



ALL AT SEA
Uncovering the watery world
of Borneo's sea nomads

BUSH TUCKER
Dan Hunter's hyper-local
modern Australian cuisine

ONE FOR THE ROAD
Taking a spin around Europe
in a Rolls-Royce Wraith

4 IN 1



① SKIN BOOSTER ② SKIN PROTECTOR ③ SKIN EQUALIZER ④ SKIN BEAUTIFIER



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Welcome



I'm afraid of swimming in the sea. For someone who lives to travel and loves exploring coastlines across the world, it's a shameful confession, I know. I've been to some of the world's best diving and snorkelling spots – Koh Ma in Thailand; the Great Barrier Reef; all over the Caribbean; the Seychelles; Mauritius – and only been able to imagine what goes on in that secret, watery world beneath the glittering surf from the comfort of a sturdy boat or the safety of the beach.

It's the combination of fish (they move too unpredictably for my liking) and unfathomable expanse of dark-blue water that makes me uneasy – something that Borneo's Badjao people would find hard to comprehend. That's because for this nomadic tribe, the sea is the only home they've ever known: they are born, live and die on the water. The Badjao spend their days diving for fish to live off and trade for necessities. As a result, they can dive to incredible depths (20m) without any equipment; their eyes have adjusted to focus underwater, and they can hold their breath for up to five minutes. Recently, photographer David Kaszlikowski spent months living with these sea dwellers, documenting their way of life

and highlighting the challenges they face today, such as threats to their traditional fishing territory and being forced to move onto land. Read their story on page 38.

Another watery exploit is our interview on page 32 with renowned cave diver Martyn Farr, who shares the perils of diving in murky water and the joys of discovering a cavern that no one else has ever set foot in before. But the kind of sea adventure I *would* happily entertain is a week or two on a sailing superyacht. On page 14 we weigh up pros and cons of sailing boats, and look at new generation of yachts combining the magic of sailing with modern luxuries.

Whatever adventure, big or small, you're en route to, I hope you enjoy this issue.

CLAIRE BENNIE
EDITOR

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The timeless plant photography of Karl Blossfeldt; the relaunch of Fabergé's exquisite Imperial eggs; sailing superyachts; the marvellous gardens of luxury city developments; a Scottish watchmaker turning heads with her skull-inspired watches; and gourmet ways to serve insects to your guests.

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Usually postcards aren't cherished for their literary merit, but in this issue we have some missives worth keeping: skiing down an active volcano in Vanuatu; living with wolves for a year in remote Idaho; the challenges of crossing the Med by kayak on a year-long journey; and exploring caves no one else has ever seen.

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Four reasons to pack your bags and set off on an adventure: the secret world of Borneo's sea nomads; the chef who's setting a new national benchmark for modern Aussie food; exploring Paris's new perfume attractions; and parading a Rolls-Royce Wraith through Europe.

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PrivatAir News

In this issue we take a look at PrivatAir and Hapag-Lloyd Cruise's upcoming trip of a lifetime: a 15-day luxury pilgrimage to the world's holiest sites. The trip includes the Sistine Chapel in Rome, the banks of the sacred River Ganges in Varanasi and the iconic temples of Angkor Wat.



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Jeremy Taylor

Jeremy often writes for *The Sunday Times Magazine* and *FT Weekend* magazine.

He specialises in motoring and travel, dreaming up where to go next from his desk in the Cotswolds. For this issue he travelled along the route of the Venice Simplon-Orient-Express across Europe in a brand-new Rolls-Royce Wraith (p66).



Dominique Afacan

Superyachting journalist Dominique has raced aboard mammoth sailing yachts at the St Barths Bucket, sunk tequila shots with Perini owners at the Monaco Yacht Show and kissed the America's Cup in Bermuda. On page 14 she speaks to the growing number of superyacht owners who are choosing sailing yachts over their motorised rivals.



Laura Latham

Novelist and property journalist Laura has written for a number of global publications, including the *New York Times* and *Financial Times*. Between boarding planes and writing, she's often to be found on the world's most exclusive building sites. For the spring issue of *PrivatAir* magazine she uncovers gorgeous gardens in luxury high-rise developments (p16).



David Kaszlikowski

An award-winning photographer and cameraman, David's work has been published in *National Geographic*, *Nat Geo Traveler*, *The Guardian*, *Der Spiegel* and more. His greatest work includes stories from extreme locations such as the Himalayas and Mali. Turn to page 38 to see his beautiful images of the Badjao sea nomads of Borneo. verticalvision.pl

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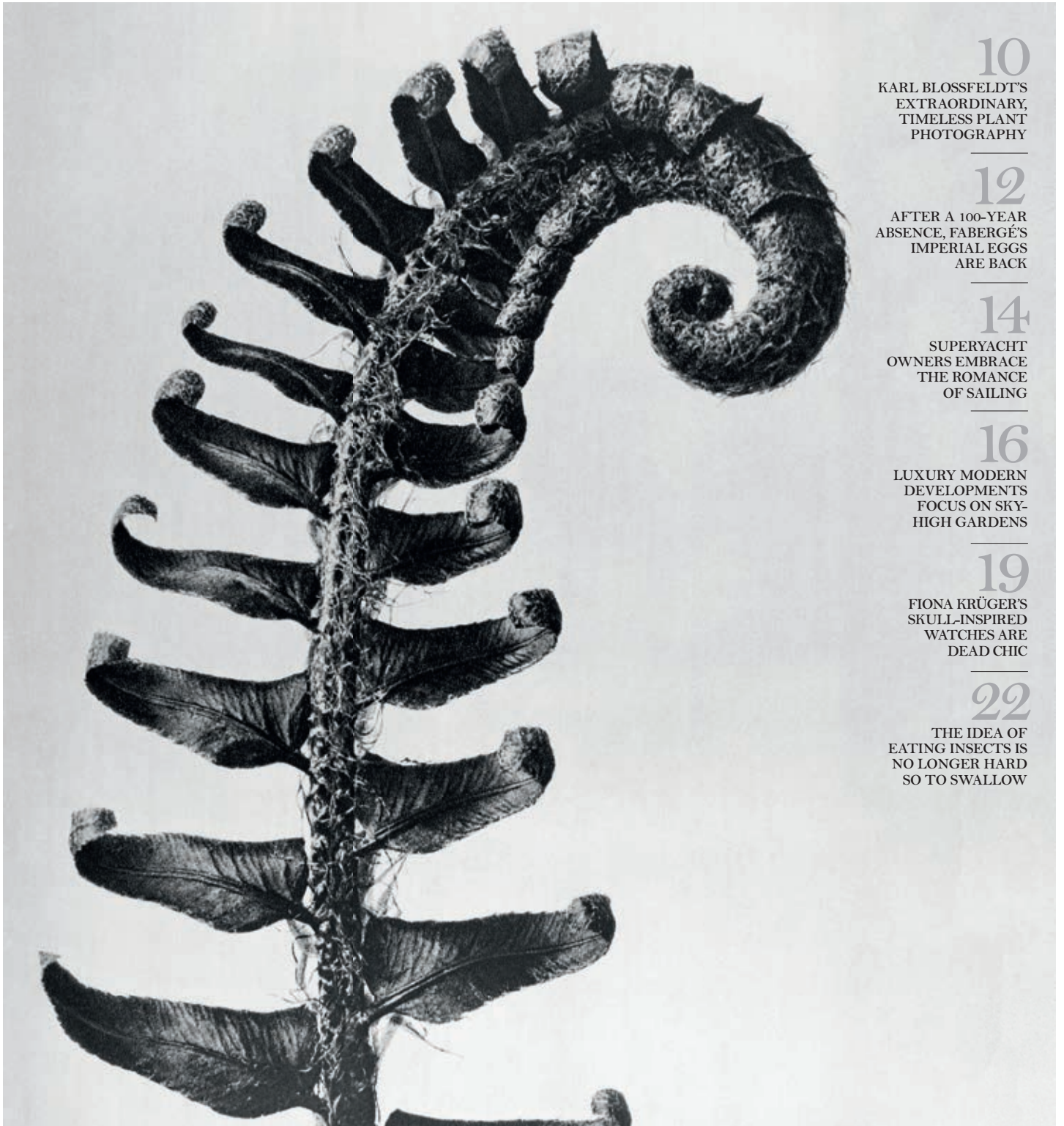
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Portfolio



A better class of travel plan



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WE ARE BORN TO TAKE PLEASURE

in looking, just as we take pleasure in food, warmth and companionship. It's a survival strategy, one that helps us hone our visual perception in babyhood and beyond. Skill in looking let early humans distinguish 'cues to understandable, safe, productive, nutritious, or fertile things in the world', as the great psychologist and writer Steven Pinker puts it. On the primeval savannah, survival depended on looking. More recently, our ability to look and the pleasure we take in doing so led to art. Here, discrimination is also key.

Late bloomer

Steve Handley on why we like looking at the work of Karl Blossfeldt, whose ground-breaking plant macrophotography turned plants into icons and the artist into a star – but only at the very end of his life



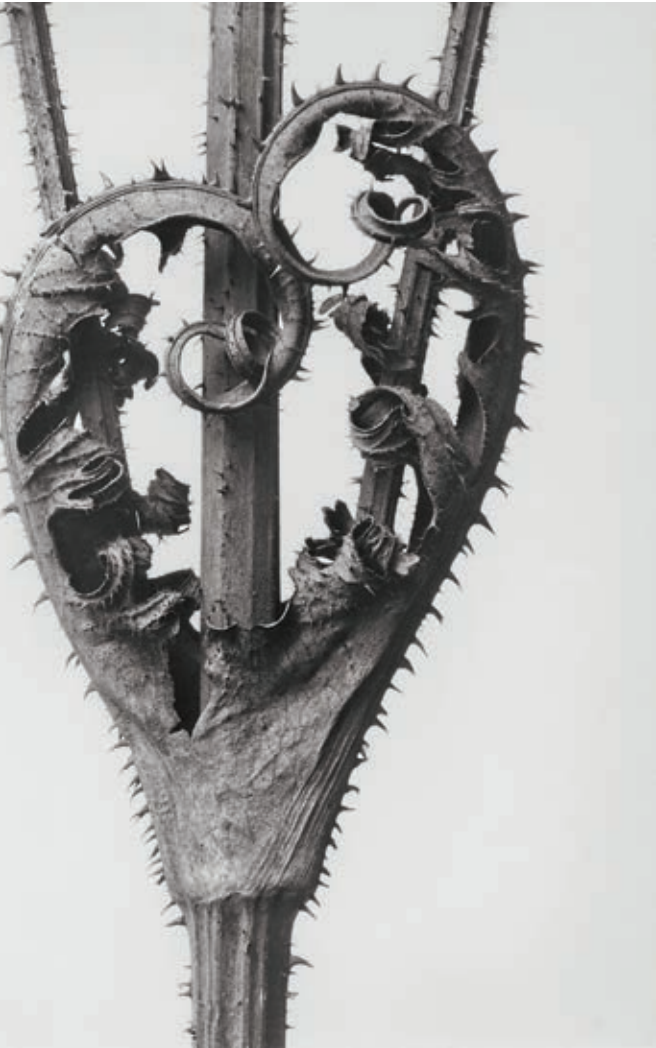
BLOSSFELDT'S BLOOMS, CLOCKWISE FROM TOP LEFT: flower bud of the oriental poppy; stem and bracts of bear's breeches, the flowers removed; cutleaf teasel stem with leaves; flower head of the pink lily leek

Art concentrates visual stimuli just as cooking concentrates flavour. As civilisation has gone on, the recipes have become more complex and our palates more sophisticated. Liking the unlikely may be key in modern art – it marks us as sophisticated, and you have Picasso to blame – but we have a predisposition for the elegant forms of nature. The visual acumen that allowed us to discern what was good for us in nature led to art; conversely, what we like to see in art are the shapes we find in nature.

Karl Blossfeldt (1865–1932), the founding father of plant macrophotography, showed us these shapes in a pure, iconic form. Abstracted

Karl Blossfeldt took more than 6,000 images of plants during his life. Most were as demonstrations to his students

6,000



against a white background, and in vivid, detailed close-up, the images seem timeless, unimprovable, yet were made a century ago.

Blossfeldt began his studies in 1881 as an apprentice at the Art Ironworks and Foundry in Mägdesprung, Germany, before moving to Berlin to study at the School of the Museum of Decorative Arts (Kunstgewerbeschule). In 1898, he returned here to teach design, eventually becoming professor emeritus. His photos arose out of a desire to improve his students' drawings of plants, and macrophotography seemed the perfect replacement for real flowers, which wilt or are out of season. Or perhaps he simply wanted to show off his knowledge of the still relatively new form of photography.

Blossfeldt was in his early 60s by the time his work was discovered by the wider world. But when success came, it was fast and furious. Gallery exhibitions brought near-instant fame, and in 1928 his first book, *Urformen der Kunst* ('Art Forms in Nature'), was published.

The tome became an international bestseller with a follow-up, *Wundergarten der Natur* ('Magical Garden of Nature'), in 1932, the year of his death from cancer.

In his books, Blossfeldt refers to nature as the 'instructor' of art and technology. The images, while presenting as pure and simple a vision of the world of plants as can be imagined, were nevertheless highly contrived and as high tech as the early 20th century allowed. Blossfeldt arranged his specimens with extraordinary care, often modifying them, to bring out their microscopic features. Moreover, he was a self-made technical genius. He made his own camera with bellows 1m long that could magnify an image 30 times. He used glass-plate negatives as large as 13cm by 18cm, which while expensive require less enlargement, thus providing sharper images. He took 12-minute long exposures in soft daylight using small apertures, which give incredible depth of focus.

Even the few photos on these pages show the extraordinary consistency of density he achieved: the shadows, mid-tones and highlights are all perfectly realised. To achieve this, he would dodge and burn (under- and over-expose selected areas of the print) to create the right density and retouch images with pencil and brushed-on washes to achieve the uniform image density seen across all his 1,600 prints. He also removed all blemish from the backgrounds to create the highly stylised finish.

Blossfeldt's images crystallise the natural forms, patterns and rhythms that have become the hallmarks of art. They show them at the small scale, but our sense of beauty and rightness is informed as much by what we see in the tiniest leaf as in whole landscapes; the large is made up of the small, after all. Eventually Picasso and the Modernists taught us to find such natural good taste childish, but still, you have to know the rules to break them, and the rule book was written by Mother Nature.

Blossfeldt's work was both embraced by the Surrealists and considered the forerunner to Neue Sachlichkeit photography, which favoured a sharply focused documentarian approach tinged with Weimar cynicism. Surrealism and New Objectivity may seem unlikely bedfellows, but it's surely a tribute to the work's purity that it inspired such diverse camps. Blossfeldt needs no champions to take a place in art history, however; he's the man who turned plants into icons. ♦

Karl Blossfeldt: *Masterworks* is published by *Thames and Hudson* at £40

BUMPER CROPS

Three of the world's best plant collections



Muséum National d'Histoire Naturelle

The largest herbarium in the world is the Muséum National d'Histoire Naturelle in Paris, which was founded in 1793, during the French Revolution. It holds a collection of more than eight million plants, with some dating back to the 16th century.



The Herbarium at Wisley

Two years ago, this Royal Horticultural Society-owned laboratory and herbarium started digitising its massive collection of pressed plants. Now you can zoom in and enjoy the same level of detail that Blossfeldt slaved over without leaving your living room.



NI Vavilov Institute of Plant Industry

Set up by crop scientist Nikolai Vavilov in 1921, this seed collection is world-renowned. After drought wiped out Ethiopian crops, seeds from the institute helped in the replanting. It's also a survivor itself, enduring the Siege of Leningrad and, more recently, an attempt to sell its land for luxury flats.



Tsar quality

Fabergé's extravagant Imperial Easter eggs are still worth shelling out for, says **Louisa Johnson**

IT'S A CENTURY since Fabergé made the last of its Imperial Easter eggs. Peter Carl Fabergé made 50 of these intricate, jewel-adorned objets d'art for the Russian royal family from 1885 to 1917, and his work was – and still is – unparalleled in its richness. The first was the Hen Egg, commissioned by Tsar Alexander III for his wife, the Empress Maria, to celebrate their 20th wedding anniversary. A white enamel shell, resembling a real egg, unclasped to reveal a matte gold yolk. This yolk opened to unveil a golden hen, and inside that was another surprise: a tiny replica Imperial Crown within which was a tiny ruby pendant for the Tsarina to wear.

The House of Fabergé's Imperial streak ended in 1917 with the Russian Revolution.

The Bolsheviks seized Fabergé's workshops, and Peter Carl and his family scattered, finally settling in Switzerland. After World War II the Fabergé name was resurrected – but not by the Fabergé family. An American oil billionaire decided to use the moniker for his fledgling perfume business. In the late 1980s, Unilever bought company for \$1.55bn, and the Fabergé stamp went on everything from aftershave to jeans. But in 2007 Fabergé was acquired by the investment company Pallinghurst Resources, which decided to reunite the company with the remaining Fabergé descendants, Tatiana and Sarah, Peter Carl's great-granddaughters. The pair immediately set about restoring the Fabergé name, reinstating its heritage and relaunching as one of

the finest luxury jewellery houses. The relaunch in September 2009 was orchestrated by Katharina Flohr, former fashion and jewellery editor of *Tatler*, to critical acclaim.

Two years ago, Fabergé announced it was making its first Imperial egg for nearly a century. The 'Qatar-inspired' egg, studded with 139 pearls from the Gulf state and more than 3,300 diamonds, had a price-tag over \$2m. The Fabergé Four Seasons Eggs (*above*) followed – a series of four 11.5cm-tall eggs, each of which features around 5,000 jewels. The Fabergé team is very tight-lipped about its 2017 commissions, which suggests to us that the new Imperial eggs are going to suitably regal and private customers. ♦ faberge.com



MAISON IRFÉ
The couture fashion line started by an exiled Russian princess

Princess Irina Romanova's wedding to Felix Yussouppoff in 1914 was the last great society occasion of the Empire. In 1917, Irina and Felix fled to Paris, where, in 1924, they launched fashion house Irfé, a combination of their first two initials. The company folded in 1931, but in 2008, Belarusian model Olga Sorokina decided to relaunch the brand. Like Fabergé, she secured the blessing of the founders' only descendent, Xenia Sfiris. irfe.com



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HERE: the 30m schooner *Dalingshoo*.
BELOW, LEFT AND RIGHT: *Adix* at the 2014 Pendennis Cup; *Hemisphere*, the world's largest privately owned sailing catamaran



It's a myth that the heavier the anchor, the better it is. A recent test by the US Navy showed that anchor design is more effective than anchor weight



Wind power

Motoryachts might account for 90 per cent of the global superyachting fleet, but for sailing yacht owners, there's nothing like the magic of canvas, writes **Dominique Afacan**

THINK SUPERYACHTING AND THE MIND

tends to wander to gleaming white motoryachts bobbing gently in the Med or the turquoise waters of the Caribbean, kitted out with all the latest tech, such as Jacuzzis, helipads and swimming pools. For many 21st-century owners demanding the height of luxury, traditional sailing yachts are swiftly dismissed – but don't give these boats a wide berth just yet. Over the past few years they've had a modern makeover, and far from being rustic, cramped, unwieldy to sail and slow to cover distance, sailing superyachts are now light and fast, with interiors you'd more likely expect to see in boutique hotel suites. Russian billionaire Andrey Melnichenko's \$500m *Sailing Yacht A* is a case in point: this gargantuan, space-age, sail-assisted motor yacht, designed by French starchitect Philippe Starck, to be delivered this year, is the world's largest superyacht. Of course, *Sailing Yacht A* is not what most sailing enthusiasts would plump for (or could afford), but this new generation of state-of-the-art, elegantly designed vessels paired with the romance of actually sailing has certainly started a new trend.

UK shipbuilder Pendennis is famous for building beautiful sailing superyachts. Among them is the 44.2m *Hemisphere*, the largest privately owned sailing catamaran in the world, complete with spa pool, sunset bar, cinema room, onboard dive instructors and suite interiors crafted with 18 different types of leather and 15 varieties of stone. 'Owners of these sorts of boats will generally have an undeniable love for the sea and a respect for the heritage of sailing and sailing design,' explains Toby Allies, Pendennis's sales and marketing director. 'There is as much passion for the boats

themselves as there is for the experience of cruising.'

Trevor Appleby is one such owner. His yacht is a striking 30m schooner called *Dallinghoo*, usually found gliding through the waters around Myanmar and Thailand. For Appleby, the joy of owning a sailing yacht is unrivalled. 'There is nothing finer than the sound of the ocean and the wind in the billowing sails once the engine is switched off,' he says. 'It connects you to centuries of maritime tradition.'

Appleby, like many owners, also charters his boat to paying guests. 'Those that charter sailing yachts are generally looking to experience the adventure of sailing but with the comfort and luxuries of a hotel,' he explains. 'Many modern yachts offer all of this while at the same time giving traditionalists the experience of a lifetime sailing a classic boat.'

For a few owners, the sail-versus-motor conundrum is easily solved: buy both. Stephen Hemsley is in this fortunate position, owning both the motoryacht *La Masquerade* as well as the 38m *Mariquita*, a majestic sailing yacht often spotted doing the rounds at international regattas. He reveals there is a certain rivalry between the two types of owner. 'Sailors think they own the oceans and can abuse the right of way,' he says, 'while motorboaters don't understand the limitations of manoeuvring a sailing boat.'

For Hemsley, as for so many owners, the ultimate joy of sail lies in the participation factor. 'On a crewed motorboat you have absolutely nothing to do with the experience. It's very relaxing, but sometimes a bit boring. On a sailing boat you can become part of the crew and the journey becomes a full part of the experience.' ♦



SAILING YACHT A The world's largest sailing superyacht in numbers

142.81m long

24.88m high

100m mainmast height above waterline (that's taller than Big Ben)

Eight decks

54 crew

20 knots true wind-speed upwind

35 knots downwind

3,747m² sail area (half the size of a football pitch)

1,213km of fibre used to make the sail

18 tonne, 15m glass forward bulwark on the bridge deck (the largest piece of curved glass ever made)

PHOTOS: NICK BAILEY, JEFF BROWN



THE AMERICA'S CUP

The most talked-about event on the sailing calendar and one of the oldest trophies in international sport, dating back to 1851, the America's Cup is sailing into Bermuda in June with the best sailors in the world battling it out across the Great Sound. While this event is strictly for the professionals, an accompanying Superyacht Regatta will take place on 13–15 June ahead of the cup itself, with premium berthing spots and front-row access to the racecourse. For sailing yacht owner Stephen Hemsley, it can't come too soon. 'The highlight of 2017 will be the America's Cup, when we hope Ben Ainslie will finally bring home the cup for the UK.' ♦ superyachts.americascup.com

Gardens of earthly delights

Landscaping has become as important as architecture in new high-tech developments, writes **Laura Latham**



WE MAY ALL WANT TO LIVE IN A HIGH-tech, city-centre apartment but it seems we also want to be surrounded by green space. Which is why developers of big urban projects are increasingly incorporating extensive parks, plazas, roof terraces and gardens created by some of the world's top names in landscape architecture.

The trend is partly driven by a push from local authorities towards the 'greening' and enhancement of cities. However, property buyers have also begun to demand attractive open areas for relaxation, which offer a breathing space from urban life.

'There's an increased awareness that public space should be amenable to all and that it can add value to a development,' says Mary Bowman of London-based design firm Gustafson, Porter and Bowman. 'Moreover, green space can exist on a project in a myriad of ways, whether it's a green wall, a roof terrace or a plaza.'

Bowman's firm is currently working on a landscape scheme for Marina One, a large-scale mixed-use project in Singapore. In addition to luxury living, residents of the apartments, priced from S\$1.5m (US\$1m) for one bedroom, will also have access to outstanding tropical gardens at the core of the site. This so-called 'green heart' will be one of Singapore's largest urban gardens and includes waterfalls, a reflecting pool, 'cloud forest' terraces and green screens created from tropical trees and foliage. 'I don't know of any other open-air atrium in Singapore that is so lushly planted,' says Bowman.

The desire for attractive outside space is also driving the move towards the inclusion of more elaborate atriums, private terraces or 'sky gardens' with recognisable names attached. In London, for example, residents of Chelsea Island, Battersea, where one-beds start at £925,000, will be able to relax on a stylish roof terrace created by celebrity florist Neill Strain.

'Innovative approaches to design have enabled us to harness "lost" space such as roofs and transform them into expansive and active green places,' says David Twohig, chief development

TOP TO
BOTTOM:
Marina Sands
in Singapore;
London's
Battersea
Power Station
development;
Hudson Yards
in New York

Although it's agreed the garden gnome dates back to the 17th century, its origins are even older. Its forefather is a stone statue of Priapus, the Greek god of fertility and also protector of plants and gardens



officer for London's Battersea Power Station project. This mammoth redevelopment of the iconic Art Deco structure has placed landscaping at the core of its design. In addition to over 3,800 residential units, shops, hotels and leisure amenities, there will be 18 acres of new outdoor space. This includes a six-acre riverside park, a rooftop 'garden square in the sky' and Battersea Roof Gardens, one of London's largest roof terraces at over a quarter of a kilometre long.

Top names associated with the design of the site, where properties start at £1.33m for two-bedrooms, include architects Gehry Partners, Foster and Partners and James Corner Field Operations, creator of the High Line walkway in Manhattan. The development team also brought in landscaper Andy Sturgeon, a six-time gold medalist at Chelsea Flower Show, and London firm LDA, known for its sustainable and integrated approach to landscaping.

'We've seen a tremendous growth in the importance placed on landscape architecture in projects across the world,' says Thomas Woltz, of star US landscape firm Nelson Byrd Woltz Landscape Architects.

But Woltz says it isn't just about making

an area more picturesque; in addition to the environmental and community benefits of greening urban sites, developers have realised 'the increased value that consumers place on the importance of social and outdoor public space'. In other words, gardens help sell properties.

One of Woltz's biggest current projects is Hudson Yards, New York, the largest private real estate development in American history. In addition to around 4,000 residences, businesses and leisure facilities, there will be 14 acres of public parks, boulevards and squares, helping to create a new city district.

One of these, Hudson Yards Public Square, will be truly innovative. Sited above railtracks, it not only beautifies and makes the most of dead industrial space but is designed to be the ultimate 'smart' urban garden with trees and plants that can grow in shallow soil, heat displacement technology to keep them cool, and rainwater collection tanks.

'It's becoming clear that people need to have a meaningful connection to nature and place, and landscape architecture provides both,' Woltz says. 'The best developments recognise the value of anchoring design to the place.' ♦



TREES OF LIFE

One of the most built-up metropolises in the world, the tiny city-nation of Singapore nevertheless leads the way with its green initiatives. There are more than 2,000 trees planted in parks, on roadsides and in protected natural areas. It even has a national tree planting day, when everyone from the Prime Minister to street food hawkers plant a tree. Adopting a tree for a birthday or special event is also very popular here.

But the city's most spectacular trees have to be the 18 man-made 'Supertrees' in Gardens by the Bay, a ground-breaking landscaping project that opened in 2012. Developed by UK-based Grant Associates, these steel and concrete trees with wire rod branches stretching 50m into the sky act as vertical gardens with tropical fauna and ferns climbing up through their framework. At its opening, the late Prime Minister Lee Kuan Yew said the project would 'showcase what we can do to bring the world of plants to all Singaporeans', adding that the gardens would become 'the pride of Singapore'. Maybe the rest of us should take a leaf out of this city's book. ♦

A VIEW TO THRILL Three properties with beautiful vistas



Sunset Ridge

On a private 14-hectare peninsula, near the ski resort of Telluride in the Rockies, the contemporary, seven-bedroom property was designed with glass walls to make the most of the awesome views. \$29m. christiesrealestate.com



Villa Eden

Overlooking the beautiful shores of Italy's Lake Garda, each of Eden's 11 residences are designed by a famous architect, including David Chipperfield and Matteo Thun. From €10m. villa-eden-gardone.com



Four Seasons Seuchelles

Situated on a tropical headland, these residences overlook the white sands of beautiful Petite Anse Bay and the lush mountains of the country's main island, Mahé. Eight of the 27 villas are currently for sale, they have three to six bedrooms, large decks with infinity pools, and come fully furnished. From \$725m spherestates.com

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Memento mori

A young female watchmaker is turning heads with her daring skull designs, says **Norman Miller**



TO SAY FIONA KRÜGER raised a few eyebrows when she started working in the male-dominated world of Swiss watchmaking is understating the obvious. What did a twentysomething woman from Scotland (or rather, not from Switzerland) know about crafting luxury watches – especially such complicated, unusual skull-shaped designs? ‘Initially, they were very wary,’ she laughs. ‘It was all an unusual combination, but once they saw I knew what I was talking about, and that my approach was inclusive of their heritage, they really came on board.’

Born in the central Scottish town of Airdrie, Krüger trained in fine art and luxury design in Edinburgh, before moving to Switzerland to take an advanced degree in craftsmanship and design at the prestigious ECAL in Lausanne. Watches weren’t on her radar at this point, but ECAL changed all that. Her course was sponsored by Audemars Piguet, who ran a competition

for the students to create a new watch design. Krüger decided to enter. But how and why skulls? ‘While researching I visited the Patek Philippe museum. It showed me that watches didn’t have to be round and flat, but could be anything you wanted them to be,’ recalls Krüger. ‘I saw watches in the shape of an angel, others shaped like musical instruments, even flowers – and, of course, I also saw the skull-shaped watch. This really fascinated me.’

Already fascinated with time and mortality, Krüger set about researching the historical roots of skull watches. ‘I found out this kind of watch had been very popular in the 16th century, especially with women,’ she says. One of the most famous skull watches Krüger came across was a 17th-century timepiece dubbed the Mary Queen of Scots Skull Watch (allegedly owned by the Caledonian queen, never mind she died the century before), the crown jewel in the collection of Britain’s >

FEMINIST MOVEMENT Three more women shaking up the watch-making world



Aurélie Picaud (above)

Head of watches at Fabergé, Picaud’s strong designs and creative vision have elevated the luxury brand’s watch-making status, with major awards at Switzerland’s Grand Prix d’Horlogerie de Genève (GPHG) in both 2015 and 2016.

Carole Forestier-Kasapi

Born into a watch-making family, Forestier-Kasapi announced her arrival in 1997 when she won the prestigious Breguet Competition. Now Cartier’s head of movement creation, she won the Best Watchmaker Prize at GPHG in 2012.

Selynn Blanchet

Blanchet worked with some of the world’s finest brands before arriving at Vacheron Constantin, where is now watchmaker-in-residence at their boutique in London’s Old Bond Street.



LEFT: Fiona Krüger.
ABOVE: her Petit Skull watch is limited to just 12 editions, and costs £12,600

AIR TIME

You could call it the *Top Gun* effect. When the film opened 30 years ago, numbers of applicants signing up to naval aviation allegedly went up 500 per cent, and the military had recruitment stands at cinemas to catch movie-goers inspired by the Mav-Goose patriotic bromance. Rumours of the (very) long-awaited sequel surfaced at the end of last year, which meant a new interest in all things aviation – pilot watches included – took off.

Pilot's watches have been around since the early 1900s. The first was created by Louis Cartier, who made a watch that could calculate fuel consumption, air speed, lift capacity, navigation and, of course, time. This year's latest rugged-looking models feature sky-high technology and detailing for professionals (and those that wish they were). Our picks include IWC's Big Pilot Heritage Watch, with its 192-hour power reserve and protection against magnetic fields; the Hamilton Khaki Action Flight Timer Quartz, which incorporates a pilot's logbook to record details of 20 flights and 99 landings; and Breitling's Colt Skyracer (pictured below), made from a material three times lighter than titanium and powered by a thermo-compensated super quartz that's 10 times more accurate than a standard quartz movement. ♦



Worshipful Company of Clockmakers, and now on display at London's Science Museum.

Her designs were also distinctly influenced by the famous Day of the Dead festival in Mexico, a country with which Krüger has a personal connection. 'I spent three years living in Mexico as a child, so I have vivid memories of that celebration and markets with brightly coloured skull ornaments,' she says. 'The Día de los Muertos is a celebration of a person's life – a rich tradition with a lot of meaning and incredible symbolism.'

Krüger also sees the skull motifs as an innovative way to highlight the superbly engineered skeleton movements she feels are too often hidden away in contemporary luxury watches. As well as the intricacy and macabre beauty of her designs, for Krüger it was important to perfect the high levels of technical

precision and teamwork required for working at the top level of Swiss *haute horlogerie*. 'I work with watchmakers in a more collaborative way than some big brands,' she says. 'They're more like partners, and I make the time to make sure they feel included in the project. They still get scared when I come with my big A3 sketchbook – but now they look forward to it as well!'

Krüger didn't win Audemars Piguet's coveted competition at ECAL, although unsurprisingly graduated with top marks. In August 2013 she set up her own business crafting her distinctive watches, all handmade in the Swiss Jura region in limited editions of between 12 and 24 pieces – many now sold out after rave reviews at her first exhibit at Baselworld 2016. Clearly, when it comes to unique luxury timepieces, Fiona Krüger has made skulls dead chic again. ♦ fionakrugertimepieces.com



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 MADE IN LUXEMBOURG

To bee or not to bee?

Steve Handley looks at a new book by Noma restaurant that aims to inspire us to eat insects, or at least stop pulling faces



UNLESS YOU'RE ONE of the two billion people for whom entomophagy is a way of life, you've almost certainly looked at the elegant food shots featured at the side of this text, clocked that the number of legs on the meat content was six rather than the usual four, and decided there is no way on God's green Earth that you are going to put *that* in your mouth. For most of us, eating insects is gross.

The team at Noma would like to change your mind. The world's most talked-about restaurant (it's in Copenhagen, or at least was till it went world walkabout in a series of pop-ups) and its head chef René Redzepi are not merely purveyors of posh nosh, they are scientists. They have an institute, Nordic Food Lab, whose recent culinary investigation is the how and why of eating insects. The results of this are now published in *On Eating Insects*.

In this book, Redzepi writes of the moment he was converted to insectivory by Brazilian chef and insect champion Alex Atala. His 'aha moment' came from a 'big fat ant from the

Amazon that tasted like the best lemongrass you could ever imagine'.

There are good economic reasons for eating insects. Meat is murder on the environment too, and insects provide a more sustainable alternative source of protein than farm animals and fish. This argument is well known, however, and the book does itself a favour by not rehearsing it once more. At its core is the more interesting question of how to make insects delicious to people who are used to eating pigs, chickens, cattle and fish.

The bias against insects does not come just from our disgust at eating creatures associated with dirt and decay. It is equally, the book maintains, a product of social appropriateness – the same mores that dictate that stew is not suitable at breakfast and you don't offer dinner guests sandwiches. The authors point out that even among cultures that do eat insects, some are acceptable, some are not. It's the same as Westerners eating some mammals (cows) but not others (cats) and feeling very cross with cultures that eat yet others (dogs, whales).

You can see their point. If insects taste good and the dishes they appear in look good, then why not? And thus we have a *Modest Proposal* for the food blog generation. Following some rather dry even if nutritious introductory essays, the tome becomes a recipe book in which insect dishes, inspired by discoveries the authors have made on their travels, are served up alongside lush photos. It doesn't entirely banish your reservations, however.

For starters you're offered Bee Bite. Bee larvae are lightly squished between two sheets of baking parchment, and cooked till crunchy and golden brown. The snack is washed down with a hornet highball. Force this down, and you'll never have to prove your courage in any other way again. Next we're in Mexico for the Bee Larvae Taco, featuring homemade tortilla filled with vegetables sautéed in pork fat, lime juice, sorrel and blanched bee larvae. Just keep thinking to yourself: they look like peeled shrimp, they *are* peeled shrimp...

The Spicy Cricket and Asparagus features spicy agave worm salt, again from Mexico, and toasted, ground-up crickets. The green liquid around the asparagus is lactofermented pea water, apparently. Well, it *looks* pretty good...

For dessert there's Apples and Ants, which mercifully only uses ants as dressing for a core of apple dressed with rhubarb juice. You could probably leave these at the side of your plate without causing any offence. ♦

On Eating Insects by Nordic Food Lab et al is published by Phaidon at £39.95



IT'S JUST NOT CRICKET. ABOVE: Apples and Ants. OPPOSITE, CLOCKWISE FROM TOP LEFT: Hornet Highball; Bee Larvae Taco; Cricket Asparagus; Bee Bites

PHOTOS: CHRIS TONNESEN, 123RF

There are more than 1,000 types of insects that are edible for humans. Surely there's something in there for you...

1,000



HARD TO STOMACH

Five unusual delicacies from around the world

Tuna eye balls, Japan
Waste not, want not. In Japan, tuna eyes are plucked out, put on ice and made available to buy in supermarkets. Apparently delicious steamed and seasoned with garlic and soy.

Crispy tarantulas, Cambodia
This deep-fried street-food snack that tastes just like crab became popular when food was scarce under the Khmer Rouge regime.

Jellied moose nose, Canada
You won't see nose on many Michelin-starred menus, but in Canada it's a delicacy. Chefs take the snout, remove the hair and then boil it with onions and spices until it sets into a jelly.

Huitlacoche, Mexico
Corn smut, a fungus that turns corn kernels into a bulbous, grey mush, causes most farmers to throw out their crop. But in Mexico they celebrate the smoky, mushroomy flavour brought on by the fungus, using it in tacos and soups.

Airag, Mongolia
Got horse milk? Do as the Mongolians do and let it ferment for five days until it turns into a fizzy, sour and slightly alcoholic liquid. It's a drink traditionally made and drunk by men.



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Postcards



Tales of intrigue and adventure from across the globe



ILLUSTRATION BY KATE MILLER

'I skied down an active volcano'



SAM SMOOTHY

Adventure-loving New Zealander Sam Smoothy, 31, is one of the world's top extreme skiers – he describes his style as 'fast and loose with a good deal of risk'. This approach has helped him make a name for himself in the world of extreme skiing in recent years, but nothing has been quite as daring as his trip to Vanuatu last year, where he and two other professional boarders decided to ski down active volcano Mount Yasur

Last year, Xavier de Le Rue [three-time Freeride World Tour champion] and I were at his house in France, planning a summer surf trip. Like me, Xav lives for travelling, exploring new places and finding fresh perspectives on our sports. We were watching TV when we saw footage of some guy skiing on ash, and suddenly something clicked. We decided we wanted to go to Vanuatu and ski on an active volcano – and somehow convinced the people at The North Face to help us make it a reality.

We flew to Tanna Island, Vanuatu, from New Zealand, but there weren't that many flights available, and getting our kit out was difficult and expensive. Logistics were complicated (the permits for filming, collating all our gear, stuff getting lost...), but in the end we managed to get there safely with our camera crew, and

Xav's brother Victor [another professional boarder] flew in all the way from Scotland.

As soon as I was in that little Cessna flying through the clouds and seeing the island pop out of the blue, I knew we were on the cusp of something very exciting. I flew over a week early to sort out accommodation and locations to shoot. We stayed in a campsite in the jungle overlooking Mount Yasur, and at night we sat outside our tent and watched the volcano throwing out plumes of red lava.

Tanna Island is incredible, it's so raw and aggressively beautiful; it's definitely got a *Jurassic Park* vibe. It's so lush and green, but around the volcano all the green is muted by a thin layer of ash covering everything. The first time I saw Mount Yasur I was sitting on the back of a pickup truck. We came out of the jungle and

suddenly there it was, this huge, black mountain, sitting in the middle of an inky plain of ash, spewing ash clouds and rock into the sky. It was very intimidating.

Some of Xav and Victor's gear got lost en route, so I did the first ride on my own. There was a howling wind which made walking up the volcano very tiresome. It was constantly belching out molten hot rocks, and I was very nervous about being clipped by one.

After standing on the lip of the crater, it felt surreal to turn, click into my skis and zip away. My skis didn't run the same as on snow, so I was tensing everything to try and hold it all together. And of course there's the mental side of things – hearing the volcano explode into life; feeling the ground shaking as you stare up into the storm of ash and rock that starts raining down on you; having the wind whip your skin; and of course, trying to dodge all the falling rocks.

By the time I got down to the bottom, my skis were totally ruined – ground down to the core. My goggles were hard to see through as they were totally exfoliated by the windblown ash, and the drones that were filming me got beaten up trying to fly through ash clouds.

Skiing on the volcano was nowhere near as good as snow, so there goes *that* solution for climate change. Everything is slower and it was also really hard on your legs to hold everything in control. My thighs were just burning from halfway down and screaming at me to stop.

This ski season is a little different for me. I'm in the final stages of recovering from surgery to repair a ruptured pectoral muscle, so I've pulled out of competing on the Freeride World Tour to give myself time to heal. I'm focusing on spring in Alaska with trips planned there. ♦

To watch Sliding Fire, visit The North Face YouTube channel

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ONE OF THE GANG
Other animal enthusiasts who lived in the wild

TIMOTHY TREADWELL

Treadwell lived with the bears of Katmai National Park, Alaska, for 13 consecutive summers. Rangers accused him of disturbing the animals, but the bears trusted Treadwell enough to let him handle their cubs. Sadly, one summer he stayed longer than usual, and was mauled to death.

JANE GOODALL

For over 55 years Goodall has lived with and studied chimpanzees in Gombe Stream National Park in Tanzania. She is the only person to have been accepted into a chimpanzee community, and thanks to her work we discovered that chimps are not solely vegetarian (they often hunt small monkeys) and use simple tools.

MARCOS RODRIGUEZ PANTOJA

Left alone as a child on a remote pasture the mountains of southern Spain, Rodríguez survived by hunting rabbits and drinking goat's milk. He had a snake as a pet and was fed by a she-wolf. After 12 years in the wild he was discovered by the police, and now lives a normal life in a village in Galicia, north-western Spain. He has been the subject of more than one documentary.



‘I spent a year living with wolves’

It all started with foxes, really. I grew up in the Norfolk countryside and we always had a lot to do with animals and hunting, and I was fascinated by foxes and wanted to understand why they had such a fear of humans. Later, when I worked as a gamekeeper, I refused to cull them because I kept remembering the words of my grandfather who had told me that everything in nature needed to be in balance. It seemed a really alien idea to have lots of one thing – in this case, pheasants – and eradicate its competition. I thought I'd even the score a bit.

A few years later, after stints in the military and at a couple of animal parks, I went to the Nez Perce tribal lands in Idaho at the edge of the Rockies. I'd become

fascinated by wolves; I saw them as something of a kindred spirit. I was drawn to the idea that the old taught the young, which I felt reflected my own childhood. I began working at a wolf education and research centre there, though when I said I wanted to try and live with the wolves in the wilds I got no support. People thought it was both impossible and suicidal.

The first few weeks were terrifying. There are bears and mountain lions, and even prey like bison and elk can be threatening, so I spent each night in the trees. It was only after falling out for the fourth or fifth time and nearly breaking my neck that I decided to sleep on the ground, but by then I was starting to feel a little more in tune with this amazing new world.

The tribal people from the area had told me that their forefathers had co-existed well with wolves and that it was only relatively recently that the relationship with humans had soured. They were sure that wolves were using old migratory routes in the area, and each night when I went to bed I put down ‘calming signals’ to let them know I wasn't a threat. Scent is the most important thing for wolves, and I knew that if they could smell me they would get messages about what I was doing. Being calm and sending out these signals allows the body to emit odours the wolves can pick up on.

It was a few months before the wolves finally came to investigate me; they needed to test me, so they would nip with their front teeth

A lone wolf howls to attract the attention of its pack, while communal howling can act as a warning to rival packs to steer clear. A single wolf's howl can be heard up to 10km away



before backing away to see how I would react. Was I going to be hostile when they did this? Was I going to run away? Both would have been unacceptable to them, so I had to take it and give back signals that I was OK with this.

They slowly accepted me into the group. I would sleep with them, move with them and eat with them – whatever they had killed, plus wild berries that I found. If they hadn't have accepted me, my adventure would have been over a lot sooner as there was no way I'd have survived on my own.

Again and again I asked myself why they had let me in, and all I could think of is that they wanted to bridge the gap between wolves and humans, to fix old wounds. I was often left to guard the young;

I think they wanted the next generation to know more about how they could co-exist with us.

My best day with the wolves was also the worst. Most of the pack was out hunting, and I was thirsty, so I headed off down to the river, only to be stopped by the protector-enforcer wolf, who began snarling at me and backed me into an old, hollowed-out tree. It was terrifying; I thought this was the end, but after an hour of holding me there he let out a high-pitched whimper indicating I could come out, and led me down to the river as if nothing had happened.

As I was drinking, I followed his eyes up to some gigantic scratch marks about 4m up a tree. Looking round, there was bear poo everywhere – the wolf had known

there was a bear there and had stopped me from running into it. He'd saved my life – and also prevented me from accidentally leading the bear back to the pack.

I'd love to live in the wild with wolves again, but it's a very hard life and I think the body can't always do what the mind can. I'm a firm believer in people living with animals that they want to know about, though, especially if they want to speak for that animal. If we can get younger people financially supported to work for long periods of time with animals to find out what they need from us – just like Jane Goodall did with the chimpanzees of Tanzania – then that would be a wonderful thing. ♦ thewolfcentreanddogeducationcentre.co.uk



SHAUN ELLIS

Briton Shaun Ellis, 53, has spent much of the past 25 years studying wolves and trying to change the perception that these magnificent beasts are the murderous bad guys of the forest. His most memorable adventure happened right at the start of his career when he entered the wilds of rural Idaho for a year to see if he could be accepted by a wolf pack

INTERVIEW BY MIKE PEAKE ILLUSTRATION BY KATE MILLER

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‘I kayaked the Mediterranean’

In 2014 I circumnavigated the Mediterranean by muscle power alone, a 15,000km journey through 20 countries, mainly by bike and kayak. I’d spent years organising the trip, but there was one part I didn’t know if I’d be able to pull off: crossing the Strait of Gibraltar.

One hundred kilometres from Gibraltar, things were still not yet sorted. People were trying to help me to find an escort boat, but little could be done about impending bad weather, and it was still unclear if the crossing was legal.

On Friday 12 December, three days before, I paddled into the shadow of Gibraltar’s rock. A small crowd was on the beach to welcome me. A woman from the local paper asked, ‘So your plan is to paddle across the strait?’ I replied yes. ‘Oh,’ she said. ‘It’s just that it’s not allowed.’ After years of planning, she was the first person to say that to me.

The Royal Gibraltar Police had offered to escort me into the strait, but they were only able to do so as far as the three-mile territorial limit. Beyond that it was for the Spanish to look after me. I desperately needed a

support boat to accompany me – more than 100 ships traverse the strait daily – but on the Saturday morning, the Algeciras harbour master sent a message: due to the precedent it might set, they couldn’t help.

I was starting to think I would have to take the ferry across – and void the whole point of my 14-month trip – when my phone rang. A guy called Shane from Dolphin Adventure heard what I was doing and offered to escort me. I went through the lashing rain to Shane’s office where we looked at various forecasts. Most indicated reasonable winds, but on the strait it isn’t just the wind that matters. Complex tides and currents of up to four knots push back and forth, which means the Spanish enclave of Ceuta on the African coast, just 15km away as the crow flies, is an actual paddle distance of some 30km.

With no idea what the weather would bring or if the Dolphin Adventure boat met the legal requirements to cross, at 11am on Monday 15 December, I paddled away. I had never kayaked with a support boat, but I was very grateful to have the team at

Dolphin Adventure by my side. A pod of dolphins came up to play next to me in the wake of some larger ships – most of which thankfully changed their course when they heard what I was doing. By 2pm I started to see the outline of the buildings of Ceuta, and at around 4pm we arrived. I was absolutely stoked. Only 24 hours earlier I’d given up hope.

But when I arrived at the Moroccan border, they insisted on seeing the papers for my ‘ship’. Of course, my 5m-long kayak didn’t have any papers. After arguing with officials, the chief’s final call was ‘No papers, no entry’. I couldn’t believe it. After an hour or two of waiting in limbo, I suddenly remembered an email I had from Tiderace Sea Kayaks, the company that had made my boat. Crucially it contained the kayak’s serial number. I chanced it, and after showing the border officer the number printed on the inside of my kayak, she grudgingly let me through, and I was in Africa. ♦

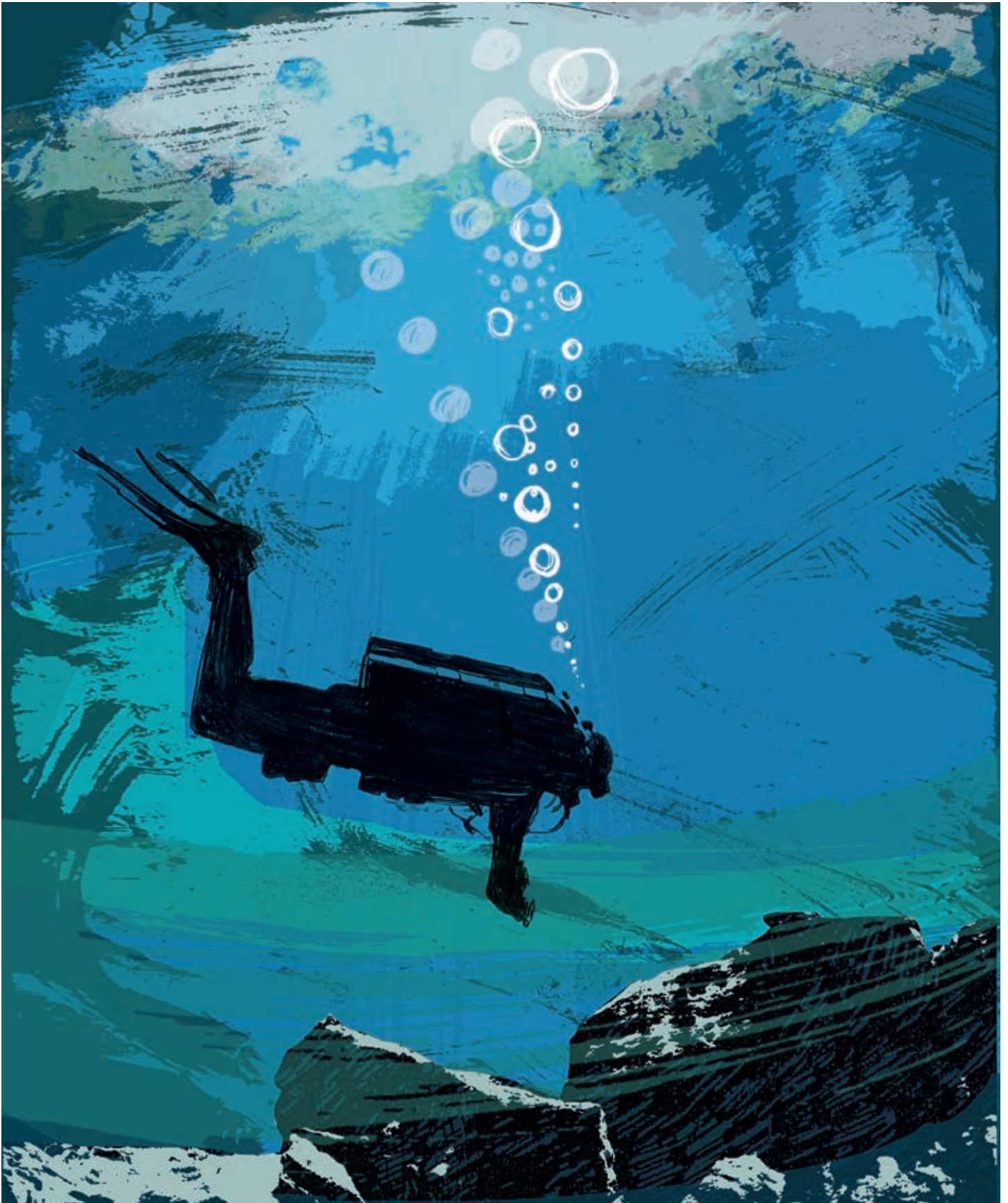
Mediterranean, A Year Around a Charmed and Troubled Sea by Huw Kingston, is published by Whittles Publishing at £19.99



HUW KINGSTON

Huw Kingston, 54, has spent more than 30 years journeying across the world under his own steam. In 2002 he travelled 25,000km around Australia by kayak, foot and ski, and has a long-standing love affair with skiing the Himalayas. In 2014 he embarked on a 12-month journey kayaking and cycling around the Mediterranean, battling illness, treacherous weather and diplomatic disputes

ILLUSTRATION BY KATE MILLER



About 80 per cent of all the world's volcanic activity happens underwater. There are 1,500 active volcanos on the surface of Earth, but an estimated 10,000 below the sea

'I discovered an underground cave in New Zealand'

My introduction to cave diving was pretty traumatic. Living in Wales and surrounded by hills, I'd become interested in exploring the local caves when I was about 10, and later, at university, I learned to dive too. I thought I would put the two together and try cave diving.

What fascinated me was the fact that most caves you entered would end in a pool of water, and unless you went into that water, you had no idea what happened next. Geologists had put dyes into various streams to try and work out this mystery, and it became clear that they passed through mountains. But my goal was to enter a cave, put on my diving gear when it ended in water, explore the submerged bit and hopefully emerge in a new cave after a dive of maybe 50m or 100m through a tunnel. If I could then find a dry route back to the original cave so that other cavers could get through without getting wet, even better.

On my sixth cave dive I nearly died. The water was about 8°C, and visibility was less than 2m. The 'buddy' system used in open-water diving, where you dive in twos, tends not to be helpful in caves because very often you can't see

each other and it's frequently cramped down there as well. So, a mile into this cave and 30m down a submerged passage, I breathed out... and couldn't take an inhalation. Something had happened to the regulator. Blind panic set in, and when I tried to go back I got jammed. After a minute, I was breathing in water; I'd seriously overstepped the mark and I was worried I was done for.

Luckily, my friend at the surface saw my frantic pulling on the line and went in for me. I was able to get out but I was purple and coughing up water. The other two people with me gave up cave diving for good that same day.

A few years ago a friend moved to New Zealand's South Island and found a large cave that ended in water. He also knew that the water that fed this cave came from miles away – so the water likely led to more caves. I went over and, as I was the only diver on South Island, I had the place to myself. I found a mile of new cave. I went back a year later and found another mile of new cave. It was fantastic. I was in places that no other human had ever been before.

Two years ago, I made one of my most incredible discoveries in the same area when I got through a watery barrier and found the most amazing cavern I'd ever seen. It was lavishly decorated with flowstone formations, huge stalactites and stalagmites, and glittering, gem-like crystals adorning the rock. I stayed there for about five hours, mapping it out, taking photos and videos, and just in awe at the privilege of it all. I named the cave Avalon.

There are thousands of caves all over the world that no one has ever been into – pretty much everywhere where you can find limestone rock. And diving in them is less dangerous than open water diving if you know what you're doing.

I really enjoy cave diving, and I love being an ambassador for it. I'm trying to get the message across that we're not all stark raving mad. The fact that I'm still alive after 45 years of cave-diving exploration must say I'm doing something right. ♦

Martyn Farr's new book The Darkness Beckons is out in April.
farrworld.co.uk



MARTYN FARR

Martyn Farr, 65, from Wales, is one of the best-known faces in the world's small but passionate cave-diving community. His speciality is exploring small, cold, murky tunnels to see if he can find a link between caverns. While some of his sub-aquatic jaunts finish in dead ends, many lead him to larger openings, where sometimes he can step out onto a 'beach' that no man has ever set foot on before. One of his favourite finds was a cave he named Avalon, in New Zealand

INTERVIEW BY MIKE PEAKE ILLUSTRATION BY KATE MILLER

INTO THE BLUE

Three of the most incredible diving experiences

BELIZE

Ambergris Caye in Belize is the stepping-off point to the second-largest reef in the world. Don't miss the Great Blue Hole, a 108m ocean sinkhole, teeming with life.

ICELAND

At Silfra you can swim in the deep fissures where the North American and Eurasian continental plates meet. Fed by lava-filtered water, visibility is sensational – up to 120m.

MALAYSIA

Four major shipwrecks, off the island of Labuan, including two from World War II, create a challenging playground for more experienced divers.

Luxury gift guide

Check out this season's exclusive, must-have luxury products, from premium teddy bears to stylish coffee makers

CORAVIN WINE SYSTEM

Sometimes you come in from a hard day at work and all you want is just the one glass of wine. But the problem with that is once you've opened it, the wine starts to oxidise, and you're left with a tough choice: finish off a whole bottle or let good wine go to waste. It's a connoisseur's greatest dilemma, but fortunately Coravin has the answer.

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Finally, you don't have to have a glass of your wife's Chardonnay if you fancy a Sauvignon Blanc, and you don't have to wait for a special occasion to break out the finest wine in your collection.

With Coravin, you have the freedom to drink what you want, when you want – and save some for later!

coravin.com



JMLEGAZEL

JMLeGazel elevates shoe design into an art form, with a range designed to bring out your inner dandy. Created by Jean-Marie Gazel, a graduate of École des Beaux-Arts, JMLeGazel's shoes use patina colouring techniques to produce a selection of derby, moccasin and oxford shoes in stylish colours. JMLeGazel's staff perform the patina and shoe-shining work by hand, creating a brand new set of shoes, or breathing new life into an old pair.

jmlegazel.com

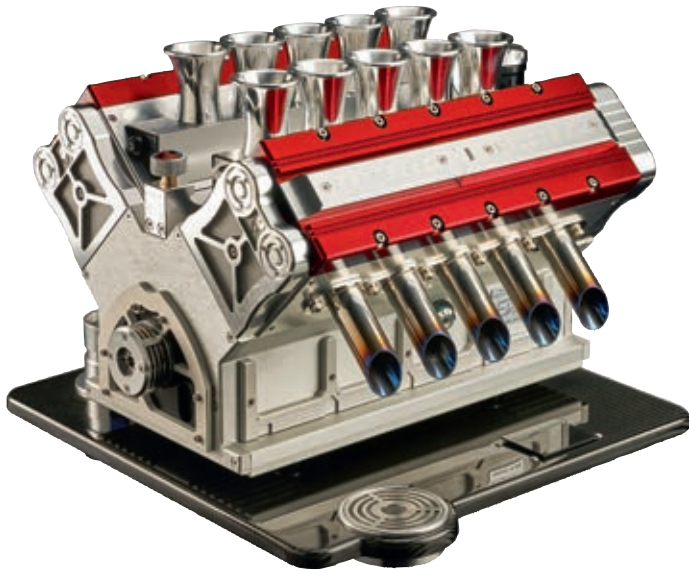
HISTOIRES DE BÊTES

Histoires de bêtes exclusive teddy bears make ideal gifts for the family. This family-run company has been hand-crafting teddy bears in France for more than 30 years, using luxurious materials to create its furry friends.

Ranging from soft baby bears to tiny bunny rabbits, each one is unique and designed to last a life time. Histoires de bêtes also sells Baby Mink & Friends, a collection of teddy bear charms that can be clipped onto your handbag.

shophistoiresdebetes.com





SUPER VELOCE

Super Veloce knows the formula for cool furniture, handcrafting collectable masterpieces from authentic Formula One materials. The Espresso Veloce *Serie Titania* is a stylish espresso maker, inspired by the engines of the famous F1 era of the 1990s. Limited to 500 pieces and available in V8, V10 and V12 configurations, these coffee machines combine fine art and engineering excellence, ideal for fans of F1 and coffee alike.

superveloce.co

RIVOLI GENÈVE

Everybody wants great skin, but many products can end up doing more harm than good, especially to people with sensitive skin. It's with this problem in mind that Rivoli Genève launched its premium skincare range, a vegan alternative to other products. Free of chemical preservatives and parabens, Rivoli skincare is ideal for all skin types. The cream functions as four products in one, featuring a skin booster, skin protector, skin equaliser and skin beautifier, to help keep your skin healthy and looking good.

rivoli.ch



LANA DI CAPRA

Based in Paris Opera, Lana Di Capra is a small French family brand that specialises in unique and stylish apparel for men and women. The company's stunning cashmere garments are handmade from the exceptional *fibre nobili de verrone*, with designer Charlène Belahsen transforming them into a blend of timeless style and modern fashion.

Lana Di Capra's items are available in limited quantity. The shop can be found at 1 rue Auber 75009 Paris Opéra.

lanadicapra.com



THE WELLNESS SPA

The Wellness Spa specialises in rest and relaxation, making it a great gift for anyone who needs to unwind. Guests can enjoy the spa's various health and beauty treatments, which combine traditional practices with modern techniques, before retreating into their luxurious private cabin. The spa even hosts private parties, children's birthdays and other events too. Located in the peaceful haven of Lake Geneva, the spa's elegant interior and high-quality services make it one of the best in Geneva.

wi-spa-geneve.ch



Daniel FÉAU

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AN EXHILARATING
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EUROPE IN A ROLLS-
ROYCE WRAITH



Walking under

The word 'Water' is rendered in a large, black, serif font. The letters 'W' and 'a' are significantly larger than the other letters. The letters are surrounded by dynamic splashes and droplets of water, creating a sense of movement and texture. The word 'ater' is smaller and positioned to the right of the large 'W' and 'a'.

Water

For generations the Badjao have lived on the ocean, barely setting foot on land. But now their traditional way of life is under threat. Photographer **David Kaszlikowski**, who spent months living with them, tells Claire Bennie about the plight of the world's last nomadic sea tribe



T

he Badjao walk and hunt on the seabed, holding their breath for up to five minutes. Their eyes have adapted to focus underwater. They deliberately rupture their eardrums at an early age so they can dive to great depths every day without pain. They are born, live and die on *lepa-lepa*, houseboats that move in the wind and ebb with

the current, just as their ancestors have for hundreds of years. But today they are one of the most marginalised indigenous communities on our planet.

In 2014, photographer David Kaszlikowski and his filmmaker wife Eliza Kubarska released an award-winning documentary called *Walking Under Water*, shining a light on the challenges that the Badjao who live off the coast of Borneo now face. Kaszlikowski and Kubarska first became aware of this sea-dwelling tribe while on a boat trip in Borneo in 2010. Suddenly they spotted something unusual: a young boy alone in a boat in the middle of the ocean. When they got closer it became apparent he wasn't by himself: more than 20m under the water was his father, searching for fish, using a thin plastic hose connected to a rusty air compressor to breathe. It inspired the couple to return the following year and make a film about the Badjao tribe. >

PREVIOUS:
a compressor
diver hunting
with a spear
gun.
RIGHT: father
and son fish-
ing together







LEFT, TOP TO BOTTOM: a young woman wearing a sunblock made from ground rice; Borneo's rich marine life; a traditional carved wooden fishing boat. RIGHT: the Badjao's stilt houses against the horizon

Just like all the best legends, the story of the Badajo started with a kidnapped princess, back in the 1700s. A large fleet of warships from Johor, Indonesia, was escorting the princess to her wedding when they were intercepted, and she was taken. Knowing they could never return to their king and admit they lost her, the sailors travelling the oceans between Malaysia, Indonesia and the Philippines searching for her. After years on the water, some became pirates on a quest for treasure. Others became fishermen, only coming ashore when they needed to collect drinking water and gather firewood and materials to construct or repair their boats.

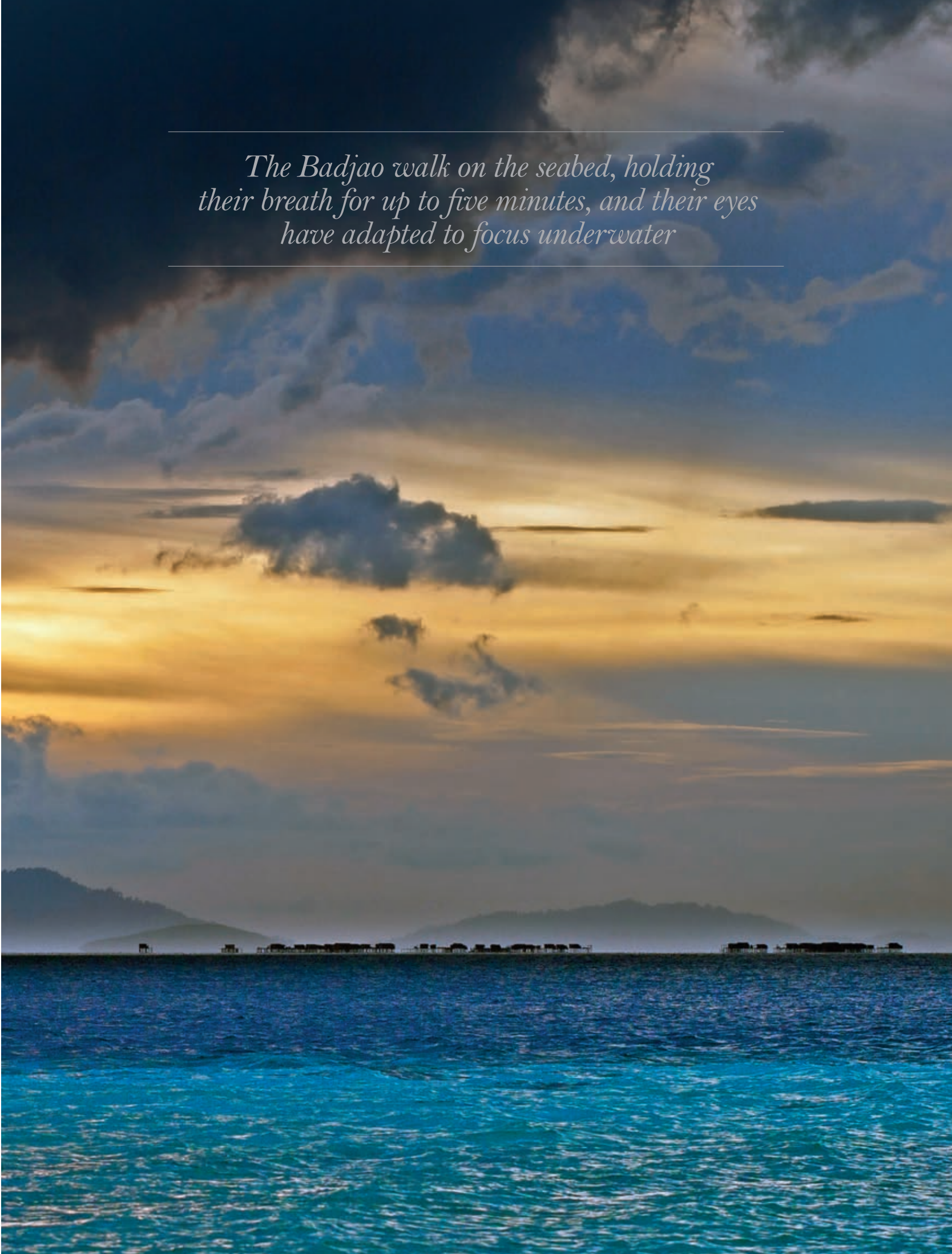
But today, the changing forces of the modern world make the lifestyle of the Badjao difficult to sustain. 'Because they're born on the sea, they have no IDs, no official nationality and no government support,' says Kaszlikowski. 'Illiterate, poor but resourceful, they used to roam freely, but now they are losing their territory to legal and illegal fishing vessels. This forces them to travel further and dive deeper to land a decent catch.' And as the Badjao are driven away from their natural hunting grounds, increasingly they have taken to extremely dangerous compressor diving and illegal dynamite fishing, which destroys coral and marine life, to sustain their traditional way of life.

Now most Badjao have been forced to abandon their houseboats and move ashore, creating little villages of wooden huts on stilts, usually about half a mile off the coast. 'We filmed in a tiny Badjao village in Tun Sakaran Marine Park near Borneo,' says Kaszlikowski. 'The Badajo people that we met lived in simple palm-covered huts on stilts. Their houses stand in the water around an island about 500m wide with a water hole in the middle. It's the only source of fresh water for miles. And today, although some of them go ashore to buy fuel, clothes or some rice, they still want to be people that live off the sea as gatherers and fishermen.'

It wasn't just the encroaching fishing boats that prompted these sea nomads to leave their boats and construct stilt homes. The increasing threat of pirates in this region is very real, and sadly the Badjao became popular prey for roving bandits. Fearing for their safety coupled with being unable to fish led them to swap life on a boat for their stilt houses. But even this is under threat: developers would prefer them to be moved to urban slums so they don't clutter the view from newly built luxury resorts.

But living on the land, the Badjao have no real skills – and no way to make an income. Many of the tribe have already >

*The Bajao walk on the seabed, holding
their breath for up to five minutes, and their eyes
have adapted to focus underwater*









left for large, faraway cities such as Kuala Lumpur where they beg for money and food. Only a few men have stayed and continued to fish, which is why often the first meal of the day comes after noon when they return in their boats with whatever they've been fortunate enough to catch. 'They are obviously malnourished, and we were more than happy to help them with a big bag of rice and biscuits for the children,' says Kaszlikowski.

For those that stayed, fishing is still their life. The Badjao are highly skilled divers, easily plunging to 30m without breathing equipment to hunt for fish and octopus with handmade spear guns, or search for pearls and sea cucumbers, both of which they can use to trade. During filming, Kaszlikowski spent time following a Badjao fisherman and his two sons on the lookout for octopus near Mantabuan island, now a famous diving spot but once respected as the Badjao's territory. 'I got in the water with him and for the first time saw how they actually walk underwater searching for fish hidden between the coral,' Kaszlikowski says. 'They look so relaxed – like they're walking in the park. While we were out the father and son caught four octopus. It was a good day for them.'

It is no secret that what most Badjao really want is to return to the sea. The younger generation are beginning to forget how to dive and search for fish, and with charity their only real alternative, the future looks bleak. But thanks to projects like Kaszlikowski and Kubarska's, more people are recognising the unique relationship this tribe have with the sea, and acknowledging the global community's need to protect their way of life now, before it is lost forever. ♦
badjaofilm.com

'I got in the water with them and saw how they actually walk underwater, searching for fish hidden between the coral'



LEFT: a school of barracuda.
TOP RIGHT: stilt houses near Gaya Island.
RIGHT: a young diver shows off an octopus in the waters off the Sabah National Park

Brae 'brā \n.

A place to
interact
with
nature
and eat
from the
land



Chef Dan Hunter has redefined modern Australian cuisine with his stand-out restaurant Brae. He talks to **Claire Bennie** about his hyper-local food philosophy

At the beginning of last year, star chef René Redzepi announced he was opening a pop-up of his Noma restaurant in Sydney for 10 weeks. The response was the kind of delirium usually reserved for teenage girls trying to get tickets to see their favourite boy band: 30,000 enquiries before the booking lines even opened; all 5,600 seats sold out in 90 seconds; and one guy who offered to put up Redzepi in his house for the duration of Noma Australia in return for a chance to eat there. It wasn't just the public who went wild. His peculiar, sometimes unpalatable-sounding dishes (chicken stock 'skin' with crocodile fat served on raw molluscs, anyone?) garnered such gushing reviews from critics that even those with the hardest constitutions might have found them hard to stomach. 'In most chefs' hands, Redzepi's zeal to shine a light on indigenous Australian ingredients used in new ways... would be nothing short of commercial suicide... But, of course, Redzepi is neither most chefs nor Australian,' wrote *The Australian*. 'Chef René Redzepi and his team have dreamed up a cuisine based on native Australian ingredients that is bolder, more creative and – most essentially – tastier than anything anyone has served in a restaurant in Australia before,' applauded *Gourmet Traveller*. And the Aussie Good Food website called it 'one of the most notable events to have popped up in the 50,000-odd years of eating in this great southern land'.

Perhaps you could justify Aussies' enthusiasm on purely economic grounds. After Ferran Adrià closed elBulli in 2011, Noma was acclaimed as the greatest restaurant in the world. With a trip to Copenhagen plus the \$256 bill costing the same as a month's wages for most Aussies, the frenzy for tables at Noma Australia makes perfect sense. But the idea that it takes Redzepi's high-stakes creative approach to highlight the wealth of ingredients, flavours and potential of Australia's national cuisine is just plain wrong. Both Sydney >

BELOW:
chef Dan
Hunter in
Brae's garden.
RIGHT: don't
panic, koala
isn't on the
menu.
FAR RIGHT:
southern rock
lobster









LEFT TO
RIGHT: pork
blood and
pistachio
biscuits with
rhubarb and
preserved
blackberry;
the road to
Brae; first
asparagus
with peas and
frozen radish

and Melbourne have been good eating cities for decades, and in the past five years or so they've been dining destinations in their own right. Modern Australian food was edging its way onto the international stage before Redzepi. Chefs such as Ben Shewry, Peter Gilmore and Matt Moran reflect Australians' growing respect for their country's native products, devoting ample time to research and development and establishing strong relationships with local farmers and producers. But the guy taking it that step further is Dan Hunter.

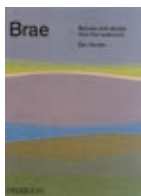
Hunter is the chef/owner of Brae, a restaurant *The Australian* hailed as 'a new benchmark for Australian cooking and restaurant craft' shortly after it opened in 2014. Unusually, the restaurant is not in Sydney nor Melbourne, but Birregurra – a small village with a population of around 800 along the Great Ocean Road, two hours from Melbourne. Why did Hunter choose a farmhouse in the middle of nowhere to launch his ambitious concept restaurant?

'I wanted Brae to be an immersive experience,' he says. 'I wanted our guests to pass through the front gate and immediately feel something. I love it that when you sit in the dining room at Brae, your outlook is across the land, across fruit trees and olives, with chooks [chickens], bees and veggies in sight, and you become aware of the fact that people work and care for that land, and of something real and wholesome. I think it's important to understand how food is made, how it appears on our tables, and the importance of the efforts of those who grow and produce our food. We made a decision not to preach to our guests about food provenance, but it's there in plain sight. You sit amongst it; it's visible.'

Where other restaurants and chefs champion farm to table, or paddock to plate, Hunter has elevated the philosophy by creating his restaurant amid 30 acres of fertile soils and rich farmland. Brae's fruit and vegetable gardens, orchards and foraging locally account for around most of the ingredients used in his kitchen, and Hunter plans his menu daily from what is ripe and in season.

'For a long time now I've been convinced of the many benefits of a kitchen and restaurant working closely with its own organic fruit and vegetable garden,' he says. 'I'm a firm believer that fruits and vegetables taste better when they are grown organically and are consumed soon after being harvested. The depth of flavour found in root vegetables, the freshness and intensity of stem and leaf plants, or the diversity of produce available that, when left to ripen correctly, could not make it to market or survive the >





Brae is the debut cookbook by Dan Hunter, celebrating the cuisine from his eponymous restaurant which attracts foodies from around the world thanks to his fine-dining approach to hyper-local cuisine. In this, his first book, Hunter explores the theme of place and its impact on him and on his unique style of cooking.
£39.95, Phaidon, out on 17 April

*‘When you sit in the dining room,
your outlook is fruit trees and olives,
with chickens, bees and veggies.
You become aware that people work
and care for that land, and of
something real and wholesome’*

transport and storage periods of traditional supply chains.’

Dan Hunter was 19 before he even entered a kitchen (and 22 before he cooking), washing pots to pull together money to go travelling with girlfriend Julia, now his wife. As a boy he didn’t have any interest in food at all: ‘It was mainly for fuel and sustenance rather than pleasure. I didn’t particularly like vegetables.’ Travelling opened his eyes to the possibilities of flavour, however, and the important relationship between food and a country’s DNA. ‘Central America was an eye-opener,’ he says. ‘The thing that still stands out is the memory of travelling somewhere where food was central to the culture. I started thinking on this trip that maybe cooking and restaurants was something I would look into seriously.’

On returning to Australia, Hunter started to finesse his techniques and create his own personal style. A turning point was working at Verge – at the time considered the best restaurant in Melbourne – where he was responsible for all the stocks, sauces and butchery and for coming up with menu ideas. ‘I had never had the chance just to be in a kitchen alone before, watching things cook, taking my time,

with no one on my back, deciding to do things in a manner that I thought was right, not just following direction,’ he says. ‘It was the first real opportunity I had to work on the creative side of cooking while actually having the time, alone, to work on skills.’

While working at Verge, Hunter came across a magazine called *Spain Gourmet Tour*. He was fascinated by it. ‘From the outside, elBulli seemed like the biggest group of punks to ever cook,’ he says. ‘They seemed to be taking every preconception and turning it upside down. The one guy I can vividly remember sticking out, for the intensity of his gaze, and for the very clear and precise use of language to describe the type of natural cuisine he was cooking, was Andoni Luis Aduriz. Off the back of that article I decided I would try to work at his restaurant Mugaritz.’

Working as head chef underneath Aduriz at Mugaritz near San Sebastian – now acknowledged as one of the best restaurants in the world – was pivotal. ‘It really opened my eyes to the possibilities of a what restaurants can be,’ he says. ‘At that stage I had never seen so much thought go into not only cooking but also into the relationships the restaurant >

FAR LEFT:
Berkshire pork
belly cooked
overnight,
shiitake and
fermented
cabbage.
LEFT: Hunter
foraging for
wild mush-
rooms

BUSH TUCKER : OUR FAVOURITE UNUSUAL AUSSIE INGREDIENTS



Pearl meat

A delicacy that's a by-product of pearl production, this meaty, scallop-like ingredient is delicious simply stir-fried with butter.



Lemon myrtle

The creamy blossoms of this bush plant is fresh and lemongrassy, and great in a marinade for chicken.



Wallaby

You might be squeamish about eating kangaroo's smaller cousin, but wallaby meat is wonderfully tender. Slow-cook with thyme.

had with the environment and suppliers: the research, selection and storage of raw ingredients; the detail in the dining room; and the management and curation of the dining experience, from the time a guest makes a booking through to their departure.'

After four years, Hunter returned to Melbourne, hopeful that he would find somewhere to work that would give him a similar level of creative freedom. But it was a challenge. 'From a professional point of view, after working so closely with small producers within a food-rich culture like the Basque region, a lot of what I saw in the marketplace, particularly vegetable wise, seemed pretty standard,' says Hunter. 'And because what was happening in Spain was still largely unknown in Australia, it was like I was an unknown entity.'

Following an article in a local paper about how Hunter was looking for work, he received a call from the owner of a small hotel called the Royal Mail Hotel in Dunkeld. It was a four-hour drive from Melbourne – neither in the city nor a destination in its own right. The Australian bush doesn't seem like the place you'd find verdant farms and fertile plains, 'but there appeared to be plenty of the correct sentiment behind the business to make something work,' says Hunter. 'And, certainly, there was infrastructure in terms of land, equipment and labour to produce the food required by a gastronomic restaurant.'

Royal Mail's extensive kitchen gardens had enough fruits, vegetables, herbs and flowers to cover 80 per cent of the menu. There was an olive grove, they made their own honey and reared their own lamb and ducks. Hunter spent six years here, fusing the cutting-edge sensibilities he had gleaned from his time at Mugaritz with the fresh local produce. It helped him form a clear vision of what he wanted to do next. It took four years to find the right property, but in 2013 Hunter and his wife found an old farm called Sunnybrae.

Dan Hunter's multi-course menu at Brae consists of around 15 dishes. 'The menu at Brae is, hopefully, reflective of what we would eat if we ate together informally,' he says. 'I thought a lot about how I like to eat when I invite friends or family over and have tried to base the menu around that.' Locality and timing is essential to Brae's ethos. 'If you've ever picked peas or broad beans from the plant and eaten them right there on the spot and noticed their juices, sugars and underlying slight creamy texture, and then tried the same thing later, after they have been harvested for a day or even a few hours, you would have noticed that those sugars

change dramatically and the legumes become starchy and tough, even crumbly,' says Hunter. He likes to serve simple, essentially 'locavore' dishes, where fresh ingredients grown a few metres away are combined with expertise and precision to create understated yet luxurious dishes. 'We have offerings such as a perfect asparagus spear, picked just before serving and treated with the utmost care – peeled with a knife rather than hacked to death with a peeler, then simply blanched and rolled in butter infused with sea lettuce.'

The joy of having an on-site garden and understanding how everything grows means that Hunter can be much more courageous and spontaneous with dishes for the menu. 'Often, these dishes are ones that I feel I could never have imagined, but rather just occurred to me because I was in the right place at the right time and allowed the ingredients to do their thing,' he says. 'A chilled broth of broad beans and strawberries, fig leaf and yogurt whey only existed because those ingredients were growing relatively close to each other in last spring's garden, and so they all suddenly seemed completely logical together.'

A meal at Brae is as much a commitment for the diner as it is the chef. There is no question whether Hunter's food is good or innovative enough, but, really: how many people want to eat a tasting menu involving at least three hours at the table, in a remote location? Hunter has addressed any hesitations by opening six luxury, eco-friendly guest suites on site. 'They mirror the hand-crafted aesthetic of Brae's dining room and were constructed with sustainability in mind,' says Hunter. 'We supply our overnight guests with gumboots and umbrellas so that in any weather they can take advantage of walking around our vegetable plots, olive groves and orchards.'

So, what's next for Brae? 'I feel like we just opened so I'm not really looking to other projects,' says Hunter. 'The main thing I'm probably focused on at the moment is improving the grounds and landscape of the property.' And how does he feel about the pressure of being called the 'new Australian benchmark'? 'Well, I'm Australian and Brae is undoubtedly an Australian restaurant,' he laughs. 'We live and work in a region of south-eastern Australia, growing and buying food that exists and thrives in this part of the world. We want to provide our guests with an experience that, on any given day, can only be had at Brae, one that reflects the moment, our weather, our systems and our ability to synthesise all of that into a meal, so our guests can be in that moment too.' ♦ braerestaurant.com

RIGHT: the old farmhouse that houses Brae. FAR RIGHT: leaves, flowers and herbs for calamari and fermented celeriac, barbecued peas and beef fat

PHOTOS: T2RF





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PARIS & PERFUME

WITH A NEW SENSORY MUSEUM AND A WEALTH OF FLOURISHING SCENT SHOPS, THE FRENCH CAPITAL IS STILL WHERE THE WORLD BUYS ITS PERFUME, SAYS **CLAIRE BENNIE**



Paris is a city of unmistakable aromas. The rich smells of crisp baguettes and buttery croissants wafting from bijou *boulangeries*; the pungent, tangy scent of a soft wheel of Rochebaron warming up in a *fromagerie*, plumes of acrid, grey smoke spiralling from cigarettes at pavement cafes; and the intoxicating scent of lilies and palms cut that morning at the flower market by the Seine.

And of course, there's the perfume. In Paris perfume is a ritual, a necessity. But you might be surprised to find out that it was an Italian who first introduced scents to the city. When Catherine de' Medici moved from Florence (then considered the capital of perfume) to the court of France in the 16th century, she brought along her personal perfumer and a trend was born. Two centuries later, another notorious French queen, Marie-Antoinette, continued France's love affair with fragrance. Youthful, beautiful and stylish, she evoked power through her luxurious gowns, immaculate make-up and customised perfumes. In fact, she adored fragrance so much that she insisted on taking a vial of Black Jade – a tailor-made blend of rose, violet, lily and iris – with her on her failed attempt to escape the Revolution. France's next leading lady, Empress Joséphine, was said to favour violet scented perfumes, whereas Empress Eugénie had her floral scents created by an up-and-coming perfumer by the name of Pierre-François Pascal Guerlain. And of course, Eugénie's husband Napoléon III was said to go through 40 litres of cologne every month, and even liked to drink it before battles. By the 20th century, fashion designers cottoned on to the importance of perfume, and released their own scents. In 1921 Gabrielle 'Coco' Chanel launched her now famous No. 5, a glorious concoction of creamy florals that remains a global bestseller to this day. And in 1977 Yves Saint Laurent rewrote the rulebook when he released his provocatively named Opium.

Today, perfume is a celebration of individuality, which is why an immersive museum looking at the history and art of scent-making was long overdue. And where else



to open it than Paris? The new Grand Musée du Parfum, located in an 18th-century mansion (formerly Christian Lacroix's fashion maison du couture), was unveiled at the end of last year. And Catherine, Marie-Antoinette, Joséphine and Coco's fragrant stories are just some of the distinctive tales told through high-tech graphics, interactive installations and videos, charting a sensory journey from antiquity to the present day.

The museum was designed as a hymn to perfume, 'an olfactory ode expressed through sensorial, interactive, cutting-edge museography,' says the museum's co-founder and director general Sandra Armstrong. 'I love perfume, art and culture,' she continues. 'This project is the synthesis of my life.' Endorsed by the city of Paris and the Le Syndicat Français de la Parfumerie, an industry body that includes most of the major French brands, it took two years and €7m to create the museum. Armstrong, who previously worked for Kenzo and Armani, is delighted with the outcome. 'We wanted to create a balance between this beautiful mansion, the symbol of the French *art de vivre*, and offer an experience dedicated to all kinds of visitors,' she says. 'Our approach is contemporary and features the latest multimedia innovations. The museum focuses on the personal aspect of perfume. We don't look at how people make perfume but rather, how does a perfumer work? Is he an artist?'

The first stop on the olfactory tour is *kyphi*, a fragrance used in religious rituals in Ancient Egypt 5,000 years ago. Perfumer Dominique Ropion has recreated the scent exclusively for

the museum: it's a pungent, damp woody blend of myrrh and frankincense. Your nose then travels via unpalatable odours from the Middle Ages to the clove-studded cologne used to protect against the Plague and the first scents created in the mid 1800s, when the fragrance industry took off in Grasse. By the time you reach the 20th century, video installations chart Paris's status as the home of perfume.

After strolling through the museum's Garden of Scents, with 11 white trumpet-like sculptures that diffuse smells to guess (freshly baked madeleines; the seaside; basil; Coca-Cola), and watching interviews with industry's greats >



OPPOSITE: Le Grand Musée du Parfum's general director Sandra Armstrong. HERE: the museum is inside an 18th-century mansion. BELOW: one of the playful installations in the museum



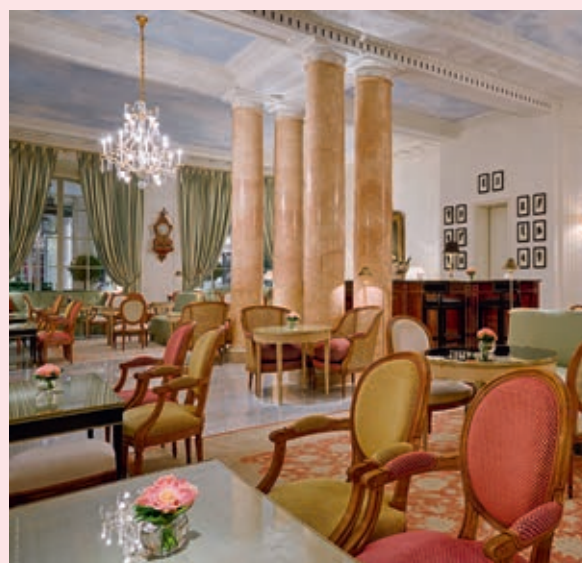


HERE:
Nicolas
Cloutier,
co-founder of
Nose.
RIGHT:
Parle Moi de
Parfum.
FAR RIGHT:
Café Antonia
in Hotel Le
Bristol



(Jean-Claude Ellena, Mathilde Laurent and Ropion), you'll reach the museum's final room. In this darkened space the process of perfume mixing is demonstrated through light and sound, with a perfume organ playing symphonies written with the ingredients of perfumes.

The museum has certainly given the city a new reason to celebrate its fragrant roots. Over the road at one of Paris's most prestigious hotels, Le Bristol, perfume continues to permeate the air – from the spectacular rose garden inside its hidden central courtyard, to the rich smells emanating from 114 Faubourg and Epicure (the hotel's restaurants), and from the luxurious La Prairie spa. Even the rooms have a wonderful aroma – in 2008 the hotel collaborated with Jean-Michel Duriez (of Patou and Dolce & Gabbana) to create an olfactory interpretation of the hotel, which features in every room. Duriez took inspiration from the freshness of Le Bristol's garden, the warmth and luxury of its interior and the grandeur of the building. And, to commemorate the launch of Le Grand Musée du Parfum, the Bristol has created a Perfumes of Tea scenting ritual at opulent Café Antonia, where instead of ordering tea straight from the menu, you're invited to make your selection by smelling tea leaves. The team at Le Bristol urge you to think about the tea in the



same way you would a perfume – identifying its head notes (the first smell that hits your nose), body notes (the tea's true character) and the base notes (the lingering scent that stays with you).

Nose, on Rue Bachaumont, might look more like a coffee shop from the outside, with its long mahogany bar, red leather bar stools and low-slung bronze lanterns, but press your nose up against the window and you'll see the neatly arranged vials of oil and bottles of perfume. 'Nose was born from a team of perfume professionals and enthusiasts – myself, British perfumer Mark Buxton and Romano Ricci [the great-grandson of Nina Ricci],' explains co-founder Nicolas Cloutier. 'It's beauty store and an online shop, dedicated to brands that only make perfume, centred around a single idea: running personalised diagnostics to help customers find the scent that's right for them.'

The diagnostics bit is simple. Fill in a short survey of five questions about your preferences and your olfactory history (the last three perfumes you've worn) on an iPad. Then you'll be given a visual the breakdown of your favourite ingredients, and a selection of fragrances. From there, in-store experts will give you eight fragrances to smell. You rate them on a scale from -5 to +5. Your preferences are analysed and then >



HÔTEL LE BRISTOL

You might expect the first hotel in France to be awarded ‘palace’ status to be rather stuffy. And at Le Bristol, yes, the tapestries date back to 1730 and the upholstery on the Louis XVI armchairs is Venetian silk, but the spirit of the hotel is wonderfully *à la mode*. The decor is stately but not ostentatious. The staff are warm and welcoming. There are impromptu fashion shows at Le Bar and Modernist works of art adorn the plates at L’Epicure restaurant. The only person to come across as slightly cavalier is Fa-Raon, Le Bristol’s resident white cat, but after one belly rub he’s just as charming as the hotel itself. Rates at Le Bristol start from €910 per night in a Superior Room, lebristolparis.com

you’ll be given another three products to try on your skin, which should be closer to your ideal perfume.

‘Most people don’t know what they like in terms of notes,’ says Cloutier. ‘I’ve met people who say, “Oh, I just hate patchouli,” but when they tell me what they wear, the heart note is patchouli. To help educate and empower customers, we decided to create this software. We worked with three expert perfumers over seven years to deconstruct and reconstruct 9,000 perfumes from the 19th century up to now.’ Nose has generated more than 100,000 perfume diagnoses, and licenses its technology to perfume stores in 10 countries.

‘I’ve always been fascinated by the effect of senses on consumer trends,’ says Cloutier. ‘I was particularly interested how music changes retail behaviour, but when I moved to Paris from Montreal in 2004, I started to learn more about perfume. It’s something spiritual: your fragrance is the envelope of your soul. The olfactive memory is the largest in the brain – it relates to childhood and memory – and so smells are hard-wired to remind you of people, moments. This is similar to music – you can react to music emotionally – but it’s a shared experience. Perfume is very personal; very intimate.’

Another young Parisian who has perfume running through his veins is 26-year old Benjamin Almairac. The youngest son of renowned perfumer Michel Almairac – the man who created all of Burberry’s fragrance and the original Chloé scent – Benjamin was born and raised in Grasse, the southern Provençal town where the world’s greatest perfumes are made. Six months ago, he opened Parle Moi de Parfum, a minimalist boutique in the Marais selling fragrances created



by his father. Michel is currently the nose of industry great Robertet, but with this project he has been able to create perfumes he’s been pondering for years but didn’t have the creative freedom to produce. ‘Creating our perfume has been a liberating experience for him,’ says Benjamin. ‘He hadn’t been able to create what he wanted – especially since he created Chloé. Everyone just asked him to make the next Chloé.’

Parle Moi de Parfum has released eight fragrances.

Guimauve de Noël (meaning Christmas marshmallow) is Michel’s favourite. ‘He tried to recreate the scent of a *fougassette*, a sweet bread flavoured with orange blossom water that’s traditionally eaten at Christmas,’ says Benjamin. ‘He used to eat it a lot when he was younger: he wanted to recreate his childhood. It’s sweet – not sugary – and warm.’

Parle Moi de Parfum is a very much a family-run affair. Benjamin does the day-to-day running, his father creates the product and Romain Almairac, Benjamin’s brother and commercial director at Robertet, provides insight on trends and the inner workings of the industry. Even the chic interior of the boutique was designed by Elisabeth Almairac, Benjamin’s mother. ‘My father would love it if either my brother or I could follow his passion and create perfumes,’ says Benjamin. ‘I like to smell and I’m starting to work with my father, and now I can give him suggestions. For me perfume is very natural. Everywhere we are, we smell. Perfume is an emotion – it reminds you of a place, a time, a memory.’ ♦



Claire travelled to Paris with Hôtel Le Bristol and Eurostar. Eurostar operates up to 21 daily services from London St Pancras International to Paris Gare du Nord with one-way fares starting at £29. eurostar.com

‘The olfactive memory is the largest in the brain, so smells are hard-wired to remind you of people, moments’



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OUT ON AN EXHILARATING
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R O A D SHOW



T

he Romanian border guard is

packing a pistol and has his head rammed through the open door of my Rolls-Royce.

Apparently, I don't have the correct paperwork. Judging from his grimace, Captain Cojocaru isn't happy to be disturbed from his lunch either. He sniffs the leather of the Wraith cabin suspiciously. Should I tell him it was cut from free-range Simmental cows, raised in a moist region to keep their skin supple? It actually takes 12 hides to upholster one Rolls-Royce – but that may be too much information. Better to keep quiet and answer when spoken to.

'How many horsepower is this car? Do you know Jeremy Clarkson?' Far from handing out a random fine, the captain is obviously a closet motoring enthusiast in a land of downbeat Dacia hatchbacks and slow-moving tractors. I tell him the Wraith is a gentleman's GT, equipped with a 6.6-litre V12. Thanks to that 624bhp bi-turbo engine, it will gently stretch its legs to 60mph in 4.4 seconds, then on to 155mph without pausing for breath.

'624bhp? That is more than all the cars in Romania!' cries Cojocaru. I laugh nervously but the captain is obviously warming to the Wraith and prepared to bargain for a free passage. 'You do a standing start. I want to see how fast this Rolls-Royce will go.' So with a casual wave to his watching colleagues, the six frontier stations beside me are immediately locked down. Then the barrier in front is slowly raised and the captain urges me forward, using his cap as a starting flag.

Is it a trick to get me banged up in Bucharest for speeding? All I can see in my rear-view mirror as the Wraith leaps effortlessly forward is Cojocaru and his men in a state of animated excess. There are queues of traffic waiting behind

them but nothing is getting through those barriers for a while. It's the only awkward moment in a 1,500-mile adventure designed to put Rolls-Royce's ultimate coupe to the test. The grand tour of Europe will include some of the finest cities in Europe, a few of the fastest roads – and rather too many potholes.

The start point four days earlier is the Peninsula Hotel, a stone's throw from the Arc de Triomphe in Paris. Gershwin composed *An American in Paris* while in residence here and Germany used it as her French HQ during World War II. The Vietnam peace accord of 1973 was supposedly signed on the bar. Steeped in history, it underwent a €430m refit two years ago and now boasts an eclectic collection of guest vehicles, all waiting to be discovered in the underground car park. They range from a restored 1934 Rolls-Royce Phantom II to a classic Citroën 2CV.

It's not difficult to spot the Wraith. The Salamanca Blue bodywork sparkles like a Raoul Dufy painting of the sun-scorched Mediterranean. Inside, the cream leather that later impressed the captain is stitched in navy blue. Tuscan ash veneer dominates the dashboard and chrome detailing is the icing on the cake.

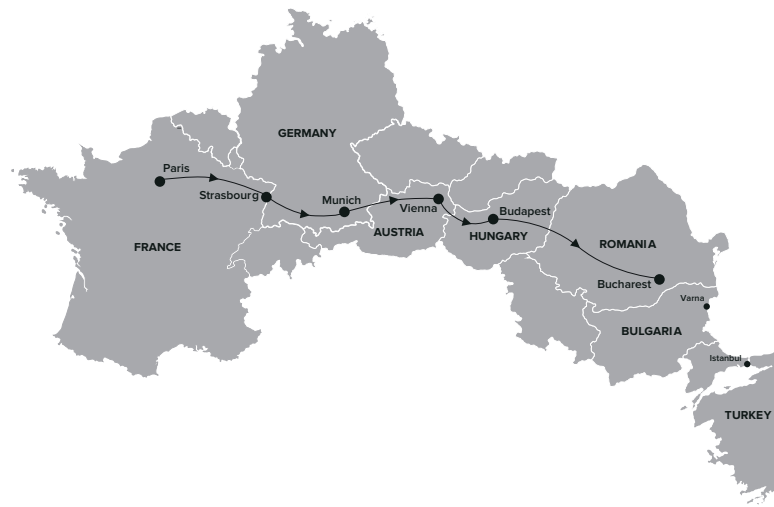
The plan is to leave Paris and follow the route of the Venice Simplon-Orient-Express train to Istanbul. It journeys via Vienna, Budapest and Bucharest before the final leg through Turkey – although due to timing constraints I won't be completing the entire journey.

Rolls-Royce wince at the term 'sports car', but the Wraith is as close as it gets. A dynamic fastback of mammoth proportions, it's the fastest and most powerful car the company has ever produced. And that means even cool Parisians can't resist a peek at £242,000 of motorised >

With its 624bhp bi-turbo engine, the Wraith will gently stretch its legs to 60mph in 4.4 seconds, then on to 155mph without pausing for breath

PREVIOUS SPREAD: our writer's 1,500-mile journey to Bucharest started in Paris. HERE: the sleek, Salamanca Blue Rolls-Royce Wraith







luxury. Finding my way out of the city centre and onto the Peripherique is marked by countless pedestrian selfies and a paparazzi-style entourage on scooters. The A4 to Strasbourg is a welcome relief. It's a chance for the Wraith to do what it does best – cruise in a straight line for mile after mile. The Rolls is averaging just over 17mpg, not bad for 2.3 tons of handcrafted metal and ash that barely makes a whisper.

You know when a hotel concierge is good at their job because they understand the workings of every car. Matteo, at the Régent Petite France in Strasbourg, is half Italian, loves engines and therefore has a distinct advantage. He passed the basic Wraith test by knowing how to open the doors – they are hinged at the back. It's raining, so Matteo pops out one of the two Teflon-coated umbrellas hidden sword-like in the door-frame. Brilliant.

There's not much time to explore the half-timbered buildings that line the streets of central Strasbourg before sunset. However, the Gothic grandeur of Notre-Dame Cathedral is a must, topped off by leering gargoyles and a 142m spire. A crazy astronomical clock strikes 12.30pm, the signal for a parade of wooden figures to appear. Inside, the cathedral is illuminated by stained-glass windows that date back to the 12th century. A spiral staircase winds 66m to a viewing platform looking out over the old city. >

ABOVE: the Wraith's bespoke sound system has 18 channels and can mask exterior noise.
RIGHT: leaving Paris's Peninsula hotel.
FAR RIGHT: Strasbourg's cobbled lanes are no problem for the Wraith









REACH FOR THE SKIES

Charles Rolls, one half of the eponymous carmaker, was also a passionate aviator. He was initially a balloonist, making over 170 ascents, but in 1907 his interest turned to flying. After failing to convince his partner, engineer Henry Royce, to start building aeroplane engines, in 1909 he bought his first Wright Flyer. In June 1910, he became the first person to make a return trip across the English Channel by plane – it took him 95 minutes there and back. Unfortunately, two months later, he was also the first Brit to die in a plane crash.

The next morning, Matteo draws a route map out of the cobbled central district and pops up the Spirit of Ecstasy too. He thought it best to retract the bonnet mascot ‘just in case’ and he’s cleaned the flies off the bi-xenon headlights too.

Day two is an 800km, east-to-west slog across Germany. I’m not looking forward to it to be honest, but the autobahns have unrestricted stretches, and what better place to power on in a Rolls-Royce? Perhaps it’s obvious, but what’s interesting about the Wraith is that unlike supercars sporting harsh suspension and noisy tailpipes, there is absolutely no impression of speed. You can be travelling at 30kmph through Baden Baden, or 250kmph past Munich. It’s completely unflustered and composed.

Not something that can be said about drivers waiting in an 8km tailback, coming in the opposite direction on the German-Austrian border. The migrant crisis has tightened national security for those heading west – but not a problem if you are motoring east like me.

It’s late when we reach the Palais Coburg Hotel in Vienna. The roof-lining of the Wraith is now illuminated with 1,600 hand-placed fibre-optic lights. The Starlight Headliner is a pretty frivolous extra but somehow makes you feel good – even after eight hours behind the wheel.

The Austrian capital straddles the Danube and is known as the City of Music. Graced with winding cobbled streets and imposing palaces, Vienna feels steeped in history and opulence. A visit to the Kunsthistorisches Museum is an absolute must. It’s brimming with works by the best painters and sculptors in Europe, including the Old Masters and art collected by the Habsburgs. The nearby Belvedere is also worth the walk, if only to see the works of Gustav Klimt.

The next day it’s only a short drive to Budapest. Judging by the welcome, I’m not sure there are many Rolls-Royces in Hungary. Even so, the Gresham Palace Hotel must be one of the world’s finest Art Nouveau buildings. It only just survived the German siege in 1944 and is now flanked by wrought-iron peacock gates.

Budapest turns out to be lively and welcoming. It’s a warm summer evening and there are still crowds around the Royal Palace – destroyed and rebuilt seven times since the 13th century. It looks down on the Szechenyi chain bridge, built in 1849 to provide the first permanent link between Buda and Pest. The next morning I rise early to visit the Szechenyi Baths at the northern end of the city park. Here you find Hungarian locals enjoying 15 indoor pools – and the unusual sight of men and women playing chess on floating boards for hours on end. It’s the perfect place to rest before the final, 10-hour stretch across Romania. And from here on in the roads are far more demanding – Captain Cojocaru didn’t warn me about that. The Rolls has to negotiate horse-drawn carts and countless construction lorries, all vying for space on the well-worn tarmac.

The Wraith corners better than you might expect; it’s almost nimble. Then the steering tightens up at speed and the suspension irons out any rough stuff. Transylvania passes in a flash, as I power on down the steep wooded valleys and make it to Bucharest by nightfall. The high-rise tower blocks of Communism are still crammed into the city centre, drab, soulless buildings only topped by the bizarre Palace of Parliament. Officially the world’s second-largest administrative building (after the Pentagon), it was built in 1984 by former dictator Nicolae Ceausescu.

It’s been an exhilarating journey, sat in the most luxurious car on the road – well, Romanian roads for certain. Perhaps it’s no wonder that the average age of a Rolls-Royce owner has nose-dived to 43 in recent years. There’s nothing staid or old-fashioned about the appeal or performance of the Wraith – just ask the captain... ♦

Jeremy Taylor stayed at the Peninsula Hotel in Paris (peninsula.com); the Regent Petite France in Strasbourg (regent-petite-france.com); the Palais Coburg in Vienna (palais-coburg.com); and the Gresham Palace in Hungary (fourseasons.com). For more information on the Rolls-Royce Wraith, visit rolls-royce.com

There’s no impression of speed. You can be travelling at 30km or 250km and the Wraith is completely composed

PHOTO: GETTY

CLOCKWISE FROM TOP: stopping off at Vienna’s glorious Palais Coburg; the light-flooded glass pavilion restaurant inside the Palais Coburg; reflections of Paris bouncing off the Wraith’s gleaming paintwork

THE ART AND NOBILITY OF AN ANCESTRAL PRACTICE

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A four-day retreat to a spa may seem like a luxury, but with the hustle and bustle of work, a bit of rest and relaxation has become a necessity. With its great location in the heart of sunny Monaco,

Thermes Marins Monte-Carlo is ideal for anyone feeling the stress of modern life, whether they're trying to improve their health, or just fancy some peace and quiet.

Singles, couples and families can all benefit from a stay in Thermes Marins Monte-Carlo's Wellbeing & Preventive Health Center, which hosts four personalised packages, lasting four days each. Organised by the centre's team of top care physicians, the packages can be tailored specifically for the individual.

For a start, there's the Wellness Package. This programme naturally replenishes minerals and trace elements whilst providing deep relaxation. Then there's the Silhouette Package, ideal for remodelling and reshaping your figure, and the Quality Ageing Package, which helps you take care of your body, skin and facial features. Finally there's the Potential Booster Package, which combines rejuvenating sea treatments with 21st-century technology to regenerate the body.

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Few places are better equipped to improve your health than Thermes Marins Monte-Carlo, which features top-class technology, medical partnerships and a special healthy restaurant, not to mention the luxurious environment, with all the activities Monaco has to offer.

For each programme, Thermes Marins Monte-Carlo's physicians select the best suited manual or technological treatments in order to achieve the best result for you. This can include individual coaching, massages, marine treatments, technological treatments, face treatments, aesthetic slimming or anti-ageing treatments and cryotherapy sessions.

Each package is personalised, based on internal and external tests carried out in the spa's facilities, in collaboration with other health practitioners in Monaco. Guests are given a medical examination and bioimpedance analysis, as well as a nutritional and micro-nutritional analysis to help shape their dedicated programme.

The spa's health coach Dr Duhem also offers a post-package service to help maintain and maximise the results, following up via email and video conference.

Thermes Marins Monte-Carlo is an effective, but most importantly, enjoyable, way to improve your health. thermesmarinsmontecarlo.com





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As a company, Dôme has a love and respect for nature, a passion that is reflected in its interior designs. Seashells, pearls and relaxing blue colours all feature in this villa home

A PASSION FOR ARCHITECTURE

Meet a studio that creates architecture based on function, emotion and a love of nature

Whether it's art, sport or business, you can always tell when someone loves what they do; genuine passion can make a huge difference to the final product. You won't find many companies that exemplify this more than Dôme, founded by interior designer Cécile Demole in 2005.

Dôme is a team of architects who share a love of interior design, furniture and art, as well as a determination to produce the best quality work possible. Since its formation, Dôme has set a new standard for interior design in Switzerland and around the world, earning critical acclaim thanks to its blend of modern quality and elegant traditional style.

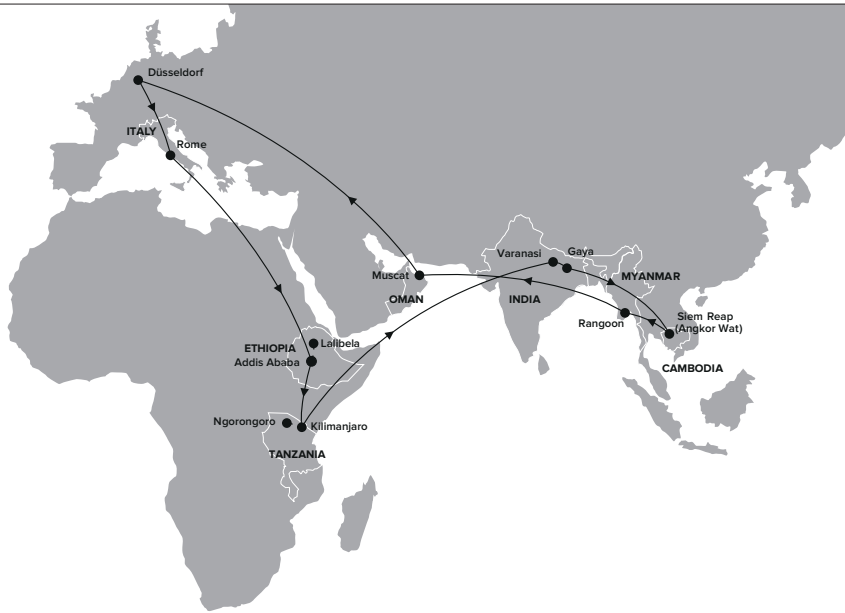
The company's dedication to quality interior design is exemplified by its work on a Mediterranean villa, built more than 30 years ago in the Provençal style. Cécile Demole's goal was to create a contemporary house, while preserving its identity. The architects first worked on the villa's lighting to make the house as bright as possible, and



recreate the joyful, carefree atmosphere of the seaside.

To achieve this, Dôme designed a 3.6 metre chandelier for the hall. Composed of blown glass drops cascading from the ceiling, the chandelier gives the villa a spectacular natural character. This is further complemented by the villa's coral theme, which appears as a mosaic, a pattern in the carpets and even in the light fixtures. The strong oceanic theme can also be seen in the custom-made shagreen furniture and the shell-shaped shower handles. To complete the look, Cécile Demole created a colour code for the villa, with each room decorated in various shades of blue, coral or celadon. The bathroom's mirror-plated walls are designed to evoke the sparkle of a moonlit sea, while paintings from renowned artist Alex Weinstein also contribute to the cosy and relaxing atmosphere of the property.

Dôme is a company dedicated to the small details that add up to something special. That little bit of passion can make all the difference. dome.ch



Trip of a lifetime

Take a leap of faith with Hapag-Lloyd Cruises and PrivatAir on a luxury air cruise to some of the world's most glorious religious sights

When it comes to exclusive travel, it pays to book with a company who understand that it's the smallest details that can make the biggest impact. German specialists Hapag-Lloyd Cruises are the experts in the field, renowned for planning intrepid round-the-world air cruises to some of the most exciting destinations – all in the height of luxury. For November and December this year, Hapag-Lloyd Cruises has meticulously planned an unforgettable 15-day journey, stopping off at some of the world's holiest sights. Accompanied by expert guides, On the Tracks of Holy Places will explore the mysteries of faith from religions around the world. The trip leaves from Dusseldorf for Rome, then on to Lalibela in Ethiopia, the Ngorongoro Crater in Tanzania, Varanasi in India, Angkor Wat in Cambodia, Rangoon in Myanmar and finishing in Muscat, Oman, before returning to Dusseldorf. Guests will travel in the utmost style and comfort on a private jet – PrivatAir's Albert Ballin Airbus A319-CJ – in an exclusive group of just 44 passengers.

A HEAVENLY PRELUDE: ROME

The first stop is in spiritual centre of Christianity, Rome – a city made to be explored on foot. Thankfully the team at Hapag-Lloyd Cruises had this in mind: in the Eternal City you will stay at the five-star Hotel de Russie – a sumptuous hotel with a central location, making it easy for you to explore the monuments, museums, art treasures and churches for which Rome is famous. One highlight will be the Scala Santa (Sacred Stairs), 28 white marble steps from the palace of Pontius Pilate, which Jesus climbed just before the Roman governor washed his hands of him. Pilgrims ascend the stairs on their knees, reciting a

different prayer for each step. While in Rome, an exclusive visit to the Sistine Chapel, where you can marvel at the gigantic frescoes by Michelangelo, including the legendary Creation of Adam, can be organised subject to regulatory changes.

THE CRADLE OF HUMANITY: LALIBELA

After a night at the elegant Sheraton Addis Ababa, Hapag-Lloyd Cruises will transport you to the town of Lalibela, known for its labyrinth of otherworldly churches hewn from rock. Explore the church of Bet Maryam (St Mary's Church), exceptionally designed and decorated, before descending to Bet Giyorgis (St George's Church), widely regarded as the masterpiece of these 11 churches, reaching 15m high and in the shape of a Greek cross.

IN THE GARDEN OF EDEN: NGORONGORO CRATER

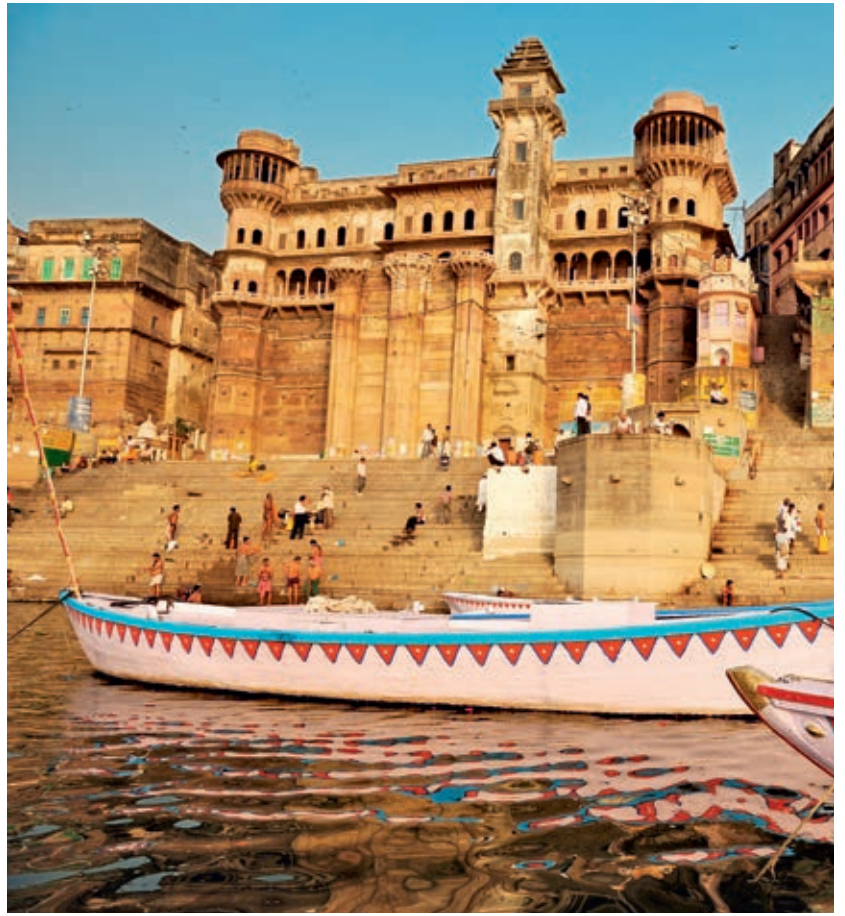
Did you know the nomadic Masai people attribute the origin of creation to the mighty volcano Ol Doi Nyong Lengai? In Tanzania you'll be staying at the luxurious Ngorongoro Crater Lodge, where you can uncover the secrets and beliefs of the Masai. Here, a panoramic flight in a small plane on the way to the lodge will give you a bird's eye view of the beautiful savanna that makes up this World Heritage protected area – and a game drive will give you a chance to get up close to some of the area's diverse wildlife, including rhinos, elephants and lions.

COUNTLESS GODS AND AN ABUNDANCE OF COLOUR: VARANASI

In Hinduism, divinity is in all things, but in India there is one place more holy than anywhere else: Varanasi, on the banks of the Ganges. Pilgrims travel to this vibrant city to wash away



CLOCKWISE FROM TOP LEFT: the famous tree temple at Cambodia's Angkor Wat; the banks of the Ganges, Varanasi; a Buddha statue in Rangoon; the main temple at Angkor Wat



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CLOCKWISE FROM TOP LEFT: *The Last Supper*, inside the Sistine Chapel; inside the Shwedagon Pagoda in Rangoon; the Great Sultan Qaboos Mosque in Muscat; wildebeest in the Ngorongoro Crater

their sins in the sacred waters, or to cremate their loved ones. You will enjoy a magical sunset ritual by boat by saying a prayer and placing floating candles in the water.

ICONIC TEMPLES: ANGKOR WAT

There is no better place to illustrate the connection between Hinduism and Buddhism than Cambodia's Angkor Wat, the largest complex of sacred buildings in the world. Built in honour of the god Vishnu, the monumental complex was transformed into a Buddhist temple towards the end of the 12th century. Take an early morning trip to experience the magical moment when the sun rises and the main temple complex is bathed in a sublime, golden glow. Other highlights include Ta Prohm, also known as the tree temple thanks to the giant trees growing out of its ruins, and Banteay Srei, which dates back to 697 and is cut from unusual pink stone. Staying at Siem Reap there will be plenty of time to relax and enjoy your five-star hotel, the lavish Phum Baitang, surrounded by eight acres of lush, tropical gardens and rice paddy fields.

MAGNIFICENT PAGODAS AND UNIQUE APPRECIATION: RANGOON

The teachings of the Buddha have many forms, but one thing they all have in common is the respect for others. You will

travel to Rangoon for a day stop to see one of Myanmar's most resplendent tributes to Buddha: the magnificent, 2,500-year-old Shwedagon Pagoda. This iconic landmark of the city is covered in gold plates and its crown tipped with 5,500 diamonds and 2,300 rubies. At the very top of the stupa is a dazzling, 76-carat diamond. Inside there's the bright sound of 1,000 bells, the murmur of prayers and now and, sporadically, a booming gong.

ARABIAN NIGHTS: MUSCAT

The last stop is Muscat, where you will stay for two nights in the foothills of the Hajar Mountains at the Ritz Carlton Al Bustan Palace. Shortly after the early morning call to prayer, you'll visit one of Oman's most impressive buildings: the Great Sultan Qaboos Mosque, a glorious piece of modern architecture finished and gifted to the people of Muscat by Sultan Qaboos in 2001. Inside you'll feel the world's second-largest hand-woven carpet (with 1.7 billion knots and weighing 21 tonnes) and a splendid 14m-tall chandelier. A grand finale to a wonderful two weeks uncovering some of the world's holiest sights. ♦

Hapag-Lloyd Cruise's On the Tracks of Holy Places departs from Dusseldorf on 21 November 2017 and returns on 5 December 2017. For more information see hl-privatjet.de. All air cruises are conducted in German

PHOTO: 123RF

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