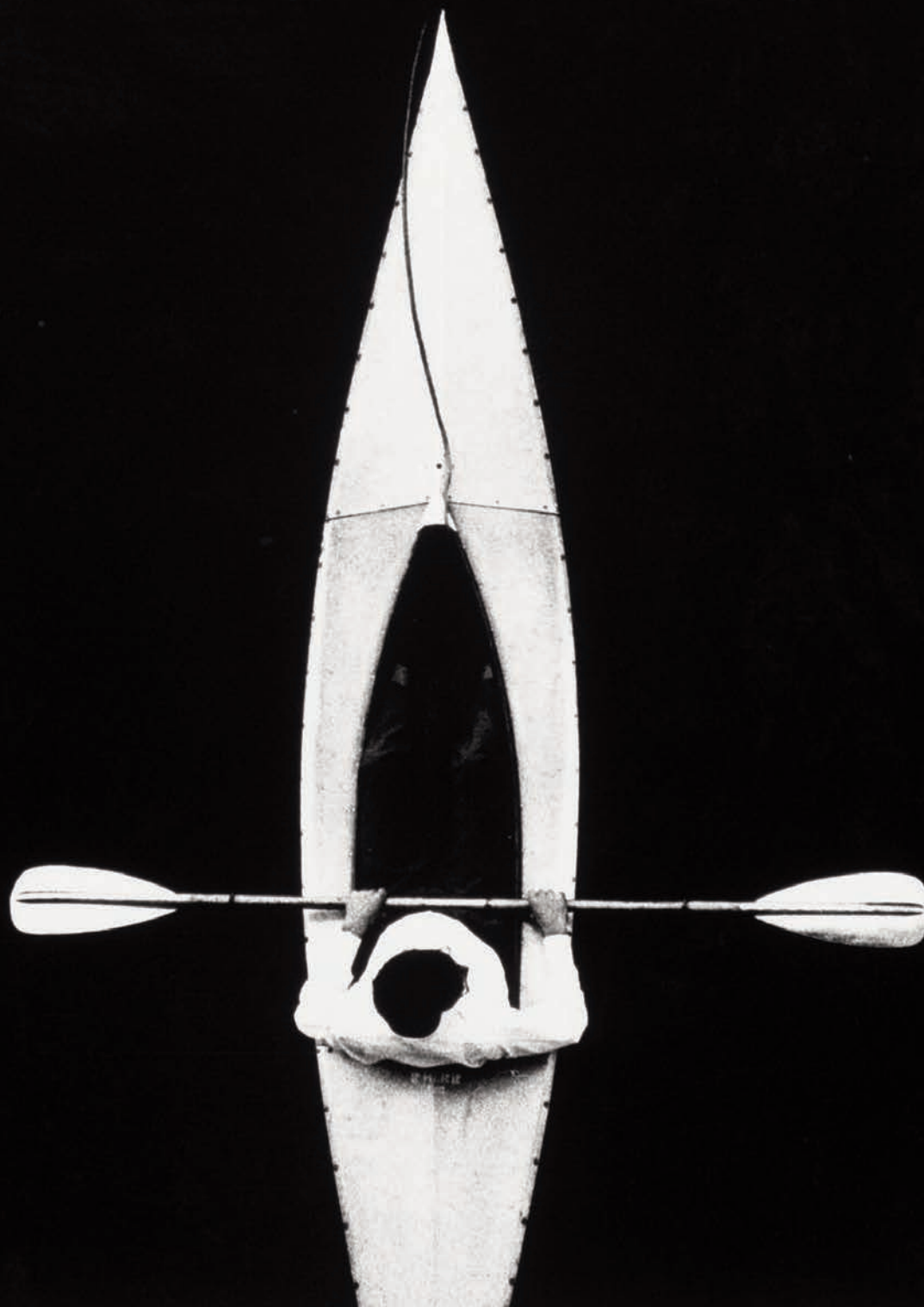


collect

N° 12 DORCHESTER COLLECTION
autumn - winter 2013



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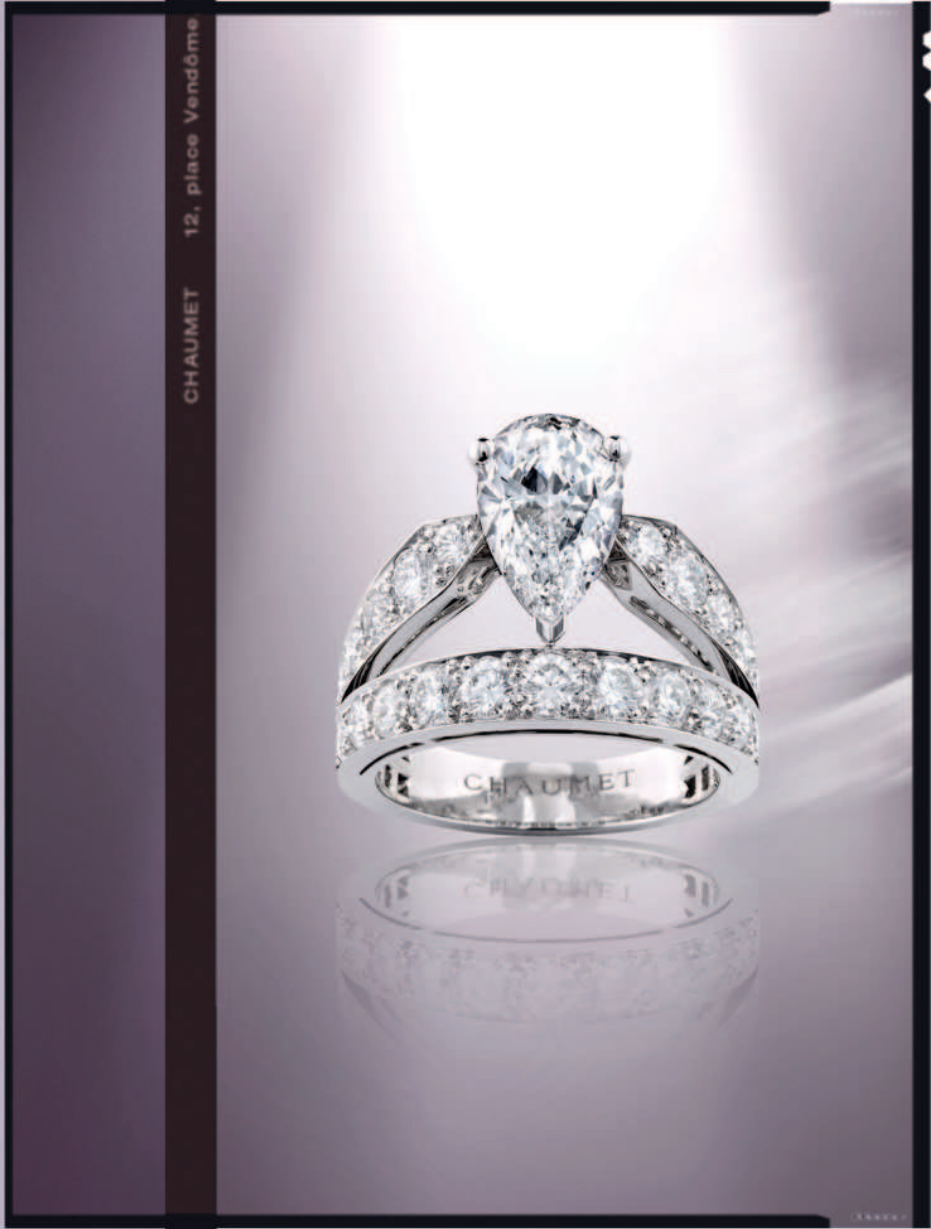
What culture is about is community exchanges, and Dorchester Collection hotels are increasingly positioned as thoroughfares for these exchanges. The various hotels within the Collection draw more and more creativity and cultural dialogue into their midst with an unprecedented amount of fashion and art prizes, event programming and engagement with design. It is something of a model in the industry in this respect. The cultural features in Collect, sourced from the exciting cities and regions around the hotels, increasingly overlap with the cultural life passing through Dorchester Collection hotels. This is a testament to their success in engaging their communities in an enduring and dynamic manner.

Yaffa Assouline
Yaffa Assouline



CHAUMET
PARIS

CHAUMET 12, place Vendôme Paris 75001



Joséphine

Tiara and ring



DOLCE & GABBANA

A WORD...

From Christopher Cowdray

Chief Executive Officer of Dorchester Collection

The year 2012 has been one of celebrations, from The Beverly Hills Hotel centennial to The Dorchester and 45 Park Lane's presence at the heart of London during the Olympic and Golden Jubilee festivities. Yet there is more to come as there are many exciting projects underway to keep each Dorchester Collection property at the highest standard. We also intend to expand the brand through a dynamic mix of fully owned, partly owned and managed properties.

So, while celebrations and celebrities abounded at The Beverly Hills Hotel throughout the year, a phased restoration programme is set astride under the aesthetic direction of Adam Tihany. This follows the extensive renovations of Hotel Bel-Air, which have been very well-received by guests. In

2013, Le Richemond in Geneva witnesses the launch of a rather significant refurbishment programme, focusing on its suites and public areas with minimum disruption to guests, that intends to highlight the property's best and most enduring qualities from its illustrious history.

Dorchester Collection also calls to honour its most privileged environments – its suites, apartments and private residences – through the refurbishment of 22 new suites at The Dorchester under the design direction of Alexandra Champalimaud, the redesign of the Royal Suite at Hôtel Plaza Athénée courtesy of Marie-Jose Pommereau, and that of the new Presidential Suites at Le Meurice under the care of Charles Jouffre. The article found on page 58, Suite Seduction, further dis-

cusses Dorchester Collection's various offers of this particular calibre.

Across all of these projects, we collaborate with highly talented designers and craftsmen. Their skills enhance the iconic architecture and heritage interiors of each property. There are also those working behind-the-scenes of our outstanding restaurants and bars, spas and meeting facilities, from the studied dedication of Chef Sommelier Veronesi at Acanto Restaurant in Hotel Principe di Savoia in Milan, to the success of Spa Manager Ann Costelloe and her team at Coworth Park. The spa was named second favourite 'UK Hotel Spa', and the first country house hotel within this category, at the 2012 Condé Nast Traveller's annual Readers' Travel Awards. This sensitivity to the



The Royale Suite at Hôtel Plaza Athénée



The Media Room at 45 Park Lane

details of aesthetics and service are what we appreciate in our staff and guests, and is what drives our continued cultural engagement in the fields of art and fashion.

London's 45 Park Lane, which just announced its support for the Wells Art Contemporary Exhibition's Inaugural Art Prize and Open Exhibition, also has an art agenda that is particularly dynamic. This includes its artist lunches and the 'A Brush with Art' programme of events that allows serious art buyers and art lovers alike the chance to meet with some of Britain's finest contemporary artists, whose work adorns the hotel's rooms and suites. (One of whom, Sir Peter Blake, created a colourful egg for a charity event). To accompany the artwork in each room at 45 Park Lane, there is an in-room iPad explaining the background of the relevant art and artist (in addition to providing access to a variety of hotel services). This example, along with that of the great success of the Media Room and its private dining facilities, makes this new property a centrepiece for Dorchester Collection's forthright engagement with the technology of our times.



The Park Suite at The Dorchester

Le Meurice in Paris is now well-established in the arts with the Le Meurice Prize for Contemporary Art in its fifth year. The hotel is known for its close association with artist Salvador Dali, and in 2012 confirms its role as patron of the arts in the foundation of its own art collection that will be built by purchasing one work each year from a young artist living and working in France, who is a winner or a finalist of the Meurice Prize for Contemporary Art; the works will be displayed in Le Meurice's public spaces for guests to enjoy the collection throughout the years to come.



Salvador Dali at Le Meurice



Alexandre Singh (centre), winner of the 5th Le Meurice Prize for Contemporary Art, with Jean-Charles de Castelbajac and Le Meurice General Manager Franka Holtmann



The Dorchester Collection Fashion Prize Judging Panel



Acanto Restaurant at Hotel Principe di Savoia



The Presidential Suite at Le Meurice

Hôtel Plaza Athénée welcomes the third edition of the Dorchester Collection Fashion Prize, which is also vested in the interests of encouraging young talent in the fields of fashion and accessories design. A feature article on page 48 explains more of this exciting project that grows with every year. Like the Le Meurice Prize for Contemporary Art, it infuses fresh and creative ideas into Dorchester Collection properties.

There is also a bit of cinema to add to our list of cultural engagements. In addition to the making of a film, featuring noted celebrities, retelling the history of The Beverly Hills Hotel for its 100th anniversary, there is a growing list of films shot on the premises of Dorchester Collection properties, which further confirms the hotels' status as cultural icons.

Our investment in these diverse initiatives, as well as the physical properties themselves, is not by happenstance. It expresses a long-term strategy that highlights the most essential character of each hotel in the Collection. x

Christopher Barden

)(Dorchester Collection

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 dorchestercollection.com



FENDI

)(Dorchester Collection

The Dorchester



At the centre of London society since it opened in 1931, now over 80 years ago, The Dorchester is set in the heart of Mayfair opposite Hyde Park. The landmark 1930s art deco exterior houses 250 rooms and suites, all designed with classic English interiors, with the exception of three contemporary Roof Suites that feature wrap-around outdoor terraces overlooking the London skyline. The glamorous and award-winning spa as well as the restaurants and bars including The Grill at The Dorchester, The Promenade, China Tang at The Dorchester, and three-Michelin star Alain Ducasse at The Dorchester, altogether rank superior.

The Dorchester
Park Lane
London W1K 1QA

T. +44 (0) 20 7629 8888
F. +44 (0) 20 7629 8080

Email: reservations.TDL@dorchestercollection.com

Website:
thedorchester.com

The Beverly Hills Hotel and Bungalows



In 2012, The Beverly Hills Hotel celebrates 100 years as a vibrant icon, situated majestically upon 12 acres of lush tropical gardens. Nicknamed "The Pink Palace" by those who cherish its unique charm, royalty, world leaders and celebrities have all enjoyed its attentive service while gracing its luxurious rooms and hide-away bungalows, including two new ultra-luxurious Presidential Bungalows. The sumptuous resort feeling is enhanced by the world-renowned Polo Lounge Bar and Restaurant, Bar Nineteen12, the Spa by La Prairie, and the famous pool and cabanas. It is here the stars come out to play.

The Beverly Hills Hotel
9641 Sunset Boulevard
Beverly Hills, CA 90210

T. +1 310 276 2251
F. +1 310 887 2887

Email: reservations.BHH@dorchestercollection.com

Website:
beverlyhillshotel.com

Le Meurice Paris



Overlooking the beautiful Tuileries Garden, Le Meurice stands majestically in Paris's most stylish neighbourhood, with many of the world's best-loved sights just a short stroll away. Its rooms, decorated in Louis XVI style, as well as its Spa Valmont, offer calm and luxury in a space where history and the latest fashion trends mingle perfectly. Both under the talents of Executive Chef Yannick Alléno, Restaurant Le Dali is named after one of the hotel's most famous regulars, Salvador Dali; while Le Meurice claims three Michelin stars; its stunning, hand-painted ceiling sets the tone for a heightened experience of excellence.

Le Meurice
228, Rue de Rivoli
75001 Paris

T. +33 (0) 1 44 58 10 10
F. +33 (0) 1 44 58 10 15

Email: reservations.lmp@dorchestercollection.com

Website:
lemeurice.com

PLAZA ATHÉNÉE



Surrounded by the fantastic shopping opportunities found along Avenue Montaigne, Hôtel Plaza Athénée is the place where fashion, business and celebrity crowds meet, altogether creating a dynamic energy that is second to none. At its heart lies the peaceful Cour Jardin, around which are arrayed its stylish rooms, including the gorgeously refurbished Royal and Eiffel Suites. The hotel has five exclusive restaurants (including those open during the summer months), overseen by world-renowned chef Alain Ducasse, and a dream-like, supremely modern bar designed by Patrick Jouin.

Hôtel Plaza Athénée
25, Avenue Montaigne
75008 Paris

T. +33 (0) 1 53 67 66 65
F. +33 (0) 1 53 67 66 66

Email: reservations.HPA@dorchestercollection.com

Website:
plaza-athenee-paris.com



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Hotel Principe di Savoia
Piazza della Repubblica 17
20124 Milan

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F. +39 02 659 5838

Email: reservations.HPS@dorchestercollection.com

Website:
hotelpripedisavoia.com

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A photograph of a light brown leather sofa with quilted backrests and armrests, set in a classic, ornate room. The sofa is positioned in front of a large arched doorway with a glass-paned door. The room features dark wood paneling and a patterned rug. A dark, reflective coffee table is in the foreground. The Fendi logo is visible on the armrests of the sofa.

FENDI

Dorchester Collection

HOTEL *Bel Air*



Undertaken with great care to retain its intimate charm and celebrated character, iconic Hotel Bel-Air reopened in October 2011. The extensive refurbishments include a new La Prairie Spa and 103 guestrooms and suites, including 12 new accommodations built into the hillside, offering sweeping canyon views, outdoor fireplaces and large patios with private infinity edge plunge pools. With an illustrious history as a discreet hideaway for the rich and famous, the hotel harks back to the timeless elegance of 1950's Hollywood, and reopens with an enhanced status as a truly living classic.

Hotel Bel-Air
701 Stone Canyon Road
Los Angeles, CA 90077

T. +1 310 472 1211
F. +1 310 476 5890

Email: reservations.HBA@dorchestercollection.com

Website:
hotelbelair.com

COWORTH · PARK



Coworth Park opened in September 2010 and is Dorchester Collection's 70-bedroom country house hotel and spa that rewrites the rules. Set within 240 acres of picturesque Berkshire parkland, Coworth Park integrates extensive renewable and energy-efficient facilities; it is also the only hotel within the UK with its own two polo fields. Other features include an Equestrian Centre, eco-luxury Spa at Coworth Park and various dining offerings. The jewel in the crown of Coworth Park's 16 suites is The Dower House, a three-bedroom private house that originates from 1775.

Coworth Park
Blacknest Road
Ascot, Berkshire SL5 7SE

T. +44 (0) 1344 876 600
F. +44 (0) 1344 876 660

Email: reservations.CPA@dorchestercollection.com

Website:
coworthpark.com

45 PARK LANE



Opened in September 2011 in the heart of London's Mayfair, 45 Park Lane hosts 45 rooms, including suites all with a view of Hyde Park, and a top floor Penthouse Suite with panoramic views of London. Designed by renowned architect and designer Thierry Despont, 45 Park Lane features art throughout by British contemporary artists such as Damien Hirst, Sir Peter Blake and Brendan Neiland. Steps away from The Dorchester, 45 Park Lane is dynamic in spirit with a private Media Room, lounge, Bar 45, and CUT at 45 Park Lane, Wolfgang Puck's first European outpost, is a modern steak restaurant overseen by Executive Chef David McIntyre. An icon is born.

45 Park Lane
Park Lane
London, W1K 1PN

T. +44 (0) 2074 934 545
F. +44 (0) 2076 298 844

Email: reservations.45L@dorchestercollection.com

Website:
45parklane.com



LE RICHEMOND
GENEVE



Le Richemond is the latest addition to Dorchester Collection, located in the heart of Geneva near the business centre, landmarks, museums and galleries. The terrace views of Brunswick Garden, Lake Geneva, the Jet d'Eau, and towards the mountains beyond, set the tone for urbane yet understated sophistication. Hosting some of the best corporate meeting rooms and event spaces in Geneva, business turns to pleasure in the spa's sleek bamboo and mosaic interior, at the Italian restaurant Le Jardin, or at Le Bar where live music lifts the air every Wednesday through Saturday.

Le Richemond, Geneva
Jardin Brunswick
1201 Geneva

T. +41 22 715 7000
F. +41 22 715 7001

Email: reservations.LRG@dorchestercollection.com

Website:
lerichemond.com

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Our Reservations Teams are available from Monday to Friday during office hours in the following countries:

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N°12 DORCHESTER COLLECTION
autumn - winter 2013

20 Emily Minchella

This French editor takes a turn at designing, and for Collect shares her selection of chic.

22 Farida Khelfa / Paris

Fashion model, muse, and ambassador for Schiaparelli, Khelfa reveals her secret Paris.

24 Larry Leight / Los Angeles

Los Angeles native and co-founder of eye-wear brand Oliver Peoples, Leight is here surrounded by his style secrets.

26 Lad of Leisure

What to wear when relaxing? When there's off-time, style takes a different turn.

28 Baccarat

Collaborating with leading designers is nothing new for this storied manufacturer of the world's most exquisite crystal. Some of the leading names in international design have taken the material to task.

30 Dream

What could one want more? Think of a spectacular winter get-away towards some sun, and some jewels along for the ride...

32 Must Have

For city dwellers, these are on a lady's list of 'must haves' for the season.

34 Louis Benech / Paris

Leading landscape architect Benech is in the cultural hotseat at present; he reveals what he loves about the City of Light.

36 Printemps

If you had one day at Paris's leading department store, Printemps, what would be the way to play? We follow in the footsteps of fashion maven Maria Luisa, who explains how Printemps has it all.

40 Arts Objective

Milan, London, Paris, Los Angeles, and Geneva – these cities are unlike any other in their cultural offering. Through the lens of one exhibition per town, see what this says about each city's sense of beauty.

46 Roots

Artist Zoe Ouvrier uses a rare engraving technique on wood with forms that take the notion of origins as inspiration. For the first time, she associates with galleries in Paris and London. Future collectors take note.

48 Dorchester Collection Fashion Prize

In its third year running, a stellar roster of fashion design talent and highly respected judges make for an exciting exchange of advice and ideas at Hôtel Plaza Athénée in Paris. Fashion was, and surely is, at the heart of this Avenue Montaigne mainstay.

52 Campana Brothers

This fraternal team of Brazilian designers receives its first major museum exhibition in Paris that celebrates their uniquely Baroque style, reinterpreted for the 21st century.

58 Suite Seduction

As the apex of the hospitality experience, what makes these places so rarified? Take a tour of the top of the top amongst suites and private residences, from Paris to London, and to the Ascot countryside.

60 I.D. Influence

The work of American photographer Ray K. Metzker comes into focus in Los Angeles at the Getty Museum, and brings to light an influential aesthetic movement at Chicago's Institute of Design in the 1950s and 60s.

64 Digital Crystal

An interview with business and design leader Nadja Swarovski highlights a timely exhibition in London. Supporting nascent designers is at the heart of Swarovski's hyper-dynamic business plan.

69 Around the World...

What's new and not-to-miss in Paris, Milan, Geneva, Los Angeles and London? Collect formulates a mosaic of enticing offers and opportunities for getting out and about.

74 From the World...

What would you bring back from travelling for a friend, a lover, a child or a pet?

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Selected By

Emily Minchella

French Jewellery Editor Emily Minchella also dares clothing and jewellery design. This devotee of simple and chic styling is surrounded by her favourites.

Emily Minchella has been refining her tastes as a journalist about Paris – she worked at Elle, Jalouse and for the past ten years as jewellery editor at l'Officiel – yet, in 2009, she expanded her repertoire with beautiful objects in co-founding Leetha, a made-in-Mongolia cashmere line created with a close friend. Leetha's maiden boutique along the luxury shopping thoroughfare of Rue Saint-Honoré, number 420, in Paris displays the staples of chic that define the brand: knee-length dresses, sweaters, and even travel kits in cashmere. "I design, really, what I love to wear," she clearly states. Her passions further expanded recently when she designed a capsule jewellery collection for AS 29. Minchella exemplifies quintessential Parisian style with sophistication and simplicity. She unveils her weapons of chic.



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ARTY

Farida Khelfa / Paris

More than the face of a brand, Farida Khelfa graduated from model to muse and has now been appointed as ambassador of Schiaparelli, the Surrealist art-infused fashion house revived by Diego Della Valle. Khelfa shares her little black book of Paris.



“It always surprises me that people call me a muse because I don’t see myself as that,” says model/actress/director Farida Khelfa who is more often described as a muse to Jean Paul Gaultier, Jean-Paul Goude and Azzedine Alaïa. “I cannot explain what exactly is the role of a muse – for me it is something very mysterious.” What Tunisia-born Khelfa can explain is her appointment as “ambassador” of Schiaparelli, the Paris fashion house founded by Elsa Schiaparelli which is being revived by industry titan Diego Della Valle. “My role is to explain what was Schiaparelli, who she was and how important she was, and, how much she is part of the DNA of fashion,” says Khelfa. Uniquely positioned between ready-to-wear and couture, the first collection will appear during the January 2013 Paris Haute Couture presentations. The house will offer perfume, accessories, new versions of Schiaparelli’s cult status jewellery and made-to-order clothing that is sure to include the designer’s signature sharp tailoring and Surrealist inspired eveningwear. Della Valle terms it “prêt-à-couture”, a witty title for an innovative concept that one imagines Elsa Schiaparelli herself might have once pioneered.

What do you love most about Paris?

Paris is freedom to me – I arrived on my own at the age of 16, discovered life and never left or looked back.

What is your favourite part of Le Meurice?

Bar 228 (228 Rue de Rivoli, 75001, T. +33 1 44 58 10 10), because it is timeless, we don’t know what era we are in.

Which are your favourite design and architecture landmarks in Paris?

Bastille – I lived there for many years. It was a prison and for me, ironically, is a symbol of freedom. And the Louvre – it is the biggest and most beautiful museum in the world!

Which are your favourite private galleries?

La Galerie du Passage (20-26 Galerie Véro Dodat, 75001, T. +33 1 42 36 01 13) – the exhibits there are always very different and unexpected.

Which are your favourite shops?

Christian Louboutin (68 Rue du Faubourg Saint-Honoré, 75001, T. +1 42 68 37 65) and Alaïa (18 Rue de la Verrerie, 75004, T. +33 1 42 72 19 19) – as they have the most beautiful boutiques!

Which neighbourhoods should one seek out?

Rive Droite as to me it really represents Paris; Rive Gauche is for tourists!

Which are your favourite weekend getaways?

I love weekends in Paris, going to an exhibit, going to the movies, and reading. Weekends away are too much stress.

Do you have a favourite view of the city?

It’s going to sound cliché, but my favourite view is from the Eiffel Tower – it’s breathtaking and it makes you feel so small.

Please describe a perfect 24 hours in Paris.

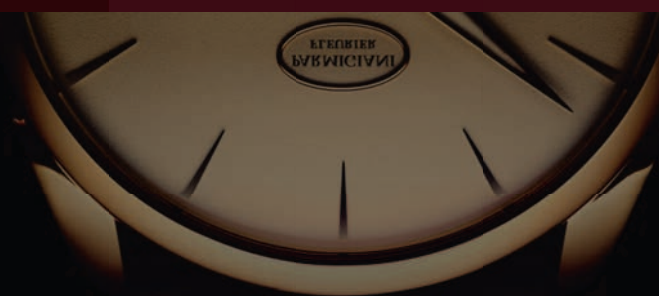
Go to Café Marly (93 Rue de Rivoli, 75001, +33 1 49 26 06 60) for the view of the Louvre. Walk to Place du Palais Royal (right outside of the métro station). I love it there. See a movie on the Champs Elysées – they don’t always have the best films, but the theatres are the best.

www.schiaparelli.com

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Selected By *Larry Leight*

As co-founder and creative director of renowned eyewear manufacturer Oliver Peoples, Larry Leight understands the essence of understated style.

What began as a venture selling vintage frames from a West Sunset Boulevard boutique in 1986, Oliver Peoples has since garnered cult status for its absolutely timeless yet devastatingly chic eyewear. A Los Angeles native, its co-founder Larry Leight keeps Hollywood close at hand; the majority of Oliver Peoples's best-selling frames are derived from those found in classic films. Oliver Peoples made its own appearance, with the O'Malley frame, in the 2000 film 'American Psycho'. "It changed the way men dressed...that was the beginning for us," Leight recalls. Johnny Depp wears the Shel-drake, and countless other Hollywood actors are loyal customers. No logos equal a nearly anonymous style, simple lines make the frames impossible to date. The man behind it all shares his notable personal effects.



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Husk armchair
www.bebitalia.it



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www.tomford.com



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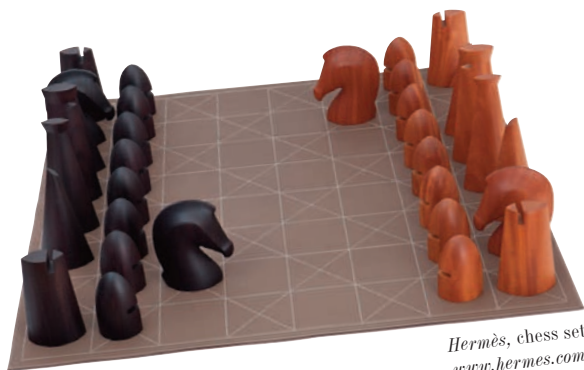
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Felix rose gold cufflinks
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*Omega
Moonwatch
"First Omega in Space"
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*Tom Ford
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Baccarat / Spotlight

Luxury brands collaborating with leading designers – this may be the trend of the times but, for Baccarat, it is nothing new. Enlisting talented designers is inextricable from its identity, as crystal clear as the chandeliers suspended above.

A rich heritage of craftsmanship is an endless resource for the creative mind. Baccarat, named after the town in Northeastern France where the glassworks workshop was founded in 1764, has indeed such a heritage; it has been in advance of most luxury brands in offering creative minds the opportunity to draw upon, and shape, its extensive collection of archives including 65,000 moulds and 200,000 drawings.

Since transforming into a cristallerie in 1816, Baccarat has illuminated the table settings and drawing rooms of King Louis XVIII, Kings Charles X and Louis-Philippe, the Russian court and French Elysée Palace. Today it employs more “Meilleurs Ouvriers de France”, or the best of French craftsmen in certain skill sets, than any other French luxury company and is the only crystal manufacturer to have a “Maître d’Art”, or master craftsman, in its midst. The pursuit of excellence married to the deft hands of craftsmanship are the crystalline structure of Baccarat.

The first artist to join Baccarat was Georges Chevalier in 1916, a member of the Société des Artistes Décorateurs. He revolutionised the firm’s repertory and modernised its image for the roaring 1920s. From Ettore Sottsass to Patricia Urquiola, Baccarat has since welcomed a wellspring of talent. In the 1970s, for example, Salvador Dali designed limited edition crystal chandeliers.

Bringing light into the 21st century, Baccarat called upon one of the biggest names in design in 2003, Philippe Starck, to design its head office in Paris in the former house of celebrated patron of the arts Marie-Laure de Noailles. Philippe Starck also renewed the disused tradition of employing black crystal in his 2005 Zénith chandelier and Darkside Collection, playing upon the paradoxes of diffracted light with clear crystal and the somber éclat of onyx. William Sawaya’s Rencontre Collection, Kenzo Takada’s Lumière d’Asie Collection, Arik Levy’s Torch and Fantôme Collections, Jaime Hayon’s Crystal Candy Set and Zoo Collection and Marcel Wanders’s works, which are inspired by nature...while common crystals can be seen in table salt and snowflakes, those of Baccarat are the rare sort, refracted by the light of the creative minds of our time.

www.baccarat.com

For more on art & style, visit luxuryculture.com, the web’s first high-gloss window into the world of luxury.

ARTISTS



Marie Coquine chandelier
by Philippe Starck

Variations champagne
flûte by Patricia Urquiola

Palais Royal goblet

Candy Light lamps
by Jaime Hayon

Jardin de Cristal
Collection floor
lamp with Harcourt
decanter by Yann
Kersalé





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de Grisogono
Melody of Colours earrings
www.degrisogono.com



Chaumet, earrings
www.chaumet.fr



Burgess, Nero yacht
www.burgessyachts.com



D

*In a certain sense, who could ask
for more than sea, sun and some
colourful sparklers?*

Dream

Chaumet, necklace
www.chaumet.fr



de Grisogono, ring
www.degrisogono.com



Graff
sapphire and diamond cuff
www.graffdiamonds.com





Buccellati
pink sapphire earrings
www.buccellati.com



Graff
Lotus earrings in sapphires
and diamonds
www.graffdiamonds.com



Van Cleef & Arpels
Souffle des Nuages detachable clip
www.vancleefarpels.com



Chaumet, headband
www.chaumet.fr



Chanel, ring
www.chanel.com



Dior
Dear Dior ring
www.dior.com



Burgess
Nero yacht interior
www.burgessyachts.com

Dolce & Gabbana
high heel boot
www.dolcegabbana.com



Christian Dior, necklace
www.dior.com



Nancy Gonzalez
Croc Trolley
www.nancygonzalez.com

IM

Richard Mille
RM 026
www.richardmille.com



In town, or while jetting away to another for a weekend getaway, these are the 'must haves' for evening extravagance.

Must

Christian Dior
black stiletto
www.dior.com



Christian Dior
Ready-to-wear FW 2012-13
www.dior.com



Dolce & Gabbana
hand bag
www.dolcegabbana.com

Leica
X2 with Paul Smith-designed face
www.leica.com



Parmigiani
Kalparisma watch
www.parmigiani.com



Oliver Peoples
Storm XXV-S anniversary sunglasses
www.oliverpeoples.com



Roger Vivier
leopard low boot
www.rogervivierdesign.com

H

For urban dwellers, these daytime 'must have' style essentials are for running about town, or lounging and receiving at home.

Have

Chaumet
Link bracelets
www.chaumet.fr



Chrome Hearts, ring
www.chromehearts.com



Fendi Casa
Astoria leather chest of drawers
www.fendi.com



Nancy Gonzalez
leopard handbag
www.nancygonzalez.com

Louis Benech

Landscape architect Louis Benech defies his French heritage and the influence of his time spent in England, with a signature style that is soft, natural and international. We showcase the work of the man who was just chosen to redesign a pocket of Versailles, and who is the go-to gardener for global tastemakers.



Clockwise from top left: Paris garden with "Nara" bench designed by Louis Benech for Philippe Hurel (photo: Eric Sander); garden in Sologne (photo: Eric Sander); garden in St Tropez (photo: Eric Sander); Louis Benech (photo: MG de Saint Venant)

/ *Paris**What do you love most about Paris?*

The River Seine because it gives room to the fabulous evening skies of the city.

What is your favourite part of Le Meurice?

The Rivoli bedrooms with a view over the Tuileries gardens, which I restored.

Where do you go to relax and rejuvenate?

Walking along the "quais" from Saint Michel to the Pont Royal.

What are your favourite museums and cultural attractions?

The Musée Dapper (35 Rue Paul Valéry, 75116 Paris, T. +33 1 45 00 91 75) for its African exhibitions. The Musée de la Vie Romantique (16 Rue Chaptal, 75009, T. +33 1 55 31 95 67) for its incredible charm and quietness.

Which are your favourite private galleries?

Perrotin (76 Rue de Turenne, 75003, T. +33 1 42 16 79 79) for its exhibition of artists who are also friends. Thaddaeus Ropac (7 Rue Debelleyme, 75003, T. +33 1 42 72 99 00) for his friendship.

Which are your favourite shops?

Galignani (224 Rue de Rivoli, 75001, T. +33 1 42 60 76 07), an old fashioned bookseller with a very contemporary selection of books from literature to a broad coverage of the arts.

Do you have a favourite view of the city?

From the Pompidou Centre (19 Rue Beaubourg, 75004, T. +33 1 44 78 12 33): not too high, not too low, making you able to fly above the roofs from Montmartre to the dome of Les Invalides.

Please describe a perfect 24 hours in Paris.

Go to the flea market of St. Ouen or even better make a private visit to the Louvre quietly, then to the Sainte Chapelle (4 Boulevard du Palais, 75001, T. +33 1 53 40 60 80) if there are no crowds. Have a nice light lunch at the terrace of an ordinary brasserie, then introduce a friend who doesn't know the charming Alpine garden of the Museum d'Histoire Naturelle (57 Rue Cuvier, 75005, T. +33 1 43 31 77 42). Then if possible a rest before going to listen to an opera at Garnier (10 Rue Halévy, 75009, T. +33 1 71 25 24 23) and a late supper.

www.louisbenech.com

For more on Paris, visit luxuryculture.com, the web's first high-gloss window into the world of luxury.



“Talking about formal versus informal is a sort of 18th century split of gardens,” says landscape gardener Louis Benech. Is the great debate of French versus English gardening still relevant? “No. Culture is really worldwide today and there are influences from all the world.”

Given that Benech is considered one of France's leading gardeners who has worked on the Jardins des Tuileries, the Élysée gardens, and was chosen to develop a grove (or “bosquet”) at Versailles, his views on the globalisation of garden design might come as a surprise. But to describe Benech as the new Le Nôtre is to ignore the fact that he works all over the world, primarily on smaller private projects. Indeed, he has become the go-to gardener for a demographic of taste-makers including Diane von Furstenberg and the family that owns Hermès.

Born on an island off the coast of France (“We did not have very many trees. When I went to the mainland, I was kissing trees”), Benech developed a passion for gardens during childhood summers spent in Scotland and began his career working as an agricultural worker for Hillier nurseries in

Hampshire, England after finishing his studies in law. “What I loved in England was the love of plants which is much higher than in France,” he says. The influence of his time spent there was fundamental: “My approach is to treat a landscape in a very natural way,” he comments of his soft style which is truly international and sometimes references the structure of Japanese gardens. At Versailles, Benech has been careful to respect the history of the site while also creating something original. “My way of working was to think if Le Nôtre would have been doing it today, what would he have done.” Despite the fact that his design is new and is infused with the art of Jean-Michel Othoniel, who he invited to collaborate with him, he says, “I don't feel guilty of working there. They will have something which is truly authentic.” Now having worked on over 300 projects, and released the book ‘Louis Benech, Twelve French Gardens’, Benech remains enamoured with gardens. “I see their role as a break in our lives.” And, his role: “To give a soft and serene environment to people.”

‘Louis Benech, Douze jardins en France’. Préface Erik Orsenna de l'Académie française. Textes Eric Jansen. Photographies de Eric Sander, www.ericssander.com. Buy online at www.gourcuff-gradenigo.com, www.barnesandnoble.com



An Ideal Day

The perfect way to spend the day at Printemps

Fashion Editor of Paris's historic department store Printemps, Maria Luisa serves as our guide showing us her Printemps. For, if you had one day to do it right, the best route to follow is in the footsteps of someone who knows the way to the best of fashion, and beyond.

With its quintessentially Parisian cupola, its mosaic-tiled floors and its unparalleled selection of fashion, Printemps is a wonderful place to whittle away a day. The personal shopping services are premium and, in a certain sense, could be considered the haute couture type of visit: a private VIP lounge, an extensive list of guest services and personal fashion experts at the ready. A made-to-measure shopping journey, however, is on the following pages: for those with a penchant for fashion who would like the advice of an expert eye, be guided by Fashion Editor Maria Luisa.

So, while some shoppers prefer close attention, others prefer just some recommendations from those who are in-the-know. Here is such a guide, to follow for a reflective day of browsing, or for

wandering around and seeing what's new and beautiful as a way to bond with friends and family. Whatever the objectives, Maria Luisa is our guide. She has been at the front lines of Paris fashion for decades; her eponymous boutique features only the freshest and most creative fashion design talent out there. Amongst fashion insiders, there is a hush of reverence concerning her name and accomplishments. She has formed the careers of some of the most important designers working today and is unafraid to take risks when she sees the vision and the quality is there. Since the Maria Luisa boutique came under the roof of Printemps in 2010 – surrounded by many of the designers' boutiques she in fact helped launch – Maria Luisa's influence in the department store extends to its entire fashion offering. The heart of the story is Maria Luisa; she is at the heart of fashion at

Printemps, which is as dynamic as ever. With her honed eye – always seeking out the interesting and the enticing – we discover Printemps from her perspective, tempting a massage or lunch along the way. As Maria Luisa says, before leading the way, "It is difficult to find so complete a choice, so coherent choice, in any other department store in Paris. As a multi-brand store, it has absolutely all we could want to find. There are so many things in one place, so I simply spotlight here..."

As a department store that spoils its visitors for choice, Printemps nevertheless manages to remain human in size and approach. It guards a boutique spirit at every turn, and there is no better fashion docent than Maria Luisa to uncover even further the boutique spirit – what is distinctively chosen and not-to-miss – across Printemps.

Arrive by La Belle Parfumerie

1

While it always leaves an impression to arrive by the main entrance, with the cupola and mosaic tile floor, the way I like to arrive is by the ground floor perfume and beauty section. It always puts me in a pleasant mood – it smells divine, the environment is designed for pleasure. I buy a couple of things, some perfume or a little lipstick, or pass by the Clarins Spa and have a massage as they have a fully equipped treatment room that is just next to the boutique. These little gestures prepare me for the day. And, perfume – Printemps has gone beyond the traditional way of presenting perfumes

like a grid against a wall. Instead, a carpeted row presents niche perfume boutiques to explore. It has all the independent perfumery houses, so finally there is no need to run around Paris to all the individual boutiques of the next generation of perfumers like Frédéric Malle, By Kilian as well as Maison Francis Kurkdjian. I love to hear how they tell the story of a perfume here – it's calm, it's pretty, smells nice. It's my place of happiness.

I mount two sets of stairs, passing by the floor with a parapharmacy and swimsuits, to arrive at the passerelle (maybe grab a gourmet snack at BE,

overseen by Alain Ducasse), and cross into the neighbouring building through the passerelle. I always enjoy walking through the passerelle as there is often a contemporary design or furniture exhibition to check out, underscoring Printemps truly as a precursor not only in fashion but also in interior design, notably with the Atelier Primavera opened in 1912. So, you can keep mounting from the ground floor to the home and contemporary design on the upper floors, or you can continue through the passerelle and head to the second floor of the joining building and it is here that you are at the heart of Printemps fashion...



The historic Printemps mosaic

2

The Second Floor: Frankly Fashion

When I arrive at the Second Floor, I need time. It's an education to the eye. The fashion selection at Printemps is very complete. The choice is large, but the feeling of the place is not large at all. It is not crowded but totally human in terms of size – a magnificent collection. The Second Floor is really for inspiration, and for buying pieces that will last – the important pieces. You never lose money when you invest in a good jacket, for example.

The Maria Luisa boutique is located in the centre of the Second Floor. It is close to the escalator, which is a pleasure for me to go up and down to see the animation in that aerated, beautiful middle space – there is always something wonderful, uniquely for the pleasure of the eyes. At Maria Luisa, it is really, frankly fashion. It's not just luxury brands but fashion brands. It is a concentration of what I have curated and is sort of a short course in the newest fashion ideas and creation: Rick Owens, Haider Ackermann, Christopher Kane, Manolo Blahnik, Pierre Hardy, Proenza Schouler, Junya Watanabe, Roland Mouret, Victoria Beckham – the latest and newest. Beyond that there is curiosity, pleasure, amusement. Then from my boutique I go to what is, for me, a very beautiful boutique facing mine – Balenciaga. My number one is Balenciaga, I am a total addict. And, the very pretty Martin Margiela boutique – you're never disappointed with Margiela. Alexander Wang is new, so is The Row. Printemps is the only place in Europe where you can find some of these designers. You have to go to New York otherwise to find a lot of these clothes. Givenchy also really pleases me a lot and, of course, Jil Sander, Ann Demeulemeester, they are all in the family of Maria Luisa, the village. Many of the designers whose boutiques now surround me once started in mine but have left and now have their own stand-alone boutique, thus leaving room for new talent.

It is interesting to note: on the Second Floor, Isabel Marant is next to Céline. The boutiques are next to each other not because of price or category, but because of character. Why is it that I think

Printemps is the best department store? Simply because it is not organised by price points or age segments. The arrangement of brands and styles across the floors correspond to life's moments. By genre, function and style, not by age – I love that.

3

Take a Break

After you've looked at the fashion, it's probably time for lunch or browsing accessories. Before or after, you can stop at Ladurée – it's particularly nice for Saturday lunch – a truffle omelette with green tea is just perfect. From there, you can look at the jewellery and watches section. I'm always happy to see what Chanel and Van Cleef & Arpels have on display. Chanel, too, has a reception area at the back of the boutique with closing doors that create an elegant, private section for clients. It's as if it leads to a more intimate environment, like a reception within a private home. My favourite area is the Printemps Vintage Jewellery and Collection Watches. It's a small counter with exceptional vintage pieces that change regularly. Nice idea, no? I adore it! I stop here every time I pass to see what they have. Also the Rolex Atelier next to the Rolex boutique is a special area for service and repairs. Through a glass window you can watch an artisan Horloger working – I love to watch this.

4

Browse the Third and Fourth Floors

The Third Floor naturally flows from the Second Floor, a multi-brand environment where we try to preserve a sense of creativity and relevance. There are brands like Carven, See by Chloé and Helmut Lang as well as Maje and Sandro. On each side of the central escalator, there are stunning stairwells that connect the Third and Fourth Floors; this creates a flowing, seamless shopping environment between the floors. On the Fourth

Floor there is the fantastic Denim Bar. There are all the elements possibly related to jeans here. This place is the best – like a laboratory, easy to understand, marked by pictures so it speaks the universal language of denim! They are organised not only by brand but also by style – skinny, low waisted, flair, etc – all is clearly labelled.

5

The Fifth Floor: Shoe Spirit

I love going to the Fifth Floor to look at the colourful, circular display of Repetto shoes, Ferragamo is fantastic, Tod's too. The Manolo Blahnik section is divine, with a specially-created piece of luggage that displays the shoes. Clients are always asking how they can have one for themselves to travel with their shoes!

6

The Sixth Floor: From the Essentials to the Spectacular...

The Sixth Floor, like the Third Floor, is the place to find the items of the season: a little sweater, or a t-shirt that is contemporary, dynamic and young. The Printemps brand cashmere sweaters are the best, absolutely the best. There are the essentials on the Sixth Floor such as trenchcoats, shirts and pants. Then you pass by the fur, which is simply an indulgent place. There is a section nestled away in a rotund that provides a stellar view over Paris, like a boudoir. By this time, it's cocktail hour and you'll be ready for a glass of champagne. La Brasserie, situated under the beautiful cupola, is the perfect place to end a day at Printemps: at the top and under a historic, stunning stained glass structure. It is a sublime place that expresses the quintessential character of Printemps. x



The circular staircase between the Third and Fourth Floors



The Fur Salon on the Sixth Floor



ARTS OBJECTIVE

Extracting one work from one exhibition at one point in time paints a portrait of the urban characters of Los Angeles, Paris, London, Milan and Geneva – capitals of culture in the western world.

For those truly passionate about the arts, it could be a full-time occupation to travel about the globe following one's interest across annual exhibition programming.

There are two great pleasures to be sourced in museum and exhibition-going: both the deeply personal drive of curiosity and the experience of cleansing one's senses with beauty. In the first case, the more art that one sees, the more the doors of curiosity are opened; the pleasure of art, and of seeking its ideal and critical presentation through the adept skills of curators, can be a sort of addiction. In the second case, after having spent a week in front of a computer and attached to a mobile device, hearing the din of the city and of social chatter, there can be nothing more clarifying for mind and spirit than to see beauty. There is something calming and somewhat sacred about exhibition spaces, that is, in so far as the transmission of beauty and significant ideas is a sacred act for a culture.

Exhibitions in major cultural institutions tend to run in seasonal cycles of roughly three to four exhibitions a year, each lasting three to four months. It is only within the past ten years that boundaries between fashion, design and the fine arts have been more fluid in exhibition programming, and it is even more recent that the "blockbuster" exhibitions have become the major economic engine for many storied institutions, which hope to preserve their heritage and be relevant to the present and future. The vivid, advertising-like visuals of Edward Ruscha illuminate Los Angeles, the anthropological study of humanity's most personal accessory – hair – captivates Paris; the V&A brings London's sartorial interests to heart, while La Scala in Milan celebrates a classic, 'Notre-Dame de Paris', and Geneva the relation between Picasso and various media. As curators of the professionally curated, Collect chooses exhibitions for the season.



Edward Ruscha. Actual Size. 1962 © 2012 Edward J. Ruscha IV. All rights reserved. Photography 2012 Museum Associates/LACMA.

LACMA, Ed Ruscha: *Standard*, Until January 21, 2013
5905 Wilshire Boulevard, Los Angeles, CA 90036, T. +1 323 857 6000

Los Angeles



Hair Ornament from the Shuar Tribe in Equatorial America © Musée du Quai Branly, Photography Claude Germain.

Musée du Quai Branly, *The Art of Hair*, Until July 14, 2014
37, Quai Branly, 75007 Paris, T. +33 1 56 61 70 00

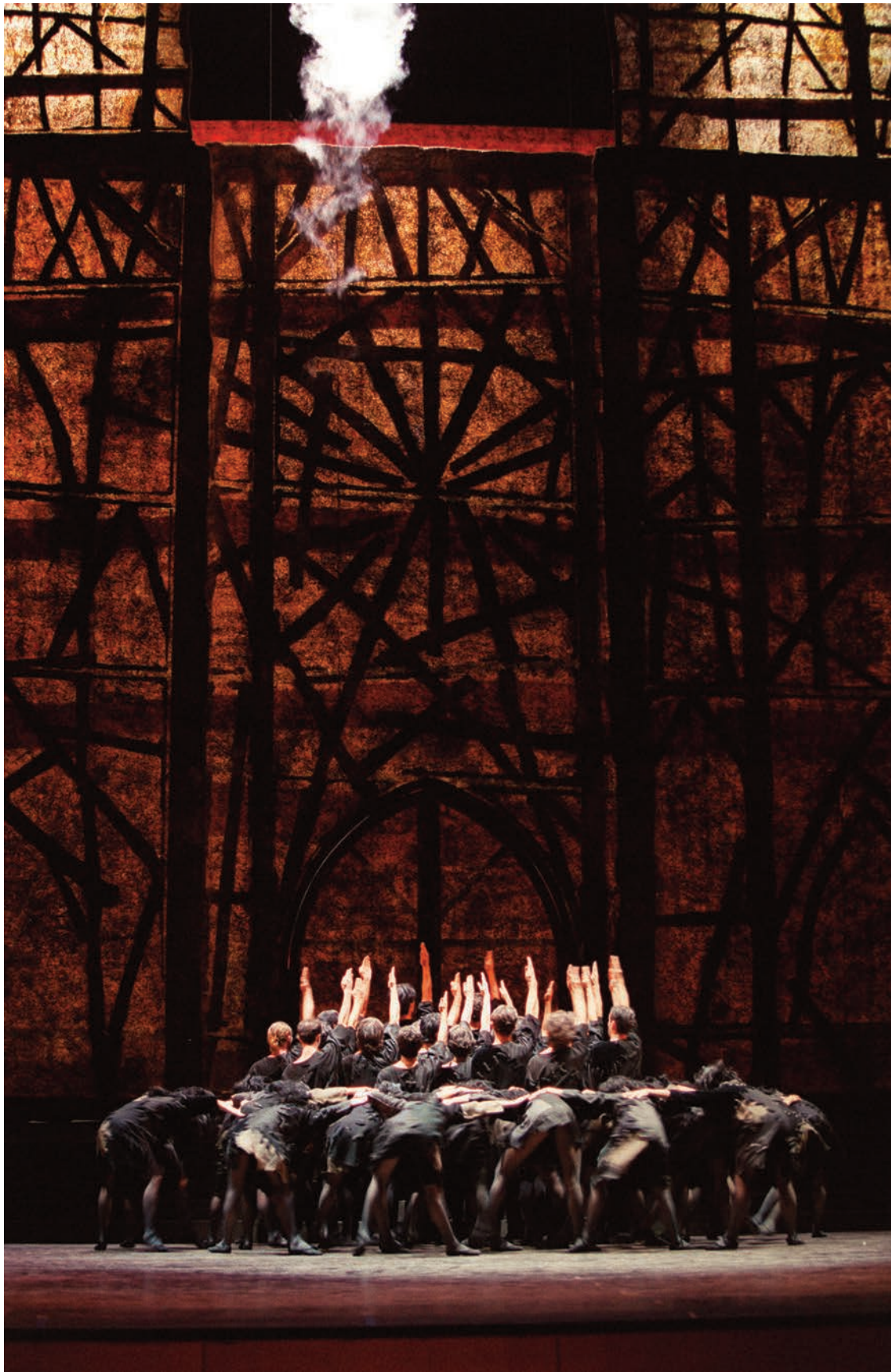
Paris



Elizabeth: The Golden Age, Universal/Working Title/The Kobal Collection/Greg Williams, 2007.

Victoria & Albert Museum, *Hollywood Costume*, Until January 27, 2013
Cromwell Road, London SW7 2RL, T. +44 20 7942 2000

London



Teatro alla Scala, Notre-Dame de Paris, February 10, 14, 16, 19, 21, 23 and March 1, 2, 5, 2013
Via Filodrammatici, 2, 20121 Milano, T. +39 02 88 79 1



Bullhead by Pablo Picasso © 2012, ProLitteris, Zurich.

Musée d'art et d'histoire, Picasso at Work – Through the Lens of David Douglas Duncan
Until February 3, 2013, Rue Charles-Galland 2, CH-1206 Genève, T. +41 22 418 26 00

Geneva

Roots

Zoe Ouvrier

Paris-based artist Zoe Ouvrier uses plywood as a canvas that she paints and engraves with delicate, Africa-inspired scenes. The notion of origins is their running theme.

Zoe Ouvrier is not your typical model turned artist. When Ouvrier gave up modelling at 22, she went to Paris's Ecole des Beaux-Arts for five years. Now 37, with over 10 years practice in this particular technique, Ouvrier has begun working with galleries such as London's Gallery Fumi and Paris's Galerie Matignon, among others.

Engraving wood is an old technique – how did you discover it?

In the first instance, I was a painter. After that, I had met a friend, a Chinese artist, who saw my drawings in calligraphy and he pushed me towards engraving. At school, no one had taught us engraving. He showed me two quick things that I could do with wood and it started like that. The first ailment as a human often appears on our skin. Stress, pollution, everything can be seen on your skin. My work is about going deep into the skin to reconstruct the origin within.

Trees feature heavily in your current work.

I cannot say that my work is about trees. That's not true. I use the silhouette of the trees to explain something. If you look at my trees, I explain their skin. The story is about the trees but is more about the engraving. At first, I didn't do the trees. Instead, I did a lot with the body. At art school we studied the body in terms of movement, muscles, etc. The body became the trunk of the trees. I was starting to change. There is a constant continuity in my work. It's never finished.

What is your engraving technique?

Engraving is a type of savoir-faire but I have my own technique within that. It's very old - it was the way they printed religious manuscripts in the 13th century. But, it's my expression of an old technique. The wood is rather light in colour so to engrave I need to sketch the silhouette first. Then the work begins! I don't draw the detail or the



engraving. I have an idea but I don't need to sketch it. Your body creates that.

What are the main influences in your work?

When people see my trees, I'm surprised that they sometimes think they're more Asian. But for me they're more African. What we do always comes from somewhere – your education, your life, your experience. My father lived a lot in Africa. When I was a baby we listened to African music. There was always an African ambient. My father is a mix of French and English, my mother is Mexican. My work is always a question about origins – where I'm from and where I'm going.

Why do you only work with plywood?

Five years ago I was in Tasmania. We saw a lot of huge trees, a whole canyon worth, that were being cut down. We were very, very surprised. The government decided to destroy one part of

the forest to sell to the Japanese to make toilet roll. But we could hear the trees talk. After that, I decided I didn't want to use exotic wood. And, plywood is more supple. I use wood that humans already transformed to go back to nature.

You have started working with galleries. How do you find the art market experience?

It's fabulous. I'm growing. Previously, I never did an exhibition. I just worked and sold quickly. The pieces never stayed at my home. But during this period, I never explained the ideas. And I used to destroy a lot of my work. When I met Arik [Levy], he couldn't believe how much I destroyed. Or how many pieces I say are for my kids. I decided to keep one piece from each period for our kids. It's important to make a small collection for them.

When did you become an artist?

I started art school late. When I arrived in Paris at 18 I did modelling for a bit...I had so many opportunities to do things like cinema because I met amazing people in the business. But I never wanted to use these opportunities because I knew inside that I did not want to be a model or an actress. I was always sketching when I was doing castings. I went to the Ecole des Beaux-Arts at 22. It was amazing! At school they concentrated on photography and installation but there was not a lot of technical atelier work such as engraving.

Who introduced you to engraving?

Link Sin, the Chinese artist...his Chinese culture is very strong and he was strong with me but I was never broken. I imposed myself on him and he accepted it but at the same time he didn't want it. He installed a place for me to paint close to him. I loved his technique, which is very classic, different to mine. I went every day to see him. He was a great friend and I can say thank you to him. x







Dorchester Collection Fashion Prize

The Dorchester Collection Fashion Prize arrives at Hôtel Plaza Athénée in Paris for the purpose of discernment and exposure of young talent. The judges, a stellar line-up of fashion luminaries, search for the spirit of individuality, luxury, style and craftsmanship in fashion's future.

Fashion lives at Hôtel Plaza Athénée in Paris. The vital creative energy passing through it is nothing new – Monsieur Christian Dior once called Hôtel Plaza Athénée his “second home”, just steps from his storied haute couture atelier along Avenue Montaigne; Monsieur Dior even named two of his designs, the “Plaza” and “Athénée” suits, after the Parisian institution. The stunning spa, Institut Dior, within Hôtel Plaza Athénée speaks to this enduring association. The moment when Sarah Jessica Parker appeared upon a Hôtel Plaza Athénée bal-

cony splashed in red, within the ‘American Girl in Paris’ episodes of Sex & the City, the fashion status of Hôtel Plaza Athénée was duly solidified for the 21st century.

Today, Hôtel Plaza Athénée is not only at the heart of the world’s best shopping (Avenue Montaigne forms one of the three sides of the triangle of avenues called the Golden Triangle, or ‘Triangle d’Or’, encompassing unparalleled retail indulgence) but also hosts the Dorchester Collection Fashion Prize

which is now in its third year. Judges united in June to finalise a short-list of five designers, who were selected from applicants who brought forth ready-to-wear and accessories brands based in France, Switzerland, Belgium, Netherlands and Luxembourg with at least two years operating experience. As well as a stay during Fashion Week 2013 at a Dorchester Collection property in either Paris or Milan and a Baccarat crystal trophy, the winner of the 2012 Dorchester Collection Fashion Prize is awarded 30,000 Euros to help establish



As both judges and designers will attest, fashion is interesting and important not only for the pleasure that it brings to the daily task of getting dressed but also for what speaks non-verbally about l'air de temps, or the spirit of our times – its governing ideas, manners and modes of individual expression. Fashion is, at base, a cultural medium.

and further advance their brand. Augustin Teboul, winner of the 2012 Dorchester Collection Fashion Prize, rose to the top of the judges' estimation because they demonstrate original aesthetic flair as well as a capability for future critical distinction and commercial success. They stand above the rest in individuality, luxury, style and craftsmanship. These characteristics drive the long-term appeal of such a capacity, and are exactly the criteria by which Dorchester Collection selects its distinct properties, each celebrated for its individual personality. A catwalk presentation at Hôtel Plaza Athénée on October 16, 2012 placed the finalists' work in front of a VIP audience including fashion influencers and press as well as the esteemed judges who, with a wealth of experience and perspective under their belts, were seated front row.

The judging panel includes editorial veterans and business strategists such as Vanity Fair Contributing Editor Elizabeth Saltzman, French journalist and TV host Alexandra Golovanoff, and leading fashion and luxury consultant Jean-Jacques Picart, while designers include Kenzo Takada, Roger Vivier Artistic Director Bruno Frisoni, Louis Vuitton Jewellery Design Director Lorenz Bäumer, Sonia Rykiel CEO Nathalie Rykiel, CEO of her eponymous French lingerie brand Chantal Thomass, as well as Harumi Klossowska de Rola, jewellery designer and daughter of painter Balthus. As both judges and designers will attest, fashion is interesting and important not only for the pleasure it brings to the daily task of getting dressed but also for what it speaks non-verbally about l'air de temps, or the spirit of our times – its governing

ideas, manners and modes of individual expression. Fashion is, at base, a cultural medium. Hôtel Plaza Athénée serves – especially during Fashion Week – as a steward of those working within this creative medium, facilitating exchanges between creative personalities and visionaries. The colour red symbolises vitality, action, confidence and courage, and with its signature red awning there is no other detail of Hôtel Plaza Athénée that so perfectly conveys the fashion energy about Paris. And it is certainly vitality, action, confidence and courage that these young designers have, when presenting their vision before industry leaders. Dorchester Collection persists in recognising and rewarding them for this positivity and passion. »

Visit the blog: www.dorchestercollection.com/dorchester-prize





On the previous pages, a look from Dorchester Collection Fashion Prize finalist IRM Design and, at right, judges Chantal Thomass and Kenzo Takada reviewing a finalist's work. On these pages, at left, the judges and others associated with the 2012 Dorchester Collection Fashion Prize. Clockwise from top: Calla, Augustin Teboul, Les Garçons Paris, and two looks from Quentin Veron.





Fernando & Humberto Campana

With intelligence and humour, Brazilian designers Humberto and Fernando Campana integrate traditional craftsmanship, recycled materials, and the colourful zest for which their native country is celebrated. An exploration of their uniquely baroque approach.

“It sometimes feels like what we used to do when we were children. We grew up in the countryside. Our father was an agronomic engineer. We lived in a small city where the backyard of our homes was the forest, so we had plenty of space – rivers, trees, mountains, lakes. Our work has always been a fusion between our childhood and the countryside and the city, making a bridge between these different worlds,” explains Humberto Campana, a lawyer by training, who began collaborating with Fernando Campana, a trained architect, in 1983. They have become Brazil’s unofficial ambassadors of contemporary design within the span of just two decades; this sibling design team is not only far abreast of the trend for sustainable design but also directly in tune with a clean aesthetic mixed with references to late

Baroque celebrating whimsy, exuberance and nature’s bounty. The Campana Brothers are passionate about French culture, and the year 2012 declares France’s passion in return. Having collaborated with sports brand Lacoste in 2009 and again in 2012, with porcelain manufacturer Maison Bernardaud in 2011, and with the Musée d’Orsay in Paris for the redesign of its Café de l’Horloge, France’s appreciation for the famous frères comes to the fore in 2012: they are designers of the year at the 2012 Salon Maison & Objets in Paris, and received the annual prize given by Comité Colbert, a committee of France’s 75 leading luxury brands. Furthermore, ‘Les Frères Campana, Barroco Rococo’ within Les Musée Arts Décoratifs’s Contemporary Gallery, welcomes them in Paris for their first exhibition in a French museum. The



Left: Cabana, detail. Right: Leatherworks chair, installation view.





exhibition includes their own scenography, 11 prototypes of recent work, and such details as gilded bronze mouldings of alligators – evoking a powerful iconographic repertoire from 17th and 18th century decoration. It delivers the Campana Brothers' typical assemblage of recomposed elements into a new form all their own, perfectly imperfect and wildly imaginative.

While marble candelabras do indicate the designers are not averse to rare materials, the Campana Brothers are particularly celebrated for giving new meaning to 'poor materials' such as bamboo. It began with inspiration from the streets of São Paulo, where the Estudio Campana remains today. The brothers found beauty in discarded waste objects, such as rope, textiles, cardboard, wood scraps, plastic tubes and aluminium. Brazilian culture was and remains their principle inspiration – its diversity, vivacity and artisanal craftsmanship. The Estudio Campana consistently incorporates the idea of transformation and reinvention. It elucidates: "Giving preciousness to poor, day-to-day or common materials carries not only the creativity in design, but also very Brazilian characteristics – the colours, the mixtures, the creative chaos, the triumph of the simple solutions." Iconic works of the Campana Brothers include the 1991 Favela chair, the 2003 Sushi series, and the 1998 Vermelha chair, which solidified their long-term partnership with Italian manufacturer Edra. A 1998 groundbreaking exhibition, in tandem with German lighting designer Ingo Maurer held at MoMA in New York, was their first international exhibition and the museum's first showing of Brazilian designers.

Their works are in the permanent collections of Centre Georges Pompidou in France and Vitra Design Museum in Germany, among many others.

Humberto and Fernando Campana maintain a conscientious and creative approach establishing them as creators with conservation and ecological consideration at the core. As Humberto describes: "We have to find ways to make creation easier in response to what is happening on the planet. The biggest consideration for designers today is to not cast creation aside, but to work responsibly. It's much more about the environment, and not only the environment but making associations with communities." The brothers' respect for nature is deeply practical and personal but also deeply embedded in their Rococo-referenced aesthetic. Seashells, a key motif in late Baroque or Rococo decoration, appear in many of their early pieces. The animal kingdom also abounds in the 2002 Boa couch and the 2004 Corallo armchair, for example. With artisanal precision, the Campana Brothers transgress aesthetic norms, and they seem to have a lot of fun doing it. With a contagious degree of iconoclasm and of social responsibility, they are conscious of their cultural roots and the natural environment that reared them. In many senses, they are and will always be two brothers at play. x

Les Frères Campana. Barroco Rococó

Until February 24, 2013

Les Arts Décoratifs - Galerie d'Actualité, 107 rue de Rivoli, 75001 Paris

T. +33 1 44 55 57 50, www.lesartsdecoratifs.fr





S²

SUITE SEDUCTION

Guests may choose to situate themselves in a suite, apartment or private residence for a myriad of reasons, but what are the universal aspects of this exceptional hospitality experience? What does it mean to be amongst the top of the top?

Each Dorchester Collection suite or private residence stands on its own foundations of character that is deeply rooted in the culture of the hotel and its environment. In a way, they are the apex of each hotel's service, aesthetic and charm.

The appeal of taking up residence – for a night or for a month – in the best of the best depends upon personal purpose: for the comfort and space of a family home, for the faultless service that allows a spell of forgetting about life's practical realities, for seclusion and protected privacy or, simply, for the fantastic view and an indulgent environment accordant with a special event. So is it space? Service? Location? Like a rare wine that is born of a unique mix of culture, origins and alchemy, the answer might just come down to a matter of taste.

Whether in Hollywood or in the countryside, seclusion and security are high priority. In 2011, California saw new heights in hospitality when Hotel Bel-Air reopened with a new Presidential Suite, offering 630 square metres of indoor and outdoor living space and a swimming pool located within a private Spanish courtyard. Meanwhile, nearby, The Beverly Hills Hotel added two new Presidential Bungalows – those very famed private hideaways that have housed Hollywood's elite for

decades. Each unfolds nearly 465 square metres of indoor and outdoor living space as well, in tune with the Californian coastal lifestyle and the Mediterranean character of the hotel and its grounds. A pool with waterfall features underwater speakers and an al fresco shower for two – the only one in Los Angeles – is located outside of the master bathroom for a true Californian experience.

Across the Atlantic and into the Ascot surrounding countryside, Coworth Park's Dower House is a meticulously restored Grade II listed building. The private residence includes its very own garden with a stream running through it, also home to a family of swans, and a pristine and tranquil view of quintessentially English countryside.

For urbanscapes, the place to be is high. Located far above the rooftops, Le Meurice's Belle Etoile Royal Suite is without comparison; the 250 square metres of private terrace offers an extraordinary 360° view. Equally spectacular is the suite itself; its architecture of metal and glass combine with the green patina of zinc roofs in classic Parisian style. Also of stunning scenery is the 130 square metres Terrace Eiffel Suite, located on the 8th floor of Hôtel Plaza Athénée. Its incomparable view of the Eiffel Tower and 180° panorama of the Paris skyline shows through large picture windows.

London also swings on high with The Dorchester's set of 'roof suites', with expansive terraces offering unrivalled views over London. The Harlequin Suite, the largest of the three, has living room walls upholstered in ivory silk, chaises in buttery leather and a team of dedicated butlers on hand for styling and service as high as the rooftops.

Just steps away, 45 Park Lane's Penthouse Suite is located on the ninth floor, accessed by a key-controlled lift. Its wrap-around balcony offers panoramic views of London; its private dressing room, expansive views over Hyde Park.

The Presidential Suite at Milan's Hotel Principe di Savoia is the largest suite in Europe, measuring 500 square metres. Its pool rose to silverscreen fame in Sofia Coppola's 2010 film 'Somewhere'. Equally unforgettable is the Empire-style, antique furniture, such as Venetian XIX century mirrors, as well as the working fireplace; these are a fraction of the sumptuousness therein.

From the grand views seen from such exceptional environments, to the finest details found within them, suites and private residences are utterly unique in the world; they express the best that each hotel, the surrounding city and Dorchester Collection has to offer. x



Clockwise from top left: 45 Park Lane Penthouse Suite, The Beverly Hills Hotel Presidential Bungalow, Hôtel Plaza Athénée Eiffel Suite, Le Meurice Belle Etoile Royal Suite, Hotel Bel-Air Presidential Suite, The Dorchester's Dorchester Suite, Hotel Principe di Savoia Presidential Suite and Coworth Park's Dower House.



I.D. Influence

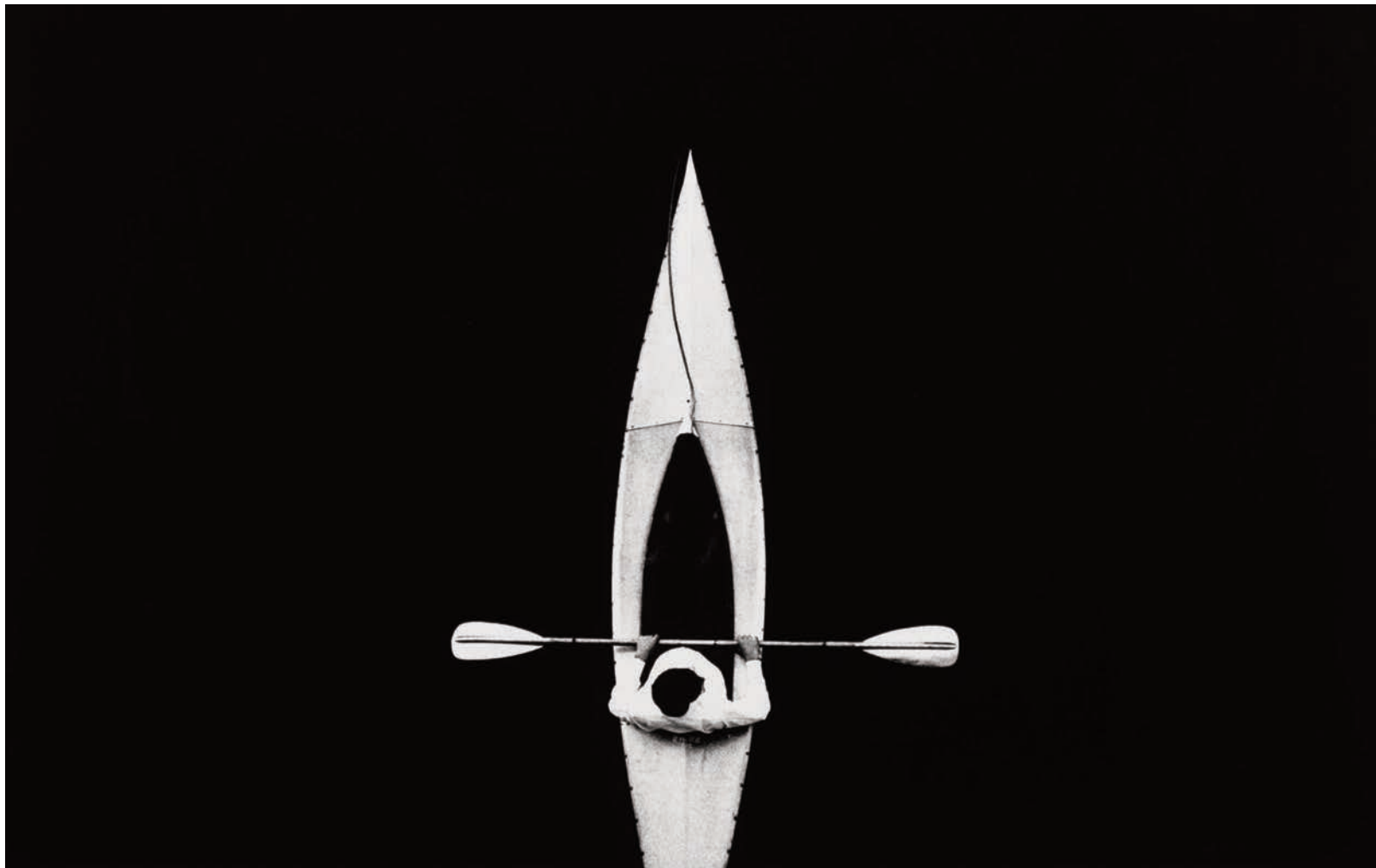
Ray K. Metzker

American photographer Ray K. Metzker comes into focus at the Getty Museum in Los Angeles, whose fifty-year career began by an early association with the influential educational leadership at Chicago's Institute of Design.

The ideal function of educational institutions in art and design – or any educational institution for that matter – is the free exchange and fermentation of ideas. When an institution serves this purpose truly, often the history of art can be changed forever. The graduate programme at the Institute of Design at the Illinois Institute of Technology in Chicago, in the 1950s and 1960s, served as a hotbed of creative exchange with an energetic atmosphere of experimentation for students and teachers alike and a unique style of photographic capture emerged from the influences within. On view at the Getty Center, 'The Photographs of Ray K. Metzker and the Institute of Design', curated by Virginia Heckert, provides an overview of Metzker's extensive career, which serves as a window into a certain academic and creative

exchange. The exhibition includes the photographs of Harry Callahan, Aaron Siskind and other instructors, as well as Metzker's fellow students such as Charles Swedlund, at the I.D. A total of 200 photographs are on display.

American born in 1931, Ray K. Metzker studied at the I.D. from 1956 to 1959; his ensuing five-decade career has exhibited enduring breadth and influence. He is author of eight books, the recipient of two John Simon Guggenheim Memorial Fellowships (1966 and 1979) and two National Endowment for the Arts Fellowships (1974 and 1988). Metzker's photographs have been shown in more than 47 solo exhibitions. Keith Davis, Senior Curator of Photographs at the Nelson-Atkins Museum of Art, who partnered with the Getty in organi-



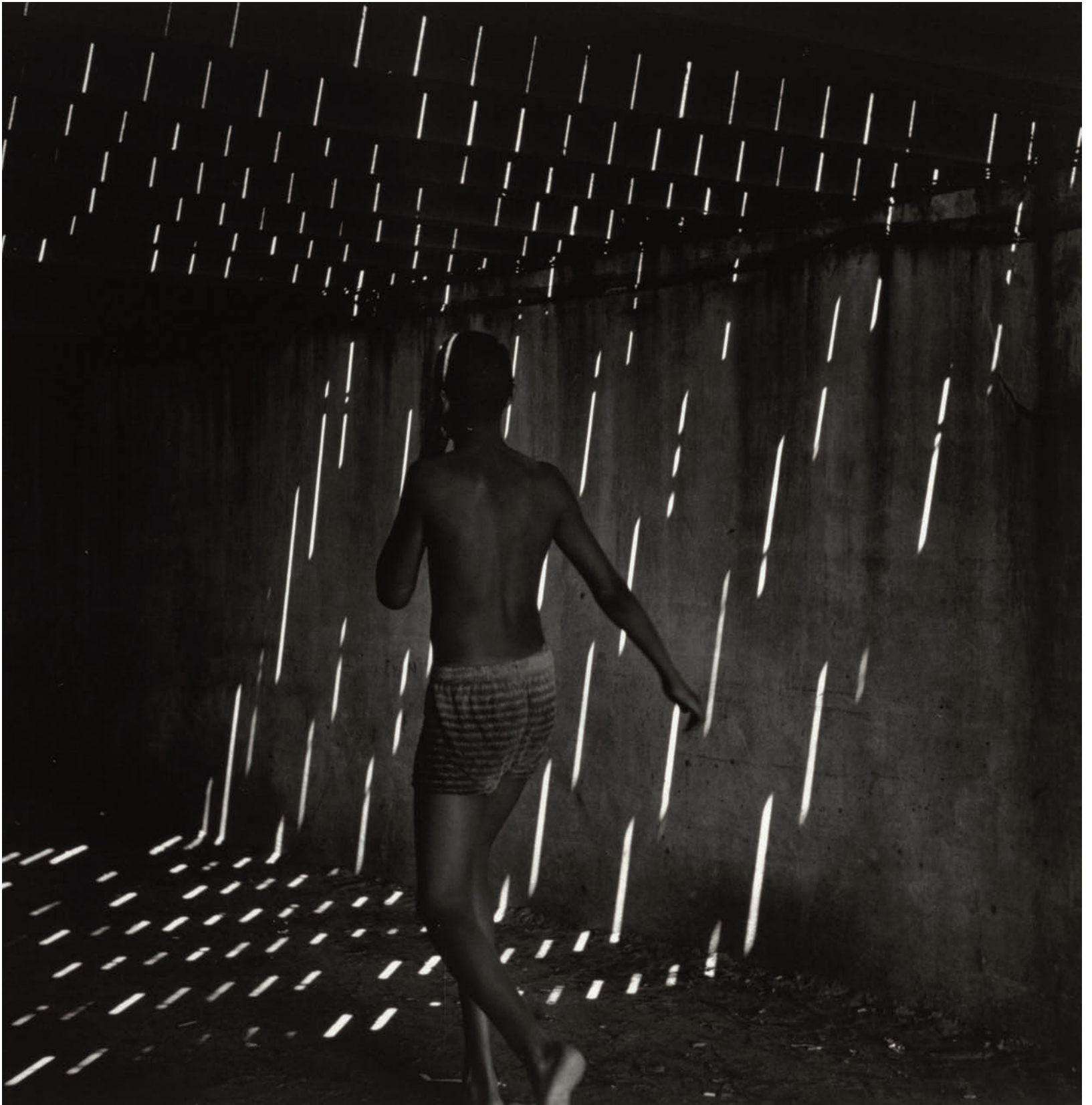


sing the exhibition, indicates in the preface of its accompanying book 'The Photographs of Ray K. Metzker' (Yale University Press, 2012) that Metzker's career coincided with the rise of a photography market, which enabled him, unlike photographers of just the generation before (including mentor Callahan) to support himself through the sale of prints. "Metzker has shown his work with Laurence Miller Gallery in New York for thirty years," recounts the curator Heckert, "a relationship built on mutual respect and friendship that has helped to place Metzker's photographs in important museum and private collections. At auction, the sale of his photographs ranges from a few thousand dollars to \$10,000 for individual prints, with a record set for his composite Tall Grove of Nudes (1966), which was offered through Sotheby's in a New York auction this past April, with an estimate of \$30,000 to \$50,000 and a final hammer price of \$122,500, setting a record for Metzker's work."

The photographs are black and white, strikingly graphic, architectural and nearly abstract. But they are also touchingly human. Metzker's 1959 thesis project at the I.D., entitled 'My Camera and I in the Loop', takes Chicago's business district as its subject. One image, a multiple exposure of commuters ascending a sun-bathed staircase, prefigures the novel composites that he began to make in 1964. His signature techniques are cropping, multiple-exposure, superimposition of negatives, juxtapositions of images, solarisation and other formal inventions. The roots of Metzker's style are traced to his mentors, renowned photographers Harry Callahan and Aaron Siskind who are collectors' favourites in their own right. Metzker's work stands out from his fellow students because he "fully absorbed the tenets of innovative experimentation, close looking, and sustained inquiry of a single idea that were encouraged in the Master's program at the I.D., led by the formidable tea-

Previous Pages, At Left: Frankfurt, 1961 by Ray K. Metzker. Gelatin silver print. The Nelson Atkins Museum of Art, Gift of Hallmark Cards, Inc., 2005.27.1960. © Ray K. Metzker. *At Right:* Chicago, 1959. Ray K. Metzker. Gelatin silver print. The Nelson-Atkins Museum of Art, Gift of Hallmark Cards, Inc., 2005.27.1966. © Ray K. Metzker. *These Pages, Below:* Buffalo, New York (Female Nude), about 1970. Charles Swedlund (American, born 1935). Gelatin silver print. The J. Paul Getty Museum, Los Angeles. Purchased in part with funds provided by an anonymous donor in memory of James N. Wood. © Charles Swedlund. *At Right:* Atlantic City, 1966 by Ray K. Metzker. Gelatin silver print. The Nelson Atkins Museum of Art, Gift of the Hall Family Foundation, 2011.21.48 © Ray K. Metzker.





ching duo of Harry Callahan and Aaron Siskind". Heckert further describes: "What is remarkable is that these attitudes continued to inform him over a five-decade long career, as he shifted his interest from the urban environment to the landscape, from simple images to complex images, and back again throughout the years. His most fertile period occurred in the mid-1960s, when he grew tired of the single image and experimented with double-frame and multiple-frame images...[they] challenged viewers to interact with them, rewarding close viewing with passages of real world documentation and viewing from further away with a rhythmic sense of composition and pattern." Metzker's style lineage is even farther-reaching, back to Bauhaus. The I.D. opened in 1937 under the name 'New Bauhaus', with avant-garde Hungarian artist and educator László Moholy-Nagy at the helm. He was formerly an instructor at the German Bauhaus (1919–1933) in Berlin and was greatly influenced by

constructivism. He stressed the interrelationship of photography with all other visual arts and the integration of technology and industry into the arts. In 1946, the year of Moholy-Nagy's sudden death, the I.D. introduced a new photography programme and welcomed instructor Harry Callahan who was instrumental in hiring Aaron Siskind in 1951. Their work is featured in two galleries within the exhibition, focusing on photographs they created while at the I.D. The work of Ray Metzker is part of the product and posterity established in Chicago at this unique time in history, expressing a line of aesthetic thinking that informs art, architecture and design today. x

The Photographs of Ray K. Metzker and the Institute of Design
 Until February 24, 2013
 1200 Getty Center Drive, Los Angeles, CA 90049, T. +1 310 440 7300
www.getty.edu, www.laurencemillergallery.com



Swarovski Synergy

—
The exhibition 'Digital Crystal: Swarovski' at the Design Museum in London asks fourteen designers to explore the future of memory in the digital age. Nadja Swarovski explains the celebrated synergy between Swarovski and today's leading design talent.

DIGITAL CRITICAL



We've created a reputation so that young talent seeks us as well as we also seek young talent," says Nadja Swarovski referring to the emerging names featured in Digital Crystal: Swarovski at the Design Museum, an exhibition in London that runs until January 13, 2013. Positioning her family company – the world's largest producer of crystal – as an incubator of cutting edge talent is just one of Nadja Swarovski's highlighted accomplishments. Most impressive of all is the fact that Swarovski is so closely associated with contemporary design that it was invited to collaborate with the museum at all. "I personally believe that creative expression is one of the most valuable gifts that all of us possess but few of us know how to realise. Designers certainly know how to do that," explains Nadja. She steers the company into

projects such as Swarovski Crystal Palace, which each year invites designers to reinvent the chandelier for an exhibition at Milan's Salone del Mobile. "It is designers who are sitting on the zeitgeist, who have the biggest sensitivity towards trends." At Digital Crystal, designer responses to 'the future of memory in the digital age' range from Marcus Tremonto's 3D holographic table to Maarten Baas's structure of a person in a house, indicating that the digital age strips us of material possessions and we are left only with our thoughts. Much more than a brilliant marketing strategy, there is real value in these sorts of initiatives for the evolution of Swarovski commercial product development. In conversation with Collect magazine, Nadja Swarovski further expounds on this rather inspiring symbiotic relationship.

Long before it became de rigueur for luxury brands to become involved in the design world, Swarovski was commissioning spectacular pieces – where did your relationship with cutting edge design begin?

I'm actually an art history buff and I come from the art world. I studied art. I worked at Sotheby's and Gagosian gallery. Obviously, there was always a curiosity about design. Eventually, when working with Swarovski, my vision was originally to reintroduce Swarovski into the world of fashion. But I needed someone to help me with that and that person was Isabella Blow. Isabella shared my vision to reintroduce Swarovski into the forefront of fashion. She introduced me to Philip Treacy, Alexander McQueen, Julien Macdonald... We created a blueprint: seeing these designers using the product in a very cutting edge way and making it relevant made me realise that it is the designers who are sitting on the zeitgeist, who have the biggest sensitivity towards trends and who will be the translators of a traditional brand into a modern brand. Swarovski is also in the jewellery industry and there we used the same equation: we worked with cutting-edge jewellery designers in order to modernise the product. And yet another category was the lighting and interior design arena, where we worked with designers on the specific brief to reinvent the chandelier. This situation evolved by chance but eventually the different industries started to associate Swarovski crystal truly as a creative ingredient within fashion, jewellery as well as architecture.

You have become known for promoting young talent. How would you describe your relationship with new designers?

Incubator or catalyst. With Digital Crystal we're working with a very young guard of product designers and architects like Philippe Malouin,

Anton Alvarez, Troika, Random International, Hilda Hellstrom. It makes Fredrikson Stallard seem incredibly established but when we first worked with them five years ago they were the young kids on the block. It's amazing to see the evolution within each and every industry. I remember Alexander McQueen was this very poor but cutting edge designer that no one had really heard of – things certainly since changed for him. We're actually supporting Phillip Treacy's fashion show at London Fashion Week. He hasn't had a fashion show in ten years so it's really great that he's coming back on the scene very strong. It's always a symbiotic situation. We are here to support the designers yet what they're giving us in return is their vision and their creativity. We have created a reputation so that young talent seeks us as well as we also seek young talent.

You are renowned for giving designers almost carte blanche in terms of artistic freedom – what do you think this achieves?

I personally believe that creative expression is one of the most valuable gifts that all of us possess but few of us know how to realise. Designers certainly know how to do that. For Swarovski, it's not about making the designer fit into our mould but about magnifying the personality and style of the designer, which in my mind is supporting their creative expression. All the designers get the same brief depending on the project but the results are totally different one from another. We want to encourage that individualism because that again emphasises that crystal is actually a creative ingredient in that designer's work. But crystal doesn't dictate their work. We're just an enabler. That is a position that I like taking.

Swarovski's commissions are at the heart of the design/art debate – where do you stand on that?

I think that border is becoming thinner and they're merging. Of course, artists and designers would not think that same way simply because the education is totally different and also the means for expression is different. Often, artists purely want to express themselves versus designers purely want to create. And there's a slight difference in that. I find sometimes in art that it's frustrated self-expression, so sometimes the artwork one sees isn't necessarily positive. Whereas the willingness to create is truly attached to the positive emotion because it's about construction and creation so inherently it has a very positive connotation to it.

Architecture and design is clearly a personal passion for you but you are also renowned as a talented businesswoman – how do projects such as Digital Crystal inform your business?

As a business you have to be able to create a product that's relevant to the consumer but that also means creating exhibitions that are relevant to our time. That's why I picked the topic of 'how the digital era is impacting us'. Also, anything we do in terms of this sort of exhibition I consider as haute couture which then eventually will trickle down into a commercial product. These haute couture exercises actually really challenge our development department. Every time we work with a designer we learn so many more techniques, technologies, we're pushing our boundaries and actually expanding our capabilities. What we might have learnt in a project like Digital Crystal we then can implement in a very commercial product. The bottom line counts but between the vision and the bottom line there's so much creativity that makes the bottom line happen. x

Digital Crystal: Swarovski at the Design Museum
Until January 13, 2013
28 Shad Thames, London SE1 2YD, T. +44 20 7940 8790
www.designmuseum.org, www.swarovski.com



Top: Thought Cloud by Maarten Baas for Swarovski.
Bottom: Osmosis Interactive Arena by Arik Levy for Swarovski. All images courtesy of David Levene.

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Around the world
)C *Dorchester Collection*



London – 45 Park Lane



Geneva – Barbier-Mueller Museum



London – Tate Modern



Los Angeles – The Beverly Hills Hotel



Paris – Le Meurice



Los Angeles – Hotel Bel-Air



London – The Dorchester

CUT at 45 Park Lane Sunday Brunch

45 Park Lane

London, W1K 1PN

T. +44 20 7493 4545, for reservations.

Chef Wolfgang Puck's CUT at 45 Park Lane launches the ultimate American Sunday brunch, available 11am until 3pm, with live jazz music and an interactive bar dedicated to the perfect Bloody Mary. Barman Tom Morris customises the classic cocktail using ingredients such as CUT's beef stock, horseradish vodka and chilli syrup while Executive Chef David McIntyre's menu includes classic but embellished brunch delights. Guests are also invited to take one of the hotel's bespoke Brompton bicycles for a Sunday spin.

Barbier-Mueller Museum, Unmasking Masks

February 22, 2012 – January 15, 2013

Rue Jean-Calvin, 10

1204 Geneva

T. +41 22 312 02 70

One hundred specimens of various provenances unite, carnivals to occupational masks.

Tate Modern, William Klein + Daido Moriyama

October 10, 2012 – January 20, 2013

Bankside

London SE1 9TG

T. +44 20 7887 4939

See New York and Tokyo through the eyes of the photographers Klein and Moriyama.

The Dorchester Teatum Jones Scarf

3 Tilney Street

London, W1K 1QA

T. +44 20 7629 8888

Rising British fashion talent Teatum Jones creates 'The Dorchester', a printed 100% pure silk scarf which is sold exclusively at London's great style emporium, Liberty.

Hotel Bel-Air Stylish Wedding Programme

701 Stone Canyon Road

Los Angeles, CA 90077

T. +1 310 909 1640, to learn more.

Following an extensive transformation, a new wedding programme now showcases Hotel Bel-Air's

impeccable best. The wedding can be fully customised for a true fairytale experience. Enjoy monogrammed bathrobes, a romantic wedding-night suite stay, and a special rate on the nuptial eve.

Le Meurice Spa Valmont

228, Rue de Rivoli

75001 Paris

T. +33 1 44 58 10 77, for reservations.

A haven of tranquillity and advanced Swiss care, Spa Valmont reopens after a four-month revamp to perfection in soothing shades of bronze, celadon green and beige accented with gold; a landscaped terrace bathes the space in natural light.

The Beverly Hills Hotel Commemorative Film

9641 Sunset Boulevard

Beverly Hills, CA 90210

T. +1 310 273 1912

Academy Award-winning filmmaker Chuck Workman created a short film, featuring Lauren Bacall and Warren Beatty, telling the tale of The Beverly Hills Hotel's 100 years of fabled heritage.

Milan – Hotel Principe di Savoia



Paris – CFOC



Ascot – Coworth Park

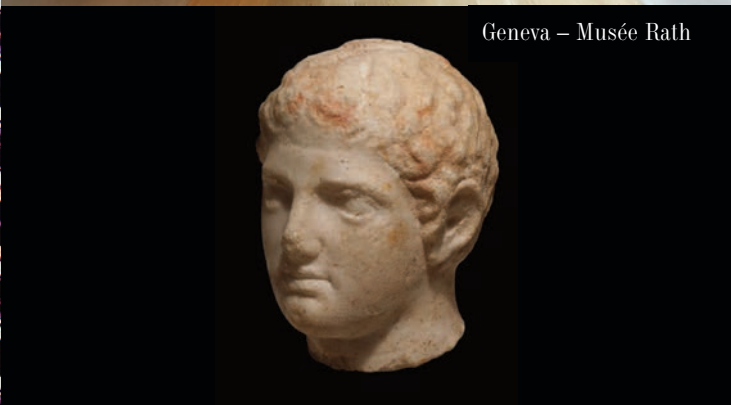


Milan – Triennale di Milano



London – Boucheron

Geneva – Musée Rath



London – The Dorchester

Hotel Principe di Savoia's Organic Wine
Piazza della Repubblica, 17
20124 Milan

T. +39 02 6230 5555

Acanto Restaurant introduces to its extensive wine list a section from organic, biodynamic and natural viticulture. Chef Sommelier Alessandra Veronesi presents those from a range of Italian regions.

Coworth Park's Guards Polo Academy
Blacknest Rd.

Ascot, Berkshire SL5 7SE

T. +44 77 0890 6810, for more information.

Learn to play the oldest team sport in the world at 'Guards Polo Academy at Coworth Park' with Andrew Hine, who has captained and managed the English national team, and coaches team Zacara, winners of the British Open Championship in 2011. As the only UK hotel to offer such a service, the academy provides a complete package: the best fixture list, club facilities and training at all levels; more advanced players can furthermore enjoy instructional chukkas.

Boucheron
164 New Bond Street
London W1S 2UH
T. +44 20 7514 9170

Early 2012 marked the opening of the renovated London flagship's vast presentation space.

The Dorchester Suites
3 Tilney Street
London, W1K 1QA

T. +44 20 7629 8888, for reservations.

Interior designer Alexandra Champalimaud has redesigned 22 suites in the hotel's classic English residential style, fusing contemporary comfort with the timeless glamour of The Dorchester. Each features an array of furnishings with an emphasis on local craftsman such as Vi-Spring mattresses, handmade of pure British fleece wool for over 110 years in Devon and awarded the 'Queen's Award for Excellence and Export 2012'. The 'Dorchester Suites' have living rooms with limestone fireplaces and dining rooms for eight while 'The Park Suites' provides unparalleled views over Hyde Park.

Triennale di Milano, L'Architettura del Mondo
October 9, 2012 – October 8, 2013
Viale Alemagna, 6
20121 Milan

T. +39 02 724341

Infrastructure, mobility, and new landscapes - this exhibition explores key ideas in urban planning.

Musée Rath, Fascination of Lebanon
November 30th, 2012 – March 31, 2013
Place Neuve
CH-1204 Geneva

T. +41 22 418 33 40

Some 350 archaeological objects and art, never before seen in Europe, depict Lebanon's history.

CFOC Boutique
170, Boulevard Haussmann
75008 Paris
T. +33 1 53 53 40 80

La Compagnie Française de l'Orient et de la Chine presents exquisite objects for sale, that mix contemporary design and traditional Asian craft.

Pietro Portafurpi, the Grego hydroelectric power plant in the Verbana region. Bust, Boston eah-Chelish (Sidon), Echmoun Temple, 4th century B.C. © Ministère de la Culture du Liban /Direction Générale des Antiquités, Photography: MAH, CHAMIAN Studio, S. Cretenand.

London – The National Gallery



Milan - Nonostante Marras



Paris – Musée D'Orsay



Paris – Hôtel Plaza Athénée



Paris – Hôtel Plaza Athénée



London – Spencer Hart



London – 45 Park Lane

The National Gallery, *Seduced by Art: Photography Past and Present*
October 31, 2012 – January 20, 2012
Trafalgar Square
London WC2N 5DN
T. +44 20 7747 2885

The Gallery's first major photography exhibition explores how photographers use fine art traditions.

Nonostante Marras Boutique
Via Cola di Rienzo, 8
Milan 20144
T. +39 027 6280991

This boutique expresses the whimsical artistic spirit of the fashion designer behind Isola Marras.

Hôtel Plaza Athénée's Royal Suite
25, Avenue Montaigne
75008 Paris
T. +33 1 53 67 66 00

As the largest suite in Paris, the Royal Suite has been sumptuously renovated and redecorated by Marie-José Pommereau in a thoroughly classic

style with Regency era furniture, Louis XV and Louis XVI periods, wood panelling in the 18th-century style, silks, damasks and trimmings all made by craftsmen working in France's oldest traditions. The colour palette is dashingly fresh in shades of gold and crushed raspberry, apricot and lilac.

45 Park Lane's Fitness Guru
45 Park Lane
London, W1K 1PN
T. +44 20 7493 4545

Fitness expert and celebrity trainer who has written 12 fitness books to date, Matt Roberts created a complimentary in-room fitness programme for guests to be performed within the comfort and privacy of their hotel room, where mats are at the ready. Displayed on Bang & Olufsen televisions, routines focus on different areas of the body utilising furniture within the room. Guests can further benefit by viewing the videos on-line and request a complimentary 'Exercise Matt at 45 Park Lane Fitness Pack' upon departure, with training techniques, a seven-day eating plan, and insider tips.

Spencer Hart Boutique
62/64 Brooke Street
London W1K 5DX
T. +44 20 7494 0000

The boutique, a former bank, carries tailored men's apparel based on iconic, classic references.

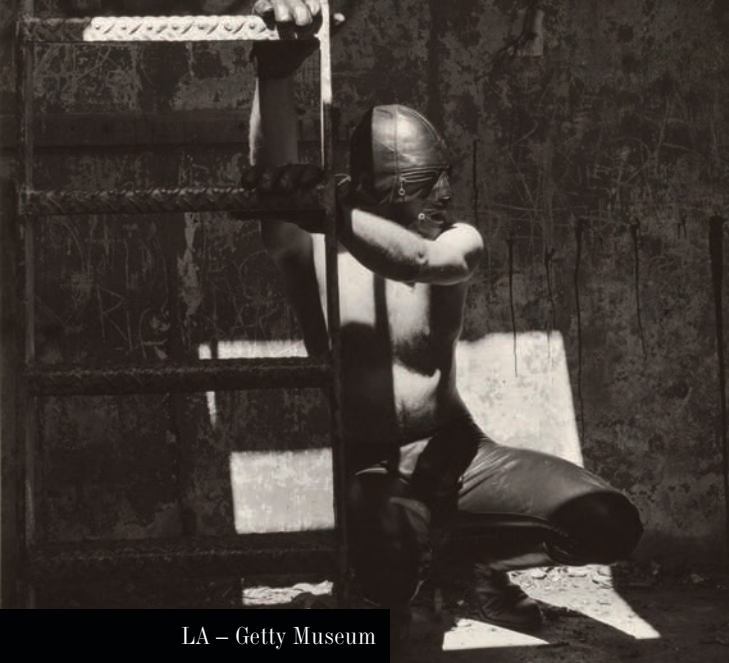
Hôtel Plaza Athénée's Le Relais Plaza Lunch
25, Avenue Montaigne
75008 Paris
T. +33 1 53 67 64 00, for reservations.

For a convivial and generous Saturday or Sunday lunch, Le Relais Plaza offers a fully customised "menu for the tribe" putting family tastes in honour. Call 48 hours in advance to arrange the menu.

Musée D'Orsay, *L'Impressionnisme et la Mode*
September 25, 2012 – January 20, 2013
5 Quai Anatole France
75007 Paris
T. +33 1 40 49 48 14

The important works on display portray the human figure and its modes of a certain era.

Richard Learyoyl, Man with Octopus Tattoo II, 2011, Courtesy of Meke Gallery, New York © Richard Learyoyl, courtesy Meke Gallery, New York; James Tissot, Jacques Joseph (1896 – 1905), Le Cercle de la Rue Royale, 1868, © Musée d'Orsay, dist. RMN / Patrice Schmidt.



LA – Getty Museum



Milan – Hotel Principe di Savoia



Ascot – Coworth Park



Geneva – Le Richmond



Paris – Thaddaeus Ropac Gallery



Los Angeles – The Beverly Hills Hotel



Los Angeles – Sandast

Getty Museum, Robert Mapplethorpe
October 23, 2012 – March 24, 2013
1200 Getty Center Drive
Los Angeles, CA 90049
T. +1 310 440 7300

This stellar show marks a joint acquisition with LACMA of more than 2,000 Mapplethorpe works.

Hotel Principe di Savoia Family Package
Piazza della Repubblica, 17
20124 Milan
T. +39 02 6231

Enjoy a weekend of family, fun and sharing that includes a welcome gift for children, buffet breakfast, a complimentary extra bed and special room rates, and entrance to Club 10 Fitness & Beauty Center with use of the indoor rooftop pool, supplied with armbands and floats. A 50 Euro credit is also provided for a lunch at Acanto restaurant or il Salotto lobby lounge. The Concierge can arrange visits to the Aquarium, the Museum of Science and Technique, the Sforzesco Castle, or ice skating, horseback riding and puppet theatre.

Thaddaeus Ropac Gallery, Kiefer and Beuys
October 15, 2012 – January 27, 2013
69 Avenue du Général Leclerc
93500 Pantin
T. +33 1 56 61 70 00

The Parisian gallery's new outpost is a former industrial space dedicated to monumental works.

Sandast Boutique
1205 South Hill Street
Los Angeles, CA 90015
T. +1 213 748 1210

Sandast combines vintage aesthetics and functionality, redefining modern American vintage.

The Beverly Hills Hotel as Historic Landmark
9641 Sunset Boulevard
Beverly Hills, CA 90210
T. +1 310 273 1912

The Beverly Hills Cultural Heritage Commission names The Beverly Hills Hotel the first Historic Landmark. At the awards ceremony, a historic time capsule from 1993 is opened and a new one

planted. The Landmark Complimentary Night Offer gives guests a third night free until Dec. 30, 2012.

Le Richmond's Bar
Jardin Brunswick
1201 Geneva
T. +41 22 715 7201

Resident DJ Staffer mixes every Wednesday to Saturday starting from 6:30 pm, with different musical styles like Discolove, Jackin', Electro Jazz and Brazilian Eletro, changing with the seasons. Podcasts of the sets are available for download.

Coworth Park's New Executive Chef
Blacknest Rd.
Ascot, Berkshire SL5 7SE
T. +44 1344 87 6600

Coworth Park appoints Brian Hughson as executive chef, directly from his role as head chef at The Grill at The Dorchester and with more than 20 years of culinary experience in London's leading restaurants. By emphasising ingredient provenance, he takes dining to the next level.

From the World With Love

What would you bring
back from your travels:

1. For a Friend?
2. For a Lover?
3. For a Child?
4. For a Dog?



Martin Fuller



Marcus Tremonto



Sinan Sigic



Alexandre Singh



Jonathan Riss

Marcus Tremonto:

American artist Tremonto is at the helm of Treluce Studios; he is one of the leading designers featured in 'Digital Crystal: Swarovski at the Design Museum' in London.

1. A drawing book.
2. Something fragile.
3. A vintage toy.
4. A cat costume.

Martin Fuller:

The artwork of this British painter, with decades of dedication behind him, can be found on the seventh floor of London's 45 Park Lane.

1. Chocolate to make them fatter than me.
2. Probably a cold, picked up on the aeroplane.
3. A local musical instrument. For someone else's child, naturally.
4. A virtual cat.

Sinan Sigic:

Sigic is co-founder of Atelier Hapax in Paris, which creates one-of-a-kind pieces such as items made of re-purposed ribbons and boxes from Maison du Chocolat.

1. I send them postcards.
2. Erotic refrigerator magnets.
3. Traditional toys.
4. Don't have a dog but my cats love to play with packaging, like that of the refrigerator magnets.

Jonathan Riss:

Creative director of Jay Ahr in Paris, Jonathan Riss's seductive womenswear can be found in his boutique, just steps from Le Meurice on Rue de Rivoli.

1. Something which was lost in our conversation.
2. Nothing! My presents are so good, she will want me away all the time!
3. As much as I can fit in my luggage.
4. I dont have a dog...

Alexandre Singh:

Together with his representative gallery, Art : Concept, this young French artist is the recipient of the Le Meurice Prize for Contemporary Art 2012/2013, now in its fifth year.

1. A tape player.
2. A bottle of bleach.
3. A slinky toy.
4. A taxidermy skunk.



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