

Ringier Management Conference: Finding inspiration in first-rate speakers

DOMO

A woman, identified as Lynsey Addario, is the central figure. She is wearing a black tactical helmet, a white t-shirt, and a black tactical vest. She is holding a Nikon DSLR camera with a large lens up to her eye, as if taking a photograph. She is standing in front of a chain-link fence. A black bag is slung over her shoulder. The background is a blurred outdoor setting.

The Energy cosmos
**Programmed
for success**

 **Ringier**
In-house journal
June 2015

American war photographer Lynsey Addario
talks about her life and her job

«It's a calling»

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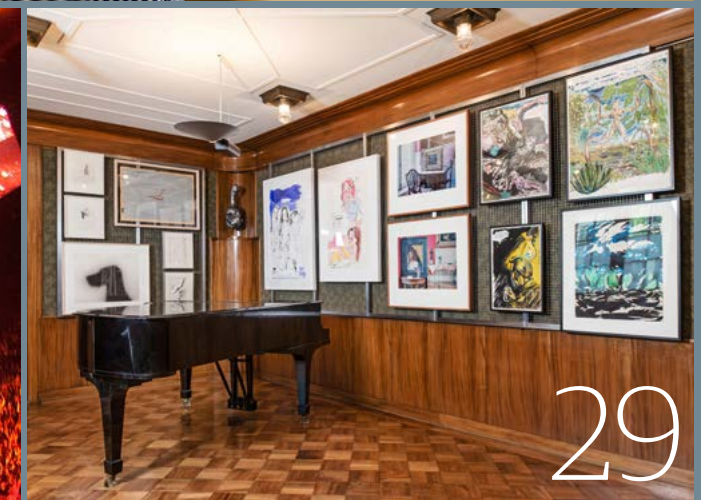
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«I'm Grateful I'm Still Alive»

American photographer Lynsey Addario captures images of war, terror and hunger. She focuses on the world of women while trying to combine her passion for the job with a normal life.

Interview: Peter Hossli Photos: Lynsey Addario / Getty Images Reportage



October 2007, in the Korengal Valley in Afghanistan. U.S. soldiers help wounded comrades walk to a helicopter.

American-born Lynsey Addario (41) first got into photography in Argentina. She was inspired by an exhibition by Brazilian photographer Sebastião Salgado (71) in Buenos Aires. Later, she travelled through Cuba, and in 2000 went to Afghanistan to portray the country under Taliban rule. Newspapers and magazines like «The New York Times», «Time» and «National Geographic» began to take notice of her. Since then, Addario has travelled to several war zones and crisis areas, including Iraq, the Congo, Haiti and Pakistan. In March 2011, she was kidnapped in Libya along with three other journalists. She has won a Pulitzer Prize and a MacArthur Fellowship.



Ms. Addario, you felt your unborn son for the first time when you entered Somalia. What went through your head?

Lynsey Addario: It was a very difficult time for me. I was ambivalent about being pregnant. And I was in denial. I knew I wanted a family, but as a woman with this profession I couldn't figure out how I would manage it while being on the road all the time. And there were no women who did what I do, who had families. So I really didn't have any role models.

And how did you deal with your ambivalence?

I kept working in all the places I usually worked.

Somalia is one of the most dangerous places in the world. Some people would say you're careless.

People making those comments are

forgetting that women are pregnant and giving birth every single day in Somalia. Why don't you care about the women in Somalia who are pregnant and giving birth under those conditions?

But are you careless?

I don't think of myself as careless. I went there to cover the drought, which was not fighting, and it was a four-day trip.

Still, you put yourself and your child in danger.

I wasn't having any complications with my pregnancy. I was very healthy. If they're so angry with a journalist going in there for four days they should really focus their energy on women in Somalia.

In Somalia, you photographed children with medical needs. They needed a doctor. What could you do with a camera?

Well, I'm a journalist. Basically, I'm comfortably photographing people who are in need of a doctor. If I show their condition and show the fact that there are hundreds of children suffering from malnutrition at the height of the drought in the Horn of Africa, then aid agencies will go in or policy members will do something to help people. For me, the greatest tool I have is my camera.

A journalist's work is her life. It defined who we are. It's not just a job. What is it for you?

I'm not doing this job for money. I'm doing this job because I believe in it. People need to see what's happening to other people around the world. People need to have perspective, when there are humanitarian crises, human rights abuses, or war. It's our responsibility in the developed Western world to look at these things and to see what we can do to help.

You were photographing a child dying while you felt your son kicking inside you. What happened at that moment?

It's devastating and traumatic to watch a child die whether I'm pregnant or not. The fact that I was pregnant and my son was kicking inside me, that just made it all the more devastating. But for me, I would rather be there with my camera and feel like I'm doing something to help those people than sit back at home in my privileged existence without doing anything.

How does being a mother change your understanding of the suffering you've covered?

It's just enhanced my understanding. I've always been extremely compassionate and I've always tried to understand what people are going through. But I think, as a mother I can now really understand that bond and that visceral sort of need to keep your child alive and healthy, provide them with the safety and all of the things a child needs.

And how has it changed your work?

I'm not really working on the front line any more. I continue to work in war zones. I'm working in Iraq and Afghanistan and all those places, but I'm sort of a step back. I'm focusing more on civilians; I'm focusing on refugees a lot. So I'm trying to do the work from a little removed.

Journalists say that you're only as good as your last story...

... sure...

... how afraid were you that you wouldn't be as good anymore once you had a child?

Oh, I was terrified. I was so ambivalent about getting pregnant because I just didn't understand how I would continue to do the work and be a mother. I didn't know if I'd still be able to travel, if I'd even be able to leave my son. In my entire adult life, all I cared about were my stories.

You have a tremendous work ethic. What drives you?

I put an extraordinary amount of pressure on myself. My parents are extremely hard working. They raised

us with an incredible work ethic. My grandparents are Italian. One of my grandmothers came over to Ellis Island from Southern Italy. My grandparents were very poor. And so they had to

work very hard for everything they had. And so maybe that sort of struggle, that work ethic, came from there.

How do you turn it off?

I don't know. I wish I did.

Some war photographers are adrenaline junkies. And you?

If I'm in a combat situation and being shot at, obviously I feel the adrenaline. Everyone does. It's a natural byproduct of combat. But for me, it's more about the story; it's about get-



Lynsey Addario and her son Lukas. The photographer could not imagine becoming a mother. She thought she would not be able to travel to crisis areas anymore. That is why she worked almost up to her son's birth on December 28, 2011. Now, she no longer takes pictures on battlefields.



Mogadishu, Somalia, August 2011. This boy suffers from measles and malnourishment.

ting to the place where I need to tell these stories, be a messenger, get the word out. And those are the things that drive me. Adrenaline is certainly present in combat, but I'd say combat is like, you know, five percent of what I do.

But as a war photographer...

... I'm always sort of confused by the war photographer title, because I honestly I don't think I'm a very good combat photographer. I happen to have worked in a lot of war zones, but that's primarily because I was doing other stories on civilians that happen to be in war zones.

Why don't you like to be called a war photographer?

It doesn't seem to fit me. There are a lot of photographers who dedicate themselves exclusively to war. I'm not one of them. Even when I'm in a war zone, I'm rarely focusing on combat.

When a tragedy begins, you are there. Isn't this an addiction?

No. I think it's a calling. I do it for a

living, I believe in it, and I see the impact I'm making - I see the ability to educate people, to help people, to get policy makers to react - and then suddenly I can't stop. It's certainly not about the bravado. It's very frustrating to me when people use the word addiction. It's such a superficial, dismissive way of talking about people who have dedicated their lives to something so much more important.

Robert Frank once told me that when he started out, people would let him photograph them, but now nobody wants to grant him a picture. How do you gain people's trust?

On a feature story I really take the time to talk to people, to explain why I'm there, why I think it's important to tell their story. I spend a lot of time without taking any pictures. By the time I actually go to shoot, people do feel comfortable and they understand what I'm looking for. Just last week was in India and I was photographing maternal-health issues. It's a very intimate story. A lot of the time I'm just talking to the women, I'm

hanging out. I'm not going in there with sort of my camera blazing in people's faces.

What advantages do you have as a woman photographer in a conflict zone?

In a conflict zone, I just think it doesn't matter if you're a man or a woman. Things are happening very quickly and it's really just a matter of how quickly you move and what you're looking for.

You work a lot in Muslim countries. How difficult is it being a woman there?

When I'm working on feature stories in the Muslim world, it's a huge advantage being a woman, because obviously these societies are segregated by gender and so I have great access to women.

You were kidnapped in Iraq, and later in Libya. Who do you blame for this?

The blame is mine. I knew what I was getting myself into. You cover a war and there are dangers. We accepted this as journalists - that these ►



Two Afghan women in burqas. In the Islamic world, Addario has access to the realm of women.

► things can happen, especially in Libya. I'm grateful I'm still alive.

Why did you feel guilty for getting better treatment than the kidnapped men did?

I could hear my male colleagues grunting while getting smashed in the back of the head with gun butts, and I just thought, why is it fair that I'm being spared this kind of physical abuse because of my gender?

You were groped. Wasn't that just as horrible?

Of course it was disgusting and hor-

rible and terrifying because I kept thinking, will this lead to rape? But I could hear my male colleagues and I just felt like, clearly, I'm not getting that treatment because I'm a woman. And so, I felt guilty that I was being spared that kind of abuse.

You were terrified of getting raped, but you weren't. How do you explain that?

I was with my three male colleagues, and I was not separated from them, fortunately. One night a guy came and opened the door when we had all fallen asleep, and I heard the door

sort of clanking. And he grabbed my feet and started trying to pull me out of the cell alone. And I inched up to Anthony Shadid, who was lying next to me, and I sort of spooned him like as if he were my husband, and I said, «Anthony». The guy just looked at us and walked out.

You photographed a woman that was raped by nine men. How can you absorb that much pain?

I try and channel it in my work, and I try and channel it in getting those pictures out there. It's not about me seeing all these horrible things. It's

really about trying to help the people I'm photographing.

You have not only seen violence, you have seen evil. How has this affected your view of humankind?

I don't experience these things in a vacuum. I carry them with me everywhere I go. I've seen that human beings are capable of the most violent, aggressive and evil forms of behavior. But I also see that they're capable of the most wonderful and generous, the exact opposite.

How important is it for you to be neu-

tral when you're in a conflict zone?

It's everything for me. My job is to document what I see and put it out there. Of course I have my own opinions but I actually don't care where your loyalties lie. My job is to get your interview, take your photograph, give it to the New York Times, and give it to National Geographic.

You have lost friends. How does that affect you?

It affects me tremendously. That is another reason why I've sort of slowed down a little bit in terms of covering war. Being a mother has had

an effect, but losing a lot of friends does take a toll. I don't want to walk away from this job, but I need to sort of redraw the boundaries and figure out how I can keep working and working in a way where I'll stay alive.

How do you stay alive when bullets are flying or when you are in a dangerous situation?

I'm the first person flat on my stomach hiding, finding a place to hide. My combat pictures are not very good because I'm not taking many pictures.



For years, Lynsey Addario thought she could not reconcile her job with a family. Then she met Reuters journalist Paul de Bendor. They were married on July 4th, 2009 and live in London with their son Lukas.

But how do you stay alive?

Some of it is luck. Some of it is being very quick to find cover and to stay down. And, I think it is just having some knowledge and experience on where to go.

What are you willing to sacrifice for a good photograph?

For me, the first priority is to stay alive, because if I'm dead, I can't do anything. The second issue is to try and get in a position where I have cover, I'm shielded by something, whether it's a wall or rocks or something and to try and shoot from that position. If it's not possible to get cover, then I'm going to leave.

Why does the death of a journalist in a war zone make much more news than a civilian's?

It's sad. A life is a life. It doesn't matter if you're a journalist or a civilian. When we lose human lives, it's horrible. Personally, I feel more connected when I hear that a journalist has died because I feel like we are a family. Journalists provide an important service for our society. They should be respected as neutral observers and should not be targeted.

You address your love life in your book. Why?

Well, I wasn't going to, initially. My editor at Penguin really encouraged me to, because she felt like one of the great struggles of this work is trying to have a personal life.

She's right.

But I didn't want my talking about my personal life to take away from my professionalism. It really helps give a sense of just how hard it is to have a life when you do this kind of work. Everything about this work has to do with being there, and that ►



Anthony Shadid (1968 – 2012) was a correspondent for «The New York Times» in Beirut. In Libya, he kept Lynsey Addario from being raped. In 2012 he died from an asthma attack in Syria.



British photo-journalist Tim Hetherington (1970 – 2011) and American photographer Chris Hondros (1970 – 2011) were close friends of Lynsey Addario's. She had worked with Hetherington (top) in the Korengal Valley in northeastern Afghanistan. Both photographers died on April 20th, 2011 in an attack in Libya.

► means getting on the first plane when something happens. It means leaving a date in the middle of a dinner. It means missing your loved ones' birthdays and weddings. It means not being pres-

ent for most of what are traditionally considered some of the most important moments in people's lives. There are very few people who can understand that. And I wanted to put it out there. I wanted to show that there are incredible sacrifices that people who do this work make.

You accepted that your boyfriend was cheating on you while you were away - because you cheated on him with your work?

I didn't have that sort of astute perspective because I was in love and I was heartbroken. I just thought, how can this happen to me, I'm so in love with this person, doesn't he know that? I love him and I just have to do this for my work. In retrospect I understand that you can't really leave someone for two, three months at a time and expect them to put up with it. Basically you get out of a relationship what you put in. And I realized at some point I was not willing to miss the story to be a good girlfriend or to be home.

Your future husband told you: «I love you. I am here. Do your work, and come back when you finish. I will be here waiting for you.» What sort of relief was this for you?

Believe me, that was like poetry to me. I was like, okay, are you serious? Do you exist? Paul was a journalist for many years. He was at Reuters for 16 years. He understands intrinsically what I do. He's totally passionate about his work, and he's been supportive. He's not threatened by my love for my work, and I think that's one of the most important things in a relationship. I can be with someone where we're partners. We understand each other, we respect each other, and we don't assume that if you're passionate about something else, it's taking away from the relationship.

You put your loved ones through hell, not only when you're kidnapped, but when you travel to dangerous places.

Two U.S. Marines of the «female engagement team» in their tent at Camp Delhi in Afghanistan.



Isn't it just too egoistic?

It's a selfish profession; it is difficult on our loved ones. I understand that. But our world is changing. It's not that Paris and London are safe now in a way that other places are not, because the targets of terrorism are everywhere.

Your colleague said he can't do this anymore. Have you ever been at this point?

After the kidnapping, I didn't say I'm never gonna do this again. All of us thought, it would be difficult to move forward. I knew that I would step back for a little bit. I knew that I needed to figure out how I would keep doing it.

But I never thought, I'm just gonna quit. That's not the way I am.

What story satisfied you the most, and why?

No, I don't have that. I'm sort of perpetually unsatisfied. I always think I'm a failure.

How did you realize that your life is a book?

I was never really convinced. To this day I'm still sort of shocked that people are reading it. After Libya I was going to do a photo book, and then Tim Hetherington and Chris Hondros were killed and I suddenly went into a tailspin and really didn't want to do a

photo book at that moment. Literary agents approached me after Libya, who said there aren't many women who do this work and I should consider doing it.

Steven Spielberg bought the rights to your book.

... Steven Spielberg did not buy the rights. Warner Brothers optioned the rights ...

Now you're a story.

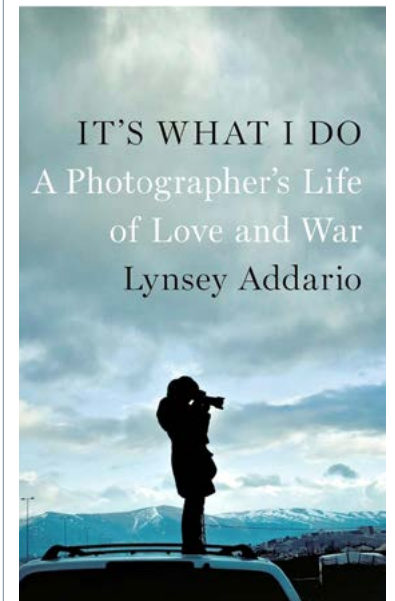
Certainly Steven Spielberg and Jennifer Lawrence have expressed interest, but it's Hollywood and anything can happen between now and when they go into production. There hasn't been

a script written as yet. So I think it's incredibly humbling. The most exciting thing for me is that people might pay attention to the issues that I care about. People actually watch Hollywood movies. It's just one more platform to get out those issues my colleagues and I care about.

What's more important to you: love or your work?

Now? That's a hard question to answer. I would say, as I get older - probably - I don't know. I can't really answer it. I would say if you had asked me that question ten years ago I wouldn't have hesitated to answer. But now, I can't really give you a definitive answer. 🌍

Memoirs and Hollywood



In March 2011, Lynsey Addario was photographing the Arab Spring in Libya, when she was abducted along with three colleagues. Following her release she wrote her memoirs. She has now published her moving autobiography, «It's What I Do: A Photographer's Life of Love and War», an excellent book about journalism. Addario describes in compelling fashion her sheltered youth in Connecticut, her first encounters with photography in Argentina and Cuba, and how passionately she pursues her profession. Even before 9/11, she had done features on Afghanistan. Later she returned to take pictures of the war in Iraq, captured cruelties in the Congo, depicted the hunger in Somalia. In a way that is both personal and honest, Addario recounts the difficulty of combining her job with living in a real relationship.



Hollywood studio Warner Brothers has optioned the rights to Addario's autobiography. It has been announced that Steven Spielberg («E.T.») will direct and Jennifer Lawrence («The Hunger Games») has been pegged to play the lead. However, no screenplay has yet been written at this time.

«Do something!»

Ringier management was inspired by a group of top-notch speakers in the alpine town of Davos. The main discussion points were entrepreneurialism, change and world digitalization.

Text: Peter Hossli Photos: Thomas Buchwalder



What do the three colored rings in the Ringier logo stand for? That was the question that moderator Hannes Britschgi chose to put to publisher Michael Ringier in opening the second day of the Ringier Management Conference 2015. The conference took place in mid-May at Davos in the Swiss Alps. «They stand for the three rings holding together a wine cask,» Michael Ringier explained, to the surprise of much of the audience at the Hotel Intercontinental. His ancestors - «persecuted

for their religion», Ringier explained - were wine merchants. «When they got into the print business, they considered that the rings would still be appropriate.»

«Nobody has visions.»

In his usual laconic style he challenged the company's management. «Never in my life have I had a vision; nobody has visions,» he said. «Visions are an invention of the guild of consultants.» What is his counterproposal? An appeal to the employees.



«We need to be curious, we need to be ambitious - and give our best.» Ringier spoke about the 1.6 billion Swiss francs his family has invested in the transformation of the group since 2007, to bring Ringier into the digital age. «We would really need three billion, but we simply don't have it.» For him the real question is not «whether we might lose the money, but whether we are doing the right thing.» After all, between 25,000 and 30,000 people worldwide depend on the new strategy's suc-



1 CEO Marc Walder at the Ringier Management Conference in Davos encourages executives to brace for change.

2 Three alphorn players 'a tooting at the Hotel Intercontinental.

3 Photographer Hannes Schmid describes his life as one of constant change.

4 Journalist Hannes Britschgi interviewing former soccer coach Ottmar Hitzfeld.

5 Axel Springer executive Donata Hopfen speaking about the paywall at the German tabloid «Bild».

6 Over one million copies sold: Karl-Heinz Bonny with the magazine he created, «Landlust».

cess. Ringier emphasizes that his family is «a little crazy. A little crazy is good; too crazy would be dangerous.»

CEO Marc Walder drew a correlation between Davos and the current upheavals in the media business. He maintained that back in 1860 Davos had been a quaint farming village. It subsequently became a health resort for those suffering from tuberculosis; following this a ski resort; and today the alpine town has become an im-

«A little crazy is good; too crazy would be dangerous»

Michael Ringier, publisher

portant center for conferences like the World Economic Forum. «The transformation of Davos took almost 160 years,» Walder said. «Today, the world changes a lot faster.» He went on to show how brands like YouTube, Facebook, Uber or Android penetrate everyday life and the media, and how Ringier began to transform itself eight years ago, and succeeded. Digital business already generates thirty-two percent of the company's revenue.

Democratic Dictator

The former coach of the FC Bayern soccer club, Ottmar Hitzfeld, explained the secret of his success: always trying new things; breaking

convention; being bold and «passionate». He maintained that his leadership style was that of a «democratic dictator.»

With tousled hair, a flowery suit and a silver tongue is how marketing guru Dietmar Dahmen shook up the 115 conference participants. He boisterously encouraged people to «break rules, go gangster.» They should steal data from Facebook and Google, «because nothing else is as dominant in our lives.» «Why?» is no longer the crucial question; rather it is «why not?»

Businesses have «to attack themselves, lest they be attacked by others.» Ringier's executives should not

seek how to reinvent themselves. Rather they need to seek those who would attack Ringier in order to beat the assailants to the punch.

Jovan Protic, Publishing Director at Ringier Axel Springer, set out to «break the code of social media», showing how media companies like Ringier can share their valuable content better via Twitter or Facebook. He maintained that content needs to go where the customers are. Protic advised Ringier executives to hire so-called «social ninjas» - young, hip people who stimulate others to use social media and understand them.

Paywall at «Bild»

The German tabloid «Bild» has a ►



7 «Flow» editor-in-chief Sinja Schütte believes in the printed word.



8 «Why not?» is the question to ask today, according to advertising honcho Dietmar Dahmen.



9 His wish is to change the world through good food: top chef Claus Meyer.



10 He wants to bring Europe closer to Russia: former German chancellor Gerhard Schröder giving his speech on the Schatzalp.



11 The heads of Ringier: Chairman of the Board Michael Ringier; Member of the Board Claudio Cisullo and CEO Marc Walder (from the left).

12 Inspiring views inside and out – from the terrace of the Hotel Intercontinental in Davos.



► new «business model», revealed Axel Springer executive Donata Hopfen. «Bild is no longer a newspaper,» was how she described the consequences of introducing a paywall. «Bild is now a media brand» and thus in direct competition with other digital brands like Facebook, YouTube and Netflix.

Paid content has changed the way of thinking at «Bild». Nowadays the issue is not print versus online, it's paid versus free, «whether we sell a story or publish it for free.» The same editor-in-chief is responsible for both the print edition of «Bild» and for «Bild Online».

Not everybody talked about figures. «The media of the past still have a long future ahead of them,» says Karl-Heinz Bonny. Ten years ago he created the country-life magazine «Landlust». Today, the magazine has a circulation of over a million copies. Bonny's credo: «Print lives!»

Editor-in-chief Sinja Schütte presented «Flow», a women's magazine, which started out in Holland in 2006 and has been published in Germany since 2013. Its circulation already exceeds 100,000 copies. It focuses on female readers who want to decelerate and would rather read a book than a short message on Twitter. «Paper is a trendy medium,» she contradicted

the apostles of digitalization. «Print is something special.» With his Nordic sense of humor, Danish top chef Claus Meyer told about how he taught his fellow Danes to eat well as well as healthy using natural ingredients.

Up on the Schatzalp former German Chancellor Gerhard Schröder spoke about Russia.

At the end of the conference, CEO Marc Walder gave the Ringier executives three assignments: «Do things.» – «Be pushy.» – «Drive change.» As the previous speaker, Swiss photographer Hannes Schmid, had so deeply moved the participants, Walder chose not to give a summary in his wake. Each stage of Schmid's life had been «awesome», said Walder. «I would like you to go home with his story in your head.»

As a child Schmid had gone barefoot, herding sheep and goats, only wearing shoes in winter. Following his apprenticeship he went to Africa and

taught himself photography. He lived among cannibals in Indonesia and went on to take some 70,000 pictures of rock stars. He photographed models in the Him-

alayas and the Bernese Oberland, took pictures of smoking cowboys in the Wild West and Formula One drivers on the salt flats.

Schmid kept reinventing himself – which is why he struck a chord with the Ringier conference participants. His motto: constant change giving him as well as others meaning. 🌐

«The media of the past still have a long future ahead of them»

Karl-Heinz Bonny, founder of «Landlust»

Claus Meyer is one of the speakers at the Ringier Management Conference in Davos. Lean and trim, he dresses simply and expensively. His high voice clearly reveals he is Danish, even when speaking English. So this is the man who created «Noma» in Copenhagen, an eatery voted the world's best restaurant four times. He's the man who says that good, local food can change the world because it provides an identity that makes people respect nature and their fellow men. He's also the man who not only reinterpreted the «Noma» concept for South America but whose thirty micro cafeterias located in the slums have created jobs and future prospects for the poorest of the poor.

Mr. Meyer, are you an idealist or a realist at heart?

Meyer: One thing's for sure: I used to be an idealist. But also: In my own eyes I am no ideal, although I am working on developing a sense of becoming the best possible version of myself. Let's say, I'm a work in progress.

It's impressive how you manage to turn ideas for a better world into movements and create successful businesses. That has a lot to do with realism.

I'll tell you one thing I am certainly not: a quitter – someone who gives up. No, I not only fulfill most people's expectations, I exceed them. That's the way I want it, that's the way I like it.

Your Meyer Group comprises restaurants, hotels, catering companies, cafeterias and «Noma».

Last year, I sold thirty-five percent of my shares in «Noma» and a big share in my other company, although that enterprise is still part of my personal holding company. I have decided to take things a bit easier.

Taking things easier in your case means building up a new restaurant on another continent – «Gustu» in La Paz, another luxury eatery that draws on the region and its products for its cuisine.

Well, I have this crazy idea of wanting to give away the culture of food, of eating, for the use and benefit of mankind; delicious food as a weapon against ignorance and poverty. That worked in Denmark, so I founded this charity. It is not only supposed to bring the best things closer to the poor, but also to provide them with a way out of their misery.

Does that work?

«Gustu» is doing better than I ever im-

agined or calculated.

What has that taught you?

Sometimes the beauty of an idea can fertilize a process in such a way that you achieve results and breakthroughs that you could never achieve through the calculations of accountants and project managers.

Beautifully put.

Not my words. I stole them from author Pieter Bastiaans.

What next?

In August I will strike camp in Denmark and emigrate to the United States.

Are you going to open a «Noma» there?

Wrong. It will be a food market and a restaurant at New York's Grand Central Station. I got the offer and the support of a very wealthy American. And it turned into a project – bigger and more comprehensive than I had ever imagined.

So where are the poor people in this?

I found them in one of the suburbs, where there is more poverty, more crime, more unemployment and more squalor than anywhere else. The system of micro cafeterias from Bolivia will be transferred there. The rest is work. That's the way I want it, that's the way I like it. 🌐

Photo: Jacob Ehrhmann / Polfoto.dk

«That's what I want.
That's the way I like it.»

Text: Michael Ernst Merz

Ringier's best photos of the last quarter

Six photos from Romania and Switzerland. What does a writer put through the meat grinder? What does a tennis star snack on? Could it be «horse candy»?

NICOLE BÖKHAUS
NICOLE SPIESS

Photographer
Editor

1 Nicole Bökhaus had been pondering the idea of photographing Swiss National Circus Knie's famous horse carousel from a bird's-eye view for three years. The circus' reaction was less than enthusiastic, because the animals would not be shown to their advantage. «From above, they would look like pieces of candy,» says Bökhaus. She managed however, to convince those in charge. Every year, **Schweizer Illustrierte** reports on the circus' season premiere in Zurich. Here was Bökhaus' opportunity. There were a few challenges: How do you attach a camera under the big top without endangering artists and audience? Bökhaus also found that she could remote-release the shutter, but she could not save the results to her laptop wirelessly because of the hundreds of cell phones in the audience. She would only see the results once the camera was on the ground and had just twenty seconds to capture an image of 28 horses and eight ponies before the 144 hooves would gallop back out of the ring. Everything clicked – and the picture with the «horse candy» carousel proved compelling.

PASCAL MORA
TOBIAS GYSI

Photographer
Editor

2 The name of the woman in the picture is Xoxe. She is 40 years old. The Yazidi fled from Sinjar to the Kurdish town of Erbil in Northern Iraq. In early March, photographer Pascal Mora captured the shot in an emergency shelter located behind a five-star hotel for Switzerland's **«SonntagsBlick Magazin»**. Xoxe described how the terrorist group «Islamic State» had murdered Bahrán her 20-year-old daughter to reporter Peter Hossli. «Peter was sitting in a tin shack talking to Xoxe and her relatives while I was looking for photo opportunities outside,» Mora recalls. «Suddenly, Peter called me inside; I sat down next to him to photograph Xoxe while she was telling her story. How she was awakened at 2 a.m. by grenades striking her house; how rifle bullets hit her daughter; how the terrorists prevented doctors from treating Bahrán – and how the young woman bled to

death in her mother's arms. Xoxe kept clutching the blouse in which Bahrán died. She was weeping.»

CORINNE DUBREUIL
JULIE BODY

Photographer
Editor

3 Stanislas «Stan» Wawrinka is the second tennis star among the top ten to come from Switzerland, after Roger Federer. For his 30th birthday at the end of March 2015 the Romandy magazine **L'illustré** planned a special edition. The editorial team had an ambitious objective: The ten most successful players on the ATP tour should personally congratulate their colleague and friend. For this project, the team contacted French photographer Corinne Dubreuil months ahead of time. She has been following the tour for years and knows all the players personally. The plan was for Dubreuil to intercept all these stars in the hallways of the Australian Open tournament in Melbourne in January, take a picture of each of them with a cupcake – and gather their best wishes for Stan. When she has Djokovic, who will go on to win the tournament, in front of her lens, he grabs two of the six cupcakes and quips: «Stanimal, you're getting old, crazy!» The team achieves its goal. «We're really proud,» says Julie Body. Stan does not catch on before the date – and so is in for a real birthday surprise.

NADJA ATHANASIOU
DENISE ZURKIRCH

Photographer
Editor

4 «Just once a year, and for a short time only, the forest is so green, so delicate, so fresh,» says Nadja Athanasiou, 62. The photographer went exploring for **Schweizer Landliebe** magazine on a mission to capture spring for its readers. She found it in this shot of the Tägerwil forest in the Canton of Thurgau. Athanasiou prefers to work alone, because she maintains that there are places where you can sense a certain something, but have to go looking for that something in a focused way in order to feel and find it. And so, this «spring catcher's» photographs do not simply depict the obvious; they draw you right into the midst of nature. It is left to the beholders to hear the tweeting of the birds

and the rustling of the leaves, to feel the mild spring breeze and let the spicy scents of wood, herbs and moss tickle their noses.

KURT REICHENBACH
NICOLE SPIESS

Photographer
Editor

5 Peter Bichsel is a great Swiss writer, a member of the Akademie der Künste (Academy of Arts) in Berlin, he was a close friend of Swiss author Max Frisch and for seven years a personal adviser to the late Federal Councilor Willi Ritschard. Students read Bichsel's stories in school. This also holds true for photographer Kurt Reichenbach; Bichsel accompanied him through school. In later years, Reichenbach portrayed Bichsel in stories for **Schweizer Illustrierte**. The two men have known each other for decades. For Bichsel's 80th birthday, the photographer was standing once again in the author's living room. The writer is an early bird; he gets up at 5 a.m.; and at a time when most people could hardly face eating breakfast he already cooks an entire meal. On this particular day he is putting lamb through the meat grinder while scratching his head, giving an interview and being photographed. Bichsel and Schweizer Illustrierte – that is a special relationship. For decades the author wrote hundreds of columns for the magazine, thereby accompanying whole generations of readers.

ASA TALLGARD
ROXANA VOLOSENIUC

Photographer
Editor

6 This photograph was published under the title «Desert Queen» in the April issue of the Romanian women's magazine **Elle**. The image is part of an entire series produced by an international team in Morocco. Two Romanian fashion editors, Domnica Margescu and Cristina Craciun, formed one part of the team, the other half was comprised of Swedish photographer Asa Tallgard and Australian model Fredrika Larsson. Photo editor Roxana Voloseniuc says: «It was a real challenge for the team to shoot this fashion spread, but we were delighted with the exotic scenery, the specific colors, the wild landscape and, above all, the oriental atmosphere.»

In this feature DOMO regularly presents the best photographs published by Ringier titles in the past quarter



FOCUS ON RINGIER

In this feature DOMO regularly presents the best photographs published by Ringier titles in the past quarter





Cool music and snappy patter



Twelve years ago, Energy started broadcasting in Switzerland. Today the Energy cosmos encompasses radio stations in Zurich, Bern and Basel; a TV channel; a range of apps and top-notch events. It's a success story to make you prick up your ears and make your eyes wide

Text: René Haenig

Photos: Adrian Bretscher, Ivo Nigro/filliate.com



Drinking coffee while watching radio

«And whither we are going, we all will unite / In the merry month of May,» states a traditional English song. Even if it was hardly a hit in the Middle Ages, songs are music. And music, today, is radio. It is fitting, therefore, that Radio Energy moved into the Ringier Pressehaus in Zurich in mid-May. But, all is not yet united. It is only in August of this year, when the new café on the ground floor will sparkle as it does in these pictures above and the Pressehaus lobby has also been remodeled, that an official opening celebration will take place. From then on, 99 seats (plus additional outside seating) will invite early risers in Zurich's Seefeld area to take their morning coffee and croissants here – while watching Energy's radio jockeys at work, live in the studio. Ringier has invested tens of millions of Swiss francs in this alteration, which not only affects the appearance but also brings cutting-edge technology to its headquarters.



He is Switzerland's Mister «Energy»: Daniel «Dani» Büchi. Now 37, he dropped out of university to go into radio and managed to break through, thanks to his creativity and persistence.



Young, loud & sexy That's Energy – and that's how the station presents itself to the public, whether on the poster for its annual «Energy Stars For Free» event or the «Energy Fashion Night».

Daniel «Dani» Büchi, 37, managing director of Radio Energy is definitely a lateral thinker. The Oxford English Dictionary defines lateral thinking as «a way of thinking which seeks the solution to intractable problems through unorthodox methods, or elements which would normally be ignored by logical thinking». When the French NRJ Group bought a share in Zurich's Hitradio Z back in 2003, it was the station's program manager, Dani Büchi, who did some lateral thinking. The French superiors wanted to name the new Swiss channel as it would be done in France, based on its frequency, NRJ 100.9. Dani Büchi, however, said no, claiming: «In Switzerland nobody would get that. We need to be called Energy Zürich.» He went on to make changes to and adapt the NRJ logo, leaving the new moneymen completely flummoxed. Their argument that McDonald's presented itself uniformly all over the world and that even the boss of a burger franchise

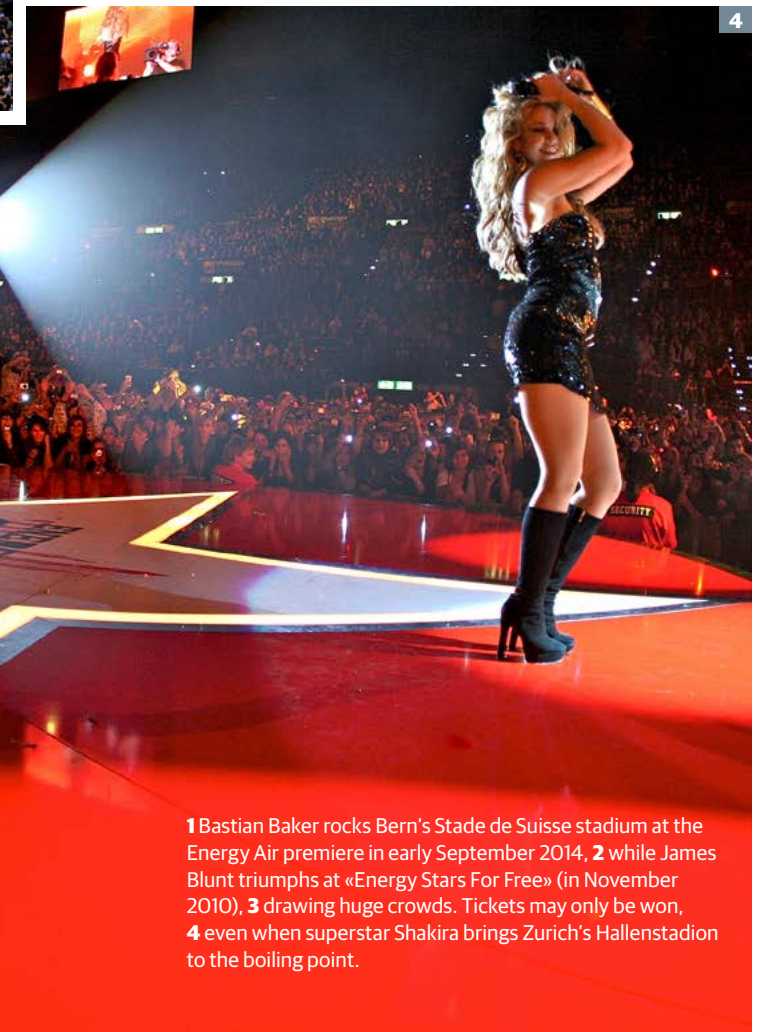
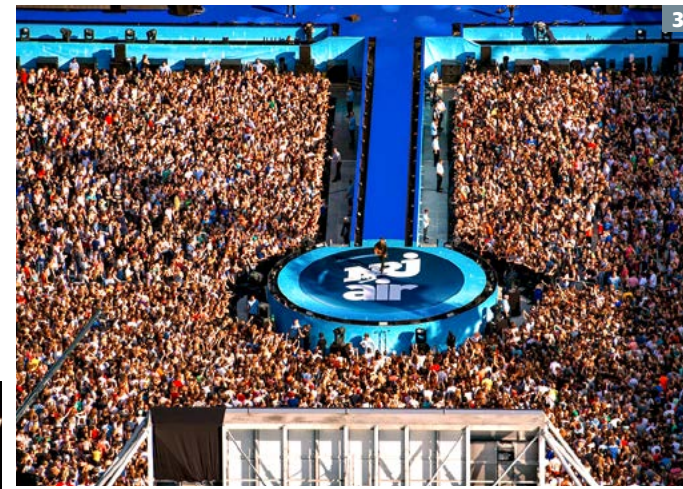
in Zurich would never presume to alter the McDonald's logo didn't cut the mustard with Büchi. Somehow he managed to persuade the new chiefs in Paris to give him free rein. Büchi's strongest counterargument: «We need a strong brand and a local identity.» Today, twelve years later, there are no doubts about Energy's local identity in Switzerland. What began as a single radio station has now expanded into a cosmos: Energy Zürich; Energy Bern; Energy Basel; plus Energy TV; Energy.ch; Apps; Web radio and last but not least, a whole range of first-rate music and fashion events that finds millions of fans frantically vying for tickets each year.

Faithful fans

Lucky winners are already or set to become good listeners and faithful followers. On Facebook alone, Energy Zürich has a fan base of some 133,000, with another 45,000 followers of Energy Bern and 29,000 of the Basel station. Just how devoted this kind of fan community can be became apparent when the government threatened to pull the plug on Energy Zürich in 2009. At that time Ringier had owned a 51 percent share in the station for two years. Hundreds of fans, including pop stars like Stress and Baschi, joined in public demonstrations protesting Moritz Leuenberger, the Swiss media minister of the day's decision to revoke the station's license. Swiss rapper Bligg even composed a battle hymn, «Stahn uf» (Get up), to fight for Energy. Fifty employees stood to lose their jobs and 277,000 listeners were threatened with silence.

Energy is like a startup

Even if it was not these pledges of allegiance that finally kept Energy from shutting down, they did show just how much the brand had established itself in people's hearts and minds. The spectacular turning point in the radio wars came just before Christmas 2009. Ringier managed to buy one of two FM licenses from Swiss radio pioneer Giuseppe Scaglione. And, Energy kept on broadcasting. Looking back, Daniel Büchi recalls those months as the worst period of his career in radio. «From an outside perspective it soon became obvious who was to blame for this mess, especially when the media minister said at a press conference that ►



1 Bastian Baker rocks Bern's Stade de Suisse stadium at the Energy Air premiere in early September 2014, **2** while James Blunt triumphs at «Energy Stars For Free» (in November 2010), **3** drawing huge crowds. Tickets may only be won, **4** even when superstar Shakira brings Zurich's Hallenstadion to the boiling point.

Photos: Geri Born, Stevan Bukvic und Marc Feldmann/tilllate.com, Thomas Luthy/HEG



1 Top model Irina Shayk blowing kisses at the 2013 Fashion Night. 2 In 2012, fashionistas were also treated to a hot show. 3 Exclusive glimpses behind the scenes are part of the deal, 4 as is an appearance by Victoria's Secret angel Karolina Kurková.

Photos: Luca Frisulli and Rémy Steiner/hillate.com, Adrian Bretscher, Thomas Buchwalder (2), Christian Lanz (2)



Known and notorious for his snappy patter: «Mein Morgen» (My Morning) with Roman Kilchsperger, 45, shakes Energy Zürich's listeners out of their sleep. Swiss audiences also recognize his face from TV.

► Energy's manager had done a bad job.» By this time, Daniel Büchi had definitely become identified with the channel. His face was now part of the Energy brand. A former student at the University of St. Gallen (he dropped out of business studies after the second year) and a father of two, Büchi runs the channel like an entrepreneur, despite being an employee of Ringier. However, this puts him on the same wavelength as Ringier CEO Marc Walder, whose motto, as stated in a recent interview with the Swiss media magazine *Persönlich*, is: «As an executive, I lead the company as if I myself were the entrepreneur.» That is what Daniel Büchi does at Energy: «We're a startup,» he says. «We behave like one, we act like one and we think like one.» Energy keeps working on its product portfolio. The channel soon tackled new projects such as social media and developing apps.

Inspiration from around the globe

This startup spirit is something that Energy not only wants to preserve when the station moves into Ringier's Zurich headquarters but also hopes to spread around the Pressehaus. The average age of Büchi's employees is 24! The move from the old offices on Kreuzstrasse just around the corner to the new flagship studio on Dufourstrasse will be

a milestone in Energy Switzerland's history. «Ever since I started my first job at Hitradio Z in November 1997 I've always been sitting in the same office. Now, after 17 years, I'll be changing my desk for the first time.» By August, the Energy Café at the Ringier Pressehaus should also, finally, be opening its doors to visitors.

Daniel Büchi and his team will not be running out of ideas any time soon. Right now, they are creating a new event. Büchi is still secretive about it. It was really supposed to be launched this year, but «for various reasons» it had to be postponed to next year.

What is the source of these radio guys' creativity? «We look at events all around the globe and let them inspire us.» The Energy Fashion Night, for instance, was modeled on the famous show put on by lingerie label Victoria's Secret. And Energy Air is Büchi's answer to the legendary Capital Summertime Ball at London's Wembley Stadium. What is really important, Büchi points out, «is to find the right partners for each event.» He cares less about whether they come from inside Ringier, as in the case of the Swiss celebrity and fashion magazine *SI Style*, a partner for Energy Fashion Night, or whether they are outside partners like Swiss telecom provider Swisscom for Energy Air.

Energy boost for careers

The Energy events success story began in 2003 with Stars For Free. From the very beginning the objective was to not only bring international top acts to the stage but to also provide a platform for Swiss musicians. Over the past twelve years, innumerable Swiss acts have appeared at Energy Stars For Free and benefited from significant boosts to their careers.

It was this way, back in 2003, that Stress, one of Switzerland's most famous rappers, got one of his very first gigs. For the musician from Romandy, it marked the beginning of a huge career. Nowadays he is a regular VIP guest at Fashion Night. His girlfriend Ronja Furrer is one of the models treading the catwalk. And Daniel Büchi, lateral thinker, always takes on the role of the host at these events, as he did once again a few weeks ago standing side by side on the red carpet with his guest star, iconic model Chanel Iman, and beaming at the cameras. Daniel



Early in the morning, Patrick Hässig may only be heard on «Energy Mein Morgen». In the evening he may also be seen, on a Swiss TV quiz show.



An Energy love match! Viola Tami is a radio jockey, a stage actress and a TV host. She is married to her Energy colleague Roman Kilchsperger and they have two children.



Ending the day on a cheerful note: Stefan Büsser hosts «Energy Downtown» – in-between stage performances as a stand-up comedian.

«Dani» Büchi is Mister Energy. Born near Zurich, he learned all about radio from the bottom up. Starting out as a sportscaster, he spent his Saturdays crisscrossing Switzerland to cover soccer matches. Before even graduating from high school he got his own youth program and was hosting this show instead of doing his homework. «I think I've hosted every shift there is, from the early morning to the late-night slots,» he says.

Not taking no for an answer

That is probably another reason why he will simply not take no for an answer. Büchi knows the business inside out, and is convinced that this is one of the reasons his employees accept him wholeheartedly. Büchi is adamant about one thing: «You have to fight for what you care about. If I'd simply said yes to everything, Energy wouldn't be where we are in Switzerland today.» The Swiss team operates one of the most successful NRJ franchises outside of France.

The NRJ head office executives in Paris have been tracking this success in the little country across the border with a mixture of respect and envy. They let the lateral thinker have his way. «By now we can afford to say no to many of their requests because we're so successful,» says Büchi. Still, he is very much aware of one thing: «The minute we no longer have this success we will need to run so fast that we can't keep up with ourselves.»

He also knows that the reason Energy is still around and kicking is due to two people: publisher Michael Ringier and CEO Marc Walder. When the debate about losing the broadcast license began, the French partners clearly stated they would like to quit, Büchi recalls. Ringier, on the other hand, did not ask whether anyone had made mistakes and who was to blame but simply provided support. When the company bought the station license from Scaglione, Michael Ringier personally came by to congratulate the team. «All of our Energy employees felt as if they were being knighted, and they were motivated to keep going and give it everything they had,» says Büchi. «If it weren't for Ringier, this success story wouldn't have been possible.» Michael Ringier, Marc Walder and Daniel Büchi are lateral thinkers, all three. But, however lateral their thinking may be, their minds do seem to meet. 🌐



Ringier Romandy is leading the way with an online portal, a daily newspaper, a weekly and a women's magazine all united in one newsroom. It's a successful balancing act that promises to set a trend.



Facts and figures

- ▶ At 16,146 sq. ft., the newsroom in Lausanne is as big as six tennis courts.
- ▶ It took a mere eight months from the first blueprints to the completion of the refurbishments.
- ▶ 110 employees work for online, L'Hebdo (news weekly), Le Temps (daily newspaper) and Edelweiss (women's magazine).
- ▶ 10 journalists will continue to report from Geneva for all three publications - from a new office.
- ▶ Ringier invested some two million Swiss francs in this state-of-the-art newsroom in the French-speaking part of Switzerland.

Trailblazers

Text: René Haenig, Photos: Karl-Heinz Hug

The shining snail-shaped lamp on the shelf is a perfect fit for the Lausanne newsroom. It's not that slowness rules here. Snails are also a symbol of constant renewal - and that is exactly what is happening at Ringier Romandy. At the Pont Bessières 3 offices, within a mere eight months, everything old was ripped out - to be replaced by the new. «Our model», says Ringier Romandy's executive director, Daniel Pillard (59), «is the newsroom at the German daily Die Welt.»

Ringier Romandy wants to be a trailblazer. Unlike Die Welt, welt.de, Welt kompakt and Welt am Sonntag, or the Ringier newsroom in Zurich, which combines one brand with four titles (blick.ch, Blick, Sonntagsblick and Blick am Abend), three publications and three separate brands are in place in Lausanne with each maintaining its own identity: Le Temps, L'Hebdo und Edelweiss. A team of 80 journalists produces the daily newspaper, the weekly newspaper and the women's magazine. Instead of being split by publication, as of May 2015 they will now be organized by topic. Pillard is convinced a single team can achieve all three products holding their own in the market while maintaining their identities. The executive director, formerly editor-in-chief of L'illustré, Le Matin, Le Matin Dimanche and Dimanche.ch, knows this won't happen overnight. While the Romandy daily newspaper Le Temps has a reputation for writing guardedly, conserv-

atively, and favorably about banks, L'Hebdo is said to be much more provocative and sharply critical. That is why, during the start-up phase, editor-in-chief Alain Jeannet can only draw on eight journalists who will write exclusively for him. Twelve months from now only four of these will remain.

Getting to know and cherish each other

Pillard is certain that even things that may seem mismatched at first glance will eventually coalesce, thanks to a simple trick. Stage One: «Everybody will be sitting together in the newsroom. Here they will come to know each other better and suddenly realize that the colleague they had suspiciously regarded as a rival is in fact a cool guy.» Stage Two: If the guy really is that cool, I - who until now used to write for Le Temps - can write an article for him - who used to do research for L'Hebdo. To use an example, Pillard invokes the watch sector, the leading industry in the French-speaking part of Switzerland. «The journalist will no longer think of himself as the specialist for L'Hebdo, but as a specialist in watches.» As such, he will go on to write his interview, feature or profile - for all the readers of the online channels and the print publications united in that newsroom. Overseeing all online publications is the editor-in-chief of Letemps.ch, Hebdo.ch and Edelweissmag.ch, Gaël Hurlimann. The position was newly

1 Panoramic view of the Ringier Romandy newsroom in Lausanne

2 The bosses (from the left): Alain Jeannet (L'Hebdo), Gaël Hurlimann (Digital) and Stéphane Benoît-Godet (Le Temps)

3 Daniel Pillard, executive director Ringier Romandy

4 A team of 80 people produces L'Hebdo, Le Temps and Edelweiss.

created for the 41-year-old journalist. Hurlimann's task is to preserve a balance between print and online content while emphasizing the great importance of online media for Ringier. «In the medium run, every journalist will have to produce for the web,» says Pillard.

Some journalists are enthusiastic about the opportunities the newsroom offers. Others are reticent and insecure. Pillard is sympathetic. «It takes a lot of flexibility when people are faced with a very big new team joining them from one day to the next.» A «construction site breakfast» allowing staff to get to know each other before moving in together went down well with the Geneva team of Le Temps and the Lausanne team of L'Hebdo. Pillard talks very openly about the fact that the new structure will entail job cuts. While he cannot give any specific figures, he does point out that the future will also bring new jobs, primarily in the digital sector.

The majority of the Le Temps team has moved to Lausanne, but the newspaper has not entirely turned its back on Geneva. Ten journalists remain to report from this international business location. Pillard likes to call them an on the ground «task force.» What sounds like military jargon is merely a team of experienced journalists expected to act efficiently on-site. Quickly and continuously looking for something new - after all, it's what the Lausanne newsroom's shining snail stands for. 🐌

A Shining Light

In 1969 he was the second man to stand way up there, on the moon. But then Buzz Aldrin fell, into a deep hole: divorces, drinking, depression. DOMO writer René Haenig met him when he was back on top - at the summit of the Breithorn mountain in Switzerland.

Dining with Buzz Aldrin is like binge-watching episodes 5 to 17 of the U.S. sci-fi TV series «Star Trek». Unfortunately, I can't take credit for this fitting simile; Swiss advertising honcho Frank Bodin coined it. He had met the second human ever to walk on the moon the night before, in Zermatt, down in the valley, at 5,275 feet above sea level.

I, on the other hand, got to meet the living legend in mid-February, (almost) on the moon. All right, maybe a bit closer, but from the Breithorn mountain at 8,530 feet above the Rhone valley, the distance to the moon is just 238,898 miles rather than 238,900. And, with its bizarre landscape it is perhaps even more reminiscent of the moon than the earth, except that it's all covered in white.

The most famous footprint

Aldrin, the astronaut who on July 21st, 1969, was the second man to climb out of the Apollo 11 lunar module and personally left humanity's most famous footprint in the dust, also chooses to fly in on this radiant blue winter's day - an Air Zermatt helicopter softly touches down on this snowy mock moonscape.

Here, too, he is not traveling alone. Whether dropping in on US President Barack Obama at the Oval Office or shooting an advertisement for Swiss Tourism in the Valais Alps, Christina always accompanies him. She is something of a Cerberus-like executive receptionist and a kind soul rolled into one. She supports Aldrin, sometimes even literally, for when he swings his feet out of the helicopter and means to walk away, the thin

mountain air makes him reel. The man is, after all, 85 years old.

A legend with hearing aids

Thus, the legend stands before me: Buzz Aldrin, the man from the moon, a trim elderly gentleman with white hair dressed in a snow-white ski outfit, with hearing aids in both ears. Laughing, he shakes my hand, «Nice to meet you» as his gaze drifts across the panorama of the Valais Alps, and beyond to the Aletsch glacier glittering in the sun. Moved by the sight, Buzz mutters, «Wonderful!»

Actually, Buzz was born Edwin Eugene Aldrin, Jr., in the small town of Montclair, New Jersey. The fact that the whole world knows him as Buzz is down to his little sister, Fay Ann. As a toddler, she would always call for her «brother» but could only produce a garbled «buzzer». The nickname, in its abbreviated form, stuck and in the early 1980s he officially renounced his given name. Nowadays, the passport that he uses to fly around the globe reads «Buzz Aldrin».

Aldrin has come to Switzerland to film an advertisement - and the efforts expended on this shoot are perhaps more reminiscent of his lunar mission than a photo shoot: 42 people plus two tons of material were flown up to the Breithorn. Everything has been meticulously planned, almost as it was back then, in 1969.

At the time, some 600 million people watched the live coverage of Aldrin stepping onto the moon. Even if he was only the second man to do so, the entire world could see him, as the first man, as his colleague Neil Arm-

strong, who passed away in 2012, was the one behind the camera. One person, however, was not there to see him: Aldrin's mother, whose birth name was Marion Moon, had taken her life shortly before the onset of her son's Apollo 11 mission. She had anticipated the media mayhem that he would be faced with.

His return to Earth was followed by interviews, honors and glory and later, by silence, divorces, drinking and depression. Aldrin had tried to set himself up as a Cadillac salesman in Beverly Hills and failed. It was only in joining Alcoholics Anonymous that he finally found the help to deal with his addiction.

A new mission: Off to Mars

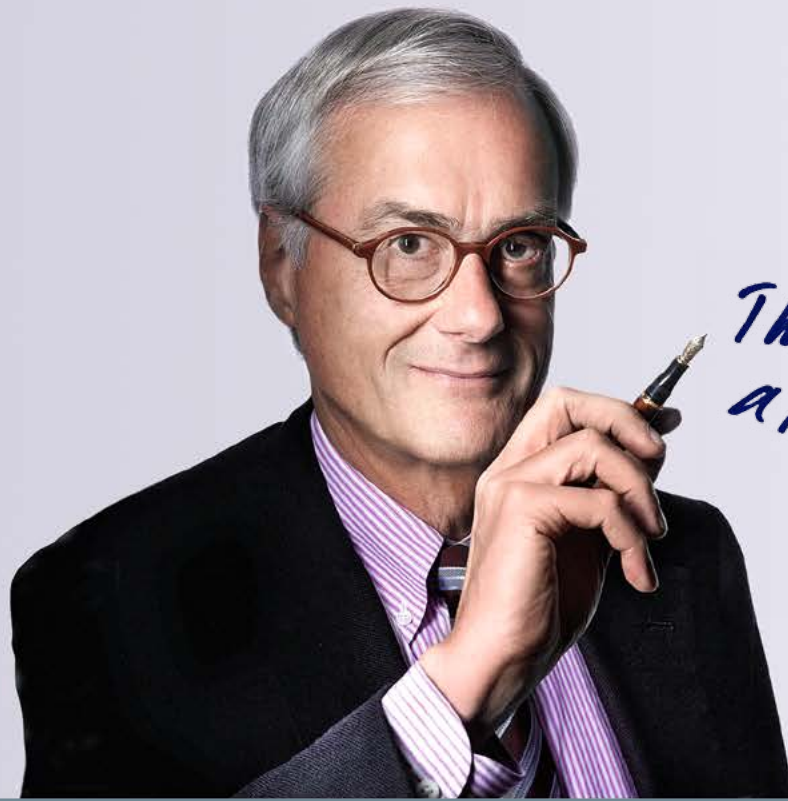
A break in shooting and Aldrin relaxes in a folding chair. Nowadays he is at peace with himself, the world and the moon. His heart still belongs to space travel. «Mission to Mars - My Vision for Space Exploration» is his new book - and his new cause. When I asked him what the point of us humans going to Mars was, his blue eyes lit up and he replied, almost defiantly: «To look for life!»

Later that day we met again, down in the valley, in Zermatt, for dinner. Now I, too, get the benefit of «Star Trek», episodes 18 to 27. Aldrin reveals the truth behind the mysterious dog barks and bird calls in the Apollo 11 radio communications. While conspiracy buffs regard these noises as proof that a moon landing never actually took place. Aldrin mimics a spooky, «Whoooooooooo» sound and adds, conspiratorially: «That came from the second spacecraft behind us.»



Photo: David Birri for Schweizer Illustrierte

All dressed in white and holding the sun in his hand: Apollo 11 astronaut Buzz Aldrin on the Breithorn mountain above the Rhone valley in the Valais Alps. The 85-year-old's new mission is: Off to Mars! And what do we humans hope to find there? «Life, what else?»



*The same rules
apply to
- almost -
everyone*

The U.S. Department of Justice's charge was damning: «This corporation has monopolized the world-wide market for electronic data processing.» The Justice Department's representatives then upped the ante accusing the defendants of «predatory pricing». To lend more weight to its words, the Department of Justice joined the class-action suit brought by customers and competitors against the American IT company IBM in 1969. Litigation continued for 13 years until the incriminated corporation's brilliant legal team finally managed to win the suit for IBM.

A few years later even the most expensive legal advice would prove fruitless. In antitrust proceedings initiated by the U.S. Department of Justice in 1974, the argument of monopolization was so persuasive that 10 years later the regional operations for AT&T (the US communications giant that was «the only game in town» and colloquially known as «Ma Bell») were split up into seven independent companies. «Baby Bells» was the endearing nickname given to the new phone companies that were carved out of AT&T through rather blunt legal means. As a result AT&T lost some 70 percent of its value.

The U.S. government takes fair trade very seriously, as the Rockefellers learned the hard way more than a hundred years ago. In 1911 their «Standard Oil Company» was broken up into various smaller companies. Google's shareholders and management, however, will probably not lose any sleep over this. Their company is unlikely to share the same fate. Even though this Silicon Valley giant's position in the worldwide market is far more powerful and pervasive than AT&T's and Standard Oil's ever were, the U.S. government will not intervene. After all, this time it's not about fair trade but about power - U.S. power.

«We have owned the Internet,» the U.S. President said in February of this year, «our companies have created it, expanded it.» That may be just as absurd as if he were to claim the light bulb for his country, because it was invented by an American, Thomas Alva Edison. But Obama has long been aware of one thing: Whoever defines the rules of the Internet, partly defines the rules of the world. So all we can do is to keep our fingers crossed for the EU Commission and EU Commissioner for Competition, Margrethe Vestager, who have initiated an antitrust investigation against Google. The result of which I wish for is: Rule of law 1, Algorithm 0.

Michael Ringier



Collecting Lines

Two exhibitions, a poster project and a publication – that's how 20 years of the Ringier Collection will be celebrated. The main focus will be on drawings and works on paper.

In celebration of twenty years of the Ringier Collection, Beatrix Ruf and Arthur Fink have curated two exhibitions at Villa Flora in Winterthur. After Blasted Allegories (2008 at the Kunstmuseum Luzern, the Lucerne Art Museum) Collecting Lines is the Ringier Collection's second presentation to the public. The collection has been curated by Beatrix Ruf since 1995 and is comprised of a broad range of contemporary artistic works in photography, video, paintings, drawings, objects and installations spanning the late nineteen-sixties up until today.

Classical conceptual art and drawings

Drawings play an essential part in the col-

lection. In the nineteen-eighties Ellen and Michael Ringier had already begun to build a collection of works on paper by early Russian and Western European avant-garde artists, and during the past twenty years have persistently expanded the collection with works of classical conceptual art by John Baldessari, Douglas Huebler, Vito Acconci, Robert Barry, Joseph Kosuth and Allighiero Boetti, as well as drawings by important contemporary artists like John Armleder, Peter Fischli & David Weiss, Matt Mullican, Urs Fischer, Jim Shaw, Richard Phillips, Mike Kelley, Karen Kilimnik, Jack Pierson, Joe Bradley, Wade Guyton, Trisha Donnelly, Lutz Bacher and Rosemarie Trockel.

Poster project

More than forty artists were invited to participate in a design project conceived as a collaborative effort. The digital version of the surrealistic Cadavre Exquis depicts twenty posters in creation. With one artist starting the draft, sending it to the next artist, who also worked on it and subsequently handed it on. This chain of production continued until one of the artists involved declared the poster finished. Based on this poster project a publication is being produced in cooperation with the JRP|Ringier art book publishing house and will be available at the end of the series. The Ringier Collection is making a temporary move to the historic Villa Flora in Winterthur with the Collecting Lines - Drawings from the Ringier Collection exhibitions. 🌐

Collecting Lines – Drawings from the Ringier Collection

Chapter I: 30th May - 2nd August 2015
Chapter II: 29th August - 15th November 2015

10 YEARS:

Britschgi Hannes, Ringier AG
Schwarz Tanja, Ringier AG
Forney Manuel, Ringier AG
Blättler Ursula, Swissprinters
Giroud Pascal, Swissprinters
Giroud Patrick, Swissprinters
Ciprian Iana, RASMAG

20 YEARS:

Ammann Caterina, Ringier AG
Monnier Laurent, Ringier AG
Greco Maja, Ringier AG
Kumar Naresh, Swissprinters
Fares Josef, Swissprinters
Peluso Agostino, Swissprinters
Rogenmoser Rudolf, Swissprinters
Sheikh Alauddin, Swissprinters
Zlatunic Marica, Swissprinters
Laura Daescu, RASMAG

25 YEARS:

Nahle Rabih, Swissprinters
Lang Erwin, Swissprinters

30 YEARS:

Fierro William, Ringier AG
Heller Urs, Ringier AG
Basler Georg, Swissprinters
Jaeggi Mike, Swissprinters

35 YEARS:

Kreienbühl Hansruedi, Swissprinters

40 YEARS:

Kunz Renato, Ringier AG
Sutter Bruno, Swissprinters
Stuber Maya, Swissprinters
Vock Heinz, Swissprinters

RETIREMENTS:

Chollet Didier, Ringier AG
Dammann Viktor, Ringier AG
Scharenberg Michael, Ringier AG
Ben Ammar Mohamed, Swissprinters

DEATHS:

Ragno Ciriaco, 19.01.15
Vouilloz Renée, 21.01.15
Blum Kurth, 28.01.15
Siegrist Bruno, 06.02.15
Pfister Adelheid, 08.02.15
Meier Peter, 18.02.15
Zimmerli Adolf, 25.02.15
Müller Hildegard, 10.03.15
Weibel Agnes, 10.03.15
Giannelli Rocco, 29.03.15
Suppiger Resi, 31.03.15

The bad guys supply him with true crime stories

Switzerland's sleuthing scribe: crime reporter **Viktor Dammann**. For 35 years, gangsters and judges have confided in this former chef, because he does not cook their goose but gives them a fair deal. From now on, «Vik» will do his detective work as a retiree.

Photos: Geri Born / private.

German singer/songwriter Reinhard Mey once scored a hit with a song that claimed: «the gardener's always the killer». If this is true, then in the case of Viktor Dammann (65) of the Swiss tabloid «Blick», the following also holds: The court reporter is always the former chef. However, Dammann did not spend long juggling pots and pans after training as a cook. Working in the freezer section of the Zurich department store Globus' food hall he got cold feet within a matter of months. He became a photographer and took pictures of accidents, train wrecks and plane crashes. «I saw so many dead people, I stopped looking at them.» He wants to know more about the individuals' fates and ends up working as a reporter for «Blick», always hot on the heels of the latest criminal cases.

Dammann, who loves Swedish author Henning Mankell's thrillers, has woven a tight net of informants throughout Switzerland over the past twenty-five years. He's respected by prosecutors and judges and trusted by Hell's Angels rockers. Vik - his nickname - the sleuthing scribe got some pointers and even uncovered a few pedophile cases. This did not sit well with everyone. His mailbox has



Viktor Dammann's workplace for years, the Court of Appeals in Zurich.

contained things like feces and dead fish - from soccer hooligans. He is not a daredevil. Years ago he got one - of a few - death threats. His editor-in-chief at the time did not publish the story. It was too tricky. Dammann is now retired. But he is still working. Although he has reduced his hours, he hasn't taken a step back from being tenacious. At the Ringier School of Journalism he teaches: «If someone tells you a huge story, carve out a piece of it and have them tell it in every detail. If it adds up, stick with it.» Just as the chef did: After thirty-five years he is still a crime reporter. **R.H.**



Viktor Dammann (left) at the age of 32 on the set of a crime movie - and at the Ringier Archives with records of the criminal cases and court cases he investigated during 35 years.



Editor's Choice

by Marc Walder

Are you familiar with these titles? Marc Walder tells you which books he has been reading and why they fascinate him. This time it is not books on digitalization, leadership, management or the media in general but on more broadly defined topics.

Thomas Gottschalk

HERBSTBLOND (Autumn-Blond)

«Would you like to peek behind my make-up? Would you like to know what I think about money, glamour and God? Then follow me to the backstage area of my life. This book is a thank you for letting me into your living room for almost forty years.» Thomas Gottschalk may well be Europe's best TV entertainer: a perennial prankster, always likeable, invariably intelligent, funny and quick-witted. Gottschalk has never been closer to us than he is in this book. He is thoughtful, self-deprecating, worldly-wise and honest. His work in movies and advertising made him an icon, as a TV show master he is a legend. (available in German)
 ISBN: 978-3453200845
 Publisher: Heyne



Jean Ziegler

ÄNDERE DIE WELT! (Change the world!)

Swiss author and politician Jean Ziegler is one of the biggest fighters I know. He is full of energy, eloquent and always up for an intense debate. Why have people in western societies not been able to break free of the mental chains that keep them from thinking and acting freely? Ziegler calls on us to change the world and contribute to a social order that is not founded on domination and exploitation. His hope is directed towards a new global civil society that takes up the fight against the causes of our cannibalistic world order. (available in German)
 ISBN: 978-3-570-10256-5
 Publisher: C. Bertelsmann



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