese dishes, and yet managed to lose weight after just a week there. This dietary, even medicinal, quality so natural to Asian cuisines has inspired me ever since: it's an additional dimension that gives a recipe greater depth." In 2007, Tim decided that it was time for his ideas to go through trial by fire. He opened a Pan-Asian restaurant with a menu free of sucrose, lactose, gluten and carbohydrates, which automatically rules out ingredients like rice, noodles and potatoes. His dishes contained only meat, fish, vegetables and fruit. Cuisine one could eat every day without any negative health impacts, needing none of the digestion time, stimulants or constitutionals generally believed necessary after a "big meal." The industry mocked this hunter-gatherer diet, but its constraints would push Tim's research toward unprecedented horizons. In a word, he simply abandoned one form of diversity for another: rhizomes (lemongrass, fresh turmeric, galangal, ginger), herbs (Thai basil, coriander, Vietnamese mint), citrus (limes, citron, bitter orange, yuzu, sudaschi), spices (tamarind, peppers, curry), coconut milk, sesame paste. The resulting flavour inflation meant the chef had to intuit the ingredients' interactions to consistently strike a balance between acidity, spiciness and sweetness, like a juggler assessing the power and timing of the tosses to keep the pins from colliding in mid-air.

GLOBAL APPROACH

"I opened a second location, a German bistro called *La Soupe Populaire* ("The Soup Kitchen"). There's also a more intimate eatery at the Hotel Adlon Kempinski. But, most importantly, both are thriving businesses, while the global



WHY CONFINE WASABI TO A JAPANESE CONTEXT, OR NUOC-MÂM FISH SAUCE TO VIETNAMESE CUISINE?

approach of my first restaurant is neither posture nor commercial positioning. It's just my nature." To justify his reluctance to adopt any strict concept of identity, he talks about his first experience in a three-star restaurant in Paris. The disciplinary climate among the kitchen staff and the haughty etiquette in the dining room clashed with a public that was increasingly allergic to this mixture of mothballs, dust and starch. It lacked feeling and sensory stimulation. By getting rid of old recipes, Tim realised that it was enough to combine the sweet of a fruit, the acidity of citrus or vinegar, spice from a variety of peppers, and some fresh herbs, to build roller coasters for the palate. In his eyes, the French technique certainly remains the foundation of all gastronomy, but just because

Latin is the source of many European languages doesn't mean those speakers are fluent in Latin. As for German cuisine, it has always remained fundamentally nourishing, more attentive to matter than mind, heartiness over heart. This is certainly due to the fact that the Prussian aristocracy did not feast in the court. The major food preparers of the Old Regime were never able to do business there.

"I'm a true-blue Berliner, a Prussian," says the chef, referring to the military, a descendant of Teutonic chivalry, of which Berlin was once the capital. "Prussian blue is the dominant colour in my restaurant, an angular place that resembles our regional mindset. My cuisine is like that

– abrupt, brittle as flint, but clear and straight-forward." Tim does not prevaricate with his ingredients: he reveals them with a naturalistic precision bordering on naturism. But this doesn't mean he can't free himself from the mental frontiers limiting the culinary world. "So-called Indian butter chicken is actually as English as fish and chips... Why confine wasabi to a Japanese context, or nuoc-mâm fish sauce to Vietnamese cuisine?" A Japanese market gardener doing business in Thailand sends Tim his produce, fish and shellfish from Norway and Iceland, Bresse poultry, Austrian meat. "I don't have the knee-jerk, regionalist attachment to new Scandinavian cuisine, this search for infinitesimal variety in a small area. Me, I like caviar and truffles..." And so there's no chance that geography will be allowed to limit his inspiration, the way an author might compel himself to stick to poetry by some overblown performance standard that would hinder his creations. From time to time, Tim Raue has realised he went too far and was losing sight of his customers. Berliners didn't like the abalone or swim bladders so popular in China. The same for the vast plastic diversity of Asian preparations, which the locals generally held at arm's length: his clientele was willing to eat grapefruit sections, but wanted nothing to do with their spongy peels. The chef thus settled down into taste territories common to both hemispheres, contact zones that meant he would not compromise the pleasure of his guests. ■

■ TIM RAUE RESTAURANT

You'll find the address and website in the back of the magazine.

BRAISED SHOULDER OF BEEF WITH BEEF BOUILLON AND WATERMELON

SERVES 4 In a casserole dish, brown 1 kg shoulder of beef with 2 tbsp. olive oil and rub with 2 tbsp. salt and 1 tbsp. ground coriander seeds. ■ Moisten with 30 ml water.

■ Bake covered for 4 hours. ■ Remove seeds from watermelon, cut into 200 g cubes and marinate 1 hour in 4 cl pomegranate syrup. ■ Boil 1 kg of braising beef in 2 litres water with 100 g muscovado, 10 cl sake, 2 Thai chilies, 1 tbsp. dried coriander seeds, season with salt. ■ Simmer 40 minutes, then strain and cool. ■ Thinly slice the beef and mix it with 150 g of egg whites and a bit of fleur de sel. ■ Pour into the broth, bring back to a boil, let steep 15 min. ■ Strain and let thicken over low heat with 30 g of corn-starch and 1 tbsp. Thai fish sauce, salt if needed. ■ Boil 20 g fresh coriander, pass through blender. ■ Bring 15 cl coconut milk to a boil, add 10 g corn-starch and stir until thickened. ■ Add salt and mix with a pinch of sugar and the coriander. ■ Serve the shoulder of beef sliced with the sauce, put a bit of coconut cream on the watermelon cubes, sprinkle with pomegranate seeds and coriander sprouts.

Adapted from a Tim Raue restaurant recipe.



CARDINAL POINTS

*FOR FOUR DECADES,
THE TWO FORMER SECTORS OF BERLIN
COMPETED IN THE MOST UNEXPECTED
REALMS. CLIMB ABOARD TO CROSS
FROM EAST TO WEST IN THIS CITY
STILL BEARING THE TRACES
OF ITS RECENT PAST.*

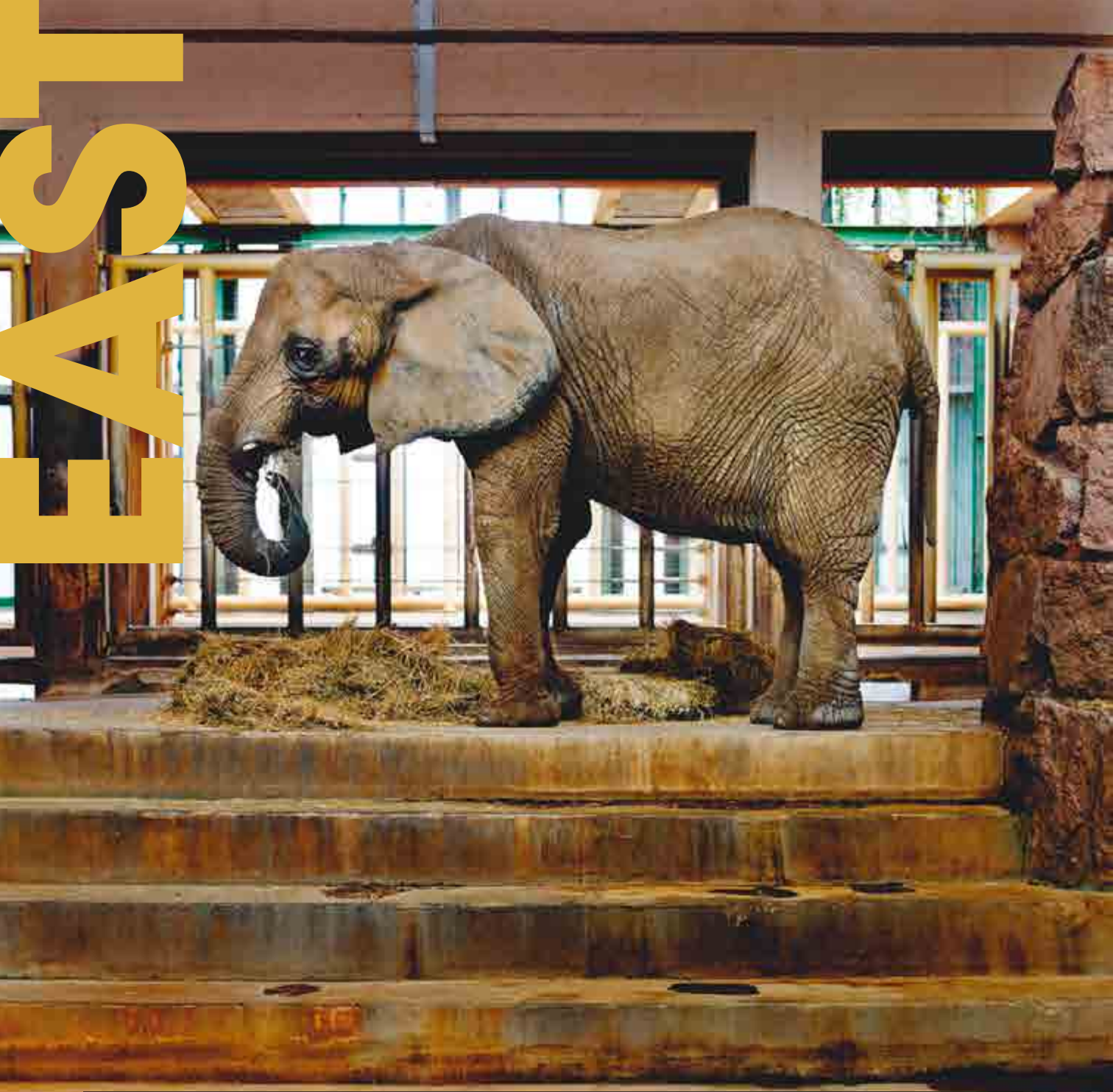
*By Julien Bouré Photography Jean-Claude Amiel
Production Sandrine Giacobetti*

FERNSEHTURM

What a strange fate that this monument erected to the glory of socialism would now be the symbol of the reunified capital. Much more than just a television and radio signal antenna, this modern obelisk was inaugurated in 1969 to crown a Pharaonic project of the East German state. The "Alex Tower" soars 368 metres above the Alexanderplatz plaza, which served mainly as a display platform on a par with Karl-Marx-Allee (a parade avenue for tanks, where small East-German cars seemed to float). The "popular democracy", which loved nothing less than a show of force, ordered construction of a building equally ergonomic and aesthetic, a kind of exaltation of efficiency. The official engineers took inspiration from the TV tower built by the enemy in Stuttgart, surpassed their model by 150 metres, and topped it with spherical observatory reminiscent of the shape of Sputnik 1, the symbol of a space conquest then dominated by the Communist camp. But, ironically, the construction of the "Fernsehturm" was completed shortly after the return of the first manned lunar mission, which led to the space race tilting in favour of the United States. Today, this triumphalist architecture no longer impresses visitors who come to admire Berlin's most beautiful view.

FUNKTURM BERLIN

The former West Berlin radio tower has never claimed to compete with its East German sibling, which, to this day, remains the tallest structure in Germany. Although they have both served the same transmission functions and each now houses a panoramic viewing platform, the Western mirador doesn't hold a candle to its former Soviet sibling. The grand dame was already 43 when the Alexanderplatz spire was christened in 1969, the time when Berlin's iron age finally fell definitively to its knees before the era of reinforced concrete. Proof enough of the strictly decorative purpose of the Funkturm during the Cold War is that its restaurant, bombed in 1945 by the Red Army, reopened just five years later, and its antenna stopped transmitting sometime in the Sixties. But, though the "radio tower" doesn't even reach the midriff of the "TV tower," the relay station which made broadcast history by producing the first regular television programme in 1935, exudes an irrepressible aura of power. Despite its design borrowed from the Eiffel Tower and the base resting on porcelain electrical insulators, the Charlottenburg monument hasn't aged a bit. It has a timeless silhouette, unlike the Fernsehturm, with such futuristic aesthetics – at once naive and fearsome – that it looks like it was taken straight from an old Soviet science-fiction movie.



TIERPARK ZOO
 The confrontation between the East and West blocs sometimes took an unusual turn. When it wasn't placing people on opposing sides – those whose jobs had nothing to do with the art of war, like dancers and musicians –, the Cold War even went so far as to get animals involved. Not that the strategists of the time planned to resurrect the cavalry and combat elephants, but their policy of prestige incited each regime to dominate its rival in the most conspicuous realms of culture. This “bulking up” thus led East Berlin to expand its zoo to the point of creating true zoological diversity. It seemed that it was a priority for the GDR to catch up on the lead its rival had acquired by inheriting the Prussian royalty's former menagerie. Until the 1989, Berlin's two zoos symbolised the city's division into two symmetrical entities, each gazing at their side of the wall, as though it were a two-sided funfair mirror casting back distorted reflections. Tierpark's sheer size is what is most impressive: it spans 180 hectares, seven times the surface area of its Western counterpart, which makes it the largest zoo in Europe. Such luxurious space makes it possible for the site to host many species *in situ* in a perfect imitation of their natural environment. So well, in fact, that one expects at any moment to come across a red-handed tamarin or a Bengal tiger trying a new route off the feline's regular forested pathways.



BERLIN ZOO
 When Berlin ceased to be a divided city in 1989, the new federal capital naturally found it had two of many things now under its responsibility: two major ballet companies, two university systems, and even two major zoos. In every case, a policy of harmonisation helped coordinate the activities of these fraternal twins. This would result in the two zoos being placed under one management umbrella. Unlike its former “rival”, a product of the Cold War, the wildlife park of the Western sector has been around since 1844. Created on the orders of the King of Prussia, quite taken with romanticism, the original menagerie quickly attained the size of an ambitious living museum. In 1913, the Berlin Zoo would even boast what would become the largest aquarium in Germany. But that would not keep the institution from nearly disappearing completely during World War II. Still, it was re-established soon thereafter, meeting the latest standards of modern zoology, and continued to strengthen as monies flowed into West Berlin as part of an effective promotion policy funded by the West. Today, the zoo adjacent to the Tiergarten is one of planet's largest in terms of biodiversity, home to more than 1,500 species, including, until recently, an especially rare giant panda specimen.

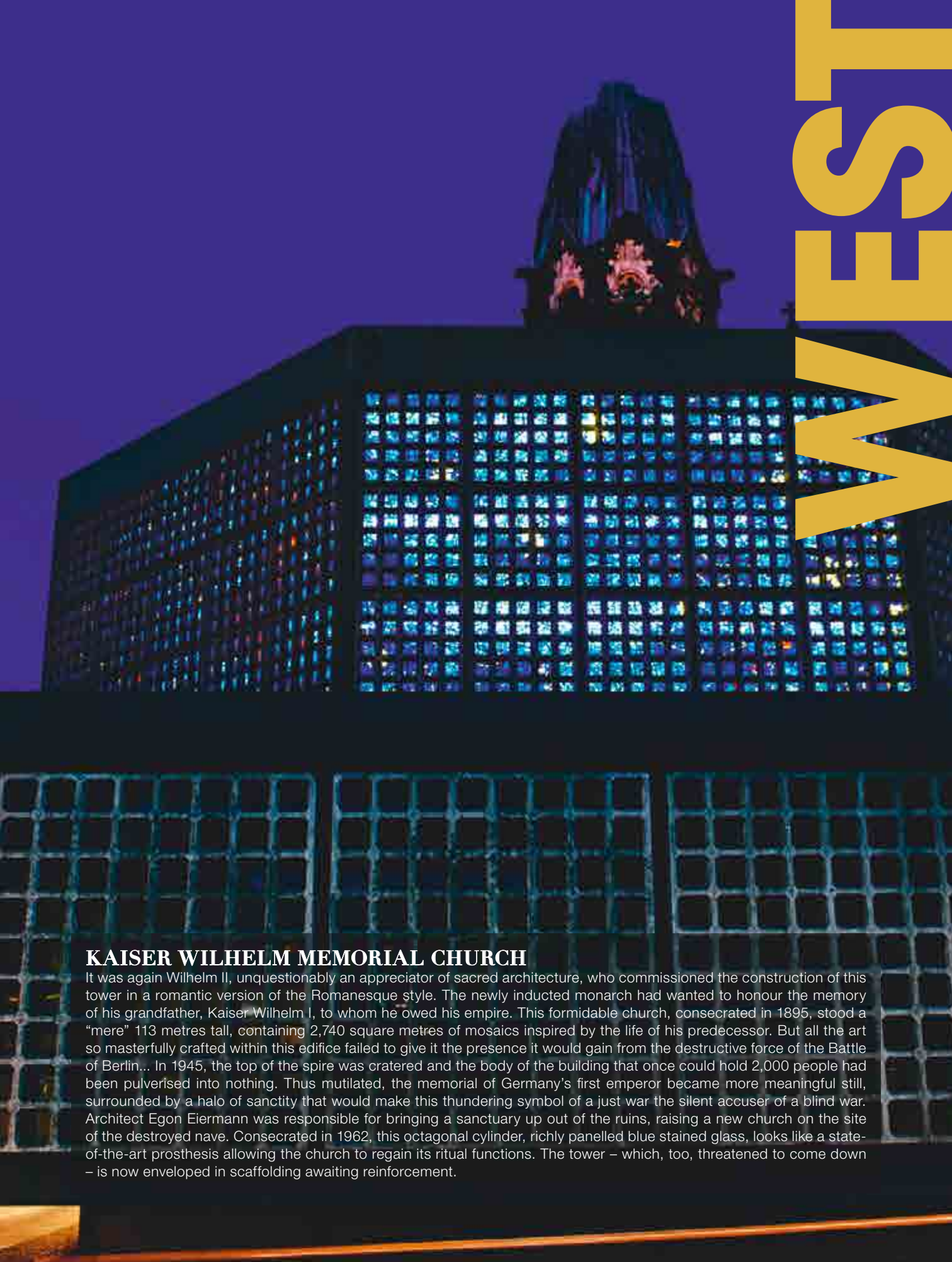
EAST

WEST



BERLINER DOM

It is the most visible monument on Museum Island, the sanctuary dedicated to the arts in the very centre of Berlin, sheltering works ranging from the bust of Nefertiti to paintings by Renoir, more than three millennia of aesthetic expression. The current exterior appearance of this major Protestant church dates back to the late 19th century. Wilhelm II, just crowned German Emperor, wanted to provide the Prussian Evangelical faithful, of which he was protector, a basilica worthy of the imperial capital. An imposing, Renaissance-inspired building thus opened in 1905. Its grey-green dome, 116 metres high, towers over the city's rooftops and a gigantic royal crypt was created to hold centuries of relics of a dynasty that would end up dying out thirteen years later. After the siege of Berlin in 1945, the building had lost most of its stained-glass windows and part of the roof had collapsed. A temporary roof was installed to protect the nave from the elements, but the East German regime lost interest in this place of worship, faithful to the ideology that labelled religion as "the opium of the masses." In the spring of 1967, the Union of Reformed Churches asked East Berlin for authorisation to restore, at its expense, the prestigious building. The prospect of an influx of hard currency prompted the communist state, weakened by the exodus of its population, to acquiesce.

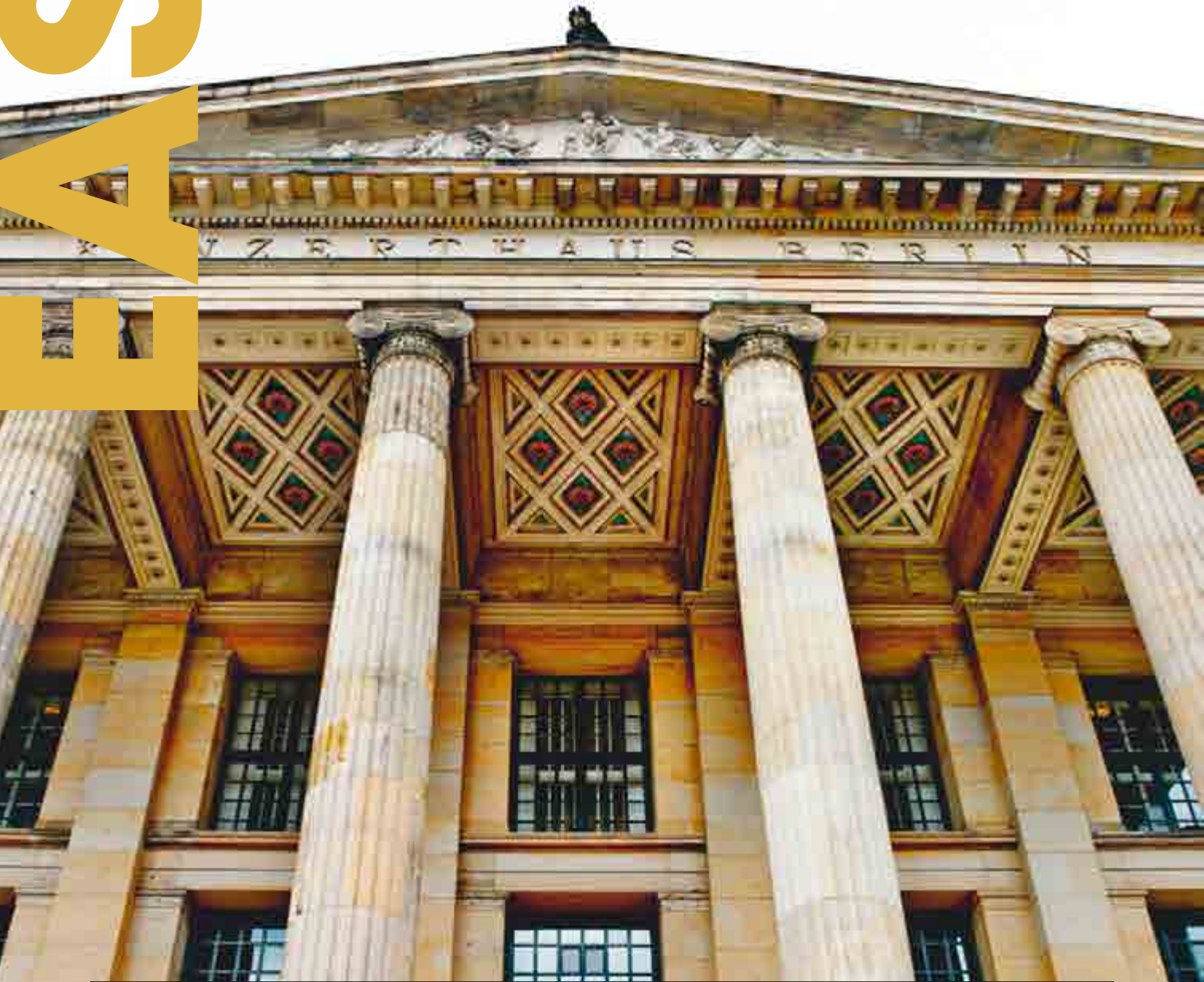


KAISER WILHELM MEMORIAL CHURCH

It was again Wilhelm II, unquestionably an appreciator of sacred architecture, who commissioned the construction of this tower in a romantic version of the Romanesque style. The newly inducted monarch had wanted to honour the memory of his grandfather, Kaiser Wilhelm I, to whom he owed his empire. This formidable church, consecrated in 1895, stood a "mere" 113 metres tall, containing 2,740 square metres of mosaics inspired by the life of his predecessor. But all the art so masterfully crafted within this edifice failed to give it the presence it would gain from the destructive force of the Battle of Berlin... In 1945, the top of the spire was cratered and the body of the building that once could hold 2,000 people had been pulverised into nothing. Thus mutilated, the memorial of Germany's first emperor became more meaningful still, surrounded by a halo of sanctity that would make this thundering symbol of a just war the silent accuser of a blind war. Architect Egon Eiermann was responsible for bringing a sanctuary up out of the ruins, raising a new church on the site of the destroyed nave. Consecrated in 1962, this octagonal cylinder, richly panelled blue stained glass, looks like a state-of-the-art prosthesis allowing the church to regain its ritual functions. The tower – which, too, threatened to come down – is now enveloped in scaffolding awaiting reinforcement.

EAST

WEST



UNTER DEN LINDEN STATE OPERA

The former Court Opera of Frederick II, Frederick the Great, was long considered one of the country's symphonic jewels. This institution alone is probably responsible for Berlin's having developed a musical culture earlier than many. Founded in 1742 on Unter den Linden, the famed ceremonial avenue, the opera ended up in the Soviet sector after the World War II. The theatre, which was severely damaged, was restored at great expense by the East German Republic and renamed the German State Opera House in support of the claims the communist state had on both occupied territories. But since reunification never unfolded per the wishes of its leaders, the physical partition was unilaterally decreed in 1961. Meanwhile, West Berlin's dissident artists had parted ways with the official theatre and founded the Radio in the American Sector Orchestra (RIAS-Symphonie-Orchester). Deprived of its foremost source, the lyric landscape of the East gradually withered away. But the totalitarian regime, which mobilised its entire population in mock battles, rendered the establishment a true "theatre of operations". It sent the forces of its most prestigious companies, like Leipzig and Dresden, to this philharmonic front without a care for scattering the ranks. But, despite being put on life support in this way, only the reunification would at last bring the venerable Opera back to its feet.



BERLIN PHILHARMONIE

Its futuristic shape and acoustic perfection make it one of the world's most renowned auditoriums, on a par with the Sydney Opera House and the Walt Disney Concert Hall. In the day when East Berlin let itself succumb to paralysis, the Western camp was flexing its cramped muscles. Both systems had thrown themselves headlong into a quarrel over precedence, where communism was on the defensive and the "free world" led the offensive. With the 1950 reopening of Europe's largest department store, KaDeWe, on the Kurfürstendamm, the "capitalist" sector invented the "German Champs-Élysées." But when the wall prevented Eastern inhabitants from being tempted by the consumer society, the West changed strategies, recreating, on a grand scale, the cultural institutions of which the partition had deprived them, including a forum that still dominates the Neue Nationalgalerie's modern art collections, and the celebrated Philharmonie. At that time, the prestigious Berlin Philharmonic was still reduced to playing in makeshift venues, like the old Titania-Palast movie theatre. Beginning in 1963, the musicians would perform in the great hall designed by Hans Scharoun, with an irregular interior that creates an intimate, natural feel, eliminating the distance between music lovers and performers.

Black FOREST

GERMANS CALL TEA TIME KAFFEE UND KUCHEN (COFFEE AND CAKE). HERE IS YOUR NESPRESSO-GUIDED TOUR OF THEIR SUMPTUOUS PASTRY PALETTE.

*Production Marie Leteuré Stylist Élodie Rambaud
Photography Jérôme Bilic*

LEBKUCHEN & LIVANTO

(recipe page 70)

Glass Espresso Cup (Nespresso – Antoine Cahen design). Table (Atmosphère d'Ailleurs). Napkins (Ecolomique).



APFELSTRUDEL & CARMELITO

SERVES 6

PREPARATION TIME: 30 minutes **COOKING TIME:** 50 minutes **SETTING TIME:** 30 minutes

INGREDIENTS: 6 capsules Caramelito (6x40 ml).

1 packet of puff pastry dough - 80 g breadcrumbs
- 30 g melted butter - 6 apples - 50 g cinnamon sugar
- 125 g raisins - 1 egg yolk - icing sugar.

To make the apple strudel: Roll out the dough as thinly as possible on a clean, floured cloth, shaping it into a rectangle approximately 30x50 cm, then stretch it with your hands. ■ Preheat oven to 210° C (410° F, gas mark 6-7). ■ Spread the breadcrumbs on a baking sheet and brown for several minutes. ■ Peel the apples, cut into quarters, then cut the quarters into slices. ■ Brush the dough with

melted butter to within 1 cm of the edges. ■ Spread the crumbs over the dough, place the apples in rows on top, sprinkle with cinnamon sugar, add the raisins, and then roll the strudel up into a log, using the cloth to prevent its sticking to your fingers. ■ Moisten the edges and pinch together firmly to seal. ■ Brush the entire strudel surface with the egg yolk mixed with the remaining melted butter. ■ Bake for 10 minutes at 210° C, then reduce heat to 180° C (350°F, gas mark 4) and bake for an additional 35-40 minutes. ■ Let cool and dust with icing sugar to serve. **Serve with a Caramelito macchiato espresso:** Heat and froth 110 ml milk with the Aeroccino (or a small electric hand blender). Pour the Grand Cru in a cup, add the milk foam. **For frappe lovers, serve iced:** Put 160 g crushed ice in a shaker. ■ Prepare 2 Caramelitos (2x40 ml) and pour into the shaker. ■ Add 3 cl cane syrup. ■ Shake to mix and pour into a Recipe Glass. ■ Top with a few tablespoons of cold milk foam prepared with the Aeroccino.

Glass Espresso Cup (Nespresso – Antoine Cahen design). Table (Atmosphère d'Ailleurs).



LERCHEN & ROSABAYA DE COLOMBIA

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 30 minutes

INGREDIENTS: 6 capsules Rosabaya de Colombia (6x40 ml). **For the dough:** 250 g flour - 125 g sugar - 125 g butter - 1 pinch salt - 1 egg.

For the cream: 100 g softened butter - 100 g icing sugar - 1 egg yolk - 100 g ground almonds - 40 g flour - 1 tsp. corn-starch - 1 tbsp. rum - 2 egg whites - strawberry jam.

To make the Lerchen dough: Place the flour, sugar, butter and salt in a mixing bowl and mix until crumbly. ■ Add the whole egg and mix until the mixture forms a ball. ■ Gently spread on a floured surface and cut out 12 rounds approximately

10 cm in diameter, place them in baking-cup liners inside the cups of a silicone muffin pan, and refrigerate. Cut out another 12 smaller rounds to cover the tartlets and keep the remaining dough for the laticing. **To make the cream:** Place the softened butter, icing sugar, egg yolk, almonds, rum, flour and corn-starch in a food processor and blend at high speed until the cream is smooth. ■ Beat the egg whites until stiff and gently fold into the cream using a rubber spatula. ■ Preheat oven to 180° C (350°F, gas mark 4). ■ Place 1 tbsp. strawberry jam in the bottom of each dough cup in the muffin pan, cover with almond cream, seal over with the smaller dough rounds by gently pressing edges together to stick, then cut remaining dough in strips to lattice the top of the tartlets. ■ Bake 25-30 minutes. ■ Serve tartlets warm or cold. **Serve with a Rosabaya de Colombia.**

Glass Espresso Cup (Nespresso – Antoine Cahen design).



COFFEE CAKE & INDRIYA FROM INDIA

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 50 minutes

INGREDIENTS: 6 capsules Indriya from India (6x40 ml).

For the cake: 4 eggs - 160 g sugar - 200 g flour - 1 sachet baking powder (11 g) - 150 g melted butter, cooled - 1 tbsp. honey - 1 tsp. cinnamon - 1 capsule Indriya from India (1 x 40 ml).

For the icing: 100 g icing sugar - 1 small egg white - 1 tbsp. Indriya from India.

To make the coffee cake: Preheat oven to 180° C (350° F, gas mark 4); butter and flour a loaf pan. - Beat the eggs and sugar until mixture is white and fluffy. ■ Add the flour, baking

powder, butter, honey, cinnamon and coffee, mix well and pour the batter into the pan. ■ Bake for 20 minutes, then, using a sharp knife, draw a line down the centre of the cake lengthwise, 2 cm deep, so that the dough does not spill over the edges. - Bake for another 30 minutes at 160° C (325° F, gas mark 3). ■ Stick a knife blade into the centre of the cake to test. If it comes out dry, the cake is cooked. Otherwise, cook a bit longer. **To make the icing:** Mix the icing sugar and egg white, add the coffee, whisking until smooth. ■ Allow the cake to cool, then pour the icing over the top and let it air-dry for several hours. **Serve with an Indriya from India latte macchiato:** froth 110 ml of milk with the Aeroccino (or a small electric hand blender). ■ Place 1 tsp. honey in a Recipe Glass, pour the milk foam on top, add the Grand Cru and sprinkle with ground Speculos biscuits (or gingerbread biscuit).

Ritual Recipe Glass (Nespresso – Andrée Putman design). Wooden tray (Ecolomique).



Glass Recipe Glass (Nespresso – Antoine Cahen design). Dessert plates (Rina Menardi).

LEBKUCHEN & LIVANTO

(photo page 66)

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 10 minutes
SETTING TIME: at least 1 hour in the refrigerator. The dough can be prepared the day before.

INGREDIENTS: 6 capsules Livanto (6x40 ml).
160 g rye flour or *farine bise* (light whole-wheat flour) - ¼ tsp. baking soda - 60 g sugar - 1 tsp. *quatre épices* (mixture of cinnamon, nutmeg, cloves, ginger) - 1 egg - 25 g honey - 20 ml Livanto. **For the icing:** 80 g icing sugar - 20 ml Livanto - 20 g butter - sugar pearls.

To make the Lebkuchen: Place the flour, baking soda, icing

sugar and the four-spice mixture in a food-processor bowl and mix well. ■ Add the egg, honey and 20 ml of Livanto. ■ Mix again until the dough forms a ball and pulls away from the sides of the bowl. ■ If it sticks, dust with flour. ■ Spread the dough on a floured sheet of parchment paper. ■ Refrigerate the dough for at least 1 hour, more if possible. ■ Preheat oven to 180° C (350° F, gas mark 4). ■ Cut the dough with a cookie cutter; place the biscuits on parchment paper on the oven baking tray. ■ Bake for about 10 minutes, then let cool. **For the icing:** Mix the icing sugar with 20 ml Livanto and the still-hot melted butter and brush onto the biscuits. ■ Decorate with a few sugar pearls and let them air-dry. **Serve with a Livanto with ginger milk foam:** froth 110 ml of milk with 1 tbsp. ginger syrup with the Aeroccino (or a small electric hand blender), then spoon 1 tbsp. of the foam onto the top of each Grand Cru.

BLACK FOREST & DHARKAN

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 30 minutes **SETTING TIME:** Refrigerate overnight

INGREDIENTS: 6 capsules Dharkan (6x40 ml).

For the cake: 6 eggs - 180 g sugar - 150 g flour - 30 g unsweetened cocoa powder - 40 g melted butter.

For the filling: 360 g pitted cherries in syrup - 50 cl very cold single cream - 50 g sugar - 100 g dark chocolate - 2 capsules Dharkan (2 x 40 ml) - 10 cl cane syrup.

To make the Black Forest cake: Preheat oven to 180° C (350° F, gas mark 4), butter and flour a cake pan. ■ Beat the eggs and sugar for at least 5 minutes until white and tripled in volume. ■ Add the sifted flour and cocoa, then the butter, and fold together gently using a rubber spatula. ■ Pour into the cake pan, bake for 30 minutes and then let cool. ■ Whip cream with mixer until beaters can form soft peaks, then add the sugar, beating continuously, then place whipped cream in the refrigerator. ■ Drain the cherries. ■ Prepare two Dharkan Grands Crus and mix them with the cane syrup. ■ With a long, serrated knife, cut the cake horizontally into three flat discs for the layers. ■ Place the bottom cake disc on a serving plate, soak with the coffee-syrup mixture and cover with a 1 cm layer of whipped cream. ■ Spread half the cherries on top, set the middle cake disc carefully on top of the cherries, and soak with the coffee-syrup mixture. ■ Place the remaining cherries on the middle disc and cover with a 1 cm layer of whipped cream. ■ Finish by placing the upper cake disc on top and cover with the remaining whipped cream. ■ Using a peeler, make the chocolate shavings over the cake, distributing evenly. Refrigerate overnight, covered by a large bowl. ■ Serve the cake in slices and top with a cherry. **Serve with a Dharkan latte macchiato:** froth 110 ml of milk with the Aeroccino (or a small electric hand blender). Pour the Grand Cru in a Recipe Glass, add the milk foam.



The misuse of alcohol is dangerous for your health. Please drink responsibly.

CHRISTSTOLLEN & VIVALTO LUNGO

SERVES 6

PREPARATION TIME: 20 minutes

COOKING TIME: 45 minutes **SETTING TIME:** Two 2-hour periods

INGREDIENTS: 6 capsules Vivalto Lungo (6x110 ml).

125 g raisins - 150 g candied orange and lemon peel - 80 g ground almonds - 5 tbsp. rum - 300 g + 150 g flour - 1 sachet baking powder (11 g) or 40 g fresh yeast - 15 cl warm milk - 1 tbsp. sugar - 2 pinches salt - 1 egg yolk - 2 tsp. gingerbread spice - 120 g softened butter - 150 g marzipan - icing sugar.

To make the Christstollen: Place the raisins and chopped candied fruits in a bowl with the rum and 6 tbsp. warm water. ■ Let mixture soak for 2 hours. ■ Place the 300 g of flour in a food-processor bowl, add the yeast (dissolved in warm milk), sugar, and salt, and mix on low speed in a conventional food

processor until the dough forms a ball. ■ If it sticks, dust with flour. ■ Cover the dough with a cloth and let rise for 2 hours. ■ Add the egg yolk, almonds, dried and candied fruit (drain if necessary), spices and butter and mix again by hand. ■ If the dough sticks, dust with the 150 g of flour. ■ Let it rise another 2 hours. Preheat oven to 210° C (410° F, gas mark 6-7). ■ On a sheet of floured parchment paper, roll out the dough into a 40x20 cm rectangle, shape the marzipan into a long stick 1 cm in diameter and 30 cm long, and place it in the middle of the dough. ■ First fold in both (lengthwise) ends of the dough, then fold the sides toward the middle (to cover the marzipan stick) like a wallet. ■ Lastly, fold one side in toward the middle and place on the oven baking tray. ■ Bake 10 minutes, then reduce oven temperature to 180° C (350° F, gas mark 4). Continue baking 30-40 minutes. ■ Let it cool, then sprinkle generously with icing sugar. **Serve with a Vivalto Lungo viennois:** whisk or beat 25 cl well-chilled single cream and add 50 grams of sugar. Prepare the Grand Cru and top with the whipped cream.

Glass Lungo Cup (Nespresso – Antoine Cahen design).

SYMPHONIC VARIATIONS

BERLIN IS A TEEMING MUSICAL BREEDING GROUND WHERE EACH INSTRUMENT PURSUES ITS OWN IDEA OF PERFECTION. SIX PERFORMERS LEND THEIR VOICES TO THIS ACOUSTIC DIVERSITY.

*Text Julien Bouré Photography Jean-Claude Amiel
Production Sandrine Giacobetti*

Eugene Mursky: pianist

Eugene Mursky's concert piano is one of the latest models out of the Sauter workshops, which produce instruments known for their timbre and for keys so sensitive they seem to respond before the fingers even brush the surface. But prior to becoming such a technological marvel, the piano went through innumerable transitional versions. First there was the harpsichord, belonging to the family of plucked stringed instruments. But such a

mechanism made it a closer relative of the guitar than of the piano, just as a dolphin has closer evolutionary ties to land mammals than fish. Then exploration of the struck-string system led to a veritable evolutionary gallery, once musical craftsmanship tamed the exponential progress of the industrial age. And this race for power did more than amplify the piano's sound: it changed the instrument's very nature. Eugene recently recorded

a portion of Chopin's works on an historic, romantic piano dating from 1854 so as to recreate the acoustic context in which the scores were composed. The difference between it and the modern instrument is striking: the virtuoso needed to work the pedal almost constantly to smooth out the abrupt, short-lived reverberations of the ancient piano. Doing the same on a modern-day model would have utterly ruined the piece.



A member of the very distinguished Deutsches Symphonie-Orchester (known as the DSO Berlin, born of the former [West] Berlin Radio Symphony Orchestra), this young woman recently took the chair of first clarinetist. It is an instrument generally thought of as masculine: a cousin of the saxophone played by *bons vivants*. But Selina has played the clarinet since childhood, like her father, uncle and brother before her. Nothing thrills her more than that dark, dusky sound, that vibration as warm as a kiss. One must not be daunted by the sophisticated look of the "wood", for mastery of the soulful device requires more breath than finger movement. Its five removable components would be useless without a piece of reed attached to the lower part of the mouthpiece – it is what connects the breath with the clarinet, turning air into

Selina Lohmüller: clarinetist

a vibration that can cause the entire instrument to quiver. Would-be owners sometimes search for years before finding a model that fits like a glove. On top of such challenges, this frail reed reacts to endless atmospheric variables: even a simple trip from Berlin to Munich can cause tonal issues. A clarinet's life expectancy rarely exceeds twenty years for saliva inexorably and ultimately deteriorates this fragile marriage of ebony and silver.



Kitty Solaris: singer

This up-and-coming voice of Berlin's alternative scene is purportedly influenced by the nebulous diction of PJ Harvey, Cat Power and Nico of The Velvet Underground. Gentle, oblique, almost murmured timbres of such discretion that they can only be heard over the drums, electric guitar or synthesiser when magnified by a microphone. Happily that technology means Kitty doesn't need to force things vocally to make herself heard,

but her singing voice couldn't be more different from her everyday speaking voice. Just like a novelist using a spoken style never writes exactly the way he talks, her works exude a musicality most unlike everyday life. The Berlin singer is looking more for expressiveness than power. She prefers minimalism – more moving than passionate – over amplitude. A monochromatic aesthetic that flawlessly reflects nuances of

feeling, much as Johnny Cash did in his own way. Nevertheless, Kitty is not a fan of songs with words. To some degree, her lyrics are less narrative than dreamlike, more like psalms or mantras. Her Solaris Empire label and the concerts she holds twice a month at Berlin's Schokoladen club allow this self-taught singer to unfetter genres that can no longer be justifiably pigeonholed.



Matze Ebert: DJ

Berlin is one of the great melting pots of electronic music. Undoubtedly because the diversity of its clubs is on a par with that of the software developed there. To Matze, taming all their functions seems as difficult as learning to play a classical instrument. This makes IT developers today's luthiers. The 20th century, in which the acoustic guitar and the piano inspired the electric guitar and synthesiser, has given way to

the dematerialisation of the digital age. Today, anyone can compose a piece for violin or piano without necessarily knowing the instrument, through digital audio recording and editing software that is evolving at the same breathless rate as our computers screens' pixel proliferation. But Matze, a deep-house composer, is more interested in the new sounds that such programmes can produce: a result previously

only made possible by the development of new musical instruments. But now it is no longer about creating still-unknown resonances from an original air vibration. Today, we can act directly on the frequencies, the way animated films create characters from scratch using synthetic images.

Almut is part of the Capella Vitalis Berlin baroque ensemble, a group in which her *viola d'amore* and *violone piccolo* rediscover the places of honour they once held. In their heyday, they served as bridges between the chorus and the tenor, their wonderfully harsh, almost guttural sounds reminiscent of songs of the Steppes or the chanted *om* of Tibetan monasteries. Almut has mastered every version of the ancient violin played on the shoulder, wedged under the chin (and not between the legs, as with a cello or double bass). She recently played the Brahms *Requiem* by passing her bow over gut (not metal) strings

Almut Schlieker: violinist

in an attempt to render the piece true to the technical context of its era. Nevertheless, we have no idea how baroque musical groups played back then, for scores were not as codified as they would be in the centuries that followed. Even a composer the stature of Johann Sebastian Bach relied on implicit tempos, much like a chef might write up a recipe without specifying the cooking time, or how to prepare the sauce. A musician is today condemned to use guesswork to replace an entire, now-extinct oral tradition, just as one learns Latin without having any idea of the accent that fell from the lips of the ancients who spoke it.

Kathrin Stoppel: lyric soprano

After studying choral conducting in her native Russia, Kathrin was picked out from the crowd for her soprano timbre. She now performs in fairly light, playful roles, like Zerlina in *Don Giovanni* or Susanna in *The Marriage of Figaro*. Operatic singing is a kind of caste system: you cannot choose the type of voice you adopt (tenor, baritone, mezzo soprano, etc.), for it is inherited at birth. A singer's specialisation in a limited repertoire allows him or her to gain in power what might be lost in amplitude. Focused on a single point, a singer draws a kind of momentum

from every muscle of the body and turns it into a veritable musical instrument, like the legs of top-notch sprinters mobilise the entire anatomy to outstrip speed records. Kathrin's singing coach noticed that she was more comfortable in the upper vocal echelons than the lower ones, and she was thus "assigned" to the lyric soprano register. Contrary to popular belief, size has nothing to do with an operatic artist's talent, which is largely innate. However, a degree of physical training helps ensure top vocal performance: the young woman has seen repeatedly that her voice will not soar high enough after a few days off.

*WHETHER ALONE OR WITH FRIENDS, ENJOY DELECTABLE MOMENTS
WITH THE LATTISSIMA+, CITIZ & MILK OR UMILK.
THESE MACHINES MEAN YOU CAN ENJOY FROTHY MILK RECIPES THAT
TASTE LIKE THEY WERE MADE AT YOUR FAVOURITE COFFEE SHOP.*

*By Julien Bouré Photography Jean-Claude Amiel
Food Styling Marion Guillemard Styling Élodie Rambaud*

MILK MATES

YOU'LL FIND OUR GOURMET MILK-BASED AND MANY OTHER RECIPES AT: www.nespresso.com/ULTIMATE-COFFEE-CREATIONS



Ritual Recipe Glasses and Spoon (Nespresso – Andrée Putman Design).

YOU'LL HAVE PERFECT
HOT OR COLD MILK FROTH
AND HOT MILK EVERY TIME
WITH THE AEROCCINO
IN THE CITIZ & MILK.
THE VAST EXPERTISE OF
NESPRESSO IS CONDENSED
INTO THIS COMPACT,
STYLISH DESIGN.

BRING A BARISTA HOME

Baristas no longer have a monopoly on perfectly prepared milk recipes... With the CitiZ & Milk, no special training is needed to make a creamy, velvety topping! The in-built Aeroccino whips up froth worthy of the best coffee shops!

MAKE IT EASY

Just pour a little milk in the Aeroccino container and let the two beaters go to work for superbly velvety froth that you would normally find only in top restaurants and cafés.

EFFORTLESS ENJOYMENT

With most coffee machines, you need to become an instant barista to end up with a quality cappuccino or latte macchiato. With the CitiZ & Milk, you are an expert straightaway!

COFFEE SHOP RECIPES OF EVERY KIND

With the CitiZ & Milk and Umilk fitted with an Aeroccino, you can try out every kind of recipe combining coffee with milk froth (cappuccino, espresso macchiato) or hot milk (latte, latte macchiato) and much more!

Glass Cappuccino Cup and Glass Saucer (Nespresso – Antoine Cahen Design).





KEEP IT SIMPLE

At the push of a button, the Lattissima+ produces professional-quality cappuccino or latte macchiato. With this machine, you just fill the milk container and wait for your drink to be prepared.

MILK FROTH THE WAY YOU LIKE IT

Light as air or dense as velvet – choose the texture you like best! Just place the cursor over the desired density level and Lattissima+ will make your dreams come true in a cup.

COMPLEMENTARY COLOURS

Nespresso has chosen the festive season as the perfect time to release the Lattissima+ in two new limited-edition colours. This fully autonomous machine wears its holiday finest in White Pearl and Chocolate Mocha.

COUNTLESS RECIPES AT YOUR FINGERTIPS

Thanks to Nespresso's "milk solutions", a world of drinkable delicacies awaits you. They can even serve as the starting point for genuine desserts: for example, just sprinkle your cappuccino froth with crushed pink pralines, or top the latte macchiato froth with mulled-wine spices (cinnamon, cardamom, anise) for that festive or holiday feeling.

Glass Cappuccino Cup and Glass Recipe Glass (Nespresso – Antoine Cahen Design). Ritual Recipe Glass and Water Glass (Nespresso – Andrée Putman Design).



THE IN-BUILT AEROCINO IN THE UMIK AND CITIZ & MILK MACHINES MEAN YOU CAN WHIP UP PERFECT MILK FROTH IN A SNAP, FOR YOU TO TOP AND TRIM TO YOUR LIKING.

Ritual Cappuccino Cup (Nespresso – Andrée Putman Design).

SOME MACHINES AND ACCESSORIES MAY NOT BE AVAILABLE IN YOUR COUNTRY.

QUEST FOR A LEGENDARY COFFEE

TWO YEARS AFTER HAWAII KONA, NESPRESSO RELEASES ANOTHER SPECIAL RESERVE DEDICATED TO A COFFEE LEGEND. THE ORIGINAL MARAGOGYPE VARIETY HAS BECOME VERY RARE. YET, FROM THE TEMPERATE REGIONS OF MEXICO AND NICARAGUA TO THE UPPER ALTITUDES OF GUATEMALA AND COLOMBIA, NESPRESSO DISCOVERED FORGOTTEN PLOTS OF LAND WHERE THIS LEGEND STILL GROWS. NOW THIS PRINCE OF PLANTS ONCE AGAIN ENJOYS THE PRESTIGE IT KNEW IN DAYS GONE BY.

By Francis Dolric Photography Olivier Gachen



TRACKING A GIANT
In Nicaragua, Nespresso discovered authentic Maragogype plantations. This giant coffee tree can grow to three metres in height, and its exquisite white flower is equally oversized.



BE IT GOLD, GEMS OR COFFEE, EVERY TREASURE PRESENTS ITS OWN CHALLENGES BEFORE CONSENTING TO ANY CONQUEST. TWO YEARS AGO, NESPRESSO'S COFFEE EXPERTS KNEW THIS TRUISM AS THEY SET OFF IN SEARCH OF A NEW LIMITED EDITION. HAWAII KONA, THE ORIGIN THEY HAD IN THEIR SIGHTS, WOULD PROVE AS UNCOMMON AS ANY. While rarity is what earned that Limited Edition the title of "Special Reserve", it was nostalgia that prompted Nespresso to cast off again on an even more arduous expedition. For the quest was to burnish the time-dimmed legend of name pulsing with adventure: Maragogype. A fabulous nectar dreamed of by many, but, in its original form, tasted by few.

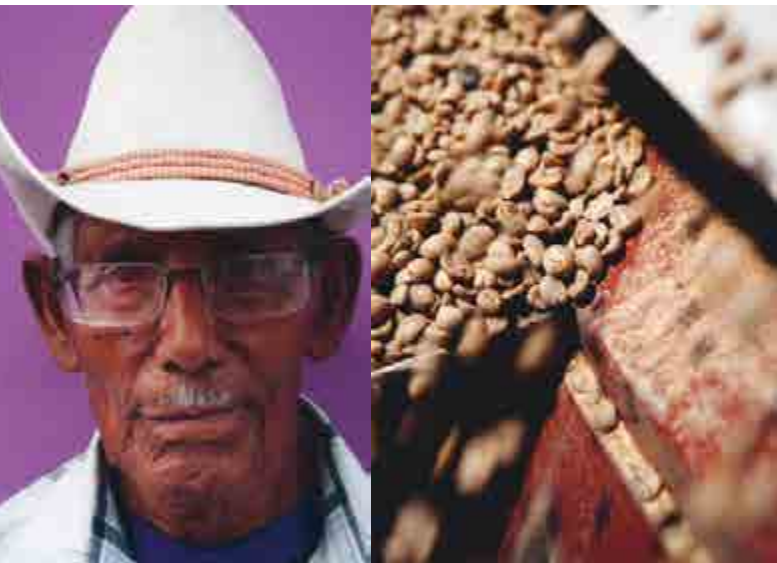
Two specific features forged the lore surrounding Maragogype. First, its extraordinarily velvety mouthfeel of subtle, elegant delicacy. Second, its astonishing size. Maragogype is larger than life: "It's a tree!" cried the agronomists, flabbergasted by the stature of this giant with branches stretching three metres above the ground. The glossy leaves and crimson cherries encasing beans ranging in colour from jade green to light brown make other coffee varieties look like clever miniatures. It was the bean that became the emblem of Maragogype and the brew's smooth, mellow personality. The Brazilian rainforest was the original home of this wonder of nature, the result of a natural mutation of the Arabica varietal Typica, discovered in the 1860s in the eastern part of the State of Bahia, near the town of Maragogipe, whence it took its name. The original site is nearly at sea level, while Arabica Typica flourishes above 1,300 metres: was such evolution a Darwinian adaptation? Perhaps. This legendary coffee has not yet revealed all its secrets.

A CHALLENGE TO TAME

After being discovered in Brazil, Maragogype suffered a string of crossbreeding and hybridising experiments that manhandled the plant's original identity. But Nespresso's coffee experts were intent on expressing the epitome of an ancient varietal, to the delight of connoisseurs. However, this first required trees of impeccable genetic lineage, and the experts knew that such a foundation would be the first leg of a difficult journey, one in which each phase – picking, pulping, drying, roasting – would present unprecedented complications. This variety had indeed stretched beyond Brazil's borders, achieving global reach. In 1883, the plant had even taken up residence in the tropical greenhouse of London's Kew Gardens before ricocheting off a good part of the British Empire. Gradually, though, the true Maragogype earned a reputation as a coffee that was a challenge to tame. As fragile and finicky as a thoroughbred, it demanded constant care. It commanded expensive nutrients. And all for a low yield. So growers' enthusiasm dimmed; they planted less and less. Today, this incomparably gentle giant is nearing extinction.

"Yet we found it, we found our treasure! In Mexico, Nicaragua, Guatemala, Colombia... Nearly forgotten plots that were entirely undocumented, planted with authentic Maragogype." The enthusiastic utterer of those words is Nespresso Green Coffee Manager Alexis Rodriguez. This expert in the subtle art of blending is the man behind the harmonious, symphonic richness of the Grands Crus and Limited Editions. "We've even DNA-tested the leaves!" he continues. ●●●





AROMA: FROM THE CAPSULE TO CRYSTAL

Streamlined and subtle, marked by the giant beans that are the hallmark of this legendary coffee, the Maragogype Special Reserve capsule reflects the elegance of the Grand Cru it harbours within. But it is crystal that will release its infinite richness: a glass is now the emancipator of the quintessence of this Special Reserve, making the coffee moment an inimitable experience of aromatic intensity. Riedel – the world-renowned master glazier (see also the News section) – has designed two models specifically for the coffee experience: the first, made especially for intense Espressos, concentrates the powerful roasting notes; the second reveals the subtlety of the fruity cereal notes. It is the latter model, bringing out the twofold character of freshness-acidity, that is best-suited to the Maragogype Special Reserve.



RESPECT WORTHY OF ITS GRANDEUR

Why did Nespresso's coffee experts choose this four-fold origin, rather than opting for a Maragogype from a single growing region? The answer is both simple and complex. Simple, because the objective was to create a unique profile of a legendary coffee. Complex, because Nespresso decided to treat coffee lovers to a Maragogype absolute – in the form of a Special Reserve individually touting every one of the variety's intrinsic qualities. Such a task could only be achieved by combining beans grown in differentiated, highly characteristic terroirs. Thus, in Mexico, the selected plots are at altitudes from 1,300 to 1,500 metres above sea level, in the State of Vera Cruz, where they are soothed by the Atlantic's temperate influence, and in Chiapas in the south, where the jungle dominates the land. At the same altitude are the Nicaraguan plantations, enjoying twice the oceanic influence. But in Guatemala, surrounded by the volcanoes of Huehuetenango, or in Antioquia in Colombia, the plantations are at a dizzying 1,900 metres. In such harsh conditions, their beans ripen more slowly, allowing Maragogype to fully express the fruity elegance, the citrus notes that are one of its two typical features. The cherries from Mexico and Nicaragua, grown in less stressful environments, reveal another character of Maragogype: a mellow roundness with subtle grain notes. To enhance these inherent qualities, the beans are roasted in distinct ways: faster for those harvested at higher altitude, slower for the others, before blending makes these two identities one. Throughout the process, Nespresso gives Maragogype the respect due its grandeur: "It's like remodelling a house for a giant," says Rodriguez. "From adjusting the pulpers to accommodate the cherry size to setting the hot-air flow for the roasting, because the Maragogype bean burns very easily. A successful roasting is decided in a matter of seconds."

Of course, that which justifies such exacting care, precision and respect is the very moment when this legendary coffee of old – proudly wrapped in its new trappings as a Limited Edition Maragogype Special Reserve from Nespresso – is first tasted by those who truly appreciate coffee. First by the crema, with subtle shading reflecting both roasting techniques. Then by richness of the aromas, heightened further still by the disciplined curves of a fine crystal glass (see inset, opposite), which deepens the union of its fruity notes and velvety softness. There is nothing ceremonious, however, about this rare and refined ritual. Devote a happy moment of your undivided attention to this ancient aristocrat of the coffee world and discover the elegant simplicity that is born anew with every tasting. ■



TEMPERATE INFLUENCE
Central Nicaragua enjoys twofold oceanic influence. Such a mild climate promotes development of one of Maragogype's major features, a rounded mellowness with subtle notes of grain.



NESPRESSO AND HAUTE CUISINE THE BIG BANG OF THE SENSES

EVER SINCE NESPRESSO CAME TO BE, IT HAS BEEN A PARTNER TO COFFEE EXPERTS, SOMMELIERS AND GREAT CHEFS IN A QUEST TO SHARE EXPERTISE, REACH FOR NEW GASTRONOMIC HORIZONS, EXPLORE NEW CULINARY CONTINENTS. TASTE, SMELL, DISCOVER, IMAGINE, SHARE. A CREATIVE CRUCIBLE WAS BORN.

By **Nadia Hamam**
Photography **Emmanuel N'Guyen-Ngoc**

IN JANUARY, NESPRESSO WILL ONCE AGAIN BE A PART OF THE SOPHISTICATED SWANK OF THE BOCUSE D'OR IN LYON, FRANCE. IN AN ATMOSPHERE ON A PAR WITH AN OLYMPIC STADIUM EVENT, 24 CHEFS FROM THE FOUR CORNERS OF THE EARTH WILL GIVE EVERY OUNCE OF THEIR TALENT IN AN EFFORT TO WIN WHAT IS CONSIDERED THE TROPHY OF TROPHIES IN THE CULINARY WORLD. Here, cuisine is more than a tradition – it's a religion. With common standards of excellence and a passion for taste, Nespresso is a natural official partner to this sacred event. It is also the chance to serve 15,000 Grands Crus from its dedicated range of professional machines and express its very personal side through the Atelier Nespresso, a completely new workshop concept in creating haute cuisine.

COFFEE AS A SPRINGBOARD FOR CULINARY CREATIVITY

Unveiled in 2009 as part of the Bocuse d'Or, the Atelier Nespresso is where chefs and gastronomy professionals can dialogue over Nespresso Grands Crus. The fundamental notion: the brand chooses a chef known for his or her culinary flair and being daring and gives that person creative *carte blanche*, the freedom to interpret the Grand Cru of his or her choice through recipes that revisit a day's four coffee moments. As a precursor, the chef is asked to undergo specific training in the Chef Academy Program, one of the dimensions of the Nespresso Coffee Expertise Program that is principally conducted at the new production and distribution centre in Avenches, Switzerland. The objective is to learn the aromatic profiles and intricacies of each Grand Cru, understand harvesting and production challenges, to ultimately grasp the virtues coffee possesses that might be expressed in their dishes. Upstream of the Atelier, this introduction to the world of Nespresso is an essential part of integrating coffee as an ingredient in the realm of culinary creativity. Downstream, the sharing experience catalysed by a well-presented meal provides a friendly, delicious way to mould the Nespresso coffee culture. ...



*Ristretto Intenso
nougatine foie gras*

*Rhubarb with Ristretto
Intenso ice cream*

2014 ATELIER NESPRESSO, STOCKHOLM

Above left: Ristretto Intenso nougatine foie gras by chef Terje Ness. Right: Rhubarb with Ristretto Intenso ice-cream by Melker Andersson. Opposite, top: Mauro Colagreco puts the finishing touch on a dish based on Indriya from India. Opposite, right: Paolo Basso, voted World's Best Sommelier in 2013, alongside Swedish chef Melker Andersson. Left: Christina Gyllner working with the Nespresso baristas to reinvent the café gourmand.

A FEW DROPS OF COFFEE AND CREATIVITY SIMMERS, IMAGINATION CATCHES FIRE...

This art of alimentary accord closely resembles the pairing work presented in the Coffee Sommelier Program, the other side of the Nespresso Coffee Expertise Program. The Coffee Sommelier Program, now celebrating its fifth year, has already trained more than 300 sommeliers: wine-coffee analogies, sensory analysis, harmonising coffees with foods and meal times, and, of course, tasting coffee to discover the breadth of its aromatic palette. This program borrows from the academic codes of wine tasting to pair coffee with foods such as chocolate, water, liqueurs and other products. A subtle approach to liquids, the mastery of which serves to dynamise the culinary experience.

THE ATELIER NESPRESSO POP-UP SITES

The Atelier Nespresso, born of this double-edged, expert-level program, is rapidly becoming a superb creative crucible. The earliest versions were, for several years, held in association with the SIRHA (World Hospitality and Food Service trade show) in Lyon, France, and its related major events (Bocuse d'Or, World Pastry Cup), with Nespresso serving as partner. There, many Michelin-starred chefs joined the fine food fray, each with a personal style and sensitivity, giving rise to a new language of taste. Leading the pack were Christian Le Squer and his three Michelin stars, lighting up the Atelier at the 2011 Bocuse d'Or with a ham macaron/Volluto for breakfast, a tender coconut-coffee foie gras, and a passion fruit-coffee sausage.

In 2013, the Atelier Nespresso flew off to new lands, quitting the SIRHA nest to alight at more ephemeral sites. The first of these was in the outskirts of Lyon, at a former hosiery transformed into a *table d'hôte*. At the helm were chefs the likes of Yannick Alléno (three Michelin stars), Édouard Loubet (two Michelin stars), Alexandre and Roland Gauthier, Mathieu Rostaing and Guillaume Monjure, all creating an extraordinary menu created entirely around a Grand Cru. For the European selection of the 2014 Bocuse d'Or in Stockholm, Atelier Nespresso set up shop in an old factory converted into photo studio and ceramic workshop. A one-of-a-kind atmosphere elaborately staged just for the occasion. The Chef-Master of Ceremonies Mauro Colagreco (two Michelin stars) was accompanied by Scandinavian chefs Jouni Toivanen (one Michelin star), Melker Andersson (one Michelin star), Per Thostesen, Terje Ness and pastry expert Christina Gyllner.

CANNES: CHEFS IN THE SPOTLIGHT

Last May, Nespresso Beach was the stage for an inimitable culinary happening. Four chefs – Amandine Chaignot, Christophe Aribert, Pierre Sang Boyer and Mauro Colagreco – produced their culinary interpretations of the Palme d'Or winners that most inspired them. Nespresso Beach also hosts actors and directors involved in La Semaine de la Critique, which supports young cinematic talents. Nespresso has been the Semaine's foremost partner since 2011.

Like Yannick Alléno, Mauro Colagreco, the two-star chef at the Mirazur in Menton, France, enjoys a special relationship with Nespresso, which leads him to expertly promote to his peers the use of Grands Crus in the culinary arts. For Nespresso, these trusting relationships with such stars in the gastronomic firmament are essential. In 2014, more than 750 Michelin-starred restaurants around the world have become devotees of Nespresso quality. For many of these professionals, the Grands Crus have become great favourites. A few drops of coffee and creativity simmers, the imagination catches fire. This inspiration-creation dynamic is the central to the latest *Les chefs font leur cinéma* event ("Chefs in the spotlight"), sponsored by official partner Nespresso at the last Cannes Film Festival (see inset).

In 2014, for the first time, the brand called upon new-generation chefs to provide their own gastronomic interpretations of the award-winning film that most inspired them. The cast: Amandine Chaignot (Quentin Tarantino's *Pulp Fiction*), Christophe Aribert (*A Man and a Woman* by Claude Lelouch), Mauro Colagreco (Fellini's *La Dolce Vita*) and Pierre Sang Boyer (*In the Mood for Love* by Wong Kar-wai). Gourmet glamour, shadowy passion, heightened realism, colourful, comic-book cuisine... Artistic gourmet tableaux expressed through a tasty tapestry of structure, texture and temperature, décor and dishes... the culinary and cinematic arts becoming one. Coffee included! ■



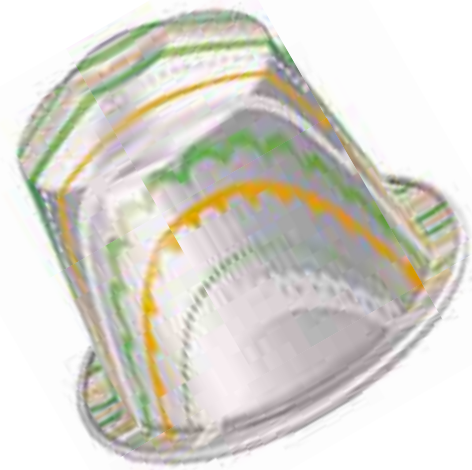
SEA, SUN AND STARS ON NESPRESSO BEACH

This stylish, streamlined platform opened in Cannes two years ago and is abundantly equipped for the occasion.



MUST-HAVES

AN EXPLOSION OF COLOURS, FLAVOURS AND FUN... TO END THE YEAR ON A HIGH NOTE, NESPRESSO OFFERS AN ASSORTMENT OF NEW ITEMS, LIMITED EDITIONS AND DELECTABLE TREATS FOR TRUE GOURMETS. CHEERS! By Nadia Hamam



SUGAR SWEET AND CHIC



For an elegant, tasteful coffee moment, try these white sugar sticks in special sleek packaging. Dressed in the many colours of the permanent range of 16 Grands Crus to match your favourite coffee varieties. Pack of 100 3g sticks.

VARIATIONS IN LIMITED EDITION

For a flavourful end of the year, the 2014 Variations celebrate the wonderful world of pastries. Three tastes won you over during last April's survey on the social networks: Hazelnut Dessert, Chocolate Mint and Apple Crumble. And now you can find them in our Boutiques, along with the permanent Variations Caramelito, Ciocattino and Vanilio that still captivate epicurean taste buds. > www.nespresso.com/variations

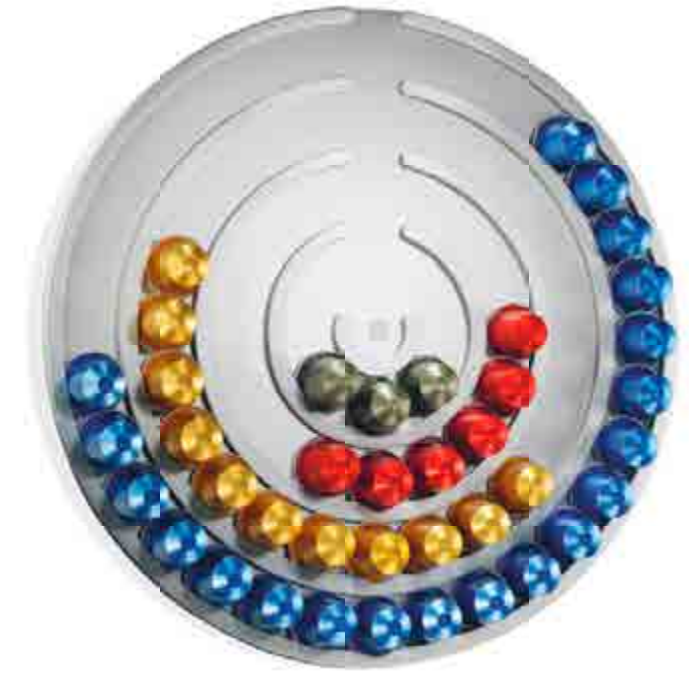


SPECULOOS A CRISP COMPANION

A delicious crunchy biscuit that blends butter and brown sugar in a dreamy whirl of cinnamon... Make your favourite Grand Cru even more exquisite with this Limited Edition Bite. Tailor-made taste, just like the box, designed to celebrate the many qualities of this beloved biscuit.

PIXIE LUNGO ETHIOPIAN HUE

The cutting-edge design of the Pixie Cup reinterprets the lines of the Nespresso capsule and boasts enchanting colours that coordinate with each Grand Cru. The Lungo Cup echoes the warm tints of the Bukeela ka Ethiopia Grand Cru.



PIXIE TARGET CHROMATIC VIRTUOSO

This brushed-aluminium, wall-mount capsule dispenser from the Pixie Collection is an ingenious addition to your home décor. With a bold, original design, the unit can hold up to 70 Nespresso capsules for you to arrange to suit your mood, giving new meaning to "conspicuous consumption". (Capsules not included.)



INISSIA POP COLOURS

An adorable miniature size, simplified design for even more freedom and Nespresso's top technology for perfect coffee... Still not seduced by the latest little invention from the Swiss brand? For the Autumn/Winter season, Inissia is adding two new Limited Edition shades to an already colourful wardrobe, keeping your coffee experience fresh and fun: Blueberry Blue and Lime Yellow, both only available for a few weeks. Upbeat, energetic shades for a sunny new outlook!



Colombia, March 2014: Signing of the AAA Farmer Future agreement in the presence of Juan Carlos Cortés González, Deputy Minister of Labour.



Standing with leaders of the region's cooperatives are Harriet Lamb, CEO of Fairtrade Intl, and Jean-Marc Duvoisin, CEO of Nestlé Nespresso.



AAA FARMER FUTURE

ESTABLISHED MORE THAN A DECADE AGO, THE NESPRESSO AAA SUSTAINABLE QUALITY™ PROGRAM HAS BEEN GAINING MOMENTUM THROUGH WORK ON A DISTINCTIVE PILOT PROJECT IN COLOMBIA. AN INNOVATIVE ALLIANCE BETWEEN PUBLIC AND PRIVATE ACTORS HAS LED TO CREATION OF THE AAA FARMER FUTURE RETIREMENT FUND TO PROVIDE FARMERS WITH AN INCOME ONCE THEIR ACTIVE CAREERS COME TO AN END. A PLAN THAT CAN ONLY BE CALLED “REVOLUTIONARY”.

By Nadia Hamam Photography Olivier Gachen

A GUADAS, CALDAS DEPARTMENT, COLOMBIA, MARCH 2014. THE EYES OF RODOLFO, AGE 19, ARE RIVETED ON THE SPEAKER. AND HE IS NOT THE ONLY ONE MESMERISED. In this enormous room offered by city officials for the occasion, a crowd of farmers has gathered, families in tow, to hear the speaker, Deputy Minister of Labour Juan Carlos Cortés González, and are hanging on his every word: “The fate of the country and of coffee are intertwined. That’s why the contract we just signed is historic. Coffee is about soil and climate, expertise and care, but, above all, it’s about men and women. A life of hard work, daily striving, and sometimes sacrifices. And so it’s important for each of you to have security when the time comes to leave the workforce to enjoy a well-deserved rest. That happens primarily through a retirement fund, one we have made possible with our Nespresso

and Fairtrade partners...” This is a cutting-edge, innovative undertaking, and the Deputy Minister knows it is the result of an agreement between well-intentioned parties. Parties with enough determination to affect change – even a small change – that can, in turn, change the destinies of people and regions.

IN TUNE WITH FARMERS’ NEEDS

The AAA Farmer Future retirement fund is born of a unique partnership between entities in the private and public sectors, each bringing their expertise to the table to provide previously non-existent workers’ benefits in a sustainable development context. And one keenly desired by the primary stakeholders: the farmers. Harriet Lamb, CEO of Fairtrade International, says it was essential for this initiative to dovetail with farmers’ wishes: “We found that when farmers are able to make their own decisions about their investments, based on their personal priorities, it generates truly remarkable results. This retirement fund is a tremendous opportunity that many of them say they’d always dreamed of.”

NSAB: A “SUSTAINABLE” THINK-TANK

Ten years after the rolling out the pioneering AAA Sustainable Quality Program™, Nespresso introduced the Nespresso Sustainability Advisory Board (NSAB), a top-level consultative panel that has been bringing together major stakeholders in sustainable development since 2013. It is a source of expert advice in sustainable development, an opportunity for Nespresso to brainstorm and gather recommendations to enhance its long-term strategy in this realm. The Board has also forged key partnerships focused on improving farmers’ living conditions and protecting the environment. The Board’s members include Nespresso, The Rainforest Alliance, a long-time partner of the AAA Program, as well as the leaders of Fairtrade International and Pur Projet. These entities are willing to reach beyond notions of certification and labelling. Their goal is to work together to develop new sustainability initiatives that cannot be implemented singlehandedly. Projects that were utopian yesterday and are possible today.



One of the major actors of AAA Farmer Future: the Colombian government and its recent retirement plan, christened BEPS, which matches the savings made by each citizen for his later years at a rate of up to 20%.

NEW HORIZONS FOR THOUSANDS OF FARMERS

Though this plan works well for industry employees, it faces greater challenges in helping farmers in remote areas. The partnership with Nespresso means the BEPS can be implemented in the coffee sector before being tested in other business realms. To manage distribution of funds, Fairtrade International becomes involved, applying its expertise in fund management in close association with the region's coffee-growers' cooperative. Lastly, the work in the field is handled by Nespresso: the Swiss brand's AAA Program has established a strong support network for coffee farmers through forty agronomists who work hand-in-hand with local and national cooperatives, particularly Expocafé, in the Caldas Department.

Nespresso is now making the most of these special ties to support the AAA Farmer Future programme, while



also financing part of the project to maximise the annual income of each of them. Something which changes everything for Rodolfo: it makes it possible for this young man and others like him to continue to grow coffee in Aquadas, to not have to leave home for the city in search of a job with retirement benefits. The signing of such an agreement means a new life path is opening for Rodolfo, along with new horizons for the approximately 6,000 farmers in the Caldas Department. In the eyes of Jean-Marc Duvoisin, CEO of Nestlé Nespresso, the initiative is consistent with the group's long-term commitment to giving farmers greater economic and employment security by developing dedicated services for them: "We're proud to be part of this project and we're confident that AAA Farmer Future will encourage the younger generations to continue growing coffee, thereby giving them the chance to preserve a key component of the Colombian economy and the country's heritage." From under the brim of a broad white hat, one can see satisfaction shining in the eyes of Jaime Suarez: "I've been a coffee farmer all my life, and now it will be possible for my children to follow the same path, to build their



future here..." Luz Lopez Adlia is another beneficiary who can confirm the positive social and financial impact of the AAA Farmer Future retirement fund: "I'm a coffee grower in Pangola (Vereda Huaco) and wife of a coffee grower. The AAA Farmer Future plan makes it possible for us to plan our retirement today, because right now we're not paying any retirement contributions to any public or private agency. For me, this project embodies the notion that coffee is part of our heritage. It's also a way to complete the circle, to take the exchange already set up with Nespresso (the AAA Program - Ed.) to its logical conclusion." After a pause, Luz Lopez Adlia continues, clearly moved: "Through the time spent with our agronomist, we've learned to produce high-quality coffee, to recycle and to take care of our plantations' ecosystems...and now we're being given a way to take care of ourselves."

At Aquadas, deep in the coffee-growing zone, all the farmers that are part of the AAA Program can enrol in this new retirement plan, developed through a thoroughly innovative pilot project. This plan, designed at the very first Nespresso Sustainability Advisory Board

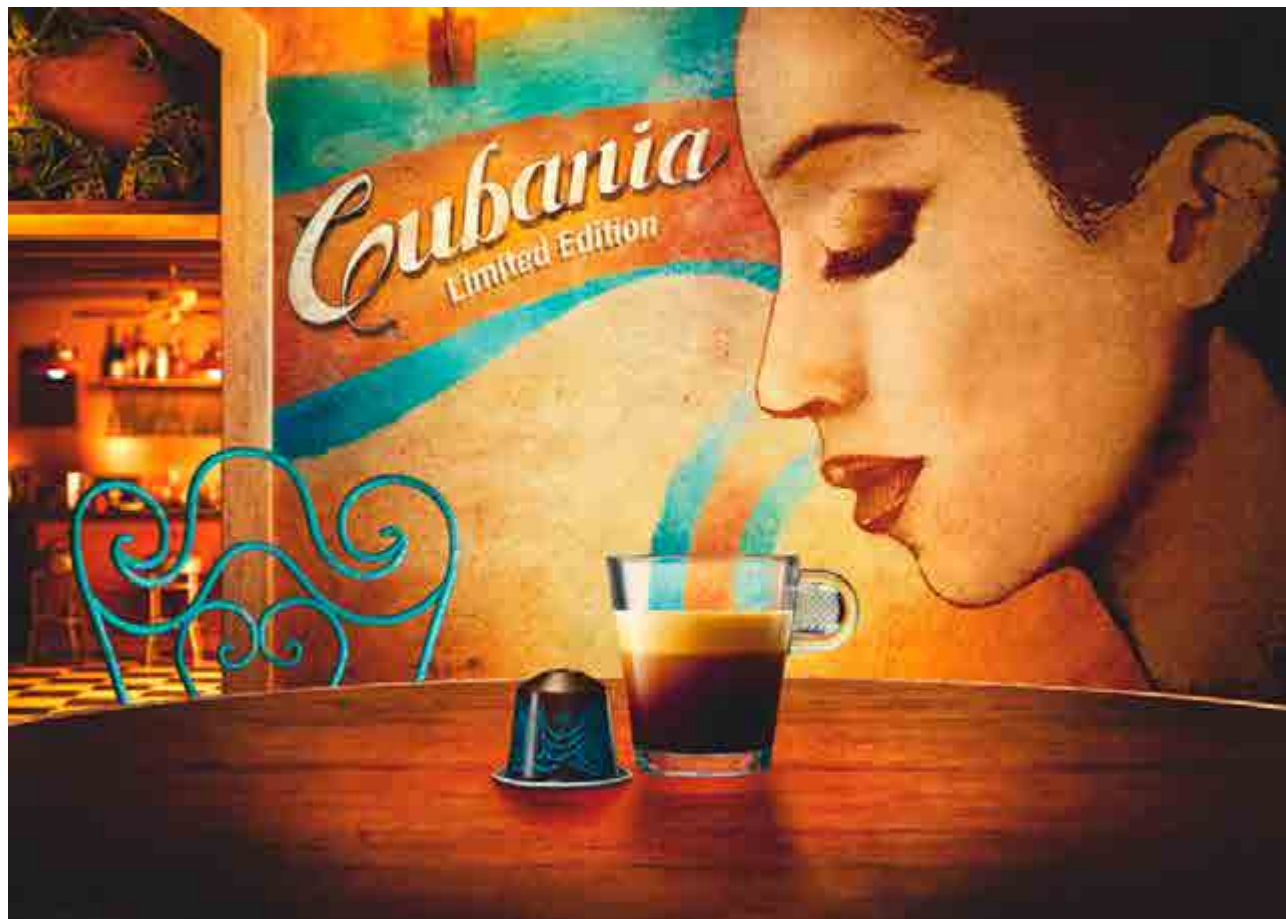


(NSAB) meeting in 2013 (see inset on previous page), is a wonderful way to celebrate the tenth anniversary of the AAA Program in Colombia. To continue to delight its Club Members with the Grands Crus they love, the Swiss brand must not only invent new coffees, but create the conditions needed for the sustainable well-being of its producers. A win-win concept in the form of a virtuous chain that is central to the AAA Program. Nespresso ultimately plans to expand the AAA Farmer Future concept to reach 40,000 farmers among all those taking part in the AAA Program across the country. But the road to be travelled is still quite long.

BLAZING THE TRAIL

Guillaume Le Cunff, Chief Marketing and Sustainability Officer for Nespresso, attended the signing of the agreement the night before the briefing and agrees that there is much work left to be done: "We're blazing the trail here – we hope it works in the Caldas Department and we'll try to adapt the process to other areas, always starting with the farms that are part of our AAA Program. And we hope that many other organisations will follow suit." ■

CUBANÍA, AN INTENSE 13!



THIS LIMITED EDITION, TAKING INSPIRATION FROM CUBAN COFFEE TRADITIONS, POWERFULLY PUSHES INTENSITY BOUNDARIES. TO TALK ABOUT THE INNOVATION BEHIND THE INVENTION IS ALEXIS RODRIGUEZ, GREEN COFFEE MANAGER AT NESPRESSO.

Text Nadia Hamam



WHERE DID THE IDEA COME FROM FOR THIS LIMITED EDITION?

ALEXIS RODRIGUEZ: I'm Colombian-born and, like all Latin Americans, I grew up with the taste of strong, sweet coffee. A rich gourmet culture that's widespread around the world. Cuban-style coffee, or *Cubano*, is the quintessence of that culture. Cubanía is our tribute to coffee with a strong personality. And because we like to surprise our Club Members with new taste experiences, we focused on pushing the intensity threshold as far as possible.

THE INFAMOUS INTENSITY 13... SO TELL US ABOUT THE NEW TECHNOLOGY THAT MADE THIS FEAT POSSIBLE.

A. R.: At Nespresso, intensity depends on three parameters: the roasted notes, body and bitterness. Up to that point, we modify the intensity through the amount of Robusta and an intense roasting of the coffee beans. That got us up to intensity 12, with the Grand Cru Kazaar. To take it further, we had to put more coffee in a traditional capsule, but we couldn't change the capsule size. So we had to find a way to densify coffee in the same set volume. To do this, we used a steam treatment invented in the 1930s. And it produced great results: coffee that has tremendous power, but without intrusive bitterness.

HOW DOES THE STEAM TREATMENT WORK?

A. R.: The water vapour changes the structure and texture and brings out the flavours of the beans, but without altering them the way extreme temperatures can. A 100%-natural flavour enhancer! When you treat high-quality green coffee with this process, it becomes denser, smoother, even more exquisite.

ARE YOU GOING TO EXPLORE THIS TECHNOLOGY FURTHER?

A. R.: Absolutely! This experiment opens up a vast spectrum of opportunities. It lets us work on both the texture and the mouthfeel. We were able to use it in fashioning the Cubanía blend to optimise the way it combines with sugar. Very conspicuous body, intense roasting and, above all, very little acidity... it's a way of tailoring coffee to distil a rounded palate and maximise the roasted notes. And if you also choose to use cane sugar... Cubanía takes you as close as you can get to the Cuban coffee tradition! ■

Cubanía Limited Edition draws inspiration from the Cuban art of coffee, but isn't made from Cuban coffee.

CUBANÍA: A CREATIVITY CATALYST

There may still be time to enjoy the sensation of this Limited Edition, particularly with the duo pack combining a sleeve of capsules with sticks of cane sugar. And for those with a true sweet-tooth: add equal volumes of hot milk and coffee for a "dulce de leche" effect to die for. Are you a budding mixologist? Sensual sugar, smooth milk and a dash of rum are just waiting to play with the deep, velvety character of Cubanía...enough to send shivers up your spine and set your coffee moments dancing!*

* The duo pack may not be available in your country. The misuse of alcohol is dangerous for your health. Please drink responsibly.

GEMINI TOWER: A PRO AT THE OFFICE



DREAMING OF A NESPRESSO GRAND CRU AT WORK? THIS PROFESSIONAL SOLUTION IS A BREWING WUNDERKIND THAT IS SURE TO BE A HIT AT THE OFFICE!

This simple and efficient solution now means you can treat your customers and employees to truly exceptional coffee. Incorporating a capsule vending machine, a Gemini CS200 or CS220 machine and handy storage space for accessories, the Gemini Tower is designed to provide top-notch coffee taste with the same efficacy as a traditional distributor. And you can customise payment solutions, paying

with cash or a payment card. The Tower can be stocked with the professional range of nine Grands Crus, designed to satisfy every coffee desire, any time of day. With a variety of intensities and lengths, Nespresso's Grands Crus capture a wide range of origins and flavours. All part of a business solution that makes work more enjoyable for the entire office.

www.nespresso.com/pro

Ready-made gifts

JUST RIGHT FOR GIVING THIS FESTIVE SEASON: LIMITED-EDITION GIFT BOXES, WITH THE GIFT ALREADY SLIPPED INTO AN ELEGANT, GOLD-TINGED PACKAGE.

By **Nadia Hamam**
Styling **Élodie Rambaud**



As if by magic, the iconic PIXIE Espresso Cups: Kazaar, Dharkan, Ristretto and Arpeggio slide forth from their hinged box.



A nifty gift: the CitiZ Travel Mug keeps coffee hot (or cold) and protects your hands from the heat. This clever container for those on the move can hold up to three Lungo capsules (345ml/11.5oz.).



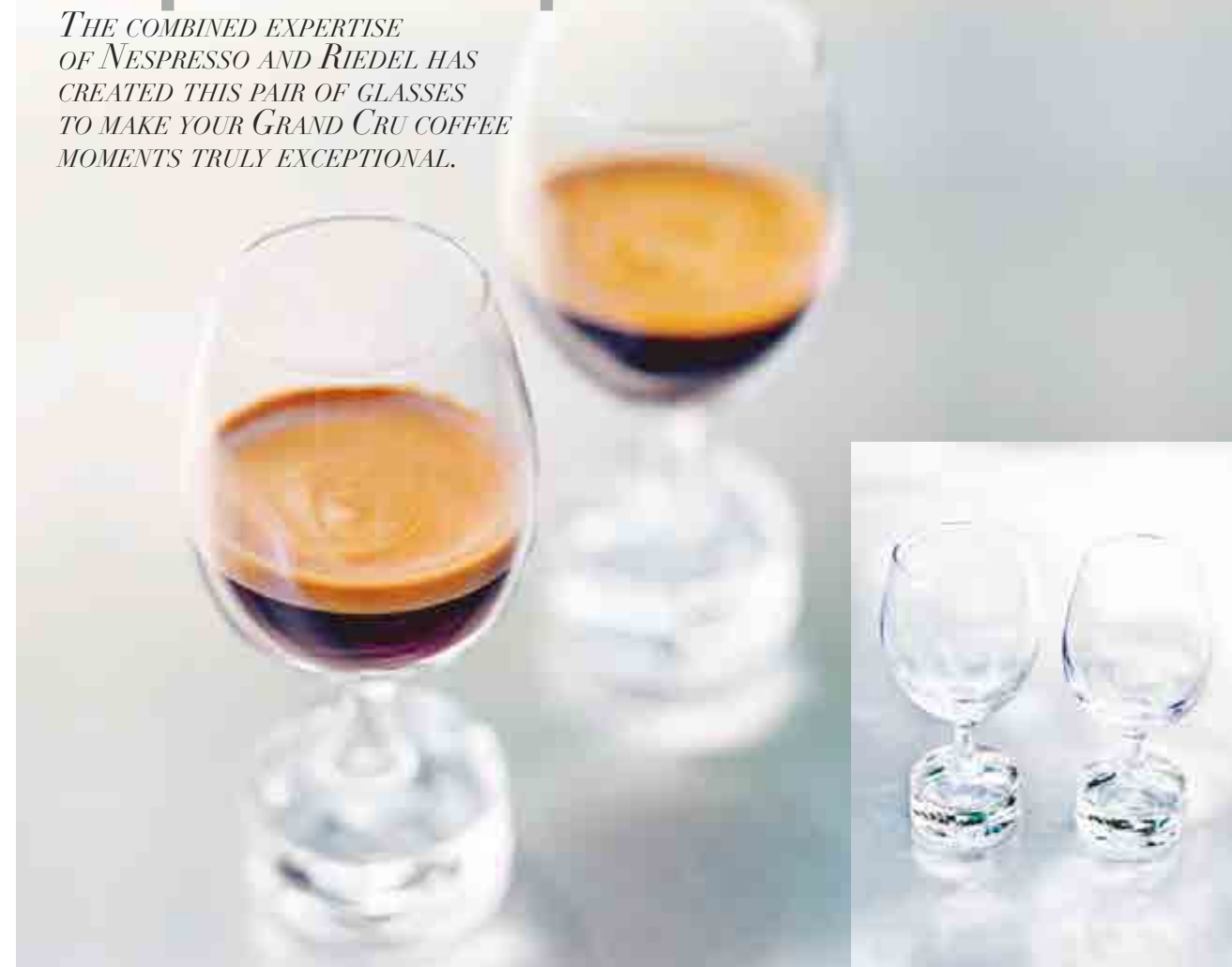
The Limited Edition Ritual Mug duo is a great gift for Lungo and milk lovers. On these cups designed by Andrée and Olivia Putman, the lively pattern was created by Sylvie Amar Studio.



The brand-new, handsome Versilo capsule dispenser prettily presents your Grands Crus, whether standing on the counter or hung on your wall. A compact, transparent and elegant designer object. *The Versilo dispenser comes without capsules.*

A ritual of impeccable precision

THE COMBINED EXPERTISE OF NESPRESSO AND RIEDEL HAS CREATED THIS PAIR OF GLASSES TO MAKE YOUR GRAND CRU COFFEE MOMENTS TRULY EXCEPTIONAL.



NESPRESSO HAS REVOLUTIONISED THE COFFEE RITUAL BY CREATING TWO GLASSES THAT BRING OUT ALL THE RICHNESS OF ITS INIMITABLE GRANDS CRUS.

The Swiss brand's coffee experts have joined forces with Riedel, the Austrian master glazier with three proud centuries of glassmaking heritage. These crystal magicians, led by Georg J. Riedel, have created a matchless object, one to ensure the palate will experience the very soul of Nespresso coffees. Two models were developed, each its own invitation to rediscover the extraordinary palette

of Grands Crus coffees. The narrower of the two, meant especially for "Intense" coffees, highlights the roasted notes of the more powerful blends. The other, wider design reveals the finesse and aromatic complexity of the more balanced "mild" varieties. Impeccable precision in translating taste.

SENSATION SPECTRA The diameters of these glasses were designed to modulate the tilt of the head so the fluid reaches specific parts of the tongue that are receptive to specific sensation spectra. Sixteen taste experts, including Paolo Basso, have confirmed

the efficacy of their shapes. Named World's Best Sommelier in 2013, this man hailed "a revolutionary idea that gives unprecedented depth to the coffee-drinking experience." And admits to being won over by the stem and base of this designer object created by Tomas Kral and Alexis Georgacopoulos, Director of the ECAL university of art and design in Lausanne, Switzerland. "This substantial, solid stem seems to have been carved from a block of crystal, a bridge linking the traditional skills of Riedel to the innovative savoir-faire of Nespresso." ■
> www.nespresso.com

Machines & Collections

MILK FROTH WHENEVER YOUR HEART DESIRES WITH CITIZ & MILK, UMILK OR LATTISSIMA+, AVAILABLE IN TWO NEW LIMITED EDITION COLOURS, ALONG WITH ACCESSORIES DESIGNED ESPECIALLY FOR YOUR FAVOURITE RECIPES.



LATTISSIMA+ (PEARL WHITE)



LATTISSIMA+ (CHOCOLATE MOCHA)



CITIZ & MILK (WHITE)



CITIZ & MILK (FIRE)



UMILK (PURE GREY)



UMILK (PURE ORANGE)



Making the most of the milk ritual. Sleek, crystal-clear glasses and pristine white milk: glasses and cups serve as smooth, elegant vessels for a creamy latte macchiato or frothy cappuccino. And don't forget the sweet finishing touch for the ultimate gourmet coffee moment: a square of melt-in-your-mouth chocolate from the permanent range and in Limited Editions.



Ritual Recipe
Set of four tempered-glass Recipe Glasses (max. capacity: 350ml) and four stainless-steel Recipe Spoons.
Ref. 3377/4



Glass Recipe
Set of four tempered-glass Recipe Glasses (approx. capacity: 350ml) and four Recipe Spoons in 18/10-grade stainless steel.
Ref. 3393/4

Ritual Cappuccino
A pair of porcelain Cappuccino cups and saucers (max. capacity: 170ml).
Ref. 3370/2



Glass Cappuccino
A pair of tempered-glass cups (approx. capacity: 170ml) and saucers in two-tone melamine, black and anthracite grey.
Ref. 3390/2



Dark Chocolate 70%
Dark chocolate squares (cocoa: 70% minimum). 40-piece box (200g).
Ref. 3253

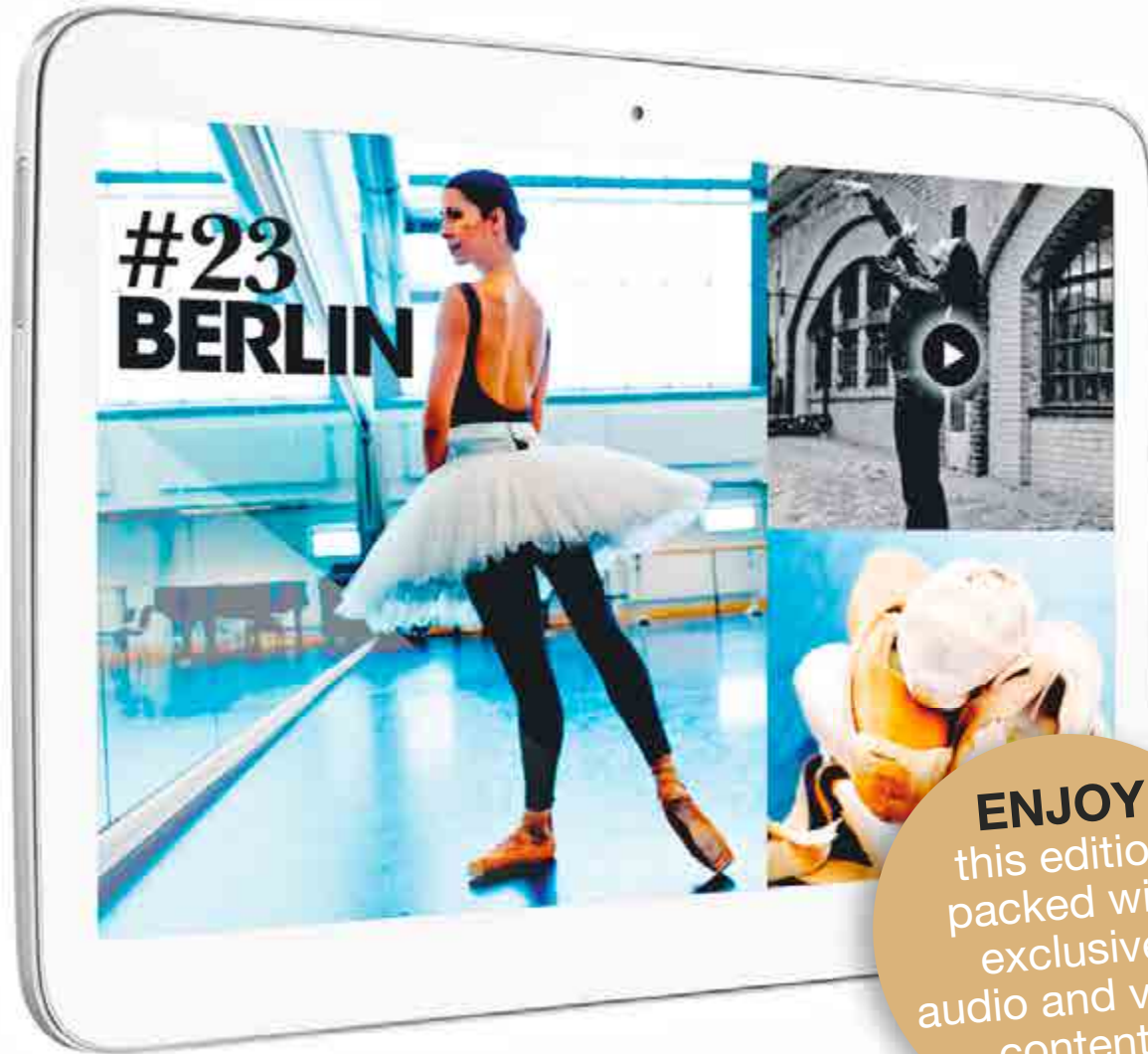
Milk Chocolate
Milk chocolate squares (cocoa: 41% minimum). 40-piece box (200g).
Ref. 3254

Milk Chocolate and Caramel Crunch
Our Limited Edition milk chocolate squares with crisp salt-caramel morsels (cocoa: 41% minimum). 40-piece box (200g). *Ref. 3255*

Dark Chocolate and Cacao Nibs
Our Limited Edition dark chocolate squares with caramelised cacao nibs (cocoa: 54% minimum). 40-piece box (200g). *Ref. 3256*

Actual products may differ from images. Nespresso reserves the right to modify its products without notice.

Watch an exclusive video of Prima Ballerina **Elisa Carrillo Cabrera** in rehearsal



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www.kapstachelbeere.com

2 KADEWE

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☎ +49 (0) 30 21210
www.KaDeWe.de

3 SISYPHOS

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☎ +49 (0) 30 98366839
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www.booze-bar.de

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www.mein-haus-am-see.com

6 SPREETOUR

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www.spreetours.de

7 FUNKTURM-RESTAURANT

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www.funkturm-messeberlin.de

8 BOTANISCHER GARTEN

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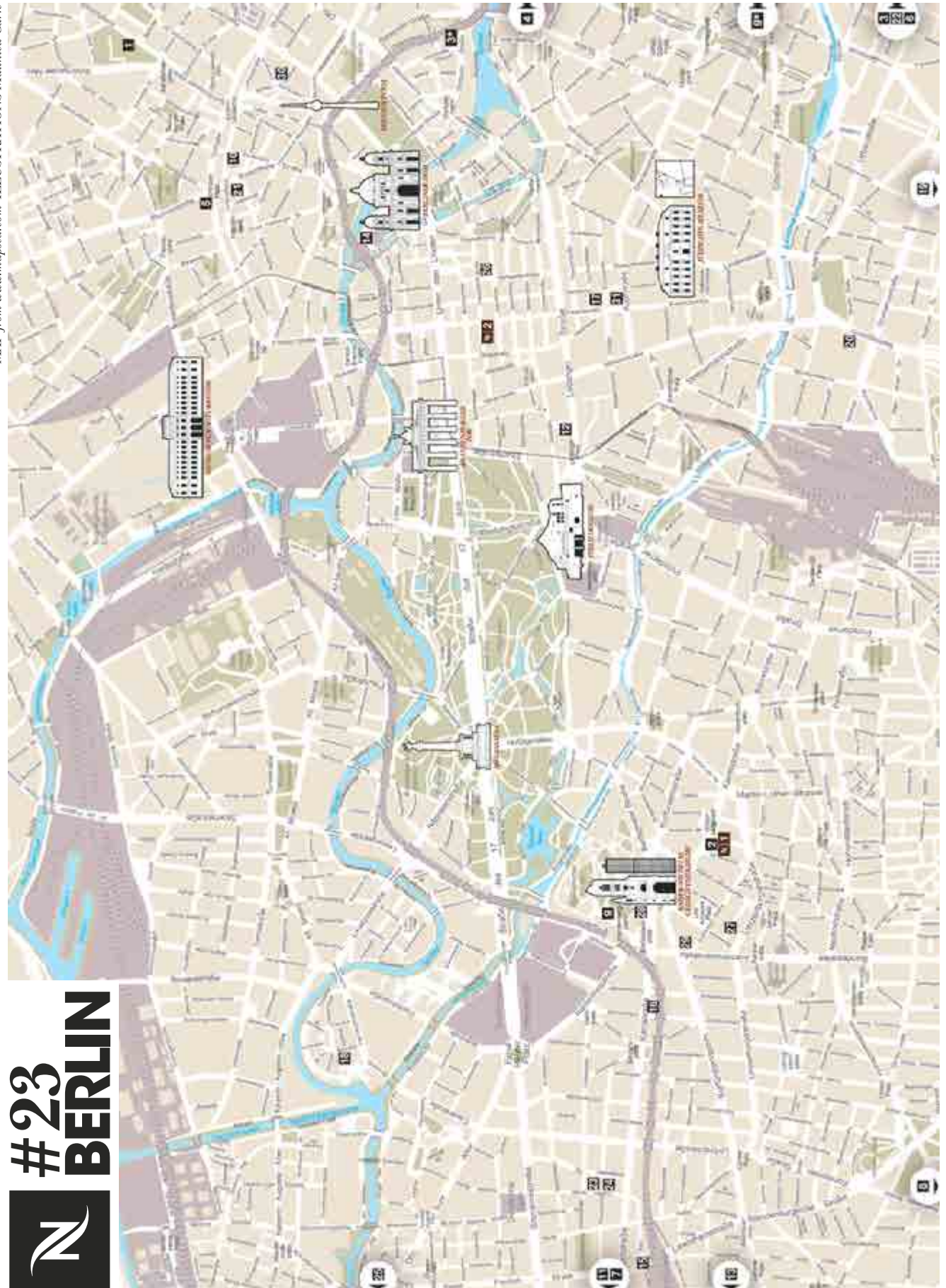
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www.swissotel.de/hotels/berlin/

30 THE GRAND

Hirtenstr. 4, 10178 Berlin
☎ +49 (0) 30 2789099555
www.the-grand-berlin.com

MAP from www.mapsed.com ILLUSTRATIONS Matthieu Carré



CHEF

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31 TIM RAUE

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www.tim-raue.com

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**BRETZELS
& BUKEELA KA ETHIOPIA**



**MEAT CROQUETTES
& FORTISSIO LUNGO**



**MEAT CROQUETTES
& FORTISSIO LUNGO**

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 20 minutes
INGREDIENTS: 6 capsules Fortissio Lungo (6 x 110 ml). 600 g chopped skirt steak - 1 thinly sliced onion - 50 g finely crumbled black bread (pumpnickel) or breadcrumbs - 1 egg - 1 bunch chives - salt - pepper - 1 tsp. *quatre épices* blend (ground pepper, clove, nutmeg ginger) - flour - vegetable oil - butter.

Place all croquette ingredients in a food-processor bowl and mix until you achieve a fairly fine texture.

■ Flour your hands, then shape croquette balls with your palms. ■ Brown them in a large skillet with a mixture of a little oil and butter. ■ Shake the skillet regularly to ensure the croquettes are golden brown, then reduce heat and let cook 20 minutes.

■ Enjoy with a Fortissio Lungo.

Ritual Lungo cup (Nespresso – Andrée Putman design).

Preparation **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

**BRETZELS
& BUKEELA KA ETHIOPIA**

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 20 minutes
INGREDIENTS: 6 capsules Bukeela *ka Ethiopia* (6 x 110 ml). 500 g flour - 15 cl water - 15 cl semi-skimmed (2%) milk - 40 g melted butter - 5 g dried yeast - 5 g salt - 50 g baking soda - 1 egg - fleur de sel (coarse sea salt).

Mix the flour, water, milk, butter, yeast and salt with a food processor or a mixer, on low speed, to obtain a smooth paste. ■ Add flour if it sticks. ■ Let the dough rise for 30 minutes at room temperature. ■ Divide the dough into ping-pong-sized balls. ■ Stretch out one ball to form a U that is 30 cm long and 1 cm in diameter. ■ Cross the ends, twist twice, then bring the tips up to touch each side of the inside curve of the U. ■ Repeat with the other balls. ■ Preheat oven

to 180°C (350°F, gas mark 4). ■ Remove the oven baking tray and line with parchment paper. ■ Bring 1 litre of water to a boil with baking soda and a little salt in a saucepan and blanch pretzels 2 or 3 at a time. ■ Remove with a slotted spoon as soon as they rise to the surface. ■ Brush with beaten egg, sprinkle with coarse salt and bake 15-20 minutes. ■ Let cool. ■ Serve with a Bukeela *ka Ethiopia* latte: prepare the Grand Cru and add 110 ml of hot milk.

Preparation **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

**CURRYWURST
& RISTRETTO**



**STRAMMER MAX
& DECAFFEINATO INTENSO**



**STRAMMER MAX
& DECAFFEINATO INTENSO**

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 5 minutes
INGREDIENTS: 6 capsules Decaffeinato Intenso (6 x 40 ml). 6 slices of whole rye bread - butter - 3 large dill pickles - 12 thin slices of Black Forest ham (dried smoked ham) - 6 eggs - salt - pepper.

Butter the rye bread slices and brown them in a skillet for 2 minutes. ■ Fry the eggs, with a little butter, season with salt and pepper.

■ Place the round-sliced pickles and ham on the bread.

■ Place the fried egg on top and serve immediately.

■ Serve with a Decaffeinato Intenso.

Glass Espresso cup (Nespresso – Antoine Cahen design).

Preparation **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

**CURRYWURST
& RISTRETTO**

SERVES 6

PREPARATION TIME: 20 minutes **COOKING TIME:** 45 minutes
INGREDIENTS: 6 capsules Ristretto (6 x 25 ml). 6 Weisswürste (white sausages) - 1 chopped onion - 1 tbsp. olive oil.
For the sauce: 30 cl tomato sauce - 5 tbsp. vinegar - 1 tbsp. mustard - 1 tbsp. curry - 1 tsp. sugar - salt - pepper - 1 pinch of Cayenne pepper. (You can also buy this as a prepared sauce in grocery stores.)

Sauté the onion with the olive oil in a small saucepan until it begins to brown, then add remaining ingredients and simmer 20 minutes over low heat, stirring occasionally.

■ Cook sausages in the oven or in a skillet on the stove.

■ To serve, slice the sausages into rounds and drizzle with sauce. ■ Serve with a Ristretto.

Glass Espresso cup (Nespresso – Antoine Cahen design).

Preparation **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

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