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CHANEL Scent of a Legend

WATCHES & WONDERS





Thopard MILLE MIGLIA

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Portugieser Perpetual Calendar.

Ref. 5034: Real icons have a special story to tell. And what was true of the great Portuguese seafarers also applies to IWC's own Portugieser. After all, the history of its genesis bears the stamp of courageous innovation and watchmaking expertise at its best. Seventy-five years ago, two Portuguese businessmen approached IWC requesting a wristwatch with the precision of a marine chronometer. In response, IWC's watchmakers took the unprecedented step of housing a hunter pocket watch movement in a wristwatch case. In so doing, they founded a watch family whose timeless elegance, sophisticated technology and unmatched complexity have been a source of wonderment ever

since. The movement itself is visible through a transparent sapphire glass back cover that provides an unimpeded view of the IWC-manufactured 52000 calibre's impressive precision. The watch's complexity is eloquently expressed by the perpetual calendar, whose functions can all be adjusted simply by turning the crown. And just as observing the star-studded heavens can guide a ship safely to harbour, a glance at the perpetual calendar and the moon phase display navigate the wearer safely through the complexities of time. This, in a nutshell, is how 75 years of watchmaking history became an icon of haute horlogerie. And how, thanks to its unique blend of perfection and timeless elegance, it has become a legend in its own time.





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Even though you will probably never see many of the levers, wheels, and springs in the movement of the Grand Lange 1 Moon Phase, Lange's master watchmakers meticulously refine them by hand. No matter how tiny or hidden a part may be, each one is

endowed with a specific type of finissage and must comply with the most stringent artisanal and aesthetic standards. This also applies to the lunar disc made of solid gold. It shows the earth's companion amid the stars of the nocturnal sky. A patented

Even the parts that you can't see.





coating process is responsible for the brilliant colours and the crisp details. Interference effects - the superposition of light waves - absorb all non-blue colour spectra of the incident daylight. The result is an intensely blue surface on which the 382 stars of

different sizes are cut out with extremely sharp contours, producing a miniaturised image of the Milky Way. The smallest stars on the lunar disc have a diameter of merely 0.07 millimetres - less than the average thickness of a human hair. www.alange-soehne.com



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or our final "Holiday" edition of 2015, I am glad to present the Officine Panerai Radiomir 1940 3 Days Acciaio. Along with its sparkling partner, the 3 Days Oro Rosso, it is powered by the impressive in-house P.1000 calibre.

They made their debut during the recent Watches & Wonders event in Hong Kong. I invite you to read more about these Panerai timepieces in the cover story, as well as discover more debuts and updates from A. Lange & Söhne, Baume & Mercier, Cartier, IWC, Jaeger-LeCoultre, Piaget, Roger Dubuis and Vacheron Constantin in our special Watches & Wonders section.

My other recent travels included stopping in for Ultra Japan 2015, with TAG Heuer Ambassador David Guetta performing; I hope you will enjoy reading the diary of MC and entrepreneur Daniel Mananta at the music festival. We also visit Singapore to see the city-state's first floating tennis court. Tennis superstar Maria Sharapova took time out from her busy schedule to help inaugurate the court and also play for a good cause.

You will also see here the second instalment in our "My Finest Hour" campaign. It's a reminder to us all to seek out the things that make us happy in our busy lives.

As we come to the close of 2015, I hope you enjoy the endof-year holidays, and wish you a prosperous, healthy and happy 2016.

Irwan Danny MussryEditor-In-Chief and Publisher

Iman DN ussry

@irwanmussry





(Clockwise from left) Rommy Djunaedi, Irwan Danny Mussry, Daniel Mananta, Shannon Hartono, Matthew Deane Chanthavanij, Joezer Methusael, Felicia Lesmana, Tony Tanmanasiri, Cindy Lee & Taylor Tanmanasiri

a music junkie. I go to all types of genres normally – from pop, rock, soul to jazz – all but the hip and trendy EDM, simply because I never had the opportunity to go. Thanks to TAG Heuer, the Ultra Music Festival in Tokyo was my first, and what a great way to start this new interest! I now get what all the hype is all about, and how cathartic it is to just let loose and drown yourself in the hypnotising beats.

Hilarious costumes aside, the night was one to never forget, and so this issue's Outtakes is dedicated to Cindy Lee and the TAG Heuer team for organising this memorable trip. My heartfelt thanks to Daniel Mananta as well, who joined us amid the necessity to juggle his MC gigs and other travel commitments.

On this note, I would also like to wish you all, our loyal readers, a wonderful holiday season and new year ahead – may your year be filled with heartwarming music day in and day out.

Trama Hanki

Shannon HartonoChief Editorial Advisor

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After working for a number of investment banks in Hong Kong and Jakarta the American answered her calling in the art world. With more than 20 years' experience in the art trade under two of the world's preeminent auction houses, in 2013 she founded her own art advisory firm, ISA Art Advisory. It aims to aid buyers, sellers and collectors to approach art with ease and to build collections that will grow in value over time.



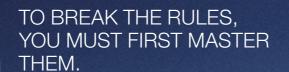
JUSTINE LOPEZ Writer

Currently based in Phnom Penh, the California native works as a freelance writer. She was bitten by the travel bug at an early age, which is why much of her writing revolves around travel. When she's not typing away on her laptop she is usually traipsing around the world in seek of delicious street food and picture-perfect beaches. Lopez has travelled to over 25 countries from Southeast Asia to South America and has a true passion for sharing her stories with those around her.



SONDANG GRACE SIRAIT Writer

Sondang Grace Sirait worked for more than 10 years in the media industry in Indonesia and the United States, and also did a stint in government public relations during then president Susilo Bambang Yudhoyono's tenure. Now a freelance journalist specialising in features, delivering commissioned articles to national publications, she is currently based in Yangon with her husband and two young children.



THE VALLÉE DE JOUX. FOR MILLENNIA A HARSH, UNYIELDING ENVIRONMENT; AND SINCE 1875 THE HOME OF AUDEMARS PIGUET, IN THE VILLAGE OF LE BRASSUS. THE EARLY WATCHMAKERS WERE SHAPED HERE, IN AWE OF THE FORCE OF NATURE YET DRIVEN TO MASTER ITS MYSTERIES THROUGH THE COMPLEX MECHANICS OF THEIR CRAFT. STILL TODAY THIS PIONEERING SPIRIT INSPIRES US TO CONSTANTLY CHALLENGE THE CONVENTIONS OF FINE WATCHMAKING.



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> Printed by : PT. Printindo Utama info@printindo.net

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Golden Opportunity

Time International celebrated the publication of the 50th issue of *The Time Place Magazine* with a glittering gala for friends and partners. Attired in black and gold finery, the star-studded roster of guests included Mien Uno, Tience Sumartini, Ted Sulisto, Ronald Liem, Bunga Citra Lestari, Nicholas Saputra, Daniel Mananta, Luna Maya, Pevita Pearce, Samuel Rizal and Rianti Cartwright. They viewed the "My Finest Hour" exhibition of black and white portraits of 16 distinguished personalities as well as a collection of fine timepieces at Hotel Indonesia Kempinski, Jakarta. Following cocktails and dinner, the celebration continued into the wee hours with rousing performances from singers Sandy Sandoro and Millane Fernandez and a standout turn at the tables by DJ Anton Wirjono.



1. Mien Uno, Melicia Sabina & Millie Stephanie 2. Irwan Danny Mussry leads the toast with the My Finest Hour personalities, including Indra Priawan Djokosoetono, Tigor Siahaan, Maylaffayza, The Time Place Magazine Chief Editorial Advisor Shannon Hartono, Adhika Maxi, Rifat Sungkar, Kevin Mintaraga & Angelique Widjaja 3. Samuel Rizal, Jiebby Harold & Bunga Citra Lestari 4. Nicolas Saputra & DJ Yasmin 5. Luna Maya & Viola Maria Mananta.



6. Haseena Bharata, Soraya Al Djufrie, Sania & Meytha Anton 7. Tience Sumartini & Ted Sulisto 8. Didit Hediprasetyo 9. Arimbi Nimpuno & Mela Sabina 10. Indra Priawan Djokosoetono & Pevita Pearce 11. Eduardo Tartalo 12. Cas Alfonso, Rianti Cartwright, Irwan Danny Mussry, Daniel Mananta, Rinrin Marinka & Nino Fernandez



13. Susan Bachtiar, Shannon Hartono, Melissa Siswanto & Nadia Mulya 14. Nauman Hasan, Antonio Seward & Vanessa Foo 15. Mr. & Mrs. Daniel Iskandar 16. Yuliana Borian & Sophian Kartono 17. Cindy Lee 18. Emmual Human 19. Richard Muljadi, Rashid Sidek, Dipo Latief, Shalvynne, Irna Mareta, Raisha Syarfuan & Stella Jagadpramana 20. Ferdi Harianja, Noorman Andrianto & Wisnu Trihanggodo.

PIAGET

Perfection in Life





1. Monica S & Nila Pertiwi 2. Hans Huang & Ellena Tjandra 3. Fiona Lau 4. Robby Alamsah 5. Fergie Tan & Melissa Saputra 6. Marlina Suwito 7. Mimi Barbie & Tata Gosal.







1. Michelle, Elfrida Wong, Merry & Noel Arbianto 2. Christoph Choi 3. Rio Haryanto 4. Raphael Maitimo 5. Ageng Ugroseno 6. Maher Guatama, Ade Andrini, & Russell Rich 7. Deni Juhana 8. Vincent Poernomo.

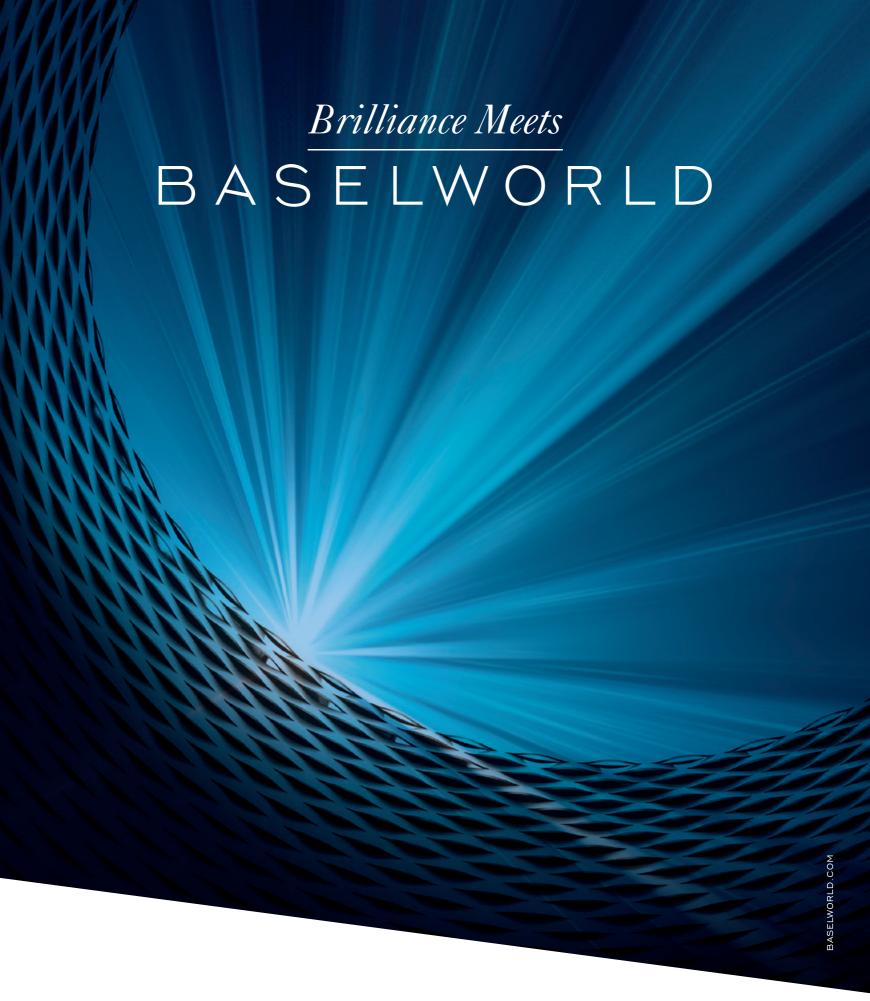


September Soiree

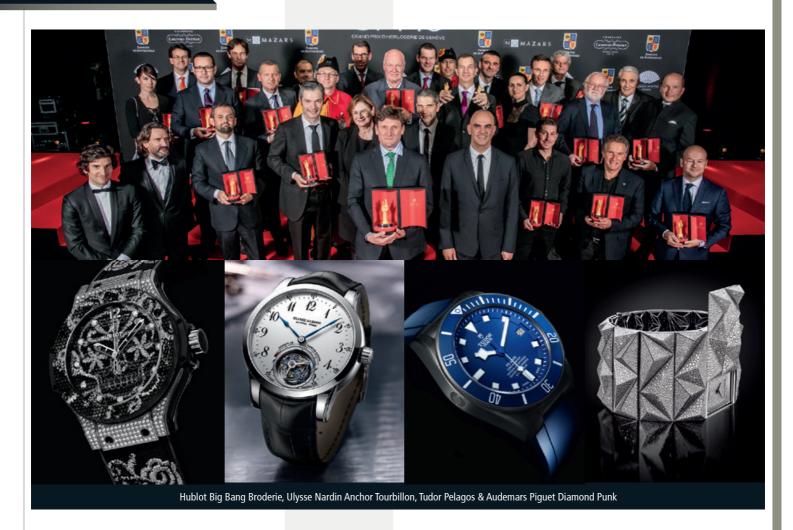
Celebratory colours bedecked the Tory Burch flagship boutique at Plaza Senayan as the American brand marked its first year anniversary with an invitation-only cocktail party in September. Guests feasted their eyes on the display of the Lisbon print from the Fall 2015 collection while engaging in feasting of another kind with a selection of canapes and the designer's signature Southside cocktail. On hand for the enchanted evening were actress-designer Pevita Pearce, a Tory Burch devotee, and DJ Yasmin at the turntables.



1. Daniel Putra, Conny, Elsa, & Tommy 2. Pevita Pearce 3. Novita Angie 4. Mega Hapsari, Keshia Amalia Mivina Mudia & Rahayu Widhyasti 5. Esther Alamsah & Maureen Tjahyadi 6. Michelle & Yukiko Baba 7. Lisa Alfons & Mia Adriana.



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ALL THE

Best the winners at grand prix d'horlogerie de geneve

nticipation was high as the victors were revealed in the 15th Grand Prix d'Horlogerie (GPHG), honouring achievements in creativity and excellence in watchmaking. The 17 prize winners, who received the GPHG trophy before an audience of 1,500 watch industry stakeholders and representatives from economic and political circles, were selected by a jury of 26 watch experts and collectors.

Highlights included the lone double-victory for Piaget, the winner for the Chronograph Watch Prize for the Altiplano Chrono and also the Revival Watch Prize for its Extremely Piaget Double Sided Cuff Watch. The Special Jury Prize went to Micke Pintus, Yannick Pintus and Jean-Luc Perrin, the Vacheron Constantin watchmakers who created the Reference 57260 watch.

The exhibition of pre-selected watches for the competition, already displayed in Hong Kong and Seoul, was on show in Geneva until November 4, before travelling to London at SalonQP from November 12-14.

Created in 2001 as an annual salute to the excellence of international horological creations, the Grand Prix d'Horlogerie de Genève contributes to spreading the reputation of this art and its values around the world.

Other select winners included:

Aiguille d'Or Grand Prix:

Greubel Forsey, Tourbillon 24 Secondes Vision

Ladies' Watch Prize:

Hublot, Big Bang Broderie



Extremely Piaget Double Sided Cuff Watch

Tourbillon Watch Prize:

Ulysse Nardin, Ulysse Anchor Tourbillon

Sports Watch Prize:

Tudor, Pelagos

Jewellery Watch Prize:

Audemars Piguet, Diamond Punk

Artistic Crafts Watch Prize:

Blancpain, Villeret, cadran Shakudo



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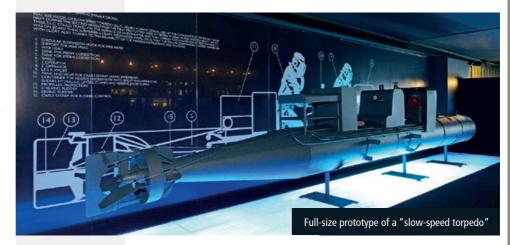




atch enthusiasts in attendance during the "History and Legend" exhibition held at the Officine Panerai boutique at ION Orchard, Singapore, travelled through the illustrious past of the brand and returned with renewed appreciation for the gallantry and elegance of the Florentine luxury watchmaker. It was yet another testament to the highly sophisticated elements of Panerai-Long Power Reserve, High Complications, Chronographs and GMT.

The exhibition showcased the origins of the iconic design of Panerai watches in the 1930s, 1940s and 1950s alongside a full-size prototype of a "slow-speed torpedo", a human torpedo also known as Siluro a Lenta Corsa (S.L.C.). The first S.L.C was designed in 1938 by Teseo Tesei and Elios Toschi, two captains of the Genio Navale (Naval Engineer) of the Italian Navy, with the purpose of carrying the brave commandos on duty with their specially made diving suits, instruments and Panerai watches.

Visitors perused a selection of Radiomir and Luminor models, as well as two extraordinary vintage models with the engraving Marina Militare on the dial. For many years, these watches were exclusively produced for



AND LEGEND" EXHIBITION IN SINGAPORE

the Italian Navy and their designs covered by the Military Secrets Act. It was only in 1997 that they were launched on the international market, when the brand was acquired by the Richemont Group. These watches showcase the pureness and authenticity of Italian design and the Swiss know-how of the Panerai manufacture.

Characteristic of the earlier Panerai watches was the cushion-shaped case with a diameter of 47 mm. Other features included strap lugs which were soldered onto the case as well as specially treated leather straps to withstand

seawater. Screwed together with the case, therefore sealing the watch to a depth of up to 100 metres, was an easy-grip crown for winding and setting the time.

Also on display at the exhibition were timepieces from the Salon International de la Haute Horlogerie (SIHH) 2015 collection, including the new Luminor Submersible 1950 3 Days Chrono Flyback Automatic Titanio, which pays homage to Panerai's military origins and yet appears today as a contemporary watch with a strong sporting character.



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David Guetta, TAG Heuer VP of Global Sales Luc Decroix & Japanese DJ Ksuke on the cutting edge



ULTRA Cool

PARTYING THE NIGHT AWAY AT THE ULTRA JAPAN MUSIC FESTIVAL

he world's foremost international outdoor electronic music event, the Ultra Music Festival, came to a close in Tokyo under a September sky exploding with fireworks, while 1,800 VVIPs – successful artists, athletes and actors and actresses – kicked off an exclusive after party hosted by TAG Heuer.

Party goers filled the globe-shaped viewing deck that adorns Fuji TV's headquarters in Tokyo and danced the night away to the beats spun by TAG Heuer Ambassador and French DJ David Guetta. The Paris native, who has sold more than nine million albums worldwide, performed while wearing his Carrera 1887 43 mm timepiece with black dial (CAR2014).

TAG Heuer was the official sponsor and clock for the three-day Japan Ultra music festival, helping the more than 90,000 people who attended the event at Tokyo Odaiba Ultra Park countdown the seconds as they passed via an exclusively branded big screen showing David Guetta and the Carrera 1887 Tachymeter Chronograph (CAR2A10).

Superstar DJs such as Dutch artists Armin Van Buuren, Afrojack and Nicky Romero, plus Skrillex from the US and Sweden's DJ Alesso, were just some of the headline acts at the festival, which originated from Miami. Guetta, though, dominated as the final act of the festival and later, as the driving force behind TAG Heuer's epic after party.

AN ICON JUST GOT LARGER







team. During his late-summer racing circuit swing through Europe in August, Dempsey stopped in at the TAG Heuer Watch Manufacture in La-Chaux-de-Fonds.

Clearly intrigued by the intricate process of watchmaking, he took full advantage of the opportunity to learn more from the watchmakers, who later said they were impressed by his breadth of knowledge.

The guest was taken on his guided tour by TAG Heuer Honourary Chairman Jack Heuer and Jean-Claude Biver, the CEO of TAG Heuer and LVMH's Watch Division. To fortify him for more racing challenges ahead, Biver gave him some of his award-winning homemade cheese as a farewell gift.



PATRICK DEMPSEY STOPPED BY TO SEE THE INDICES.

WORKINGS OF TAG HEUER

est known for playing a physician with the ultimate charming bedside manner in the long-running hit TV show Grey's Anatomy, American heartthrob Patrick Dempsey bowed out from the series when his character died in a car crash last year. Ironically, he is now enjoying a successful career behind the wheel of a Porsche 911 RSR on the race track. His Dempsey Motor Racing Team has racked up impressive results, including finishing second in the GTAM category at the 2015 Le Mans 24-hour rally.

His willingness to take risks and embark on daunting challenges (he has overcome dyslexia to become an actor) is in line with the TAG Heuer tradition, and the brand supports his





MANUFACTURE DE HAUTE HORLOGERIE



STREET Smart

BLANCPAIN & LAMBORGHINI JOIN FORCES IN ANNUAL SUPER TROFEO ASIA SWING

lancpain and Lamborghini have something in common – they know how to grab attention. And that's exactly what they did by co-hosting Kuala Lumpur's first-ever street race. Drivers from 11 different countries gathered in the shadows of the iconic Petronas Towers to participate in the highly-unique road race. During the competition, the streets of downtown Kuala Lumpur were turned into a literal race track, creating a seemingly unimaginable setting for a sports car race. The result was something that looked

more like a scene from a Hollywood movie than one from real life.

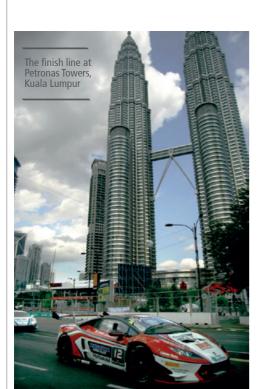
The unprecedented event was held in the Malaysian capital on August 8 and 9 as part of the annual Lamborghini Blancpain Super Trofeo Asia series. The legendary Swiss watch manufacture and Italian automobile maker teamed up yet again for the renowned international motor racing series. After hosting the adrenaline-inducing races in Fuji and Shanghai, Kuala Lumpur was the third stop for the



Super Trofeo Asia series. The fourth race was held at the Sentul Circuit in Bogor, Indonesia, in September.

While the Super Trofeo has been staged in Kuala Lumpur during previous years, this year's race was one for the books. In years past, the race has always been held at the city's Sepang International Circuit, which is located near the airport on the outskirts of the city. However, this time around Blancpain and Lamborghini decided to pull out all the stops and hold the race in the heart of the city instead.

Creating a race track in the very centre of downtown Kuala Lumpur seems like a complicated and impossible feat but Blancpain and Lamborghini somehow pulled it off. It took weeks to transform the streets of the city's



financial hub into an area suitable for a highoctane race, but their hard work paid off. The result was a 3.2-kilometre track that snaked through Kuala Lumpur's main arteries. The Kuala Lumpur City Grand Prix (KLCGP) circuit extended along some of the city's most exclusive and famous streets, including Jalan P. Ramlee, Jalan Ampang, Jalan Sultan Ismail and Jalan Pinang. In addition to being set in the beautiful Malaysian capital, the course's 11 demanding turns added to the drama.

During the two-day competition, spectators gathered near the Petronas Towers in Kuala Lumpur's "Golden Triangle" and watched as drivers sped their Lamborghini Huracáns past the city's ritzy shopping malls, iconic skyscrap-





ers and palm-fringed parks. The finish line of the KLCGP was located right under the Petronas Towers – the perfect location for a Malaysian street race.

Because of Blancpain's longstanding history with the motorsport industry the manufacture hosted numerous VIP customers and media during the event. In addition to being wined and dined, guests were provided with the unique opportunity to get an up close and personal glimpse of the race track, including an exclusive tour of the paddock area and the fleet of Lamborghini racing cars. The special event also provided the perfect occasion for Blancpain to unveil its exclusive L-evolution C Tourbillon Carrousel (limited to 50 pieces).





PAR Excellence

PERFECTION IS ALL IN A DAY'S WORK AT THE VALLÉE DE JOUX HOME OF AUDEMARS PIGUET

t is early spring as we make our way to the Audemars Piguet headquarters in the small Swiss village of Le Brassus, some 1,000 metres above sea level, via a winding, snow-blanketed road. It is a glimpse of what Jules-Louis Audemars and Edward-Auguste Piguet must have encountered when they founded the company in 1875.

In the decades prior, Vallée de Joux farmers had begun to turn unused barns into watchmaking workshops in the winter months while their land lay dormant. The building where Audemars and Piguet set up their manufacture remains one of two facilities that the company owns in the area; it is the oldest building in Le Brassus and houses a museum and archives, an assortment of workshops and a restoration department. Close by is a larger building, inaugurated in 2008, where the bulk of the company's timepieces are made.

OLD IS GOLD

Audemars Piguet is noted for being one of a handful of truly independent watchmakers left in the field; in fact, it is one of the oldest manufacturers still in the hands of its founding families.



Above: Watchmakers get to work in picturesque Le Brassus

Below: One of the many iterations of the Royal Oak since 1972

The museum is not only a peek into Audemars Piguet's journey so far but also the story of watchmaking as a whole. We delve into the art and science of mechanical watches first with a showcase of watchmaking components from gaskets, wires and crystals to rotors, screws, hairsprings, cases and bezels. Early machines and tools shed light on how much – and how little – has changed since the industry's early days. These are followed by several important timepieces including early complications created by Audemars Piguet and others, as well as special pieces from the founding family's private collection.

There is a large, wood-lined room dedicated to the Royal Oak, featuring landmark pieces from the range and its various branches. Launched in 1972, the Gerald Genta-designed Royal Oak, initially offered in steel, broke new ground in the sports prestige category. The watch had a





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STILL IN THE HANDS
OF ITS FOUNDING
FAMILIES.

slow start but quickly gained acceptance and popularity. The 42 mm Royal Oak Offshore, arguably the sportiest, most popular iteration of the watch to date, was created in 1993 to celebrate the 20th anniversary of the Royal Oak.

Royal Oak is often the first family that comes to mind when the brand is mentioned. Sixty percent of the output from the company's workshops, we learn, are Royal Oak watches.

Perched atop the original building is the restoration workshop. The two technicians we meet there are endearingly passionate about the part they play in the Audemars Piguet narrative, darting about the room, raiding shelves





away from the main area, and is also much smaller – only four watchmakers in the whole company are qualified to work on them, and each is only able to produce two movements a year. The waiting list for a grand complication is more than three years long.

Every watch, whether a complication or a time-only piece, must undergo a battery of tests before it is allowed to leave the factory. We get a glimpse of just a few of them: calibres enter the testing area from one end and are moved methodically toward the other – it is a systematic dedication to perfection.

Movements are assembled and disassembled, cases are checked and re-checked; there are waterproofing and water pressure tests; and

and opening drawers to show off their bread and butter: movements awaiting restoration or repair (some dating back to the 1800s), record books detailing every piece the company has produced and old spare parts.

Working on this facet of the business, they say, requires the same meticulousness demanded of every watchmaker in the company, plus a dash of resourcefulness. Restoring these beautiful pieces to their former glory offers invaluable opportunities to learn about the history of the company and watchmaking.

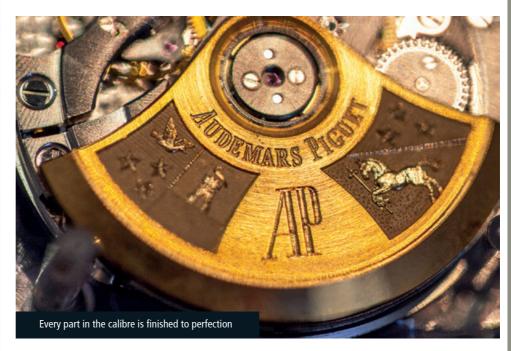
ART & SCIENCE

The newer factory is a much more modern-looking affair, but the work, and dedication with which it is done, are the same. Rows of benches are neatly set out in large, light-filled rooms; the watchmakers – artists, really – sit at these desks, working on minute components and details quietly and earnestly. Visitors feel they need to tiptoe up and down the corridors as noiselessly as possible to avoid disrupting their concentration.

We make a stop to observe skeletonised components being wrought and shaped by hand, before being combined with other mechanisms to form a completed open-worked movement. Each open-worked movement takes more than 30 hours to assemble, and only 400 are produced a year.

Rarer still are the grand complications, which have upward of 600 components and are typically made to a client's specifications and requests. The workshop for these pieces is set





OCTAVIO GARCIA AUDEMARS PIGUET CHIEF ARTISTIC OFFICER

COMMUNICATING Uniqueness



then there are critical accuracy and timekeep-

ctavio Garcia discusses the changesese face of design within haute horton pan ing thei

HOW WOULD YOU DESCRIBE YOUR ROBErtise, WITHIN THE COMPANY?

I am primarily focused on product. Partalet sha my job is stimulating creativity within the different teams; sharing with them some of the mila feedback that I get from my travels and dischm cussions with our stakeholders, and channel naud et ing that information into different products,

My job is also about promoting synergy in the Piguet b work we do to try to build focused briefs an put our energy into areas where we feel that we need strength. For example, one of the reasons why the Royal Oak Offshore evolved indi into what it is today, after 20 years, is because han we felt it was time to give it a new lease on ang life. We had been speaking about it in a mospecte formal way for the last three years. Following the launch of the 44 mm, it became evidenthe re that we needed to rejuvenate the 42 mm wellook lection.

And then the debate was: which way should is we take it? Should we completely reinvenents an or should we follow a more progressive pathis. We opted for the latter.

The mad **HOW HAVE YOUR UPBRINGING AND** where p BACKGROUND INFLUENCED YOUR WORK AT AUDEMARS PIGUET?

before th All designers bring a certain personal point of departm view to their work. I think the fact that I am from her of Mexican origin and born and raised in the left to wa United States - perhaps in many ways a foreigner without being a foreigner - allows me to look at things with a different angle. Com- IS DESIGNING WATCHES DIFFERENT FROM ing to Switzerland with an open point of view, opening and 20% of the staff work here Every ing to Switzerland with an open point of view, opening and 20% of the staff work here Every please of a movement is polished and finished and finished watches are one of those unique, emotional ably influenced my work as well.



have a deep understanding of the culture o hrand. Heritage is a in wa chmaking, as is provenance. Continu ity and retaining a connection between the brand's values and how it conveys those values through its products is something that make it quite a unique industry. HOW IMPORTANT IS DESIGN IN A WATCH?

have soul. This pushes the designer to not or

look at what's happening outside, but also to

I think the industry has realised the importance of communicating ally reached new bou dustry. Whereas at one point w were focusing more on the actual external appearance of the watch, working with tion of synergy, we ar understanding of how people interact with their products.

I believe this is a new dimension in desig a watch. And it goes even further now bec Chorological Mandscape, and how it's impo Høffus, fron a lesigh ståndpoint, to repre that uniqueness in order to differentiate selves and really connect in emotional ways Rifesages that stem from the brand's soul) Mind the brand stout I in Anany ways, is i products, It goes to the retail environmen the communication of the brand, the visual appearance of the company. All these things Otland From Gestight. IONS. 🥊

I consider us more curators than always to to reinvent things. Having to find a balance tween old and new is where our job becomes critical. So even though we have groundbreaking things like concept watches, there is always an element of tradition involved. Keeping our feet on the ground in that respect is an impor-



ing up and being much more in tune with a hand prior to assembly. Fine finishing often products that, in my view, are becoming r chitecture and automobile design have procounts for 30% of the value of a completed have rechnologies are interesting but they can movement; eyen the narts not seen by the nause they ked eye are bevelled, polished, engraved and

buffed to perfection.

All in all, only between 600 and 1,000 complet-

GIULIO PAPI TECHNICAL DIRECTOR AND CO-FOUNDER

BALANCING Act



very day at Audemars Piguet (Renaud et Papi), there are timelines to keep, customers to please, ideas to explore and traditions to adhere to – it's complicated, but technical director and co-founder Giulio Papi wouldn't have it any other way.

WHY DO YOU INSIST ON WORKING WITH BRANDS OTHER THAN AUDEMARS PIGUET?

Fifty percent of our output goes to Audemars Piguet, 50% goes to other brands and it's very important to do work for those other brands because they all have different values. For example, Breitling focuses on chronometry; Chanel is a high luxury brand from Paris; Lange has a utilitarian German mentality. Every time we work with them, we learn about the unique facets of their brands and our quality and knowledge are able to grow even faster as a result.

It's also important for my own interests and passion. Money aside, I learn new things for myself and become rich in knowledge.

HOW DO YOU JUGGLE TRADITION AND TECHNOLOGY?

Generally we have two types of clients: the first type comes to us with an idea, but does not have a manufacturing facility to realise and build the product. The other may not have an idea, but we are able to propose a technical solution for them, or introduce a new way of thinking to them.

We are always creating new things here and it's not easy to balance tradition and technology. At this, the highest level of luxury, we have to retain traditional values in our watches; a collector looking to buy an expensive watch is buying it because it is handmade. But modern technologies and machines can sometimes produce better work than humans.



MY FAVOURITE PART OF THE JOB IS WHEN ALL THIS COMES TOGETHER AND I WATCH A PROTOTYPE COME TO LIFE, I CAN MEASURE THE PERFORMANCE OF THE TIMEPIECE AND THE RESULTS ARE GOOD.

I have to respect the collector and be transparent: if I say something was handmade, it has to be so. But if something was created with the help of modern technology, I communicate it clearly and provide a reason for it. Perhaps it was to improve reliability or accuracy. Even though this industry is a very old

one, we must welcome change. Technology must improve quality.

ARE THERE ANY OTHER CHALLENGES YOU FACE IN YOUR WORK?

The challenge is to cut down the time from the beginning of an idea to delivery of a solid, complete watch to the customer. Currently we need three years to launch a new model, from start to finish. The challenge is to present a piece that works well in that time. What is the solution? It could lie in modern technologies to improve on existing mechanisms, or generate prototypes. I am open to the idea. But after that, to produce the watch, it is important to go back to traditional techniques.

My favourite part of the job is when all this comes together and I watch a prototype come to life, I can measure the performance of the timepiece and the results are good. It's a beautiful moment and it means we worked hard and we did good work. At the end of the day, complicated mechanical watches are my passion and it is my hope simply to continue to work on them.



AN UP-CLOSE LOOK INTO THE ARTISTIC CRAFT OF WATCHMAKING

inishing is the seamless point at which art and mechanics meet. Often decorative, a delicate engraving, or an expertly polished surface can serve a practical purpose, as finished pieces help the watch run more smoothly.

Then there are finished parts you might never see unless you were to take the watch apart while others become synonymous with a particular brand's character.

A DISTINGUISHED PATTERN: **AUDEMARS PIGUET**

The popular Audemars Piguet Royal Oak and Royal Oak Offshore tapestry dials are a compelling example of guilloché finishing.

Guillocheurs operate a semi-automatic engraving machine to form three types of tapisserie motifs: the Petite Tapisserie, Grande Tapisserie and Méga Tapisserie. The Petite graces the Royal Oak dial, the Grande on self-winding watches while the Méga is part of the outsized look of the Royal Oak Offshore models. Engraving machines, dating from 1960 and 1975, employ a regular pushing action of the burin (engraving tool) to ensure consistency while making its tiny square formations. When you hold a Tapisserie dial up to the light, it gives off brilliant circular reflections, a result of the unbroken spiral action achieved.

BRILLIANT BY DESIGN: CARTIER

According to Cartier, there are four main types of gem-setting. In a closed setting, the diamond or gem is completely enclosed in metal (the oldest and most secure technique.) Prong settings grasp the gem tightly. In a pavé

Cartier d'Art Ronde Louis Cartier Filigree Panthers Decor



The Rolex Way / ro • lex /: 1. A way

of doing things unlike any other. 2. The way we make watches, the only thing we will ever make. 3. 'Precise' is too imprecise for our attention to detail. 4. 'Tradition' is too conventional for the innovation we undertake. 5. We sculpt, paint and explore. But sculptors, painters and explorers we are not. 6. There is no word for what we do. 7. There is only a way. 8. The Rolex Way.





Rolex-made in Switzerland

/ switz • er • land /: 1. Conceived, designed, manufactured and tested by Rolex in Switzerland. 2. The only way to ensure every part, every element and every assembly meets our own impossible standards. 3. Not the easiest way to make a watch. 4. The only way to make a Rolex. 5. The Rolex Way.





Superlative / su · per · la · tive /:

1. Of the highest quality or degree. 2. A designation written on the dial of Rolex watches since the 1950s to distinguish their superior performance. 3. Backed by stringent certification criteria and rigorous testing procedures. 4. Now even more demanding with new Rolex standards that outclass official benchmarks. 5. Applied to every Rolex watch made. 6. Symbolised by the Rolex seal. 7. The expression of excellence in watchmaking. 8. The Rolex Way.





Day Display

Day-Date 40 / day • date • for • ty /:

1. The new generation of Rolex's most prestigious model in a redesigned 40 mm case. 2. Powered by calibre 3255, Rolex's new mechanical movement at the forefront of watchmaking technology. 3. Redefines the status of 'Superlative Chronometer' with criteria for accuracy twice as exacting as those for an officially certified chronometer. 4. Available exclusively in 950 platinum, or 18 ct gold cast by Rolex in its own foundry. 5. Featuring the emblematic day and date display pioneered by the Day-Date in 1956. 6. An international symbol of performance and success. 7. The Rolex Way.





More Rolex watchmaking at ROLEX.COM



Lightning bolt seconds hand

Milgauss / mil · gauss /: 1. A

pioneering anti-magnetic watch developed in 1956 for use by scientists and engineers. 2. A soft-iron shield safeguards the precision of its movement against magnetic disturbances. 3. Enhanced by innovative paramagnetic components created by Rolex. 4. Featuring a lightning bolt seconds hand and a unique green sapphire crystal. 5. Ingenious design with irresistible style. 6. The Rolex Way.







Screw-down pushers

Daytona / day • to • na /: 1. A legendary

beach in Florida synonymous with speed.

2. An iconic chronograph that was born to race. 3. The trophy for every winner of Le Mans and the Rolex 24 At Daytona.

4. Equipped with a tachymetric scale on the bezel to measure speed. 5. Enables precision timing to one eighth of a second. 6. Powered by calibre 4130, Rolex's high-performance mechanical chronograph movement. 7. The Rolex Way.







The Vacheron Constantin Metiers d'Art Marc Chagall Paris Opera House

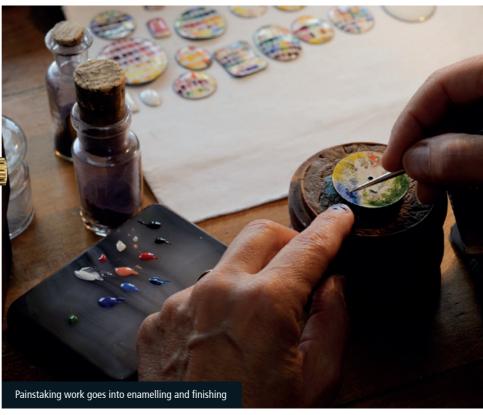
or bead setting, the gemstones are small and set close together. This setting is frequently seen on dials. Lastly, the invisible setting: a technique Cartier perfected in 1933. With an invisible setting, the metal is hidden from view and the gems are set close together, giving the illusion they are floating.

For 2015, the Maison released the Cartier d'Art Ronde Louis Cartier Filigree Panthers Décor watch. Combining filigree metalwork, lacquer, diamonds and emeralds, the gem-setter's artistry astounds as deep-coloured emeralds shine in the eyes of the panthers and diamonds dance in and out of the design.

ARTISAN OF COLOUR: VACHERON CONSTANTIN

Over its 260 years, Vacheron Constantin has produced marvellous timepieces featuring enamelling. Anita Porchet is an independent Master Enameller specialising in the Geneva tradition of creating miniature paintings. Often working with Vacheron Constantin, she chooses her colours carefully and crushes the glass-like shards with a mortar and pestle.

One of Porchet's best-known works for the brand is the Metiers d'Art Marc Chagall Paris Opera House, a faithful recreation of the Paris



NO TWO WATCHES
ARE ALIKE, ALL
ENGRAVING IS
DONE FREE HAND
AND THEREFORE,
THE DEPTH, CURVE
OR STRENGTH OF
EVERY ENGRAVING IS
DIFFERENT.

opera house's vibrantly coloured ceiling painted in 1960 by Marc Chagall.

In the cloisonné technique, thin gold wires are coaxed into a pattern, forming "cells" that are then filled with enamel. In champlevé a pattern is first engraved, and that engraving filled with enamel. Grand Feu enamel refers to a gradual process of enamel application achieved through multiple firings.

THE ENGRAVER'S SIGNATURE: A. LANGE & SÖHNE

A. Lange & Söhne watches are noted for their uncluttered dials but if you open up one of them, a treasure trove of detail is revealed: sunray finishing, circular graining, Glashütte ribbing and engraving. In addition, every Lange piece produced has a floral design that scrolls around the balance cock. The balance cock is the plate that holds the oscillating balance, which is sometimes visible through the case back of the watch.

Only six master engravers are employed at A. Lange & Söhne. To become a master engraver, qualities like a steady hand, three-dimensional imagination and drawing skills are essential. They use hand-held burins (chisel tools customised by each engraver) and a chisel and punch for relief engraving. There are two main types of engraving: intaglio, creating an illustration, and relief, in which material is carved away around a motif.

Michelle Chen, General Manager for South East Asia and Australia, says, "No two watches are alike, all engraving is done free hand and therefore, the depth, curve or strength of every engraving is different."

For the balance cocks, the engravers follow a general motif that varies depending on the size of each piece. Petals circle the middle screw, and floral patterns wind their way down the length of the part, filling all the space.

Learned through apprenticeship and years of training, the painstaking work involved in a finely finished timepiece is increasingly valued as watch artisans are recognised as master technicians and masters of beauty.





BEACON of Hope

The Emergency II

BREITLING'S GROUNDBREAKING EMERGENCY II TIMEPIECE IS THE FIRST OF ITS KIND

here aren't many manufactures that can claim to help save lives, but Breitling is an exception to the rule. In 1995, the company released the original Emergency. The revolutionary wristwatch was the first of its kind to feature a built-in microtransmitter that functioned as a homing device for aviation professionals. Now, after five years in the making, Breitling has finally debuted the groundbreaking Emergency II, the first-ever wristwatch with a dual frequency locator beacon.

The Emergency II is a highly technical and acutely accurate safety device designed to be used by the most intrepid of professionals and adventurers – including sailors, aviators and mountain climbers.

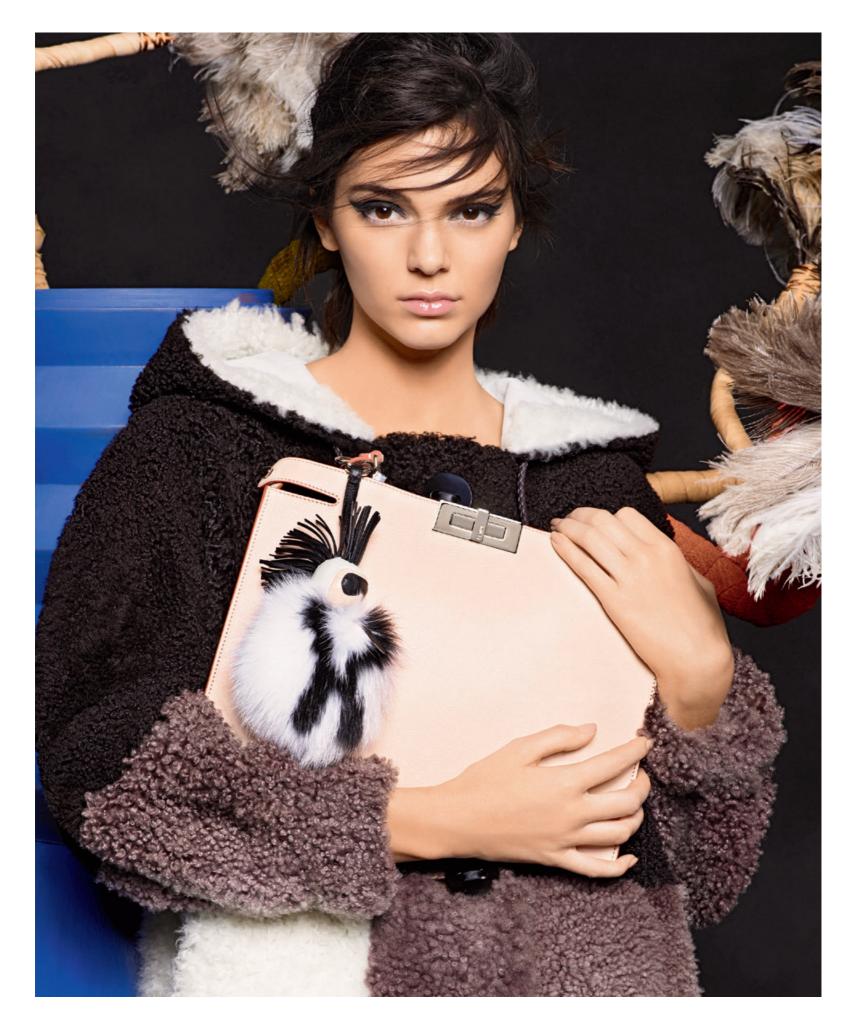
Designing the beacon-watch was no easy feat. Breitling was tasked with the challenge of developing a miniaturised version of a dual frequency distress beacon that both emits alerts and guides search and rescue operations. Another obstacle the company faced was complying with the standards set by the Cospas-Sarsat international satellite alert system, which provides accurate alerts to aid in search and rescue missions on land, sea and air.

It was a project that took half a decade to complete, but by working in conjunction with major scientific and technological institutes, Breitling finally released the new Emergency model earlier this year. In order to effectively fit a dual frequency locator beacon into a small wristwatch, the manufacture had to get creative. This desire to push the limits of technology and invention led to the development of three revolutionary features that are unique to the Emergency II: a rechargeable battery, a

miniaturised dual frequency transmitter and an integrated antenna system.

The multifunctional electronic chronograph boasts a revolutionary dual antenna system (located in the lower portion of the wristwatch) allowing it to transmit on two frequencies. The beacon-watch is a personal survival instrument, and in case of emergency, the antennae can be easily deployed to activate the transmitter. In compliance with the Cospas-Sarsat system, the signal lasts for 24 hours.

The Cospas-Sarsat system has managed to save over 26,000 lives since 1985 and with the release of the Emergency II, Breitling will assuredly assist in saving even more lives.



FENDI











THIRD TIME'S the Charm

SAME LOCATION, SAME FORMAT, BUT THE THIRD ANNUAL ASIA PACIFIC WATCHES EXHIBITION PACKED MORE PUNCH

his year's Watches & Wonders featured 12 of the industry's most revered brands – 10 of them from the Richemont group – showcasing not only their expertise in watchmaking, but also their flair in styling their lavish booths. Unlike last year – with the pro-democracy Umbrella Movement protests – Watches & Wonders 2015 was able to reach out to a wider crowd amid the slowing economy in the Asian region.

Organised by the Fondation de la Haute Horlogerie (FHH), the Watches & Wonders 2015 approximately drew more than 15,000 guests over four days from September 30 – October 3. The annual event is described as "a total

immersion experience" by FHH Managing Director Fabienne Lupo, in line with what the 12 brands exhibited for invitees, clients and press. The Time Place Magazine's commemorative 50th issue also made its way to the press kiosk, set up right at the main entrance to the exhibition hall. Unlike the Geneva-based SIHH, Watches & Wonders is presented and directed at end-customers; watch buyers, collectors, even fans of watches, who were able to access the exhibition for free to marvel at what the brands conjured up for the entire four days.

A different touch from last year's was the addition of audio tours and QR code-based information to navigate the Hong Kong Convention

and Exhibition Centre. There were five tours: Astronomy, We Love Asia, Precious Time, Extreme, and Iconic. Moreover, the organiser also launched an app to complement the information provided at each booth. These techsavvy elements proved to be a nice touch and were especially appealing to the smartphone-friendly Asian crowd. It was also a friendly way for the maisons to convey their savoir-faire and brand history while skipping the language barrier.

The festivities kicked off on the eve of September 30 with an opening ceremony. Fabienne Lupo representing the FHH, the Chairman of the Hong Kong Tourism Board Dr. Peter Lam,

along with CEOs and managing directors of participating brands took to centre stage, to welcome esteemed clients, members of the press and guests. It wouldn't feel authentic Asian without the traditional lion dance to kick off the event, as the lion dance is deemed to bring luck and good fortune in Chinese folklore.

Part of the "total immersion experience" that Lupo expected out of this year's Watches & Wonders was the ability to convey the importance and appreciation of the finest watchmaking to the emerging Asian market. Although a very promising market to the industry, there seems to be the need to educate the general audience on the art of haute horlogerie. The strategy was apparent throughout the exhibiting brands as engaging and interesting activities were offered to the visitors.





THE CUSTOMERS'
ENGAGEMENT AND
UNDERSTANDING
SHOWCASED DURIN

UNDERSTANDING
SHOWCASED DURING
THE FESTIVITIES
PROVIDES HOPE
AND FORTUNE FOR
THE YEAR, AS WELL
AS PROMISE FOR A
BIGGER WATCHES
& WONDERS NEXT

YEAR.





Maisons such as Cartier, IWC, Jaeger-LeCoultre and A. Lange & Söhne invited master watchmakers and specialists in métiers d'art to demonstrate the essence of fine watchmaking and savoir-faire. Workshops and classes were also offered to attract visitors; some of the more popular classes were IWC's design roundtable with the brand's chief creative director,

and Jaeger-LeCoultre's enameling class with Philippe Poutot, the man behind the Swiss manufacture's intricate enamel dials.

When all was said and done, the third edition of the Watches & Wonders was able to create a positive, vibrant ambience that appealed to the specific Asian region and its market. The message was clear – for the region's customers to understand watchmaking excellence and immerse themselves in it – and exhibiting brands worked together to carry it to the visitors. New products were introduced; some were even developed specifically to attract the Asian market. The customers' engagement and understanding showcased during the festivities provides hope and fortune for the year, as well as promise for a bigger Watches & Wonders next year.





FANTASTIC Four

A. LANGE & SÖHNE PRESENTED FOUR NEW ADDITIONS TO ITS FAMILY OF TIMEPIECES

he late Ferdinand Adolph Lange would have celebrated his 200th birthday this year. As the forefather of German watches, Lange established his manufactory in 1845 in Glashütte, a small mining town in the Saxony region of Germany. This year, A. Lange & Söhne took the opportunity to unveil four new novelties at Watches & Wonders 2015: the 1815 Chronograph, the 1815 '200th Anniversary F.A. Lange', an updated Saxonia, and a smaller version of the legendary Lange 1.

The first novelty in the 1815 collection is the 1815 Chronograph Boutique Edition. It features a pulsometer scale which allows the timepiece to measure the heart rate of the wearer and is presented in a solid white gold 39.5 mm case. The 1815 Chronograph has a striking argente dial with contrasting blue numerals and markers. The pulsation scale is located on the right side of the dial, also in blue, to create an overall elegant look. The hour and minutes hands are crafted in rhodiumed gold, while the minute counter and a running seconds counter are situated at 8 and 4 o'clock. The chronograph hand is made of flamed blue steel to match the numerals and markers.

The new 1815 Chronograph is powered by the same manually- wound L951.5 calibre found in the regular 1815 chronograph and also features a flyback function with a precise jumping min-

Case back of the anniversary piece



ute counter for precision chronograph measurement. The 1815 Chronograph is available only through 15 A. Lange & Söhne boutiques worldwide.

If the 1815 is your favourite model among the A. Lange & Söhne timepieces, then you'll be extra excited with the commemorative 1815 "200th Anniversary F.A. Lange" in a special honey gold case, launched at this year's Watches & Wonders. The new limited edition 1815 also has honey gold hands to match the case, paired with a pristine solid-silver argente-graine dial, creating a beautiful and warm symphony of colours. This is not the first time A. Lange & Söhne has used honey gold on its case; the warm amber hue was first introduced back in 2010 as an homage to the 165th anniversary of the company.

The clean and elegant dial has a seconds counter at 6 o'clock with minimal markers in order to keep the special edition 1815 "200th Anniversary F.A. Lange" in a class of its own. The 1815 special edition is powered by a manual wound L051.1 calibre with a power reserve of 55 hours. Limited to only 200 pieces worldwide, each piece is engraved with a serial number on the 40 mm honey gold case to commemorate Ferdinand Lange's 200th birthday.

The Lange 1 also received a fresh update at Watches & Wonders; this time two models of the Little Lange 1 are presented in 36 mm pink or white gold, both exuding incomparable allure. An unmistakable feminine touch



THE NEW LIMITED EDITION 1815 ALSO HAS HONEY GOLD HANDS TO MATCH THE CASE, PAIRED WITH A PRISTINE SOLID-SILVER ARGENTE-GRAINE DIAL, CREATING A BEAUTIFUL AND WARM SYMPHONY

OF COLOURS.

is found on the watches' delicate blued effect dials, the result of the solid silver dials being topped with a blue base tint and faced with a mother-of-pearl layer. As ladies like matching accessories, the pink gold Little Lange 1 features matching pink-gold appliqués on the dial with a soft beige calfskin strap, while its white gold counterpart adopts rhodiumed gold appliqués to match the blued dial for a sleeker look. The Little Lange 1 is driven by a manual wound L901.4 calibre beating with 72 hours of power reserve when fully wound.

The last addition to the family is the new Saxonia, available in two models. Both watches remain loyal to the line's features including

the iconic three-hands and the 37 mm cases. Elegant and timeless, the new Saxonia are presented in white or pink gold with grey dials. Similar to the 1815 Chronograph, the two new models are only available through the 15 A. Lange & Söhne boutiques worldwide. The grey dial is spiced up with a newly developed minute counter, which blends harmoniously with the other facets of the timepieces. The grey dial acts as a perfect canvas to the understated markers and serves to protect the manually wound L941.1 calibre hidden underneath, which powers the Saxonia to a respectable 45 hours.

Little Lange 1





BETTERWith Age

MARKING 260 YEARS DOES NOT MAKE VACHERON CONSTANTIN OUTDATED. IT MAKES THE BRAND AN EXPERT



sk any wine connoisseur about wine and age, they will tell you the older it is the better. The year 2015 marks the 260th year of uninterrupted watchmaking for one of the finest manufacturers in haute horlogerie, Vacheron Constantin. Generations after generations of loyal customers and fans of the maison testify to the legendary craftsmanship which has prevailed for more than two centuries. This unimpeded track record has certainly made the maison one of the best – if not the best – at what they do.

On September 17, 2015, which happens to be the exact anniversary date, Vacheron Constan-

tin proudly presented the manufacture's most complicated watch: the Reference 57260. The numbers actually stand for the 57 complications which feature in the pocket watch, while the last three digits are a commemorative tribute to the maison's experience in watchmaking. The bespoke Reference 57260 took eight years by a team of three of Vacheron Constantin's atelier cabinotiers to put together and endow it with a collection of new and unique complications.

The term bespoke plays a major role in describing the watch, as the complications featured in it are entirely new, movements unlike

any other that have been seen before, and of course modifications, reinterpretations of familiar complications to fit into the amazing 18-carat white gold, 98 mm diameter, 50.55 mm thick case.

One of the most impressive complications inside this unique pocket watch is the Hebraic Perpetual Calendar. Unlike the common perpetual calendar, the Hebraic version is considered to be one of the greatest contributions to mechanical watchmaking in recent times. Only possible to achieve due to highly complicated mathematical calculations, the Hebraic Perpetual Calendar combines both lu-



nar months and solar year into an elegant, yet easy to read display. We mentioned some of the complications were completely new to the horology world, the Reference 57260 features a Double Retrograde Rattrapante Chronograph, which is a completely new invention by the Geneva-based manufacturer. This is the first watch ever to be made with a rattrapante chronograph function with a double retrograde action. It basically reads just like a split-seconds chronograph - a more common name for rattrapante - however while both chrono hands work together on the same axis, they never actually meet! The two hands operate on two separate scales at opposite ends of the spacious dial. That means, two chronograph dials are required to measure each elapsed minute up to 60-minutes, and each elapsed hour in a 12-hour time frame accurately.

As there are 55 more complications to discuss, we decided to describe to you what the intricate dial looks like instead. Divided into four major round displays, the top of the dial features the 12-hour scale time in Roman numerals, combined with a moon phase and its 29.5 days count of the Moon's orbit around the Earth period. The Hebraic month and day display are present at the 4.30 and 7.30

THIS IS THE FIRST
WATCH EVER TO
BE MADE WITH
A RATTRAPANTE
CHRONOGRAPH
FUNCTION WITH A
DOUBLE RETROGRADE
ACTION. IT
BASICALLY READS
JUST LIKE A
SPLIT-SECONDS
CHRONOGRAPH.

hour marks, displayed in Hebrew characters. The Hebraic year display is integrated in the 6 o'clock position along with the intensive date display for Yom Kippur, as well as a Hebrew date display. We figure it's a little too much to read the complete description of the stunning

dial; hence we invite our readers to view the detailed pictures and allow them to speak for themselves.

As with any pocket watch, a winding crown is located at the "head", while the Reference 57260 crown has a co-axial chronograph start/stop button pusher integrated into it. Unlike any other pocket watch, the Reference 57260 has two faces. As you flip to the back, you will not find a case back, instead you will find another dial with four major displays depicted in the Gregorian calendar. At the base of this version of the dial is an armillary sphere tourbillon which rotates in three axes. The proud Maltese cross - a Vacheron Constantin logo - is displayed on top of the tourbillon cage. The two dials are crafted in solid silver with aluminum disc displays and a total of 31 hands to accommodate the numerous complications.

The Reference 57260 is truly an exquisite bespoke timepiece from the Manufacture Vacheron Constantin. Not only does it serve as a true testament of the maison's expertise, it also proves that the manufacturer only grows finer (and produces more exceptional watches) with age.





STRONG Showing

IWC LAUNCHED ITS NEW COLLECTION WITH AMBITIOUS PLANS FOR THE FUTURE

s part of its annual strategy, IWC focuses on launching a specific model; this year in Hong Kong it was the classic and elegant Portofino line. Four new iterations of the Italian coast-inspired collection were introduced in Hong Kong, including the Portofino Hand-Wound Monopusher Chronograph and the Portofino Automatic 37, which was a particular standout.

The IWC Portofino Monopusher Chronograph is the first watch from the Schaffhausen-based brand with an in-house hand-wound move-

ment. It is also the first in-house monopusher chronograph made by IWC. The classic Portofino styling remains apparent; the elegant, luxurious 45 mm case is maintained, however it is slimmer at only 13 mm thick.

There are two available options to choose from: a slate grey dial in a white gold case and an argenté dial in red gold. The spacious dial is equipped with an unorthodox power reserve display and a date display at the 3 o'clock position. Two large counters fill up the top and bottom parts of the dial to create a stunning symmetry.



Portofino Hand-Wound Monopusher Chronograph



Beautiful as it is on the surface, it is the IWC calibre 59360 that allows the monopusher function to activate the chronograph. While many chronograph watches are spotted easily through the set of two buttons flanking the crown to activate the function, the new Portofino activates its function with a single pusher built on top of its crown!

Day Date

This smart feature maintains the overall look of the Portofino, as well as its class and Italian suave. The first push starts the chrono, the second stops it; while the third resets the chrono back to its starting point. Simple, practical and elegant.

Johannes Pantli, a member of IWC's Board of Directors, gave a private presentation about the new monopusher and shared his thoughts on the brand and where they hope to be in five years.

With more than four decades with the brand, he experienced the quartz crisis in the 1970s, as well as the economic crisis in the different regions of the world.

Pantli, who has visited Indonesia twice, thinks the customer preference has shifted. "Indonesians used to love diamonds on their watches a few years ago, now it's changed. A young man would not wear those watches, nowadays the customers are more low profile, less flashy."

The change in customer preference also led IWC to launch the smaller Portofino Automatic 37. The name suggests the diameter size – "it's very fashionable, perfect for smaller Asian wrists!" Pantli enthusiastically added.

Portofino Automatic 37 with diamonds

With the new 37 mm diameter bridging the gender-oriented watch sizes, the Portofino Automatic 37 appeals to both men and women with its simple looking, classy dial. Two roman numerals representing six and 12, along with thin stripes as hour markers fill up the dial. As Pantli mentioned, the Portofino Automatic 37 is fashionable, offered in four red gold and six steel iterations. To make it even more fashion forward, seven models are available with 66 diamonds adorning the bezel. These versions come with Santoni alligator straps to accentuate the dial, making this particular style one of the bestselling in the last year, particularly in Asia.

BEAUTIFUL AS IT IS
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59360 THAT ALLOWS
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His strategic direction has led to IWC's focus on iconic Pilot watches for next year, the models of which will be launched at the SIHH 2016 in Geneva. He is also an avid collector; he has sold 310 vintage IWC pieces to the brand's museum. His latest purchase is a 1912 IWC pocket watch from a private dealer in Vienna, a piece he considers his favourite.

With its combination of creative marketing, new media, as well as impressive collections and a clear direction, IWC is a brand to be reckoned with.

Asked where he sees IWC in the next 10 years, he said, "I'm not sure about 10 years, but in five years hopefully we will be in the top five watch brands in the world."







DREAM Weaver

HAIL THE EXCALIBUR SPIDER POCKET TIME INSTRUMENT, NO ORDINARY POCKET WATCH

n an industry dominated by centuriesold companies, Roger Dubuis has come a long way in 20 years. It is lauded for its daring and innovative designs – the Excalibur in 2005, the Quatuor in 2013 and the Spider in 2015 – and its contemporary skeleton calibres.

The Excalibur Spider Pocket Time Instrument, unveiled at Watches and Wonders, weaves together elements of the company's most prestigious models: groundbreaking RD101 technology of the Quatuor, the tentacular concept of the Spider and the fine craftsmanship of the Excalibur.

The result is a truly magnificent timepiece that doubles as work of art and a feat of technology.

Like its predecessor, the Excalibur Quatuor, the Excalibur Spider Pocket Time Instrument boasts the gravity defying RD101, a calibre that is so intricate it is made up of 590 parts. Among the most standout features of the RD101 are its four sprung balances, which figure prominently in the new Pocket Time Instrument. Each pair works together to allow the movement to function at an astonishing frequency of 16 hertz, ensuring the utmost precision.

The Pocket Time Instrument also prides itself on its double flying tourbillon, a trademark of Roger Dubuis from its introduction in 2005. In addition, the impressive patented double moon-crescent power reserve indicates the exact amount of time before the pocket watch needs to be rewound.

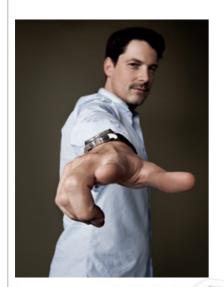


Roger Dubuis took the 2013 Excalibur Quatuor a step further by incorporating the Spider concept into its new pocket watch. The unique "tentacular" Spider models take contemporary skeleton timepieces in an entirely new direction by applying this concept not just to the movement, but incorporating it into the case, the inner bezel ring, the hands and the crown. The Excalibur Spider Pocket Time Instrument goes even further by skeletonising the "bow" which protects the 12 o'clock crown.

In line with the Excalibur Spider models, the Pocket Time Instrument is crafted using titanium, a high-tech and contemporary material. The new timepiece also echoes certain sophisticated aesthetic elements of the Excalibur, namely the edgy fluted bezel and the easy-grip

LIKE ITS
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EXCALIBUR QUATUOR,
THE EXCALIBUR
SPIDER POCKET
TIME INSTRUMENT
BOASTS THE GRAVITY
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OUT OF THE BOX

HEAR FROM THE PRODUCT STRATEGY DIRECTOR OF ROGER DUBUIS

regory Bruttin is known as the force behind Roger Dubuis' famed 2013 Exacalibur Quatuor movement. Part of the 20-year-old company for 13 years, the down-to-earth Bruttin says he thrives on the creative freedom he is afforded in his job.

WHY DID YOU CREATE THE QUATUOR MOVEMENT?

I'm always a person who likes to challenge things. The tourbillon is the best, it negates the effect of gravity. However, I had in mind the challenge to create the same effect, but better! The first idea came to mind when I started my study of watchmaking – I was a bit stupid, I was 17 – and I said I wanted to create the perfect watch without the issue of gravity. One day I was sitting in a café and the idea came to me about how to create the Quatuor; the idea was not possible without, of course, studying the Double Tourbillon back in 2005 with Roger Dubuis.

DO YOU CONSIDER YOURSELF A GENIUS OR WATCHMAKING VISIONARY?

Alvaro Maggini, the Creative Director at Roger Dubuis, calls me a sponge. When you're creative you absorb a lot of things, and get inspiration from everywhere. I'm burned with the DNA of Roger Dubuis, I started back in 2002 and I completely understand the brand as I grew up along with it. I'm fortunate that Roger Dubuis is only 20 years old; very young still, that's why I was able to create what I wanted for Roger Dubuis. For the Quatuor, it took us seven years to develop and I was not alone, and I have to accept that luck played a very important role in the creation of the Quatuor.

WHAT WERE THE CHALLENGES YOU FACED?

Over the years, the big challenge was to improve the quality of the movement. When Richemont bought the company, we improved the quality significantly. Challenging but interesting, because creating a product is easy, but it's important to be able to create a watch that is wearable every day. It is important in particular to Roger Dubuis as our movements are skeletonised, therefore the quality and craftsmanship, materials and construction, all play important roles in developing the watches.





GREAT Expectations

THE KING OF JEWELLERY IS NOW A MASTER OF WATCHMAKING

arlier this year in Geneva the world got the chance to witness a completely new Clé de Cartier collection. In October in Hong Kong, Cartier demonstrated how it masters the art of fine watchmaking by blending it beautifully with its recognised savoir faire in the form of the Clé de Cartier Mysterious Hour watch.

Call it a statement to the haute horlogerie world concerning Cartier's expertise in movement manufacturing and creating immaculate and sophisticated timepieces.

As always in the realm of Richemont Group, Cartier took centre stage, literally this time. Occupying the largest booth at the event's venue, the French Maison presented the new Mysterious Hour and opened our eyes to the world of Cartier through the presence of International Marketing & Communication Director Arnaud Carrez.

Unmistakably Clé de Cartier in the case shape and the key-like crown, the Mysterious Hour features the return of a previously launched



movement. Upon first glance at the dial, a big transparent space is located at the left quarter of the face. Mysteriously – pun intended – the hour and minute hands appear to be flying out of nowhere, unattached to anything. The dial also has a rather skeleton-like feel to it, as the numerals are also flying and create a fan-like shape in the signature Cartier blue hue.

At 3 o'clock, the Cartier name replaces one of the stripes for the Roman numeral for three. In case you are wondering if magic is in place, it's purely mechanical creativity at work. As you flip to the back, you will see the tricks employed where the movement has been miniaturised and placed on one side of the plate, creating an empty space that is transparent from the front to the back.

But what about the flying hands? As we delved deeper, the hands are set on transparent geared sapphire discs and are propelled in the case periphery. Truly mysterious, yet very clever and creative we must say!

The Clé de Cartier Mysterious Hour is powered by Calibre 9981 MC (it stands for Manufacture Cartier) and it has 48 hours of power reserve. At 41 mm diameter and only 11.25 mm thick, you would think this is a jewellery watch instead of a masterful mechanical watch. Two options are available, an 18-carat pink gold version or one in a solid palladium case, with brown and black alligator straps respectively.

"Cartier is by birth and passion, a jeweller. But we are also a watchmaker since 1853," Carrez said

The creation of the new Clé de Cartier collection solidifies his point, as the expertise in manipulating geometric shapes and curves on the case, has been always part of Cartier's strong point.

"The watch starts from a small circle, and a small exercise of proportion to find the right balance, and adding a special element which the crown, creates a nice story-telling to the maison's newest creation."

Carrez added that the Clé de Cartier shows a daring spirit, innovation and progression, while at the same time being relevant and consistent with its rich history.

One of Cartier's missions, he says, is to create beautiful, elegant objects, plus objects that people love to wear. These points became the starting point on the creation of the Clé. The crown, which turns like a key, is very comfortable and soft in both shape and gesture. The

The palladium version with a black dial

THE CLÉ DE CARTIER MYSTERIOUS HOUR IS POWERED BY CALIBRE 9981 MC (IT STANDS FOR MANUFACTURE CARTIER) AND IT HAS 48 HOURS OF POWER RESERVE.

integrated key-like crown has an uninterrupted line from the case; hence there is no visible break in lines or protruding angles.

With its presence throughout the world, Cartier is confident of its future despite the volatile Asian economic situation.

"The current environment for Northeast Asia is not ideal at the moment, however our pres-



ence in Southeast Asia is very promising, with Indonesia fast becoming one of our important markets."

He closed with a resounding quote that sums up how Cartier's timeless, elegant designs have stood the test of time: "the beauty of Cartier is that we're a maison, not a brand."







WORLD of Difference

JAEGER-LECOULTRE IS IMPROVING BRAND AWARENESS TO GAIN NEW FOLLOWERS

aeger-LeCoultre's creativity distinguishes it as one of the most revered horological masters. Over the years, the Vallée de Jouxbased manufacture has brought out a steady stream of iconic collections, including Reverso, the Atmos Clock, the Memovox, and last year's Hybris Mechanica à Grande Sonnerie.

Its latest creation, the Geophysic collection, which debuted in Hong Kong, consists of two impressive timepieces, the Geophysic Universal Time and the Geophysic True Second.

The Geophysic Universal Time features a clean-cut elegant design. Powered by the fully developed in-house automatic Calibre 772,

the Universal Time boasts a 40-hour power reserve with a worldtimer function. Presented in a 41.6 mm case with a choice of pink gold or steel, the Universal Time displays a pretty world map face in subtly graded lacquered shades of blue.

The continents are engraved on the dial and graced with sunburst finish. In the Universal Time, time is adjusted via the crown, not a push button like all other worldtimer watches. This simplifies the process as soon as a universal time has been set, the wearer only needs to set the second time zone hour marker, without having to move the minute hand. With a single pull of the crown, the hour is adjusted while



keeping the precise time across the world down to the minutes.

While developing the new Geophysic line, Jaeger-LeCoultre also recently announced its new worldwide campaign "Open a Whole New World". Marketing and Creation Executive Director Stéphane Belmont said it is intended to reveal the maison's expertise for a wider market coverage.



That includes changing some of the technical names to be more customer-friendly, including what Belmont quips is the "... not exactly nice to hear" so-called dead beat seconds movement to the Geophysic True Second. It fits the brand's accessible marketing direction, with its simple elegant face, a friendly 39.6 mm case in pink gold or steel. The dressy type dial is equipped with a date display at 3 o'clock, with alligator leather straps completing the overall modern formal look.

The Geophysic True Second is powered by the manufacturer's own Calibre 770. When it comes to mechanics, the True Second maintains a smooth operation of the watch while the True Seconds system allows the seconds hand to move forward once per second only, unlike most mechanical watches where the seconds hand moves continuously.

Belmont said the inclusive approach of the campaign extends to using real people as examples. "If you use celebrities, people will be aware of your campaign, however, you also create a barrier to the world. We took some successful people in their fields, yet they are still of this world," he said, "[They] are inviting you to discover their world, what they're expert in."

It is the same analogy with Jaeger-LeCoultre inviting the world to know more about its expertise and its company DNA, thereby overcoming the intimidation factor.

"The brand was perceived in very different ways ... in every country, so we wanted to streamline the understanding across the world. The second challenge is that our products are known better than the brand itself, people know more about Reverso, Memovox, etc so we need to change that and achieve a balance between the brand and its products."

Ultimately, it is about getting the word out, both to long-time and prospective devotees.

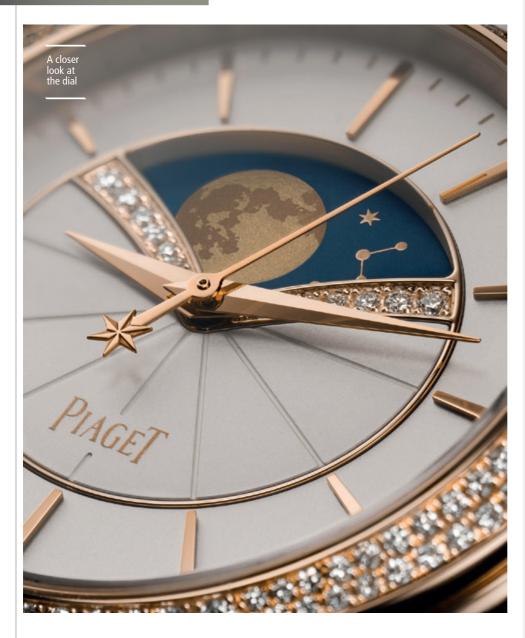


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TO REACH OUT
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CUSTOMERS BETTER.

"Our real customers appreciate the finest craftsmanship, but in order for them to know that, they need information. If you go to a Jaeger-LeCoultre boutique, I hope you get impeccable service, as this is also in line with our 'Open a Whole New World' campaign, to reach out and serve our customers better."



The watch case back





PIAGET PRESENTED THE LIMELIGHT STELLA AND THE SECRETS & LIGHTS COLLECTION

iaget came out with a bang this year with its blinged-out booth – representing limelights – at the annual watch fair, Watches & Wonders 2015, held at the Hong Kong Convention and Exhibition Centre. In line with their booth, the maison presented its very first complicated timepiece specifically for ladies, the Limelight Stella. Nothing is too beautiful for a woman; the Limelight Stella

was developed in-house in the Manufactures of La Côte-aux-Fées and Geneva. Featuring a moonphase complication, the Limelight Stella draws its inspiration from the Moon which has been a symbol of femininity since the beginning of time.

The moonphase display takes centre stage at 12 o'clock and indicates the various phases



of the moon during the year. In order to appeal to the ladies, the moonphase display is adorned with stars and two moon discs on top of a deep-blue sky base; the two discs allow the Limelight Stella only one correction after 122 years, while a standard moonphase complication requires a correction every two and a half years. In line with its mission of showcasing the prowess of watchmaking, Piaget Limelight





Stella is powered by the automatic in-house 584P calibre with a 42-hour power reserve.

Two versions of the Limelight Stella is available, with the 580P calibre variation powering the haute joaillerie version, aside from the aforementioned 584P calibre. Both are offered in aesthetically-pleasing 36 mm 'shape-inshape' cases. The dial is crafted in two shapes creating an oval inside a circle, with lines accentuating the shape of feminine curves. The dial is further adorned with a stunning fanshaped decoration embellished with 14 brilliant-cut diamonds situated below the moonphase opening, which provides extra dazzle and draws even more attention towards the beautiful moonphase display. The Limelight Stella is available in pink gold with polished or gem-set bezel or white gold with a gem-set bezel.

While the Moon inspired the Limelight Stella, the legendary Silk Route inspired Piaget's Secrets & Lights collection. The new collection combines Piaget's haute joaillerie and haute horlogerie expertise creating no less than 93 jewellery creations and 38 watchmaking creations overall.

"

AS THE LEGENDARY
STORY OF THE
SILK ROUTE SPANS
FROM VENICE
TO SAMARKAND,
ONE PARTICULAR
WATCH STOOD
OUT TO REPRESENT
THE INSPIRATION
BEHIND THE SECRETS
& LIGHTS - A
MYTHICAL JOURNEY
COLLECTION.

As the legendary story of the Silk Route spans from Venice to Samarkand, one particular watch stood out to represent the inspiration behind the Secrets & Lights - A Mythical Journey collection: the Piaget Emperador Coussin XL Lune Astronomique and its fancy version

with diamond-studded bezel. Similar to the Limelight Stella with a 'shape-in-shape' case, the Emperador Coussin XL also sports a rather square face on a round case. The face has no dial, rather it features a world map that depicts the Silk Route from Europe to Asia. The world map occupies the entire two-thirds of the face, while a large yet mysterious moonphase display is at 6 o'clock.

The mysterious appeal also extends to the hour and minute hands which appear to be 'flying' as there are no seconds hand or markers whatsoever. The world map is crafted using the champlevé enamel technique with miniature enamel-painted details, allowing the colours to pop, differentiating land mass and ocean, also density of the land on the specific continent; a subtle hint of clouds also provide a bird's-eye view of the Earth.

The Piaget Emperador Coussin XL Lune Astronomique has an in-house manufacture Piaget 860P movement that provides up to 72 hours of power. Available in a 46.5 mm pink gold case, the Piaget Emperador Coussin XL Lune Astronomique is limited to only eight pieces worldwide.





CLASS in Pocket

POCKET WATCHES ARE BACK THIS YEAR AND WE SHOW YOU OUR PICK OF THE SEASON!

n an era when novelties are celebrated, Baume & Mercier is taking the opportunity to reflect on its 185-year heritage. The maison chose Hong Kong to showcase its rich heritage by launching the iconic Clifton model in vintage pocket watch style.

The Clifton 1830 Five-Minute Repeater pocket watch as it is called, is a testament to the world's 7th oldest watchmaker and their expertise in exquisite timepiece creation. During this occasion, *The Time Place Magazine* met Creative Director Alexandre Peraldi, who



THE BEAUTIFULLY
DESIGNED CLIFTON
1830 POCKET WATCH
WAS CREATED WITH
"CONSISTENCY WITH
THE BRAND, GOOD
AESTHETICS, GOOD
PRICING STRATEGY,
AND WITH BETTER
QUALITY; IT WAS A
TEAM EFFORT EVEN
FROM THE VERY
EARLY STAGES.

is in charge of designs for most of the maison's models ensuring there is still a nod to its venerable heritage.

"Watch designing depends on the project, sometimes ideas come from sketches on a napkin, or sometimes a special project request from the marketing team," he says.

The Clifton 1830 was initially designed to be a wristwatch, but Baume & Mercier decided to embrace and celebrate its 185th anniversary and turned it into a beautiful 18-carat red gold 50 mm pocket watch, complete with red gold hands and numerals to create a design equilibrium on its face.

The pocket watch also features a fascinating complication, a five-minute repeater. Exclusively developed and designed in-house from the Dubois Dépraz (D73) module, this stunning skeletonised calibre screams fine watchmaking via its customised bridges and plates, unique end finishes, circular-graining on the plate, bridges with circular "Côtes de Genève" decor and blue steel screws. Unlike a pocket watch that your grandparents may have, the Clifton 1830 does not only chime, but it also plays musical melodies as the hours and minutes elapse.

The beautifully designed Clifton 1830 pocket watch was created with "consistency with the brand, good aesthetics, good pricing strategy, and with better quality; it was a team effort even from the very early stages of the project," says Peraldi.

The watch is secured to a black lambskin leather strap

BAUME & MERCIER GENEVE

BAUME & MERCIER GENEVE

How ideas and designs are developed to realisation are not necessarily important to him; it is the consistency of the idea even if changes are needed. The Clifton 1830 was built based on the movement-first strategy, with a wristwatch case in mind initially. As the five-minute repeater complication required an ample case size, the idea then turned into a 50 mm diameter case equipped with a black lambskin leather strap on top and 18-carat red gold button and ring.

There are only 30 numbered pieces worldwide, each presented in a specially designed luxury case enclosing a small leather pouch to carry the watch inside your jacket pocket.

Throughout his 13 years with the maison, Peraldi still holds true an important aspect of watch designing: "comfort is important to us, a watch has to be wearable all day, every day."

Several of the best-selling models from the manufacture have also received a facelift to stay relevant with the trends. It's a tricky process, he says. "Changing the style is doable, but it is very dangerous. You can adapt, be creative sometimes, but you have to keep the brand DNA consistent; it is part of our most important role in the watch design perspective."

There were times when Baume & Mercier worked with an external designer, but Peraldi and his team always took the designs and readapted them for the heritage and history. "It is easy to be creative and come up with great ideas, but it is much harder to stay relevant while being consistent," he says.

Achieving a balance of great ideas, new concepts, designs, along with pricing strategy, market relevance and heritage consistency has been the key to Alexandre Peraldi's role in Baume & Mercier. The Clifton 1830 Five-Minute Repeater is a true testament to this balance, being aesthetically pleasing, rich in history and with an impressive movement and complication to boot.







Timers

FIND OUT WHAT HAPPENS WHEN ITALIAN AND SWISS FORCES COMBINE FOR 155 YEARS

he year was 1860 when Giovanni Panerai first set up his watchmaking shop in Florence, Italy. Little did he know back then that his brand Officine Panerai would later generate loyal fans - the Paneristi - waiting and collecting the house's two major styles, the Radiomir and the Luminor.

The Radiomir line was developed using radium-based powder to achieve the glowing dials. Officine Panerai took to Watches & Wonders 2015 in Hong Kong to launch its newest additions to the family: the Radiomir 1940 3 Days Acciaio and its fancy brother, the 3 Days Oro Rosso. Normally brands always begin with the "face" of the watch, however Officine Panerai has developed a new calibre for the latest models and began the process of creation from the back of the watch.

The new 1940s are powered by the in-house P.1000 calibre, developed fully in the Neuchâtel manufacture. The new calibre features a novel precise system for stopping the balance, and throws the second hand back to zero when setting time. This functional feature allows the watch to be synchronised exactly with the reference time signal. The new movement is visible through the sapphire crystal case back.

The face features a fan-familiar Radiomir with a sandwich dial and luminous markers and numerals. The 3 Days Acciaio - steel in Italian - is offered with a fresh light green alligator strap to enhance its appeal to the fashionforward crowd. The light green strap matches perfectly with the Super Luminova markers and numerals on the dial. The case receives a slim-down treatment and is reduced to 42 mm, however it is still unmistakably Panerai

Radiomir

Oro Rosso

1940 3 Days

The slimming down isn't only applied on the surface, its entire movement is now only 3.85





mm thick enabling the watch to slide in and out nicely out of a suit sleeve. The Radiomir 1940 3 Days Oro Rosso is presented in an 18-carat polished rose gold case, with a black alligator strap to blend the hues beautifully together.

Similar to its sibling, the iconic Luminor also receives a fresh take this year with two limited-edition versions unveiled at Watches & Wonders; the Luminor 1950 3 Days Titanio DLC with classic Panerai dial and with the new California dial.



The Luminor 1950 line is easily recognisable via its iconic lever device that protects the crown. Paying homage to the year of the invention of the lever device, Officine Panerai chose to add a detailed marking "1950" engraved on the lever locking the crown in the newly introduced 3 Days Titanio DLC. The case is made of titanium coated with DLC (Diamond-Like Carbon), making it light, strong

Strap with contrast stitching

LIMITED TO ONLY
300 PIECES FOR
EACH MODEL
WORLDWIDE, THE
LUMINOR 1950 COMES
WITH A BROWN
LEATHER STRAP
WITH CONTRAST
STITCHING TO GIVE
THE 47 MM TITANIUM
DLC CASE A SPORTY,
MANLY VIBE.

and hypoallergenic, friendly to any wrist. Its 47 mm diameter, like all vintage Luminor line models, shows a minimalistic approach in the black dial with large markers and numerals. The seconds counter is at the 9 o'clock position, and like the Radiomir, the dial is constructed in sandwich style and features Super Luminova for easy reading.

Luminor 1950 3 Days Titanio

DLC with California Dial

We mentioned the new Luminor 1950 3 Days Titanio DLC is featured in a California dial, which is basically a black dial featuring a combination of Arabic and Roman numerals. While the usual Luminor face uses the symmetrical 12, 3, 6, and 9 Arabic numerals, the California dial uses Roman numerals for I, II, X and XI. Another unique feature of the California dial is the use of a single stripe to represent the 3 and 9 positions without the seconds counter. The California dial is highly sought-after by Paneristi – a term coined for loyal Panerai fans – because it reproduces the same design of the first Panerai watch ever – the Radiomir 1936.

Both Luminor 1950 3 Days Titanio DLC models are powered by Officine Panerai's fully in-house developed P.3000 calibre, a handwound movement with power reserve of – you guessed it – three days. Limited to only 300 pieces for each model worldwide, the Luminor 1950 comes with a brown leather strap with contrast stitching to give the 47 mm titanium DLC case a sporty, manly vibe.

Radiomir 1940 3 Days Acciaio with a green leather strap RADIOMIR PANERAL RADIANI Radiomir PANERAI SHINES NEW LIGHT ON THE RADIOMIR 1940





eseo Tesei boards a long green tube and slips into the Mediterranean. He is a Royal Italian Navy Lieutenant and co-inventor of the siluro a lenta corsa – a slow-running manned torpedo. It is at the outset of World War II and Tesei's invention is proving useful as he and a partner steadily steer their deadly craft toward its intended target.

Dangerously efficient, this vessel is nicknamed "maiale" or pig by Tesei and the men of the Mezzi Subacquei. Part of a special assault force, the Mezzi Subacquei are called "frogmen" because of the suits they wear. Finned and masked, adept at diving, they are prepared to spend long periods of time underwater.

The "frogmen" steer their "pigs" as close to the target as possible before releasing a warhead and riding the torpedo back to a waiting submarine. One could imagine that for these underwater missions, the timing is everything. Underwater and under stress, these soldiers need an entirely new type of watch.

It is for these brave men that the Florentine-based manufacture Guido Panerai & Figlio set out to create the first Radiomir prototype in 1936. For the past 20 years, the Italian manufacture has produced watches for the Royal Navy, but this new request is something different. Panerai gets to work designing a highly specified timepiece that would go on to become the first ever diving watch created to specific military standards.

First tested in an underwater theatre of war, this new watch must be sturdy, reliable waTHE WATCH THAT
EMERGES IS
REFLECTIVE OF
THE EMERGING
MODERNIST ARTISTIC
MOVEMENTS IN ART
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AN AGGRESSIVE,
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TEMPERED WITH
FLUID, GRACEFUL
CURVES.

terproof, highly legible and possess a strap that could be worn over a diving suit. Panerai has Rolex SA as its partner in creating these first movements, a company that invented the "Oyster" diving watch nearly 10 years earlier.

The watch that emerges is reflective of the emerging modernist artistic movements in art and architecture: an aggressive, masculine structure tempered with fluid, graceful curves. Italian design combines with Swiss manufacture making for an explosive duo.

UNDER COVER OF DARKNESS

"Regarding the question if Teseo Tesei wore a Panerai: most definitely he did!," says Volker



Wiegmann. Wiegmann is the co-author of a series of three books called *Vintage Panerai* in which he classifies and chronicles the history of Panerai watches.

He speaks to us from Mannheim, Germany, where he works as a watch expert with Auktionen Dr. Crott, a well-respected timepiece auction house. He elaborates on the crucial timing that led to the development of the Radiomir wristwatch.

"Both [Tesei and torpedo co-inventor Lt. Elios Toschi] were experienced divers and worked together in La Spezia on their plan. In late 1935 their ideas came into shape with the siluro a





lenta corsa. In a report, Toschi explained, "Under cover of darkness and steering by luminous control instruments, the operators will be able to aim at and attack their objective while remaining quite invisible to the enemy."

No photographic evidence exists of the dashing Tesei sporting his Radiomir, but "What we do know for sure," Wiegmann puts forth, "is that the inventors and the men who were involved in testing and building up the special underwater weapon were wearing these types of watches."

The year was 1940 when Radiomir was perfected with lugs formed from the same block of steel as the case and by this time, the stark legible dial was in place. It had only four Arabic numerals at cardinal points, large indices and the sandwich dial allowing the radium paste to peek through.

Although the first Radiomir wristwatch didn't surface until 1936, Panerai filed a patent much further back in 1917; creating the technology that made this watch possible: a radium-based powder that in paste form became a substance with unmatched luminosity and underwater adhesive qualities.

When the Navy called asking for a luminous diving watch, Panerai was ready.

CREATING A CLASSIC

Nearly 80 years after it created the first Radiomir prototype, Panerai unveiled at SIHH and most recently, at Watches & Wonders 2015, six new models in the Radiomir 1940 line. It also introduced a new completely inhouse movement, the hand-wound P.1000.



WITH THESE NEW
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STANDARDS OF SWISS
WATCHMAKING
FORGE A PERFECT
BLEND OF MILITARY
AND MILAN.

"One of the most strategic launches is the Radiomir 1940-42 mm," says Panerai CEO Angelo Bonati, speaking of the Radiomir 1940 3 Days Acciaio, 3 Days Oro Rosso and 3 Days Automatic Acciaio.

With these new watches, enticing elements of Italian design are highlighted while the finest standards of Swiss watchmaking forge a perfect blend of military and Milan. In regards to the 1940 3 Days Acciaio this means a slimmer case taking on a cosmopolitan air.

Steel sounds so much nicer in Italian– acciaio. Here the smooth alloy is used to a striking effect. Cool steel against a bright green alligator strap lends flair in an unexpected way. The dial is still firmly at the forefront with its simple signature design.

Running the watch is P.1000, a hand-wound calibre powered by two spring barrels connected in series. The movement as seen through the sapphire crystal case back, is made entirely in the new Panerai Neuchâtel manufacture and is a sign of Panerai's commitment to ramping up in-house movements.

Both the Acciaio and 1940 3 Days Oro Rosso possess a classic "sandwich" dial structure first used in the 1938 Radiomir watches. Two superimposed discs hold the luminous substance, visible through perforated indices and the Arabic numerals of the upper layer.

The dial design first developed for the earliest Radiomir models is ingenious, later helping Panerai watches to become instantly recognisable – a modern classic.













Equipped with a different in-house movement, the P. 4000, the 3 Days Automatic Acciaio is the first automatic watch in the Radiomir collection in a 42 mm size dial. It has an unusual construction for its oscillating weight, one that is off-centre and integrated within the movement.

LIGHTING THE WAY FORWARD

Coming back to a larger dial size of 45 mm, the Radiomir 1940 10 Days GMT Automatic and Automatic Oro Rosso are simultaneous explorations of artistry and exercises in restraint. In a limited edition of only 150 each, these models are set in motion by the powerful P.2003/10 movement – the first in-house movement for Officine Panerai to be skeletonised – including the oscillating weight.

From a purely aesthetic perspective, the 10 Days GMT models take a creative risk. The question was how best to showcase the complicated facets and a myriad of details in the movement while firmly maintaining its vintage identity?

Panerai wisely chose not to mess with the dial. Instead, the latticework of movement parts is seen through the case back. With such lovely details and outstanding engraving work, it must have been difficult not to want to show it off on the dial. Even the bridges and barrels beneath the rotor are skeletonised. And edges are chamfered and polished throughout the movement. The Oro Rosso version, with its velvety chocolate coloured dial including a satiné soleil finish, is particularly sophisticated. The delicate "rays" of the dial catch the light.

The father of modern watchmaking, who spent much of his life in Florence, proves an endless source of inspiration for Panerai. It was the spirit of Italian astronomer and literal Renaissance man Galileo Galilei that gave rise to the first Lo Scienziato (The Scientist) watch.

For 2015, Panerai introduces Lo Scienziato – Radiomir 1940 Tourbillon GMT Oro Rosso-48 mm. This brilliantly executed timepiece turns the Radiomir design codes on its head in a tightly controlled and dazzling display of contemporary watchmaking skill. Confined to a 48 mm Radiomir silhouette for the first time, Lo Scienziato is a study in classic form and innovative construction. The cushion case's soft edges and warmth of the red gold dial counterbalance an unusual dial architecture characterised by a skeletonised movement and angled tourbillon placement.

THE PANERISTI

Since its entry into the civilian luxury market, Panerai has proven a sensation among collec-







tors. Modern and minimalist dials, military history and practical details like the protected lugs of the Luminor prove irresistible to a segment of watchmaking collectors and enthusiasts.

Paneristi.com is the unofficial forum for Panerai enthusiasts. Despite being wholly independent from the brand, the sites' members colloquially referred to as the Paneristi, hold a special place for the manufacture. From time to time, it has released limited edition time-pieces especially for the group.

Hong Kong moderator Eric Steinmeyer gives us an insider's look into the life of the Paneristi. Like many a collector, it started with one watch. "It was a PAM 141 which was a steel Radiomir." he says. "Like many people I was hooked almost immediately and bought my second Panerai around two weeks later."

Steinmeyer, a manufacturer and marketer of LED lighting, became a site moderator in 2009. The main appeal for him is Panerai's military history.

"Panerai was not solely a maker of timepieces but all sorts of precision mechanical instruments used for naval and military purposes," he stresses. "There are stories behind them ... they were passed down by soldiers to their families and kept with mementos of their time in the service. It is fascinating to research the history and where these watches may have been. The modern Panerai watches are based upon these original watches, albeit with subtle design changes in some cases. The 1940 Radiomir line is one example or other modern watches like the PAM 232 or PAM 249."



Radiomir 1940 3 Days

Oro Rosso

launches relationships.

"I have developed friendships with people around the world some of who I now consider among my closest friends," he says. "When we get together, be it in a small group or large group, it's not anymore about watches - Panerai is simply what brought us together and was a common interest. I am personally active on other watch collecting sites covering other brands, but there is nothing like the camaraderie found amongst the Paneristi.com community."

It's apparent in talking to Steinmeyer that these relationships are not superficial.

"Among the Paneristi we often refer to ourselves as a community," he says. "This community has joined on numerous occasions to help Paneristi individuals in need or even join together for larger charitable work such as raising funds for typhoon victims in the Philippines, or to support disabled people [who need] therapy and rehabilitation."

For all their varied interests and causes, the Paneristi are bound by a love for the brand with special events and meet-ups in the works.

PANERAI IS KNOWN FOR LARGE WATCHES. BUT THE NEW 42 MM RADIOMIR 1940 IS A GREAT OPTION FOR PEOPLE WHO MAY BE TURNED OFF BY THE TRADITIONALLY LARGE SIZES (45 OR 47 MM) OR EVEN FOR WOMEN INTERESTED

IN THE STYLE.



"This weekend is an annual event called 'P-Day' which has grown substantially over the years, and this year I believe more than 150 or 200 collectors from around the world will be meeting in Singapore," says Steinmeyer.

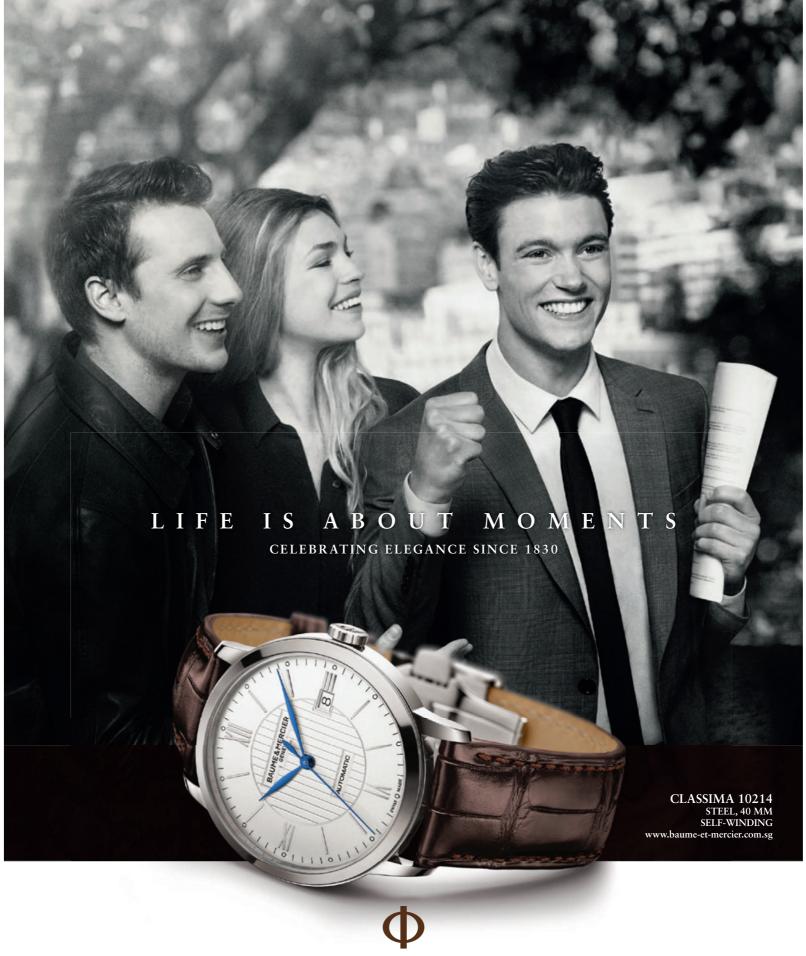
What does Steinmeyer think about the new take on Radiomir 1940? He has attended every Watches & Wonders convention since its inception and says he likes many of the new watches.

"Panerai is known for large watches, but the new 42 mm Radiomir 1940 is a great option for people who may be turned off by the traditionally large sizes (45 or 47 mm) or even for women interested in the style."

Even if you are not a Paneristi, it is important to understand just how unique the brand's positioning is in the luxury market. And key to understanding the passion of Panerai enthusiasts is comprehending its historical origins. Operating for years under the radar as a supplier of military watches, Panerai was plucked from obscurity - only to become a prized jewel in the Richemont crown.

"At the beginning, Panerai was not a brand, it was a watch," Angelo Bonati told the New York Times in September.

If Tesei were alive today, he might add: "It is more than a watch, it is my partner in mastering a mission."



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MODERN Touch

Sequential One S110 EVO

MCT'S SEQUENTIAL ONE SIIO EVO GIVES A CONTEMPORARY MAKEOVER TO AN ICONIC CLASSIC

hese days Swiss manufacture MCT is doing things differently. Since launching a vertical integration strategy in 2012 the company has experienced a flurry of success. In the past few years MCT has managed to triumphantly complete all of the main aspects of the production process – from designing the movement to assembling the final product – in-house.

With the implementation of this strategy, the Swiss manufacture no longer needs to depend on subcontractors for movement supplies. Not only has this helped increase company productivity and product reliability but it has, most notably, boosted innovation as well.

Over the years MCT has been lauded for the release of its highly complex Sequential One. The model is easily recognisable for its single minute marker and its oversized hour display, which reveals each hour one by one using rotating prisms. In celebration of this innovative and unique timepiece, MCT recently unveiled the Sequential One S110 EVO. This "reinterpretation" model pays homage to the original by showcasing many of its trademark features. However, the Sequential One S110 EVO goes a step further than its predecessor with its ultra-sleek design.

Sequential One S110 EVO uses the company's signature MCT-S1.0 in-house movement, which is comprised of 471 finely detailed components. Yet, MCT gives the movement a modern makeover by placing it on a truly unique backdrop. The dial (available in either black or champagne) gives the timepiece an almost velvety appearance, creating a bold contrast and an astonishing play of light.

The EVO also features MCT's signature cushion-shaped case but presents it with a distinctively urban aesthetic. The case is crafted from titanium grade 5 (with DLC coating for the anthracite version). The matt finish is juxtaposed by the polished bevelling of the edge of the cross-shaped bridge, also creating an amazing play of light.

Through the clever approach of injecting a sapphire into the movement, the manufacture also enables light to illuminate the model's finely detailed mechanical finishings. The changes to the design of the movement are revealed through the sapphire crystal backing. With its various refined details and modern design, the Sequential One S110 EVO stands as an intriguing fusion of the classic and contemporary.



Crown Royal headgear or watch winder?

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Crown | The winding crown is a knurled or fluted button of various shapes, held between the thumb and forefinger and used to wind the watch. Some crowns incorporate a mobile pushbutton for operating a chronograph mechanism or to release the cover of a hunter case.



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DANTEL'S Diary

MC & TV HOST DANIEL MANANTA CELEBRATES IN TOKYO WITH TAG HEUER

aniel Mananta's connection with Japan goes way back. The MC visited the country with his father as a child, became a big fan of manga during his youth and saved up his salary during his stint as an MTV VJ to backpack through Tokyo.

Although he had taken his own family on vacation to Japan in August 2015, he was happy to return a month later to represent Indonesia as one of the international influencers at the TAG Heuer After Party for Ultra Japan 2015, the most popular EDM festival worldwide. The highlight was the presence of DJ superstar and TAG Heuer Ambassador David Guetta.

"It's definitely an honour representing TAG Heuer from Indonesia, and basically I got invited to party with David Guetta – how can I complain?" said Daniel.

He travelled with the Time International team, including *The Time Place Magazine* Editor-in-Chief and Publisher Irwan Danny Mussry and Chief Editorial Advisor Shannon Hartono. He shares his experiences seeing the sights, culinary adventures and a chance encounter that made his trip.





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- HOW CAN I
COMPLAIN?





things I had better not mention here. I didn't buy anything; well, I have to guard my image!

DAY TWO: PARTY HEARTY

It was the big day, but we had some things to do first. We went to the TAG Heuer boutique and met Luc Decroix, the TAG Heuer Vice President of Global Sales. He is a very humble guy who has a Japanese humility that comes across in the way he carries himself. I was also very happy to receive a TAG Heuer timepiece. In Harajuku we expected to see all the people in their weird, psychedelic costumes, but it turned out that it was a national holiday and they had mostly gone out of town. Instead, we were surrounded by people like us: the out-of-towners looking to see the cool kids.

We also went to Ginza. It's interesting that the brands that we have here in Jakarta have

DAY ONE - LOCAL FLAVOURS

I love the culture of Japan: the people, the food and the disciplined work culture, which I look up to. I arrived in Tokyo on Friday, and suddenly I was caught in a lot of traffic, so I thought, great, I dealt with traffic getting to the airport in Jakarta, and here it is again! I eventually got to the Grand Hyatt and had about 20 minutes to get ready for dinner with the Indonesian team and the Thai representatives.

We had a choice of sukiyaki or grill for dinner; everyone else chose the grill but my thing is that I always want to try local food in another country. I got quite close with the Thai team and their influencer, Matthew Deane Chanthavanij, who is an actor and singer.

Next we went to Don Quijote, a 24-hour discount store in Roppongi that sells everything you can think of, from costumes to some



totally different fashions available in Japan. I bought a few hats and things that when I wear them make me look totally Japanese.

Pak Irwan took us to lunch to one of the best tempura places around. It blew me away! The batter is so thin and delicate that you really get to enjoy the shrimp or the meat. My food-gasm was the sea urchin version, because it was superhot and crispy outside but melted in my mouth.

Then it was time for the evening's entertainment. When the Japanese party they really get into it. It was packed, and everybody seemed to be in zany costumes.

There was a door prize contest requiring you to take a photo and post it with the hashtags







"

IT WAS A GREAT TRIP.
I PARTICULARLY
ENJOYED HEARING
PAK IRWAN'S
ENTREPRENEURIAL
EXPERIENCE AND
INSIGHT BECAUSE
OF MY OWN DAMN!
I LOVE INDONESIA
APPAREL AND
MERCHANDISE
ENTERPRISE.

#TAGUltra and #DontCrackUnderPressure, print it and then show it to the organiser. I tried about six times before I finally won a special TAG Heuer ceramic ring.

The party was getting more crowded and we decided to look for food as it was getting late. As we came out of the elevator, David Guetta was about to go in! I told him, "We've come all the way from Indonesia, I'm a big fan of yours, can I get a selfie?" At first the manager gave me a look, but then he was like, OK, go ahead. It's a bit blurry but at least I got to meet him, even if just for a second.

DAY THREE: PARTY'S OVER

It was a great trip. I particularly enjoyed hearing *Pak* Irwan's entrepreneurial experience and insight because of my own Damn! I Love Indonesia apparel and merchandise enterprise.

I was invited to a sushi breakfast with the group, but decided to look for a great eel and rice place that I had discovered at Tsukiji Market the month before. Because it was a holiday, much of the fish market was closed and I settled for another place that looked really good from the outside.

But the eel was skinny, the rice was dry and I was left wondering how you could get bad eel in Japan. And then I heard the waiters speaking Mandarin – it was a Chinese restaurant. I ended up angrily eating my way through the meal!

- 1. Hitting the Tokyo streets
- 2. Tight spaces in Harajuku neighbourhood
- 3. Stopping by the TAG Heuer boutique in Omotesando



INTO THE DREAM





AMERICAN SPIRIT - SWISS PRECISION

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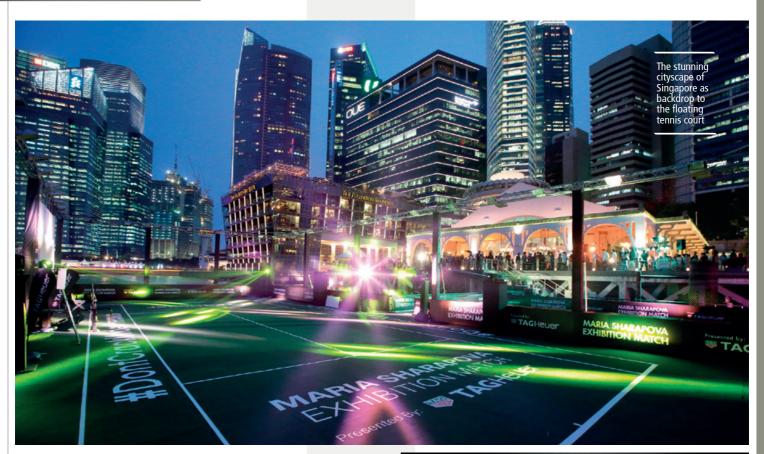
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HOPEFloats

MARIA SHARAPOVA AND TAG HEUER DEBUTED SINGAPORE'S FIRST FLOATING TENNIS COURT

ne of the world's most high-profile athletes, Maria Sharapova is always guaranteed to draw a crowd. And so it was on a breezy October 22 evening, when the Russian tennis player attended the unveiling of Singapore's first floating tennis platform at Clifford Pier courtesy of TAG Heuer.

The willowy 1.88-metre-tall superstar and TAG Heuer Ambassador made a suitably grand entrance for the exhibition by sailing in on a boat to the pier – the historic site of the arrival of many Singaporeans. Lying in wait for her was the green tennis court – it had taken 10 days to assemble and weighed 3 tons – and her first opponent, former world number two men's player Michael Chang of the US.

The players then engaged in a competitive but good-natured match, with Sharapova coming out the winner in the tiebreak. It was followed by a mixed doubles' game between them and two Singaporean juniors; the tight contest could only be decided by the timing of the fastest service among the foursome, and it was Sharapova who came out tops by pounding down a 163 km sizzler.





Sharapova has a 10-year association with TAG Heuer, renowned for its avant-garde, cutting edge approach.

"We really share the same values. They are a brand that keeps on reinventing, keeps on innovating, keeps on fighting for their position. They never take things for granted and keep challenging their craft," the former world number one told me in 2011.

She is also a shining example of TAG Heuer's #DontCrackUnderPressure campaign. After leaving her parents at age 7 to train at the famed Nick Bollettieri Tennis Academy in the United States, Sharapova broke through to





international stardom as a teenager, garnering headlines for her model-like looks but, more importantly, by winning the world's most prestigious tournament Wimbledon at age 17 in 2004.

It is this unexpected victory that Sharapova cited in both the pre-match video and also at the post-match press conference in Singapore as an example of when she did not wilt under pressure.

"I was so young, I was not expected to win because I was playing Serena Williams but I did," said Sharapova, who had fallen to her knees upon winning before rushing to hug her overjoyed father and, on the hallowed Centre Court, trying in vain to use her cell phone to call her mother back in Russia.

A full 11 years later, standing before the adoring Singapore fans and preparing to play in the year-ending tour championships in the city-state, the 28-year-old has been wildly successful on and off the court. Despite experiencing

tough injury layoffs, she has shown her mettle to win all four Grand Slam crowns – the only other active player of the six women to achieve this feat is Serena Williams – and accrued almost US\$36 million in prize money, second only to Serena Williams on the all-time list.

When the business of serving aces and hitting groundstroke winners is done, she is also a remarkably successful endorser. It is here that she outranks Williams; Forbes named her the world's highest-paid female athlete in 2015, with almost \$30 million in earnings from her business interests, which include sports and fashion products, and even her own candy line Sugarpova. She has the good looks, poise and excellent English-language ability to win friends and influence people; she is as comfortable on the front row of a fashion show as she is scurrying around the baseline.

But she also knows the importance of giving back, something taught to her by her parents: "They sacrificed to allow me to follow my dream to become a professional player. They WE REALLY SHARE
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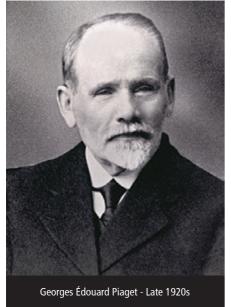
taught me so much, they also taught me to give back," she has said.

She did that with TAG Heuer in Singapore. The watch company pledged \$100 per stroke hit during a rally to be donated to the Make-A-Wish Foundation. The foursome kept the ball in play for 181 strokes, for a grand total of \$18,100 presented by TAG Heuer Vice President of Global Sales Luc Decroix.

Sharapova, who runs a foundation for youth education, also made a young man's wish come true. Joshua Ong, an 8-year-old with non-Hodgkin lymphoma, met his idol and presented her with the new TAG Heuer Limited Edition SG50 Aquaracer. In return, she thanked the boy with a hug and an autographed HEAD tennis racquet.

Once again, Maria Sharapova had come and conquered hearts.







THE PIAGET Signature

WITH A WATCHMAKING LEGACY SPANNING 140 YEARS, PIAGET CONTINUES TO BE AN AUTHORITY IN HAUTE HORLOGERIE enowned the world over for its prowess in creating ultra-thin movements and timepieces, Piaget is a stalwart presence in the watchmaking world. Its passion for innovative creation is spurred by the commitment to present products that pass (and sometimes even surpass) the highest standards of excellence. Making use of the time-honoured watchmaking skills of its watchmakers, Piaget strives to bring forth novel timepieces and fine jewellery that bear its distinctive and timeless signature of quality.

1874

The story of Piaget can be traced to the heart of the Jura Mountains, in the village of La Côte-aux-Fées, where a very young Georges Édouard Piaget set up a workshop inside their family home. At only 19 years of age, Piaget's founding father began creating high-precision watch movements and supplying them to other companies. This roster of clients later on grew to include the most prestigious brands in watchmaking.

Deeply committed to his work, Piaget lent his name to the enterprise and enlisted the help of his family to further the business. Slowly, the firm gained a loyal following and its reputation spread beyond the region it called home.



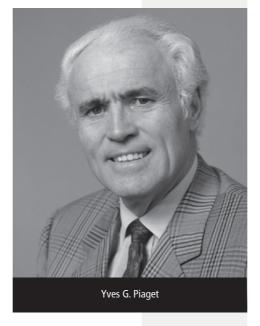




1911-1945

Applying the same principles and injecting similar passion into the enterprise, Piaget was taken over by Georges Édouard's son, Timothée, in 1911. He continued the successful legacy of his father and ensured that every movement made in the Piaget workshop met the exacting standards set by its founder. Timothée was succeeded by Georges Édouard's grandsons, Gérald and Valentin, at the helm of the company after so many years. These young men spearheaded the expansion and rebirth of Piaget.

With the passing of time, and the handing down of the firm from one generation to the next, the yearning to produce watches un-

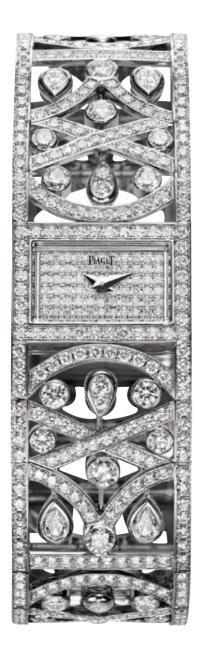


der the Piaget name intensified and reached a turning point in 1943, when the company finally registered its own trademark. From then on, the movement manufacture created watches bearing its own name.

Like any burgeoning company, Piaget was festooned with orders for its watches. Though modernised, the brand's workshops could no longer meet the increasing production demand. To address this problem, Piaget decided to build a new manufacture facility in La Côte-aux-Fées in 1945. Eventually this facility would pave the way for astounding developments in ultra-thin movements, an endeavour that would become part of the brand's identity.



The 9P hand-wound ultra-thin movement



Piaget Limelight Paris-New York watch

1957-1979

The ultra-thin revolution began in 1957 with the creation of the 9P hand-wound ultra-thin movement which measured a mere 2 cm in thickness. This was followed by the Calibre 12P, the world's thinnest self-winding movement measuring an unprecedented 2.3 mm thick in 1960. These two events set the manufacture apart and caught the attention of watch connoisseurs and collectors the world over.

Between the years 1957 and 1960, Piaget made a decision to develop products exclusively in precious metals (gold and platinum), a move that would make Piaget watches ever more valuable. In 1959, the



Calibre 1290P, the world's thinnest mechanical self-winding Minute Repeater movement

brand celebrated the opening of its first Piaget boutique and expanded its reach even further to include the US market, as signified by the creation of the Piaget Watch Corporation in New York.

With its mastery in the production of ultrathin movements, Piaget also discovered a whole new platform for creative freedom. From just thin timepieces, Piaget watches evolved to become jewels in their own right, valuable accessories set with a treasure trove of diamonds, emeralds and rubies. The combination of unparalleled ultrathin watch craftsmanship with impeccable watch decoration using the most beautiful jewels have ultimately become the brand's timeless signature.

Suffice to say, the brand's collections in the 1960s proved that Piaget did not follow trends, but created them. Unveiled during



Piaget Limelight Couture Précieuse gold chain cuff watch in pink gold



Calibre 600P, the world's thinnest shaped tourbillon

this period were watches with colourful hard or semi-precious dials, complemented by elegant gold or platinum bracelets crafted using traditional techniques. One notable product that came out of the Piaget workshops at this time was the beautiful cuff watch.

Always paying close attention to quality, the brand attained specialised workshops in an effort to oversee every part of its production in 1961. Piaget remained uncompromising not only on the technical aspect of its watches, but also on their aesthetic side. Using enamelling, miniature painting, guil-

lochage, engraving and gem-setting, Piaget's jewellers worked closely with its skilled watchmakers to create even more exquisite watches.

In an attempt to push the limits of watchmaking, the brand introduced the Piaget Polo in 1979. By integrating the bracelet with the case, Piaget successfully created a legendary watch that seamlessly displayed technical sophistication and aesthetic elegance.

1988 - 2001

In 1988, the Piaget family became a part of the Richemont Group, allowing the brand to invest in further expansion and to slowly buy back vintage Piaget pieces from private collectors. These watches were integral in building the Private Collection, which traces the brand's history in watchmaking. During this time, the manufacture also continued to improve on its mechanical movement



Piaget Rose ring

production. Taking inspiration from the historic ultra-thin 9P and 12P movements, Piaget unveiled the Calibres 430P and 500P. As follows, these thin and powerful mechanisms were showcased in a number of new ultra-thin watches in the succeeding years. The Altiplano, launched in 1988, was inspired by a 1957 model and embodied purity, classicism and unparalleled elegance. The Emperador line, on the other hand, was introduced in 1999.

Apart from watches, Piaget also delved deeper in the creation of precious jewellery. In 1990, the brand created the Possession line as an apt tribute to the power of love. This was followed up in 2000 with the launch of the Limelight creative collections that drew inspiration from the distinct glamour of Hollywood's Golden Age. Since



then the Limelight has given birth to a number of offshoot collections including the Limelight Paris-New York and the Limelight

To support and ensure the continuity of its production and the creation of its artful jewellery and timepieces, Piaget inaugurated a new Manufacture de Haute Horlogerie in Plan-les-Ouates, just outside Geneva in 2001. This move consolidated the company's strategy of integration which began from the 60s and provided support to the historical Côte-aux-Fées site where Piaget's movements are made. In the new facility, that houses one of the largest Haute Joaillerie workshops in Geneva, watch cases and gold bracelets are produced by hand, as well as a multitude of other processes including casing-up, gem-setting and finishing.

Piaget Emperador Coussin XI. Automatic

of the Piaget Rose Passion collection of Haute Joaillerie made up of 100 stunning pieces wonderfully created in the brand's jewellery workshops.

The brand once again broke new ground in 2013 with the Piaget Emperador Coussin Automatic Minute Repeater watch which attained a double record in thinness. Powered by the 407-part 4.8 mm thick Calibre 1290P, the timepiece's case thickness was a mere 9.4 mm, making it a great pièce de résistance in the ultra-thin category.

showcased the brand's creativity in the 1960s and 1970s. This time however, the pieces were wonderfully enriched with a colourful and dazzling array of valuable gems including diamonds, emeralds, sapphires and hard stones.

This year, the brand presented the new Piaget Altiplano Chronograph at SIHH 2015. A double record-holder, the timepiece has a 4.65 mm movement housed in a super-thin 8.24 mm case. This impeccable watch is powered by the Calibre 883P, the slimmest hand-wound automatic movement to date.

Truly a game-changer in the world of haute horlogerie, Piaget remains steadfast in its efforts to provide even more record-breaking movements and timepieces to avid collectors and watch enthusiasts. With a whopping 37 movements bearing the Piaget signature, the brand is showing no signs of slowing



The marriage of these two manufactures has been integral to the continuous production of calibres that are wholly designed, produced, decorated and assembled by Piaget. This can be evidenced by the number of movements the brand created in the last 10 years, including the Calibre 600P, considered the thinnest tourbillon in the world and the Calibre 1290P, the thinnest mechanical self-winding Minute Repeater movement in the world.

Minute Repeater

2012-PRESENT

Inspiration is imperative to design and to date the rose is one of the most prevalent recurring motifs in Piaget's roster of products. The brand's chairman, Yves G. Piaget, a descendant of the founder, even considers the flower an important muse in his designs. Piaget's passion for the rose became so well-known even by company outsiders that a prize-winning variety at the International Competition for New Roses in 1982 was named the "Yves Piaget rose".

In 2012, the 30th anniversary of the unveiling of the "Yves Piaget rose" was celebrated with the production of the Piaget Rose collection. This love for roses, also shared by Napoleon Bonaparte's first wife, Joséphine de Beauharnais, inspired the introduction

However, Piaget did not stop there. It announced yet another ultra-thin design concept, the Piaget Altiplano 38 mm 900P, which combined the movement and the case, making it the thinnest mechanical watch in the world. Measuring a very slim 3.65 mm in thickness, it underwent production and development for three years. The High Jewellery version also set a new record as the thinnest Haute Joaillerie timepiece in the world, with a thickness of only 5.65 mm.

In 2014, Piaget paid tribute to the 140th year of its founding with a special collection entitled "Extremely Piaget", launched at the 27th Biennale des Antiquaires show in Paris. The line included 88 pieces of jewellery as well as 37 timepieces that



down or traversing in another direction. Its commitment to "always do better than necessary" is apparent with its more than 25 ultra-thin movements and 11 major complications while 14 records for watch thinness serve as testaments to its true expertise in the field of unparalleled ultra-thin watchmaking.





TRUE GRIT

ACTRESS HANNAH AL RASHID EMBRACES CAREER SUCCESS AND ROUGH AND READY JAKARTA

annah Al Rashid knows how to roll with the punches. It is plain to see in the mottled patchwork of bruises on her legs, her "battle scars" from fight sequences in shooting a new movie the day before. While she demurs on wearing high heels due to a sore foot, she still steps up as a trooper for *The Time Place Magazine* shoot, held amid the nostalgic elegance of The Hermitage Hotel.

Put simply, she is a study in idiosyncratic contrasts: a brainy university graduate raised in London from Indonesian-French parents who accidentally landed an entertainment career during a return to her father's homeland; a down-to-earth beauty who unabashedly admits she is ill at ease posing in front of the lens; an expat who is a proud user of Jakarta's motorcycle taxis and buses.

Al Rashid, 29, is also never afraid to speak her mind. Put it down to her competitive background as a former member of the UK pencak silat martial arts team or her smarts (her degree is in development), but she will give her two cents eloquently and passionately on any number of subjects – politics, gender discrimination, inconsiderate neighbours, among them – to your face, on social media and in newspaper columns.







"I would like London to be my base, but to be able to come back and work here. Right now, I'm just riding the wave of opportunities"

It could be said that she straddles "Halfworlds", which is the title of her HBO Asia Original Series released in November (playing the sinister Marni, she is reunited with director Joko Anwar, her industry mentor), especially in embracing the rollicking pace of life in Jakarta while still keeping a place in her heart for London and her family.

She has become obsessed with the grit, grime and glitter that blends together in ever-unpredictable Jakarta. It has been her school of hard knocks and a reality check.

"I like the fact that you can have this five-star hotel and right behind there is a kampong – it isn't pretentious ... I had my worst moments in my life here, but despite that there is something magical about Jakarta," she says.

"This city has taught me that when you get knocked down, you have to get right back up. It hasn't defeated me yet – I won't let it."

PLAIN & SIMPLE

Perhaps not surprisingly for a no-nonsense character who does not take herself too seriously, her taste in watches runs to practical men's timepieces.

"Women's watches tend to be a bit more bling-bling, while I am more attracted to the masculinity and construction of men's watches – something that serves its purpose."

She owns up that fashion is not her forte; her style is laid-back jeans and T-shirt simple, although she has acquired a taste for traditional textiles from living in Indonesia. The exception is American designer Tory Burch, who she raves about.

"I honestly love Tory Burch – I am a fan. I love patterns, so that really appeals to me, along with the East Coast boho look and the colours. She is the only designer that I would consider wearing on a day-to-day basis."

REEL LIFE

Her foray into entertainment has not been plain sailing. From a brief and not entirely pleasant stint as a VJ, she made a couple of indie-style movies and acted in a popular sitcom that sent up Indonesia's own comedy of manners (she shrugs ruefully that people still know her best from the show).

Then came a long lean spell; she lost out on roles because she did not have the look – too Eurasian, too short, too tall, too something – and contemplated returning to the UK. But 2015 brought a steady stream of roles, and a feeling of belonging within the industry.

"Because things are going so well right now, I want to see where it goes first. It kind of dawned on me that there are a lot more offers, which is a great thing, but I worked bloody hard to get here during the past seven years, and from absolutely nothing. I don't want to throw it all away."

Hannah, who recently completed filming on location in New York City, says she counts her blessings but also does not want to push her luck. She will not take every offer that comes her way without being responsible for giving her best to each.

Come what may, she will strive to stay grounded. She made a pledge to herself years ago that she would not enter a sheltered expat bubble but become part of the city, from eating at sidewalk kiosks, not hiring domestic help and valiantly riding the buses. Inspired by actor James McAvoy's formula for keeping it real, she washes her own underwear.

"People will say to me, 'wow, that's amazing that you take the bus and do your own laundry,' but it really isn't.

Millions of Jakartans do that every day – I'm just one of them." (BJE)





"It's nice to do something lighter in voles because I've been concerned about being typecast as the dark action girl"

Watch: Queen of Naples by BREGUET

Wardrobe: Navy corded lace fit & flare dress by TORY BURCH

Hex-lego hinged bracelets by TORY BURCH







HIGH LIVING









FENDI FINDS UNITY IN DIVERSITY OF LOOKS & MATERIALS

hipstitch, smocking, cutout detailing and high-neck lines stand out in Fendi's Women's Spring/Summer 2016 collection.

Comprising bloomer-leg playsuits, minidresses, glamorous crisp blouses, floor-length skirts, ankle grazing pants, and some show stopping shoes and bags, the ready-to-wear collection is young and confident, underlined by a strong colour palette of red, burgundy, coral, olive, blue, black and white.

Cleverly, Fendi uses feminine materials such as chiffon, silk and satin, paired with the se-

verity of leather, python skin, and denim, to create this latest collection. Crafted from the latter class of materials is a key ingredient of the look: bold and ironic flowers on dresses, shoes and bags.

When exhibited at Milan Fashion Week in late September against a grey background with cubist sculpted trees, the parade, which began with a solid red long-sleeved romper and finished with a lengthy chic black leather dress, had no trouble standing out.

"For the Spring/Summer 2016 collection, I wanted to play with contrasts. In a way, the

concrete trees of the scenography are aggressive and this collection is not aggressive at all. It's modern in a soft and feminine way with new volumes," said designer Karl Lagerfeld.

Clean cuts and details such as billowing sleeves and waist defining cutouts contribute to the line's soft but smart look. High necklines are a nod to the Victorian era. Comparatively, leather plait, whipstitch and sturdy flower embellishments, bring a modern edge to the compilation.

Two entirely new handbags made their debut The Dot.com, which has a removable internal pochette; and the Double Baguette in contrasting materials. Fendi is also adding to its latest innovation in the area of bag accessories: Strap You, a set of over-the-shoulder straps to be mixed and matched with any bag. A strap decorated with Fendi's flower touch will be unmistakeable.

New versions of the Italian fashion house's highly prized handbags, The Peekaboo, Baguette and By the Way, are also featured.

Moving In

Following months of building restorations, Fendi's chief executive Pietro Beccari inaugurated the fashion house's new home at the landmark Palazzo della Civiltà Italiana building in Rome in October. Like Fendi, the "Square Colosseum" has history. It was commissioned by Benito Mussolini as an exhibition hall for a world fair that never eventuated due to the outbreak of World War II. For seven decades the building has stood vacant. Now, it's full of Fendi; a lease of new life.



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Highlights from the Tory Burch Spring collection

CELEBRITIES EAGERLY AWAITED THE UNVEILING OF TORY BURCH SPRING SUMMER 2016

he presentation of a Tory Burch collection is always an "event", organised as it is in a classy and contemporary manner to ensure the real focus is what is on the runway. The Spring Summer 2016 offerings stayed true to form, as the designer derived inspiration from beauty found in unexpected places.

The attention-getters at Avery Fisher Hall at New York City's Lincoln Center for the Performing Arts in mid-September were natural fabrics mixed with iridescence; neutrals and bright hues; simple shapes with texture and elaborate embroidery. Of course, there was also the signature tunic, creatively presented in different proportions and a range of fabrics,

and the sporty.

Many friends and devotees of Tory Burch donned items from the label's recent collections. Actress and eco-entrepreneur Jessica Alba was spotted in the Sateen Jacquard Sleeveless Dress from the Resort 2016 collection, rounded out with the 797 Tiny Satchel, Dalloway Watch and Classic Ankle Strap.

Svelte American actress Maggie Q chose the Floral Mesh Gown with Saddle Stich Open Toe Bootie and Multileather Turnlock Cross-body from the Resort 2016 line.

The Merino Jacquard Sweater, Plaid Side Pocket Skirt and Bond Bootie from the Fall 2015 collection were the top choices of Taiwanese actress Michelle Chen. Stunning South Korean singer-actress Sulli stepped out in a Printed Pleated Silk Dress that also came from the Fall 2015 collection.

Chinese supermodel Liu Wen was a willowy vision of gorgeousness in the Wool Sweater and Jacquard Sweater Skirt from the Resort 2016 line, worn with the Amelia Watch, Saddle Stitch Open Toe Bootie and Mini Halfmoon Satchel.

Appearing simply boho - but very chic all the same - was Liya Kebede, in the Caldera Cork Wedge and sporting the Dowel Leather Round Tote.



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SCENTOF a Woman

CHANEL NO. 5 CONTINUES A LONG-TIME ASSOCIATION WITH A HOLLYWOOD LEGEND

ew movie stars survive the test of changing times and tastes. They are destined to fade away after their heyday, their faces and career highlights remembered only by their most loyal fans.

Marilyn Monroe is one of the exceptions; her combination of sensual appeal and childlike innocence endeared her to cinemagoers in the 1950s, and that luminous beauty and alternately triumphant and tragic life have also earned her a lasting place in popular culture worldwide into the 21st century.

Despite her untimely death at age 36 in 1962, her blonde beauty and the many iconic images from her life and career survive for future generations. Take the ground-breaking *Playboy* centrefold, the flirtatious upswept skirt from the movie *The Seven Year Itch*, her ditzy comedic turn in *Some Like It Hot*, the poignant farewell of her singing a breathy "Happy Birthday,

Mr. President" to President John F. Kennedy a few months before her death.

Her legacy has been celebrated in song – most notably Elton John's "Candle in the Wind" – and in the arts, from Andy Warhol's silk-screen works of her impossibly enticing face to music to Madonna's "Material Girl" video that pays a fond homage to the screen siren's seductive gorgeousness in *Gentlemen Prefer Blondes*.

Monroe is also forever associated with another everlasting icon, Chanel No. 5, what she stated was her favourite fragrance. In her first cover story for *Life* magazine on April 7, 1952, titled "The Talk of Hollywood", she was asked what she wore to bed. "I only wear Chanel No. 5," she responded.

The statement, coming shortly after it was revealed that she had posed for nude photographs in the late 1940s (ultimately to be bought and used by Hugh Hefner for *Playboy*), was controversial.

Her beauty, femininity and passion seem to be the living embodiment of Gabrielle Chanel's declaration, upon launching the fragrance in 1921: "I want a woman's fragrance that smells like a woman!"

Confirmation of that statement of love for Chanel No. 5 came several years ago when the House of Chanel found a previously unreleased recording of an interview with the actress. The tape dated back to 1960, a full eight years after the original statement, when Monroe was already a full-fledged superstar, and she met on the set of George Cukor's *Let's Make Love* with George Belmont, the then editor-in-chief of *Marie-Claire* magazine.

In explaining herself to Belmont, she implicitly acknowledged that her frank statement from

IN HER FIRST COVER STORY FOR LIFE MAGAZINE ON APRIL 7, 1952, TITLED "THE TALK OF HOLLYWOOD", SHE WAS ASKED WHAT SHE WORE TO BED. "I ONLY WEAR CHANEL NO. 5," SHE RESPONDED. all those years ago about her bedtime "attire" had set tongues wagging in puritanical America of the time, even if she disavowed that it was her intention.

"You know, they ask me questions," she told her interviewer. "Just an example: 'What do you wear to bed? A pyjama top? The bottoms of the pyjamas? A nightgown?' So I said, 'Chanel No. 5, because it's the truth ... And yet, I don't want to say 'nude'. But it's the truth!"

Her continual reaffirmation of her love for this fragrance, as well as famous images of her with the unmistakeable Chanel No. 5 bottle, was honoured in a special advertising campaign in 2013.

Private Eye



Julianne Moore



Lily Collins



Erin O'Connor



Geraldine Chaplin

ondon's Saatchi Gallery was the venue for the Mademoiselle Privé Lexhibition from the House of Chanel and Karl Lagerfeld this fall. Set against a backdrop of carefully landscaped gardens and rooms that paid homage to the life and elan of Gabrielle Chanel and her latterday successor Lagerfeld, the exhibition showcased the historic "Bijoux de Diamants" High Jewellery collection – notoriously denied entry to Britain by customs officials in 1932 – and other iconic Chanel elements, including the living legacy of Chanel No. 5 and haute couture.

The pièce de résistance were portraits of 17 personalities – Keira Knightley, Julianne Moore, Vanessa Paradis, among them – who represent the same flair as the fashion house's founder. They were photographed by Lagerfeld wearing the jewellery collection and haute couture in Gabrielle Chanel's apartment.



Karl Lagerfeld



SEELNG Both Sides

DEBORAH ISKANDAR CONSIDERS HOW ARTISTS EXPLORE THE ANCIENT AND CONTEMPORARY

rt and science are often described as opposing lines of discourse. One is often perceived as being emotional and intuitive and the other is logical and technical. The exhibition Parallel Worlds: Where Art and Archaeology Collide at The Rotunda in Exchange Square, Central Hong Kong, clearly dispelled that myth. Sponsored by Hong Kong Land, Parallel Worlds showcased contemporary artworks and natural history collections from Indonesia under one platform. (I was the curator from Indonesia).

I must confess that I was not familiar with the Bandung Geology Museum until it was introduced to me by Kinez Riza, a young contemporary photographer. Her present discourse is primarily based on travel to the most remote

sections of Indonesia to document the ancient archaeological sites. The combination of her photography with the museum's important fossil reproductions presents the institution's collection in a new light. Alongside the sensual sculptures of Rudi Hartono, the exhibition comes full circle. As the first exhibition of Indonesian art at the Rotunda, it introduced the nation's important art and archeological history in a new way.

With her focus on nature, time, and the sublime, Kinez explores the notion of reality and identity in her works through the medium of photography, film, objects, and artifacts. One of Kinez's works that was highlighted in the exhibition is a massive photograph of the cave painting recently discovered on the island of



Flying (2014) by Rudi Hartono

Sulawesi. Estimated to be almost 40,000 years old, the cave painting rivals the red disk in Spain's El Castillo cave, and places it among one of the oldest forms of representational art in the world. This important finding shifts many previous lines of thought that the origin of human creativity is Eurocentric.

In Sectional #2441, Pleistocene Hand Stencils, Leang Lompoa, Maros Regency, Sulawesi, Kinez beautifully captured the frontal view of the cave paintings. At a glimpse, the viewers might not realise that the photograph shows the wall of a cave with hand stencils drawn on it. The thick monochromatic tone accentuates the rough contour of the stone wall, bringing forth an impression of drips of paints on an abstract painting. Only when the viewer stands a bit longer in front of it will he/she realise that there are small, black hand patterns here and there, which are the relics of our ancestors from thousands of years ago.

Kinez considers the hand stencils as a symbol of the connection between the modern human and his predecessors, exploring the possibility of similar world views between the two. We can hardly fathom the idea that 40,000 years ago, a primitive being was creating artwork in Sulawesi, and that that piece of art still survives until present day.





With a different aesthetic, Rudi Hartono explores the layers of human history through his gemstone sculptures. As an artist, Rudi puts a strong focus on materiality. His artistic process is derived from the identification of the unique characteristics of rare geological materials such as chalcedony, lapis lazuli, jade, black obsidian, opalised wood, and more. Each stone needs to be approached in a different way; every single gemstone has its own level of fragility and hardness. Rudi's special ability to interpret the original character of the stone with a contemporary concept imbues his sculptures with unique spirituality.

In *Parallel Worlds*, Rudi presented three sculptures from his Art Rock Series. In the *Abstraksi*

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WAY.



- 1. Rudi Hartono, Deborah Iskandar & a guest
- Sectional #2441, Pleistocene Hand Stencils, Leang Lompoa, Maros Regency, Sulawesi (2014) by Kinez Riza
- 3. Abstraksi Figure #1 by Rudi Hartono



Figure #1, Rudi's hand combines cubist elements with sensual curves, the yin and the yang, the smooth surface on the front in contrast to the original rough skin on the back. The result is a new ethereal form that evokes the dialogue between the past and the present.

Through their works, Kinez and Rudi show the connection among seemingly diverse ways of thinking about the arts and sciences. This presentation was solidified by the inclusion of fossils from the Bandung Geology Museum. Parallel Worlds also featured two important replicas from the museum's permanent collection. The first, the Elephas Hysudrindicus, is the skeleton of an elephant head estimated to be 165,000 years old. This fossil - the centrepiece of the exhibition - was found in Blora Regency, Central Java. The discovery of this ancient elephant imparted significant contributions to the study of evolution, and is expected to provide a possible answer to the puzzle, regarding the interactions between the early human, Homo Erectus Soloensis and the animal kingdom, as well as the macro environment.

The second fossil that was featured in the exhibition is *Perisphinctes supremus SUTNER*, an ammonite from the late Jurassic era. This "artwork" holds central importance in Paleontology, serving as a key age determining reference, and its use for reconstructing ancient marine assemblages. The striking point about these two fossils is their similarity to contem-



THROUGH THIS
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PARALLEL WORLDS
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FROM THE ANCIENT
AND CONTEMPORARY
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porary art. If you didn't know their history, you could imagine these fossils as sculptures by contemporary artists like Damien Hirst or Barbara Hepworth.

Thanks to its collaboration with the Bandung Geology Museum, the exhibition allowed viewers to know about the forms of life that were found in the past in Indonesia, and also to see how these relics could help us understand the relevance of our existence. Through this presentation, *Parallel Worlds* generates new ways of viewing art from the ancient and contemporary worlds.





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ROADS LESS Travelled

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BEATEN PATH JUST
A LITTLE AND
DISCOVER THESE
PRISTINE SOUTHEAST
ASIAN DESTINATIONS



outheast Asia is an enormous and immensely diverse part of the world. It has it all from world-class dive sites to pristine beaches to friendly locals. Yet, for some reason most tourists who visit the region tend to flock to the same locales year after year. Well-known destinations such as Bali, Indonesia, Boracay, Philippines, and Phuket, Thailand, receive thousands of visitors each day. While these destinations are all worth a visit, sometimes it's nice to escape the crowds and experience something a little more authentic. What most travellers don't realise is that in Southeast Asia it's simple to take the road less travelled, and those who do make the effort to

visit some of Southeast Asia's offbeat destinations are sure to be rewarded in spades.

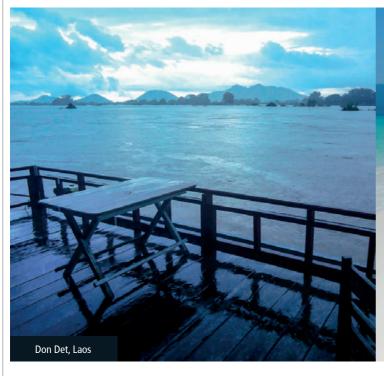
RAILAY, THAILAND

With its turquoise waters, tropical climate and laidback atmosphere, Railay has a distinct island feel. Yet, this tiny hamlet is actually located on a peninsula on the southwestern coast of Thailand. Part of the reason why Railay still feels like a well-kept secret is because it is cut off from the mainland by towering limestone karsts and is therefore only accessible by longtail boat. It is these gigantic formations that make Railay one of the most uniquely beautiful beaches in Thailand. While it's possible to

wile away the days lazing on the beach or getting pampered at one of the many luxurious resorts, Railay is also a popular spot for rock climbing and island hopping.

EL NIDO, THE PHILIPPINES

It might take some effort to reach, but El Nido is well worth it. Located on the northern tip of the island of Palawan, El Nido is a quaint oceanfront village that is bookended by dramatic cliffs. It is best known as the jumping off point for island hopping tours around the picturesque Bacuit Archipelago. The waters around El Nido are sprinkled with hundreds of islands and islets and are home to what many





argue is some of the best island hopping and snorkeling in Southeast Asia. Hidden lagoons, giant sea turtles, flawless white sand beaches and stunning vistas abound in this remote corner of the Philippines.

DON DET, LAOS

Don Det is not your average island. It measures roughly seven kilometres around, but what it lacks in size it more than makes up for in natural wonders. The tiny island is located in the Mekong River in Southern Laos and it is just one tiny sliver of the Four Thousand Islands archipelago. While Don Det still lies under the tourist radar, it is becoming increasingly popular due to its naturally beautiful and

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Nusa Penida, Indonesia

almost utopian-esque setting. It's possible to bike to Khone Phapheng Falls (the largest waterfall in Southeast Asia), stroll through local farming villages and take kayaking tours to spot the rare Irrawady dolphins.

KOH RONG, CAMBODIA

The island of Koh Rong might be located a mere 34 kilometres from Cambodia's touristy southern coast, but it still maintains an impressively low profile. Unlike other popular Cambodian destinations, this island paradise has still managed to elude major developers, which means there are no major hotels or even a steady supply of electricity on the island. A trip to Koh Rong offers an almost Robinson Crusoe-like experience, but roughing it just a little is infinitely worth it for the island's picture-perfect beaches, dazzling bioluminescent plankton and world-class snorkelling and diving.

NUSA PENIDA, INDONESIA

Each day, hordes of tourists flock to mainland Bali to visit the island's famous beaches, rice terraces and temples. But what most Balibound visitors don't know is that all it takes is a 30-minute boat ride to be transported to the authentic Balinese island of Nusa Penida. Nusa Penida is a ruggedly beautiful island that somehow only receives a few dozen visitors a day. The island is so authentic it feels much like what Bali must have been like before it was invaded by international visitors in the 1970s. Aside from its super-friendly locals, Nusa Penida boasts some amazing dive sites (namely Crystal Bay), a breathtakingly dramatic coastline and quaint local villages.



CELEBRATED MORTLACH WHISKY HAS ARRIVED TO POPULAR DEMAND

IN INDONESIA

he world is in love with the heritage, traditions and taste of fine whiskies. From London to Lagos, Mumbai to Munich, true aficionados are on an incessant search to discover their next great Scotch. Jakarta is no exception, with a growing number of whisky bars enlivening the city's nightspot scene.

Mortlach has long been considered one of the best kept secrets among connoisseurs; the luxury single malt whisky was traditionally used in the world's finest Scotch blends and only sold in limited quantities to a fortunate few. Revered as the "beast of Dufftown" due to its potent flavours resulting from unique distillation and its place of origin in the whiskyproducing hub of Moray, Scotland, the 2.81 distilled malt was first produced almost 200 years ago.

The long wait to try the whisky is over, with the launching of Mortlach in three new expressions - Rare Old; 18 Year Old; and 25 Year Old presented in a distinctly elegant decanter-like bottle. Diageo launched the whisky in Indonesia at Potato Head Garage, SCBD, South Jakarta, on September 22 with Mortlach Global Brand Ambassador Georgie Bell on hand.

"With the launch of these three new expressions, each beautifully powerful and complex in their own way, Mortlach can finally take up its rightful position as one of the finest premium single malts in the world and be enjoyed by more than just a handful of privileged connoisseurs," says Bell.

The distinguishing characteristics of the whiskies are:

RARE OLD (43.4% ABV)

Complex and bold, it bears the exquisite balance of sweetness that distinguishes the distillery. Fruit and floral notes lead to a rich, complex and energetic palate, as well as a pleasant drying finish.

18 YEAR OLD (43.4% ABV)

Described as compelling, moreish and appetising; ideal for lovers of a bold whisky that is best enjoyed straight. Infused with meaty notes and a malty sweetness.

25 YEAR OLD (43.4% ABV)

Defined as "multi-faceted ... full-strength, fullon impact", this Mortlach is highly complex, with a mix of roasting spices and sweetness.





Mortlach Whisky is presented in elegant decanter-like bottles





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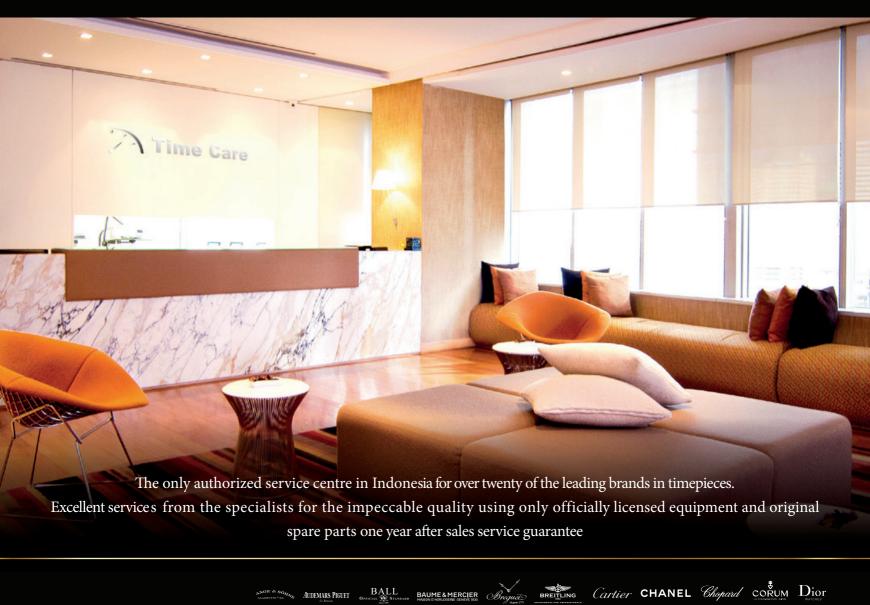








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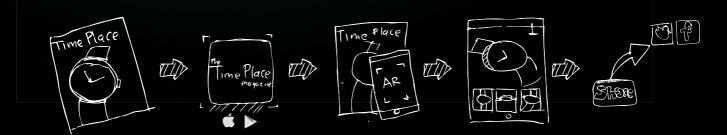
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