

The background of the entire page is a complex, abstract composition of distorted, high-contrast images. It features several faces that have been warped and stretched, creating a sense of movement and fluidity. The color palette is dominated by bright yellow and deep black, with some white highlights. The overall effect is reminiscent of liquid or a highly reflective, curved surface that has been manipulated.

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SPRING 2014









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IN THIS ISSUE

PRIVATART

The hand-tinted photography of Egyptian Youssef Nabil evokes a lost era of glamour and decadence

46



*Thirty photographers gain unprecedented access to one of the world's most private countries, page 60*



*Inside Luke Dale-Roberts' Test Kitchen, page 38*



*COVER: the gentle music of ice in whisky – see our article on page 21. Image by Patrice de Villiers/ Gallery Stock*

**PRIVATPASSIONS 13**

A watch inspired by a poem, Nancy Cunard, the Jaguar E-type, riding the tiger express, Wilde versus the wallpaper, and London's new five-star floating hotel

**PRIVATTIPPLE 21**

An unusual new quartet of single malts and their equally unusual ambassador

**PRIVATVIEW 25**

Design writer Stephen Bayley on starchitect Zaha Hadid's 'cycle helmet'-style yacht

**PRIVATWATCHES 28**

Josh Sims on why the pocket watch is now enjoying a surprise renaissance

**PRIVATPROPERTY 32**

Now is the time to invest in Miami, thanks to a new wave of luxury design apartments

**PRIVATDINING 38**

Meet Luke Dale-Roberts, the UK-born chef shaking up Cape Town's food scene

**PRIVATLIFE 54**

We join Diane von Fürstenberg in celebrating the 40th anniversary of her iconic wrap dress

**PRIVATESCAPE 60**

Photographers capture the previously unseen beauty of Myanmar, South-East Asia's most restricted country

**PRIVATTRAVEL 70**

In the 1920s and 30s Shanghai swung to the sound of jazz – now it's swinging again

**PRIVATAIR 78**

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## Contributors

1



2



3



### 1 VEERLE WINDELS

A journalist and authority on Belgian fashion, Veerle writes for the Belgian quality daily *De Standaard* and website *StyleZeitgeist*. She has interviewed Diane von Fürstenberg on numerous occasions and continues to visit her every season during New York Fashion Week. 'The 15 minutes in her office always bring new insights on fashion, power, life... even love,' says Veerle.

### 2 ALICE LASCELLES

Alice has been writing about drinks for more than a decade and is the hard-liquor columnist for *The Times*, and a regular contributor to the *Sunday Times*, as well as a founding editor of *Imbibe*, the award-winning trade magazine for bartenders and sommeliers. When she's not drinking for a living, she has a second life as a musician, which has seen her tour with the White Stripes.

### 3 FRANCESCO LASTRUCCI

On assignment in Shanghai, Francesco was looking to wind down after a long day's shoot and, at the suggestion of a friend, headed for a drink at the Cotton Club. He fell in love with the characters who hung out there and with Shanghai by night. 'It's all very Wong Kar-wai,' he says, referencing the Hong Kong director of *In the Mood for Love*.

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SPRING 2014

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#### PRINTING

Stephens & George Print Group

Associated Agencies Ltd

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#### PUBLISHED BY

Ink, [www.ink-global.com](http://www.ink-global.com)

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## Poetry as Motion

*Richard Mille's latest watch plays  
with the concept of time*

Watch • Watchmaker Richard Mille is best known for pushing boundaries with his technical, sport-inspired timepieces (Rafael Nadal considers his €500,000 tourbillon watch an essential piece of on-court kit), but at this year's SIHH, the Swiss brand unveiled something quite different, a timepiece inspired by a 19th-century poem. 'Although the world of sports and racing cars are close to my heart, I never want the brand to be forced into a straitjacket,' says Mille. 'So now we've created a philosophically inspired watch that turns a poem into a kinetic form.'

*Le Temps* was written by French romantic poet Gérard de Nerval (best known for taking his pet lobster for walks in the Palais Royal gardens in Paris). Mille drew particular inspiration from the first lines of the poem: *Time does not surprise the wise; Instead the wise man laughs at Time, As only he understands its use.* 'It's about the philosophical aspect of how we experience time,' says Mille. 'When you are having a good time, time seems to fly past; we become almost unconscious of its passage. So, which time is correct on a human level – time as we feel it or the time of the ticking watch?'

The new watch (which goes by the unromantic name of the RM63-01 Dizzy Hands) plays with time: depress the button at the centre of its crown and the sapphire-glass dial will start to rotate counter-clockwise, while the hour continues clockwise, as if time is suspended. Press again and the watch resets to a more normal mode. 'The RM 63-01 makes you question the way of looking at time,' says Mille. 'It's also just a beautiful watch'. *Claire Martin*  
[www.richardmille.com](http://www.richardmille.com)



ABOVE: *the romantically inspired, though oddly named, RM63-01 Dizzy Hands watch.*

LEFT: *French businessman turned Swiss luxury watch company-owner Richard Mille*



## NANCY CUNARD

**Exhibition** She was a rich girl – the clue is in the name: her father was an heir to the Cunard shipping line. But Nancy turned her back on the aristocratic world and relocated to Paris. There, she smoked and drank – ‘dramatically’, according to her biographer – and became involved with the artists at the heart of Dadaism and Surrealism. She founded her own small press and then developed a new passion in African-American jazz musician Henry Crowder. The affair coincided with a vogue for black culture that swept through 1920s Paris and made a star of Josephine Baker. (Meanwhile, back at home, her mother asked aghast, ‘Is it true that my daughter knows a Negro?’) Nancy became fashionably fascinated with primitive art and in 1934 produced *Negro: An Anthology*, an eccentric celebration of African literature and art. Later, she found a new cause rallying writers and artists against Fascism in Spain. Afterwards, she was much preoccupied with battling her own demons. She died in 1965, aged 69, in a Paris hospital where she was being treated for mental illness and alcoholism after being found on the street, destitute. A new exhibition opening in Paris this spring looks at Nancy as a pioneer of anthropology but expect, too, encounters with challenging art, fabulous frocks and possibly Hemingway (Nancy’s sometime tennis partner, as it happens).

*Andrew Humphreys*

*Black Atlantic: Nancy Cunard is at the Musée du Quai Branly from 4 March to 18 May*



## Architectural Fabric

**Art** Ece Ege (pronounced ‘Eechay Edgay’) and sister Ayse (Aisha) were born in Turkey and are the founder-owners of fashion label Dice Kayek. Dividing their time between Istanbul and Paris, they produce prêt-à-porter collections sold around the world. But they also engage in more conceptual work – most recently the Istanbul Contrast couture collection, which is inspired by the historic architectural traditions of Istanbul.

Pieces include an angel-winged evening coat embroidered with antique blown-glass beads inspired by the Hagia Sophia (*right*) and a lacy white dress that references the decadently ornate Bosphorus-side Dolmabahçe Palace. The dresses recently took top place in the biannual Jameel Prize, an award that celebrates international contemporary art and design inspired by Islamic tradition.

The pieces are not designed to be worn, so perhaps they are more art than clothing, but the sisters maintain that there is a greater purpose to their creation. ‘When you push yourself to make these [outfits], the energy that you’re using helps you to create commercial pieces,’ says Ece. She maintains that the Istanbul Contrast dresses could be made into wearable outfits: ‘Anything is possible, but someone would have to pay a lot of money.’

*Sakhr Al-Makhdhi*  
*The dresses are at London’s Victoria & Albert Museum until 21 April*



PHOTOGRAPHY © DICE KAYEK ARCHIVE



Drive

# High on Es

'I was a three-year-old when I fell in love with the Jaguar E-Type,' says Henry Pearman. He had to wait until he was 15 before he got his first sports car and 18 before he got his first E-Type – he swapped it for a Mini Cooper and a Jaguar saloon he had restored. Three years after that – and 30 years ago this year – he co-founded Eagle E-Type, arguably the world's most important specialist restorers of E-Types, with a stock of some 30 cars awaiting equally impassioned buyers. Expect them to sell fast this year, which marks the 40th anniversary of the end of E-Type production.

But the UK-based Eagle goes one better. If you have £395,000 to spare, and three years to wait, the company can offer you one of what it calls its 'resto-creations' – an E-Type stripped back to its smallest bolt and restored from the ground up, with updates of brakes, electrics, cooling, corrosion protection and the like to

make it effectively a brand new car. 'It's more than a standard restoration. It's about dialling out the weakness of the 1960s components but retaining the spirit of the car,' says Pearman. 'Along the way we can make adjustments in specifications to suit the client's needs. It's a bit like Savile Row for E-Types.'

Indeed, increasingly the company goes one better still, with the recreation of Jaguar E-Type variants of almost legendary rarity. Take, for example, the stunning, all-silver E-Type Low Drag (*below*). 'The model was built by Jaguar, but as a one-off for a race series that never happened,' Pearman explains. 'So we brought the design back to life but made it more suitable for road driving – putting in a decent boot and suspension, for example. We blend in our own interpretation but it's subtle. The original car is always the inspiration. Each car we make still has to be an E-Type.' *Josh Sims*







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Journey

## Riding the Tiger Express

The only tigers you're likely to see in Singapore today are at the zoo or on the labels of the nation's famous Tiger beer, but in the 19th century the still wild island was home to a resident population of big cats. They were a menace, claiming, by some estimates, at least one life a day. The British, who referred to the animals as the 'gentlemen in stripes', somewhat ungentlemanly ordered a cull and sent Indian convicts out into the jungle to get the job done. According to legend, the last 'wild' tiger in Singapore was shot and killed beneath the bar and billiards room at Raffles Hotel in 1903. Apparently the tiger



escaped from a local circus and was discovered hiding beneath the room (back then a raised structure), where it was shot by the hotel's manager, drunk enough to miss three times before making the kill.

It is somewhat ironic then that Eastern & Oriental Express selected Raffles Hotel for the start of a special

fund-raising train journey in aid of Save Wild Tigers. The once-in-a-lifetime trip, which takes place on 2-6 October, begins at Raffles with a pre-departure breakfast reception before guests board the Eastern & Oriental Express to journey north through Malaysia for two days and nights, rounded off by a night at the Mandarin Oriental in Bangkok, Thailand. Highlights include a fundraising gala dinner in Kuala Lumpur, a specially curated tiger-art exhibition at the Eastern and Oriental Hotel in Penang, Malaysia, lectures on the tiger conservation and the chance to explore a tiger habitat in the company of experts in Thailand.

According to Simon Clinton, the founder of Save Wild Tigers, we are 10 years away from seeing tigers becoming extinct. All profits from the journey go to global and locally targeted tiger conversation charities. Prices start from €3,560 for the five-day/four-night trip, rising to €6,080 for the Presidential Suite. *Tom Aylott*

[www.easternandorientalexpress.com/tiger](http://www.easternandorientalexpress.com/tiger)



Rooms

# WATER BEDS

Tour operator Thomas Cook was using moored Nile steamers to compensate for a lack of hotels in Egypt back in the 19th century. But the purpose-built, five-star, superyacht-hotel brings something new to the dock. Following success with the 108-metre *Princess*, moored at the Naantali Spa Resort in Finland, property development and investment company Sunborn launches two more such hotels in early 2014. One 142m-long vessel will be moored in Gibraltar's Ocean Village Marina; it will have 189 rooms over seven storeys, with numerous bars, lounges and restaurants, a casino, swimming pools,

sundeck and ballroom, with dramatic views out across the Mediterranean. A second, slightly smaller ship will be berthed at London's Royal Victoria Dock (*below*), convenient for the Canary Wharf financial district, the ExCel exhibition and conference centre, London City Airport and the O2 Arena. Barcelona is next. Further hotels could follow, say Sunborn, in other locations where a land-based development is impractical because a site is environmentally sensitive, has heritage status or because there is simply no more room to build new hotels. *Claire Martin*  
[www.sunborn.com](http://www.sunborn.com)





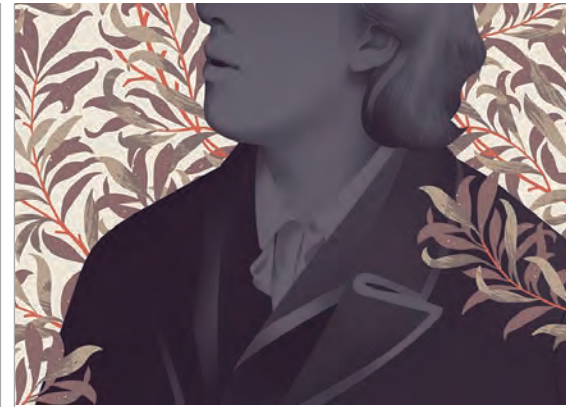


ILLUSTRATION © JACK HUGHES

## ROOM 16 *L'Hotel, Paris*

'My wallpaper and I are fighting a duel to the death. One or the other of us has to go,' said Oscar Wilde. The object of his ire covered the walls of room 16 at Paris's L'Hotel. After Wilde fled London in 1897, in disgrace following two years in prison for the 'crime' of homosexuality, he travelled through France before moving into what was then known as the Hôtel d'Alsace. It was far from luxurious. 'This poverty really breaks one's heart: it is so sale, so utterly depressing, so hopeless. Pray do what you can,' Wilde wrote to his publisher in despair. Alas, the dingy hotel's wallpaper finally triumphed on 30 November 1900, when he died, the victim of an ear infection that spread to the brain.

The dowdy floral wallpaper that so upset Wilde eventually went, too. The property is now a rather plush, little boutique four-star. For the centenary of the writer's death, acclaimed interior designer Jacques Garcia overhauled all 20 bedrooms, each of which is now named for a famous former guest, Frank Sinatra, Elizabeth Taylor and Salvador Dalí being but three. Room 16, which bears Wilde's unpaid bills framed on its walls, now has fin-de-siècle period furnishings including a dark rosewood bed with striped silk and velvet bedding. The wall-covering that gave offence has been replaced with a faithful recreation of an emerald-green phoenix fresco from the dining room of Wilde's London home. So the Irish wit got the last laugh after all. *Tom Aylott*

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# Bell's Whisky

*Alice Lascelles meets the remarkable new brand ambassador for an unusual quartet of single malts*

*Portrait by Jim Spencer*



WITH HER MANE OF PLATINUM BLONDE hair, sparkly manicure and taste for Anya Hindmarch handbags, Georgie Bell (*left*) is not, it would be fair to say, your typical whisky geek. But then again, the quartet of Mortlach whiskies that she'll be unveiling to the world this summer are not really your typical whiskies either. 'Mortlach's really only been known to whisky connoisseurs and blenders up until now – they call it the Beast of Dufftown!' she laughs over tea in London's West End, where she has just returned from a stint working at the 190-year-old distillery in Speyside.

'This wonderfully rich, slightly meaty malt was historically used mainly as a "top dresser" for Diageo's blends [which include Johnnie Walker], to give them more character and depth,' she explains. 'With these new single-malt expressions of Mortlach – a no-age-statement Rare Old, an 18yo, 25yo and a travel retail exclusive called Mortlach Special Strength – we're paying homage to that robust style, but with a new elegance and sophistication.'

The key to Mortlach's combination of power and finesse is a Byzantine distillation technique pioneered by its founders in 1897. 'It's been described as "three distilleries in one", or as producing a spirit that's "2.81 times distilled",' says Bell, fully aware of how preposterous this statement sounds. But then again, Bell has a grasp of the technicalities of whisky making that, at the tender age of 25, is already fast approaching that of some professional distillers – she twice scored the highest mark in the country in her Institute of Brewing and Distilling exams.

'And yet when I first started bartending as a student in Edinburgh I didn't even like whisky,' she says. Then, one night, a Blood and Sand cocktail made with the notoriously peaty Ardbeg flicked a switch, and a job behind the bar at the Scotch Malt Whisky Society soon followed. Within two years, Bell had been promoted to SMWS global ambassador, and was leading Society tastings in cities around the world from New York, Stockholm and Shanghai to Mumbai and Melbourne.

'In 18 months I visited something like 40 cities,' she says, acknowledging that it was 'exhausting, and yet I never got tired of introducing new people to whisky. To be there when, all of a sudden, they have that "Aha!" moment in front of you, is what it's all about. Breaking down those barriers.'

Bell's innovative approach to tastings often involves comparing and contrasting whisky with





ABOVE: part of the Mortlach distillery in Dufftown, Moray, Scotland, currently owned by multinational alcoholic beverage company Diageo

other more unexpected sensory delights, such as perfume, chocolate or oysters. 'By matching and contrasting these different elements, people learn how interconnected all their senses are,' she says. 'It helps them realise that whisky is not just about taste, but all the other senses too.'

A self-confessed foodie, Bell relishes the gastronomic opportunities provided by a life on the road. 'One of the highlights of last year was sushi at the Tsukiji fish market in Tokyo. I also loved the Blue Water Cafe in Vancouver – their raw seafood bar is incredible.'

Back in the UK, her tips for whisky drinking include the Bulgari in London – 'the service is amazing' – and the hip new Satan's Whiskers in Edinburgh.

And Bell's thirst for new flavours isn't sated yet. 'Every year I set myself something new to like. Last year it was sherry and oysters – this year I think it's going to be sake.' But whether it's whisky or red wine or olives, she says, a taste for the best things in life doesn't always come naturally. 'Sometimes you need to work at it a bit – then one day, there will come a moment when it just clicks.'

Of all the gin joints...  
RICK'S CAFE,  
CASABLANCA



ILLUSTRATION © JACK HUGHES

The movie *Casablanca* was based on 'the world's worst play' (according to film critic James Agee), an unproduced work called *Everybody Comes to Rick's*. A reader at Warner Bros nevertheless thought the material had promise, calling it 'sophisticated hokum'. The Rick's where everybody came was Rick's American Cafe, a big, white-stucco bar-room with arches, potted palms, waiters in fezes, a house band and pianist, filled nightly with refugees, black marketers, gamblers, Nazis and Resistance fighters. Run by a laissez-faire, world-weary American, it's just about the most sociable and alluring hangout in film history. Shame it was only a set on a back lot in Burbank,

California. It was inevitable that someone, some day would recreate Rick's in the real Moroccan city of Casablanca.

That someone was Kathy Kriger, a former commercial councillor with the local US consulate. 'It astounded me that no one had done it before,' says the self-styled 'Madame Rick'. The resulting bar-restaurant, which opened 10 years ago this March, is surprisingly tasteful and kitsch-free. Food and service are faultless, with a menu that makes good use of the local fish: despite what Captain Renault says when Rick tells him he came to Casablanca for the waters – 'The waters? What waters? We're in the desert' – it's a port city.

What might seem like a cynical manufactured experience shouldn't work, but then they said the same about the movie *Casablanca* and look how that worked out. *Andrew Humphreys*  
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## A GRAND WATER FEATURE

*Superstar architects don't necessarily produce super yachts, says design writer Stephen Bayley*



ILLUSTRATION © KATY WAKEFIELD

**I**T'S SIGNIFICANT THAT the design of floating vessels is called naval architecture. Rather as the great Parisian savant Roland Barthes said that cars are our cathedrals, so ships and boats are maritime buildings.

Whether on land or sea, architecture concerns making safe, functional accommodation that is pleasing to the eye. And over several millennia, rules have evolved: 'commodity, firmness and delight' in that order, as Vitruvius's English translator put it. So may I introduce two outstanding naval architects sitting at the extreme bow and stern of their calling? In the imperial corner, Sir Eustace

Tennyson d'Eyncourt, Baronet (1868–1951). And representing the glittery world of celebrity structure, the darling of architectural fashion, a Prada-clad veteran of the first-class lounge, Zaha Hadid (b. 1950). Man/woman, old/new, serious/frivolous: the contrasts could not be more explicit.

Sir Eustace was chairman of the Admiralty's Landships Committee, charged with the development of the first tanks in the Great War. He went on to create impressive Royal Navy battleships, including HMS *Hood*. They were designed with an isosceles trapezoid cross-section, the ship's



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*Hadid avoids 'strict horizontal order' and prefers 'intense connectivity'. So the boats look like giant cycling helmets*

sides raked at a 10° angle as protection against ballistic penetration. They worked well and looked great. Indeed, many naval architects say *Hood* was the most handsome weapons platform ever launched.

After a slow start, Zaha Hadid has become an architectural sensation, designing buildings that pay less attention to commodity and firmness than to headline-getting delight. Computers turn willful squiggles into astonishing three-dimensional globs that look sensational in glossy magazines, but – one imagines – leave the engineers charged with their actual construction tear-stained and fretful.

Now, Hadid's unique genius has been applied to a proposed range of hyperyachts by Blohm+Voss, proud builders of the *Bismarck*. Her 'Unique Circle' concept avoids 'strict horizontal order' and prefers 'intense connectivity'. So the boats look like giant, streamlined cycling helmets. As if to confirm the separation between look-at-me shape-making and structural know-how already familiar in her buildings, Hadid's own promotional material declares that 'design vision' (her declared speciality) is not at all the same as 'technical expertise' (which Blohm+Voss possesses).

Of course, there's a lot of art in any engineering: the Admiralty consulted a painter on the correct profile for the sheerline and deckhouse of the Royal Yacht *Britannia*. But Zaha Hadid's yachts float beyond the rational. They are surface effect.

There's a term for this: showboating. Sir Eustace would not, I think, have understood.

*Stephen Bayley is a design critic and a contributing editor of GQ magazine*



*Squiggles into superstructure: Zaha Hadid's designs will become megayachts in the hands of Blohm+Voss's engineers*





PRIVAT  
WATCHES

# ONCE UPON A TIME

*The wristwatch killed the pocket watch  
– but could dandyism and emotional  
appeal usher in a revival? asks Josh Sims*

W

HEN THE BRITISH bespoke watch movement maker Hoptroff announced its latest design last year, there were two outstanding aspects to it.

The first was that – thanks to its tiny laser and caesium case chamber – it claimed to be the world's first personal chronometer with an onboard atomic clock accurate to 1.5 seconds every 1,000 years. The second was that this movement was designed to go into a pocket watch.

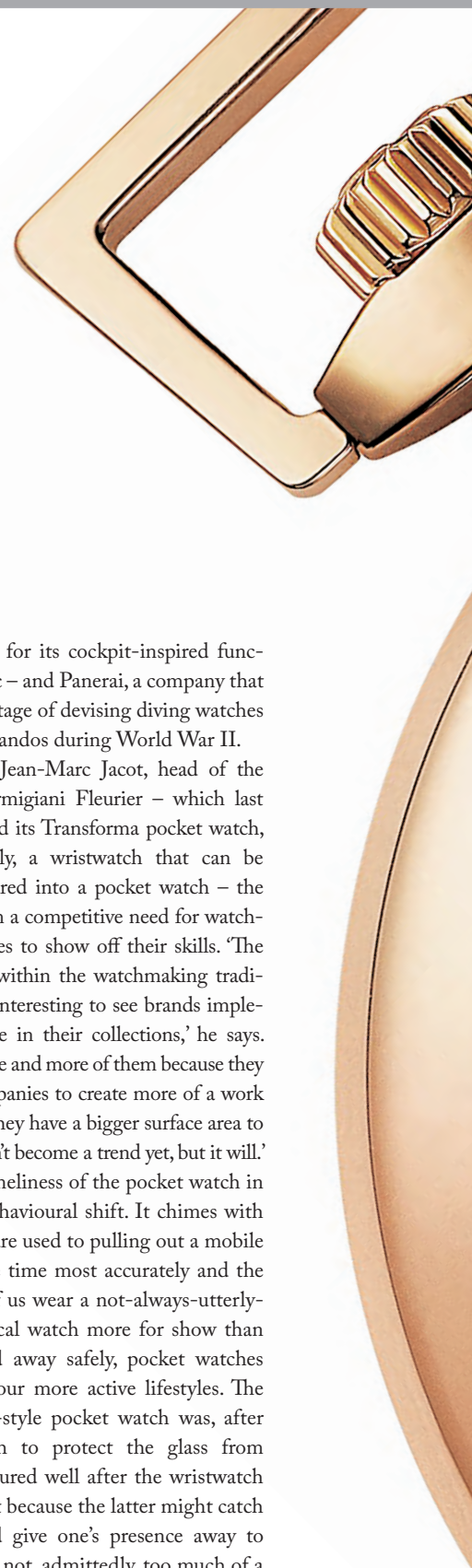
For some, that such an incredible feat of time-keeping should be housed in such an antiquated form (the pocket watch going out of fashion around the time Charles Dickens died) might seem odd. And yet, the pocket watch is enjoying an understated renaissance. The last couple of years have seen the likes of Hermès, Breguet, Jaquet-Droz, Jaeger-LeCoultre and Vacheron Constantin each release a pocket watch; but also, less expectedly, the likes of Bell & Ross – a

company known for its cockpit-inspired functionalist aesthetic – and Panerai, a company that builds on its heritage of devising diving watches for Italian commandos during World War II.

According to Jean-Marc Jacot, head of the watchmakers Parmigiani Fleurier – which last year also launched its Transforma pocket watch, or, more precisely, a wristwatch that can be quickly reconfigured into a pocket watch – the return stems from a competitive need for watchmaking companies to show off their skills. 'The pocket watch is within the watchmaking tradition but it's still interesting to see brands implementing the style in their collections,' he says. 'We're seeing more and more of them because they allow watch companies to create more of a work of art – because they have a bigger surface area to work with. It hasn't become a trend yet, but it will.'

Indeed, the timeliness of the pocket watch in part reflects a behavioural shift. It chimes with the fact that we are used to pulling out a mobile phone to tell the time most accurately and the fact that more of us wear a not-always-utterly-reliable mechanical watch more for show than function. Tucked away safely, pocket watches might also suit our more active lifestyles. The original 'hunter'-style pocket watch was, after all, devised both to protect the glass from knocks, and favoured well after the wristwatch became prevalent because the latter might catch the sunlight and give one's presence away to potential game – not, admittedly, too much of a concern on one's way to a restaurant.

Christian Selmoni, artistic director of Vacheron Constantin, which last year launched its super-thin, rose gold Patrimony Contemporaine pocket watch (inspired by the company's discovery of the first pocket watch made by founder Jean-Marc Vacheron back in 1755) argues that 15 years ago pocket watches had all but disappeared from the market, with only a very few being made and then mostly associated with grand complications. 'But we have noted a comeback in demand for them







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*‘There’s an especially emotional appeal to the pocket watch’*

now, even if numbers remain very low, and I’d expect their appeal to remain a niche one,’ he says. ‘It can be associated with some interesting trends – the search for ultra-exclusivity, for example, or the return of a sophisticated, dandyish elegance.’

Certainly one can note the happy coincidence of the three-piece suit and the waistcoat – the ideal home for a pocket watch – both enjoying a fashion revival, and that the style of timepiece also complements a growing male interest in jewellery. After all, while the pocket watch remains hidden, what it is attached to, its fob and chain – whether open-curb or fetter, snaffle or double-twisted fetter, among the many kinds prevalent from the Victorian period onwards – was once indicative of one’s place in a world of otherwise indistinguishable dark suiting.

Banker JP Morgan and Henry Luce, founder of Time/Life Publishing, both wore outlandishly large chains, while, in photographer Yousef Karsh’s iconic 1941 portrait of the wartime leader, Winston Churchill’s otherwise sober attire is made distinctive by a heavyweight gold chain from waistcoat button to pocket. Suddenly the pocket watch looks to be a dapper, self-expressive item to treasure and enjoy rather than something that came in during the 15th century and went out with the Edwardians.

‘Sure, the pocket watch is an historic object in some senses,’ says the always well-turned-out Angelo Bonati, CEO of Panerai, which has offered a pocket watch in black ceramic and has recently launched its new, minimalist, limited-edition 3 Days pocket watch. ‘But there is a certain pleasure in wearing them that can’t be had from a wristwatch. After all, you don’t really need a mechanical watch to tell the time these days, not like you really do need shoes, for example. There’s an especially emotional appeal to the pocket watch – not only is it just something different, but it’s a real pleasure to use. Looking at the time becomes something you’re involved in. It’s a gesture.’

**ABOVE:** Parmigiani Fleurier’s *Transforma* is a wristwatch that turns into a pocket watch.  
**RIGHT:** the Vacheron Constantin *Patrimony Contemporaine*





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PROPERTY

# Miami Dreams

*With a little help from Hollywood and Porsche, south Florida is back  
in the international real-estate game, says Zoe Dare Hall*









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**PREVIOUS PAGE:**  
*an apartment in  
 Foster + Partners'  
 Faena House Residences.*  
**LEFT:** *the shape of  
 things to come – Richard  
 Meier's Surf Club.*  
**BELOW:** *Zaha Hadid's  
 62-storey 1000 Museum*

**S**URE, SOME FOLKS HAD SOME FUN in the 1950s and '60s when glamour, fun and material excess appeared to be the self-penned design brief for a small group of Miami architects working in a style now tagged MiMo, short for 'Miami Modernism'. Still, when it comes to architecture, the defining style of the city, and South Beach in particular, remains Art Deco. It's just a shame that in the 80 years or so since its pastels and pink heyday, Miami has really added little of note to its architectural pedigree.

That may be about to change. The city is not only experiencing a mini property boom, with international buyers driving sharp price rises in the luxury market – up 22 per cent from their 2011 low, according to real-estate agency Savills – it's also enjoying an architectural renaissance. Right now, a raft of visionary developments, with some world-class names in design attached, is returning verve and pizzazz to the Miami waterfront.

If there is one project that epitomises the Miami of the moment, it's what's being branded as Faena District Miami Beach. It's the brainchild of Alan Faena, an Argentinian developer with form in turning a derelict district of Buenos Aires into real-estate gold. His Miami project is all about 'curating a neighbourhood', says the man with a distinct style of his own, notably his preference for head-to-toe white: white shirt, white trousers, white Panama hat.

He's gobbled up five blocks north of South Beach, which he's now busy reinventing as a new cultural centre for the city. The development includes the restoration of the landmark 1948 Saxony Hotel, the construction of an 18-storey luxury condo block by Foster + Partners, and the Rem Koolhaas/OMA-designed Faena Arts Center and artists-in-residence centre. It's a mix of heritage chic and the sleekly contemporary, art-world cred with high-end luxury. 'We are not interested in working on an architectural cacophony,' says Faena. 'Tradition is the source of our inspiration.' Appropriate then that Faena has enlisted the help of a couple of supreme reimagers of original source material in Baz Luhrmann and Catherine Martin, director and producer of cinematic spectacles *Moulin Rouge* and *The Great Gatsby*. The Hollywood pair are employed in a 'creative role' at the Saxony Hotel.



*'We are not interested in  
 architectural cacophony.  
 Tradition is our inspiration'*





HERE: inside one of the Porsche Design Tower's Sky Residence condos

## *The project demonstrates not so much optimism as no-holds-barred triumphalism*

Also breathing new life into a chapter of Miami past is Pritzker Prize-winning architect Richard Meier. He's the star name attached to the restoration and expansion of the grand Jazz Age Surf Club. A Mediterranean-style villa built in 1929, the club was an elite members-only, beachside hangout that at one time or another hosted the likes of Frank Sinatra and Elizabeth Taylor, as well as the Shah of Iran and Winston Churchill. Meier's scheme will retain the original building as a five-star hotel, while adding two 12-storey towers of 150 apartments in total, most with prime ocean and bay views.

'Its provenance for sure makes it special but it's also an extraordinary piece of land – eight acres of Atlantic beachfront within minutes of what is now an important city,' says Nadim Ashi, CEO of Surf Club developers Fort Capital. 'My first call was to Richard Meier, whose keen sensitivity to the interplay between the built environment and the ocean is legendary.'

Not every architect involved in the new-look Miami is concerned with giving a nod to the past – some are fixated on the future. Zaha Hadid has been a regular visitor to Miami during the last 10 years. 'I think it's an exciting time to investigate new possibilities for the city. It is a wonderful setting where the bays and ocean frame a diverse city with an energy that should be expressed in its architecture.'

Her practice has designed a tower of futuristic appearance overlooking Downtown's Biscayne Bay. Called 1000 Museum (after the address, 1000 Biscayne Boulevard, beside Museum Park), its 62 storeys will accommodate just 83 full- and half-floor residences. The building's external-skeleton design means that the apartments will not have beams, structures or other elements that restrict the internal layout. Unusually, the units are being designed fully finished, including flooring, custom closets and high-end lighting for full Zaha Hadid effect. Amenities include sunrise and sunset pools, a helipad and a rooftop 'Sky Lounge' with 360° views. Prices start at \$4m and rocket up to \$45m for the penthouse (this is not the most expensive apartment

currently on the market – that accolade goes to the penthouse in Foster + Partners' Faena House Residences, with an asking price of \$50m).

'One of the most exciting things about these new projects in the city is that they demonstrate a tremendous degree of ambition and convey a strong message of optimism. Miami is increasingly developing into an international hub – a global meeting place.'

If there is one project that really demonstrates not so much optimism but no-holds-barred triumphalism, it is the Porsche Design Tower. It's the fantasy of 38-year-old Gil Dezer, real estate developer and self-confessed car freak – he gets it from his father, Michael, whose 1,800-plus vehicles are displayed at the Miami Auto Museum. Pony-tailed and bespectacled Gil is partial to Porsches (although he also owns a \$2.5m Bugatti Veyron), hence his collaboration with the German auto manufacturer. It's a flashy cylindrical, condominium skyscraper of 132 units costing from \$6.2m to \$32m+ (80 per cent have already sold and the building won't be finished until early 2016), each with a private pool and outdoor kitchen on what are claimed to be the deepest terraces in Miami. But the real differentiating point is the glass car lifts that residents drive into to enjoy panoramic ocean views as they ascend to park right outside their living rooms. The deluxe contents of the 'sky garages' will be visible through the glass walls.

'Miami's architectural renaissance is integral to the city's evolution as a global destination,' says Dezer. 'The people who are looking to buy here are global citizens with refined tastes in all aspects of their lives, including their second and third homes. And with projects such as the Porsche Design Tower, we are literally changing the skyline.'

And although nobody has built a great glass auto elevator in this city before, Gil Dezer remains true to an architectural creed that Morris Lapidus, one of the leading architects of MiMo, neatly encapsulated in the title of his autobiography: *Too Much Is Never Enough*.



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PRIVAT  
DINING

# Run of the Mill

*Chef Luke Dale-Roberts has made an old biscuit mill the hottest destination in Cape Town, reports Jenni Muir*

*Photography by Helen Cathcart*





**OPPOSITE PAGE:** *Cape Malay-style 'pickled fish' with braaied carrots and pickled carrot ribbons*

**ABOVE:** *UK chef Luke Dale-Roberts, who came to Cape Town via Zurich, Manila, Seoul and Sydney*



**D**INNERTIME IN CAPE TOWN'S most lauded restaurant, The Test Kitchen. You've opted for the eight-course gourmand menu, including wine pairings to showcase some outstanding local labels. You've just finished a dish of foie gras, enjoying the culinary joke that South Africans seem to barbecue everything, for the foie was served with braaiied (barbecued) meringue, pistachio and an inspired salt-cured peach. A plate of pork arrives at the table and with it comes a hot concrete ball. What's that? The server explains that it is the following course, a Mozambique langoustine that will cook contentedly in the sphere of burning coals and spices while you eat the pork.

Chef-patron Luke Dale-Roberts clearly loves the theatricality of traditional fine dining, but his staging is rather more modern. The Test Kitchen is lodged in a former mill in the Woodstock area of the city (there was a time when all South Africa's best restaurants were huddled in the wine lands). Its warehouse-luxe interior not only features an open kitchen, it sets it bang in the middle of the room. The chefs' activities – the thwack of cleavers, the clatter of pans, the sizzling of the grill – provide a sort of soundtrack.

'The noise of the kitchen works well in the industrial space,' says Dale-Roberts, 'and I love the juxtaposition of comfort within a warehouse,

with the kitchen taking centre stage under bright lights.'

The idea, he says, is to ditch the pomposity and intimidation that are associated with top-flight cooking, and make the gourmet experience more fun and accessible – although given how far in advance you need to book a table at The Test Kitchen, accessible is perhaps not the word that springs to mind.

Expectation was high when Dale-Roberts made the surprise announcement that he planned to open a restaurant in bohemian Woodstock. He had just spent four years as executive chef of La Colombe at the Constantia Uitsig wine estate in Constantia, helping the restaurant garner an international reputation, confirmed by its 12th-place ranking in the San Pellegrino World's 50 Best Restaurants Awards 2010. But whether through restlessness or ambition, he seemed to want more.

His wife Sandalene, a fashion designer, had a stall at the Neighbourhood Goods Market at the Old Biscuit Mill, a hub for designers, artists and producers of artisan foods and handcrafted goods. She persuaded him to take a stall there every Saturday, too, to make a bit of extra money while he was still working at La Colombe. It's a move he now describes as a twist of fate:

'I started doing tarts and so on but they didn't really sell, so I thought I'd try breakfast things and that just blew [people] away.' The stall became famous for its eggs Benedict and rösti, the latter a nod to the chef's time in Switzerland.

'The more time I spent at the Biscuit Mill, the more I realised I wanted to try something new. It is an aspirational area with a great community feeling. I wanted to join the movement of making an urban area into something fresh and unique.' And so The Test Kitchen was born.

That was November 2010. He was subsequently named Chef of the Year in South Africa's most prestigious restaurant awards and within 12 months had opened a second immediately-to-become gastronomic hotspot in the Old Biscuit Mill, the Pot Luck Club.

Dale-Roberts' culinary style is locally distinctive, unashamedly original and fusion-oriented, but clues to the differing approaches of his two establishments are found in their names. 'At The Test Kitchen the food is complex,' he explains. 'We spend a long time conceptualising the dishes and try to break the mould with each one. It's more serious and more of a discovery. The Pot Luck Club is straight-from-the-heart cooking with fewer components, dishes are shared, and it's fun rather than multi-sensory or conceptual.'

The Test Kitchen larder takes in miso, cachaca, balsamic, cassis and horseradish, to name



*THIS PAGE: an important part of the experience at The Test Kitchen is not only being able to watch the chefs at work but also to hear the food being prepared and cooked*





*'We spend a long time conceptualising the dishes and try to break the mould with each one'*



*'The noise of the kitchen works well in the industrial space, and I love the juxtaposition of comfort within a warehouse'*













just a few, all ingredients the British-born chef became familiar with during working stints in cities as diverse as Zurich, Manila, Seoul and Sydney. He met South African Sandalene while employed in London and accompanied her home.

‘Cape Town is an incredible city, there’s nothing quite like it,’ he says. ‘It has two oceans, mountains, beautiful forest, incredible vineyards and a wonderful climate.’ His menus increasingly reflect his adopted home. ‘I think everyone wants to discover the real cuisine of any country they visit. I’ve been here seven years now and feel influenced by South African cuisine. We’re even doing a pig’s head version of the smiley, which is a great way to shock people.’

The smiley is traditionally a sheep’s or goat’s head barbecued so that the skin tightens, causing the mouth to look as though it is smiling. Dale-Roberts’ upscale repackaging of it includes pork crackling, pressed apples, honey infused with wild rosemary and a blue cheese cream.

His salute to the local Cape Malay cuisine – a style evolved from the cooking of Javanese and Malaysian slaves brought to South Africa in the 17th century – is a dish of pickled yellowtail ceviche in a light curry dressing. This comes with organic baby carrots cooked on the braai and honeycomb flavoured with a Moroccan spice blend.

English roots still show through: the classic British rhubarb and custard is the inspiration for Dale-Roberts’ rhubarb terrine, served with strawberries cooked slowly in a dehydrator with salt and rose geranium, and authentic clotted cream sourced from an English couple farming Jersey cattle in the Cape Town region. He’s proud to have found the cream but even more proud of the ‘speed punk’ trolley he has created with a local craftsman to bring the dessert to the table. ‘We are bringing back the old *guéridon* style of service to create more of a dining experience, but using a hotrod-esque trolley with pumped-up bicycle wheels.’

He is clearly pleased with his decision to take more time to enjoy the creative process and to look at things with a keener eye. Artistic collaborations are integral to the Dale-Roberts ethos these days and the work of leading Cape Town artists, craftspeople and designers is peppered through The Test Kitchen’s industrial-chic interior. Peter Eastman’s striking shadow paintings hang on the walls; Andile Diyavane of Imiso Ceramics worked with Dale-Roberts on the hand-crafted pottery pieces on which the food is served; the pendant lights are made by a local felt company. ‘It was important for the signatures of each of the collaborating designers and artisans to stand out while still sharing a common thread,’ he says.

His main collaborator, however, remains his wife Sandalene. She designed the uniforms for staff in both restaurants and the dining chairs for The Pot Luck Club. ‘Sandalene and I have always had highly animated and sometimes heated discussions about what the restaurants are, what they stand for and the way we progress. She is a huge foodie, a great cook and my biggest critic.’ And, of course, she’s why Dale-Roberts is in South Africa in the first place – for which a good many Cape Towners give thanks.



*‘I think everyone wants to discover the real cuisine of any country they visit’*

**OPPOSITE PAGE:** Caprese mozzarella salad, served with a smile.

**ABOVE:** pickled fish.

**RIGHT:** Dale-Roberts has collaborated with local artists on The Test Kitchen’s decor









# IN SEARCH OF A LOST COUNTRY

*The photography of Youssef Nabil evokes an era of elegance and decadence in Egypt*

IF THERE'S ONE EMOTION THAT THREADS through the photography of Youssef Nabil, it is yearning. There's the yearning of physical desire, which is sometimes expressed by the subjects of Nabil's portraits and at other times felt by us, the viewers, as a response to his bold, voluptuous women and/or doe-eyed boys. There's the yearning for a place, most notably in a series of sadness-suffused self-portraits in which Cairo-born, New York-based Nabil, photographed from behind and robed in a traditional Egyptian jellabiya, gazes from afar at a series of Mediterranean cities. And then there is the yearning for another time: Nabil's models are often made up, posed and staged as if they were acting in a melodrama from the golden age of Egyptian cinema.

This is how he began. Back in 1992, aged 19, Nabil made his first experiments in photography by creating tableaux in which his friends acted out scenes from films. In the manner of the early portrait studios in Cairo, he hand-coloured his silver-gelatin images, a technique he learned from the last surviving studio retouchers. He was photographing a friend in a Cairo hotel when he was asked by an American for help sourcing models for a magazine shoot. The American was David LaChapelle, who subsequently invited Nabil to become his assistant in New York. An extraordinary chance meeting, but one that was

mirrored when, back in Cairo, a few years later Nabil met Mario Testino, in town to shoot for *Vogue*, and wound up spending a year and a half in his studio in Paris.

After each excursion overseas, Nabil would always return to Egypt, at least up until 2003 when he left permanently. Yet the country remains at the root of his work, which cleaves to familiar themes of dislocation and retains his singularly nostalgic signature style. The models have changed though: instead of friends, his subjects these days are the grand dames of French cinema, headline British artists and American cult film-makers.

Recent work has evolved into multiple panels that tell stories in a cinematic way, including a series called *Transformation*, in which Nabil asked performance artist Marina Abramovic and actress Isabelle Huppert to act out their interpretation of

what he is feeling. He has also finished his first film, an eight-minute, largely silent short called *You Never Left*, with actors Fanny Ardant and Tahar Rahim. 'This is a self-portrait,' says Nabil. 'It depicts my feeling that leaving your country is akin to dying.'

The poignant fact is, Nabil's world had vanished long before he even entered it. *Sam Bayoumi*

*A new collection of the artist's work, entitled Youssef Nabil, is published by Flammarion, €60*







PAGE FORTY-SIX:  
*Rania, Cairo, 2002.*

PAGE FORTY-SEVEN:  
*Portrait by Van Leo, a Cairo studio photographer of the 40s and 50s, and friend and mentor to Nabil.*

PAGE FORTY-EIGHT:  
*Natacha Atlas, Cairo, 2000.*

PAGE FORTY-NINE:  
*Sweet Temptation, Cairo, 1993.*

PAGE FIFTY:  
*Say Goodbye, Self-Portrait,*

*Alexandria, 2009.*

PAGE FIFTY-ONE:  
*Self-Portrait with Roots, Los Angeles, 2008.*

PAGE FIFTY-TWO:  
*Natacha Atlas, Cairo, 2003*



















*Swiss movement, English heart*



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# Wrap Artist

PRIVAT  
LIFE

*As Diane von Fürstenberg celebrates the 40th birthday of her iconic wrap dress, Veerle Windels meets the former princess who helped define the zeitgeist of the 70s*

**‘V**eerle, do come and sit down next to me.’ Few people, I suspect, say no to Diane von Fürstenberg, and I am not about to do so. Besides, she is a fascinating conversationalist. She’s a rarity in the frosty heights of the fashion industry in that she delights in talking freely, unconstrained by PR direction or the need to uphold some finely crafted image. Diane von Fürstenberg is simply who she is.

We’re in the sitting room of Von Fürstenberg’s brother Philippe and sister-in-law Greta in Brussels, and the cream of creative Belgium is present. I have just spotted interior designer Xavier Lust, and fashion designers Annemie Verbeke and Cathy Pill, all of them big fans of DVF, as Von Fürstenberg is known in the business.

IMAGE © CORBIS OUTLINE









Born Diane Simone Michelle Halfin in Brussels in 1946, Von Fürstenberg is something of a cheerleader for talent from her country of birth, offering support and encouragement to fledglings setting out in the wider world of international fashion.

On this occasion, however, Von Fürstenberg has returned to Belgium as godmother to the Red Star Line Museum, a new Antwerp museum documenting the stories of some of the 2.5 million passengers, mostly migrants, who took the company's ocean liners from Belgium to America in the late 19th and early 20th centuries. Von Fürstenberg contributed a large sum of money to the project. 'I'm an immigrant myself,' she says, sipping her glass of Champagne. 'I moved to America as a young adult, but my heart and education are very much European. I love the museum project because it's all about hope. People leaving the country they were born in to build a life elsewhere. What a wonderful idea to celebrate all of these dreams, even if for some it eventually didn't work out.'

For Von Fürstenberg it worked out and then some. A high-cheekboned beauty, she'd already met her prince, Egon von Fürstenberg, in a Geneva nightclub and married him before heading across the Atlantic. The pair moved to New York's Park Avenue, where she was set for an easy high life. But she was determined to have a career and began designing women's clothes. She took some of these to Diana Vreeland, then editor-in-chief of American *Vogue*, who she had met socially and who responded encouragingly, urging her to make something of a simple draped Italian jersey material wrapped across the body and tied at the waist.

Von Fürstenberg launched the 'wrap dress' in 1974 and herself on a lightning-fast streak to fame. Within just a couple of years she had sold over a million pieces, landing herself on the cover of *Newsweek* in 1976. The wrap dress, which she would describe as 'little dresses that were, you know,



**ABOVE:** Diane von Fürstenberg with her first husband, Prince Egon von Fürstenberg. **LEFT:** DVF's New York showroom in the 1970s. **RIGHT:** Von Fürstenberg was one of the most photographed women of the decade

not for an old lady', launched a liberating style movement for women, signalling a new sense of sexual power and confidence, not to mention defining the bust and waist as nothing had before. As fashion historian Holly Brubach noted, with the arrival of the wrap dress 'a woman could be dressed in two minutes flat and be undressed in even less time'.

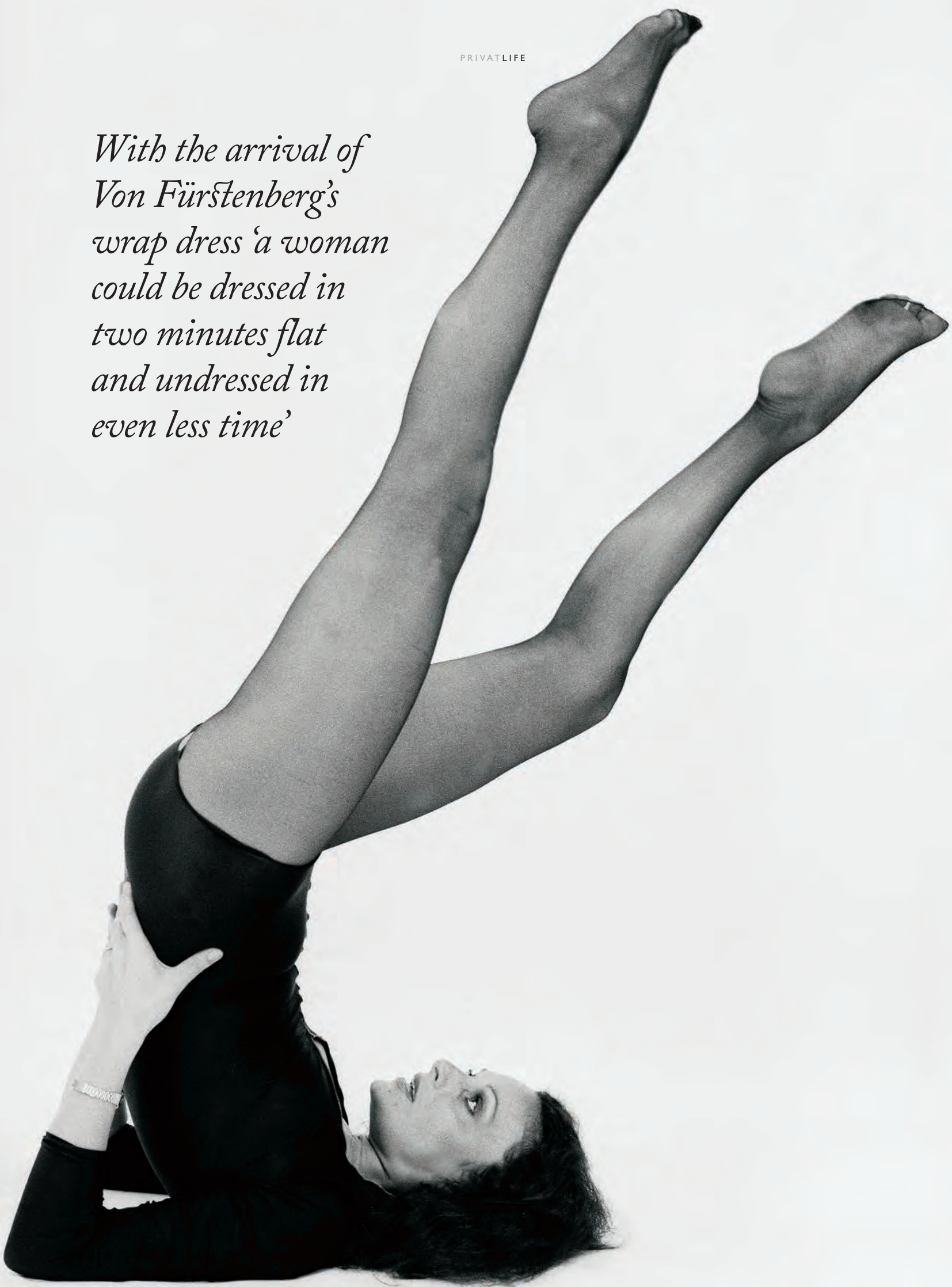
No surprise that as well as working hard, the princess partied hard, too. It was New York in the 70s, the era of Studio 54 and Andy Warhol's Factory, and Von Fürstenberg was one of the defining faces of the scene; she was the woman who 'surely had the most photographed cheekbones of the 1970s', as *The New York Times* would later write. Of course, she was painted by Warhol.

'The fact that I was a princess hardly ever played a significant role,' says Von Fürstenberg. 'It's absolutely the wrap dress that did it for me.' A victim of changing fashions, the wrap went out of production a few years later but there was a 1987 relaunch of the dress in Paris, prompting *The New York Times* to call her the 'queen of clothing comebacks'. Ten years later, noticing that younger women were wearing original dresses they had found in vintage stores or at the back of their mothers' wardrobes, Von Fürstenberg revived her signature creation again. 'Seeing Alexandra,

IMAGE © GETTY



*With the arrival of  
Von Fürstenberg's  
wrap dress 'a woman  
could be dressed in  
two minutes flat  
and undressed in  
even less time'*





*'The fact that I was  
a princess hardly ever  
played a significant role'*





my daughter-in-law [and the reborn line's creative director], wearing a vintage wrap dress in 1997 opened my eyes,' she says. 'All her girlfriends were crazy about them. Mick Jagger, Rod Stewart and Raquel Welch all had girls who wore them. It made me decide to relaunch my brand and I haven't stopped working since.'

Fast forward to today and 1970s-set *American Hustle* has con woman Amy Adams wearing the same iconic green and white wrap dress Von Fürstenberg wore for *Newsweek* (it's one of three DVF dresses used in the film). With much of the media coverage of the film focusing on its look (at the time of writing *American Hustle* has nominations for Best Costume Design in both the BAFTA and Academy Awards) it's quite possible that the wrap dress might be about to experience yet another revival.

Also keeping Von Fürstenberg and her dress in the spotlight have been a series of exhibitions staged in São Paulo, Moscow and Beijing, and currently in Los Angeles, neatly coinciding with the iconic garment's 40th birthday. Entitled *Journey of a Dress*, the show includes 200 vintage and contemporary variations of the dress that the *Los Angeles Times* proclaimed as 'on a par with the T-shirt and blue jeans when it comes to its cultural impact'. It's also the journey of the dress's creator, so there are portraits and photographs of DVF by illustrious friends and

IMAGE © REX



**OPPOSITE:** Von Fürstenberg models her iconic wrap dress.

**BELOW:** her portrait by Andy Warhol.

**ABOVE:** DVF and Warhol. **ABOVE RIGHT:** the limited-edition Pop Wrap Collection

admirers including Andy Warhol, Helmut Newton, Annie Leibovitz, Chuck Close and Julian Opie.

At the opening in Los Angeles in January, Von Fürstenberg wore a floor-brushing wrap dress with kimono sleeves, even though she admitted her waistline isn't what it used to be. A starry array of guests including Gwyneth Paltrow, Demi Moore, Paris Hilton, Rooney Mara and Anna Wintour also wore DVF.

She keeps a home in LA, but Von Fürstenberg's business is based in New York. It's where she has her office, which, on a point of principle, is staffed almost entirely by women. It is where she is also president of the Council of Fashion Designers of America, a role that's all about embracing young talent. It's also the city that has benefitted from generous philanthropy from her and her second husband, media mogul Barry Diller, whom she married in 2001, particularly the \$35m donated to help develop the popular High Line urban park.

It's also New York that has indirectly inspired her latest, limited-edition Pop Wrap Collection in which she makes her dresses a canvas for Andy Warhol prints. 'When I came to New York, Andy Warhol was everywhere. He was like parsley. He was a voyeur, but he was also shy. He had a tape recorder that he would bring to parties and he would tape you and then say, "Oh gee, that's great." He was such a visionary. He did everything before everybody would think about it. He was a reality show icon before reality shows were on television. I can only imagine what he would do with Instagram today. He would go nuts.'

I'm just guessing here, but I don't imagine too many 67-year-old grand dames are conversant with Instagram, let alone excited by the possibilities of what Warhol might do with it. But then two years ago Diane von Fürstenberg sent several of her models down the catwalk during New York Fashion Week wearing Google Glasses – and followed them out wearing a pair herself. She takes obvious delight in the attraction her latest DVF collection might have for a new, young audience. 'It's crazy to see three different generations embrace my wrap dress,' she says. 'The daughter, the mother – and even the grandmother if she's up to it.'

This is one grandmother who is definitely up for it.





PRIVAT  
ESCAPE

# MYANMAR UNVEILED

*Thirty photographers gained unprecedented access to South-East Asia's most restricted country. The resulting images show graceful tradition meeting political change and economic challenge*

*Words by Denis Gray*









UNDER MILITARY RULE in Myanmar, foreign tourists were granted a maximum-seven-day visa to visit the country. As is the case in North Korea today, they were tightly controlled and closely monitored as they were ushered on and off tour buses and herded into government-sanctioned hotels. Furthermore, a

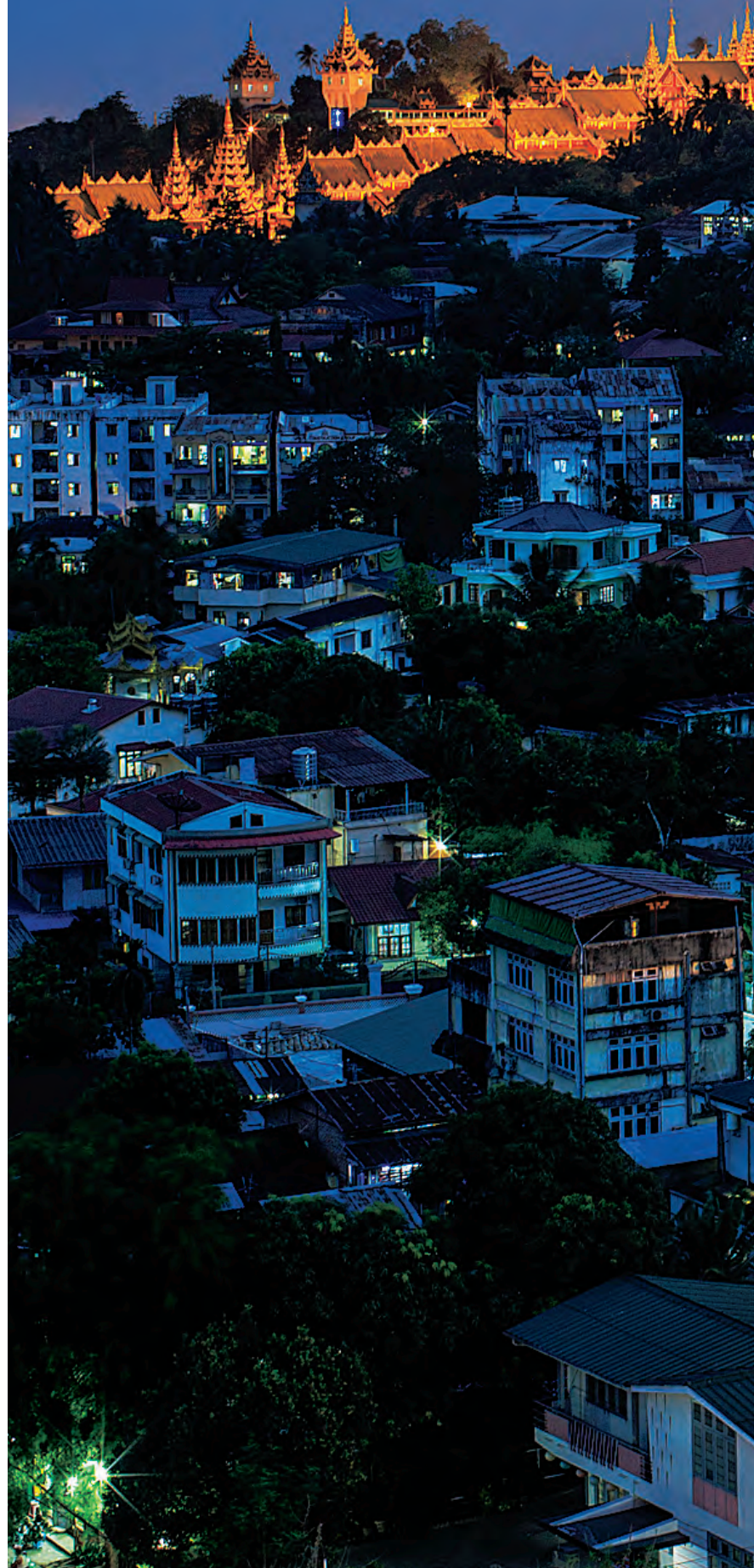
big chunk of the country was strictly off-limits to foreigners. Journalists, of course, were given no visas at all (even travel journalists were refused entry), and bona fide tourists with long lenses on their cameras, or those with notepads jotting down their travel diaries in local teashops, were looked upon with deep mistrust and suspicion.

Despite a dramatic shift towards civilian rule in 2010, it still came as a great surprise to book publisher and 'old Asia hand' Didier Millet when last year Burmese government officials allowed him to send 30 expert photographers from 11 nations into every corner of the country, and furthermore, gave them free rein to shoot whatever they liked.

'In the past, photojournalists led frightened lives,' says Kaung Htet, one of the Burmese photographers in the group. 'We feared that someone might come and knock on the door in the middle of the night, that they would take us away and that we would never be seen again.' Some of his foreign colleagues had worked in Myanmar before, but usually undercover, posing as tourists.

Now, however, the team was free to create a truly mesmerising kaleidoscope of some 325 images for the recently published photobook *7 Days in Myanmar*, which beautifully captures the country's abiding aspects while

PREVIOUS SPREAD: *the largest reclining Buddha in the world (90m long), in Monywa, central Myanmar. Photo by Bruno Barbey*  
HERE: *Yangon's Shwedagon Pagoda aglow amid the city's neon-lit streets, by Athit Perawongmetha*











**ABOVE:** locals bathing near Sagaing Bridge, by Bruno Barbey.

**BELOW:** novice monks feed seagulls on the Yangon River, by Minzayar.

**TOP RIGHT:** a Buddhist novice initiation ceremony held at Yangon's Shwedagon

*Pagoda, by Bruno Barbey.*

**BOTTOM RIGHT:** a carnival worker swings from a ferris wheel, by Tara Sosrowardoyo.

**BOTTOM FAR RIGHT:** the platform of a Mandalay pagoda doubles as a football pitch, by Steve McCurry



documenting a crucial period of momentous change here. Yet let us not forget that, although Myanmar now seems open to all types of tourism, it still faces enormous challenges, ranging from handling a nationwide economic overhaul to battling racial and religious violence between Buddhists and Muslims. Forty-five historical photos selected by the curator of the British Library in London are also included in the book.

'We were not looking for typical postcard photos for this project,' project director Melisa Teo says. 'We wanted to capture fresh new angles on the country as seen through the eyes of great photographers who are well known for their original vision.'

Following their marching orders, the photographers headed out in April last year to explore every one of Myanmar's 14 provinces. They took in not only the usual hotspots such as Bagan and Mandalay, but also the remoter border regions and the water worlds of the Salon people – the 'sea gypsies' of the Mergui Archipelago. They visited shipyards, natural gas rigs, jade mines and, in Yangon, the haunts of punk rockers and the houses of high society.

The project followed a concept conceived in 1976 when the legendary (but now defunct) *Life* magazine dispatched 50 photographers around the United States for one week on the 200th anniversary of American independence. Millet, a French publisher who has been based in the Asia-Pacific region for more than four decades, also created a portrait of Thailand titled *7 Days in the Kingdom* in 1987, and has since produced 10 similar photobooks.

Returning from their assignment, the elite pack of photographers reflected on both the exhilaration and the darker sides of their Burmese experience: the evening procession of candle-bearers at Yangon's peerless















# COBBLERS COVE

BARBADOS

## THE CARIBBEAN'S BEST KEPT SECRET...

Cool, calm and private, Cobblers Cove is the smart choice for people in the know. Nestled in lush tropical gardens on the beautiful west coast of Barbados, this luxury boutique hotel offers exceptional food, total relaxation and even a Hawksbill turtle or two. As a member of the prestigious Relais & Chateaux group, Cobblers Cove prides itself on its impeccable service and elegant Caribbean charm.







**PREVIOUS SPREAD:**  
*the Win Sein Tarw Ya  
 reclining Buddha in  
 Mudon, by Raghu Rai.*  
**ABOVE:** *a train from  
 Mandalay to Lashio crosses  
 the Gokteik Viaduct, by  
 Kyaw Kyaw Winn.*  
**RIGHT:** *a native tourist  
 in a brightly coloured wig,  
 by Tara Sosrowardoyo*



Shwedagon Pagoda; meeting the Moustache Brothers, the popular comic duo whose satire earned one of them a stiff jail sentence; the continuity of tradition as evinced by the great craftsmen of Mandalay; and the tribal clans of Chin State living beyond the range of four-wheel drives.

Others glimpsed the looming dangers of Myanmar's much-misunderstood and often counter-intuitive 'opening up' to the outside world. The threats they identified included the fact that Chinese, American and Russian carpetbaggers have been streaming into Myanmar to exploit its abundant natural resources and the likelihood that rapid economic development will no doubt enrich the few but marginalise the many, especially the country's ethnic minorities. At the end of last year, Myanmar's democratic icon, former political prisoner and Nobel laureate Aung San Suu Kyi, criticised the opening-up process on the basis of her perception that her country was still not a genuinely democratic society. 'Burma needs real change,' she told the BBC. 'We need to make our people confident that we truly are going to be a democratic society.'

Meanwhile, Human Rights Watch accused the Burmese government and its security forces (and extremist groups) last year of committing 'crimes against humanity in a campaign of ethnic cleansing' against Muslim minorities. The violence is attributed to the rise of an extremist Buddhist movement, called 969, which demands complete religious segregation in Myanmar. The movement's figurehead, monk Ashin Wirathu, infamously likened Muslims to 'mad dogs'.

Most of the photographers, however, remain optimistic that change and cultural evolution will come. One great change is that, according to French photographer Gilles Sabrié, 'the fear is gone. This is very hard to show in pictures, but that's something to cherish.'

*7 Days in Myanmar is published by EDM and is available on Amazon*







PRIVAT  
TRAVEL

# Shanghai Noir

*Moody sax and sodium-lit alleys evoke  
a heady and sinful past for photographer  
Francesco LaStrucci*



# T

HE FACE

that modern Shanghai presents is one of towering glass and steel. It's a brash, prosperous city of opportunity, a place where the rest of the world interfaces with the new China. It's a role it has played before, notably in the first decades of the 20th century. Back then it was the biggest city in Asia, the first place in China to have gaslights, telephones, electric power, motor cars, trams and department stores. It was an open city with large foreign communities of Europeans, Americans, Russians and Japanese occupying their own 'protectorate' districts. It was full of artists, intellectuals, revolutionaries and dreamers, and was the centre of publishing, film, banking, trading – and vice. It was politically volatile but nonetheless coveted by several foreign powers. It was a hothouse in which anything and everything bloomed to excess.

The nightlife was legendary. Elite society entertained itself at the racecourse and the likes of the Shanghai Club, with its world-famous Long Bar, of which Noël Coward said, laying his cheek on it, he could see the curvature of the earth. Lower down the scale were the Chinese dance palaces with their 'taxi dancers' – slim girls clad in *qipaos* (body-hugging one-piece dresses, slit to the hip), whose company was bought with a ticket. Lower still were the opium dens. Ruling the city alongside the foreign fat cats were picaresque characters such as Du Yuesheng, AKA Big-Eared Du, the quintessential Chinese gangster lord and head of the not-so-secret triad, the Green Gang.

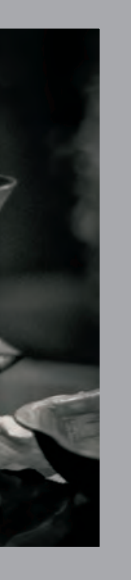
The soundtrack to all this was jazz.



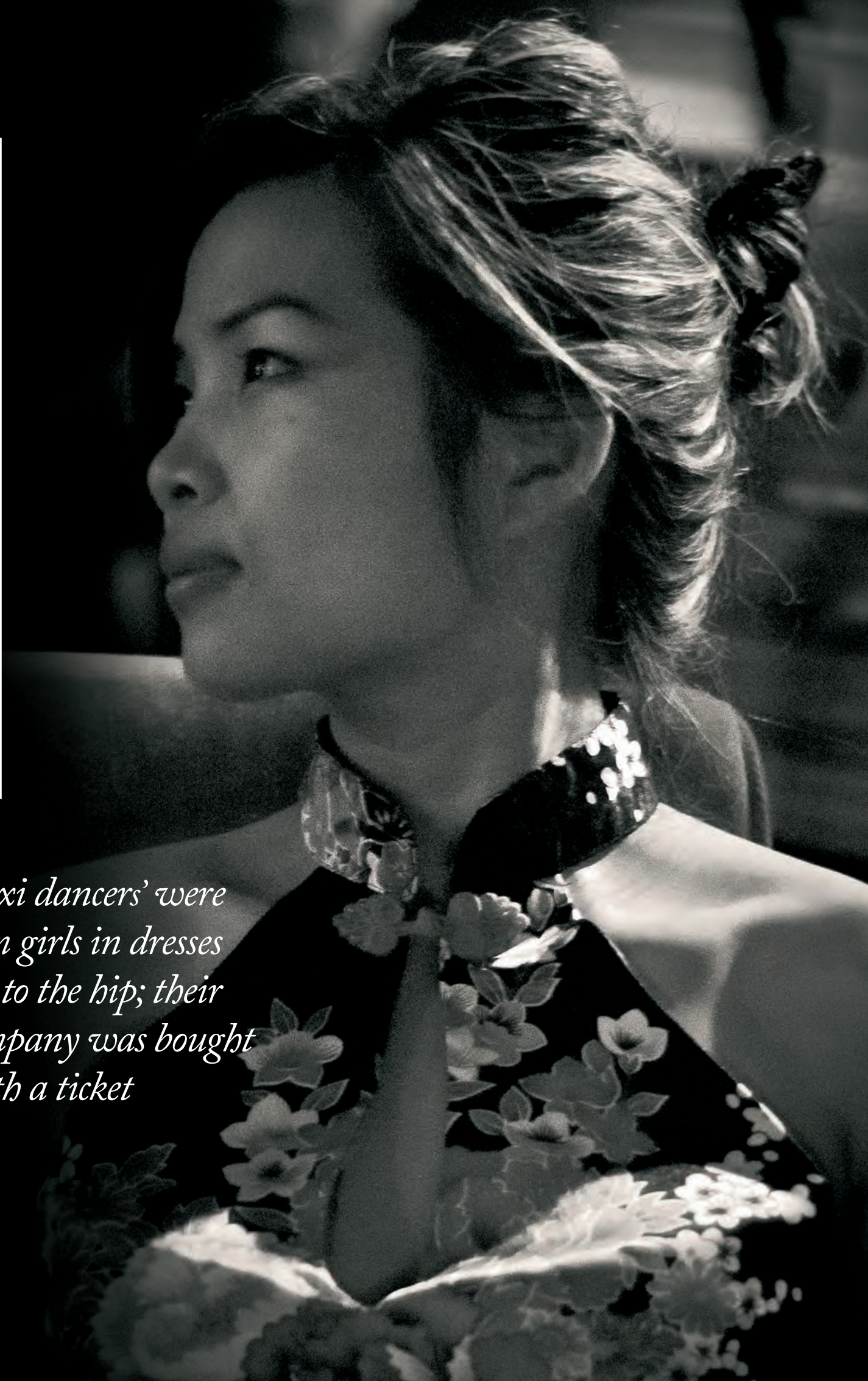
PREVIOUS SPREAD:  
*a guest trumpeter at the  
Cotton Club.*

THIS PAGE: *the club  
draws its audience from  
both the expat and local  
Chinese communities*





*'Taxi dancers' were  
slim girls in dresses  
slit to the hip; their  
company was bought  
with a ticket*







*HERE: pyjamas are acceptable streetwear in the old alleys of Shanghai, particularly when walking the dogs at night.*

*RIGHT: the obligatory saxophone solo at the Cotton Club*









*Shanghai's longtang neighbourhoods are being torn up by rapacious developers. Unlike jazz, sadly there is no chance of a comeback*





LEFT: *neighbourhoods of old alleyways are known as longtangs – they are increasingly under threat of redevelopment in modern Shanghai.*

ABOVE: *late-night/early-morning card players in a longtang*

Jazz was modern and edgy, and after it arrived in the city with musicians from the US, it spread like a virus through the clubs and drinking dens. There it mutated, complex rhythms simplifying for local tastes and lyrics rewritten to be sung in local dialect: Shanghai jazz.

Back to today, and jazz is thriving here once more. It ducked out in 1949 when the Communist Party came to power, but since the tune was changed to capitalism, swing and big-band have again taken root. Jazz clubs have returned, led by the Cotton Club, which was launched in 1997 by a local Chinese and an expat. It's where Italian photographer Francesco Lastrucci rolled up one night recently, joining an audience of expat aficionados and equally appreciative, but far more sharply dressed, Shanghaiese.

'I immediately fell in love with the place,' he said, 'with the characters that were hanging out there and the whole Shanghai-by-night scene. It felt like being back in the era of the protectorates.' He befriended the club's manager, American expat Greg Smith, who also leads the Cotton Club house band, and who invited Lastrucci to return the following night with his camera. Later that week he shot in the *longtangs*, the networks of narrow alley dwellings that are survivors of the older Shanghai. Such neighbourhoods are fast disappearing, torn up by rapacious developers. Unlike jazz, sadly there is no chance of a comeback.





PRIVAT  
AIR

# THE WORLD OF AIRCRAFT TRADERS

*Christian Hatje, Senior Vice President Business Aviation at PrivatAir,  
tells Charlotte Pénét about the ins and outs of aircraft trading*





PHOTOGRAPHY

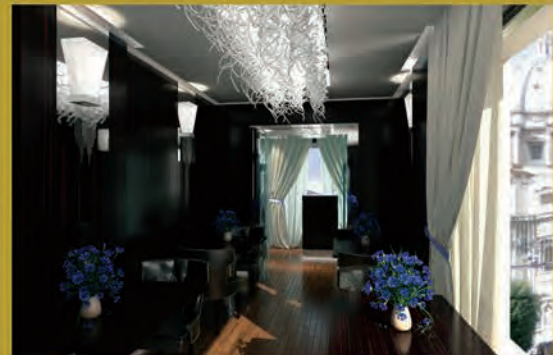
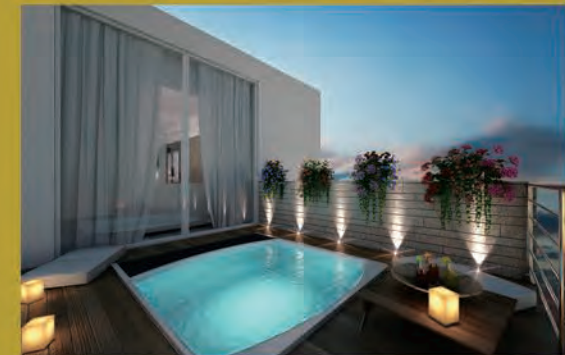
TRUST IS AN ABSTRACT AND PRICELESS ASSET. There is no formula for creating it and no guarantee it will last. Yet in most business dealings it is the essential ingredient that carries the whole process. In the business-aviation industry, it is no different – and it's especially pertinent when the implications of such an investment are so tremendous. PrivatAir's sales and acquisitions team have decades of experience, and are able to provide the detailed, current and unbiased advice that is essential for the purchase of any business jet. With access to a worldwide network of professionals, you can trust them to source the right aircraft for your needs and to negotiate the best possible price on your behalf. They know that to purchase a private aircraft is to enter an exclusive club, and the incredible rush that occurs when signing on the dotted line is one that these specialists share with their clients. Here's a look into their world.





*luxury hotel in Rome*

*"Give me the luxuries and  
I can dispense with the necessities"  
O. Wilde*



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**BELOW:** Christian Hatje, Senior Vice President



## INDUSTRY CONTEXT AND PLAYERS

The business-aviation industry is a relatively small world, but it is one that is growing fast. A recent study by *Business Jet Traveler* showed that business leaders chose to use a private jet primarily because of its increased efficiency. Market indicators suggest that the worst of the 2008 storm has passed. JETNET IQ, the members-only advisory service for business aviation and business-travel intelligence, confirms that the overriding outlook in the industry is one of 'global optimism' and the Bombardier Business Aircraft market forecast states that long-term market drivers of business jet industry growth remain solid. Wealth creation, increasing numbers of business jets in high-growth economies, globalisation of trade, replacement demand and market accessibility are all driving the market, and with the number of billionaires on the rise every year across the globe, aircraft traders are busy and everyone wants their share of the market.

This means that there are more players – traders, brokers, operators, consultants – than ever before entering the arena. Hence for the clients, the challenge is who to trust. There are three essential requirements to bear in mind when selecting an aircraft trader: reputation, history and expertise. It's a question of finding a partner with sufficient knowledge and experience to guide you through a process that is multi-layered – a partner with a firm grip on every aspect. The rest is guided by the personal touch.

## UNDERSTANDING THE CLIENT

Christian Hatje, Senior Vice President Business Aviation at PrivatAir, puts that personal touch at the top of his list of job requirements. 'When we meet a client, we know we have to unravel a story that is both rational and emotional.' The trader needs to perceive and integrate the client's tastes, expectations and vision. Often, these are all elements that the client will not or cannot necessarily put into words, and it's a challenge for the trader to assess them accurately. 'We take the time to observe, to discuss and to absorb,' says Hatje. And, of course, emotions then need to be managed. When the day comes to seal the deal, they can run high. The role of the aircraft trader is to help put the personal stakes aside, to be the 'poker face', in order to make the most of the substantial negotiating bracket for the client. That can only happen if the relationship works and the trust is there.

Hatje explains that the process starts by getting a sense of the business requirements behind the client's decision to purchase a jet, in order to determine the best choice of aircraft in terms of size, range, technology and design for the life-cycle of the investment. When assessing a potential aircraft for purchase, the trader must ensure the focus is on those rational aspects and that it integrates a long-term view. This means that the trader must be up to speed with both technological developments and overall market trends. 'Clients may be inclined to focus on the look and feel of the aircraft today, whereas the real value is elsewhere. It is tied up in market context and engineering. We highlight that reality. We get into the engine, we get our hands dirty,' says Hatje with a grin. The real value is also tied up in the costs and returns the client can expect to see during the life of the investment. This aspect takes the trader into another arena.

There are two phases when one becomes the owner of a private jet: first the purchase, then the smooth running of operations. The aircraft trader needs to guide the client through both these phases. They must advise on legal support, tax issues, documentation for the authorities, engineering issues, operational costs, the logistics of maintenance... which is why choosing a trader with broad, long-standing experience and a very strong

network of contacts is essential. PrivatAir, with almost 40 years of operations excellence and activities that span the whole business aviation cycle, stands head and shoulders above the competition. 'In this industry you need to know the good people. We know everyone, we have tested them and we always make our selection without compromise. Our network of contacts is one of the trump cards we bring to the table,' says Hatje. PrivatAir's all-round experience means that its traders can deliver detailed insights that will make the difference in day-to-day operations, such as practical input from pilots, or information on charter demand for each type of jet. Its cabin crew will even help assess inflight services – the invaluable expertise of PrivatAir's experienced onboard staff can help clients design a cabin that will best serve their needs.

## THE CRUNCH

So, selecting an aircraft trader is about much more than initial purchase: it's about entering into a long-standing relationship, one that may span a decade or more, purchase through to exit. The role of the aircraft trader is first to understand the client. 'Of course, you should start with the essential elements of reputation, experience and contacts. But in order to manage the overall success of the transaction, long term, the number-one rule in the relationship is honesty.' Which brings us back to how important it is to have confidence in your choice of trader: go with the man you can trust.





## Flying With Ease

*Air Club unveils AirClub.aero, its new and convenient online booking system*

AIRCLUB HAS ONE OF THE largest fleets of corporate jets in the world. Founded in October 2012, the alliance consists of eight major European business-aviation operators, based across Europe: ACM Air Charter, Air Alsie, Air Hamburg, FlyingGroup, GlobeAir, MasterJet, LEA and PrivatAir. Each operator has a member sitting on the board of directors. The headquarters are in Geneva in Switzerland, and this is also where the AirClub's online booking system, *AirClub.aero*, was recently launched.

'The first priority when we all met was to define our common values,' says Christian Hatje (*above left*), Senior Vice President Business Aviation for PrivatAir

and now also the President of AirClub. 'Our key motivation is for change. We can all learn from one another, eliminate the complexity and bring in best practices. Our mission statement is to be a pioneer in business aviation, executing leadership by using agreed values, principles and processes, thereby setting new industry standards that others seek to emulate. At AirClub, we will operate to the highest standards in the aviation industry, thereby ensuring the safety of customers, employees and suppliers.'

The eight members already had the advantage of strong business relationships. The trust between them was already in place and none of them were concerned about losing passengers to each other. 'We

no longer think in terms of our individual customers, we have all embraced the notion that the customers are now AirClub customers. We'll serve them better together and we'll all grow as a result,' says Hatje. Each company will retain its own identity, but by flying with a member of the AirClub alliance, passengers will benefit from the convenience of a straightforward and streamlined booking process.

Following months of designing and testing, AirClub launched its online booking system in January of this year. 'Our aim is to make booking a private jet as straightforward as renting a car,' says Hatje. Via the site, travellers will have access to a fleet of 127 business jets across all categories, from light jets

to VIP airliners. When booking, every detail of that specific jet will be available online, with images of the cabin, precise flight times and, of course, the name of the operator. There are no middlemen and no hidden costs: everything is transparent and the business traveller will be the ultimate winner in the equation. 'Our customers expect premium service and luxury at all levels,' says Hatje, 'and one of the biggest luxuries for them is often time. Our AirClub booking platform will help them gain some of their valuable time back.'

'By using *AirClub.aero* they'll be able to find the right jet for their needs, at the right price – directly quoted by the operator – with just a few clicks.'



  
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