

# HORS LIGNE

A WORLD OF EXCEPTION



# DAVID VAN HEIM

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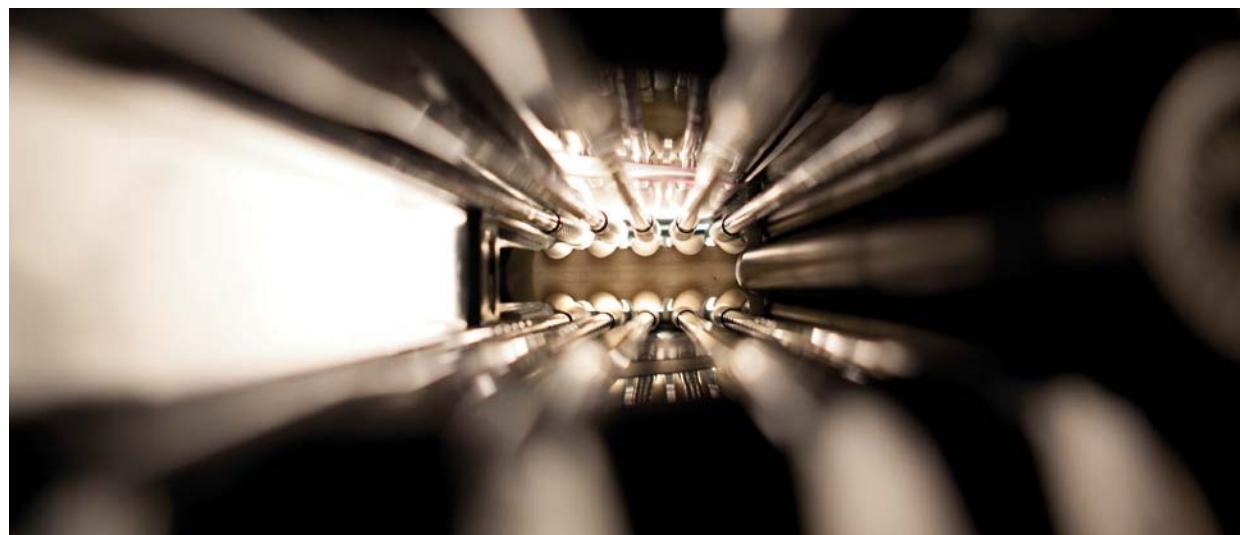
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# PUBLISHER'S LETTER

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A WORLD OF EXCEPTION

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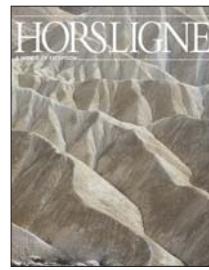
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I don't know about you, but for me, all it takes is even the vaguest sign of spring and I am overcome by this irresistible urge to travel, so much so that I sometimes wonder if, in another life, I belonged to the group of those first tourists who, like chic adventurers, strode over the four corners of the world in the XIX<sup>th</sup> century.

What have we retained from tourists of this era? Travel was calculated in weeks and months, while today the other side of the world is just several hours away by plane. The pyramids were admired in almost complete solitude, whereas today they are taken by storm by enthralled, but nonetheless very numerous crowds. People used to talk about maybe one day discovering... India or Tahiti, but now tourists have hardly "done" Tibet when they are already planning their trip to the Amazon, treating these destinations like pieces of a giant puzzle, put together with the same cold rationality of a career plan. Is the Nicolas Bouvier traveling spirit now a thing of the past? Stored in the museum of the human mind, where one sometimes still wanders nostalgically. Luckily not.

The art of travel is no longer the same. That's a fact and nothing can be done about it. But the most important thing, curiosity, has survived. This curiosity pushes people to discover other places and cultures, to be amazed, to admire, to adopt other ways of life and to think differently.

In the pages of this edition, *Hors Ligne* transforms itself into a passionate traveller. First to Cuba, and into the world of amateur boxing, where the atmosphere still evokes the 1950s and the fights that Hemingway watched. Then onto the Antilles, and the Island of La Réunion, to discover maloya, a federative musical style with imminent international recognition. These throbbing monotonous chants, a mix of rhythms and styles of the countries the slaves came from, represent the slave aspect of the musical culture of La Réunion.

In Africa, in Namibia, the reader reconnects with the "Out of Africa" style during a safari on horseback to the heart of a protected area of 16,000 hectares surrounding the Okapuka Lodge. Here one very naturally crosses paths with rhinos, giraffes, lions, antelopes, vultures, crocodiles, ostriches, oryx, gnus and even warthogs.

Synonymous with refinement, with its mythical trains and liners, the art of travel has certainly had to beat a retreat in the last few decades, in the face of economy class flights and the trend towards all kinds of low-cost travel. However, this could perhaps be reversed with planes like the Airbus A380, with its generous space and bar, or even with the Hodgdon Limo Tender yacht, which is so chic one would think it's come straight out of *The Great Gatsby*!

Enjoy your reading!

Roland Ray

> BELOW: JEAN-MICHEL OTHONIEL BENEATH ONE OF THE FOUNTAINS INSTALLED AS A SIMULATION IN THE BOSQUET DU ROND-VERT. OPPOSITE: A FOUNTAIN BEING ASSEMBLED AT GLASSWORKS.

> CI-DESSOUS: JEAN-MICHEL OTHONIEL SOUS L'UNE DES FONTAINES INSTALLÉES EN SIMULATION DANS LE BOSQUET DU ROND-VERT. CI-CONTRE: UNE FONTAINE EN COURS D'ASSEMBLAGE CHEZ GLASSWORKS.

# THE BEAUTIFUL DANCES OF VERSAILLES

FOR THE FIRST TIME IN THEIR HISTORY, THE GARDENS OF THE CHÂTEAU OF VERSAILLES ARE THE OBJECT OF A CREATION BY CONTEMPORARY ARTISTS. LANDSCAPE GARDENER LOUIS BENECH AND PLASTIC ARTIST JEAN-MICHEL OTHONIEL HAVE ENTIRELY RETHOUGHT THE COMPOSITION OF THE BOSQUET DU THÉÂTRE D'EAU (WATER THEATRE GROVE), A LARGE PART OF WHICH WAS DESTROYED DURING THE STORM OF DECEMBER 1999.

**I**t cannot be said that the Bosquet du Théâtre d'Eau—known more commonly today as the Bosquet du Rond-Vert—has been spared by the bad weather. At 10-yearly intervals, in 1990 and again in 1999, storms damaged this natural area of a little more than three hectares, situated in the north part of the park, and almost destroyed it completely. The question of whether to restore it to the exact original grove, or to create a new design, was obviously asked by the leading authorities. More than a decade of thought was required to reach the decision that Versailles needed to move with the times and have a landscape project linking its past with its future.

At the end of an international competition, it was the approach of landscape gardener Louis Benech which impressed the most. From the start, he wanted to ensure a link with André Le Nôtre, landscaper and designer of the gardens of Versailles, by drawing on the original characteristics of the place and by working in the same manner as Le Nôtre did, when he asked Charles Le Brun and Pierre Lepautre to produce the sculptures for the Gardens of Versailles. Louis Benech has written more than 300 books, which deal with the question of formal landscapes, such as the Tuileries Gardens or those of the Elysée Palace. As its name indicates, this grove contained a certain number of fountains, when it was finished in 1674, whose water effects ▶





> 1\_ LANDSCAPIST LOUIS BENECH AND ARTIST JEAN-MICHEL OTHONIEL AT VERSAILLES. 2\_ WATERCOLOR REPRESENTING THE FOUNTAINS *RIGAUDON DE LA PAIX*. OPPOSITE: WORKS AND MODELS OF FOUNTAINS IN JEAN-MICHEL OTHONIEL'S WORKSHOP.

> 1\_ LE PAYSAGISTE LOUIS BENECH ET L'ARTISTE JEAN-MICHEL OTHONIEL À VERSAILLES. 2\_ AQUARELLE PRÉSENTANT LES FONTAINES *RIGAUDON DE LA PAIX*. CI-CONTRE: ŒUVRES ET MAQUETTES DES FONTAINES À L'ATELIER DE JEAN-MICHEL OTHONIEL.



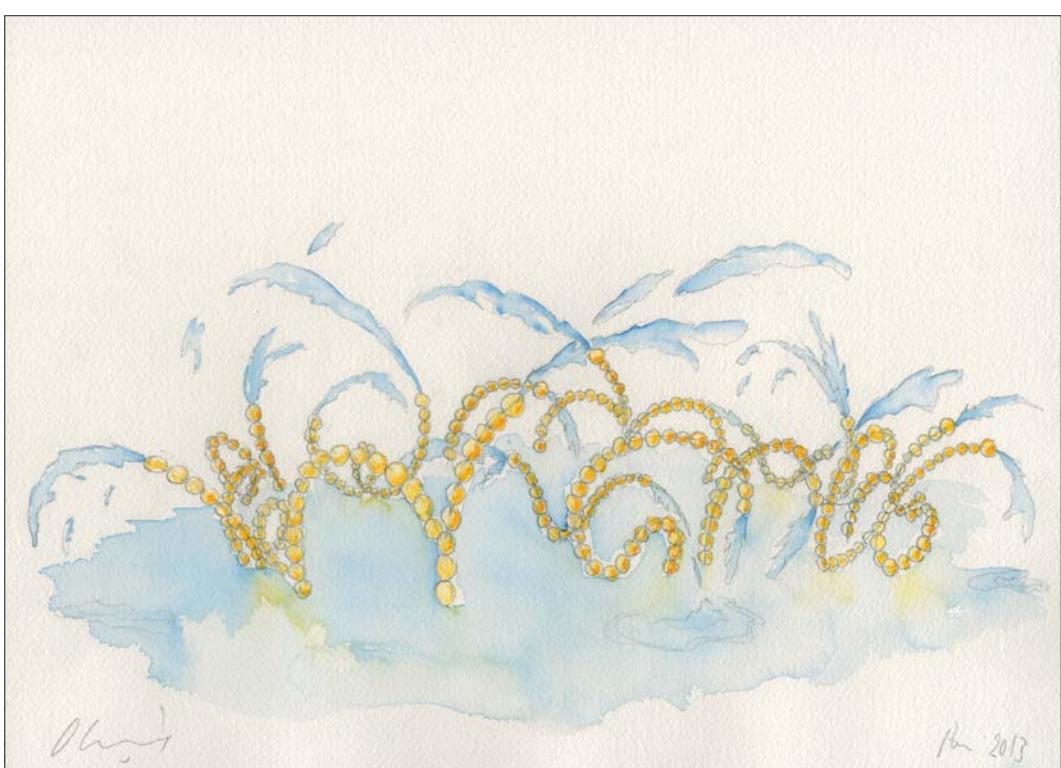
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aimed to create a sort of dialogue with the surrounding vegetation, as well as a crow's foot design offering three distinct perspectives. It was a veritable theatre of greenery and water with a raised part—a stage—for the actors, and rows of seats for the spectators. Modified three decades later by Jules Hardouin-Mansart, and then damaged regularly by the celebrations Louis XVI held there. This “Water Theatre” was finally destroyed in 1775 during the reign of Louis XVI, to the extent that the grove completely lost its identity and was transformed into an immense grassed area of one and a half hectares. This is where its present name comes from, the Bosquet du Rond-Vert, which designates this section of the garden. Inspired by the concept of reintroducing this central raised water feature, Louis Benech naturally turned to artists to create the fountains.

Explaining the reason for sharing the project with artist Jean-Michel Othoniel, Louis Benech said, “I thought of artists like Tinguely and Niki de Saint Phalle; Jean-Michel Othoniel was an

obvious choice. In fact, when I visited his exhibition at the Centre Pompidou, I saw just how much the children, who were fidgety in the other museum exhibits, seemed fascinated, when standing before his works. Their calm and admiration of his happy and exuberant sculptures convinced me. His ability and grace seemed to be in perfect harmony with the spirit of the grove.”

It’s also true that Jean-Michel Othoniel has solid experience of civic planning. His blown glass work, especially, decorates one of the entrances to the Paris metro at the Palais Royal and has often been presented in the context of gardens, like those of the Villa Medici in Rome or the Alhambra in Granada. “The garden is, par excellence, a place of stories and encounters. The intimacy of my work with gardens is also linked



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to the materials I use. Here glass finds its natural mineral properties again”, the artist emphasizes. However, the idea of getting involved in the context of Versailles, which, in addition, is an ongoing project, persuaded Jean-Michel Othoniel to develop a work that was truly locally based. “The statue of King Louis XIV is the centrepiece of the whole garden, the representation of his power, the reminder of his divine dimension”, he said. The project should also be about understanding the real relationship between the Sun King with his gardens, by looking at the way he used to wander around them. What was his ritual, what was the process? “In his *Manière de montrer les jardins de Versailles* (The Way to Present the Gardens of Versailles), the king described the different paths with extreme precision and stated all the rules of the game, or of the ‘I’, which he had devised for political reasons.” But above all, Jean-Michel Othoniel understands that there is a parallel between the green embroidery of the flower borders and the written plans, which allowed the king to remember the dance steps of the court. During his travels, he managed to get hold of an original edition of Raoul-Augier Feuillet’s book dated 1701, in which each flowerbed describes the body of the king performing arabesque movements, in many respects evoking the embroidery of the flower borders. “A calligraphy had well and truly been created for him. This invention was a major event in



the history of dancing: classical ballet was born of this system of delineating the dance movements on the ground.” This formal relationship between writing and dancing and the gardens then became an obvious

source of inspiration for Jean-Michel Othoniel, who drew on the written form of the movements, as well as their choreographic combinations, in order to create the shapes of the fountains. There are four of ▶

> 1\_ORNAMENTAL LAKES AND TWO FOUNTAINS MIDWAY FROM THE SALLE. WATERCOLOR, 2011. 2\_ VIEW OF THE VERSAILLES CASTLE FROM THE GRAND CANAL.

> 1\_BASSINS ET DEUX DES FONTAINES À MI-DISTANCE DE LA SALLE. AQUARELLE, 2011. 2\_VUE SUR LE CHÂTEAU DE VERSAILLES DEPUIS LE GRAND CANAL.



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these which will be installed in the coming months on the water mirrors of the grove, conceived by Louis Benech. "They will be as if they are standing on the water, to give the impression of dancing. I also decided to have each glass pearl blown and lined each orifice, where the water will emerge, with gold leaf, so that the natural light will pass through the transparent glass and will be reflected on the golden surface, providing a direct symbolic reference to the Sun King dancing on the water." To produce these figures with their very particular characteristics, Jean-Michel Othoniel asked for the exceptional savoir-faire of a Swiss master glass blower. Based at Münchenstein, near Basle, Matteo Gonet established his Glassworks workshop in 2008, and works mainly on contemporary creative projects being developed by artists, designers or architects. But the two men had already met 15 years previously at the Cirva (International Glass and

Plastic Arts Research Centre), and Jean-Michel Othoniel always calls on Matteo for assistance with the most complex of his projects. The present case is also the most ambitious, because it's

undoubtedly the most important sculptural ensemble ever created by the artist and which, to say the least, will enjoy the most unusual setting from next autumn. ■

OLIVIER RENEAU



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## LES BELLES DANSES DE VERSAILLES

**P**our la première fois de leur histoire, les jardins du Château de Versailles font l'objet d'une création de la part d'artistes contemporains. Le paysagiste Louis Benech et l'artiste plasticien Jean-Michel Othoniel ont repensé la composition du bosquet du Théâtre d'eau, largement détruit lors de la tempête de 1999. La question de savoir s'il fallait refaçonner le bosquet à l'identique, ou bien en imaginer une nouvelle forme, s'est posée. Plus d'une décennie de réflexions a été nécessaire pour conclure que Versailles devait s'inscrire dans le temps avec un projet de création paysagère faisant le lien entre l'histoire et le devenir de ce patrimoine. C'est la démarche du paysagiste Louis Benech qui a été retenue car il a souhaité s'inscrire dans une filiation avec André Le Nôtre, paysagiste concepteur des jardins de Versailles, en puisant dans les caractéristiques premières de l'endroit et en œuvrant de la même manière que le paysagiste lorsqu'il sollicita Charles Le Brun et Pierre Lepautre pour réaliser les sculptures des jardins de Versailles.

Le bosquet mettait en scène, en 1674, un certain nombre de fontaines ainsi qu'une scénographie en patte d'oie offrant trois perspectives distinctes. Il s'agissait en fait d'un véritable théâtre de verdure et d'eau, avec une partie surélevée pour les acteurs et des gradins pour les spectateurs. Modifié par Jules Hardouin-Mansart trois décennies plus tard puis souvent endommagé par les fêtes que Louis XIV y donnait, ce Théâtre d'eau fut finalement détruit en 1775, sous le règne de Louis XVI. Porté par ce concept de rejouer la pièce d'eau centrale rehaussée par des jeux d'eau, Louis Benech s'est tourné vers des artistes pour imaginer la réalisation des fontaines. «J'ai pensé à des artistes dans la veine de Tinguely et de Niki de Saint Phalle, Jean-Michel Othoniel était donc une évidence, dit-il. Quand j'ai visité son exposition au Centre Pompidou, j'ai vu combien les enfants [...] semblaient fascinés par son œuvre. Leur calme et

> FOUNTAIN SCUPTURE BY JEAN-MICHEL OTONIEL FOR THE BOSQUET OF THE THÉÂTRE D'EAU, IN THE VERSAILLES WORKSHOP.

> SCULPTURE FONTAINE DE JEAN-MICHEL OTONIEL POUR LE BOSQUET DU THÉÂTRE D'EAU, DANS L'ATELIER DE VERSAILLES.

leur admiration devant ses sculptures gaies et pétulantes m'ont convaincu. Avec sa faculté et sa grâce, il me semblait en parfait accord avec l'esprit du bosquet.» Il est vrai aussi que Jean-Michel Othoniel dispose d'une solide expérience en matière d'aménagement public. «Le jardin est par excellence un lieu d'histoires, de rencontres. L'intimité de mes œuvres avec les jardins est aussi liée au matériau que j'utilise. Le verre retrouve ici sa condition minérale», souligne l'artiste.

L'idée d'intervenir dans le cadre de Versailles a poussé Jean-Michel Othoniel à développer un travail réellement *in situ*. «La figure du roi Louis XIV est le sujet du jardin tout entier, la représentation de son pouvoir, l'évocation de sa dimension divine.» Et de chercher à dérypter la relation réelle du Roi Soleil avec les jardins en s'interrogeant notamment sur la manière dont le monarque y déambulait. L'artiste comprend qu'il existe un parallèle entre les parterres de verdure en broderie et des écrits lui permettant de se souvenir des pas des danses de cour. Il met la main sur l'une des éditions originales du livre de Raoul-Augustin Feuillet, datant de 1701, où chaque planche décrit le corps du roi en mouvement au moyen d'arabesques qui évoquent à bien des égards les broderies des parterres. «Une calligraphie a bel et bien été créée pour lui. Cette invention est un événement majeur dans l'histoire de la danse: de ce système de notation des déplacements au sol est né le ballet classique.» Ce rapport formel entre l'écriture des danses et celle des jardins apparaît alors comme une source d'inspiration évidente pour l'artiste qui va puiser dans l'écriture des mouvements ainsi que dans leur combinaison en chorégraphie pour concevoir la forme de ses fontaines. Celles-ci sont au nombre de quatre et seront installées dans les prochains mois sur les miroirs d'eau du bosquet imaginé par Louis Benech. «Elles seront en fait comme posées à fleur d'eau pour donner l'impression de danser.» ■



> OPPOSITE: THE NOTION OF LUXURY IS AN INTEGRAL PART OF THIS LIMO TENDER'S DEFINITION. BELOW: THE SILHOUETTE RECALLS THE VENETIAN RIVER BUSES OR THE OLD NEW YORK OR LONDON COMMUTERS.

> CI-CONTRE: LA NOTION DE LUXE COLLE VÉRITABLEMENT À LA DÉFINITION DE CE LIMO TENDER. CI-DESSOUS: LA SILHOUETTE EST CARACTÉRISTIQUE DES VAPORETTOS VÉNITIENS OU DES ANCIENS COMMUTERS NEW-YORKAIS OU LONDINIENS.

# HODGDON LIMO TENDER: A GATSBY BOAT!

CONCEIVED AS A LUXURY ANNEX FOR THE LARGEST YACHTS, THE TENDER LIMOUSINE OF THE AMERICAN BOATYARD, HODGDON, IS ALSO A BOAT DESTINED FOR LOVERS OF BEAUTIFUL OBJECTS OR OF A LUXURY UNIT ABLE TO CARRY THEM IN COMFORT IN LAKE OR RIVERSIDE CITIES.

In conjunction with Florida designer Michael Peters, the Hodgdon boatyard, based in Maine, USA, offers this completely revamped version of the canal bus so dear to the Venetians or commuters in large American and English cities. It has a very particular style which combines practicality with comfort, long familiar in large coastal cities as a means of transport. Today, the congestion in these large conurbations makes all means of transport welcome for moving people from one point to another, so what more natural than to put rivers and lakes to use

as main transport arteries. While this means of conveyance is indispensable in cities near water, such as Venice, today it is also being developed in other towns as part of the taxi network and limousine services.

For almost two centuries, the Hodgdon boatyard of Maine has been building splendid traditional sailing vessels, and more recently has been specialising in the building of the kinds of tenders that are much sought-after by the large yacht-owners. Their hull profile is rather reminiscent of those of the old motor boats, with a streamlined rear section, which reinforces the overall elegance, similar to that of a coupé sports ►





model. Similarities with the world of the automobile do not stop there, as this Limo Tender is also embellished with interior fittings worthy of the most beautiful motorcar limousines. All these reasons explain why the Limo Tender has today become

a highly sought-after boat, and the boatyard is swamped with orders from private individuals and palaces the world over, who are located near a stretch of water, whether the sea, a lake or river. It has to be said that seating twelve people, the Limo

Tender offers a transport capacity unrivalled for its 10.5 m length. As in a limousine, the pilot sits separately from the passengers, thus assuring their privacy. Designer, Michael Peters, has conceived a comfortable, functional interior with twelve



armchairs facing each other along the outer rim of the passenger compartment, and so leaving plenty of room for circulation in the middle. The topstitched leather upholstery imposes a certain style and cosy atmosphere, reinforced by the tinted bay

> TOTAL COMFORT, WITH SOFT LEATHER ARMCHAIRS, CASHMERE RUGS, RARE WOODS...

> LE CONFORT EST TOTAL: FAUTEUILS EN CUIR D'UNE EXTRÊME SOUPLESSE, PLAIDS EN CACHEMIRE, BOIS RARES...

windows which preserve the passengers' anonymity. The level of comfort is undeniable, and during the presentation of this unit, the decorator added a pampering touch with cashmere rugs and cushions by Loro Piana. The notion of luxury is an integral part of this Limo Tender's definition, which aims to carry its passengers in the greatest comfort.

Another strong feature of this boat is its adjustable roof, mounted on four powerful hydraulic jacks, enabling it to be raised all over the passenger compartment, so that passengers can move around without having to bend down. Once everyone is seated, simply pressing on a button lowers the roof back down to the level of the side bay windows. It is worth noting that the quality of construction of this adjustable section also allows the boat to sail with the roof raised, offering the passengers all the sensations of sailing during calm weather, both in sunshine or by moonlight. Boarding access is made easy by a huge protruding canopy on the starboard side. A ramp and some teak-covered steps ensure passengers can get down to their compartments

easily and safely. Everything is designed to facilitate transportation and above all provide the greatest possible comfort in a boat of this size. Of course, this interior is fitted with the latest technology in terms of Hi-Fi and flat screen television. A bar with an ice machine completes the comfort features offered by the boatyard. Powerful heating and air-conditioning enables the inside temperature to be rapidly adjusted according to the requirements of the passengers, who can also use the remote controls provided to operate the mobile parts of the bay windows. As with any luxury object, this boat can be customised completely, like the choice of the exterior paintwork on the hull and roof, the selection of the leathers and perfumes of the wood used on the interior furnishings. Every detail can be conceived, based on your overall choices and the function intended for this boat made of polyester. Although not its primary function, this Limo Tender is capable of outrunning the paparazzi at full speed, with the powerful thrust of its D6 Volvo engine, offered in a 360 ▶

> EVERY DETAIL COUNTS WHEN YOU GO FOR THE LUXURY MARKET.

> CHAQUE DÉTAIL COMpte lorsquE l'ON s'ATTAQUE AU MARCHé DU LUXE.

or 400 HP version. The engine is perfectly adapted for use with its adjustable base and especially its full soundproofing, a measure of its comfort. Capable of sailing at 30 knots, this Limo Tender has an efficient hull profile providing suppleness and steering precision. A stem thruster also allows easy manoeuvrability in all situations where it is vital. Finally, the builder has carefully positioned the essential anchorage points most advantageously, allowing the boat to be hoisted aboard a yacht with a crane or any other winching system.

Both as a luxury tender for yachting, a limousine for a palace or simply a private chauffeur-driven boat, the Hodgdon Limo Tender is a virtually unique boat with a strong personality that will attract all nautical transport enthusiasts. At last it provides the perfect blend of the "practical" and "enjoyable". This is what the Maine boatyard has now achieved, and in the most attractive of ways, as you might expect, the price is pitched accordingly, as the version we looked at is 1.8 million dollars, with its many options. ■

JULES MALRIEUX





## L'ESPRIT GATSBY!

C'est avec le concours du designer floridien Michael Peters que le chantier Hodgdon, installé aux Etats-Unis, propose une version totalement revisitée du vaporetto cher aux Vénitiens ou du commuter des grandes villes américaines ou anglaises. Depuis près de deux siècles, le chantier Hodgdon du Maine construit de splendides voiliers aux formes traditionnelles et s'est également spécialisé plus récemment dans la construction d'annexes très recherchées par les propriétaires de grands yachts. La forme des carènes n'est pas sans rappeler celle des anciens canots automobiles, avec un tableau arrière frégaté et des lignes tendues qui renforcent l'élégance de l'ensemble comme pour un coupé sportif. La comparaison avec le monde de l'automobile ne s'arrête d'ailleurs pas là, car ce Limo Tender reprend également des aménagements intérieurs dignes des plus belles limousines automobiles.

Le Limo Tender est devenu aujourd'hui un bateau très recherché et le chantier croule sous les commandes de particuliers et de palaces du monde entier. Il faut dire qu'avec ses douze places assises, le Limo Tender offre une capacité de transport inégalée pour une unité de 10,50 m de longueur. Comme une limousine, le poste de pilotage est totalement séparé de la partie réservée aux passagers, préservant ainsi l'intimité. Le designer Michael Peters a conçu un intérieur confortable et fonctionnel avec douze fauteuils installés en vis-à-vis sur la périphérie de l'habitacle, laissant ainsi une confortable zone de circulation au centre. Le cuir surpiqué des fauteuils impose un style et une ambiance cosy, renforcée par les baies vitrées teintées garantissant l'anonymat des passagers.

Un autre point fort de cette unité est son toit modulable monté sur quatre puissants vérins hydrauliques permettant de l'élever tout au-dessus de l'habitacle de manière à ce que les passagers puissent se déplacer sans avoir à se courber. Lorsque chacun

> THE ROOF CAN BE RAISED, ALLOWING PASSENGERS TO MOVE AROUND INSIDE.

> LE TOIT S'ÉLÈVE DE MANIÈRE À DÉGAGER LA HAUTEUR NÉCESSAIRE AUX DÉPLACEMENTS À BORD.

a pris sa place, une simple pression sur un bouton permet de faire descendre le toit pour qu'il soit de nouveau totalement jointif avec les baies vitrées latérales. A noter que la qualité de construction de ce dispositif modulable permet également de naviguer avec le toit en position haute, apportant ainsi toutes les douces sensations d'une navigation, par temps calme, sous le soleil ou au clair de lune. L'accès à bord est facilité par la présence sur tribord d'un immense capot ouvrant découpé dans ce toit. Une rampe et quelques marches garnies de teck permettent de descendre confortablement et en toute sécurité dans l'habitacle. Tout a été pensé pour faciliter le transport et surtout procurer le plus grand confort possible dans un bateau de cette taille.

L'intérieur est équipé des derniers raffinements en matière de hi-fi et de télévision avec écran plat. Un bar avec machine à glaçons complète les éléments de confort proposés par le chantier.

Comme tout objet de luxe, cette unité est personnalisable à l'extrême. Choix de la peinture extérieure de coque et du toit, choix des cuirs et des essences de bois utilisées pour le mobilier intérieur. Chaque détail peut être pensé en fonction de vos choix et de l'utilisation finale de cette unité construite en polyester. Et même si ce n'est pas sa fonction première, ce Limo Tender est capable de fuir les paparazzis à bonne vitesse sous la poussée vigoureuse de son moteur Volvo D6 proposé en version 360 ou 400 CV. Une motorisation parfaitement adaptée à l'usage avec son embase réglable et surtout sa parfaite insonorisation, gage de confort. Capable de filer à plus de 30 noeuds, ce Limo Tender possède une carène performante offrant souplesse et précision de conduite. Un propulseur d'étrave permet également de se déjouer aisément de toutes les situations où la manœuvrabilité est primordiale. ■

*aviation*



> OPPOSITE: DESPITE ITS SHEER SIZE, THE AIRBUS A380 IS ONLY FLOWN BY A TWO-MAN CREW. BELOW: TODAY THE A380 "SUPER JUMBO" IS THE SOLE AIRLINER TO OFFER PRIVATE FIRST CLASS CABINS WHICH CAN BE TURNED INTO COMFORTABLE BEDROOMS.

> CI-CONTRE: EN DÉPIT DE SA TAILLE INHABITUÉE, L'AIRBUS A380 N'A QU'UN ÉQUIPAGE DE DEUX PILOTES. CI-DESSOUS: ACTUELLEMENT, SEUL L'A380 OFFRE EN PREMIÈRE CLASSE DES CABINES PRIVATIVES POUVANT ÊTRE RAPIDEMENT CONVERTIES EN CHAMBRE À COUCHER.

# AIRBUS A380: BIG, QUIET AND COMFORTABLE

WITH OVER 300 AIRCRAFT ON ORDER SO FAR, THE AIRBUS A380 VERY LARGE AIRCRAFT IS WELL ON THE WAY TO BECOME THE 21<sup>ST</sup> CENTURY INTERCONTINENTAL AIR TRAVEL STANDARD, A DOMAIN WHERE EUROPEAN AVIATION IS THE UNMATCHED TRENDSETTER.



Although it seems it has been there forever, fast, affordable and economic intercontinental travel by air has only been around for some fifty years now. Before that era only ships could offer a measure of comfort for passengers travelling long distances between continents or over vast expanses of oceanic waters. Since the thundering sixties and the emergence of the jet-powered Boeing 707, very few are the airliners which have struck the passengers' imagination. Only perhaps and besides the larger Boeing 747 jumbo jet and the elitist supersonic Concorde—both added to the fleet during the seventies. But this was in the 20<sup>th</sup> century and after a long and steady period of international air transport growth, more or less regularly jeopardised by sudden peaks in oil prices,

> BELOW: THE DORIC LEASE CORPORATION HAS SIGNED A CONTRACT FOR THE PURCHASE OF 20 A380S. OPPOSITE: THE UNUSUAL SIZE OF THE A380 DOUBLE-DECKER IS READILY APPARENT IN THIS OVERHEAD VIEW.

> CI-DESSOUS: LA COMPAGNIE DE LOCATION DORIC LEASE CORPORATION A SIGNÉ UN CONTRAT POUR L'ACQUISITION DE VINGT A380. CI-CONTRE: LA TAILLE EXCEPTIONNELLE DE L'A380 EST MISE EN VALEUR PAR CETTE VUE DE DESSUS.



a threatening situation which prompted the aviation industry to react with new generation airliners, both lighter in design, even more comfortable and consuming much less kerosene for the mile.

Heralding the nascent 21<sup>st</sup> century and the global booming of air transport, in 2005, the European company Airbus put through its pace the A380: the largest airliner ever designed, a modern leviathan of the skies, a stunning double deck cruiser powered by four of the most powerful turbofans ever produced by the aviation industry; either the British Rolls-Royce Trent 900 or the US Engine Alliance GP7000, each providing some 40 tons of thrust on take-off—an amazing 160-ton power pack capable of lifting in the air the nearly 600-ton heavy giant, filled with over 300,000 litres of

kerosene, for its long journey and linking distant continents at a speed nearing 1,000 km/h at an altitude of 15,000 metres.

Using 20% less fuel than the current Boeing 747 jumbo jets still in service, and ordered so far by some twenty first tier airlines, with about 120 copies already in service with such famous companies as Air France, British Airways, Emirates, Lufthansa, Qantas, Singapore Airlines, Korean Air, Malaysia Airlines, and others, including one Russian company, TransAero, the A380 can seat up to 850 passengers, and future models designed for the Chinese high density routes will certainly reach 1,000 seats! About 80 m long with a 80 m span, the A380 despite its huge proportions only has a 2-pilot crew thanks to the level of automation provided by its advanced fly-by-wire control

system and full authority engine digital control.

Although still very young in its service life, the Airbus A380 is becoming extremely popular among air passengers; not only well off first and business class passengers, but economy class frequent and holiday flyers as well. This for one main reason: the surprising quietness of its two superposed cabins, each as big as that of a standard airliner. No other very large passenger aircraft today can boast such a feeling of tranquility and convey such an impression of silence—50% less cabin noise than other modern big airliners. Adding to the comfort of all passengers, the improved pressurisation system of the A380 provides an unchallenged inside atmosphere which makes average long haul travel onboard the



A380—between 8 and 16 hours long—far more relaxing. To cope with these longer routes, the A380 has 50% more cabin area and volume, larger windows, bigger overhead bins, and 60 cm extra headroom versus that of the Boeing 747-400 for three decades the largest airliner in the world. Seating options on the A380 range from 4-abreast in first class to 11-across in economy. On other aircraft, economy seats range from 41.50 cm to 52.30 cm in width; A380 economy seats are up to

48 cm wide in a 10-seat abreast configuration, compared with the 10-seat abreast configuration on the Boeing 747-400 which typically has seats 44.5 cm wide. The A380's upper and lower decks are connected by two stairways, fore and aft, wide enough to accommodate two passengers side-by-side; this cabin arrangement allows multiple seat configurations. The A380's upper deck extends along the entire length of the fuselage, with a width equivalent to a wide-body aircraft. This gives

the A380-800's cabin 478 m<sup>2</sup> of floor space, which is 40% more than the next-largest airliner, the newer Boeing 747-8 and provides seating for 525 people in a typical three-class configuration or up to 853 people in an all-economy class configuration. The A380-800 has a design range of 15,700 km (8,500 nautical miles), sufficient to fly nonstop—for example—from Dubai to Los Angeles, and a cruising speed of Mach 0.85 (about 900 km/h or 560 mph or 490 knots at cruising altitude). ▶

➤ THANKS TO ITS DOUBLE-DECK CONFIGURATION, THE A380 IS PROVIDING AIRCRAFT INTERIOR DESIGNERS WITH MAGNIFICENT FITTING OPPORTUNITIES.

➤ GRÂCE À SES DEUX PONTS SUPERPOSÉS, L'A380 OUVRE DES HORIZONS INSOUPÇONNÉS AUX CONCEPTEURS D'INTÉRIEURS D'AVION.

Why Dubai? Simply for pointing out in this magazine that the famous Emirati airline—which already boasts the most modern and one of the largest fleets in the world today—has ordered no less than 140 copies of the A380! Each of these giant airliners costing nearly half a billion US dollars (414.4 catalogue price in 2014). Just for a comparison... not a single US airline has purchased an A380 yet, a true picture reflecting the slowdown glide of US companies entangled in many more mergers to survive in the global air

transport competition now taking place. Incidentally, Ethiopian airlines, soon enough, should become the first African transporter to fly the big A380.

Not long ago, Airbus estimated a demand for 1,283 passenger planes in the A380 category for the next 20 years if airport congestion remains at the current level.

According to this estimate, demand could reach up to 1,771 very large airlines like the A380 or late-model Boeing 747 if overall traffic keeps increasing. Obviously, most of this demand will be due to the

urbanisation and rapid economic growth in Asia, the region of the world now in the lead. To this end the A380 will be used on relatively few routes, between the most saturated airports. Boeing, which offers the only (mild) competition in that class, with the 747-8, estimates the demand for very large airliners at 590 for the two decades ahead of us.

As of December 2013 Airbus has received 304 firm orders and delivered 122 aircraft. ■

JEAN-MICHEL GÜHL





## AIRBUS A380, L'AVION AUX SUPERLATIFS

**B**ien qu'il semble toujours avoir été là, le transport aérien intercontinental rapide à prix abordable n'existe que depuis cinquante ans. Avant cela, seuls les paquebots pouvaient rivaliser en termes de confort. Depuis les années 60 et l'apparition du Boeing 707 – un quadrireacteur de légende –, seuls le Boeing 747 «Jumbo Jet» et le Concorde supersonique, tous deux arrivés au début des années 70, ont marqué l'imaginaire des voyageurs. Mais ça c'était avant. Au temps du pétrole pas cher et de la croissance débridée du transport aérien.

Depuis, les avionneurs ont dû revoir leur copie et mettre au point des long-courriers à la structure plus légère, plus économies en carburant et aussi plus confortables.

Symbole du XXI<sup>e</sup> siècle naissant et de son transport aérien en croissance continue, l'Européen Airbus a, en 2005, propulsé dans les airs le plus gros avion de ligne jamais mis en production de série: l'A380, un géant à double pont mû par les plus gros réacteurs à double flux jamais conçus, que ce soient des Trent 900 de Rolls-Royce ou bien des GP7000 d'Engine Alliance, chacun avec ses 40 tonnes de poussée – une incroyable puissance de 160 tonnes en tout, capable de faire décoller les 600 tonnes de l'avion, rempli de quelque 300 000 litres de carburant, pour ses longs parcours intercontinentaux réalisés à une vitesse proche de 1000 km/h à une altitude de 15 000 m.

A ce jour livré en quelque 120 exemplaires, consommant 20% de kérosène de moins que le Boeing 747 «Jumbo Jet» encore en service et déjà commandé par une vingtaine de compagnies aériennes de premier rang, l'A380 peut accueillir jusqu'à 850 passagers et l'on parle même de versions futures pour des compagnies chinoises équipées de mille sièges pour des trajets courts! Mesurant environ 80 m par 80 m,

> FLOWN FROM GERMANY ON-BOARD A BELUGA TRANSPORTER, THE HUGE FIN OF AN AIRBUS A380 IS BEING OFF-LOADED IN TOULOUSE, FRANCE.

> ARRIVÉE D'ALLEMAGNE, LA DÉRIVE D'UN A380 EST DÉBARQUÉE D'UN TRANSPORTEUR BELUGA SUR L'AÉROPORT DE TOULOUSE, EN FRANCE.

l'A380, en dépit de ses énormes proportions, n'est dirigé que par un équipage de deux pilotes, cela grâce à son haut niveau d'automatisation.

Bien qu'enore neuf sur le marché, l'Airbus A380 est très apprécié des passagers, pas seulement ceux des classes grand confort mais aussi ceux voyageant en classe économique. Au moins pour une seule raison: l'étonnant calme qui règne dans ses deux cabines-ponts superposées. Nul autre avion de ligne aujourd'hui peut se targuer d'offrir un tel niveau de tranquillité et de silence à bord: 50% de bruit en moins!

Et c'est sans compter avec un système de pressurisation très amélioré qui rend les vols de huit à seize heures de long bien plus relaxants. S'ajoutent à cela 50% de volume de cabine en plus, des hublots plus grands, des rangements à bagage conséquents et 60 cm au-dessus de vos têtes pour vous sentir moins à l'étroit, que ce soit en première ou en économique. Les deux ponts de l'A380, qui s'étendent à travers le fuselage entier, communiquent par une large volée d'escaliers à chaque bout.

Avec ses 478 m<sup>2</sup> de surface interne, l'A380 est 40% plus grand que le nouveau Boeing 747-8 et peut recevoir un total de 525 passagers en configuration «trois classes» ou bien 853 passagers en tout «economy». L'actuel modèle A380-800 a une autonomie de 15 700 km. C'est assez pour relier Dubai à Los Angeles d'une seule traite à une vitesse de croisière de Mach 0.85 (environ 900 km/h). Pourquoi Dubai? Uniquement pour signaler ici que la célèbre compagnie aérienne Emirates – l'une des plus jeunes du monde – a acheté à Airbus pas moins de cent quarante A380 à 414,4 millions de dollars US/pièce, soit presque la moitié des trois cent quatre A380 commandés à ce jour! ■



> OPPOSITE: PATEK PHILIPPE REFERENCE 5204: CHRONOGRAPH WITH FLY-BACK HAND AND PERPETUAL CALENDAR WITH MOON PHASES. A PURE COLLECTABLE. BELOW: IWC BIG PILOT'S WATCH—"LE PETIT PRINCE" PERPETUAL CALENDAR EDITION, A UNIQUE AND VERY RARE PIECE.

> CI-CONTRE: PATEK PHILIPPE RÉFÉRENCE 5204: CHRONOGRAFE À RATRAPPANTE ET QUANTIÈME PERPÉTUEL AVEC PHASES DE LUNE. UN PUR COLLECTOR. CI-DESSOUS: IWC GRANDE MONTRE D'AVIATEUR CALENDRIER PERPÉTUEL ÉDITION LE PETIT PRINCE: PIÈCE UNIQUE DONC RARISSIME.

# COLLECTING WATCHES: THE GROUND RULES

THE WATCH UNIVERSE IS BASICALLY ADDICTIVE, BECAUSE VALUABLE WATCHES CAN BE EXCELLENT INVESTMENTS. HOWEVER, UNDER THE COLLECTION HEADING, ALL TIMEKEEPERS ARE NOT EQUAL.

Collecting watches is not an easy pleasure to share, because all amateurs know how saying too much about it in the trade causes jealousy with all that this entails. This means that you need to find a specialist who can give you informed and detailed advice. So, how do you go about it and who can you believe?

One should suppose from the outset that a collector is not an amateur simply happy to acquire a few watches with a view to wearing them to suit his various lifestyles, which generally implies three models: a diver's, a chrono and an urbane classic.

On the contrary, he's an adept with the ambition of owning a significant quantity, in order to change them regularly, or enjoy availing himself of the vast variety offered by the trade. To start with, he must accept that all brands are not equal in terms of collecting. Also, to avoid a number of expenses, it goes without saying that it's preferable to concentrate on the most prestigious brands. It is generally accepted in collecting circles that the following brands are a safe bet for a beginner. The most sought-after



> 1\_ AUDEMARS PIGUET ROYAL OAK OFFSHORE TOUR AUTO 2012. 2\_ JAEGER-LECOULTRE REVERSO 1931. 3\_ ZENITH CHRONOMASTER OPEN GRANDE DATE MOON PHASE. 4\_ ROLEX OYSTER PERPETUAL COSMOGRAPH DAYTONA (1963).

> 1\_ AUDEMARS PIGUET ROYAL OAK OFFSHORE TOUR AUTO 2012. 2\_ JAEGER-LECOULTRE REVERSO 1931. 3\_ ZENITH CHRONOMASTER OPEN GRANDE DATE MOONPHASE. 4\_ ROLEX OYSTER PERPETUAL COSMOGRAPH DAYTONA (1963).



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2



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include Rolex, but also Patek Philippe, Breguet, Vacheron Constantin, Cartier or Audemars Piguet. Famous the world over, these companies are essential.

The beginner may speculate at leisure and acquire old or recent models and resell them at ease and sometimes even make substantial gains, depending on the model and the length of ownership. These highly collectable brands that are usually expensive to buy at least guarantee returns for the collector, which are often in excess of the best stock market investments. This phenomenon has not escaped companies specialising in investments, who have recently started using watches as they do wine or art. If you do not use such companies, whose analysts are often experts associated with auction houses, you should learn how to become an expert yourself and build up your own watch

portfolio by using networks that restrict middlemen to a minimum.

Of all the watchmaking purchasing methods, choosing a collection theme is the safest and finally the easiest. There are two

huge possibilities in this field: the transversals, collections of unique models through the ages, and the thematic: military, period, ornate, chronographs, etc. The basic idea is to acquire each watch at the best possible price, whether new or second-hand, because

the professionals say: "To sell well, you must first of all buy well." Buying must always be done meticulously.

With new watches, you must always have all the documentation and keep it safely, the original box in perfect condition and its original packaging. Without these accessories, watches may lose as much as half their highest value. You must also make



4

your collections secure. Photograph each watch, note all the reference numbers and store them in a bank safe when not in use, and have a sealed, protected safe at home to enable you to keep a few at your disposal and to change them to suit your mood.

The easiest of all collections, and without doubt the commonest, is to buy at least one model from the iconic creations of the big brands. This approach enables you to diversify your watches and so to own models that suit all lifestyles. These selected models being the most popular, it will always be easy

to resell them and make a profit, as long as resold directly to a private collector rather than a professional. Remember that, in the majority of cases, a specialised dealer buys back a watch from a high quality collection at half its buying price. This means you will have had to have bought it at this price in order not to lose money. On the other hand, in rare cases, some models see their prices rocket. The old Patek Calatravas, Patek Philippe chronographs, Rolex Submariners with dials containing special markings, the so-called "Paul Newman" Daytona ►

## PRACTICAL INFO

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> 1\_ PIAGET ALTIPLANO AUTOMATIQUE SQUELETTE. 2\_ LONGINES CHRONOGRAFHE LINDBERGH ATLANTIC VOYAGE.



chronographs by Rolex, the old Panerai and Type XX Breguet chronographs, the Omega Speedmaster from 1957, and other special models are some of the rare, highly coveted references. In order to avoid disappointment, it is better to know the true value of watches. Some amateurs have been seen to sell pure rarities to dishonest professionals, who were minimising their value. So it is essential never to sell your watch to the person who estimated its value, but ideally to get two different opinions. It is no better to believe the word of a dealer whose

interest is to exaggerate the value of a reference in order to sell it.

There is no doubt that the platinum Daytona by Rolex, or Audemars Piguet's highly prized revised 39 mm edition Royal Oak, produced in honour of the model's 40<sup>th</sup> anniversary, are models that collectors would rush to get hold of. As they are no longer available in the shops, these references are being sought by latecomers ready to pay a higher price than those to be found in the shops. Some, who have a collectors' network, actually buy several of these instruments in order to speculate. The initial investment was high, but in these two particular cases, the return was excellent. But this is not the case with all models. Equally, speculating by buying limited editions of brands can lead to some good business, but also to some disappointments. However, risk-taking is part of the game, and the more astute players are now looking for contemporary designers who offer original products, which will be likely to appreciate in value in the future.

At present, they are already getting quite good results at specialist auctions, which are pleased to include them in their catalogues. Thus, connoisseurs wishing to distinguish themselves from the classic collectors can concentrate on the creations of François-Paul Journe, Philippe Dufour, Moser,

Ludovic Ballouard and others. It is a choice that makes sense, because the maturest in the business of collections, as well as the youngest of rich collectors, are venturing into the universe of avant-gardist collections, as is the case with contemporary art, and buying watches by Urwerk, Richard Mille, Hautlence Vianney Halter, MB&F and HYT. It is a daring tactic, but there is nothing to stop these new brands or these independent designers from becoming the Breguets of the future. ■

VINCENT DAVEAU





## COLLECTIONNER LES MONTRES

**C**ollectionner les montres est un plaisir difficile à partager car tous les amateurs savent que trop en dire suscite la convoitise. Résultat: trouver un spécialiste auprès de qui prendre des conseils avisés est complexe. Alors comment faire et qui croire?

Le collectionneur n'est pas un amateur se contentant d'acquérir quelques montres en vue de les porter en fonction des différentes situations de l'existence – en général, trois modèles: plongée, chrono et une pièce urbaine classique –, mais un adepte ayant pour ambition d'en posséder une quantité importante. Pour commencer, il faut avoir à l'esprit que toutes les marques ne sont pas égales en matière de collection. Aussi, il est d'emblée préférable de se pencher sur les plus emblématiques comme Rolex, Patek Philippe, Breguet, Vacheron Constantin, Cartier ou encore Audemars Piguet. Le débutant peut spéculer à loisir et acquérir des modèles anciens ou récents et les revendre à sa guise et parfois même, en fonction du modèle et du délai de garde, effectuer des plus-values. Ces marques très recherchées – et le plus souvent chères à l'achat – garantissent toutefois aux collectionneurs des rendements souvent supérieurs aux meilleurs placements boursiers. Choisir un thème de collection est, de toutes les méthodes d'acquisition horlogère, la plus sécurisante et finalement la plus facile. Il existe deux grandes possibilités dans ce secteur: les collections transversales – collection d'un modèle unique au fil des époques – et les thématiques: militaire, période, habillées, chronographes, etc.

L'idée de base est d'acquérir chaque pièce au meilleur tarif, que l'objet soit neuf ou d'occasion. Pour le neuf, il faut avoir tous les papiers et les conserver précieusement, ainsi que la boîte d'origine en parfait état et son emballage d'origine, sinon les montres risquent de perdre près de la moitié de leur valeur

> VALUABLE WATCHES CAN BE EXCELLENT INVESTMENTS.

> LES MONTRES DE VALEUR SE RÉVÈLENT PARFOIS ÊTRE D'EXCELLENTS PLACEMENTS.

la plus haute. Il faut aussi sécuriser ses collections: photographier les pièces, relever les numéros des garde-temps... Une autre possibilité, sans doute la plus pratiquée, consiste à acheter un modèle au moins parmi les créations iconiques des grandes maisons. Cette façon de faire permet de diversifier ses montres et, par conséquent, de posséder des pièces répondant à toutes les situations de la vie. Ces modèles seront toujours aisés à vendre et pourront même garantir des gains, si tant est qu'ils ne soient pas revendus à un professionnel mais directement à un collectionneur privé. Un marchand spécialisé reprend, dans la majorité des cas, une montre de collection de très grande qualité à la moitié de sa valeur d'achat. Dans de rares cas, certains modèles peuvent voir leur prix s'envoler comme les Patek Calatrava anciennes ou les Rolex Submariner avec cadran dotés de marquages spéciaux.

Spéculer en acquérant des éditions limitées des marques peut permettre de faire de bonnes affaires, tout comme entraîner quelques déceptions. Mais la prise de risque fait partie du jeu. Et les plus joueurs pourront se pencher sur les créateurs contemporains, dont l'une des particularités est d'offrir des produits originaux qui seront peut-être susceptibles de faire des scores dans le futur. Actuellement, ils font déjà d'assez bons résultats en salles de ventes spécialisées. Ainsi, les connaisseurs souhaitant se démarquer des collectionneurs classiques pourront se pencher sur les créations de François-Paul Journe, sur celles de Philippe Dufour, celles de Moser, de Ludovic Ballouard et de quelques autres. C'est un choix qui tient la route car les plus mûrs en matière de collection mais aussi les plus jeunes des riches collectionneurs s'aventurent dans l'univers des collections avant-gardistes comme on le ferait dans l'art contemporain et achètent des montres signées Urwerk, Richard Mille, Hautlence Vianney Halter, MB&F ou HYT. ■

> BELOW: IN THE BOXING SCHOOLS OF SANTIAGO DE CUBA, THERE ARE SOMETIMES MORE BOXERS THAN PAIRS OF GLOVES, AND THESE ARE WELL WORN. OPPOSITE: THE ORIENTE PROVINCE TOURNAMENT IS ABOUT TO BEGIN.

> CI-DESSOUS: DANS LES ÉCOLES DE BOXE DE SANTIAGO DE CUBA, IL Y A PARFOIS DAVANTAGE DE BOXEURS QUE DE PAIRES DE GANTS, SOUVENT BIEN USAGÉES. CI-CONTRE: LE TOURNOI DE LA PROVINCE DE L'ORIENTE VA COMMENCER.

# CUBA AND THE BOXING ETHIC

IN CUBA, BOXING IS THE SECOND NATIONAL SPORT JUST AFTER BASEBALL. THE COUNTRY REMAINS AN INTERNATIONAL POINT OF REFERENCE IN THE AMATEUR WORLD. IN SANTIAGO DE CUBA, ONE SCHOOL STANDS OUT, FRANCISCO PEREZ'S SCHOOL. MY VISIT IS AN IMMERSION INTO THE SCHOOLS OF CHAMPIONS!

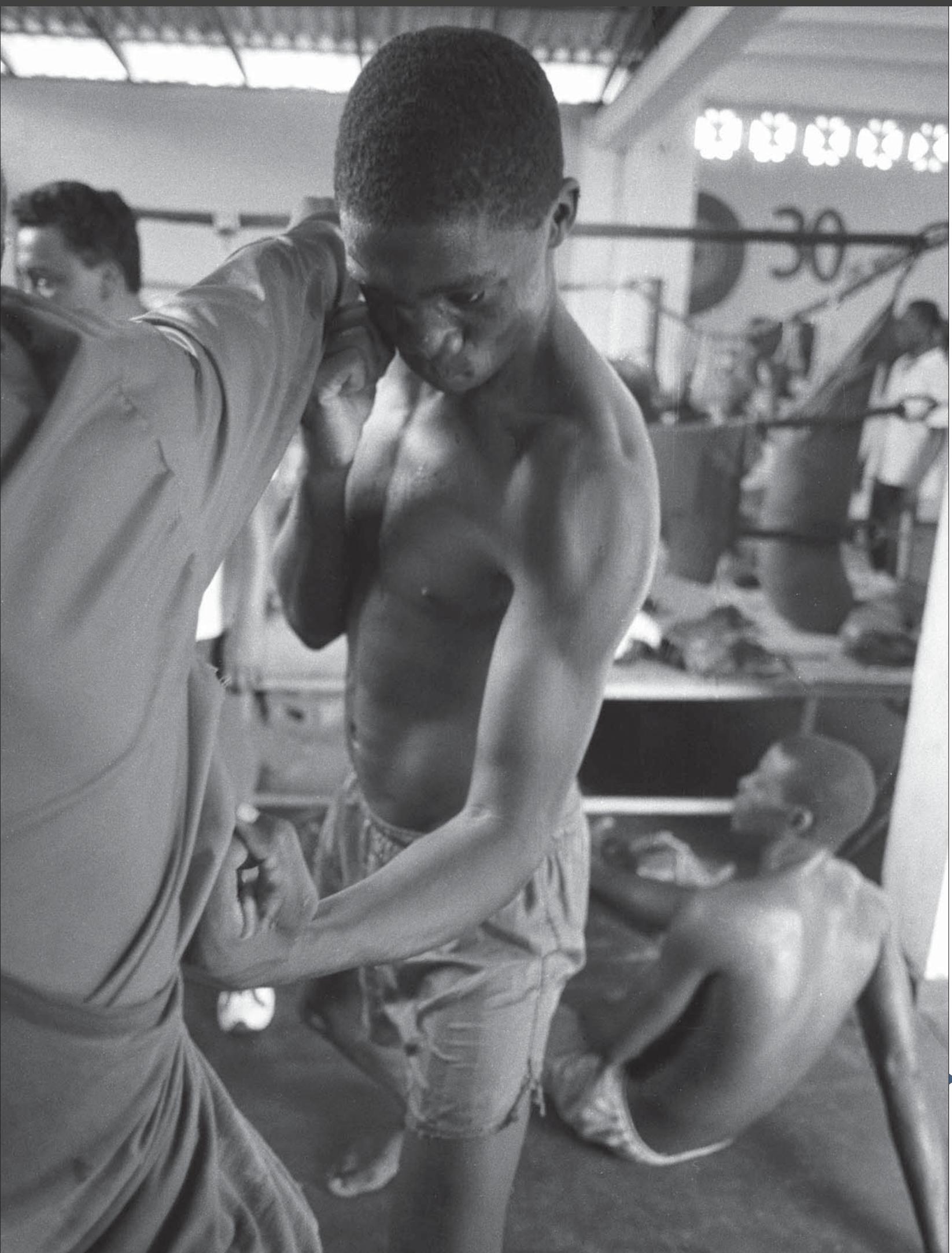
In the world of English boxing, two nations with very distinct approaches dominate this discipline. The United States, country of professional boxing, and Cuba, jewel of amateur boxing. According to the precepts and rules of the federations, these two categories can only compete against each other during the Olympic Games, or the amateur world championships, to the great displeasure of the American sponsors and promoters.

Since the creation of the modern Olympic Games, whose first edition took place in Athens in 1896, to this day, Cuba has a total of 67 medals, of which 34 are gold, making it the second greatest title holder in this discipline, just after the United States. Given its small population of around 11 million inhabitants, it seems that the entire country has got behind this sport, in order to generate so many champions.

Santiago de Cuba, the country's second largest city, is a well-known melting pot. It used to be a strategic point in the slave trade, especially for sugar cane plantations. At the end of this July, the carnival, the oldest in the Caribbean, will focus all its attention here. There's dancing almost everywhere and it has to be said, there's something for everyone: Cuban sounds, rumba, charanga, reggaeton... In this atmosphere of collective jubilation, I meet Francisco Perez, who enquires about my stay here, he's my floor neighbour at my guest house. A few little streets away from my host home is the Veguita de Galo gymnasium, where he is a boxing trainer. From the following morning, he takes me there to watch a training session, or rather, see them practising a few moves in this discipline, of which I am a total novice. Everyone in the area seems to know him.

During his great years, he was briefly a champion before leaving for Cape Verde to train a budding boxing star, and then returning to his country







1

to dedicate himself entirely to training and management under the auspices of the federation. When Fidel Castro banned professional sport in Cuba in 1962, the athletes became a sort of "property" of the state. Professor Alcides Sagarra, born in Santiago de Cuba and founder in 1960 of the Cuban School of Boxing, was then given the responsibility of developing a programme to promote this sport on the island. He then went to the USSR to follow an in-depth, tailored training from a specialist in the field, Andrei Chervonenko, a pure product of the Soviet nomenklatura. He was the one who advised Francisco to try the experience in Cape Verde. The USSR wanted to take this archipelago under its wing by going through Cuba.

At the beginning of the summer of 2012, Francisco Perez was named as national youth trainer, thereby confirming his status. It was he who trained the young Felix Savon at the end of the 1970s. At this time, he had sensed the potential

of this kid from Guantanamo and took him into his school in Santiago, which was about sixty kilometres from his home. He was right. The path followed by this exceptional boxer, Felix Savon, was mind-blowing. He went on



2

> 1\_ DURING TOURNAMENTS, THE VETERANS SIT IN THE FRONT ROW, WHEN THEY ARE NOT ONE OF THE JUDGES. IN CUBA, THE BOXING SYNDICATE HAS A VERY POWERFUL INFLUENCE OVER DECISIONS. 2\_ THIS CHILD, AGED NINE YEARS, IS GETTING READY FOR HIS FIRST TRAINING SESSION IN THE GYM. AMATEUR BOXING, AS PRACTISED IN CUBA, DEMANDS THE WEARING OF A HELMET. BELOW: ON THE LEFT, THE CUBAN CHAMPION ENRIQUE CARRION OLIVARES, FORMER AMATEUR WORLD CHAMPION, TODAY A VETERAN, BUT STILL BOXING IN THE SENIORS' CATEGORY AT THE SANTIAGO GYMNASIUM, WHERE HE WAS ORIGINALLY TRAINED.

> 1\_LORS DES TOURNOIS, LES VÉTÉRANS OCCUPENT LE PREMIER RANG QUAND ILS NE FONT PAS PARTIE DES JUGES. À CUBA, LE «SYNDICAT DE LA BOXE» EST TRÈS PUSSANT DANS SES POUVOIRS DÉCISIONNAIRES. 2\_ CET ENFANT, Âgé DE 9 ANS, SE PRÉPARE POUR SON PREMIER ENTRAÎNEMENT EN SALLE. LA BOXE AMA-TEUR TELLE QU'ELLE EST PRATIQUÉE À CUBA IMPOSE LE PORT DU CASQUE. CI-DESSOUS: À GAUCHE, LE CHAMPION CUBAIN ENRIQUE CARRION OLIVARES. ANCIEN CHAMPION DU MONDE AMATEUR, IL FAIT AUJOURD'HUI FIGURE DE VÉTÉRAN MAIS CONTINUE DE BOXER DANS LA CATÉGORIE SENIOR AU GYMNASIUM DE SANTIAGO OÙ IL A ÉTÉ FORMÉ.



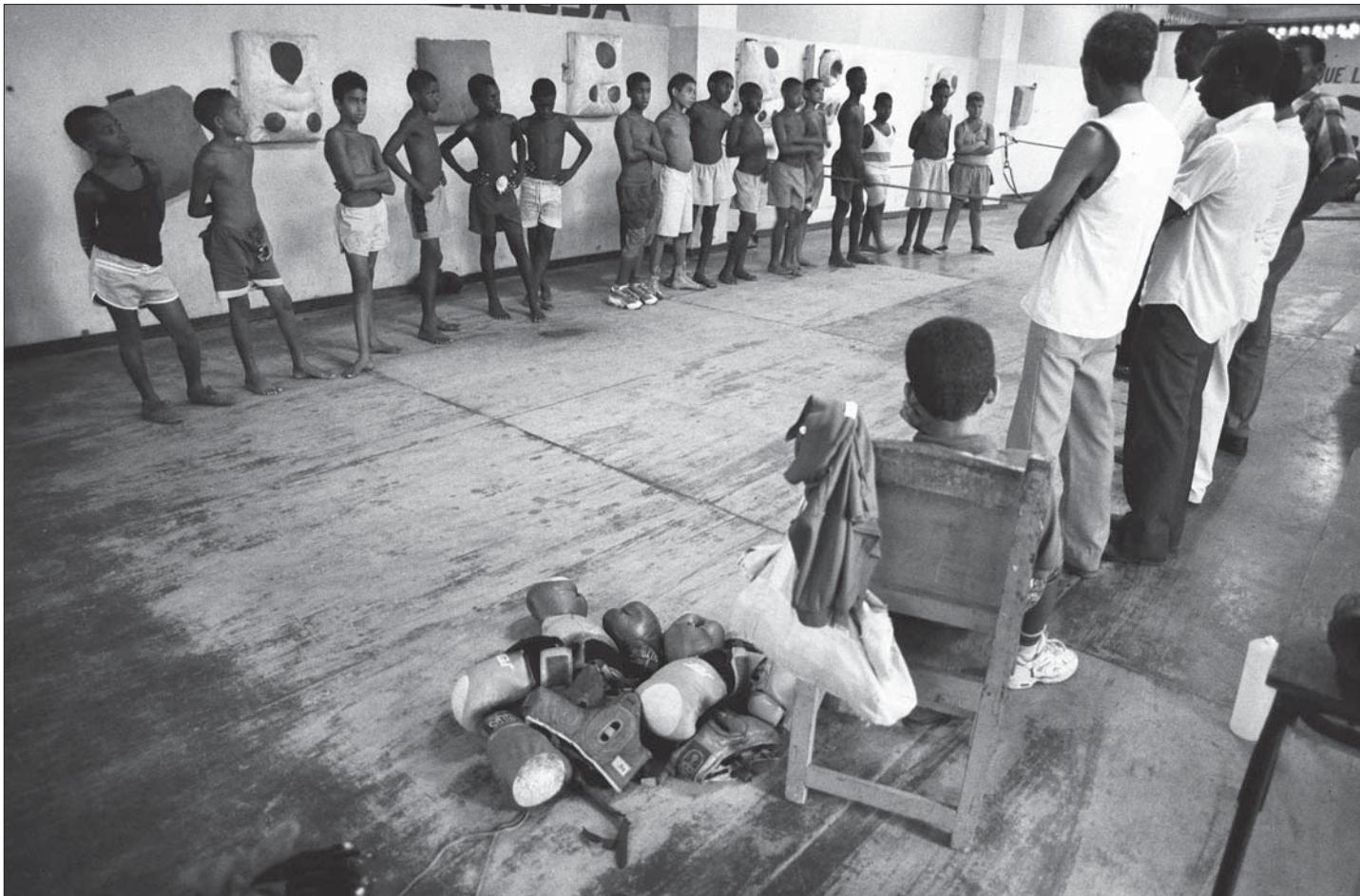
to be Olympic champion in the heavyweight category for the years 1992, 1996 and 2000. So now I am going to spend a couple of weeks immersed in this world of sweat and punches, while still often remaining on the side, and discover what goes on behind the scenes in the school of champions, Cuban style. Amateur boxing distinguishes itself from the professional world in a number of ways. The boxer is protected by a helmet and the fights are made up of three

rounds lasting three minutes, instead of 12 rounds. Given the short fighting duration and the boxers' protection, its aim is to land the punch, rather than the very rare KO. This sport is above all based on the boxer's different abilities—athletic form, technique and strength. The structure is of course a major builder of Cuban champions. Trainers, doctors, nutritionists and psychologists watch over their regional and national teams. This policy has borne its fruit, as seen

with its lasting champions on the international scene, and records sometimes spread over 15 years. In the Oriente province to the extreme east of the island, a great team boxing championship is organised, in addition to individual tournaments. On this particular Saturday, the gymnasium stands were packed. Guantanamo against Santiago. The visitors couldn't really do much in a room full of home team supporters. Eleven bouts for as many categories (there are 11 amateur categories and ►

➤ IT'S THE BEGINNING OF THE SPORTING TERM. THE NEW PUPILS ARE PRESENTED TO THE MEMBERS OF THE BOXING ACADEMY OF SANTIAGO. THE BEST WILL BE TAKEN IN HAND THROUGHOUT THEIR CAREER BY THE FEDERATION, WHICH IS A MEASURE OF SUCCESS IN CUBA.

➤ C'EST LA RENTRÉE SPORTIVE. LES NOUVEAUX ÉLÈVES SONT PRÉSENTÉS AUX MEMBRES DE L'ACADEMIE DE BOXE DE SANTIAGO. LES MEILLEURS SERONT ENCADRÉS TOUT AU LONG DE LEUR CARRIÈRE PAR LA FÉDÉRATION, UN GAGE DE RÉUSSITE À CUBA.

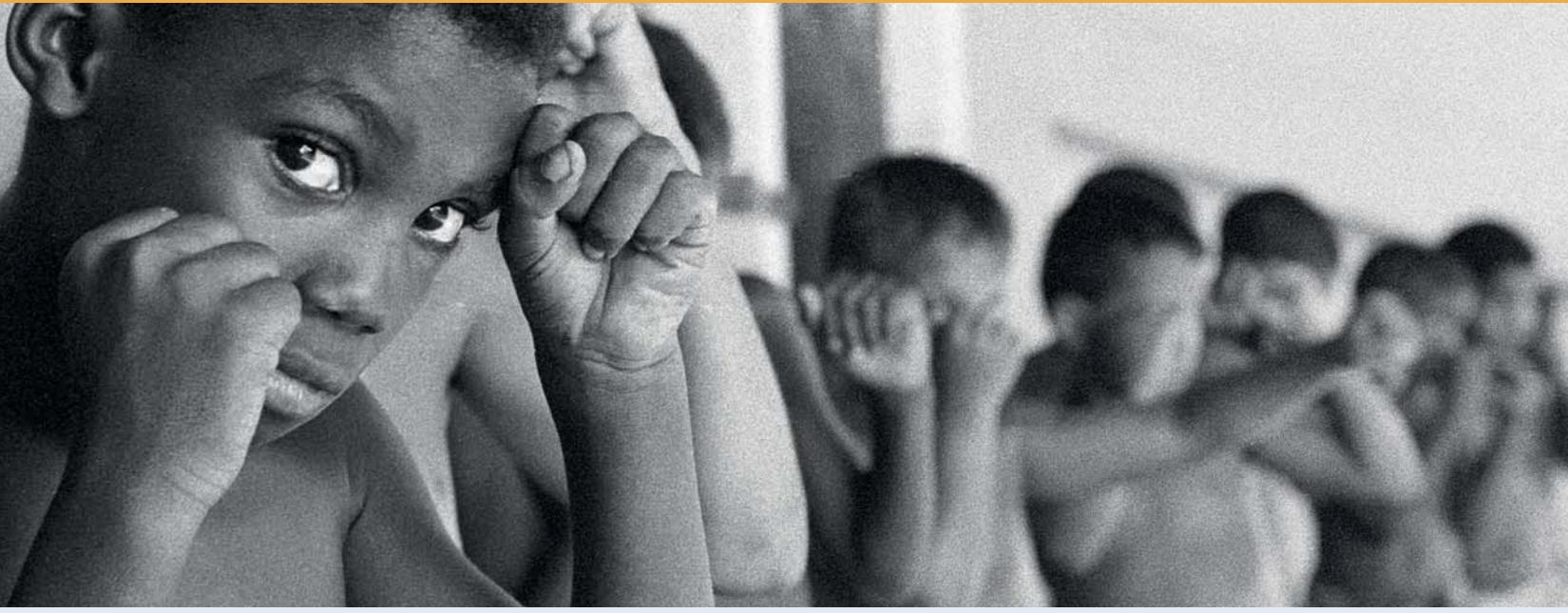


14 professional), light flyweight to super heavyweight, who each fight in the one and only ring. Each town presents its local champions. The bell has hardly rung and the fighting is already intense. The legwork of each boxer is mind-boggling, the energy and precise, straight jabs make the rounds extremely lively. Here the art of boxing is exhibited at its best, with the greatest respect for the opponent. One sometimes gets the impression it's an athletic discipline more than a combat sport. Santiago has just won six consecutive fights and it's all over! It is time for friendship and to award the trophies, far from the excesses that sometimes occur in

the sidelines of extreme combat sports, which are increasingly fashionable, but do not have many rules.  
The following year, I re-joined Francisco Perez, this time in September. He then took me to the national championships at Playa Giron, a very serious tournament which runs for several days. Each province presents its champion by category. The fights begin under the strict control of a jury comprising federation big shots. The standard is very high. The boxers have come with big bags holding all their personal affairs or nearly all, because those who win the competition will then go straight to the national school in Havana.

Between two fights, an impressively large man with huge hands worn out by the sport, comes over and offers us a beer. Francisco introduces Teofilo Stevenson to me. This was a couple of months before his death in 2012. He was 60 and one of the greatest boxers of all time. He had won gold medals for super heavyweight at the Olympic Games in Munich in 1972, Montreal in 1976 and Moscow in 1980. In the 1970s the way had been paved to organise the match of the century: Mohammed Ali against Stevenson, but in vain, amateur rules prevailed. ■

PATRICK BLANCHE



## CUBA ET L'ÉTHIQUE PUGILISTE

**A**Cuba, la boxe est le sport national juste après le base-ball. A Santiago de Cuba, une école se démarque, celle de Francisco Perez. Immersion dans les écoles des champions!

Dans le monde de la boxe anglaise, deux nations dominent. Les Etats-Unis, pays de la boxe professionnelle, et Cuba, fleuron de la boxe amateur. Ces deux catégories ne peuvent s'affronter que durant les jeux Olympiques ou le Championnat du monde amateurs, au grand dam des sponsors et promoteurs américains. Depuis la création des JO modernes, Cuba totalise 67 médailles, dont 34 en or, ce qui en fait la deuxième nation la plus titrée dans cette discipline, juste après les Etats-Unis. Etant donné sa faible population, environ 11 millions d'habitants, il semblerait que le pays tout entier se soit tourné vers ce sport pour générer autant de champions.

Santiago de Cuba, deuxième ville du pays. Fin juillet, le carnaval focalise toutes les attentions. Je rencontre dans cette ambiance de liesse collective mon voisin de palier, Francisco Perez. A quelques ruelles de ma maison d'hôte se trouve le gymnase Veguita de Galo où il est entraîneur de boxe. Tout le monde semble le connaître dans le quartier. A ses heures de gloire, il fût un champion éphémère avant de partir pour le Cap Vert y former une élite potentielle, puis revenir au pays se consacrer à la formation et à l'encadrement sous l'égide de la fédération. Quand Fidel Castro a, en 1962, interdit le sport professionnel à Cuba, les athlètes sont devenus en quelque sorte «propriété» d'Etat. Le professeur Alcides Sagarra, fondateur en 1960 de l'Ecole cubaine de boxe, a alors été chargé de développer un programme de promotion de ce sport sur l'île. Il est parti en URSS suivre un enseignement adapté et pointu auprès du spécialiste dans ce domaine, Andrei Chervonenko. C'est Alcides Sagarra qui conseilla à Francisco Perez de tenter l'expérience au Cap Vert. Au début de l'été 2012, Francisco Perez a été nommé entraîneur national pour la jeunesse.

> INITIAL TRAINING FOR THESE VERY YOUNG CHILDREN, HERE AT THE VEGUITA DE GALO GYMNASIUM IN SANTIAGO.

> PREMIER ENTRAÎNEMENT POUR CES TRÈS JEUNES ENFANTS, ICI AU GYMNAZ VEGUITA DE GALO À SANTIAGO.

La boxe amateur se distingue du monde professionnel par bien des aspects. Le boxeur est protégé par un casque et les combats durent trois rounds de trois minutes au lieu de 12 rounds. C'est la touche que l'on vise et non le K.-O., très rare. Ce sport est avant tout axé sur les capacités diverses du boxeur: forme athlétique, technique et force. L'encadrement est, bien sûr, un élément majeur des champions cubains. Entraîneurs, médecins, nutritionnistes et psychologues veillent sur les équipes régionales et nationales. Cette politique porte ses fruits, en témoigne la longévité des champions sur la scène internationale, les palmarès s'étalant parfois sur plus de quinze ans.

Dans la province de l'Oriente, à l'extrême est de l'île, est organisé un championnat de boxe par équipes en complément des tournois individuels. En ce samedi, les gradins du gymnase sont comblés. Guantanamo rencontre Santiago. Les visiteurs n'en mènent pas large face à une salle entièrement dévouée à l'équipe receveuse.

L'année suivante, je rejoins Francisco Perez qui m'invite au tournoi national de Playa Giron. Chaque province y présente son champion par catégorie. Les combats commencent sous l'œil aguerri d'un jury composé des pontes de la fédération. Le niveau est très élevé. Les boxeurs sont venus avec de gros sacs, toutes leurs affaires personnelles ou presque. Ceux qui gagneront ce tournoi intégreront directement l'Ecole nationale à La Havane.

Entre deux combats, un homme à la corpulence impressionnante et aux mains immenses, usées par ce sport, vient nous offrir deux bières. C'est Teófilo Stevenson, l'un des plus grands boxeurs de tous les temps – médaillé d'or, poids super-lourd, aux JO à Munich 1972, Montréal 1976 et Moscou 1980. Dans les années 70, toutes les pistes ont été envisagées pour organiser le match du siècle: Mohammed Ali face à Stevenson. En vain, amateurisme oblige. Teófilo Stevenson est décédé en juin 2012. ■



## IN THE SADDLE FOR THE THRILL

NAMIBIA, A DESTINATION GUARANTEED TO THRILL, EVEN MORE SO WHEN  
IT'S A QUESTION OF LIVING A UNIQUE EXPERIENCE. AN ORIGINAL SAFARI.



WE CAN GET CLOSE TO AND ADMIRE THE FULL POWER OF THE RHINOCEROS FROM THE COMFORT OF OUR SADDLES.

DEPUIS LA SELLE DE NOS CHEVAUX, NOUS POUVONS APPROCHER ET ADMIRER TOUTE LA PUISSANCE DU RHINOCÉROS.

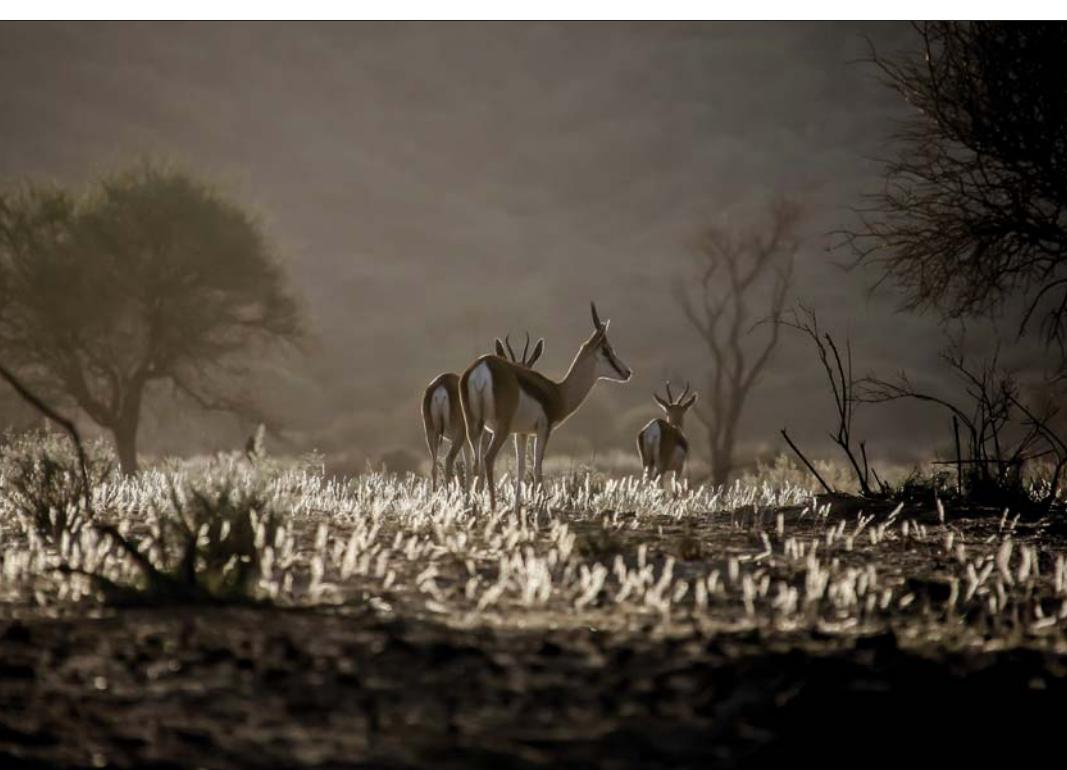
Windhoek Airport. Capital of the Republic of Namibia, Windhoek, at an altitude of 1700 metres, dominates the surrounding country. There is a last effort to be made before reaching our final destination: the Okapuka Lodge. About an hour's drive will be necessary, but the hours flying here will immediately fade away when the first macaques come to greet our passing. At the approach to the Lodge, a gate-keeper opens the entrance to the wild universe of the savannah. The vehicle sets off and crosses this last obstacle. Here we are in Africa, the one we have known from childhood, through the adventure stories and, for some 60-year-olds, the famous Howard Hawks film, *Hatari*. What an oasis, the Okapuka Lodge looks enchanting.

There is promise of unforgettable moments in the lush green universe in direct contact with its wildlife. Here the animals are at home. It's not unusual at nightfall, around the swimming pool or landscaped gardens, to see springboks, gnus, kudus and sometimes even some elegant giraffes.

This dwelling has been considerably influenced by the traditional Namibian houses, which in these parts are called "lala". If the lodge is heavily influenced by this authenticity, it still offers exceptional comfort, which contrasts sharply with the environment. And this comfort also reflects a delicious cuisine and a surprising wine cellar, which

> 1\_ SOME ELEGANT ANTELOPES AT DAWN. 2\_ A PLACID GNU LETS HIMSELF GET CAUGHT ON CAMERA, BUT HIS CHARGE CAN BE DEADLY IF HE FEELS THREATENED. OPPOSITE: RIDING OUT TO SEE WILD ANIMALS ON HORSEBACK IS A RARE PRIVILEGE AND COMPLETELY UNIQUE IN NAMIBIA.

> 1\_ QUELQUES ÉLÉGANTES ANTILOPES AU LEVER DU JOUR. 2\_ UN GNOU PLACIDE SE LAISSE PHOTOGRAPHIER, MAIS SA CHARGE EST REDOUTABLE S'IL SE SENT MENACÉ. CI-CONTRE: ALLER À LA RENCONTRE DES ANIMAUX SAUVAGES À CHEVAL EST UN PRIVILEGE RARE ET ABSOLUMENT UNIQUE EN NAMIBIE.

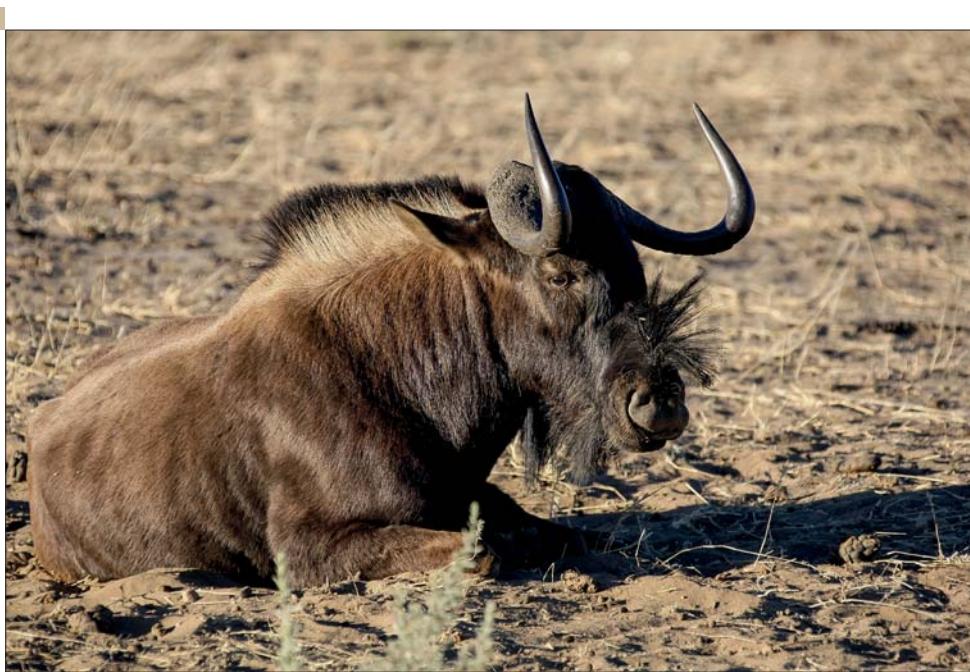


holds some excellent local vintages: Shiraz, Cabernet Sauvignon and even some rare Viognier from the vineyards on the banks of the Orange River on the border with South Africa. This evening at Okapuka, dinner will be convivial, with candles lighting up our faces and the large open fire exuding its soothing warmth, as the nights can sometimes be cold in the savannah. The next morning we discover the Hyeana bar lounge, while enjoying the first rays of the sun. Here the atmosphere is soft, and one feels the freshness of the vegetation, whilst being lulled by the small waterfall. At this point, it has to be admitted that the Okapuka Lodge is indubitably an intimate paradise. Being here is a privilege. Indeed Namibia, and more especially this sector, the "Khomas Region", which stretches out between plains and mountains,

enjoys breathtaking countryside and pleasant weather all year round. It has an annual temperature of 26 degrees, and the coldest period runs from May to August with 15 to 20 degrees or even a little more... However, the purpose

of the visit is not to laze around the pool. The horses are waiting. Out of the thirty-odd horses at the Okapuka Lodge, twenty-five are Arab thoroughbreds, and most are Egyptian, bought in Europe or the United States. Some were born at the Lodge. Magnificent horses cared for with feeling by two exceptional women, Sasha and Ingeborg. Sasha will be the guide for this original and peaceful safari on horseback, while Ingeborg, her aunt, will play the role of guardian angel.

Actually, she has been leading the Okapuka reserve's safaris for about nine years, with an iron hand from her old Land Rover, which looks as though it has come straight out of the television series, *Daktari*. Ingeborg knows the Domain's 16,000 hectares like the back of her hand. Her experience enables her to anticipate the dangers, when





they arise. “A rhinoceros can charge at 60 km/hr, faster than a horse,” explains Sasha, “but rest assured, the horses are trained and very safe, which is essential...” Ingeborg adds that the rhinoceros have already overturned two of the gamekeepers’ jeeps in the reserve. “On our side,” she explains, “we have never had an accident with the horses, but we must always be very careful and remain vigilant. The animals are used to our mounts, but that doesn’t make them any the less savage, and it’s difficult to anticipate their behaviour. So if we sense the slightest nervous movement in an animal we are observing, it is important to keep our distance.” The little group of riders disappears into the savannah, under the protection of Sasha and Ingeborg, who watches their progress through her binoculars. This protected domain is home to some wildlife that is exceptional both for its variety and its density.

All kinds are represented: there are rhinoceros, giraffes, lions, antelopes, various different ones, vultures, crocodiles, ostriches, oryx, gnus, warthogs... there is something for every taste. The most incredible thing is that, with the ultimate caution and taking the necessary security measures, this wildlife can be observed on horseback.

This absolutely unique safari in Namibia enables one to get close to wild animals, in the most beautiful of ways—the ultimate dream of many riders. And if one adds to that the majestic decor, the dreams and hopes that we have had seem very modest compared with this stunning spectacle that turns out to be far beyond our wildest imagination.

As the sun sets, the safari will take on a phantasmagorical dimension. The tall grass of the savannah, the horses and our faces will become tinted with gold and flamboyant red. “We come from the sun”,

sang Jon Anderson... He must have come to Okapuka. During our trek, we came to within 50 metres of a group of four rhinoceros. Time stood still, and as for Ingeborg’s old 4WD, it was less than three metres from them, it was quite crazy.

The sun is now orange and the shadows are getting longer, it is the hour of the inevitable aperitif in the heart of the savannah. An iced white wine, just what is needed, to wash away the dust at the back of the throat. We admire the last moments of daylight. In the distance, a vulture flies silently away from an acacia, a couple of giraffes offer their majestic silhouettes; this evening at Okapuka, all is well... all is calm. ■

MAXENCE GRÉGOIRE

#### PRACTICAL INFO

CAVAL&GO  
ORIGINAL JOURNEYS ON HORSEBACK  
[WWW.CAVALANDGO.COM](http://WWW.CAVALANDGO.COM)  
[WWW.OKAPUKA-RANCH.COM](http://WWW.OKAPUKA-RANCH.COM)



## EN SELLE POUR L'ÉMOTION

**L**a Namibie, une destination placée sous le signe de l'émotion et plus encore quand il s'agit de vivre une expérience unique: un safari inédit. Aéroport de Windhoek. Capitale de la République de Namibie, Windhoek domine le pays à près de 1700 m d'altitude. Il reste un dernier effort à fournir avant de rejoindre notre destination finale: le Lodge Okapuka. Une petite heure de route sera nécessaire. A l'approche du Lodge, un garde-barrière donne le sésame pour pénétrer dans l'univers sauvage de la savane. La voiture s'élance et franchit cette ultime frontière. Nous voilà en Afrique, celle que nous avons connue étant enfant,

à travers les récits d'aventures et, pour certains sexagénaires, le célébrissime film d'Howard Hawks, *Hatari*.

Le Lodge Okapuka se révèle enchanteur. Promesse d'instants inoubliables dans cet univers verdoyant en prise directe avec la faune. Ici, les animaux sont chez eux. A la tombée de la nuit, il n'est pas rare, aux abords de la piscine ou du jardin paysagé, de voir se reposer des springboks, des gnous, des koudous et parfois même d'élégantes girafes.

L'habitat s'inspire largement des maisons traditionnelles namibiennes, que l'on appelle ici «lala». Si le Lodge s'appuie sur cette authenticité, il offre néanmoins un confort exceptionnel qui

détonne avec l'environnement. Et ce confort se traduit également par une table délicieuse et une cave étonnante, où sommeillent d'excellents crus locaux: shiraz, cabernet sauvignon et même du rare viognier provenant de vignes installées le long de l'Orange River, à la frontière de l'Afrique du Sud. Etre ici est un privilège. La Namibie en effet, et plus particulièrement ce secteur, «Khomas Region», qui s'étire entre plaines et montagnes, bénéficie de paysages époustouflants et d'une météo complaisante tout au long de l'année. Les chevaux attendent. Sur la trentaine de chevaux présents au Lodge Okapuka, vingt-cinq sont des pur-sang arabes;



> UNFORGETTABLE MOMENTS. WHAT HORSEMAN WOULD NOT WANT TO EXPERIENCE THEM?

la plupart sont des chevaux égyptiens achetés en Europe ou aux Etats-Unis. Certains sont nés au Lodge. Des chevaux magnifiques et soignés avec passion par deux femmes d'exception: Sasha et Ingeborg. Sasha sera la guide pour cet inédit et pacifique safari à cheval. Alors qu'Ingeborg, sa tante, aura le rôle d'ange gardien. En effet, voilà bientôt neuf ans qu'elle conduit d'une main de fer les safaris dans la réserve d'Okapuka depuis son vieux Land Rover qui semble sorti de la série télévisée Daktari. Les 16 000 hectares du domaine, Ingeborg les connaît comme personne. Son expérience lui permet d'anticiper les dangers quand ils se

> MOMENTS INOUBLIABLES. QUEL CAVALIER N'AIMERAIT PAS LES VIVRE?

présentent. «Un rhinocéros est capable de charger à 60 km/h, plus vite qu'un cheval, explique Sasha, mais assurez-vous, les chevaux sont entraînés et très sûrs, c'est essentiel...» Ingeborg ajoute que des rhinocéros ont déjà renversé deux jeeps de gardes-chasse dans la réserve. «De notre côté, explique-t-elle, nous n'avons jamais eu d'accident avec les chevaux, mais nous devons toujours faire preuve de prudence et rester vigilants. Les animaux sont habitués à nos montures, mais ils n'en restent pas moins sauvages. Il est donc par nature difficile de prévoir leur comportement. Alors, si l'on ressent le moindre mouvement d'inquiétude chez

un animal observé, il est impératif de prendre un peu de distance.»

Ce domaine protégé possède une faune exceptionnelle de par sa variété et sa densité. Tout y est représenté ou presque: rhinocéros, girafes, lions, antilopes diverses et variées, vautours, crocodiles, autruches, oryx, gnous, phacochères...

A mesure que le soleil décline, le safari va prendre une dimension fantasmagorique. Les herbes hautes de la savane, les chevaux et les visages vont se teinter d'or et de rouge flamboyant. «Nous sommes du Soleil», chantait Jon Anderson... Il est sûrement venu à Okapuka. ■



# WANG SHU: FUSING ANCIENT AND MODERN IN CHINA

IN RECENT YEARS, CHINA HAS BEEN HOME TO SOME OF THE MOST EXTRAVAGANT ICONIC ARCHITECTURE DESIGNED BY THE WORLD'S MOST RENOWNED FOREIGN ARCHITECTS. ONE CHINESE ARCHITECT IS SHIFTING THE FOCUS BACK HOME.



➤ THE NINGBO TENGTOU PAVILION, AT SHANGHAI EXPO 2010.

➤ LE PAVILLON NINGBO TENGTOU À L'EXPOSITION UNIVERSELLE DE SHANGHAI EN 2010.

In 2013, *Time* magazine named Wang Shu as one of its top 100 most influential people, citing his ability to design eye-catching architecture and respect traditional aesthetics. The honor comes on top of the 2012 Pritzker Prize for the Chinese architect. Aged only forty-eight years old at the time of the award, he became the first Chinese citizen (other than Chinese born, I.M. Pei, who did not retain citizenship) to win the distinction that carries with it 100,000 dollars US.

The Jury for the Pritzker extended recognition to Wang Shu, who seeks to preserve some of the cultural memory of China at a time where 90% of the country's traditional buildings have been destroyed in the past twenty years. While much of urban China gives way to indistinct buildings disconnected from nature and history, Wang Shu works to use recycled materials like tiles and wood from recently demolished buildings and weave them into the designs of extraordinary compositions like the Ningbo History Museum. Most of the façade of the museum comes from debris collected from demolition sites around the region. One of his building techniques derives from a Chinese practice called "wa pan", or rammed earth, developed ►

> 1\_ FIVE SCATTERED HOUSES IN NINGBO. 2\_ TILED GARDEN EXHIBIT OF RECYCLED TILES FOR THE 2010 VENICE BIENNALE OF ARCHITECTURE. 3\_ THE NINGBO HISTORY MUSEUM. 4\_ XIANGSHAN CAMPUS, AT CHINA ACADEMY OF ART, IN HANGZHOU.

> 1\_ LES CINQ MAISONS DISPERSÉES (FIVE SCATTERED HOUSES) À NINGBO. 2\_ L'INSTALLATION TILED GARDEN RÉALISÉE POUR LA BIENNALE D'ARCHITECTURE DE VENISE EN 2010. 3\_ LE MUSÉE D'HISTOIRE À NINGBO. 4\_ LE CAMPUS XIANGSHAN À LA CHINA ACADEMY OF ART, À HANGZHOU.



1

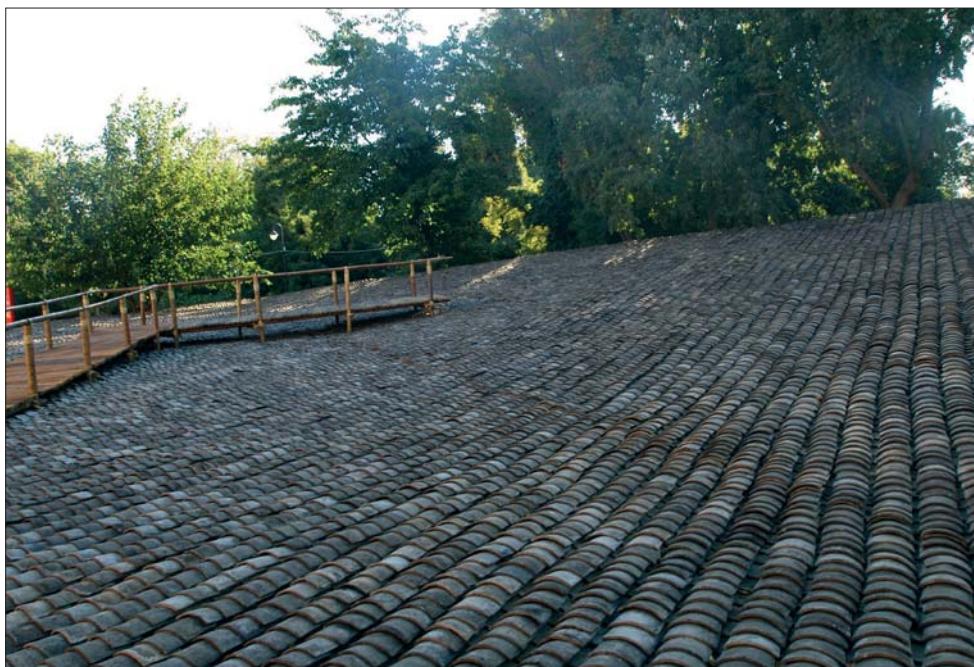
by the area's farmers to protect against typhoons. It fits uniquely into Wang Shu's philosophy and life experiences which included a decade of learning the craft of building before moving more fully into architectural design.

The architect compared the three-story, 30,000 m<sup>2</sup> Ningbo History Museum to a mountain. Set in a flat, urban environment, the monumental building offers up a series of nature inspired experiences to visitors that the architect refers to as "valleys, caves, and lakes" integrated into the structure using labyrinth-like pathways. Grace Ong Yan, Adjunct Faculty at Moore College of Art & Design, says it is as if we have been transported "into a past, pre-technological time". This reflects Wang Shu's ability to draw inspiration from the meditative art of calligraphy for his design, as well as the lack of a Mac in his studio.

Thomas J. Pritzker, chairman of the Hyatt Foundation, which sponsors the Prize, declared that the selection

of Wang Shu for the award acknowledged "the role that China will play in the development of architectural ideals". The jury also drew attention to the experiential quality of his work like the Ningbo

History Museum, saying that the building "while striking in photos, is even more moving when experienced" and they refer to it as a place "where the visitor comes first".



2



3



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In an interview with Domusweb.it about his *Tiled Garden* installation, built entirely from reused tiles collected at Chinese demolition sites and mounted at the Venice Biennale in 2006, Wang Shu said, “China is a huge country that is developing very fast and increasingly influencing the rest of the world. If it does not take the right path, it will be disastrous for the whole world.” Using low cost, recycled materials is part of his contribution to shifting the trend toward a more sustainable and natural approach to design. By recycling materials, he also hopes to maintain at least a portion of the “memory” of the culture and its people. Some of the tiles on the façade of the Ningbo Historic Museum facade date back four-hundred or more years. Born in Urumqi in 1963, a city in Xinjiang, the western most province of China, to a father who practiced music and carpentry, and a mother who worked as

teacher and librarian, Wang Shu was encouraged by his parents to go into engineering. He earned his first degree in architecture from the Nanjing Institute of Technology, in 1985, and later received his Master’s Degree from the same institution. In his first job at the Zhejiang Academy of Fine Arts in Hangzhou, he researched the renovation of old buildings. The youth center for a small town near Hangzhou became his first design project. He says that he approaches design by studying the landscape and the setting of a project for a period of about a week as the design comes together in his mind. Then he begins to put the images on paper. Wang Shu also heads the School of Architecture at the China Academy of Art in Hangzhou, and he and his wife are visiting professors at the Harvard Graduate School of Design. Ningbo, a coastal city South of Shanghai, is also home to Wang Shu’s and Amateur Architecture

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> 1\_NINGBO CONTEMPORARY ART MUSEUM. 2\_CERAMIC HOUSE, CONSTRUCTED BETWEEN 2003 AND 2006, IN JINHUA. 3\_DECAY OF A DOME EXHIBIT, TEST INSTALLATION IN HANGZHOU, CHINA FOR INSTALLATION AT THE 2010, VENICE BIENNALE.

> 1\_ LE MUSÉE D'ART CONTEMPORAIN À NINGBO. 2\_ LA CERAMIC HOUSE, CONSTRUISTE ENTRE 2003 ET 2006, À JINHUA. 3. EXPOSITION DECAY OF A DOME, INSTALLATION TEST À HANGZHOU, RÉALISÉE POUR LA BIENNALE D'ARCHITECTURE DE VENISE EN 2010.



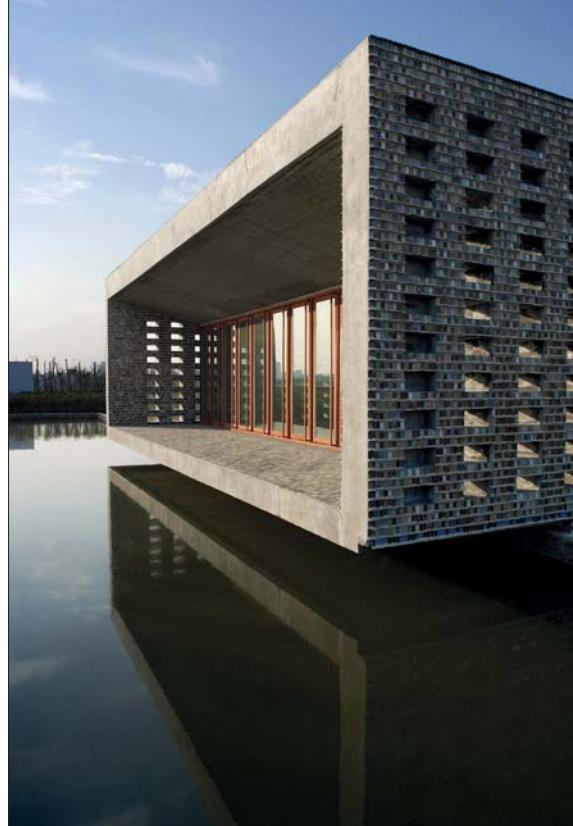
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Studio's Ningbo Contemporary Art Museum, completed in 2005. Located at the former, "Bund" or waterfront in Ningbo, the gray brick in the foundation was the main building material of the former port building where people once waited to set sail for Shanghai or make a pilgrimage to the island of Putuoshan, a sacred Buddhist site. The upper part of the building uses the steel and timber from ships and the port. Buddha statues fill modern niches on the brick foundation as a reminder of the site's previous function as the beginning of a pilgrimage for many people.

Wang Shu works with his wife and design partner, Lu Wenyu in the firm they co-founded, called Amateur Architecture Studio, in Hangzhou in 1997. About the name of the firm, Wang writes, "The attitude of amateur architecture, though first of all being an attitude towards a critical experimental building process, can have more entire and fundamental meaning than professional architecture. For me, any building activity without comprehensive thoughtfulness will be insignificant." In addition to the two museums in Ningbo, other projects include the Xiangshan Campus of the China Academy of Art, the Five Scattered Houses, the Ceramic House, and the Library of Wenzheng College at the Suzhou University, his first major project created in 2000.

Unlike contemporaries who often focus on large scale high rises and

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ultra-modern, sleek steel and glass designs, Wang Shu and his partner have designed only one high rise residential building called the Vertical Courtyard Apartments in Hangzhou. One of the intriguing questions faced by the Pritzker Prize Jury while debating on the award became whether to give the Prize to Wang Shu alone or jointly with his working partner and wife, Lu Wenyu. In the end, they awarded Wang Shu alone, who acts more in conceiving the design, while his wife executes the projects. In an interview with Spanish

newspaper, *El País*, Lu Wenyu said that she did not wish to be famous and did not want the Prize. Receiving recognition at such an early age for an architect will likely lead to a long and influential career that may inspire other Chinese and foreign architects to respect and develop a more conscious approach. In his Pritzker Prize acceptance speech, Wang Shu said, “I always say that I am not just designing a building, but a world of diversity and difference and a path that leads us back to nature.” ■

DEBRA MOFFITT

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## FUSION DE L'ANCIEN ET DU MODERNE

**E**n 2013, le magazine Time a nommé Wang Shu dans sa top liste des 100 personnalités les plus influentes, citant son talent à concevoir des architectures spectaculaires tout en respectant l'esthétique traditionnelle. La consécration pour cet architecte chinois a été de recevoir le Pritzker Prize en 2012. Agé alors de seulement 48 ans, il est devenu le premier citoyen chinois – à part I.M. Pei, qui n'a pas conservé sa nationalité chinoise – à recevoir cette distinction prestigieuse.

Le jury du Pritzker Prize a reconnu le travail de Wang Shu, qui cherche à préserver une partie de la mémoire culturelle de la Chine à une époque où 90% des bâtiments traditionnels du pays ont été détruits au cours des vingt dernières années. Alors que la Chine urbaine voit l'émergence de bâtiments déconnectés de la nature et de l'histoire, Wang Shu utilise dans son œuvre des matériaux recyclés comme des tuiles et du bois provenant de constructions récemment détruites. Il intègre ces éléments dans des créations extraordinaires comme, par exemple, le Musée d'histoire à Ningbo, où une grande partie de la façade du musée est constituée de débris récupérés sur des sites de démolition de la région. L'une des techniques de construction utilisée est dérivée d'une pratique chinoise appelée «wa pan», ou pisé, élaborée par les fermiers de la région pour protéger leurs habitations des typhons. Situé dans un environnement urbain plat, le Musée d'histoire de Ningbo est un bâtiment monumental offrant aux visiteurs une suite d'expériences inspirées de la nature, que l'architecte appelle «vallées, grottes et lacs», et qui sont intégrées à la structure par l'intermédiaire de sentiers de labyrinthes.

Dans une interview sur le site Domusweb.it, à propos de son installation Tiled Garden, entièrement construite à partir de tuiles récupérées sur des sites de démolition chinois et montée à la Biennale de Venise en 2006, Wang Shu dit: «La Chine est un pays immense qui se développe très rapidement et qui influence

THE NINGBO HISTORY MUSEUM USES RECYCLED MATERIALS FROM DESTROYED BUILDINGS.

LE MUSÉE D'HISTOIRE À NINGBO EST RÉALISÉ EN MATÉRIAUX RECYCLÉS PROVENANT D'IMMEUBLES DÉMOLIS.

de plus en plus le reste du monde. Si elle n'emprunte pas le bon chemin, cela sera désastreux pour le monde entier.» En utilisant des matériaux recyclés bon marché, Wang Shu apporte sa contribution pour faire évoluer les tendances vers une approche du design plus durable et plus naturelle. En recyclant les matériaux, il espère aussi maintenir une partie de la «mémoire» de la culture et du peuple chinois. Ainsi, certaines des tuiles de la façade du Musée d'histoire de Ningbo datent de quatre cents ans ou plus. Wang Shu a obtenu son premier diplôme en architecture en 1985, au Nanjing Institute of Technology, où il a également décroché sa maîtrise plus tard. Lors de son premier emploi, à la Zhejiang Academy of Fine Arts à Hangzhou, il a effectué des recherches sur la restauration des bâtiments anciens. Wang Shu dit qu'il aborde un design en étudiant le paysage et l'emplacement d'un projet pendant une période d'environ une semaine pour que le concept lui vienne à l'esprit. Ensuite, il couche ses idées sur le papier.

Ningbo, ville côtière au sud de Shanghai, abrite le Musée d'art contemporain, réalisé par Wang Shu. Située sur l'ancien Bund – les quais – de Ningbo, cette réalisation intègre dans ses fondations la brique grise qui était le principal matériau de construction de l'ancien édifice portuaire où les gens attendaient avant d'embarquer pour Shanghai ou pour effectuer un pèlerinage sur l'île de Putuoshan, un site bouddhiste sacré. La partie supérieure du bâtiment a été réalisée avec de l'acier et du bois provenant de navires et du port. Des statues de Bouddha occupent des niches modernes dans les fondations en brique pour rappeler la vocation première du site. Les autres réalisations de l'architecte englobent notamment le Xiangshan Campus de la China Academy of Art, les Five Scattered Houses (Cinq maisons dispersées), la Ceramic House et la bibliothèque du Wenzheng College à la Suzhou University, son premier grand projet, réalisé en 2000. ■



# Couronne Symbole royal ou remontoir de montre ?

Découvrez l'univers de l'horlogerie d'exception,  
sur [www.hautehorlogerie.org](http://www.hautehorlogerie.org)



**Couronne** | La couronne de remontoir est un bouton de formes variées, moletée ou cannelée que l'on saisit entre le pouce et l'index pour remonter la montre. Certaines couronnes incluent un poussoir mobile pour déclencher le mécanisme du chronographe, ou le couvercle d'une boîte savonnette.



PARTENAIRES DE LA FONDATION | A. LANGE & SÖHNE | AUDEMARS PIGUET | BAUME & MERCIER | BOVET 1822 | CARTIER | CHANEL | CHOPARD | CHRISTOPHE CLARET | CORUM | DE BETHUNE | GIRARD-PERREGAUX | GREUBEL FORSEY | HARRY WINSTON | HERMÈS | IWC | JAEGER-LECOULTRE | LOUIS VUITTON | MONTBLANC | PANERAI | PARMIGIANI FLEURIER | PIAGET | RALPH LAUREN WATCH & JEWELRY | RICHARD MILLE | ROGER DUBUIS | TAG HEUER | VACHERON CONSTANTIN | VAN CLEEF & ARPELS

> ENRIQUE OLVERA IS ONE OF THE MOST FAMOUS CHEFS IN MEXICO. HIS NEW MEXICAN CUISINE IS IMAGINATIVE AND USES TRADITIONAL INGREDIENTS. FRITTO MISTO (BELOW) AND DOME ROASTED BABY CORN (OPPOSITE).

> ENRIQUE OLVERA EST L'UN DES CHEFS LES PLUS CÉLÈBRES DE MEXICO. SA NOUVELLE CUISINE MEXICAINE EST CRÉATIVE ET À BASE DE PRODUITS LOCAUX. FRITTO MISTO (CI-DESSOUS) ET MINI-MAÏS GRILLÉS (CI-CONTRE).

# THE EXPLOSION OF MEXICAN CUISINE

MEXICAN CUISINE IS A FUSION OF INDIGENOUS MESOAMERICAN AND EUROPEAN COOKING, ESPECIALLY SPANISH. IT'S COLORFUL, VIBRANT, INFLUENCED BY DIFFERENT MIGRANTS OVER THE CENTURIES. IT IS TIED CLOSELY TO THE CULTURE AND TRADITIONS, AND IT'S ONE OF THE REASONS WHY THE UNESCO ADDED MEXICO TO THE LIST OF THE WORLD'S INTANGIBLE CULTURAL HERITAGE.

**M**exico is very vast and the diversity of the natural environment had influenced the development of food and dietary patterns. Different climates and soil have conditioned what and how people eat. The basic staples remain native food like corn, beans, chili and of course avocado, already used by the Aztecs 7000 BC.

Mexico is a giant picnic, on every corner people are eating, on every corner there is a stall, a merchant who sells tacos, nopales or tostadas. Mexico City is absolutely, amazingly buzzing and for foodie people, it's a paradise.

Many food festivals like the very famous one in Oaxaca called "The Guelaguetza" or "Lunes del Cerro" (Mondays on the Hill) is celebrated on the last two Mondays of July, this year will be the 82<sup>nd</sup> edition.

The state of Oaxaca is home to 16 different ethnolinguistic groups and is incredibly diverse. Members of these groups gather wearing their traditional clothing and perform folk dances that are particular to their region. Every year, one of the women from one of the communities state is chosen to represent Centeotl, the corn goddess. This is not a beauty contest but rather a contest to see which young woman is more knowledgeable about the tradition and food of her community.

Mexican and South American cuisine are at the front scene for a few years, and those new "en vogue" chefs are proving that they can do a lot more than quesadillas. ▶





> 1\_ IN 2009, ENRIQUE OLVERA HAS BEEN ELECTED ONE OF THE TEN BEST CHEFS IN MEXICO. 2\_ THE CHEF GABRIELLA GREEN ORGANISES COOKING LESSONS IN HER OWN HOUSE IN SAN MIGUEL DE ALLENDE. 3\_ RANCHERO BREAKFAST. 4\_ CHORIZO IS WIDELY USED IN MEXICAN COOKING.

> 1\_ EN 2009, ENRIQUE OLVERA A ÉTÉ DÉSIGNÉ COMME L'UN DES DIX MEILLEURS CHEFS DE MEXICO. 2\_ LA CHEFFE GABRIELLA GREEN ORGANISE DES COURS DE CUISINE DANS SA PROPRE MAISON, À SAN MIGUEL DE ALLENDE. 3\_ PETIT DÉJEUNER RANCHERO. 4\_ LE CHORIZO EST LARGEMENT UTILISÉ DANS LA CUISINE MEXICAINE.



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Enrique Olvera for example in Mexico City has reinvented the haute cuisine adapting the classic to the modern with local ingredients. Dried insects feature heavily on his menu as he believes that in Mexico everything is edible like his rotten banana which made a lot of noise during his presentation at the MAD Symposium. Founded in 2011, MAD is a not-for-profit organization that aims to build a community of cooks, purveyors, and thinkers with an appetite for knowledge and a desire to improve the restaurant trade. The cornerstone of MAD is an annual symposium, held every summer in Copenhagen's harbor and featuring two days of talks from

speakers from around the world. Born in Mexico, Enrique Olvera enrolled in the CIA (Culinary Institute of America) in New York in 1996 and after a few years and a post-graduation's first job in Chicago he opened Pujol, in Mexico City, now at the 36<sup>th</sup> place in the world's best restaurant.

He says that "Mexican are getting more professional. It happened in the US a few decades ago where food started to become important and take center stage. People were willing to pay more in restaurants for higher quality food and now the same thing is happening in Mexico. There's also a growing interest from the younger generation—to become chefs who will open high quality restaurants. We have more culinary schools opening up in Mexico now and they are teaching Mexican cuisine, instead of classical European cuisine like they used to do. When I was younger, they only taught you classical French cuisine and that just seems wrong when you want to be a chef working in Mexico. Why using apple with foie gras when we can use black sapote (a persimmon species)?"

Enrique Olvera has been nominated many times by *Chilango* magazine as "Chilango" (Mexico City resident) of the year, has won the Five Diamond Award from AAA and the Wine Spectator Award of Excellence. He was also voted one of the 100 best restaurants by *Saveur* magazine in 2006. In 2004, *L'Expansion*, one of the most important Mexican business journals, named him one of



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“Mexico Thirty Biggest Talent”; in 2009, he received the Young Restaurateur award, has been elected one of the Ten best chefs in Mexico... He is also the menu creator for Mexicana Aviacion, Mexico’s leading commercial airline, and author of a book *Una: Diez años de Pujol*. His new project is to open a restaurant in New York.

Women talking, there are a few. From Veracruz, Patricia Quintana is a key figure in contemporary

Mexican cuisine and has been trained with some of Europe’s elite chefs, among them Paul Bocuse and Michel Guérard. Mexico’s Ministry of Tourism once appointed her culinary ambassador.

If you go a little higher on the map, there is San Miguel de

Allende and Gabriella Green. She started cooking in her grandmother’s kitchen, growing up in Mexico City. She followed her dream and opened her first *fonda* (family restaurant) in San Miguel de Allende, in 1998. For the next 12 years, Gabriella Green continued operating three different restaurants and a cooking school. That’s where I met her. In her own house, on a sunny morning, I attended one of her class. Very informal, relax, she is one of them, happy and smiley Mexican person, proud of her country, eager to tell us history and stories, and history is so rich in Mexico... Stories of ingredients that we chopped and prepared with her. When the three courses meal was ready, we had a special lesson on how to make the perfect Margarita. The best I have ever had so far. In 2011 she yearned to make something a bit different. With her partner Jennifer, they started a new culinary project, a food truck to follow the ➤



> DISHES PREPARED WITH GABRIELLA GREEN DURING THE LESSON: A BEEF SALAD AND RICE MEXICAN WAY.

> LES PLATS PRÉPARÉS EN COMPAGNIE DE GABRIELLA GREEN LORS DU COURS: UNE SALADE DE BŒUF ET DU RIZ À LA MEXICAINE.



American trend at the time not well known in Mexico. They met Felix Elorriaga in Texas. Felix, a native of Mazatlan, Mexico, has been making food trucks for chefs all over the U.S. After finding the perfect truck, Gabriella Green designed her dream kitchen and Felix Elorriaga made his first truck in his home country. You can find

*La Hierba Buena* truck in the streets of San Miguel de Allende where Gaby serves anything from Mediterranean to Asian and Jewish dishes, along with her preferred Mexican specialties. Her slogan says “cocina del mundo” which pairs so well with an itinerant kitchen. She now cooks for parties and events too. Mexico has a wide range of

natural and cultural resources to help ensure a bright future to its cuisine which is at the dawn of its glory and not the future young chefs nor Enrique Olvera, Patricia Quintana, Gabriella Green or myself would complain about it. ■

MARLÈNE DULERY



## L'EXPLOSION DE LA CUISINE MEXICAINE

**L**a cuisine mexicaine est la fusion entre cuisine indigène amérindienne et cuisine européenne, plus précisément espagnole. On trouve aussi beaucoup d'influences venues de différents migrants, notamment du Japon à la fin du XIX<sup>e</sup> siècle. Les produits de première nécessité restent les éléments de base de la cuisine mexicaine, comme le maïs, les haricots, le piment et, bien sûr, l'avocat, déjà utilisé par les Aztèques 7000 ans avant J.-C.

Le Mexique et l'Amérique du Sud sont sur le devant de la scène depuis quelques années, prouvant que tous ces jeunes chefs en vogue peuvent faire beaucoup plus que des quesadillas. Enrique Olvera, par exemple, à Mexico, a réinventé la haute cuisine, adaptant le classique au moderne avec des ingrédients locaux. Les insectes font partie de son menu, son avis sur le sujet étant qu'à Mexico tout est mangeable, comme sa fameuse banane putréfiée. Né à Mexico, il a suivi des cours au Culinary Institute of America (CIA), à New York, en 1996, et, après quelques années et un premier emploi à Chicago, il a ouvert le Pujol, à Mexico, aujourd'hui classé au 36<sup>e</sup> rang des meilleurs restaurants du monde. «Au Mexique, les gens sont aujourd'hui prêts à dépenser davantage dans des restaurants de plus grande qualité. Il y a aussi un intérêt grandissant parmi la jeune génération et dans de plus en plus d'écoles de cuisine au Mexique, on enseigne la cuisine mexicaine et pas la cuisine classique européenne comme on en avait l'habitude. Quand j'étais plus jeune, on nous enseignait la cuisine française, ce qui est tout à fait inapproprié quand on veut être chef et travailler au Mexique. Pourquoi utiliser de la pomme avec le foie gras alors qu'on peut y mettre de la sapote noire (famille du kaki)?», explique-t-il.

Enrique Olvera a, notamment, été nominé plusieurs fois par le magazine Chilango et a gagné le Five Diamond Award de AAA et le Wine Spectator Award de l'Excellence. En 2006, son restaurant

> ENRIQUE OLVERA REINVENTS MEXICAN COOKING IN A CONTEMPORARY SPIRIT.

> ENRIQUE OLVERA RÉINVENTE LA CUISINE MEXICAINE DANS UN ESPRIT CONTEMPORAIN.

a été élu un des 100 meilleurs restaurants au monde par le magazine Saveur. Il est aussi l'auteur d'un livre, *Una: Diez años de Pujol*. Son nouveau projet est d'ouvrir un restaurant à New York. Un peu plus haut sur la carte du pays, il y a San Miguel de Allende et Gabriella Green, qui a commencé à cuisiner dans la cuisine de sa grand-mère, à Mexico. Elle a ensuite poursuivi ses rêves et ouvert sa première fonda (restaurant familial), à San Miguel en 1998. Lors des douze années suivantes, elle a géré trois restaurants et une école de cuisine. C'est là où je l'ai rencontrée. Dans sa propre maison, par un matin ensoleillé, j'ai assisté à un cours. Informelle et relax, Gabriella Green est fière de son pays et désireuse de raconter son histoire et l'histoire des ingrédients que l'on a émincés et préparés avec elle. Le menu prêt, a suivi une leçon spéciale sur comment faire une parfaite margarita. C'était la meilleure que j'ai bue jusque-là.

Quand, en 2011, elle a eu envie de faire quelque chose de nouveau, elle a, avec sa partenaire Jennifer, entamé un nouveau projet culinaire, un camion, une cuisine ambulante pour suivre la mode américaine, un concept qui n'était, à l'époque, pas encore très connu au Mexique. Elles ont alors rencontré Felix Elorriaga, Mexicain d'origine installé au Texas, qui construit des camions pour des chefs aux Etats-Unis. Après avoir trouvé le véhicule, Gabriella Green a dessiné la cuisine de ses rêves et Felix Elorriaga a fabriqué son premier camion sur sa terre natale, le Mexique. Le camion, La Hierba Buena, sillonne les rues de San Miguel de Allende, où la cheffe sert des plats allant du méditerranéen à l'asiatique tout en conservant ses spécialités mexicaines préférées. Son slogan, qui dit «cocina del mundo», convient tellement bien à une cuisine itinérante.

Le Mexique a une large réserve de ressources naturelles et culturelles pour assurer un futur prometteur à sa cuisine qui est à l'aube de sa gloire. ■

# THE ENERGY OF THE STARS

THE INTERNATIONAL PROJECT ITER, CURRENTLY BEING BUILT IN THE SOUTH OF FRANCE, AIMS TO REPRODUCE THE FUSION OF HYDROGEN ATOMS, WHICH ARE PRESENT IN THE SUN. IT'S A PHARAONIC BUILDING SITE, MATCHING THE PROJECT'S IMPORTANCE FOR MANKIND.





➤ IT IS IN A ROOM IN THE SHAPE OF A RING, OR TOKAMAK, AS ILLUSTRATED HERE IN TORE SUPRA AT THE CEA IN CADARACHE, FRANCE, THAT ITER WILL TRY IN THE FUTURE TO MASTER THE ENERGY AT WORK IN THE SUN.

➤ C'EST DANS UNE CHAMBRE EN FORME D'ANNEAU, OU TOKAMAK, COMME ICI TORE SUPRA SITUÉ AU CEA CADARACHE, EN FRANCE, QUE ITER TENTERA À L'AVENIR DE MAÎTRISER L'ÉNERGIE DE FUSION À L'ŒUVRE DANS LE SOLEIL.

**I**magine in a couple of decades, an electricity production unit as efficient as the current nuclear power plants, but without the risks associated with them... A power plant capable of providing heating and lighting for a big city, only from the water and salts available in the earth's crust, without the risk of thermal runaway, and with very low radioactive waste... This hope that 4,000 engineers, scientists and technicians across the world are trying to make a reality has a name: it is ITER, meaning International Thermonuclear Experimental Reactor.

What is this project about? It is a machine in the shape of a ring with a 30 metre diameter, currently being built near Aix-en-Provence in the south of France. The aim is to have it up and running by the start of 2020. Inside this metal ring called "tokamak", physicists from many countries will attempt an extraordinary feat: to reproduce and master nuclear fusion reactions, which happen inside the stars and the sun, and which generate a fabulous quantity of energy.

"Whereas the current power stations rely on the fission of the heavy atoms, uranium and plutonium, in ITER, it's the light atoms close to hydrogen, deuterium and tritium which would fuse. To do this, they would be brought to a plasma

> BELOW: IN ALL THE COUNTRIES COLLABORATING ON THE ITER PROJECT, SCIENTISTS ARE IMPROVING THE MATERIALS INCLUDED IN THE MACHINE, SUCH AS THE ONE AT THE INSTITUTE OF TECHNOLOGY IN KARLSRUHE, IN GERMANY (PICTURE). OPPOSITE: A VIRTUAL VIEW OF THE ITER INSTALLATION.

> CI-DESSOUS: DANS TOUS LES PAYS QUI COLLABORENT AU PROJET ITER, LES SCIENTIFIQUES AMÉLIorent ENCORE LES MATÉRIAUX QUI COMPOSERONT LA MACHINE, COMME À L'INSTITUT DE TECHNOLOGIE DE KARLSRUHE, EN ALLEMAGNE (PHOTO). CI-CONTRE: UNE VUE VIRTUELLE DE L'INSTALLATION ITER.

state, by heating them up to 150 million degrees, to recreate the conditions present in the sun”, anticipates British physicist Paul Thomas, one of the people in charge of this scientific project. The advantages of fusion are that the same combustible mass produces four times the energy of uranium and four million times more than gas, coal or petrol! In addition, it is safer than its cousin, fission. “In a fusion reactor, there will only be several grams of fuel

present at any moment. The result means that by cutting the fuel supply, the reaction is instantly stopped without the risk of thermal runaway”, maintains the researcher. Finally, the planet's fuel supply is practically limitless, because it is extracted from water and the earth's crust. However, before this source of inexhaustible energy can be readily available to mankind, ITER must demonstrate the feasibility of technological

and scientific fusion on an industrial scale. To achieve this, 35 countries have joined together, representing more than half of the world's population, and have invested 15 billion Euros over 30 years, which makes ITER currently the largest scientific project in the world. Switzerland has been involved since 2009 and the Confederation has committed eight million francs to it. In exchange for its participation, Switzerland will have right of





access to the patents pending during the project's progress, like the other ITER contracting parties, the European Union, China, Korea, Japan, India, Russia and the United States.

Other expected benefits include production contracts for certain reactor components, particularly in the area of electromagnets, which are the main components of the reactor and where Swiss industry is a world leader.

Besides its colossal budget, all of ITER's figures make one's head spin. Launched in 2010, the building site along the river Durance, near the village of Saint-Paul-lez-Durance, is set on 42 hectares or the equivalent of 60 football fields! As for the building, which will house the tokamak, the highest structure of the site

and currently under construction, it will be 73 m high, or taller than the Arc de Triomphe in Paris. The building's mass will be 360,000 tonnes, which is the equivalent of the Empire State Building in New York, built on an earth-quake resistant floor-base, composed of 493 concrete and elastomer pillars, which would absorb the effects of an earthquake. The reactor itself, the famous tokamak, only weighs 23,000 tonnes or three times more than the Eiffel Tower!

The components making up the tokamak are currently being produced in all the participating countries and total one million. Thus, the Chinese are taking care of the fuel supply circuits, and the elements of the internal wall of the reactor chamber, in

which the plasma will be heated by injections of waves and highly energised particles. Europeans, Russians, Koreans, Americans and Japanese are making the enormous electromagnets, which will isolate the highly unstable plasma from the tokamak's walls in the centre of the ring. These bobbins will be made by winding on metal wires with a full length of... 80 km! "In order to transport these units, some of which will weigh several tens of tonnes, the French authorities have prepared a planned route of 104 km", continues Paul Thomas. From this summer, the components that arrive by boat as far as the Berre-l'Etang port on the Mediterranean will then be transported by trailers, which are 33 m long, have 88 axles and 352 wheels. The convoys will

> 1\_ THE HUGE ITER MACHINE WILL BE POSITIONED ON AN EARTHQUAKE-RESISTANT FLOOR, COMPOSED OF 493 BLOCKS OF CONCRETE AND ELASTOMERE, ABLE TO FILTER THE WAVES OF AN EVENTUAL EARTHQUAKE. 2\_ A MODEL OF THE ELECTRO-MAGNET, AS USED BY ITER, WHICH WILL CONFINE THE PLASMA IN THE INTERIOR OF THE TOKAMAK.

> 1\_ LA GIGANTESQUE MACHINE ITER REPOSERA SUR UN PLANCHER PARASISMIQUE, COMPOSÉ DE 493 PLOTS DE BÉTON ET D'ÉLASTOMÈRE, CAPABLE DE FILTRER LES ONDES D'UN ÉVENTUEL SÉISME. 2\_ UN MODÈLE D'ÉLECTROAIMANT COMME CEUX QUI CONFINERONT, DANS ITER, LE PLASMA À L'INTÉRIEUR DU TOKAMAK.



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be escorted to the ITER site by 200 policemen and technicians, 12 vehicles and motorcyclists and will use bridges specially built to support the mass of 800 tonnes. So, will ITER be able to ensure an endless, clean source of energy for mankind before the end of the 21<sup>st</sup> century? Nothing's for sure, because like all scientific experiments, the results are not guaranteed, even if the researchers are optimistic about the results they have already had with their smaller fusion reactors. In fact, many opponents deplore the all too great scale of the project, which would absorb the main European energy

research effort, to the detriment of the renewables. Wrong, is the answer from ITER: the cost of the project only represents two days of the world's energy market and leaves space for other production methods. "And also, it's not only about economics. It's about providing a safe, unlimited source, whose output, if distributed fairly, will guarantee sustainable peace among nations. Isn't that worth it?" adds the project's Japanese Director General, Osamu Motojima. ■

PEDRO LIMA



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## L'ÉNERGIE DES ÉTOILES

**I**maginez, dans quelques décennies, une unité de production d'électricité aussi performante que les centrales nucléaires actuelles, mais sans les risques qui leur sont associés... Une centrale capable de chauffer et d'éclairer une grande ville uniquement à partir d'eau et de sels disponibles dans la croûte terrestre, sans emballage possible et avec des déchets très faiblement radioactifs... Cet espoir, que 4000 ingénieurs, scientifiques et techniciens à travers le monde tentent de transformer en réalité, porte un nom: ITER, pour International Thermonuclear Experimental Reactor. De quoi s'agit-il? D'une machine en forme d'anneau de 30 m de diamètre, en cours de construction à proximité d'Aix-en-Provence, dans le Sud de la France, et destinée à être mise en service à l'horizon 2020. A l'intérieur de cet anneau métallique, appelé «tokamak», les physiciens de nombreux pays tenteront un pari extraordinaire: reproduire et maîtriser les réactions de fusion nucléaire qui se déroulent au cœur des étoiles et du Soleil, générant une fabuleuse quantité d'énergie. «Alors que les centrales actuelles reposent sur la fission d'atomes lourds – uranium et plutonium –, dans ITER, ce sont des atomes légers proches de l'hydrogène – deutérium et tritium – qui fusionneront. Pour cela, ils seront portés à l'état de plasma, en les chauffant à 150 millions de degrés, pour recréer les conditions qui règnent dans le Soleil», anticipe le physicien britannique Paul Thomas, l'un des responsables scientifiques du projet. Avantages de la fusion: à masse de combustible égale, elle produit quatre fois plus d'énergie que l'uranium et quatre millions de fois plus que le gaz, le charbon ou le pétrole! De plus, elle est plus sûre que sa cousine la fission. Enfin, le combustible est réparti sur la planète de façon illimitée, puisqu'on l'extrait de l'eau et de la croûte terrestre.

> VIRTUAL VIEW OF THE ITER REACTOR AT THE BUILDING SITE, CURRENTLY UNDER CONSTRUCTION. COMMISSIONING DUE IN 2020.

> VUE VIRTUELLE DU RÉACTEUR ITER SUR LE CHANTIER DE CONSTRUCTION, ACTUELLEMENT EN COURS. MISE EN SERVICE PRÉVUE EN 2020.

Mais avant que l'humanité ne dispose de cette source d'énergie inépuisable, il faudra qu'ITER démontre la faisabilité de la fusion, technologique et scientifique, à l'échelle industrielle. Pour y parvenir, 35 nations se sont regroupées, représentant plus de la moitié de l'humanité, et ont investi 15 milliards d'euros sur trente ans, ce qui fait d'ITER le plus grand projet scientifique mondial actuel. La Suisse est, elle aussi, associée depuis 2009, et les coûts engagés par la Confédération représentent 8 millions de francs. En échange de sa participation, la Suisse aura un droit d'accès aux brevets déposés pendant l'avancée du projet, au même titre que les autres parties contractantes d'ITER: Union européenne, Chine, Corée, Japon, Inde, Russie et Etats-Unis. Autres retombées attendues, des contrats de fabrication pour certains composants du réacteur, en particulier dans le domaine des électroaimants, où l'industrie suisse est à la pointe. Dans tous les pays engagés dans l'aventure, on construit en ce moment les pièces qui composeront le tokamak, un million au total. Alors, ITER assurera-t-il, avant la fin du XXI<sup>e</sup> siècle, une source d'énergie inépuisable et propre pour l'humanité? Ce n'est pas certain, même si les chercheurs sont optimistes en raison des résultats déjà obtenus sur des réacteurs de fusion de plus petite taille. De nombreux opposants regrettent le caractère trop monumental du projet, qui absorberait l'essentiel de l'effort européen de recherche sur l'énergie, au détriment des renouvelables. Faux, répond-on du côté d'ITER: le coût du projet ne représente que deux journées du marché mondial de l'énergie, et laisse la place aux autres modes de production. «Et puis, ajoute le directeur général du projet, le Japonais Osamu Motojima, l'enjeu n'est pas seulement économique. Il est de fournir une énergie sûre et illimitée, dont la ressource équitablement répartie garantira durablement la paix entre les peuples. Le jeu en vaut la chandelle, non?» ■



## BORN TO SEDUCE

TOTALLY TIMELESS, STARS FROM THE SIXTIES. THEIR BODYWORK HAS NEGOTIATED THE DECADES AND THERE ISN'T A WRINKLE IN SIGHT. 50 YEARS LATER, HERE THEY ARE, MORE BEAUTIFUL THAN EVER AND EVER MORE OUT OF REACH. WHAT MAN WOULD NOT LIKE TO OWN SUCH A CHASSIS?



> AROUND 200 FERRARI 250 GT CABRIOLETS WERE PRODUCED BETWEEN 1958 AND 1962. A RARE MOTOR CAR REFLECTING TO PERFECTION THE STYLE OF THE END OF THE 50S.

> LA FERRARI 250 GT CABRIOLET FUT PRODUITE À ENVIRON 200 EXEMPLAIRES ENTRE 1958 ET 1962. UNE VOITURE RARE REFLÉTANT PARFAITEMENT LE STYLE DE LA FIN DES ANNÉES 50.

These “beautiful ladies of yesteryear”, to paraphrase the French poet François Villon, are certainly not allowing themselves to be owned by the first buyer to come along. This was already the case half a century ago, and today some are so rare that they have become untouchable.

Admiring the curves of the Aston Martin DB4 Zagato, revving up the mind-boggling V12 engine of the Ferrari 250 GT cabriolet, sitting in the sporty interior of the highly sublime BMW 507 or feeling the emotion of standing in front of the bonnet of the E-Type Series 1 Jaguar—the rarest—for most men is only a dream.

Certainly the least accessible of these four seductresses, the Aston Martin DB4 GT Zagato, whose production output amounted to only 19 models between 1960 and 1963, is so rare that it has become a model with a special price tag. The budget can reach 2 million Euro without the slightest effort, somewhat dampening the ardour of prospective buyers, and that's without taking into account the patience needed to overcome the obstacles that have to be negotiated along the way. Of course it is not every day that such models change hands and you won't be the only buyer in the queue. But there is no harm in dreaming and imagining for a moment being the owner of this exceptional motor car, capable of completely upsetting your bank ►

> 1\_ WITH ONLY 19 MODELS BUILT BETWEEN 1960 AND 1963, THE ASTON MARTIN DB4 GT ZAGATO IS A RARITY ON THE MARKET. 2\_ BORN OF THE INSPIRATION OF DESIGNER ALBRECHT VON GOERTZ, THE BMW 507 WAS LAUNCHED IN 1956. IT IS WITHOUT DOUBT THE MOST ITALIAN OF THE BMW'S. OPPOSITE: THE E TYPE JAGUAR EXPRESSES THE SPIRIT OF THE 60S PRECISELY.

> 1\_ CONSTRUISTE ENTRE 1960 ET 1963 À SEULEMENT 19 EXEMPLAIRES, L'ASTON MARTIN DB4 GT ZAGATO SE FAIT RARE SUR LE MARCHÉ. 2\_ NÉE SOUS LE CRAYON DU DESIGNER ALBRECHT VON GOERTZ, LA BMW 507 EST LANCÉE EN 1956. ELLE EST SANS DOUTE LA PLUS ITALIENNE DES BMW. CI-CONTRE: LA JAGUAR TYPE E EXPRIME À MERVEILLE L'ESPRIT DES ANNÉES 60.



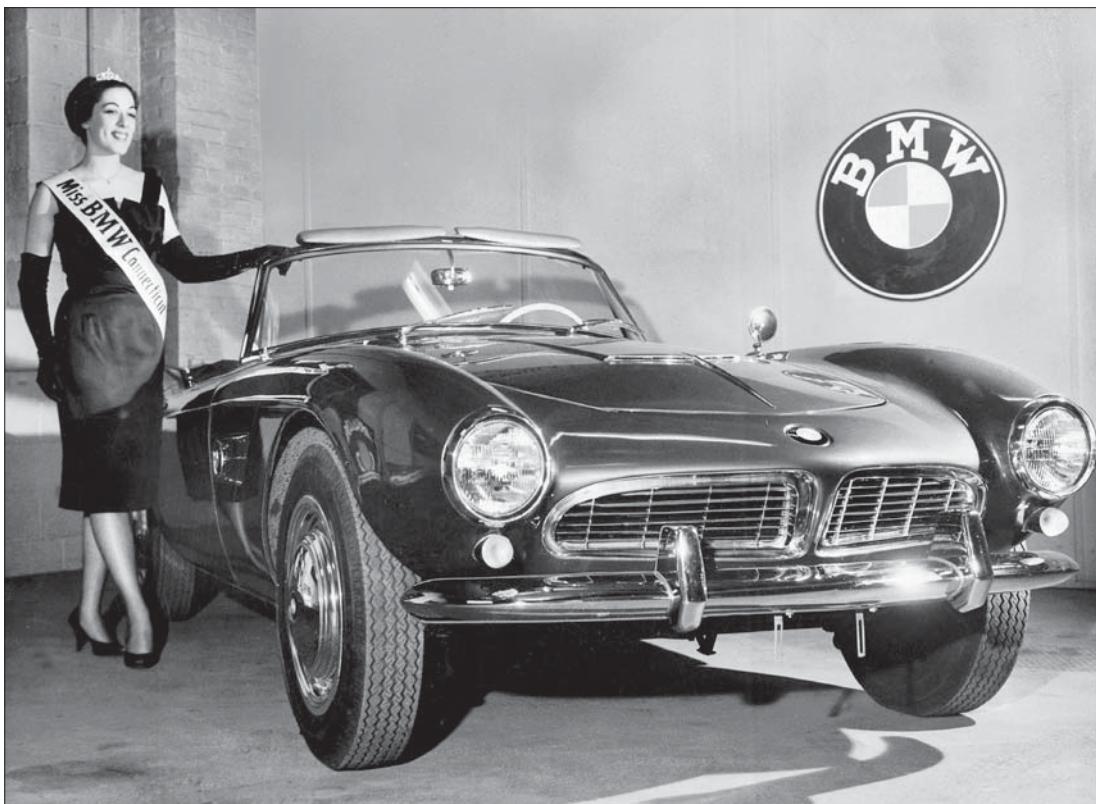
balance. Actually, the Aston Martin DB4 Zagato is demanding and its maintenance can be extremely expensive. To compensate for this, it certainly has some undeniable attributes starting with an utterly beautiful profile. Its pretty, in-line, 6-cylinder engine, served by 3 twin carburettors, will deal the deathblow and lead you into a kind of primary addiction. You must not be afraid of it: it's good (sometimes) to feel trapped or to feel a sort of joyful dependence. Its 314 HP will certainly spice up your excursions and make you relive the era of gentlemen drivers. Unfortunately, the lady goes up for sale so rarely that you will have to be patient and persistent.

The BMW 507, born out of the inspiration of designer Albrecht von Goertz, also has her own distinct ways of inflaming the imagination. This 100% German, that one might well have thought came from an Italian design studio, had as its mission at the time of its launch in 1956, to affirm the

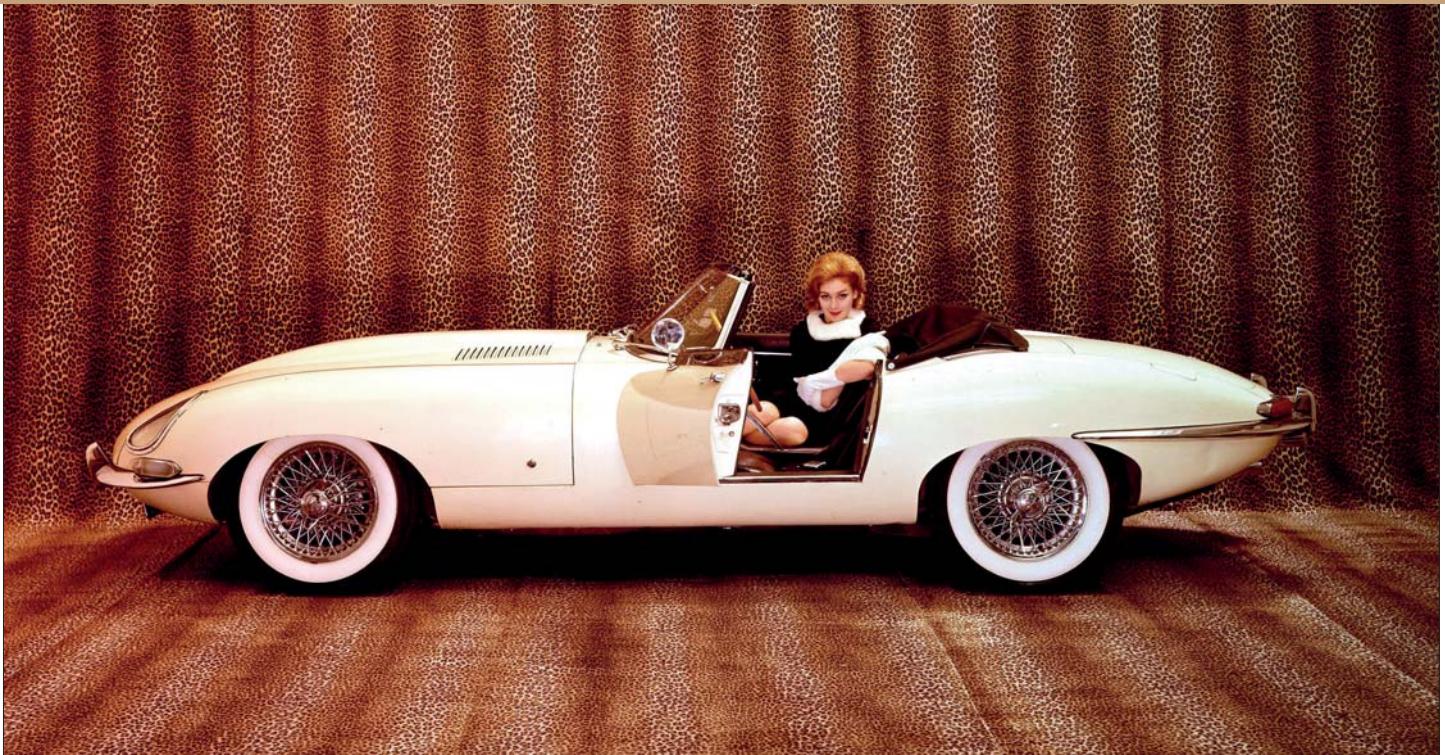
Brand's sporting fibre and to conquer the American market. 252 models of the 507 were produced, exhibiting a mixture of fatal beauty with equal measures of aggressiveness and elegance.

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She does everything with talent and grace, pleased to dazzle you, according to the light or the angle. Its luxury fashion gown which clings to its "skin" reveals the extremely elegant contours of its profile. The rare 507 changes hands for around 400,000 Euro, sometimes a little more, sometimes a little less. It's mostly a question of supply and demand, and of course, its condition. But above all, it's the price of passion. The first vintage 1957 series is the most interesting, according to the enthusiasts. Beneath its plunging bonnet, it has a V8 with 150 HP capable of driving the beauty at 220 km/hr. To bring her to a halt, four brake drums. Discs only came out in



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1958, and then only on front wheels. In 1959 the story ended. The 507 is an uncaring and savage accomplice, some say exhausting, but it's a car that will never be produced again. With her, there can be no compromise. It's up to you, and only you, to deserve to tame her. You either like or detest her.

Ferrari has a formidable reserve of models, all clearly iconic. The 250 GT Cabriolet engine and body, designed by Pinin Farina, is not the most well-known. Produced in a series of 200 models between 1958 and 1962, she has had a two-speed career. A first version (so-called experimental) was marketed in an ultra-confidential manner (Series I), before unveiling the definitive version in 1959 (Series II). Following in the footsteps of the cars mentioned above, the 250 GT Cabriolet appears very discreet. You rarely see one on the road, and even more rarely in an auction. These powerful Italians seem to be able to summon enough arguments to forbid their owners from divorcing. Possessive in the extreme, under their conventional lines they hide a fiery temperament, which

possibly explains what motivates their owners. Be warned, the Ferrari 250 GT Cabriolet is not a car for the Sunday driver. With her, it's "passione" or nothing! She doesn't have to do much to arouse your feelings. She just has to switch on her magnificent V12 and let you hear her inimitable voice. The atmospheric V12 of Maranello sings like nobody else, and enchants our music-loving ears, while at the same time producing lightning acceleration... And then, there's her body, which beneath its false modesty hides some stylistic treasures, because now it's no longer a question of the "few Euro" that she will cost you (around 1 million) that keeps your passion burning. There will be just one further question: who owns the other one? The E Type Jaguar, as well, with its "don't touch me" airs, beneath its extremely striking gown, which at first glance is irresistibly attractive, possesses something to bewitch the vintage motor enthusiast. Her Majesty's Jaguar, the E Type, is an extraordinary motor car. How many people did it convince between 1961 and 1975? Over 70,000! Never has a

Jaguar had so much success. Its talent was to be seductive, while still remaining accessible. In any case, more accessible than its rivals. To this you can add an out of the ordinary "physique", a well-oiled engine, with 6-cylinder 3.8 Lt and 4.2 Lt versions, then from 1971 an original V12 with an interior inspired by a pilot's cockpit. The E Type is a departure from the mainstream, leaving behind the doctrinaire approach and the ready-to-drive, to invent its own laws. You had to be British to conceive her. As an actress of the then "Swinging Sixties", she became part of the energy field that launched the Beatles and the mini-skirt. It's therefore quite usual to find some today at a reasonable price (apart from the first series, which remains quite expensive)—60,000 Euro would be a minimum. But beware, taking care of her costs money, even a lot of money, if you set your heart on the rare and much sought-after first series. The E Type will nevertheless touch your heart, from its elongated bonnet to its little cockpit, to experience her is an art. ■

MAXENCE GRÉGOIRE



## SÉDUCTRICES NÉES

**E**toiles des années 60, le temps n'a aucune prise sur elles. Leurs carrosseries traversent les décennies sans prendre une ride. Cinquante ans plus tard, elles sont plus belles que jamais et de plus en plus inaccessibles. Admirer les courbes de l'Aston Martin DB4 Zagato, faire rugir l'époustouflante mécanique V12 de la Ferrari 250 GT Cabriolet, s'installer dans l'intérieur sportif de la sublimissime BMW 507 ou encore s'émouvoir devant l'interminable capot de la Jaguar Type E Série 1, la plus rare, est, pour la majorité des hommes, un fantasme.

Certainement la plus inaccessible de nos quatre séductrices, l'Aston Martin DB4 GT Zagato, dont la fabrication se résume à 19 exemplaires entre 1960 et 1963, a fait de sa rareté un modèle du genre question tarif. Le budget peut atteindre sans effort deux millions d'euros; sans compter la patience qu'il faut développer. Cependant, il n'y a aucun mal à rêver et à s'imaginer un instant être le propriétaire de cette automobile exceptionnelle. L'Aston DB4 Zagato est exigeante et l'entretenir peut coûter très cher. Mais elle possède d'indiscutables atouts, à commencer par une ligne de toute beauté. Sa jolie mécanique six cylindres en ligne, dopée par trois carburateurs double corps, exercera le coup de grâce qui devrait vous conduire vers une espèce de dépendance primaire.

La BMW 507, née sous le crayon du designer Albrecht von Goertz, dispose, elle aussi, d'arguments conséquents pour enflammer l'imaginaire. Cette voiture 100% allemande, que l'on aurait pu croire conçue dans un bureau d'étude italien, avait pour mission, lors de son lancement en 1956, d'affirmer la fibre sportive de la marque et de conquérir le marché américain. Produite à 252 exemplaires, la 507 est une beauté fatale mêlant autant d'agressivité que d'élégance. Elle joue de tout avec talent et grâce. Sa robe haute couture qui lui colle si bien à la «peau» révèle des formes d'une élégance extrême. La rare 507 s'échange contre environ 400 000 euros.

> SOME E TYPE JAGUARS IN FRONT OF THE BRAND'S HEAD OFFICE IN ENGLAND.

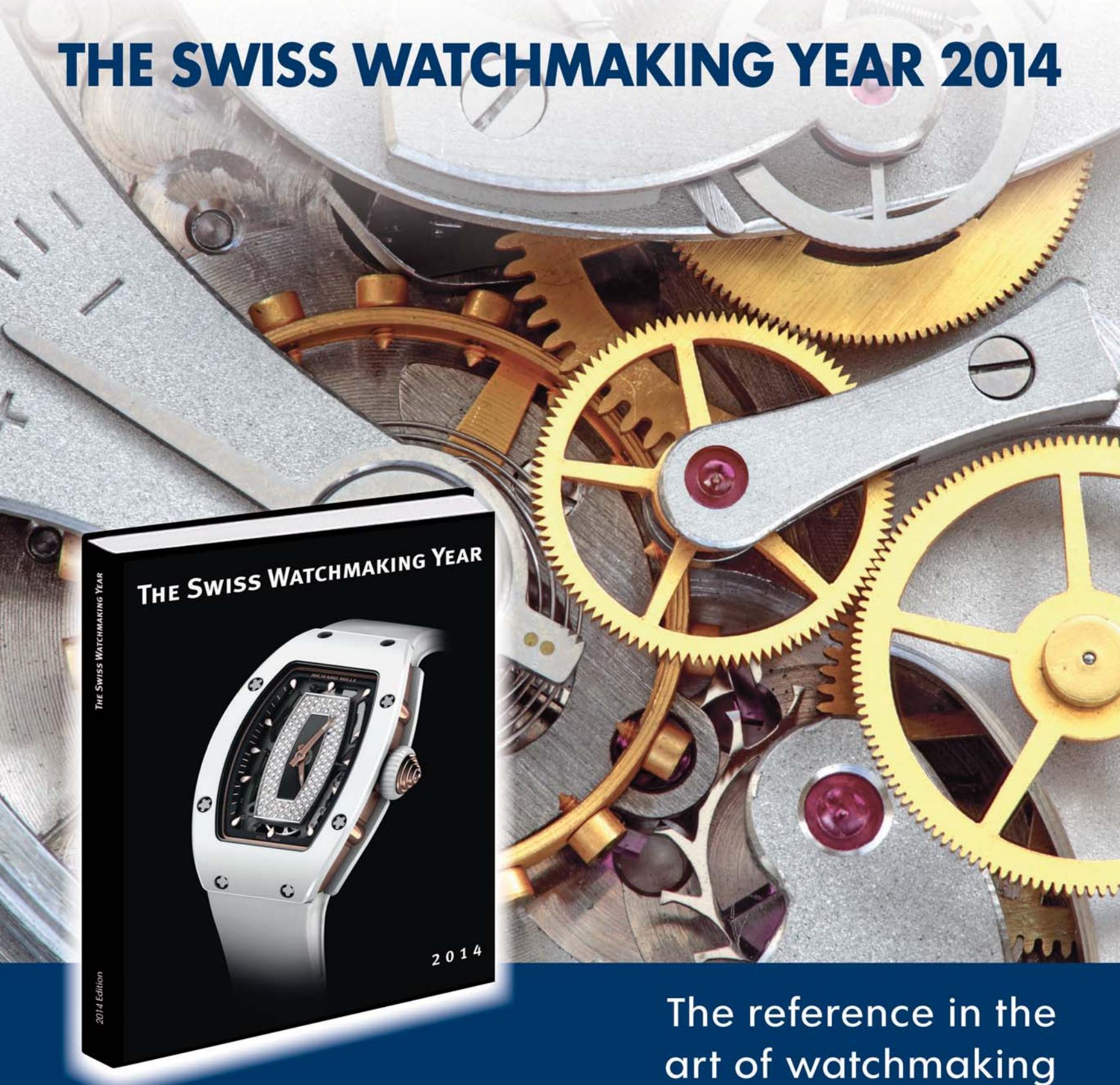
> DES JAGUAR TYPE E DEVANT LE SIÈGE DE LA MARQUE, EN ANGLETERRE.

La première série millésimée 1957 est, selon les amateurs, la plus intéressante. Sous son capot plongeant, un V8 de 150 CV capable de propulser la belle à 220 km/h. Pour l'arrêter, quatre freins à tambour. La 507 est une complice insouciante et sauvage, mais c'est une automobile comme on n'en fera jamais plus.

Ferrari compte une formidable réserve de modèles, tous iconiques. La 250 GT Cabriolet, dessinée par Pinin Farina et carrossée par ses soins, n'est pas le plus connu. Produite à environ 200 exemplaires entre 1958 et 1962, elle a eu une carrière en deux temps. C'est-à-dire qu'une première version, dite expérimentale, a été commercialisée de manière ultraconfidentielle (série I), avant que ne soit dévoilée une version définitive en 1959 (série II). La 250 GT Cabriolet se montre très discrète. Il est rare d'en croiser une et encore plus rare de la rencontrer dans une vente aux enchères. Avec la Ferrari 250 GT Cabriolet, c'est la passion, sinon rien!

La Jaguar Type E a, sous ses airs de ne pas y toucher, de quoi envoûter l'amateur de mécanique vintage. Combien de personnes a-t-elle conquis entre 1961 et 1975? Plus de 70 000! Jamais une Jaguar n'a connu autant de succès. Son talent est d'avoir su séduire tout en se rendant accessible. Dans tous les cas, plus accessible que ses rivales. A cela vous ajoutez un «physique» hors norme, une mécanique bien huilée autour d'un 6 cylindres 3,8 l et 4,2 l, puis, à partir de 1971, d'un inédit V12 et un intérieur inspiré par l'aéronautique. La Type E s'écarte du consensuel pour inventer ses propres lois. Il fallait être Britannique pour l'imaginer. Actrice du courant «Swinging Sixties», elle s'invite dans une espèce d'énergie où sont nés les Beatles et la minijupe. Il est donc naturel aujourd'hui d'en trouver (sauf la série I qui reste très chère) à des prix raisonnables: 60 000 euros serait le minimum... Mais attention, prendre soin d'elle coûte cher, très cher même si vous jetez votre dévolu sur la rare et recherchée série I. ■

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# CORNÈRCARD PRESENTS:

## SAPORI TICINO SWISS DELUXE HOTELS

OFFERING A THOUSAND FLAVOURS, S.PELLEGRINO SAPORI TICINO, THE UNIQUE GASTRONOMIC FESTIVAL WHICH HAS BEEN FLOURISHING FOR EIGHT YEARS IN SOUTHERN SWITZERLAND, PROMISES TO BE EVEN MORE SPECTACULAR THIS YEAR. THERE WILL BE MOUTH-WATERING CULINARY PERFORMANCES CARRIED OUT BY THE BEST CHEFS OF THE TOP SWISS HOTELS, IN ASSOCIATION WITH THE PRESTIGIOUS SWISS DELUXE HOTELS GROUP.

What would life be without festive occasions? For the inhabitants of Ticino, who know how to have a good time by displaying their warm Latin sense of fun, celebrating is a way of life. This often takes place at the table. A striking example is the gastronomic S.Pellegrino Sapori Ticino Festival, which for the last eight years has been announcing spring in all its appetising beauty by welcoming hundreds of chefs to share their own experience and passion with their colleagues of Ticino in a friendly atmosphere. Everything is pivoting round a delectable trip, starting from Lake Lugano to Lake Maggiore, including the Mendrisiotto vineyards, to the best restaurants and hotels, combining haute cuisine and good wines with the art of excellent table service in a congenial atmosphere. The famous author of this exquisite festival is Dany Stauffacher who, sparkling with contagious



enthusiasm, had the brilliant idea of combining the name of Sapori Ticino with the mineral water brand S.Pellegrino. He also involved several partners (including Cornèrcard) in order to enhance the prestige of gastronomic excellence

offered by the Italian region of Switzerland with a selection of constantly changing new themes. Last year, Canton Ticino rolled out the red carpet to welcome the City of Berlin with its best chefs such as Christian Lohse, Hendrik

> 1\_SWISS DELUXE HOTELS CHEFS: ANDREA MIGLIACCIO, SANDEEP BHAGWAT, EDGARD BOVIER, PIERRE CRÉPAUD, LAURENT EPERON, GREGOR ZIMMERMANN, ROLAND SCHMID, HEIKO NIEDER.

> 2\_THE FESTIVAL PATRON DANY STAUFFACHER WITH THE TICINO-CHEFS ANDREA BERTARINI, ALESSANDRO FUMAGALLI, EGIDIO IADONISI, FRANK OERTHLE, SALVATORE FREQUENTE, OTHMAR SCHLEGEL, DARIO RANZA AND ANTONIO FALLINI.

2



Otto, Marco Müller and Michael Kempf. Before that, the “Jeunes Restaurateurs d’Europe” had paraded the specialties of the French chef Edouard Loubet, the Dane Ronny Emborg, the German Anton Schmaus and the Bernese Markus Arnold. The Italian cuisine was highlighted by its chefs Gennaro Esposito, Antonino Cannavacciulo, Aurora Mazzucchelli and Luisa Valazza. Other great female chefs also honoured this festival with their striking presence: Sala Ruch-Fukuoka, Anna Matscher, Ana Ros, Anna Sgroi, as well as the Swiss Chef for the Year Tanja Grandits. Several top-class chefs associated with the “Grandes Tables de Suisse” also distinguished this delectable event in a way never to be forgotten thanks to champions like André Jaeger, together with Franz Wiget, Rico Zandonella, Denis Martin, Markus Neff, Pierre-André Ayer,

Robert Speth, Dominique Gautier, Tommy Byrne and Gilles Dupont. As a real tribute to good food during its gourmet history, the festival also hosted about one hundred chefs, all worth 70 Michelin stars, and 60 vintners who had been invited to display their skills during 500 banquets set up for around 5,000 gourmets.

Proud of these results, this entertaining festival will launch its next edition on an equally grand scale, dedicating it to the culinary performance of several chefs who represent the 38 best Swiss 5-star hotels that belong to the Swiss Deluxe Hotels Group, which every year welcomes some 800,000 guests in its 4,500 bedrooms. Thus, S.Pellegrino Sapori Ticino 2014 will present some outstanding protagonists of the Swiss hotel industry, ranging from LeCrans at Montana – the jewel of small

hotels – to the famous thermal Hotel Quellenhof at Bad Ragaz, the completely renovated Mont Cervin at Zermatt, the sumptuous Palace at Lausanne, Bellevue Palace in Bern, the historical hotels Baur au Lac and Dolder Grand in Zurich, to the “spicy” Mandarin Oriental in Geneva. It will therefore be under the banner of a thousand flavours that this event will begin on 6<sup>th</sup> April with an “Opening Party” at the Restaurant La Perla in the Casino of Lugano. This will be followed by a packed programme (see page 70) of 14 “conviviums” and featuring a lunch in the vineyards of the mediaeval Castello di Morcote, as well as a surprise dinner created by Ticino’s star-studded chef Lorenzo Albrici. The event will end on 11<sup>th</sup> May with a grand gala dinner at the Hotel Splendide Royal in Lugano. A sure success! ■

ALBERTO DELL'ACQUA

> 1. HOTEL BAUR AU LAC, ZURICH. 2. THE DOLDER GRAND, ZURICH. 3. BELLEVUE PALACE, BERNE. 4. LAUSANNE PALACE & SPA, LAUSANNE. 5. MANDARIN ORIENTAL HOTEL, GENÈVE. 6. GRAND HOTEL QUELLENHOF & SPA, BAD-RAGAZ. 7. MONT-CERVIN PALACE, ZERMATT. 8. LECRANS HOTEL & SPA, CRANS-MONTANA.

# SAPORI TICINO SWISS DELUXE HOTELS

SPECTACULAIRE ET RICHE DE MILLE SAVEURS, S.PELLEGRINO SAPORI TICINO EST UN FESTIVAL GASTRONOMIQUE UNIQUE, QUI FLEURIT DEPUIS HUIT ANS CHAQUE PRINTEMPS AU SUD DE LA SUISSE. IL MET CETTE ANNÉE L'EAU À LA BOUCHE EN PROPOSANT LES PERFORMANCES CULINAIRES DES MEILLEURS CHEFS DES CUISINES DES MEILLEURS HÔTELS HELVÉTIQUES, ASSOCIÉS AU PRESTIGIEUX GROUPEMENT SWISS DELUXE HOTELS.

**Q**ue serait la vie sans la fête? Pour les Tessinois qui savent bien s'amuser, en démontrant chaleureusement leur sens latin du divertissement, la fête est un art de vivre. Cela se passe souvent à table et un éclatant exemple en est le festival gastronomique S.Pellegrino Sapori Ticino. Depuis huit éditions, il annonce en beauté un appétissant printemps, en accueillant des centaines de cuisiniers qui viennent partager leur expérience et leur passion en toute amitié avec leurs collègues tessinois. Il s'agit d'une friande excursion (du lac de Lugano au lac Majeur en passant par le vignoble du Mendrisiotto) dans les meilleurs restaurants et hôtels alliant haute cuisine et bons vins, classe du service et arts de la table, dans des ambiances empreintes de bonne humeur. Le grand metteur en scène de cette kermesse exquise est l'entrepreneur Dany Stauffacher qui, armé d'un enthousiasme contagieux, a eu la pétillante idée d'associer le nom de Sapori Ticino à la marque d'eau minérale S.Pellegrino et d'impliquer plusieurs partenaires (comme Cornèrcard) afin de valoriser au mieux l'excellence gastronomique qu'offre la Suisse italienne en



> S.PELLEGRINO SAPORI TICINO INVITES YOU TO A CULINARY TOUR TO SWISS DELUXE HOTELS IN A FERRARI CAR THANKS TO THE PARTNERSHIP WITH THE OUTSTANDING RONNIE KESSEL (LORIS KESSEL AUTO SA) COMPANY.

> S.PELLEGRINO SAPORI TICINO INVITE À UNE EXCURSION GASTRONOMIQUE DANS LES SWISS DELUXE HOTELS EN FERRARI, GRÂCE AU PARTENAIRE D'EXCEPTION RONNIE KESSEL (LORIS KESSEL AUTO SA).



proposant des thématiques toujours renouvelées. L'an passé, le canton du Tessin a déroulé le tapis rouge à la ville de Berlin pour accueillir ses meilleurs chefs, parmi lesquels des stars comme Christian Lohse, Hendrik Otto, Marco Müller ou encore Michael Kempf. Dans le cadre d'une précédente édition, les «Jeunes Restaurateurs d'Europe» s'étaient illustrés avec les spécialités du Français Edouard Loubet, du Danois Ronny Emborg, de l'Allemand Anton Schmaus et du Bernois Markus Arnold. Quant à la cuisine italienne moderne, elle a été mise à l'honneur par les chefs Gennaro Esposito, Antonino Cannavacciuolo, Aurora Mazzucchelli et Luisa Valazza. D'autres grandes dames de la cuisine ont également marqué ce festival de leur mémorable présence: Sala Ruch-Fukuoka, Anna Matscher, Ana Ros, Anna Sgroi, ainsi que la Cuisinière Suisse de l'Année, Tanja Grandits. Plusieurs cuisiniers de pointe associés aux «Grandes Tables de Suisse» ont aussi imprégné cette

savoureuse manifestation d'un signe indélébile grâce à des champions comme André Jaeger, entouré de Franz Wiget, Rico Zandonella, Denis Martin, Markus Neff, Pierre-André Ayer, Robert Speth, Dominique Gauthier, Tommy Byrne et Gilles Dupont. Véritable ode à la bonne chère, le festival a reçu, au cours de son histoire gourmande, près de cent chefs de cuisine (totalisant 70 étoiles Michelin) et 60 vignerons invités à faire découvrir leur talent lors de quelque 500 banquets concoctés pour près de 5000 gourmets.

Forte de ces résultats, cette ludique exhibition lance aussi en grand sa prochaine édition, qui sera dédiée aux performances culinaires de quelques chefs de cuisine représentant les 38 meilleurs hôtels (5 étoiles) helvétiques, associés au sélectif groupement Swiss Deluxe Hotels, des hôtels qui accueillent chaque année près de 800 000 hôtes dans leurs 4500 chambres. Ainsi, S.Pellegrino Sapori Ticino 2014 s'annonce avec des protagonistes d'exception de l'hôtel-

lerie helvétique, comme le petit bijou hôtelier LeCrans, à Crans-Montana, mais aussi le grand hôtel thermal Quellenhof à Bad Ragaz, en passant par les somptueux Mont Cervin Palace à Zermatt, Lausanne Palace et Bellevue Palace de Berne, ainsi que les grands hôtels historiques zurichoises Baur au Lac et Dolder Grand et jusqu'à l'«épicé» Mandarin Oriental Genève. Ce sera donc sous le signe des mille saveurs que le festival débutera le 6 avril lors d'une «Opening Party» au Restaurant La Perla du Casino de Lugano, suivie d'un programme (voir page 70) comprenant quatorze «conviviums», un lunch dans le vignoble du médiéval Castello di Morcote ainsi qu'un dîner-surprise concocté par le chef tessinois étoilé Lorenzo Albrici, pour s'achever en apothéose, le 11 mai, par un grand dîner de gala à l'Hôtel Splendide Royal de Lugano. Un succès annoncé! ■

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# PROGRAMMA PROGRAMME PROGRAMM 2014

## LE SERATE, LES SOIRÉES, DIE ABENDE

### GALA DINNER, CONFERENZE STAMPA, PRESSEKONFERENZEN, CONFÉRENCES DE PRESSE

**17/03**



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Zürich

**19/03**



Lausanne Palace & Spa  
Lausanne

**06/04**



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Ristorante La Perla  
Via Stauffacher 1  
6900 Lugano



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les chefs tessinois  
die tessiner Chefs

**07/04**



Andrea Bertarini  
Ristorante Conca Bella  
Via Concabella 2  
6833 Vacallo



ospita,  
empfängt  
accueille

LECRANS  
\*\*\*\*\*



Pierre Crépaud  
LeCrans Hotel & Spa  
Le Montblanc  
Crans-Montana

**13/04**



Dario Ranza  
Villa Principe Leopoldo  
Via Montalbano 5  
6900 Lugano



ospita,  
empfängt  
accueille

GRAND RESORT  
Bad Ragaz  
\*\*\*\*\*



Roland Schmid  
Grand Hotel Quellenhof  
& Spa Suites  
Äbtestube  
Bad Ragaz

**14/04**



Egidio Iadonisi  
Swiss Diamond Hotel  
Riva Lago Olivella  
6921 Lugano-Vico Morcote



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empfängt  
accueille

MONT CERVIN PALACE  
\*\*\*\*\*



Andrea Migliaccio  
Mont Cervin Palace  
Capri  
Zermatt

**27/04**



Salvatore Frequenti  
Hotel Eden Roc  
Via Albarella 16  
6612 Ascona



ospita,  
empfängt  
accueille

The Dolder Grand  
\*\*\*\*\*



Heiko Nieder  
The Dolder Grand  
The Restaurant  
Zurich

**28/04**



Frank Oerthle  
Ristorante Arté  
Piazza Emilio Bossi 7  
6900 Lugano



ospita,  
empfängt  
accueille

MANDARIN ORIENTAL  
\*\*\*\*\*



Sandeep Bhagwat  
Mandarin Oriental  
Rasoi by Vineet  
Genève

**04/05**



Othmar Schlegel  
Castello del Sole Ascona  
Via Muraccio 142  
6612 Ascona



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accueille

LAUSANNE PALACE  
\*\*\*\*\*



Edgard Bovier  
Lausanne Palace & Spa  
La Table d'Edgard  
Lausanne

**05/05**



Antonio Fallini  
Villa Orselina  
Via Santuario 10  
6644 Locarno-Orselina



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empfängt  
accueille

BELLEVUE PALACE  
\*\*\*\*\*



Gregor Zimmermann  
Bellevue Palace  
La Terrasse  
Bern

**08/05**



Alessandro Fumagalli  
Grand Hotel Eden  
Riva Paradiso 1  
6900 Lugano



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empfängt  
accueille

BAUR AU LAC  
\*\*\*\*\*



Laurent Eperon  
Baur au Lac  
Pavillon  
Zürich

**11/05**



Domenico Ruberto  
Hotel Splendide Royal  
Riva A.Caccia 7  
6900 Lugano



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accueille

FINAL  
PARTY

gli chef ticinesi  
les chefs tessinois  
die tessiner Chefs

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**03/05**



Castello di Morcote  
Strada al Castel 27  
6921 Vico Morcote

### LOUNGE

**24/04**



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Via Stauffacher 1  
6900 Lugano

### SURPRISE DINNER

**09/05**



with Lorenzo Albrici

Per info e riservazioni, pour infos et réservations, für Infos und Reservationen: Tel. +41 (0)91 976 06 00 - fabrice@saporiticino.ch - www.sanpellegrinosaporiticino.ch

**30/04**



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Cornèrcard Gold Visa  
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Cornèrcard Gold Visa by Mario Botta  
Cornèrcard Gold MasterCard



Cornèrcard Gold Visa by Mario Botta  
Cornèrcard Gold MasterCard by Mario Botta

Please send us the application shown on the opposite page.

Cornèr Banca SA, Cornèrcard, Via Canova 16, 6901 Lugano,  
Tel: +41 91 800 41 41, Fax: +41 91 800 55 66, info@cornercard.ch, cornercard.ch



# HORS LIGNE

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HORS LIGNE MAGAZINE

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# Application

**Important:** You must check your choice of credit cards (below)

Yes, I would like to enjoy all Cornèrcard benefits and choose the following combo offer:

|   |  |  |   |
|---|--|--|---|
| 1 <input type="checkbox"/> Cornèrcard Gold Visa 111<br>Cornèrcard Gold MasterCard 910 | 2 <input type="checkbox"/> Cornèrcard Gold Visa 111<br>Cornèrcard Gold MasterCard by Mario Botta 912 | 3 <input type="checkbox"/> Cornèrcard Gold Visa by Mario Botta 113<br>Cornèrcard Gold MasterCard 910 | 4 <input type="checkbox"/> Cornèrcard Gold Visa by Mario Botta 113<br>Cornèrcard Gold MasterCard by Mario Botta 912 |
|---|--|--|---|

**Personal Information of Principal Cardholder** Principal card number \_\_\_\_\_

Mr       Ms      Last/First name \_\_\_\_\_

I hereby apply for the following, with joint and several liability, for the person named below, who lives with me at my home address:

two supplemental cards (only possible if supplemental card applicant has an independent income)     two additional cards

**Personal Information of Supplemental or Additional Card Applicant**

I would like my name to appear as follows (first/last name): \_\_\_\_\_  
(max 20 characters incl. spaces; no accents/umlauts)

Mr     Ms      Correspondence in:  G     F     I

Spouse     Partner     Daughter/son (minimum age: 16)

Last/First Name \_\_\_\_\_

Street/n \_\_\_\_\_ ZIP Code/Place \_\_\_\_\_

At this address since \_\_\_\_\_ Date of birth \_\_\_\_\_ Place of birth \_\_\_\_\_ Nationality \_\_\_\_\_

Phone/Home \_\_\_\_\_ Mobile phone \_\_\_\_\_

E-mail \_\_\_\_\_ Marital status \_\_\_\_\_

No. minors \_\_\_\_\_ For foreigners: Residency permit (please send us a copy)  C     B     G     L since \_\_\_\_\_ in Switzerland since \_\_\_\_\_

\*Applicant acknowledges that the issuer of the credit card reserves the right, on the grounds of credit worthiness, to issue additional cards (as referred to in Art. 1 GTC) instead of the supplemental card applied for

**Occupation/financial situation of supplemental card applicant**  office worker     other employee     retired     in education/training

Employer \_\_\_\_\_ since \_\_\_\_\_ Occupation/Position \_\_\_\_\_

Address \_\_\_\_\_ Phone n \_\_\_\_\_

Gross yearly income CHF \_\_\_\_\_ Flat/home  Rent  Own home    Annual rent/home loan CHF \_\_\_\_\_  LSV/Debit Direct

(Mandatory information pursuant to KKG Art. 30)

For direct payments by your bank

**Identification of the beneficial owner (Form A as per art. 3 and 4 CDB). Required by law**

As the principal cardholder/applicant, I declare that the money used to settle the monthly statement for the principal card and the supplemental card and/or any other money paid to the credit issuer above the settlement amount (check appropriate box):

is solely mine or     belongs to the following person(s):      Last/first name (or company) \_\_\_\_\_ Date of birth \_\_\_\_\_ Nationality \_\_\_\_\_ Address/domicile \_\_\_\_\_ Country \_\_\_\_\_

For the principal card or additional card (if applicable)

For the supplemental card (if applicable)

As the principal cardholder/applicant, I shall to inform the credit card issuer of my own accord, of any changes. Willfully entering false information on this Form A is a criminal offence. (Art. 251 of the Swiss Penal Code, document forgery; penalty: imprisonment for up to five years or a fine)

**Important: must be completed**

**For U.S. persons only (circumstantial evidence: green-card holder, US citizen, residence/place of birth/other address in the USA)**

As applicant of the supplemental card, I hereby confirm that I am to be qualified as a U.S. person within the purview of the legal provisions of the IRS (Internal Revenue Service, U.S. Department of the Treasury).

**Declaration**

I hereby certify that the information provided in this application is correct. I also certify that I have received, understand, and accept as binding this excerpt from the **General Terms and Conditions (GTC)** for the Cornèrcard Classic and Gold Visa and MasterCard cards. I hereby authorize Corner Bank Ltd. to deny this application at its discretion. Upon acceptance of this application, I will receive the cards I ordered, a copy of this application form with the credit agreement, the complete GTC (available at any time as a download from cornercard.ch/e/gtc or by calling +41 (0)844 00 41 41), as well as my personal PIN. I will also receive the General Conditions of Insurance for insurance cover provided automatically and free of charge with Cornèrcard Classic and Gold, or made available upon request and for a fee. Any due premiums will be charged automatically to my card. By using and/or signing the card, I certify that I have received, understand, and accept in full as binding the complete GTC (including the clauses of consent, transferability, and confirmation set forth in Article 9, Par. 1, 2, 3, and 4 of the GTC) and the respective General Conditions of Insurance.

**Annual subscription fees, exchange rates, and administration fees:** Annual subscription fee for the principal card: CHF 190. Annual subscription fee for the supplemental card: CHF 100. Annual subscription fee for the additional card: CHF 50. Annual subscription fee for the second principal, supplemental, and additional card: CHF 0. All purchases made in foreign currency shall be converted on the date of posting at the retail exchange rate of Corner Bank Ltd. plus foreign currency processing fees of a maximum of 0.9%. Corner Bank Ltd. is entitled to charge an administration fee of CHF 20 for every reminder for due payment and for every returned direct debit order (LSV). **Cash withdrawals:** Withdrawals are subject to a commission of 2.5%, but not less than CHF 6 for withdrawals from ATMs and CHF 10 for withdrawals made at bank counters. **Authorization:** I authorize Corner Bank Ltd. to use my e-mail address for its own marketing activities. As principal cardholder, I further authorize the additional cardholder to apply independently at any time for Onlineaccess, Mobileaccess, optional insurance, and Priority Pass for his/her own card.

I decline the Combo offer and take only 1 Cornèrcard for the same price: Cornèrcard Gold  Visa  MasterCard    Cornèrcard Gold by Mario Botta  Visa  MasterCard

Place and date \_\_\_\_\_ (\*) Signature of the principal cardholder 

Place and date \_\_\_\_\_ (\*) Signature of the supplemental or additional applicant 

**Important:** sign the card application and submit it together with a copy of an official piece of identification with photo in a closed envelope to:  
Cornèr Banca SA, Cornèrcard, Via Canova 16, 6901 Lugano, Tel: +41 91 800 41 41

U3000



Please send me an application form for an

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Address \_\_\_\_\_

Postcode \_\_\_\_\_

Country \_\_\_\_\_

Date \_\_\_\_\_

Signature \_\_\_\_\_

This form does not apply for persons already receiving Hors Ligne as a Cornèr Visa or MasterCard Gold cardholders.

## **Extract from the General Terms and Conditions for the Classic and Gold Visa and MasterCards of Cornèr Bank Ltd.**

### **1. Use of card, monthly statement and responsibility**

The cardholder acknowledges that an amount signed for in the context of a card transaction is correct and expressly and irrevocably authorizes the Bank to transfer this amount to the partner company or authorized bank. The Bank shall accept no responsibility for all transactions entered into using the card. The principal cardholder shall be jointly and severally liable for all liabilities arising from the use of additional or supplemental cards, even if the holders of such cards are billed separately.

### **2. Insurance brokerage and data protection**

The cardholder hereby takes note that, where contracts of insurance are brokered, the insurer shall be liable for errors, negligence or inaccurate information. My information shall be treated as confidential. When keeping and processing personal information, Cornèr Bank Ltd. shall comply with the provisions of the data protection legislation. Cornèr Bank Ltd. may commission third parties in Switzerland to process the card application and to handle the card relations and transactions, provided that the Swiss legislation so permits and proper data protection is guaranteed. The personal information made available in the context of the insurance may be passed to the insurers. Cornèr Bank Ltd. and the insurers shall use it only for the purposes of conclusion and administration of the contract of insurance and in the event of a claim. The personal information may be passed to authorized third parties and/or to other Cornèr Bank Ltd. Group companies in the context of settlement of the contract of insurance. This may include data transfer abroad, provided that the third country shall offer equivalent data protection from the viewpoint of the Swiss data protection legislation. Personal information shall be kept in electronic and/or paper form. The cardholder therefore also notes that he/she may assert rights under the data protection legislation to information and, on certain conditions, to the correction, blocking or deletion of certain data stored at Cornèr Bank Ltd.

### **3. Applicable law and jurisdiction**

All legal relations between the Bank and the holder of a principal, supplemental or additional card shall be governed by **Swiss law**. The place of performance and enforcement for holders of a main, supplemental or additional card who reside abroad, and the **sole jurisdiction** for all proceedings shall be **Lugano**, save compelling contrary provisions of Swiss law. The Bank shall also be entitled to sue the holder of a principal, supplemental or additional card before the court competent for his/her place of residence or any other competent court.

### **Credit option agreement**

between Cornèr Bank Ltd., Via Canova 16, 6901 Lugano (hereinafter called "Bank") and the cardholder

#### **1. Credit option and interest**

The credit option shall enable the holder of a principal or supplemental card (hereinafter called the "Cardholder") to pay the amount shown on the relevant monthly statement in installments, for transactions which are effected after expiration of the revocation deadline (see item 3 below). In such cases, the Bank shall receive the minimum amount, corresponding to 5% of the total billed amount, subject to a minimum of CHF 100, by the date stated on the monthly statement. If the Bank is not in possession of the required payment by the stated date, or if the total is less than the prescribed minimum, the Cardholder shall be deemed in default in respect of the whole balance, without further warning, with all legal consequences in this regard. On default of the Cardholder, the total balance of any other account statements in the name of the same Cardholder shall also immediately fall due for payment. Any excesses of the spending limit shall be settled immediately. The annual interest rate charged on arrears shall be dependent on the Cardholder's payment behavior and recoverable to a maximum of 15%. A part payment shall initially be credited against the interest claim.

#### **2. Check of creditworthiness, spending limit and overall limit**

The spending limit shall be set on the basis of the check of creditworthiness and notified to the Cardholder with the copy of this document sent with the credit card. It shall be subject to a maximum of 15% (for Classic cards) or 20% (for Gold cards) of the annual income stated in the card application, or fractions thereof. As a rule, the maximum amount shall be limited to CHF 10,000 (for Classic cards) or CHF 90,000 (for Gold cards). The check of creditworthiness shall be conducted on the basis of the cardholder information given in the card application. This and the credit history shall be checked by inquiries to the Consumer Credit Information Center (IKO) and the Central Office of Credit Information (ZEK). Additional information may be obtained, as applicable, from public offices or from the Cardholder's employer or banks. The spending limit set for the holder of a principal card shall apply as an overall limit for all his/her principal and additional cards. Thus the total of all card transactions shall not exceed this overall limit. Likewise the spending limit set for the holder of one supplemental card shall apply to all his/her supplemental cards. The Bank reserves the right to amend the spending limit at any time, by due written notice to the Cardholder. The Cardholder shall immediately inform the Bank of any worsening of his/her economic circumstances.

#### **3. Revocation and notice of termination**

The Cardholder shall be entitled to give written notice of termination of this credit agreement within seven days of receipt of the duplicate of this document. The Bank shall be entitled, at any time, to give 30 days' written notice of termination of a credit option. Otherwise the present credit agreement shall end on expiration of the credit card contract.

#### **4. Miscellaneous**

Amendments of the present credit agreement shall require written form in order to be effective. Otherwise the current General Terms and Conditions for the Classic and Gold Visa and MasterCard of Cornèr Bank Ltd. shall apply. These shall be sent to the Cardholder with the copy of the card application, the credit agreement and the card (and can be viewed at [cornocard.ch](http://cornocard.ch) or ordered by telephone on +41 (0)844 00 41 41).

Version 06.2013



## **HORS LIGNE MAGAZINE**

Rue des Bains, 35  
C.P. 5615  
CH-1211 Genève 11



**> ROMANTIC** Kenzo has written a new page in the history of its perfume Flower, with Flower In The Air. The fragrance opens with notes of raspberry and pink pepper. The heart comprises four types of rose: rose petals, rose essence, rose oxide, and rose infusion. The magnolia and gardenia give it a freshness, which is followed by a base of white musk finishing it with a powdery touch.  
**Perfume Flower In The Air by Kenzo.**

**> PRACTICAL** For all the travellers out there, Logitech has created a new modular system for iPhone 5 and iPhone 5s, available in three products: Logitech case+tilt, Logitech case+energy and the Logitech case+drive. These cases integrate a practical mounting system, a viewing stand, an earbud cord wrap for your earphones, an ideal mount system for the car as well as a secure power supply. The bonus is that it remains a very contemporary design.  
**iPhone accessories by Logitech.**



**> MINI** A hyper compact design in powerful, coloured tones. It's the winning trio of the new UE Mini Boom speaker by Ultimate Ears. Equipped with a battery guaranteeing up to 10 hours of use, simple controls and Bluetooth connection, the speaker diffuses an astounding sound for all Bluetooth-compatible devices up to 15 metres, so you can enjoy it from a distance. This practical speaker can be recharged with a micro USB cable. Finally, you can also connect two wireless UE Mini Boom speakers, by downloading the app for free.  
**UE Mini Boom speaker by Ultimate Ears, [www.ultimateears.com](http://www.ultimateears.com).**



**> FRESHNESS**  
Nespresso's new arrival, Bukeela ka Ethiopia coffee, belongs to the Pure Origin family. This coffee combines a delicate floral freshness with woody notes, giving a particularly finely nuanced flavour.  
**Nespresso Bukeela ka Ethiopia coffee capsules, [www.nespresso.com](http://www.nespresso.com).**



**> PERSONAL** This year, Le Pliage bags by Longchamp are celebrating 20 years! This is the occasion for the brand to be innovative, by launching the service Custom Le Pliage, which lets you create your own bag. Select the model size and colour of the eight seasonal tones. In addition, you can choose from four colours for the inside cover, the handles, small leather flaps on each side of the zipped closure and the strap. Finally, have your initials embossed or perforated on the bag.  
**Custom Le Pliage handbag, available in Longchamp boutiques in Geneva, Lausanne and Zurich, and online at [www.longchamp.com](http://www.longchamp.com).**



**> EXCEPTION** With Tribute to Honour, Royal Salute has perfected an exceptional blend. The rarest and most exquisite whiskies with the most sought-after tastes were used to create Tribute to Honour, after having been carefully chosen from preciously guarded casks in the vaulted cellars of the Royal Salute at Strathisla distillery in Scotland.

It was then magnificently blended by master blender Colin Scott. Only the best eau-de-vies, all at least 45 years old, were used. Presented in a bottle adorned with 413 black and white diamonds, only 21 were made, each numbered.

**Whisky Tribute to Honour by Royal Salute.**



**> NOMADIC** The Allure Homme Sport Eau Extrême perfume by Chanel has a nomadic spirit. The fragrance comes in a new travel spray with a pure design. The very architectural lines are highlighted in metallic grey. The perfume remains unchanged with its intense aromas especially of Sicilian mandarin, Moroccan cypress, white musk, Madagascan cedar wood and pepper.

**Allure Homme Sport Eau Extrême perfume by Chanel.**



**> DESIGN** FiveCo, a Vaud company, has created an original nightstand, incorporating a secret drawer in one of its legs, in the form of a cradle, with three illuminated compartments. It can be opened with a digital fingerprint reader also built into the frame.

**Limited edition Secret of Night nightstand, [www.artofsecret.ch](http://www.artofsecret.ch).**



**> HIGH-TECH** Canon unveils its new PowerShot N100, which is brimming with new technology. It's the Brand's first compact camera to have both front and rear cameras, allowing users to capture their own expressions simultaneously, while taking a photo, by pushing the shutter button. It's a way of getting both sides of the story!

**Canon PowerShot N100 camera.**



**> PRIVATE** Glenmorangie has launched Glenmorangie Companta, the fifth annual range of its brand "Private Edition", a limited edition collection of exceptional single malts, which also includes Glenmorangie Ealanta, recently named Whisky of the Year 2014, by English writer and journalist Jim Murray. Finding its subtle balance between a spicy character and a rich, smooth softness, Companta is produced from a blend of harmonious alcohols, which benefit from prolonged aging in reputed French wine casks.

**Glenmorangie Companta Whisky.**



**> ARTY** Artist Caroline Dechamby of Crans-Montana has just launched her line of leather goods. Handbags and wallets incorporate her paintings with joyful patterns and colours. The handbags—Papillons, Tulipes, Bonhomme and Banquise—feature silkscreen prints and are made in Italy.  
Bold handbags by Caroline Dechamby, Maison D'Art Caroline Dechamby in Crans-Montana, Bach's Bazar in Gstaad and online at [www.caroline-dechamby.com](http://www.caroline-dechamby.com).



**> VINTAGE** The legendary Vespa Primavera is back with its glamorous style. Launched in 1968, the Vespa quickly became the symbol of a generation in love with the concept of freedom. The new Primavera model, inspired by the 946 Vespa, combines today's technology with elegance and comfort. The Vespa comes with an LEM 125 3V i.e. engine and is available in different colours.  
Vespa Primavera.



**> TIMELESS** It's the elegant sobriety that marks Hugo Boss sunglasses for men in metal. The model entices with its retro style, highlighted by the little rivets placed on the front of the glasses, where the arms begin. The model, with the choice of sun or normal glasses, provides an original contrast between shiny and mat tones.  
Hugo Boss sunglasses.

**> HAPPY NEW YEAR**  
Caran d'Ache celebrates the year of the horse with a limited edition of Year of the Horse writing instruments. The noble horse emerges on the fountain and roller pens in an engraving that is highlighted with ivory Chinese lacquer. The body of the pens are also in Chinese lacquer. The Year of the Horse edition is limited to 888 pieces.  
**Year of the Horse collection by Caran d'Ache.**



➤ MALOYA MUSIC REPRESENTS THE ROLE OF SLAVERY IN THE MUSICAL CULTURE OF LA RÉUNION.

➤ LE MALOYA EST L'EXPRESSION DU RÔLE DE L'ESCLAVAGE DANS LA CULTURE MUSICALE DE L'ÎLE DE LA RÉUNION.





# THE POWER OF MALOYA

NICKNAMED THE BLUES OF LA RÉUNION, MALOYA WAS ENTERED IN THE UNESCO INTANGIBLE CULTURAL HERITAGE LIST IN 2009. THIS MUSIC STYLE FILLED WITH MEANING AND RELATING TO IDENTIFIABLE VALUES WAS ADDED TO THE VANILLA ISLANDS' CALENDAR IN 2014.

In the middle of the southern summer, this whole island of La Réunion, down to its smallest village, resonates to theatrical shows, poetry recitals, and a wealth of culinary options and local products, permeated by the persistent, throbbing chant of maloya, a unifying musical style hovering on the brink of international recognition. Despite the numerous artists who are dedicated to maloya, international recognition is still proving elusive. “This music represents the role of slavery in the musical culture of La Réunion, a mixture of rhythms and styles from the slaves’ countries of origin”, sums up artist Arno Bazin, founder in 2000 of Tapok, a group, whose fifth CD will be out shortly. *Sentié Pavé*, the first track to be released from this future opus, is already playing continuously on YouTube. In Madagascan, *maloy aho* means “speak, say what you have to say”. The word is also present

in Mozambique, Zimbabwe and in several African dialects like Bambara. Maloya came from the slaves who were uprooted from Madagascar and East Africa, who sang to resist and exist. It was then also used by the Malbars, Indian workers from the Malabar coast, as well as by the Ti Blan, Creoles of low birth. Today it still has a cult following.

“My family comes from Yab, part of the poor white population, and not from the cult-practising families with African ancestors and Madagascans. I found myself leading ceremonies again, because I vibrate to this black music that has come from former slave times”, enthuses Stéphane Grondin, an artist of the new generation, familiar with the tours and recordings of local groups and with heritage projects, one of which has generated a first book dedicated to this music. The work mentioned contains sheet music, a method for making the instruments, written ►

> BELOW: MALOYA MUSIC IS BASED ON TRADITIONAL AND SPECIFIC RHYTHMS. OPPOSITE: MALOYA MUSIC WILL ALWAYS REFLECT THE MEMORY OF SLAVERY, BUT THE PEOPLE OF LA RÉUNION ENJOY IT AND DANCE TO IT.

> CI-DESSOUS: LE MALOYA EST BASÉ SUR DES PERCUSSIONS TRADITIONNELLES ET SPÉCIFIQUES. CI-CONTRE: LE MALOYA SERA TOUJOURS HABITÉ PAR LE SOUVENIR DE L'ESCLAVAGE, MAIS LES RÉUNIONNAIS L'AIMENT ET DANSENT DESSUS.

explanations and various traditional themes about maloya, all interwoven by onomatopoeias originally intended to invoke the spirits, as well as to poke fun at their masters. A bundle of complaints, sung out by a soloist and echoed by a choir, recalling the pains, miseries with a throbbing base rhythm, which lingers or gets faster.

Based on traditional and specific rhythms, maloya is structured around the *roulèr*, the core drum beat, to which responds the *kayanm* or *kayamb*, filled with canna seeds. Then comes the *bob* or *bobre*, the *sati*, metal box, or the bamboo *pikèr*. Its evolution, like that of the maloya kabosé, included the triangle, the djembe, the electric guitar or the base.

At the end of the 1950s, the colonial administration prohibited maloya, thinking that it might incite an independence movement. Worse still, from 1963 to 1982, under the governance of Michel Debré, the Paris authorities advocated a forced integration and orchestrated the deportation of almost 2000 *marmailles*—a word which means children in the Creole spoken on the island of La Réunion. From then on, there was a serious crackdown on even owning a *kayamb* or a *roulèr*, genuine maloya instruments. So the music was practised covertly, in secret places, on the edge of sugar cane plantations, far from homes. There were accusations, often justified, of it being played at communist movement meetings.

It wasn't until 1976 that maloya was to re-emerge, following the publication of the first vinyl record by the group Firmin Viry. The musical style got back on track thanks to author-composers such as Danyèl Waro, Gramoun Lélé and Ziskakan. Better still, in October 2009, with the support of the regional centre for contemporary music (PRMA) and numerous artists, maloya was officially registered on the UNESCO Intangible Cultural Heritage List.

At the heart of the new generation, its political connotation has gradually faded. "Maloya is above all for young people who are looking for their roots, the demand for a mixed Creole, Madagascan, African and Indian identity." Certain group names demonstrate this and are hoping to revive its historic character, ignored by the general public, by creating a symbolic place there. For



example, the group Simangavol clearly alludes to the first female slave to arrive on the island, who refused to bow down to slavery, despite the risks to herself, and fled into the mountains, becoming the incarnation of the *maronnage*. In fact, in the island's vernacular, the *marrons* referred to the former rebel slaves who followed her example. Nevertheless, maloya music will always reflect suffering and man's enslavement of man. Today, its nostalgic power does not prevent it from espousing the joy of life and freedom. The people of La Réunion enjoy it and dance to it. At the end of 2013, coinciding with the festivities of 20 December—the commemorative date of the abolition of slavery in 1848 on Bourbon Island—the fourth edition of the Festival *Liberté Métisse* added its palette of artistic expression to the whole celebration. This was the first positive sign of maloya's inevitable internationalisation. The event, supported by the region under the aegis of its President Didier Robert, was officially stamped Vanilla Island and included in the calendar. From this, his Excellency Alain Saint-Ange, current President of this association and, above all, Minister for Tourism and Culture of The Seychelles, got an important delegation of artists on board, to get a first-hand experience this event, which was held further down the beach at Etang Salé. ■

JOËL A. GRANDJEAN





## LA PUISSANCE DU MALOYA

**E**n plein été austral, c'est l'île de La Réunion tout entière, jusqu'à sa plus petite bourgade, qui vibre... Aux tirades théâtrales, aux poésies déclamées, à l'éventail des richesses culinaires et des produits du terroir, répond l'incandescence des mélopées lancinantes du maloya, un style musical fédérateur promis à une imminente reconnaissance internationale. «Cette musique représente la part de l'esclavage dans la culture musicale réunionnaise. Des mélanges de rythmes et de styles des pays d'où étaient issus les esclaves», résume succinctement l'artiste Arno Bazin, fondateur, en 2000, de Tapok, un groupe dont le cinquième CD s'apprête à sortir. Déjà, Sentié Pavé, premier extrait de ce futur opus, tourne en boucle sur YouTube.

En malgache, maloya aho signifie «parler, dire ce qu'on a à dire». Le mot est aussi présent au Mozambique, au Zimbabwe et dans plusieurs dialectes africains comme le bambara. Le maloya descendrait des esclaves extirpés de Madagascar et d'Afrique de l'Est, chantant pour résister et exister. Il sera ensuite aussi pratiqué par les Malbars, les engagés indiens de la côte de Malabar, ainsi que par les Ti Blan, les créoles de petite condition. Il est encore aujourd'hui doté d'une dimension cultuelle. «Je suis issu d'une famille de Yab, les petits blancs pauvres, et non de familles pratiquantes du culte des ancêtres africains et malgaches. Je me suis retrouvé à diriger des cérémonies car je vibre pour cette musique noire venue des temps anciens de l'esclavage», s'enthousiasme Stéphane Grondin, un artiste de la nouvelle génération, familier des tournées, des enregistrements de groupes locaux et des projets patrimoniaux, à qui l'on doit le premier livre consacré à cette musique.

L'ouvrage référence contient des partitions, une méthode pour fabriquer les instruments, des explications de textes et des divers courants traditionnels du maloya, tous traversés d'onomatopées originellement destinées à appeler les esprits, accessoirement

➤ THE FAMOUS FESTIVAL LIBERTÉ MÉTISSE.

➤ LE CÉLÈBRE FESTIVAL LIBERTÉ MÉTISSE.

à se moquer des maîtres. Un faisceau de complaintes poussées par un soliste, reprises par un chœur, relatant les peines et les maux sur fond d'un rythme lancinant se languissant ou allant en s'accélérant.

A base de percussions traditionnelles et spécifiques, le maloya s'articule autour du roulèr, le cœur, auquel répond le kayanm ou kayamb, habité par des graines de cana. Puis interviennent le bob ou bobre, le sati, boîte en tôle, ou le pikèr, en bambou. Son évolution, comme le maloya kabosé, intègre le triangle, le djembé, la guitare électrique ou la basse.

A la fin des années 1950, l'administration coloniale prohibe le maloya, estimant qu'il peut titiller les tentations indépendantistes. Le simple fait de détenir un kayamb ou un roulèr, instruments propres au maloya, est sévèrement réprimé. On pratique alors le maloya de manière clandestine, dans des lieux secrets, en lisrière des plantations de canne à sucre, loin des habitations. On l'accuse, à raison souvent, de ponctuer les meetings de la mouvance communiste.

Il faut attendre 1976 pour que le maloya redresse l'échine, suite à la publication du premier vinyle de la troupe Firmin Viry. En octobre 2009, avec l'appui du Pôle régional des musiques actuelles (PRMA) et de nombreux artistes, le maloya se classe officiellement au Patrimoine culturel immatériel de l'humanité de l'Unesco.

Au sein de la nouvelle génération, sa dimension politique s'est peu à peu estompée. «Le maloya, c'est surtout, pour les jeunes qui sont à la recherche de leurs racines, la revendication d'une identité créole métissée malgache, africaine et indienne.» Reste que la musique maloya sera toujours habité par un concept de souffrance et d'asservissement des hommes par les hommes. Sa puissance nostalgique ne l'empêche pas aujourd'hui d'épouser joie de vivre et liberté. Le peuple réunionnais la joue et la danse. ■

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> *BELLOWS: HUGO BOSS GREEN OFFERS A SPRINGTIME COLLECTION FOR EXPERIENCED GOLFERS: WATERPROOF JACKETS AND COTTON PANTS, GOLF BAG. OPPOSITE: PENDRAGON PUTTER BY ARGOLF.*

> *CI-DESSOUS: HUGO BOSS GREEN DÉCLINE UNE PANOPlie PRINTANIÈRE POUR GOLFEURS AVERTIS: BLOUSON ET PANTALON EN COTON DÉPERLANT, SAC DE GOLF. CI-CONTRE: LE PUTTER PENDRAGON DE ARGOLF.*

# MAKE ROOM FOR TAILOR-MADE TRENDS!

THERE IS CHANGE COMING TO THE GREENS! NEW TECHNOLOGIES AND THE ONGOING QUEST FOR EXCELLENCE SPEARHEADED BY THE LUXURY BRANDS ARE PERSONALISING GOLFING EQUIPMENT MORE AND MORE. FROM THE CLUBHOUSE TO THE DRESSING ROOM, THERE ARE MATERIALS TO MATCH EVERY GAME AND EVERY TASTE!

In the 60s, “fitting” emerged, the practice of personalising equipment requested by the American players on the professional circuit. This technique of adjusting the club and the game of the golfer presaged a tidal wave for the sport with the little white ball, and this has not changed since: the personalisation, ever more refined, of golfing equipment. The fitting session long reserved for the best players has been adopted generally, and if it still represents the stamp of exclusivity, it has become affordable for golfers of all levels who are looking to improve their swing. Hitting the ball, typical approaches and, above all, morphology: all these elements are carefully analysed by an expert to achieve the perfect tailor-made match. Every brand, from Callaway to Cobra Golf, is now offering many combinations of shafts and heads. In this

context, the adjustable driver has made its appearance, enabling the golfer to assemble his equipment himself, to suit his own particular game. The range of these possibilities is further extended by the influence of technology on equipment that is increasingly adaptable, lightweight and effective. And the brands are investing in this! Accordingly, Argolf has analysed in slow motion with a high speed camera the effects that machined grooves on putters with various lofts have on the ball, to calculate its rate of rotation at every moment, so as to retain the ideal solution for its Uther and Pendragon putters: the one where the ball spins most rapidly over a minimum distance. ▶







> 1\_ THE GOLF WATCH BRAND JAERMANN & STÜBI HAS USED CLUBS FROM LEGENDARY GOLFER NICK FALDO (PICTURE) TO MAKE THE CASES OF A LIMITED SERIES OF 72 MODELS. 2\_ THE GPS APPROACH S2 WATCH BY GARMIN. 3 & 4\_ THE LACOSTE SUNGLASSES MADE OF AN ACETATE-METAL BLEND AND THE GOLF SENSE SWING ANALYSER. 5\_ CUPIDON PUTTER BY VALGRINE.

> 1\_ LA MARQUE DE MONTRES DE GOLF JAERMANN & STÜBI A UTILISÉ LES CLUBS DU LÉGENDAIRE GOLFEUR NICK FALDO (PHOTO) POUR FABRIQUER LES BOÎTIERS D'UNE SÉRIE LIMITÉE À 72 PIÈCES. 2\_ LA MONTRE GPS APPROACH S2 DE GARMIN. 3 & 4\_ LES SOLAIRES MIXTES EN MÉTAL ET ACÉTATE DE LACOSTE ET L'ANALYSEUR DE SWING GOLF SENSE. 5\_ LE PUTTER CUPIDON DE VALGRINE.

1

And it is not only sports equipment in the strict sense of the word that is benefitting from these developments: measurement instruments are now the hallmark of ultra-precision. Laser range-finders or GPSs are doing away with golfers having to judge playing distances with the naked eye, leaving them to concentrate on their stroke play. Surfing on the smart phone boom, intelligent applications have also proliferated in the world of golf. From scoring to swing analysis, including geo-localisation, iPing, TrackMan, V1 Golf, iSwing,

2





and FunGolfGps all simplify life on the green and promise perfection, by tracking one's weaknesses and correcting one's movements. Even more advanced, because it is linked to a real movement recorder, Golf Sense is really revolutionising training. Providing real aids, which are instructional into the bargain! For Paul Fitussi, director of the Salon du Golf, which will take place in Paris between 14-16 March 2014, if these technological innovations are being so well received in a sport with such a reputation for tradition, he says it is because "all these tools enable one to improve one's game, and above all its enjoyment, which is the ultimate aim of golf."

So it is not surprising, if the golfers' (too) classical appearance is also evolving. Here as well, the plethora of offers is the important thing. Flashy like Rickie Fowler, Puma Golf's icon, elegant like Adam Scott, who wears Burberry and Rolex gear, sporty like Sergio Garcia... Golfers, choose your brand! On the green, as far as style is concerned, everything

goes. Each player can proudly wear what he likes and express his own personality. Gloves, shoes, bags and even the little white ball (thanks to the cmballe.com website), each item of golf-clothing can be made to measure. The brands are always innovating each season with new designs, luxury or intelligent materials, prestigious partnerships, exclusivity... For example, Jaermann & Stübi are offering luxury golfing watches, with cases made from the clubs used by Nick Faldo during the Los Angeles Open in 1997, including a free stroke-counter.

And now that putters have also become real fashion accessories, we've come the full circle. Valgrine, a French brand, has decided to combine technology, performance, craftsmanship and jewellery. Its latest creation, the VG003 Demi Maillet Cupidon, displays a 56-diamond setting. Golf, too, has its own desirable objects. ■

LUCIE TAVERNIER





## LA TENDANCE EST AU SUR-MESURE

**I**l y a du changement sur le green! Car, même si aucune grande révolution n'est annoncée pour 2014, les nouvelles technologies et la perpétuelle recherche d'excellence menée par les griffes de luxe personnalisent de plus en plus l'équipement du golfeur. Dans les années 60, le fitting, pratique de personnalisation de l'équipement réclamée par les joueurs américains du circuit professionnel, faisait son apparition. Cet ajustement technique du club au jeu du golfeur annonçait pour le sport à la petite balle blanche une lame de fond, jamais contredite depuis: la personnalisation, toujours plus pointue, du matériel golfique. La séance de fitting, longtemps réservée aux meilleurs joueurs, s'est démocratisée; si elle est toujours marquée du sceau de l'exclusivité, elle est devenue abordable pour les golfeurs de tous niveaux qui cherchent à améliorer leur swing. Frappe de la balle, type de la pratique et surtout morphologie: tous ces éléments sont analysés par un expert pour réaliser le sur-mesure sans faute.

Toutes les marques, de Callaway à Cobra Golf, proposent désormais de multiples combinaisons entre shafts et têtes. Dans cette lignée, des drivers ajustables ont fait leur apparition et permettent de moduler soi-même son matériel en fonction du contexte de jeu. Ces champs des possibles sont encore élargis par l'influence des technologies sur un équipement toujours plus maniable, léger et performant. Argolf a ainsi analysé en slow motion avec une caméra haute vitesse les effets de rainures usinées sur des putters de lofts différents sur la balle pour relever la rotation de celle-ci à chaque instant et ne conserver que la meilleure solution pour ses putters Uther et Pendragon: celle où la balle tourne le plus vite sur une distance minimale.

Et il n'y a pas que le matériel de jeu stricto sensu qui profite de ces évolutions: les instruments de mesure jouent dorénavant la carte de l'ultraprecision. Télémètres laser ou GPS font oublier le temps où les golfeurs devaient évaluer les distances à parcourir à l'œil nu

> KNOWN FOR BEING TRADITIONNAL, GOLF COURSES ARE NOW EMBRACING THE LATEST TRENDS AND NEW TECHNOLOGIES.

> RÉPUTÉS «TRAD», LES TERRAINS DE GOLF S'OUVRENT DÉSORMAIS AUX TENDANCES LES PLUS POINTUES ET AUX NOUVELLES TECHNOLOGIES.

et permettent de se concentrer sur les coups à jouer. Surfant sur le boom des smartphones, les applications intelligentes se sont également multipliées dans le monde du golf. Du scoring à l'analyse du swing en passant par la géolocalisation, iPing, TrackMan, V1 Golf, iSwing ou FunGolf Gps simplifient la vie sur le green et offrent de se perfectionner en traquant ses points faibles ou en corrigeant ses mouvements. Plus poussée car alliée à un vrai capteur de mouvement, Golf Sense révolutionne ainsi l'entraînement. De vrais assistants, pédagogiques de surcroît!

Pour Paul Fitussi, directeur du Salon du golf, à Paris, si ces bouleversements technologiques sont si bien accueillis dans un sport réputé très traditionnel, c'est parce que «tous ces outils permettent d'améliorer le jeu et surtout le plaisir, qui est le but ultime du golf».

Le look du golfeur évolue lui aussi. Flashy comme Rickie Fowler, l'égérie Puma Golf, élégant comme Adam Scott qui arbore tenues Burberry et Rolex, sportif comme Sergio Garcia... Sur le green, en matière de style, tout est possible. Chaque joueur peut désormais arborer fièrement ses propres couleurs et exprimer sa personnalité. Gants, chaussures, sacs et même petite balle blanche – grâce au site cmaballe.com –, chaque pièce du dressing golfique peut être réalisée sur mesure. Les marques ne cessent d'innover avec, à chaque saison, de nouveaux designs, des matières luxueuses ou intelligentes, des collaborations prestigieuses, des exclusivités... Jaermann & Stübi propose, par exemple, des montres de golf haut de gamme avec un boîtier fabriqué à partir des clubs utilisés par Nick Faldo au cours de l'Open de Los Angeles en 1997, compteur de coups intégré en prime. Et lorsque les putters deviennent de vrais accessoires de mode, la boucle est bouclée. Par exemple, la marque Valgrine allie technologie, performance, artisanat et joaillerie. Sa dernière création, le VG003 Demi Maillet Cupidon, est sertie de 56 diamants. ■

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# RYUKYU, TROPICAL JAPAN

THE RYU WHAT ISLANDS? THE RYUKYU ISLANDS. HARDLY ANYONE BUT ATLAS BUFFS KNOWS THIS STRING OF 160 ISLANDS AND ISLETS, WHICH STRETCH OVER 1,100 KM BETWEEN THE SOUTH OF JAPAN AND TAIWAN. TO THE WEST, THE EAST CHINA SEA, TO THE EAST, THE PHILIPPINE SEA, AND IN THE MIDDLE A SPRINKLING OF ISLANDS WITH MELODIOUS NAMES: OKINAWA, MIYAKO, ISHIGAKI OR YONAGUNI...





➤ KUROSHIO BASIN AT THE OKINAWA CHIRAMI AQUARIUM.

➤ LE BASSIN DU KUROSHIO AU OKINAWA CHIRAMI AQUARIUM.

The Ryukyu Kingdom has a reputation for being stubborn. After having benefitted for centuries from the Chinese and Japanese, making rather modest financial contributions in exchange for very attractive commercial links, this small yet tough seafaring population was unhappy, when 3,000 samurai with fierce moustaches landed in Okinawa in 1609 and demanded their submission. That signalled the end of Ryukyu's independence. So now, there they were Japanese, and they still have not got over it. Tokyo is very far from here, and this distance engenders the feeling of being forgotten and abandoned. But in the end, this isolation can also be seen as an advantage: after all, Fukushima is too far away to be a problem for this archipelago, which makes most of its money from tourism.

Exploration of this group of islands begins in Okinawa, the main one. The vaguely familiar name, Okinawa, brings to mind memories from a history lesson that was only half heard. Sometimes the memory needs to be refreshed. In 1945, Okinawa was the last stop before the invasion of Japan's main islands. The Japanese soldiers were massed en bloc, ready to fend off the enemy as long as possible and made it pay heavily every step of the way.

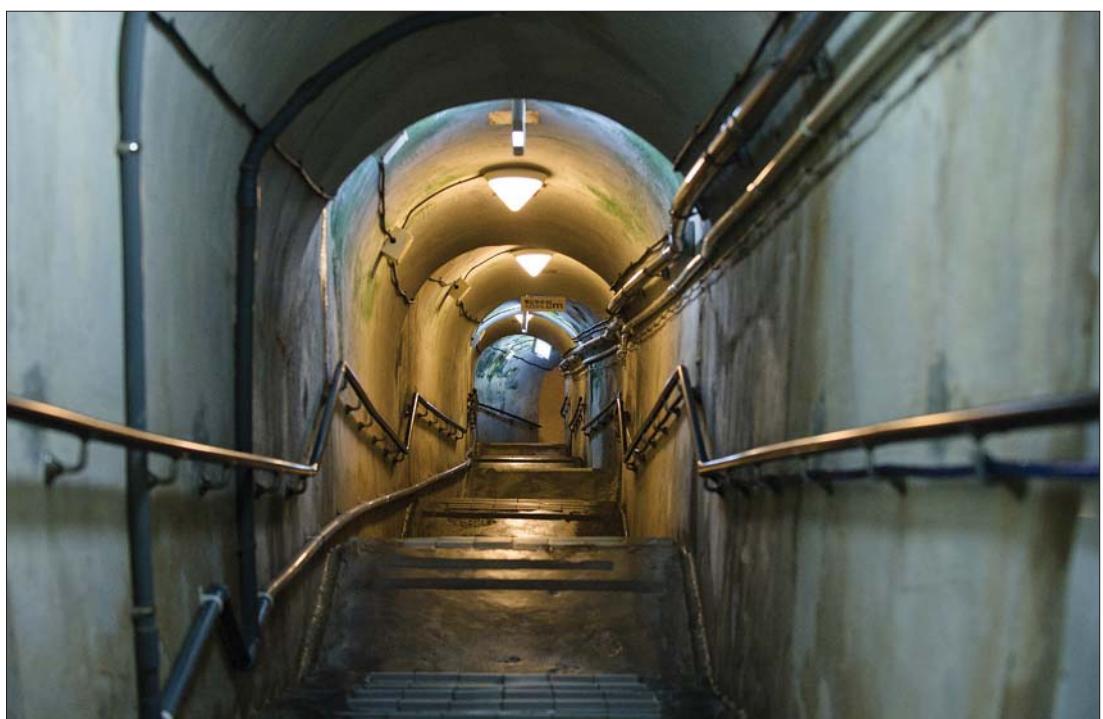


1

The island became the stage for a fierce battle, which the Americans only won after having buried it under 2.7 million bombs, almost five per inhabitant, and having cleaned out the minutest hole with flame-throwers. During these three months of fierce combat, the kamikaze, full of sake, flew entire squadrons into US navy buildings and blew them up. On 6 April, five of them simultaneously and fatally hit the *USS Emmons*, a 106 m-long destroyer, which sank the next day off the coast of Kouri Island. Today, the wreck, which lies on the seabed at a depth of 43 m, is one of the Ryukyu's underwater gems. Some lemon-yellow trumpet fish slalom between the canons that point towards the surface and lead visitors to the super structures, which were ripped open by the impact of the crazy planes. Towards the middle of the hull, there is a plaque

commemorating the memory of the 60 sailors killed on that day. The coastline sprinkled with long sandy beaches and inlets of

turquoise water still offers some surprises, like this aquarium hidden away in the north-western countryside of the island, more



2

> SHURI CASTLE (1) AND THE TUNNELS OF THE NAVAL HEADQUARTERS (2) ON THE ISLAND OF OKINAWA. BELOW: DIVING DOWN TO THE UNDERWATER CITY, SOUTH OF YONAGUNI ISLAND.

> LE CHÂTEAU DE SHURI (1) ET LES TUNNELS DU QUARTIER GÉNÉRAL DE LA MARINE (2) SUR L'ÎLE D'OKINAWA. CI-DESSOUS: PLONGÉE SUR LA CITÉ ENGLOUTIE AU SUD DE L'ÎLE D'YONAGUNI.

than two hours by car from Naha, the prefecture's capital. At the entrance, some fifty people wait in a long queue, not in the hope of getting a ticket, but to be photographed in front of the cardboard cut-out decor, on which a jovial whale-shark looks like it is being pestered by three

chubby, mischievous dolphins, wearing Tyrolean hats and playing the drums. Japan certainly knows how to cultivate its differences. The serious part starts in front of the 7,500 m<sup>3</sup> mammoth Kuroshio basin, named after the hot current of the Pacific Gulf Stream, where there is an incessant turbulence of

dolphins, trevally, mantas, guitar fish and stingrays, swimming round and round, while the nurse and leopard sharks, intoxicated by this crazy circumambulation, stretch out along the seabed to regain their senses. And in the middle of this rowdy escort, which resembles a court of lackeys and buffoons,



> *BELOW: THE HORSES OF MIYAKO ISLAND. OPPOSITE: THE AMAZING SHAPE OF THE BRIDGE, WHICH CONNECTS MIYAKO AND IKEMA ISLAND.*

> *CI-DESSOUS: LES CHEVAUX DE L'ILE DE MIYAKO. CI-CONTRE: LA FORME ÉTONNANTE DU PONT QUI RELIE MIYAKO ET L'ÎLE D'IKEMA.*

three whale-sharks cruise among them majestically, like relaxed royalty. The Okinawa Churaumi Aquarium is the only one of its kind in the world to keep several of these sea giants in captivity. The biggest, Jinta, a male measuring 8.5 m, has been swimming around for 18 years behind the gigantic acrylic panels, which are 22.5 m x 8.2 m and 60 cm thick, whereas the two others, the “small” new arrivals—females of 7.4 m and 6.2 m respectively—still haven’t been baptised. They are rather like the children of the Middle Ages,

who didn’t receive a name until there was absolutely no doubt they were going to survive. It’s time to head south and start island hopping along the Ryukyu arc. First stop Miyako, half way between Okinawa and Taiwan. The Japanese go there to play golf, get married, dressed all in white, or failing that, to laze on the beaches, which stretch right into the quiet coves. At Sunayama beach, a sign warns, with an affected tone of indifference, “beware of sharks and jellyfish”. In a nearby field, around ten little bay horses look at the sea

with a certain melancholy. They come from a faraway place. This breed of pony, whose forgotten origins were somewhere on the Kyushu side or in China, have been trotting around the island from at least the XII<sup>th</sup> century and, for a long time, were its only means of transport. Their hooves are so hard, they don’t need shoeing. There were still 10,000 left in the 1950s, before the fatal arrival of the spluttering tractors. In 1980, there wasn’t a single authentic horse on the island. An association then decided





to buy the last three of the breed, ignored on the small island of Aguni, and to try to re-establish a viable population. Despite several inbreeding problems, some of their hind legs are slightly knock-kneed, the numbers have gone back up to 41. Experts believe that when the total reaches 50, the breed should be safe. It all seems to be on the right track and a foal was born during the last typhoon. It was named Paikaji or south wind. The islands continue to stretch out like a string of pearls. There's Taketomi Island, where the last of Japan's samurais hid themselves away; Tarama Island, a former penitentiary colony, is covered in sugarcane fields and shakes its green mane under the final barrage of an agonising storm. Then there's Ishigaki Island, known for its clear waters and oceanic manta rays. Last stop, Yonaguni Island, situated 2,250 km from Tokyo and only

130 km from the shores of Taiwan. The tail-end of a typhoon from the Philippines has turned the Pacific into a murky green, almost steaming broth. Threatening rollers come crashing in, spraying foam in an atmosphere resembling Atlantic bad weather. One is a little fearful of being swallowed up wholesale by this tormented ocean, but curiosity gets the upper hand. After several inconclusive swirls, a strong, determined current sweeps right over a structure of vast terraces carved out in rectilinear layers. In the blue depths, huge terraces are staggered unevenly for almost 80 m, producing unexpected right angles. Could these be the vestiges of Mu, the lost continent of the Pacific? Scientists can see in this a relationship with the Mayan pyramids or the Ziggurat of Babylon, a formidable city engulfed 5000 years ago, complete

with its streets, stairways, sphinx and triumphal arches. Other bearded scholars see nothing more than the result of classic sandstone stratigraphy and natural tectonic movements. Mr Aratake walks along the bridge like an old crab, supported by his ever ready crutch, which he needs since he had polio as a child and then had a bad fall off a footbridge 20 years later. He comes over with all his performer's know-how, having learned all the tricks for telling a good story and he explains to the divers, who are still dripping, how he discovered his Atlantis one fine day in 1986, when he was looking for new diving locations. "I still get goose bumps, when I think of it!" he says, smiling and showing his forearm with its hairs standing on end. ■

CHRISTOPHE MIGEON



## RYUKYU, LE JAPON TROPICAL

Entre le sud du Japon et Taïwan, les îles Ryukyu s'étirent sur 1100 km de long. L'exploration de l'archipel commence donc par Okinawa, l'île principale. En 1945, dernière étape avant l'invasion des îles principales du Japon, l'île devient le théâtre d'une bataille acharnée dont les Américains ne sortent vainqueurs qu'après l'avoir ensevelie sous 2,7 millions de bombes – presque cinq par habitant – et avoir nettoyé le moindre trou au lance-flamme. Pendant ces trois mois de combats enragés, les kamikazes se font exploser par escadrilles entières sur les bâtiments de l'US Navy. Le 6 avril, cinq d'entre eux percutent simultanément le USS Emmons, un destroyer de 106 m de long, qui finit par couler le lendemain au large de l'île Kouri. L'épave qui repose aujourd'hui sur un fond de 43 m est l'un des joyaux sous-marins des Ryukyu. Des poissons-trompettes jaune citron slaloment entre les canons pointés vers la surface et mènent le visiteur aux superstructures éventrées par l'impact des avions fous.

La côte semée de longues plages de sable et de criques offertes à l'eau turquoise réserve encore des surprises, comme cet aquarium embusqué dans le nord-ouest campagnard de l'île, à plus de deux heures de route de Naha, capitale de la préfecture. Les choses sérieuses commencent devant les 7500 m<sup>3</sup> du Kuroshio, le plus grand bassin du Okinawa Churaumi Aquarium, où s'enroule un incessant tourbillon de dauphins, carangues, mantas, raies-guitares et pastenagues tandis que les requins nourrices et léopards, saoulés par cette folle circumambulation, s'allongent sur le fond. Et, au milieu de cette escorte tapageuse, trois requins-baleines. Le parc aquatique est le seul au monde à détenir en captivité plusieurs de ces géants des mers. Le plus grand, Jinta, un mâle de 8,50 m, tournicote depuis dix-huit ans derrière les gigantesques panneaux d'acrylique. Les deux autres, des femelles de 7,40 m et 6,20 m, sont arrivées récemment.

> THE IMPRESSIVE SPECTACLE OF THE CAVES IN THE OKINAWA WORLD THEME PARK.

> LE SPECTACLE IMPRESSIONNANT DES GROTTES DANS LE PARC À THÈME OKINAWA WORLD.

Il est temps de partir vers le sud et de commencer cette partie de saute-mouton d'île en île le long de l'arc des Ryukyu. Premier arrêt sur Miyako. Près de Sunayama Beach, dans un pré, une dizaine de petits chevaux bais regardent la mer avec un brin de mélancolie. Il faut dire qu'ils reviennent de loin. Cette espèce de poney, dont les origines se perdent du côté de Kyushu ou de la Chine, trottine sur l'île depuis au moins le XII<sup>e</sup> siècle et en a été pendant longtemps l'unique moyen de transport. Il en restait encore 10 000 dans les années 1950, avant que l'arrivée des tracteurs ne leur soit fatale. En 1980, l'île ne compte plus un seul cheval authentique. Une association décide alors de racheter les trois derniers représentants de l'espèce, oubliés sur la petite île d'Aguni, et tente de reconstituer une population viable. Les effectifs sont remontés à 41 chevaux et les experts estiment qu'à partir de 50 chevaux, la race devrait être sauvée.

Les îles continuent à s'égrainer comme les perles d'un chapelet. Voici l'île de Taketomi, où s'étaient retranchés les derniers samouraïs du Japon; l'île de Tarama, l'ancienne colonie pénitentiaire, couverte de champs de canne à sucre et qui secoue sa crinière verte sous les dernières rafales d'une tempête agonisante; et l'île d'Ishigaki, réputée pour ses eaux claires et ses raies manta. Dernier arrêt sur l'île de Yonaguni. Un courant puissant et décidé conduit au-dessus d'une superposition de vastes terrasses tailladées par des tranchées rectilignes. Les plates-formes s'échelonnent dans le bleu profond sur près de 80 m de long en dessinant d'inattendus angles droits. Seraient-ce là les vestiges de Mu, le continent perdu du Pacifique? Des scientifiques reconnaissent dans ces structures sous-marines les petites cousines des pyramides mayas ou de la ziggourat de Babylone, une formidable cité engloutie voici cinq mille ans. D'autres savants barbichus n'y voient que classique stratigraphie de grès et routine de mouvements tectoniques. ■

# Mediation: modern crisis management tool

FOR SOME YEARS NOW, THE COURTS HAVE BEEN CONGESTED, BECAUSE LAWSUITS BETWEEN INDIVIDUALS AND COMPANIES ARE ON THE INCREASE. HOWEVER THERE IS A SIMPLE AND EFFECTIVE WAY OF SETTLING MANY DISPUTES: CONFLICT MEDIATION. THE COMPANY GENEVACCORD ADR HAS BECOME A SPECIALIST IN THE FIELD.

International disputes, commercial matters within and between companies, intellectual property, there are any number of reasons for disputes in our modern society. The direct consequence of the increase in the number of disputes is that the courts can no longer keep pace, cases linger for years and people are having to wait a long time to get a verdict that is conclusive. The result: a winner and a loser, or two losers. The parties are rarely satisfied with legal action. Mediation offers a remedy for this state of affairs and a win/win solution for the parties involved. "This congestion of the courts represents a cost to the public", underlines Guy A. Bottequin, founder of the company GENEVACCORD ADR. "The mediator has a different approach. In the first place he empathises with both of the parties in question. He takes the time to listen to them, to understand and note their grievances in detail. This new approach is very attractive, and mediation is making spectacular progress in Europe."

**Confidentiality is essential**  
It has to be said that this method of crisis management has many advantages. The mediator, who acts like an orchestra conductor, must have four essential qualities in order to conclude the process successfully. He must be impartial, independent,

neutral, and demonstrate a high degree of confidentiality. With these qualities, it is possible to obtain some excellent results, as Guy A. Bottequin explains: "About 87% of the cases we handle are resolved without going to court, but only thanks to attentive mediation. Some companies prefer using this kind of procedure, because this way they are not mentioned in the legal process. Their desire for discretion can be respected during mediation." Disposing of a head office arrangement, and excellent infrastructure practising a cult of discretion, over time Geneva has become the main international centre of conflict management. "Managing a dispute also means working upstream, by focusing on prevention", continues the founder of GENEVACCORD ADR. The ultimate objective of mediation is to enable the parties to achieve a reasoned solution through creativity, in the interest of both parties, without renouncing the basics, and to remain flexible about the format. Therefore, both parties give themselves the possibility to pursue a relationship without any rancour." The declared objective, and this is what is so subtle, is that the dispute stays out of court. In order to reassure the parties present, the lawyers are expected to support their clients during their meetings.

## International structure

Within the framework of mediation's increase in power in Europe, the company GENEVACCORD ADR is establishing itself as its professional leader. Indeed, it has a large network of correspondents for any type of lawsuit. In the French-speaking area, mediators can be called upon to manage a crisis. The structure is based in Geneva, but it also has offices in Paris, and partnerships in several other European cities. When necessary, it can provide an answer within 48 hours, the sort of rapidity that is sometimes required in some types of dispute. Apart from conventional disputes, it offers a large catalogue of services, which include basic and ongoing training in the awareness of conflict management, a further training in the art of non-verbal behaviour as well as in para-verbal techniques. It has a research academy, where several experts are working, in order to put forward policies to improve certain weak points in the wonderful process of encouraging greater responsibility. The mediation of disputes is thus a process accessible to everyone, and leads to a reduction in tension, to friendly solutions, while keeping alive the possibility for the parties to pursue normal relations. Therefore it is fast, economical and effective. Why try to get by without it? ■





## CHANCE ENCOUNTERS, LIFE-CHANGING MOMENTS

BY DOUGLAS KENNEDY

**I**woke at five a.m. this morning with jet lag. When I awake at such an ungodly hour I never manage to return to sleep. So I got up, went downstairs, made myself the first of three espressos, and went to work. There is something rather wondrous about pre-dawn writing. Your head is still somewhat fogged in, you are still finding your way into consciousness, and your subconscious has been at work during the hours of sleep, so certain interesting things get unloaded during this first stint of the writing day.

What amazes me about writing fiction after eleven novels is how little I still know about the mysteries of the creative process. I always start a novel with a vague idea of its trajectory—and then all this other stuff comes rushing in, changing the course of the narrative, with characters entering the storyline of whose existence I had no idea until they arrived on the page.

But isn't it the way so much of life works? Have you ever considered the chance meeting, the unforeseen moment, which recalibrated the entire trajectory of your own narrative? An accidental chance conversation which leads to a drink which leads to a dinner which leads to an involvement which, in turn, can lead to a wholly different life than you had ever foreseen. It is, of course, la musique du hasard, the music of chance, but there is always choice after the chance meeting... and those choices determine so much.

So yes, writing fiction does have a certain improvisatory aspect. Just like life itself.

But what is also intriguing about the meshing of fiction and life, in the wake of something by arriving in your narrative chance, are the choices you make in the wake of such happenstance.

In 1983 I was still working for the National Theatre of Ireland and had taken time off to produce a film for Irish television (my one and only foray as a producer). The film was being shown in Glasgow. I took several days off work to attend it. Like any festival in that gruff and compelling Scottish city, everyone taking part was drinking late. And on the first night of the event I found myself at the bar of the hotel that was

serving as the HQ of the festival, chatting up an exceedingly pretty, distant Edinburgh lawyer named Ruth—who, like me, was in her late twenties. After several whiskies and cigarettes she clearly got bored with me and said she had to call it a night.

After she left I settled the bar bill and went to the reception desk and asked them to call me a cab (as I was staying elsewhere in the city). My cab arrived. But as I was about to get into it a drunk man (short, aggressive, with a boxer's punched up face) appeared out of nowhere with a brassy blonde woman (who did exactly not appear to teach Moral Philosophy at Oxford) in tow.

"That's my cab, mate" he said, clearly cruising for a fight. "Of course it is" I said, knowing that if I argued otherwise I might be picking up my teeth with broken fingers.

I went back inside. I asked the person at the reception desk to call me another cab. At that precise moment a woman I'd met twice before named Grace—working for the Ireland's national film board, in her early twenties, very beautiful—walked in. "Hi Grace" I said.

"Hello Douglas" she said.

I proposed a drink. She said, "Why not?" And that was the moment I met my wife.

Twenty-five years later, when we were in the middle of a truly acrimonious divorce, I thought back to the happenstantial nature of the night when we first got together. All would have been so different (and a lot less expensive) if that man hadn't muscled in on my taxi. But my two extraordinary children would not be here either—which strikes me as unthinkable. But say Grace had told me when I proposed the drink, "Sorry. Got plans", I would have left and the entire trajectory of our respective lives would have been so totally different.

Chance is everywhere in life. But then there are the choices you make after the random encounter which truly determines so much when it comes to the unfolding narrative that is your life. ■

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