

CoffeeBreak

JURA – If you love coffee 02/2018



MY SHANGHAI

Eric Lin and Vanessa Yao
reveal the mystique
of China's biggest city

SIMON PIERRO

Digitization meets wizardry –
the iPad magician
reinvents his profession

ALL OVER THE WORLD

Coffee enjoyment and
automatic coffee machines
from JURA wow the world

CoffeeTalk

Technopark Zurich, a warm, late summer's day. The sun projects geometrical shadows of the blinds and window frames onto the needlefelt carpet. Artworks dot the walls of the spacious open-plan office, between them awards and diplomas from all over the world. More than 120 engineers work here, hidden away behind mobile partitions with racks packed with advanced technology. In the doorway stands the founder of Supercomputing Systems, Prof Anton Gunzinger. In the 1990s, he amazed the IT world with a revolutionary supercomputer. In 1994, TIME Magazine named him one of the 100 most influential people of the 21st century. It is here, at the heart of the future, that he meets up with JURA CEO Emanuel Probst. Gunzinger pairs his shirt, trousers, jacket and tie with grey trainers, which underscore the dynamic appearance of a man whose thinking is fast, acute, lateral and way ahead of the rest. A film is running on a screen. It's about safety systems and autonomous vehicles, controlled by technologies developed in Gunzinger's labs and used in hundreds of thousands of devices. Self-confessed car freak Probst is enthralled. The two of them are well acquainted and appreciate one another's company, and there's nothing they enjoy more than swapping ideas and talking shop.

Emanuel Probst: Toni, 25 years ago, you revolutionized information technology with your supercomputer. What's changed since then?

Anton Gunzinger: What we called a supercomputer back in 1994 is something everyone has in their pockets nowadays (he indicates his smartphone). Miniaturized, low cost, minimum power use and conveniently rechargeable. Nothing in the history of mankind has developed so fast as the processing power of computers. Today, it's a million times higher than it was 25 years ago.

Emanuel Probst: What's the reason for that?

Anton Gunzinger: We knew that this kind of performance was theoretically possible, and countless scientists were working on it. Today, it's impossible to imagine life without computers. Statistically speaking, we produce 60 computers annually for every man, woman and child on the planet. For Switzerland, the figure is even higher. One computer a day is built somewhere in the world for every single one of the country's inhabitants.

Emanuel Probst: What have been the most significant developments in recent years? Sensor technology?

Anton Gunzinger: Yes, that's a good example. Just think of autonomous vehicles. They

use cameras with suitably high-resolution sensors to interpret images. It calls for enormous processing power and has to be delivered for a few euros.

Emanuel Probst: I can remember the first studies they carried out on autonomous vehicles in the 80s. The cars were packed full of electronics.

Anton Gunzinger: Back then, the University of Munich was ahead of the field. The team actually got a car to drive several hundred kilometres on the German autobahn without any human intervention. Engineers like us were intensively involved with neuronal networks, self-learning systems and super-





'If technology doesn't make life easier for people, we engineers haven't done our job properly. Full stop!'

PROF DR ANTON GUNZINGER

computing. When the programme was over, we were faced with the sobering realization that not one aspect of it had made the transition from the laboratory into reality. But today, everything we worked on back then is on the market. Just better. Sometimes, it takes a generation for technologies to gain acceptance.

Emanuel Probst: When I was still at school, George Orwell's '1984' was required reading. It seems to me many of his fears have been caught up and overtaken by reality.

Anton Gunzinger: Yes, the possibilities of total surveillance really are much more extreme than Orwell described them. Today, our smartphones hear everything we say. As early as 2000, experts at congresses were banging on about analysing vast amounts of data as a way of counteracting terrorism. I have an aversion to the idea of complete surveillance. Technology should be there to serve people.

Emanuel Probst: Do you think that in the future chips will be inserted into people at birth to ensure that they can be kept under complete surveillance for life?

Anton Gunzinger: I wouldn't go that far. But the use of microchips for identification purposes is already with us. I consider even that to be problematic. But I see a far greater danger today in the use of systems to manipulate people, as exemplified by the Cambridge Analytica case. These were based on the OCEAN model, developed by researchers in the 1980s, which enabled us to predict human behaviour on the strength of 250 questions covering five different subject areas. These five dimensions were identified using the Likes people posted on Facebook. They drew up voter profiles and sent out 100,000 individual, computer-generated emails to manipulate voters and influence the outcome of the election in swing states. Today, democracy can be cancelled out in this way.

Emanuel Probst: Do you think it can be stopped? Or would something like that be possible in Switzerland?

Anton Gunzinger: No, there's no way of stopping it. Researchers are fascinated by it. And, yes, it would work just as well in Switzerland.

Emanuel Probst: So in future, the winners will be the ones who win the technology battle. Does it mean that at JURA we need to invest as much as possible in technologies and innovation?

Anton Gunzinger: That's perhaps a little hasty. Technology shouldn't be an end in itself. But the goal of engineers like us is to achieve a head start through innovation. And that means analysing data to improve systems, to make them faster, enhance performance and make ongoing quality improvements.

Emanuel Probst: Doctors see their work as saving lives. What motivates you?

Anton Gunzinger: Technology has to make life better and more convenient. But it should always work in the service of us human beings. But let me give you an example: we're working on the intelligent control of diesel engines for ocean-going vessels. When we've completed and implemented the project, it will save more carbon dioxide than if the entire population of Switzerland suddenly decided to stop driving cars. It doesn't mean that from now on the Swiss should only drive electrically powered vehicles or that we no longer need to keep on working to minimize our energy consumption. We want to achieve more using fewer resources.

Emanuel Probst: And that also means renewable energies.

Anton Gunzinger: Right. The sun always shines. And it will probably go on doing so

for quite a few years to come. The photovoltaic generation of electricity is much cheaper than energy from oil.

Emanuel Probst: Your research work always centres on things outside the human body. Would you also be interested in developing inner-body components, such as an artificial pancreas?

Anton Gunzinger: Well, we do work for clients in the medical sector. Currently on a project connected with eye surgery. We've also developed the control and alarm systems for proton therapy. This is used principally to control cancer in and around the head. In another project, we developed a system that makes it easier for doctors in intensive care units to gather and interpret data. You have to imagine it: you have a patient hooked up to perhaps two dozen different computers of different ages, all with different displays and interfaces. It's a matter of life and death, and despite the stress they're under, doctors have to use the data to make the right decisions.

Emanuel Probst: Digitization has simplified a lot of things but made others more complicated. For example, it annoys me if I can't simply turn on the TV without having to start it up from scratch. Or if I'm freezing in my holiday home because I haven't taken the time to get to grips with the complicated software for the heating. If I'm not in control of the interface in a situation like that, I figure technology has let me down.

Anton Gunzinger: Yes, that annoys me too. Recently, I had to give a talk and asked for the front row of lights in the auditorium to be dimmed to make the projection easier to see. Something that once would have been possible by clicking a switch took three technicians half an hour to sort out. The same goes for the radio. When I was a kid, we had a tube radio at home that took 40 seconds to warm up. Then came the transistor, when

everything worked the second you turned it on. Today, you have to boot an operating system and wait for two minutes for something to happen. That's a step backwards. It likewise hurts my pride as an engineer when I have to go through a complicated manual check-in procedure at the airport. If I make a mistake entering my eight-digit code, I have to start all over again. If technology doesn't make life easier for people, we engineers haven't done our job properly. Full stop!

Emanuel Probst: Technology that makes life simpler is likewise what I expect from you engineers. But let's turn the tables. What do you expect from us? Or, to put it another way, how do you see the coffee machine of the future?

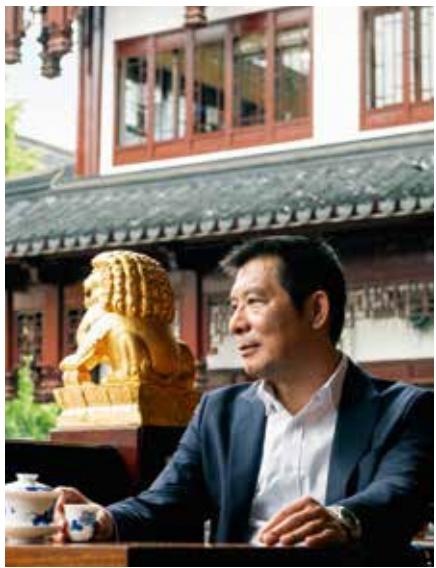
Anton Gunzinger: It would have to make good coffee and be easy to operate. Although, for me, making coffee has another dimension. When I'm having a cup of coffee before starting work, reading the paper, I also appreciate being served by friendly waiting staff. I wouldn't want to sacrifice that.

Emanuel Probst: I couldn't possibly imagine a nicer ending to our chat than to have one of the leading intellects in digitization say how important people are to him. Toni, many thanks for the stimulating discussion and continued success to you. I'm already looking forward to meeting up again. kom



'So in future, the winners will be the ones who win the technology battle.'

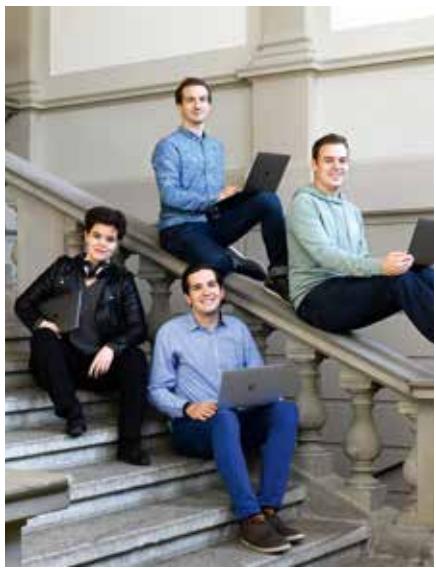
EMANUEL PROBST



08 My Shanghai
On the trail of digitization,
Eric Lin and Vanessa Yao guide
us through the 24-million
metropolis.



16 Simon Pierro
The likeable German conjurer
makes magic with digitization
and enchants millions all over
the world.



22 Gigabit speed
as a human right
Four young entrepreneurs chat
about opportunities, risks and
trends in digitization.



40 Where reality is created
Digitization as an opportunity
Burki Scherer is up with the
front runners in 3D computer
graphics.



44 Yes, that one exactly,
because...
Every JURA automatic machine
has its fan club, as JURA shows
with the help of three customer
profiles.



50 Have you got time for
a coffee?
A chat with Margrit Kübli, guest
at the JURAworld of Coffee and
artist with a passion.

Contents



28

The new ENA 8...
The modern, new one-cup
automatic machine poetically
interpreted by the Basel Theatre
ballet school.

34

Nina and J.O.E.[®]:
#inseparable
J.O.E.[®], the state-of-the-art
operating system for her auto-
matic machine, accompanies
Nina wherever she goes: on
her smartphone.



54

Shanghai Chicken
with ginger
Head chef Jeff Zhao lets us
in on a secret of traditional
Chinese cuisine.

57

Shanghai Cloud
Monika Gunziger surprises us
with a perfect accompaniment
to our city story: an airy candy
floss/coffee creation.

58

People
Anniversaries, obituaries
and credits

'If you want a real experience of digitization, your best bet is to come to the place where it's most advanced,' we were advised by Eric Lin, Managing Director of our Chinese distributor, and his assistant Vanessa Yao, who both work with our Chinese distribution partner. Sounds reasonable enough, we figured, followed up their invitation, and here they are to show us

MY SHANGHAI

Shanghai: to most of us in the west, there was a time when it sounded like a fantasy name from some fairy tale, some unreal city dreamt up in the imagination and from another world. And it is another world, as we see during our descent, when it opens before us after 9000 kilometres in the air: a metropolis with 24 million inhabitants at the eastern tip of China. The juxtaposition of old and new takes place in a gigantic crucible that cultivates a vibrant electricity of its own, between traditional and modern. Leaving the airport, we are overwhelmed with sensations. A potpourri of bustling activity, garish colours, unfamiliar sounds, exotic smells and incomprehensible neon signs gives us an inexplicable sense of anticipation in our stomachs and expectation of an exciting adventure. Taxi! Shanghai, here we come!







My smartphone shows 7 am. Our driver steers his car like a blood corpuscle through the city's main arteries. The heart rate is determined by traffic lights. For him, our English is as formidable a barrier as the Great Wall, or at least every bit as daunting as his Chinese for us. Nevertheless, he knows where he is going and brings us to the address on the printout we hand to him at the beginning of our journey. The hotel is ultramodern, the reception area devoid of staff. All we find is a terminal, into which we scan the QR code of our booking confirmation, only to be given a virtual welcome by a young lady who appears on the screen. A few more formalities and we have checked in. All digitally. The room is moderately sized, extremely functional, spotlessly clean and offers a breathtaking view of the city. We comb our vocabulary for fitting superlatives. Then we have to get moving. Eric and Vanessa are waiting for us in the lobby – in person, and not virtually, we are pleased to note.

Shanghai has something mystical about it. There's a reason why it is called 'Modu City', which means something like 'monster city' or 'magical place'. Today, it's a symbol for high tech and a high standard of living' explains Eric Lin, clearly determined to deliver proof of his assertions in the course of the next few hours. The first stage of

our tour takes us to **The Bund**, a 1500-metre-long waterfront promenade along the west bank of the Huangpu River, with a plethora of sights to satisfy even the hungriest of appetites. We are greeted with an impressive panorama. Skyscrapers rise up wherever you look. Opposite them are edifices showing architectural influences from the Gothic, Baroque, Romanesque, classical and Renaissance styles. Their façades conceal a wealth of fascinating history and tales.

'When I was a student, my walk to the university took me along here,' says Vanessa. 'The Bund has always reminded me of our life as human beings. In the morning, it's like a baby waking up, very sweet and docile. Slowly, it fills up with crowds of people. It gets noisy and is full of unbridled energy, like a teenager. As night approaches, it regains its tranquillity. The headlights of the passing vehicles and the regular blinking of lights from the buildings give it a charm of its own. But I like it most of all at night because there's something serene and peaceful about it that inspires you to follow your own thoughts.' We love the way our hosts use imagery when they speak. Countless tourists pose for selfies against the impressive skyline. A man with three cameras slung around his neck shoos them away. Suddenly, an exhausted-looking bride and groom appear out of nowhere, take up



the position shown to them by the photographer and, at his command, assume smiles that conceal the stress. A brief barrage of flash-lights and they are gone. And now it's time for another – literal – high. We stroll into Pudong Park, where the **Oriental Pearl TV Tower**, 468 metres high, was opened in 1995. 'Together with the Yangpu Bridge in the northeast and the Nanpu Bridge in the southwest, it creates an image of twin dragons playing with pearls,' is how Eric Lin describes the unusual architectural concept. And he's right! Once inside, we find a huge recreational park offering everything from a history museum to a city out of science fiction.

Scarcely have we arrived back at ground level than we find ourselves in front of another colossus, the **World Financial Centre**. With this edifice, Shanghai – in the truest sense of the word – has cemented its position as the financial magnet of Asia. An architectural triumph in steel, concrete and glass, it rises up vertically almost half a kilometre into the sky. 'The building accommodates a first-class financial centre, a luxury hotel, several shopping malls and, at 474 metres, a 750 square-metre sightseeing hall.' The spectacular location is frequently used for art exhibitions. On the 100th floor, Eric challenges us to a test of courage: we should try the Sky Walk, a 50-metre-long

corridor with a glass floor. Visually, there is nothing to prevent us from going into free-fall. Your brain screams 'No!', your glands produce floods of adrenalin, and your knees shake uncontrollably: certainly, we were too preoccupied with our bodies to speak. Some visitors scream out in panic at the view below them, others are frozen in shock. Bravely, we work our way step by step towards – presumably – a safe base, where Eric and Vanessa greet us with broad, sympathetic grins. Slightly later, over a cup of coffee in the restaurant, the fear evaporates, to be replaced by a strange sense of elation. Clark Kent off, Superman on!

Next up, a third shot at vertigo: At a speed of 64 kilometres per hour, the world's fastest lift whistles us to the top of the 632-metre **Shanghai Tower**. To offset the effect of wind at this altitude, the highest building in China winds up snakelike into the sky. Its design is a perfect amalgamation of statics and architecture. Which is reassuring, because typhoons are no rarity here. A double-glazed façade guarantees a pleasant atmosphere in the interior. 'The principle is similar to that of a gigantic thermos flask,' explains Eric, on the way to the **Top of Shanghai Observatory**, the highest indoor observation deck in the world.



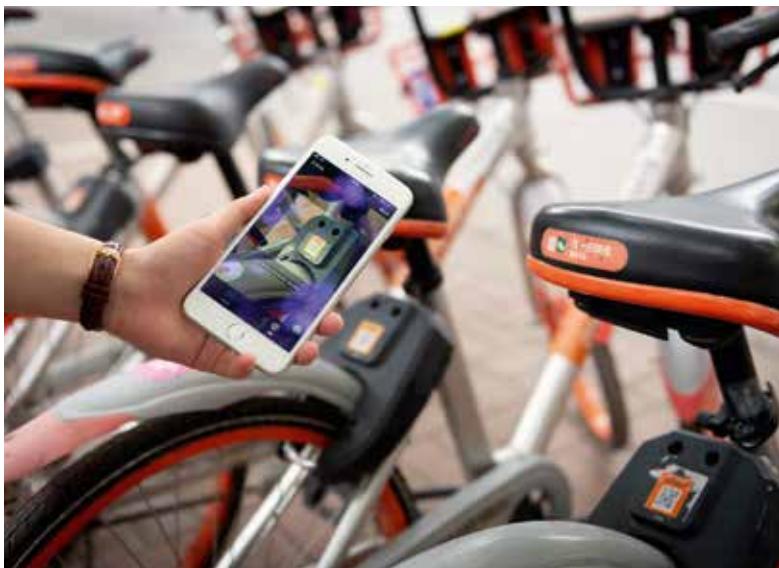
To help get our pulse rates down to normal again, our hosts suggest a stroll to **Yuyuan Garden**. Without warning, Vanessa heads off towards a bike sharing station. She uses an app on her smartphone to unlock our bicycles, which we mount and then ride noiselessly through the park. What a contrast. Time here appears to have stood still for four hundred years. We glide past pavilions, rockeries, ponds and monasteries while the gentle breeze caused by our motion carries the twittering of the birds to our ears. ‘After the fall of the Ming dynasty, the gardens fell into a state of disrepair. In 1760, work was started on a 20-year period of reconstruction, only for them to be severely damaged again during the Opium Wars in the 19th century,’ explains Eric. ‘What you see today is the result of a restoration project that began in 1956 and was completed in 1961.’ ‘Look therel’ exclaims Vanessa, pointing a large stone full of holes, its shape reminiscent of a piece of Emmental cheese. ‘That’s the famous Jade Rock. It’s over three metres in height and has 72 holes. When they light an incense stick directly under the rock, the smoke wafts magically through all the apertures.’ Indeed, a delicate wisp of smoke wraps itself around the rock like a silken veil.

Eric’s voice shakes us out of meditation mode. ‘Shopping?’ he asks tentatively. Within fractions of a second, our mood has shifted from trance-like to full-on attention. Well, we are Europeans, after all. ‘**Nanjing Road** is China’s best-known shopping district,’ Vanessa informs us. The scene before us is overwhelming. Luxury stores stand cheek by jowl, and at night the magnificent buildings are lit up by blinking neon signs. Enticingly located between them are open-air bars. Buskers provide the soundtrack to the droves of people swarming through the streets, exuding a vibrantly infectious sense of joie de vivre. And everywhere you find small, traditional shops selling selected silk goods, jade, embroideries, wool and watches.

‘If the hustle and bustle gets too overpowering, your best bet is to head for **People’s Square**. Shanghai’s green lung is situated right at the heart of the city,’ says Eric. We’re standing on the central square, looking at a circular musical fountain. From here, a green belt stretches out in every direction. To the south, the architecture of the Shanghai Museum catches our eyes. ‘It’s based on a traditional Chinese cooking pot,’ explains Vanessa, relieving us of our speculations about its unusual shape. ‘The modern buildings around the square reflect Shanghai’s contemporary cityscape and are the face of the new lifestyle the city offers.’







From here, we wander into **Tianzifang**, an old working class and factory district that has metamorphosed into a hip, trend-setting area. The maze of lanes is thronged with yuppies, trendsetters and designers, most of them with eyes fixed on their smartphones. Influencers strike up poses, take countless selfies, check out the results and immediately post them online. Phone freaks wherever you look. The countless boutiques have a magnetic effect on us. No cash changes hands in the stores. And credit cards seem to be unknown. All transactions are made using a smartphone app. We feel confident of finding something for our loved ones back home. But Vanessa has a word of warning: ‘Be careful. Most of the stuff here is “very expensive” but not really “valuable”. If you want a bargain, your best idea is to know a bit more about the items that interest you.’

Slowly, the jetlag and the bombardment of new impressions begin to take their toll on our energy reserves. ‘Time for a coffee break,’ suggests Eric. The man seems to be able to read our thoughts. And so, we take a well-earned rest where Eric and Vanessa usually work with their team to make JURA better-known in China. Their office is in the **WeWork** building. ‘All kinds of different companies have rented premises here. From freelancers and start-ups through to innovative, international companies,’ Eric tells us, describing the WeWork concept. ‘And,’ Vanessa adds, ‘the flexibility is amazing. The space can be adapted to any need. There are small, private offices, open-plan set-ups and communal workspaces. Our favourite, of course, is the area where we have JURA automatic machines.’ We enjoy our coffee specialities and snoop around a little more. Eric is particularly proud to show us the recently finished JURA LIVE studio. ‘From here, using the tool you developed in Switzerland, we provide live advisory services about JURA automatic machines to the Shanghai area.’ As we discover, virtual points of sale have become enormously significant in China. ‘Keeping up with digitization is the best way to stay on top of the game. Almost 80 percent of all coffee machines are bought online,’ explains Vanessa. ‘Most of them using smartphones. China has effectively leapfrogged the computer age and gone directly from pen and paper to smartphones.’ While sipping our coffee, we watch on as a salesperson in the studio demonstrates an S8. Although we don’t understand a word she is saying, we feel the enthusiasm she brings to her job. At the end of the conversation, Eric’s eyes light up. We take it as a sign of a successful sale.

Our next port of call is the **Orient Shopping Centre**, which we get to by taking the metro. No one here uses regular tickets. Everything is paid for by mobile. An app scans a QR code and opens the gates to the tracks. After arriving, we see for ourselves what a massive influence a professional, physical presence can have on a brand’s aura. In the Xujiahui business district, the shrine to consumerism self-assuredly radiates its importance as Shanghai’s biggest and best shopping mall. The rows of logos above the entrances and in the shop windows are a veritable Who’s Who of leading international brands and regional specialist retailers. People get their bearings here: they are in search of trends or want to see products they have found online ‘in real life’, so to speak. Eric makes a beeline for the JURA point of sale in its prominent location, exchanges a few words with the salesperson and, with an Asian sense of perfection, deftly arranges the spouts, brochures and price tags.

Evening is falling. Dusk enshrouds the city in a dark mantle, which sets off countless millions of twinkling lights to their best advantage. Shanghai glimmers, glitters and sparkles like a digital El Dorado, an Atlantis that has risen up with a uniquely Asian charm. In a classic Chinese restaurant, we experience heart-warming hospitality and traditional Chinese cuisine. After inspecting it carefully and gingerly sampling it, we are given delicious confirmation of our impression of Shanghai and the fantastic adventures it holds. Eric and Vanessa insist that we are their guests for the evening and – perhaps needless to say – pay by smartphone.

Back at home, the way we Europeans handle the digital world, our inborn love of cash and our somewhat inhibited use of account and credit cards have a distinctive, almost Stone Age, charm. We are back in the old world, all the richer for a wealth of unforgettable experiences. By way of thanks for their wonderful hospitality, we pen a card to Eric and Vanessa – analogue and old-fashioned, you understand – and are curious to see whether it will ever reach them in the colourful digital world that is Shanghai.

kom

Simon Pierro

A virtual visit to Las Vegas with the iPad wizard

No other magician has given so much prominence to digitization in his stage act as Simon Pierro. With a mind-boggling blend of magic and technology, innovation and illusion, the likeable German has fascinated millions with his particular brand of wizardry. His journey to stardom began after he was royally ripped off during a trip to New York as a teenager.



JURA
FRISCH
GEMAHLEN



Simon Pierro enchants his audience at the JURA Product Conference in Niederbuchsiten in June 2018.

New York, summer 1993. The sun beat down mercilessly, wringing the sweat out of the crowds of people on the streets. Seen from the Rockefeller Center observation platform, they moved like viscous lava through the streets between the skyscrapers. The air stood still. The only things moving quickly that day were the hands of the shell gamblers on the street corners. A 15-year-old from Waldbronn in Germany was in the Big Apple on vacation with his family. With rapt attention, he watched the tumblers like a hawk. Finally, when the player lined them up in a row, he confidently placed his bet on the one to the right. Tough! The little ball was under the one on the left. Another try. More bad luck. The third and fourth time were no different. And that's when he decided to give up. Twenty dollars of his holiday pocket money ('a small fortune back then', he grumes) is what it cost him to realize that not even the sharpest eye could keep up with a conjurer's sleight of hand. If only he had that sort of skill. For his birthday, he asked his sister to give him a book about magic and card tricks. 'To ease the strain on my limited resources, I made sure I got it as a gift,' he recalls, grinning archly. From then on, he hardly put the book down. And even then, only to practise the tricks like a man obsessed. The boy was Simon Pierro, and from that point on he was driven by the desire to become a magician.

It didn't take long for the sorcerer's apprentice to become a veritable master, with fingers faster than any human eye. He baffled the captive audience he had in his family but was

no less bewildering for more critical friends and acquaintances. For his performances, he adeptly wove his tricks into stories. 'Later on, while I was studying, and without the pressure to be a professional magician, I experimented an awful lot.' It was hard work, but it brought him his first success. With a modern, fast-moving stage show, 'The American Dream – From Dishwasher to Millionaire', he provided a slick and much-admired contrast to the classic cliché of the magician in tail-coat and top hat. In 2002, his innovative interpretation of this fascinating art brought him the Magician of the Year award from Germany's Magic Circle. He went on to take the German championship and was runner-up in

It didn't take long for the sorcerer's apprentice to become a veritable master, with fingers faster than any human eye.

the world championship of the Fédération Internationale des Sociétés Magiques. A further accolade came in the form of the Siegfried & Roy Award, which was presented to him in Las Vegas in 2004. Parallel to all this, he laid the cornerstone for a 'serious career' and graduated as an industrial engineer at the University of Karlsruhe, specializing in information technology.

He skilfully combined his love of magic with outstanding technical expertise. He used projections on screens and canvases. And, in the process, created a furore. But it was a secret tip that gave him his entry into the Champions' League of magicians. Veteran televi-

sion presenter Frank Elstner invited him onto his 'People of the Week' show, where he was spotted by the producers of Saturday evening's prime-time 'Candid Camera'. Young, dynamic, fresh, charming and natural: exactly what they'd wished for in a magical decoy for their gags with the hidden camera. He seized the opportunity with both hands and went on to bewilder clueless passers-by in over 20 episodes with his magic tricks. He had the tact and sensitivity to create comic situations spontaneously without embarrassing his 'victims'. He was highly professional, eloquent and telegenic. So much so that Germany's best-known TV channels were happy to feature him time and time again.

Behind the scenes, Simon Pierro was much in demand as a consultant. Among other things, he developed an illusion for Heidi Klum's 'Germany's Next Top Model'.

Offstage, digitization was making rapid inroads into our lives and for many more traditional magicians was a source of increasing concern. With the advent and popularization of YouTube, HD cameras, iPhones and iPads, they feared they were doomed. In a sense, conventional conjurers had taken their place on the WWF list of threatened species. The underlying tone from members of the metier was distinctly sombre. And no wonder. The rabbits they pulled out of hats were showing signs of age and their white doves increasingly reluctant to fly as Simon Pierro reinvented the profession and created his own art form with iPad-based magic.

A sober appraisal of the changed circumstances led him to the decision to engineer a paradigm shift. ‘Ten years ago, when I talked to colleagues, it was clear they’d made up their minds: YouTube was terrible! They were giving away the secrets of all our tricks. High-resolution cameras made it possible to analyse any magic trick frame by frame and see exactly how it was done. iPhones and iPads distract the public because they stare at the screen instead of concentrating on the stage. I thought to myself I can’t make the internet disappear. So, I decided to do something with the iPad. In the first week alone, my very first video got three million hits. Thanks to HD cameras, I can perform in stadiums with tens of thousands of spectators because the pin-sharp resolution makes even close-up effects possible with large audiences. The iPad has become my trademark. I suppose I was lucky to try out something new early enough and to use the opportunity I had for change.’ For Pierro, YouTube turned out to be the ideal digital platform – ‘my virtual Las Vegas’, as he affectionately calls it – where he now regularly attracts more than 100 million viewers.

A professional entertainer, he is decidedly modest. Indeed, his smart move has swept away borders and created a worldwide audience potentially running into billions. As you would expect, the iPad magician is now extremely popular in every corner of the globe. The apparently playful ease with which he moves between the real and virtual gaming worlds evokes incredible enthusiasm. His trajectory has been encouraged by an appear-

ance on the legendary Ellen DeGeneres Show, when his selfie trick, for once, rendered the amiable motormouth speechless. She leapt out of her armchair, completely taken aback. The only word she could manage to utter at that moment was an incredulous ‘Whaaat!?’ To date, the video showing the scene on YouTube has registered almost 24 million hits. Shortly after returning from an Asia tour, Pierro was soon to be seen strolling along the Walk of Fame in Los Angeles, leaving passers-by aghast at his own particular brand of prestidigitation. As usual, he posted clips of the interactions for his online fan community on social media. But he refuses to be straitjacketed by a rigid publication sched-

‘I thought to myself I can’t make the internet disappear. So, I decided to do something with the iPad.’

ule. ‘I only produce new content when I have something to say or to present.’

Talking of his audience: Simon Pierro does not restrict himself to enchanting members of his own species. The bewildered reactions of dogs and chimpanzees when titbits, peanuts or bananas suddenly disappear from his iPad only to be conjured forth as if by an invisible hand is currently the big hit on his YouTube channel. ‘People love animal movies. So, what could have been more obvious than to take my magic into the “bemused animal” dimension?’ But something that brings a smile to the face of the onlooker is also recognized by others as a sign of the master

illusionist’s skill and innovation. And as he so clearly demonstrates, a genuinely good idea has no need of a gigantic stage or spectacular pyrotechnics as a form of distraction. His magic works because it is simple, small-scale and masterful in the execution.

Now a resident of Munich, he is a perfect example of how people – or companies – can successfully adapt to new challenges. He is living proof that modern technology does not necessarily overhaul us or make us obsolete. You only have to know how to use them to your advantage. ‘Digitization has taken over almost every part of our lives, and in many areas new technologies are changing the world faster than people can change. We are confronted with the challenge of reinventing ourselves and coming to terms with disruptive technologies.’ This is the message he purveys not only as a magician but also as a public speaker. His voice carries a lot of weight at corporate events and symposiums because he has the subtle knack of finding an ideal mix between content and form, presenting his success story in a beguiling cross-over composed of magic and technology, innovation and illusion. kom

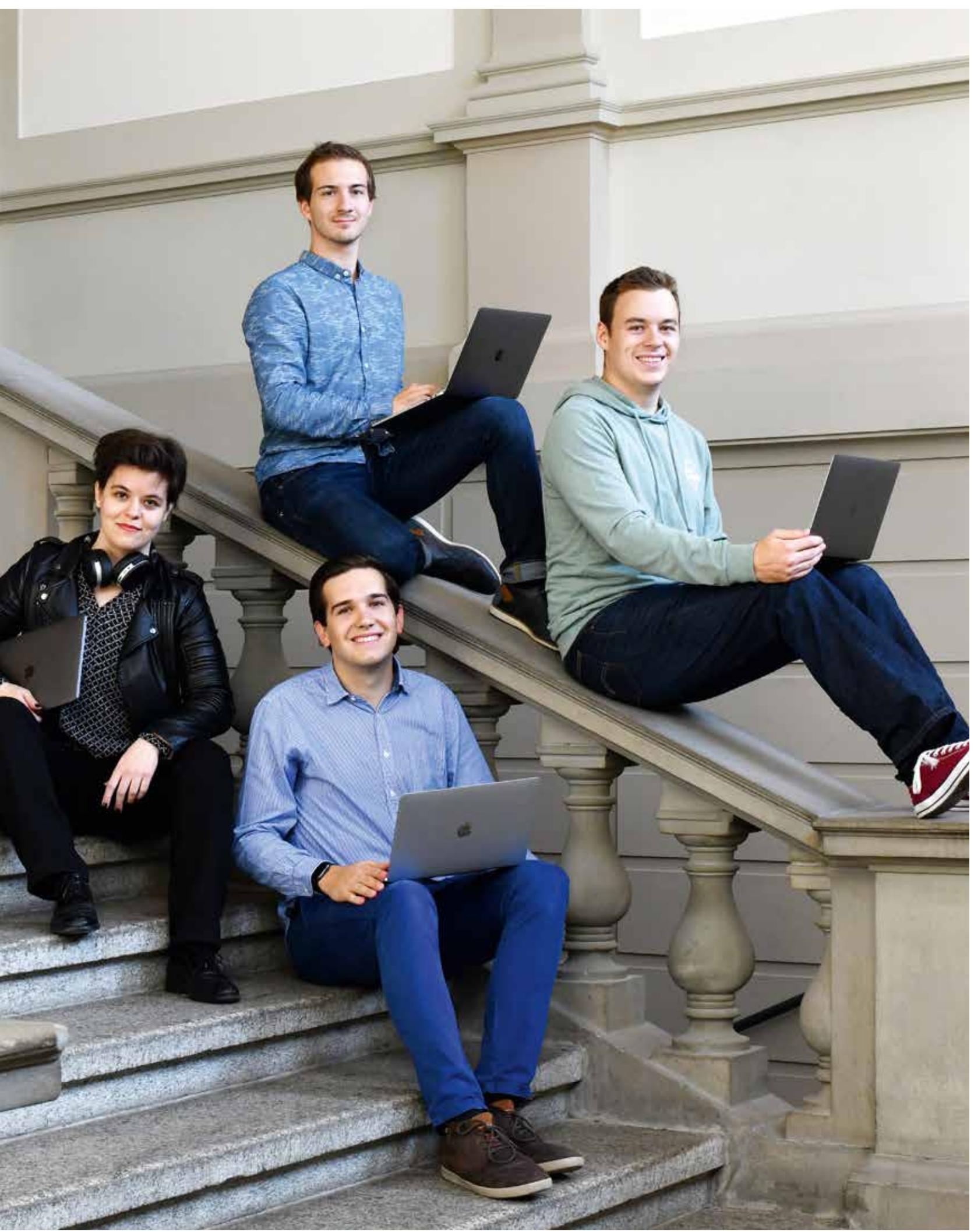
www.simonpierro.de





'Today, surfing at gigabit speed is seen as a human right.'

We're at the heart of Zurich city centre, right next door to the Federal Institute of Technology, in an old office building. Opposite us sit four young, technology-minded entrepreneurs. infix and JKweb: these are the names of the two companies headquartered here that turn clients' projects into reality. infix was founded in 2015 and has nine employees working on app development. Co-founder Linard Arquint explains: 'We aim to provide a perfect user experience, whether it's on a website or other interfaces, where data is evaluated, or special functions have to be activated.' JKweb likewise devotes all its resources to digital development. Founded in 2011 by two young high school students, JKweb today has 30 employees at two locations. Specializing in the programming of websites, the internet experts can already look back on an impressive career. 'Fortunately, we recognized the demand for affordable but individual websites at precisely the right moment,' says founder Pascal Josephy. Digitization as the seedbed for the success of the two former start-ups and future trends, with all their risks and opportunities: these were the central topics of the fascinating discussion that CoffeeBreak reports for you here.



From left to right: Linard Arquint, Timothy Zemp,
Pascal Josephy and Regula Gerber



Pascal: What's happened since we founded the company in 2011 is pretty impressive. Suddenly, everybody needed their own website. These days, you can build your own online in a few simple steps.

Regula: Yes, that's why we offer a much wider range of services today than back then. Ultimately, we always aim to give the client added value.

Pascal: We take a much longer and closer look at the content, create individuality by aiming for optimum user-friendliness and design, and provide our clients with professional advice on search engine optimization.

Linard: Today, it's become more and more important to have an attractive design or specifically integrated applications to set you apart from the crowd and offer the client an optimum user experience.

Timothy: Right. For me, it's like IKEA versus a carpenter. If you want affordable, mass-produced furniture – which is perfectly justified, of course – you go to IKEA. But if you're looking for a made-to-measure solution, you need a carpenter.

Pascal: For us, it's vital that we stay on top of our game as regards technology and further development if we want to maintain the top quality of our services. Everything in this business moves at the speed of light. Just think about the early days of Facebook. Everything was very static. Today, it's all about reaction and interaction.

Timothy: And where it's taking place also plays an important role. Today, most people log in using a mobile device. Back then, they were still on desktop computers.

Regula: It's clear, smartphones have completely changed the way we consume media. Rather than reading long texts, we expect content today to be in the form of illustrations, animations or interactive graphics.

Pascal: Imagine what that means with the immense data volume involved. And it's getting more and more extreme. These days, surfing at gigabit speed is almost seen as a human right. I'm very curious to see where machine learning and data science take us in the future.

Linard: We can already see computers – in other words, robots – doing more and more things humans used to do. The devices are becoming increasingly intelligent. They store data, learn from it and deliver the appropriate output.

Pascal: I can well imagine doctors being replaced in many cases by an app. Computers are much more objective: they're able to weigh up and compare various criteria in the blink of an eye, evaluate them and then spit out a diagnosis. Unlike humans, they aren't distracted by subjective perceptions. Doctors are tempted to make diagnoses based on the patient's appearance, behaviour or speech. They can't possibly compare countless symptoms for their diagnosis and tend to limit themselves to the most important.

Regula: For all that, I still prefer personal contact with a doctor. (laughs)

Linard: Yes, the human element is missing. Another disadvantage is that a computer never forgets. But the omnipresence of computers has its positive sides, too. If they are integrated into everyday objects, it is feasible for a water glass to be used to control the brightness of the lighting in a room.

Timothy: Of course. There's still a lot of potential. Wherever rational decisions need to be made, even in the legal system, for instance, future developments like this are definitely exciting. But they could still be very dangerous.

Pascal: Yes, for example, computers can't recognize data errors as such, which could lead to catastrophic consequences. If a computer is trained using old data, for instance, it may reflect antiquated views and attitudes that we would never tolerate today.

Regula: And just remember the enormous data flows. Soon, the private sphere will be a thing of the past. Even today, the internet knows almost everything about you. And the microphones in our smartphones hear everything we say.

Linard: What worries me most is who has the power to define rules that ignore boundaries or to set limits. Is it the tech giants? This is where technology amalgamates with ethics, ideology and politics.

Pascal: That's true. We will completely give up our autonomy. And that can't be good for society in the long term.

Linard: Even today, they're able to influence elections with arguments tailored precisely to our own prejudices. It's easy: they already know our opinions and the most efficient ways of changing them. That's detrimental to democracy.

Timothy: Yes, everyone will be living in their own bubble. We'll no longer have access to neutral, all-round information. Opinions will become more extreme.

Regula: It also means that within groups there will be much less discourse and fewer conflicts. Seen overall, though, that is not a positive development.

Pascal: There's almost nothing we can do about the constant surveillance. And I'm convinced that we'd automatically behave differently if we knew we were under surveillance. Remember, technology is merciless and doesn't miss a thing.

Linard: I think you're right. Overall, though, I think the opportunities technological progress offers outweigh the cons. You only have to look at the progress made with user interfaces. There was a time when speech recognition was something unusual. Today, we're moving further and further away from displays towards real worlds. VR headset – and later perhaps holograms – offer us any number of cool possibilities.

Timothy: Yes, just imagine how much we'd save on travel costs if we could beam ourselves to meetings as holograms.

Linard: Not just costs, but time as well! We're looking forward to it. For us, it's obvious that if we're to make optimum use of the opportunities offered by technology and recognize the potential dangers early enough, we can't afford to stand still. Only that way will we be able to offer our customers tailor-made solutions in the future. acm

CoffeeBreak put two questions to each of the four young entrepreneurs. You can see their answers below:

1. What technological development would you personally like to see in the future?
2. Complete this sentence: 'For me, digitization means...'



Linard Arquint, 25, co-founder of infix

1. 'I'd like to see improved integration of context information in user interfaces. It would be great if I only saw information that's relevant to me. For example, should the SBB app show me automatically how long it will be before my next train leaves? Without my having to go and find the information for myself. Most of the time, my mobile already knows where I plan to go next.'
2. '... networking. The combination of many decentralized components would lead to a better, safer and more affordable whole. An internet connection should be no obstacle.'



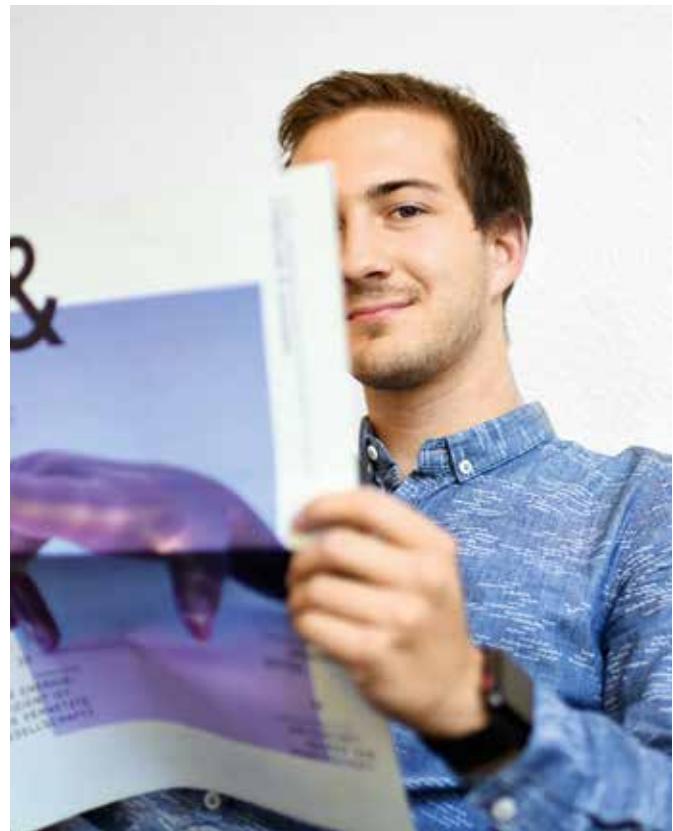
Regula Gerber, 33, JKweb employee

1. 'I'd like to have an app that confronts the world I perceive around me with a new kind of reality. For instance, I'd like to receive a push notification that tells me, "Hey, you're driving past a historic industrial building with hexagonal windows: go take a look", or a mobile that spontaneously takes photos when a cool motive appears in the lens. Then, in the evening, I could look at everything I'd missed.'
2. '... a playing field where I could test and experience various kinds of scenarios. We all have a digital alter-ego. Digitization gives us the possibility of trying out a new existence online or of joining groups with which we have no point of contact in real life.'



Timothy Zemp, 25, co-founder of infix and JKweb employee

1. 'It would be cool if there were a tool that showed me which of my personal data is being used by whom and where. I'd like to decide for myself where it's used and control it as I wish.'
2. '... freedom and flexibility. Thanks to digitization, you can do everything any time, any place. Digitization simplifies things and speeds them up. For all that, I hope humanity continues to exist and that the limitless opportunities never cause us to lose our focus.'



Pascal Josephy, 24, co-founder of JKweb and infix

1. 'Personal data already enables us to make enormous extrapolations about people. Will my health insurance premium go up in future because I don't eat healthily. Or don't get enough exercise? We need to create greater transparency, so I'd like to have a more accurate idea about which data ends up where.'
2. '... simplifying or even getting rid of everyday and routine jobs, to make room for things that are more interesting and creative.'



The new ENA 8 ...

... so unconventional and so special that we asked the Basel Theatre ballet school to interpret the outstanding features of the new one-cup automatic machine in dance form. Under the direction of Amanda Bennett, with choreography by Armando Braswell, the young students created moments of enormous grace and beauty, which photographer Derek Li Wan Po captured with his camera. The result is an aesthetic pleasure, through and through. Just like the ENA 8. More facts about the innovation aspects at www.jura-ena.com

Dancers: Yazmin, Albert, Daila



small

Only 27.1 cm wide, 32.3 cm high
and 44.5 cm deep –
this one-cup machine will
comfortably fit anywhere.

Dancer: Georgi



stunning

A particular highlight of the design is the round water tank. Its pattern combined with its cylindrical shape is inspired by premium crystal carafes.

Dancers: Manuela, Albert

simple

The front 2.8" TFT display and the clearly defined operating panels make it extremely easy to use. RFID technology detects whether CLARIS Smart is being used and adapts the settings automatically.

Dancer: Gisella



Coffee

Espresso



1/5



freshly ground, not capsuled

The best result in the cup, freshly ground and
freshly extracted every time, just the way you like it –
these are the defining qualities of the ENA 8.

Dancer: Mikiya



Nina and J.O.E.[®]: #inseparable



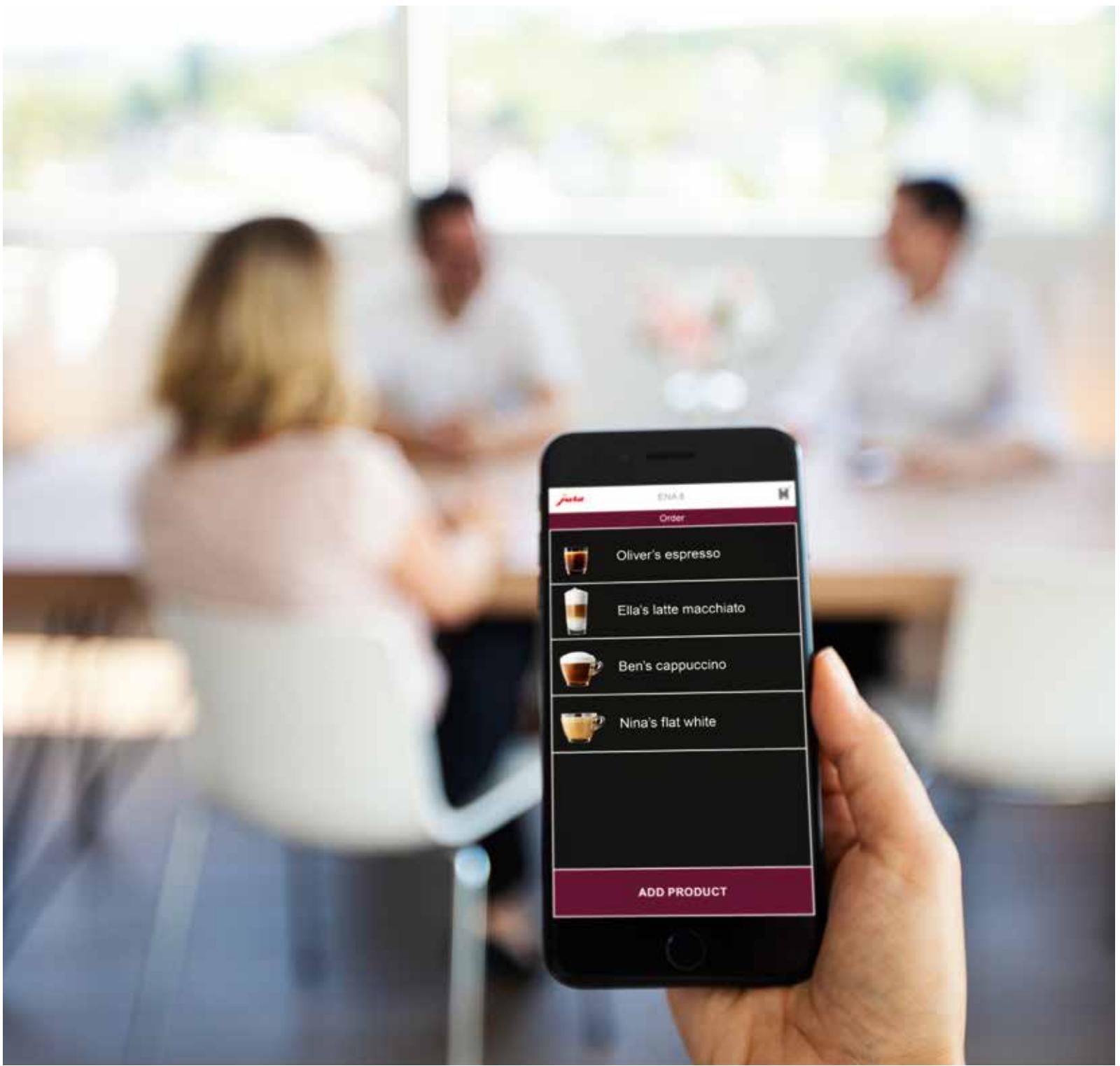
Meet Nina. Nina lives in a cool new apartment on the edge of town. And she likes cool things. That's why she spent so much time looking for the right objects to furnish her home. But in the case of the coffee machine, it was love at first sight. The ENA 8 was the ideal choice for Nina, her kitchen and her lifestyle. And shortly after that, J.O.E.[®] – the JURA Operating Experience – came into her life. Nina's first 'internet partner' fulfills her every wish and enables her to make coffee specialities precisely to her own individual taste. Since they met, the two have been inseparable. And J.O.E.[®] goes wherever Nina goes: on her smartphone. Thanks to regular updates, it means she now has incredibly simple, state-of-the-art operation with lots of additional functions for all JURA automatic machines* in her handbag.

* J.O.E.[®] functions for all JURA automatic machines with Smart Connect.



#totallyeasy

J.O.E.[®] knows all about Nina's ENA at any time of the night or day. When the filter needs changing, for instance, he sends a notification to her smartphone. And when she's out of replacement filters, all it takes to order them is a few clicks at the online store. Oh, yes: Nina and operating instructions is another chapter. But here, too, J.O.E.[®] is only too ready to help and provides videos that show her, step by step, exactly what to do.



#megaflexible

Nina loves inviting friends round. And now they know she has an ENA 8 in her kitchen, there's no holding them back when it comes to ordering coffee specialities. But that's no problem either! Because J.O.E.® notes their orders and prepares mouth-watering specialities at a click. All Nina needs to do is serve up her little works of art and graciously accept the compliments of her satisfied guests.



#gowithyouanywhere

Nina uses J.O.E.[®] even at work, during her breaks. Using Bluetooth[®] connected with the WE8 at the office, she gets her favourite coffee from the automatic machine in the refreshment area. Even when her new workmate, who sees himself as a bit of a barista, has been messing around again with the machine settings. Sorry, pal, J.O.E.[®] knows better what Nina really likes.



#superyummy

Since Nina discovered the ENA 8 and J.O.E.[®] for herself, she often catches herself taking photos of her coffee creations and posting them on her social media channels. Understandable, when you remember that they not only taste absolutely delicious but also look really tempting. Which is what Nina's friends on the web also think and send her likes and hearts by the bucketful.

Be sure to download J.O.E.[®] to your smartphone today.

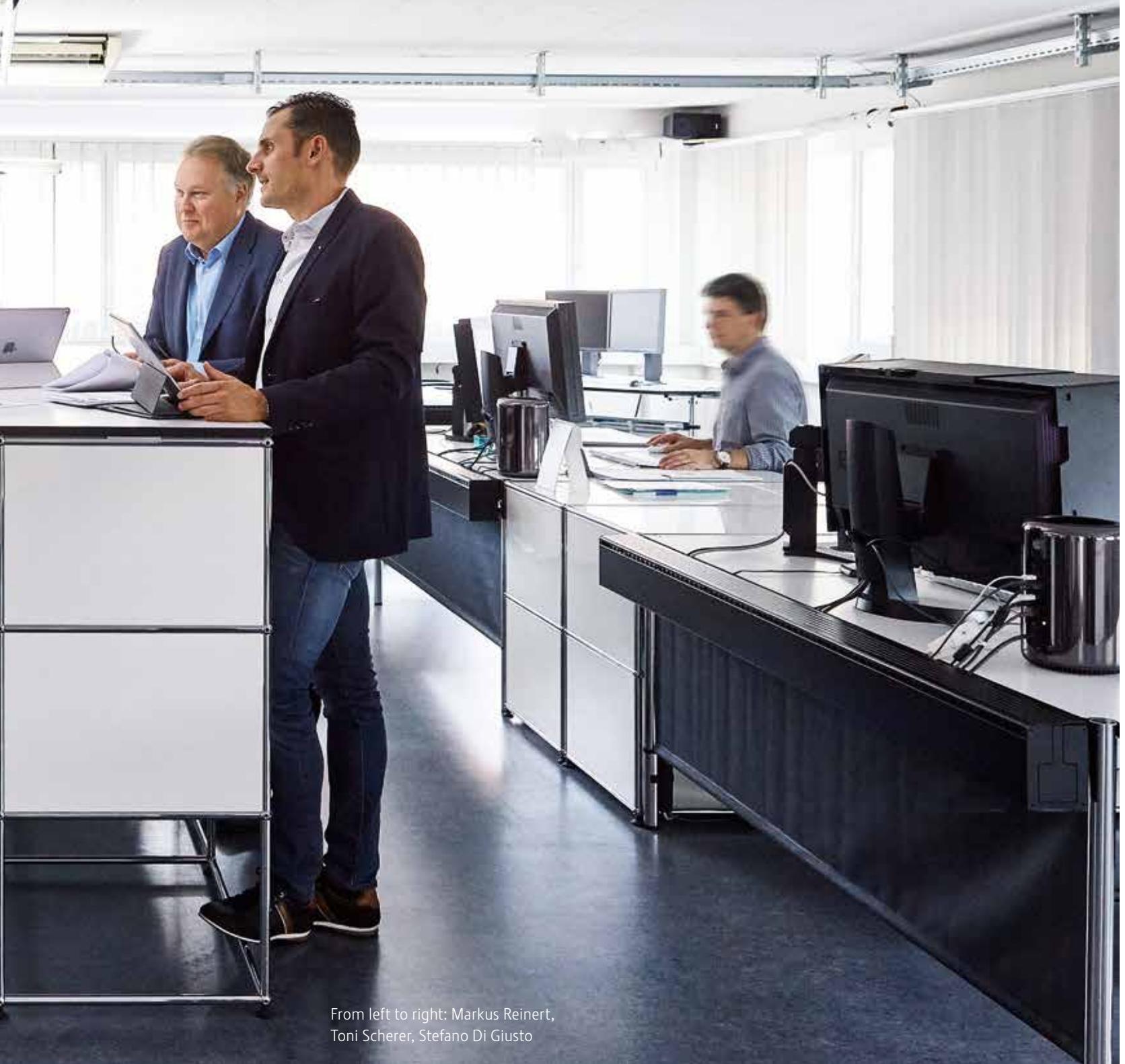


www.jura.com/joe

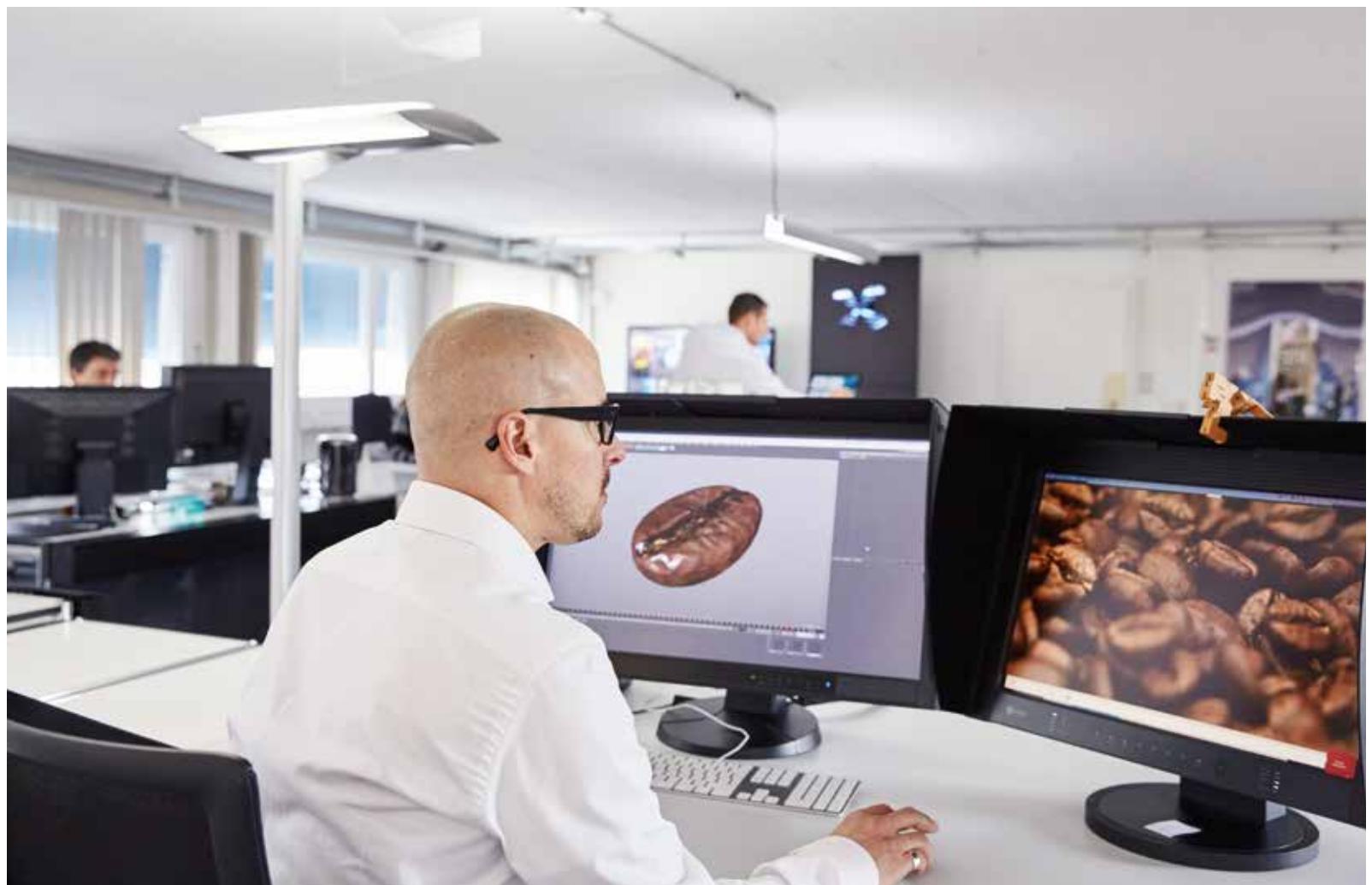
WHERE
REALITY IS
CREATED



Once a traditional litho printing company, Burki Scherer saw digitization as more of an opportunity than a threat and today is up among the front runners in the 3D computer graphics sector. A success story concerning creative spirits whose imagination is fired by coffee specialities.



From left to right: Markus Reinert,
Toni Scherer, Stefano Di Giusto





The solid 1960s-style concrete building immediately catches the eye. But there is nothing to remind us that it was once a factory producing high-visibility belts for children at kindergarten or starting school. Today, a simple but self-assured logo adorns the façade: Burki Scherer. The company name and typography suggest a close connection with the world of graphics, communication and advertising agencies. Behind the reinforced concrete walls, a team of specialists work to put customers' requirements for advertising, design or pre-print into practice and create virtual realities on a computer. Or, as company owner Toni Scherer puts it: 'We make the future happen.'

But one thing at a time. Founded in 1948, Repro studio – as it was known before becoming Burki Scherer – established an excellent reputation as a highly professional litho printing shop where talented graphic artists created sensational effects that revolutionized the world of Swiss advertising. Toni Scherer reminisces: 'Anyone can do bog-standard. But even back then, our aim wasn't just to meet the expectations of advertising agencies and photographers but to exceed them.' As a logical consequence, the company expanded its service portfolio and invested in a digital photography studio complete with a team of highly qualified specialists.

All this while traditional photographers were wincing under a barrage of flashlights from digitization and the rumbling of the digital revolution left many pre-print specialists fearing for their futures. Business partner Stefano Di Giusto summarized the significant

milestones during the technological transformation in the graphics industry for his Master's dissertation: 'In 1990, the traditional craft of lithography went head to head with digital image processing. Shortly afterwards, conventional photography and film development were supplanted by digital photography. In the "noughties", new media gradually began to cut the ground from under the feet of classical forms of advertising.' For Burki Scherer, it was a critical phase, during which the company needed to set the strategic pointers for the future. 'Diversification in the printing sector was discussed and dismissed. On the contrary, we decided to further commit to our core competencies in image processing and pre-print,' is how Toni Scherer sums it up. 'Apart from that, we had a few "nerds" who'd got to grips with the worldwide web early on and they built up our digital department.' The company invested a lot in IT and still does to this day. Today, Raid devices with several hundred terabytes of storage are the company's memory and enable it take on the role of data manager for its customers.

Burki Scherer has always given its specialists the opportunity to unfold and further develop their talents. This should pay off yet again. Art Director and Head of 3D Markus Reinert very much appreciates this way of thinking because: 'Here, as a team, we have the opportunity to indulge our passion for computer-generated imagery to the full and to create whole new worlds.' Being called a nerd doesn't bother Reinert in the least. 'In my ears, the term nerd isn't so much an insult as a word that accurately describes a guy

who's involved in something body and soul and sometimes comes up with the answers to problems in the middle of the night.' Today, around 30 employees offer a portfolio of services ranging from communication concepts, photography, image processing and pre-print through to web solutions, 3D rendering and films. About 25 of them drink coffee. 'Some of our trainees have to be initiated into the coffee culture,' jokes Stefano Di Giusto. But that isn't a huge problem because the GIGA X8 from JURA that stands in the web specialists' meetup area does an excellent job of convincing them every day of the week.

Burki Scherer's development is a genuine success story: an outstanding example of a company that has tackled the process of digital transformation by finding the right focus and today presents itself to the world as an innovative and well-positioned agency. But for Toni Scherer, it's no reason to stand still. On the contrary: 'The challenges are there, and others will undoubtedly follow. We see them as an opportunity for the future. Customers actively seek a dialogue with their service suppliers, and for us, it's an opportunity to recognize their needs. Typically, we'll use our coffee breaks to come up with bold and creative solutions: or as I said: to shape the future.'

kom

For instance, Burki Scherer has created a fabulous virtual presentation for JURA's new ENA 8: www.jura-ena.com



Yes, exactly that one because ...

Every JURA automatic machine has its own fan club. The reasons for this are as varied as customers themselves. So, can we prove it? Coffee-Break used this autumn's innovations to put it to the test.



Hélène
designer (43)

Black. Black's my colour. Black's sleek, discreet and elegant. Black is the perfect expression of structures, forms and textures. Black makes elements appear to hover and lets them flow. Black allows light to play with surfaces and materials. Black brings highlights to life. I love the clarity, the way the gloss finish reflects the world. And that's why the **Z6 Diamond Black** found its way through my eyes and straight to my heart. The fact it makes delicious long specialities as quickly and easily as a master barista, and even has artificial intelligence, means my decision wasn't just gut feel but also a rational one.



I write and draw with black ink. Invariably.
The fact I can't erase it forces me to be clear
about what I think and do.



My black notebook: it helps me
remember things and is also a diary.
I always have it with me. It gets all my thoughts and
sketches unfiltered, first-hand, so to speak.

The black briefcase is like
a safe, and I suppose I'm
the custodian: I keep my
designs and sketches in it
for meetings and presen-
tations.



The shape, materials and
colour of my office chair
give me a sense of security.
It knows my creative highs
as well as the moments
when I am low and plagued
by self-doubt.



Our shoes are the furthest things from our eyes.
Which is why I pay particular attention to them and
don't trust anyone who neglects them.



Sure, there are smallish cams to keep an eye on a particular space. But my camera robot reminds me of the sci-fi movies from the 1940s and '50s. Love it!



The camera drone opens up new perspectives and my race drone turns real and artificial reality into a next-level experience.



Our parents knew 'Knight Rider' from the TV. Today, I wear a smartwatch on my wrist. And there's a whole lot more to talk about there than a car ;o)



World off, music on! A game only gets realistic with the right sound effects. Sound engineers are magicians in their own right, and I don't want to miss anything they create.



We still need VR headsets to move around in virtual worlds. And they're getting more and more manageable. I'm pretty certain a pair of 'ordinary' glasses will soon be all we need.

Leon (26) game developer



Even as a child, I loved the aesthetics of science-fiction games. Today, the virtual world is blending with reality. The Internet of Things has been born. And perhaps I'm doing something to help it out of its infancy and on its way. I love high tech. For me, the features, materials and design of gadgets have to be spot-on. Like the **Z8 Chrome** from JURA. A must-have. It's packed with state-of-the-art technology. The interface is incredibly cool. And, most importantly for me, it delivers the fuel I need to function properly. Coffee! Around the clock, in every possible variation. If ever I create a coffee cyborg, it will have the facial features of my Z8. And that's a promise.



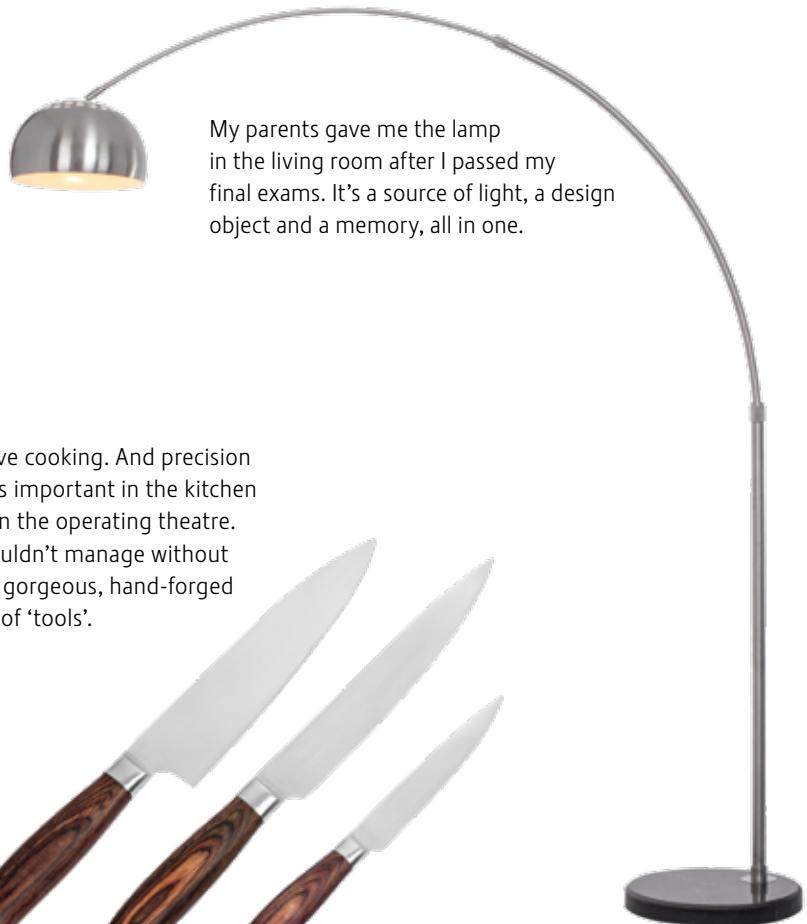
Suzanne (51) emergency doctor

My working days are hectic. But that's what I love about my job. Flexibility is my middle name. For me, it's vital that I can rely on my team and our equipment. In my private sphere, I like things to be more relaxed. I look for consistency and solid values. That's why I chose an automatic machine from JURA. The **E8 Chrome** ticked all the boxes, mainly because it makes all my favourite coffee specialities at the touch of a button. Always fresh. And it conjures up drinks with milk and milk froth in a trice. What more could you want? Oh, yes: the harmonious design and the proverbial service that's there whenever you need it. And that closes the circle to my profession...

When I was a kid, I fell in love with Humphrey Bogart – or perhaps it was more the trench coat he wore in ‘Casablanca’. To be able to afford one like it, I worked as a waitress while I was a student. Since then, we’ve been inseparable.



My parents gave me the lamp in the living room after I passed my final exams. It’s a source of light, a design object and a memory, all in one.



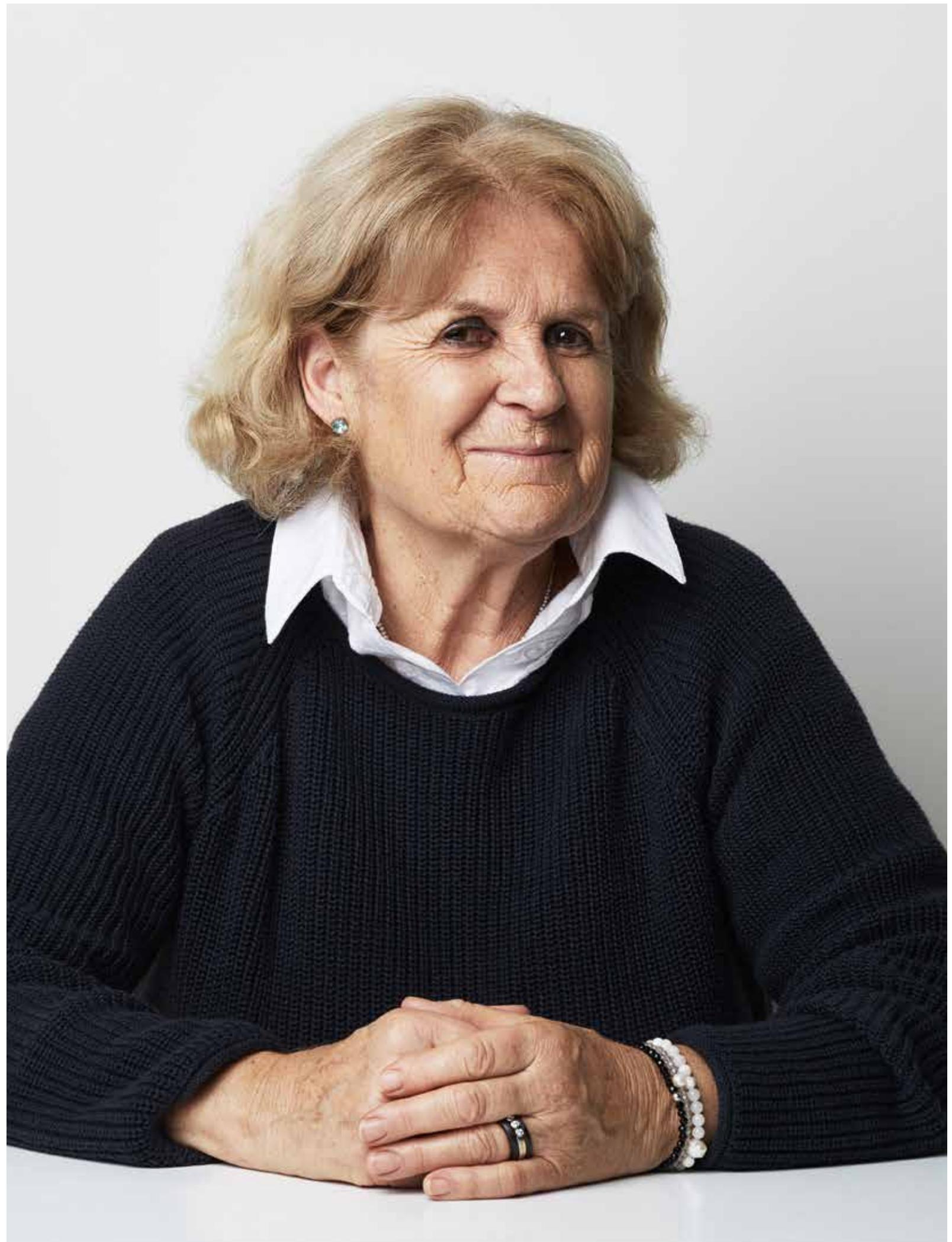
I love cooking. And precision is as important in the kitchen as in the operating theatre. I couldn’t manage without my gorgeous, hand-forged set of ‘tools’.

My scooter turns my commute into an outing. I feel nature, all around me. And in the city centre, traffic jams simply don’t bother me.



The saxophone’s been part of my life since I was a teenager. Music soothes me, allows me to turn off and immerse myself in a world of sound. It’s like a trip to the spa for the soul.







'HAVE YOU GOT TIME FOR A COFFEE?'

‘I love being alone.
All I need is a paintbrush
and a canvas.’

With baggage that seems to suggest she is always carrying a few valuable items and radiating an energy that intensifies as she approaches me, Margrit Kübli enters the JURAworld of Coffee. Happy in every respect and full of beans. That, at least, is my impression when I ask the cheerful 70-year-old if she'd like to join me for a cup of coffee.

'Mrs Kübli, may I introduce you to a new coffee blend we've roasted specially for Advent?' asks Monika Gunziger, hostess in the coffee lounge. A few minutes later, she presents us with two new coffee specialties. Mrs Kübli has specifically asked for coffee without milk. I wonder why.



Mrs Kübli, don't you like milk, then?

Oh, yes, but it needs to be gentle on the stomach. For me, it has to be sheep's milk, or almond, rice or oat milk. And the coffee mustn't be too strong. That's why I'm such a big fan of JURA's Malabar blend. But in the morning I always drink a glass of water or tea – as hot as possible – before I indulge in my two cups of coffee. It helps to neutralize the acid produced by the stomach overnight.

You seem to know your way around the human body.

Of course! For me, it's very important. And I only ever cook with organic products. My elder daughter taught me all about that. I also have two grandchildren. Their favourite meal is cutlets in cream sauce with Chinese noodles, salad and vegetables. Generally speaking, I love cooking. Even when I'm on my own. The table has to be set properly, and a glass of red wine is a must.

So, you mean you always cook something special even when you're alone?

Absolutely. Because I'm worth it. (laughs) You have to look after yourself. If we all did, things would be a lot easier. I love being alone. All I need is a paintbrush and a canvas.

You mean you're an artist?

I love art. And always have done. But for years, I never dared to make that first brush stroke on paper. Only after I'd taken a lot of intensive courses in Switzerland and abroad.

And today it's your favourite hobby?

Definitely. I do lots of things and never run out of ideas. There are plenty of people who love summer and the sun, but when the weather's bleak and foggy there's nothing I like more than retreating into my studio and creating abstract worlds on canvas. I love the cosy atmosphere. I work mainly with acrylics and pigments and materials like wood, bark, stone, a sponge or brush, but also with my hands. And I love colours like rust, pale blue, white and black. For next year I'm planning a

trip to Morocco and Gran Canaria. There, I'm going to learn how to paint with sand from a desert painter. Nature – which is where I get my inspiration, incidentally – also plays its part in creating the perfect picture.

I always ask myself: how do you start painting a picture? And when do you know that it's finished?

Actually getting started is only a question of courage. I usually have a brush loaded with paint and make squiggles on the canvas, or I'll paint the first strokes with my eyes closed. And then I'm on my way. It's all very straightforward. But finishing it is definitely more difficult. If I don't have any inspiration, I put the canvas away. Sometimes it can take up to two years until I know the picture is complete. But it's only finished when I've turned it on all four sides and it still looks right.

You mentioned earlier that you have lots of hobbies. What else do you do?

I love being out in the countryside and make jewellery with semi-precious stones and silver. I run workshops and still enjoy going to markets to buy my supplies. I also help out giving cooking demonstrations for a kitchen fitter. They're evenings when visitors can enjoy having someone cook for them and at the same time discover how versatile kitchen appliances can be. I enjoy assisting with the preparations and serving the guests. And I regularly look after a dog. Getting along with animals is something close to my heart.

You seem to be a loner but also very much enjoy being with other people and customers.

Yes, that's true. Much earlier on in life. I grew up as an only child in Oberbuchsiten and for years ran a hairdressing salon. Later, I worked on the sales counter with a big confectioner's in Zurich and as a receptionist at Lampart's, a two-star restaurant just up the road from here. The last job got off to an amusing start. I never seriously thought that I'd be offered a job at a posh restaurant like Lampart's. But

I decided to give it a try. Looking back, it was probably down to my car. I was driving one of those quirky Citroën 2CVs – over the years I've had four of them. I know the owner was fascinated from the moment I drove up. I suppose I just fitted in very well.

So, you've always had close ties with this region, then?

Absolutely. Until recently, I still lived in Oberbuchsiten. I took over my parents' house there, but it turned out to be too big for me. Then my younger daughter designed me a modern house for a single. But it was all too new, and somehow I couldn't give rein to my creativity. And now I've found the perfect apartment in Nennigkofen. 'Living with charm' is what they wrote in the ad. I drove there on impulse, talked to the guys working there and made sure I got the flat. (laughs) I moved in November. And after a long search, I've also found a new studio in Biberist. I'm already planning an exhibition and really looking forward to it.

Margrit Kübli, a self-assured woman who knows a lot about life and exactly what she needs to be happy. When I ask her about her hopes for the future, she replies: 'That I keep my good health. And that people never lose their courage. What this world needs is a few more crazy people. So, can I show you my pictures now?' Indeed, you can. Thank you so much for our chat, Margrit Kübli, and all the very best!

acm





SHANGHAI CHICKEN

WITH GINGER

(FOR 2)

INGREDIENTS

- 500 g chicken • 150 g ginger • 200 ml oil • 5 g chicken stock • Salt
- A little ground coffee

PREPARATION

To make the ginger sauce, peel the ginger. Then slice it thinly and press it until the juice runs. Add the (dry) chicken stock and a pinch of salt to the juice. Mix and stir well. Put the dry ginger to one side for later.

Now pat the chicken dry with kitchen paper. Marinate the meat with the ginger sauce and let it stand for around 15 minutes. Finally, sprinkle to taste with a little ground coffee and allow the aromas to infuse with the meat. Put the chicken in the steamer at the highest setting (105 – 120°C) for 12 minutes.

Mix the remaining dry ginger with 50 ml of oil to a paste. Pan-fry the paste, stirring continuously, for about two minutes in 150 ml of oil and then pour it over the chicken.

TIP

Serve with perfumed rice or Chinese noodles.

THE PERFECT ACCOMPANIMENT

CORN JUICE

Corn juice, as its name suggests, is a juice made from corn and is very popular in China. It is drunk warm or cold and is famed for its positive, healing properties. Consumed regularly, it is said to combat bad cholesterol, prevent ageing and protect the heart. Corn juice is also known as a ‘beauty drink’ because it supplies the body with valuable minerals, vitamins and proteins.



JEFF ZHAO

Traditional cuisine with a modern twist: that's the passion of Jeff Zhao, head chef at the 'Shanghai Min' Restaurant in Shanghai. Although the restaurant is only open from lunchtime, the dynamic young chef can already be found in the kitchen from early morning. He loves experimenting with ingredients and using them to give a new twist to traditional Chinese dishes. The way he wakes familiar old dishes to fresh life attracts guests in droves. Small wonder, then, that the restaurant – which now has branches at 70 locations – has made itself a name all over China.

www.xnggroup.com





Monika Gunziger, hostess in the coffee lounge at the JURAworld of Coffee, presents a coffee speciality that looks as amazing as it tastes.

Shanghai Cloud

Ingredients

Milk frothed for 15 seconds

95 ml coffee

Candy floss

Preparation

Take a small latte macchiato glass. Froth a little milk for 15 seconds. Add 95 ml of hot, freshly ground and prepared coffee. Take a toothpick and stick as much candy floss onto it as desired. To finish, lay the toothpick across the top of the glass. Enjoy!

Tip: For extra sweetness, you can stir the candy floss into the coffee.





Anniversaries

Switzerland

30 years

- 01 Heinz Bieli
Material management and dispatch

25 years

- 02 Gilbert Studer
Quality management

20 years

- 03 Paulo David Santos
Service, coffee

- 04 Marco Portmann
TOP-tronic

15 years

- 05 Catarina Figueiredo
Service, coffee

- 06 Maida Hodzic
Service, coffee

- 07 André Lüscher
Quality management

- 08 Roland Pütschert
TOP-tronic

10 years

- 09 Jens Bamert
External sales

- 10 Anton Berrocal
Human resources

- 11 Nadia Cavaliere
Sales consultant

- 12 Marius Grossrieder
Management

- 13 Pia Kreuzer
Finances

- 14 Albert Müller
Construction

Iwan Müller

Service reception

- 15 Elke Schenker-Feigl
International business department

- 16 Margot Streit
Sales consultant

- 17 Il Broon Vogt
POS logistics & events

- 18 Martin Wullschleger
Product management

15 years

- 21 Marc Betz
Regional sales head

- 22 Pamela Glas
In-house services

- 23 Heike Scharnagl
Sales promotion

- 24 Herberth Speck
In-house services

- 25 Kathrin Ulbrich
Field service assistant

Germany

20 years

- 19 Stipica Sekul
Strategic sales development

- 20 Petra Treiber
Internal sales service assistant

10 years

- 26 Siegrun Birkle
Sales promotion assistant

- Tobias Diepold
Facility services, JURA Gastro

- 27 Melissa Gräbner
Personnel officer, training manager

- 28 Ralf Hüge
Sales management,
JURA Gastro



Austria

15 years

29 Manuela Boll
Internal sales department

Netherlands

15 years

30 Joost Boonman
Service manager

10 years

31 Mark Meijer
Service technician

Obituaries

Urs Leo Hammer

18.06.1927 – 19.05.2018

41 years of service
Technical director

Oswald Müller

09.10.1925 – 23.05.2018

72 years of service
Director, Board of Directors,
Archivist and Museum curator

Imprint

Published by JURA Elektroapparate AG
CH-4626 Niederbuchsiten

Editors Meinrad Kofmel (kom)
Michèle Ackermann (acm)
Susanne Kissling (kis)
coffeebreak@jura.com

Design Daniela Netz, Sabrina Nussbaumer
spice advertising
the Inhouse Advertising Agency of
JURA Elektroapparate AG

Photography A Jun (pages 1, 8–15, 54–56)
Suzanne Schwierz (pages 3–5, 22–27)
Gerald Huber (page 17)
Kurt Pfister (pages 18, 40–43)
Burki Scherer AG (page 28)
Derek Li Wan Po (pages 29–33)
Remo Buess (pages 34–39, 50–53)
Jonas Spengler (pages 44, 47, 48)

Printing Vogt-Schild Druck AG, Derendingen

Languages German and English

Translation Hill Johnson Associates GmbH,
Zollikon

Circulation 55,100

Frequency Twice yearly since 2005
total 26th edition

Copyright 2018 by JURA Elektroapparate AG.
All rights reserved. Reprinting (in whole or in parts) is
only permitted with the written approval of JURA.

jura®



Roger Federer

Greatest tennis champion
of all time

Coffee pleasure –
freshly ground,
not capsuled.



The new ENA 8 is the supreme one-cup coffee machine. Small, stunning, simple and perfect for those who appreciate both good coffee and good design – like Roger Federer. With the modern TFT display, mounted on the front, it's very easy to use. Ten different specialities can be selected at the touch of a button, all prepared with exquisite quality. A special feature of the elegant design is the cylindrical water tank, which resembles a crystal carafe. The new ENA 8 is available in three attractive colours and also in solid aluminium in the Signature Line. JURA – If you love coffee.

www.jura.com