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Contributing Deputy Editor

Joanne Walker

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Kevin Dodd

Global PR & Communications

Massimo Basile

Contributing Motor Editor

Gareth Herinx

Client Management

Karina Valeron

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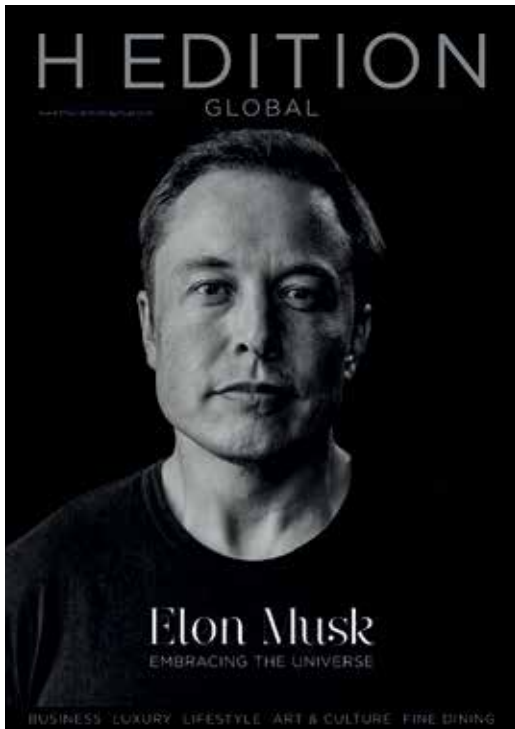
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The Jewel in Amsterdam's Crown



“My proceeds from the PayPal acquisition were \$180 million. I put \$100 million in SpaceX, \$70m in Tesla, and \$10m in Solar City. I had to borrow money for rent.”

Elon Musk



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From the Editor

“Perhaps one day I will go into space”

STEPHEN HAWKING



When editing and managing a new magazine from start to finish I find that my mind is constantly on high alert. The preparation needed is both intellectually challenging and detailed. Therefore, I try to listen to new news stories happening around the world. I keep up to date with the tabloids and I am in contact with my journalists to hear their thoughts about key stories popping up in the world. The pages we set out must be concise, clear, informative, interesting and up-to-date, meaning that new information is constantly being added until I make the final cut, and decide on the best possible page plan, and its signed off to print.

So, for this issue, there was no doubt in my mind that the only figure I wanted to grace our cover was Elon Musk. I have been watching Elon with great interest and learning more and more about how his mind works. His vision is simple, yet brilliant, reticent yet intense, passionate yet cool.

One must be a visionary and a dreamer to even attempt what Elon Musk has tried so far. A vital part of our recent history he's the man behind the company that became PayPal. He's also very much part of our future, agreeing with the late Stephen Hawking regarding the need to explore space and speaking recently about the need to colonise Mars for the sake of humanity. The virtual and the real worlds would be very different places without Elon Musk and his innovative billion-dollar businesses.

Speaking at a recent Q&A he predicted a Mars spaceship will be ready for short trips by first half of 2019.

Let's see what the future holds but I am guessing that he will achieve his goal of getting people to Mars. This issue is filled with great articles, interviews, magnificent art for sale and much more.

I hope you enjoy reading this edition as much as we did creating it.

DINA ALETRAS, EDITOR IN CHIEF

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Elon Musk

EMBRACING THE UNIVERSE

There are a lot of big words floating around about Elon Musk at the moment: visionary is one, as are inspired, inspiring, exciting, and if you're from the younger generation, legendary and awesome also feature regularly.

Very much the man of the moment, within the last six months Musk has launched a revolutionary spacecraft, furthered research into a new ultra-fast form of public transport – the Hyperloop – and introduced us to his new range of driverless cars.

A vital part of our recent history – he's the man behind the company that became PayPal. He's also very much part of our future – agreeing with the late Stephen Hawking regarding the need to explore space and speaking recently about the need to colonise Mars for the sake of humanity. The virtual and the real worlds would be very different places without Elon Musk and his innovative billion-dollar businesses.

It's highly likely that the first Musk business to impact upon our day-to-day lives will be Tesla cars. Just as it's hard to imagine shopping online without the convenience of PayPal, in a similar way, in just a few years we will probably struggle to imagine life without electric, driverless, cars. Whilst just a few years ago driverless cars were the stuff of science fiction, Tesla expects to have its fully automated self-driving, electric cars available to buy by 2020. Not only that, but Musk plans to make his cars accessible to everyone. Whilst Tesla will be launching its new high-end electronic supercar, described by Musk as a 'hard-core smack down to gasoline cars', that will make a standard car 'feel like a steam engine', capable of speeds of up to 250 mph, boasting three motors and the ability to go up to 650 miles between charges, it is also launching the far more reasonably priced Model 3. Costing \$35,000, the Model 3 can be unlocked using a smartphone, is fully self-driving and can be controlled from its 15" touchscreen and – whilst like the Ford Model T, its standard colour is black – it also comes in a range of colours.

Musk also has his eye on public transport and in January 2017, he launched The Boring Company. Inspired by his frustration at being stuck in California



traffic, the company has produced plans to build a 6.5-mile (10.5 km) shaft under Culver City, California. According to these plans, the tunnel would carry cars on 'electric skates' at 150 miles per hour to help with what Musk describes as LA's 'soul-destroying' congestion.

As well as looking at reducing congestion and increasing the speed of transportation in California, Musk is also looking to pioneering a revolutionary 'Hyperloop' that would facilitate super-fast transport between major cities. Resistant to weather and powered by renewable energy, Musk's Hyperloop would transport travellers in pods through a network of low-pressure tubes at speeds of up to 700 mph. Claiming that it would be safer than planes or trains and costing around \$6 billion (just 10% of the cost of the rail system planned by the state of California) Musk believes that the Hyperloop could be built and ready to work within 10 years.

Whilst Musk is likely to have an almost immediate effect on our day-to-day life over the next ten years



Falcon 9 vertical at Vandenberg Air Force Base



Life on Mars

or so, his other companies look set to affect the lives of generations yet to come. Space X – founded as the Space Exploration Technologies Corporation in 2002 – was established to build spacecraft for commercial travel. Just six years later it had agreed a contract with NASA to transport cargo to the International Space Station (ISS), replacing NASA’s own shuttles and in 2012 its Falcon 9 rockets became the first commercial spacecraft to land at the ISS.

Not content with this, Musk’s company is working on creating reusable parts for rocket launchers which

– unlike the standard single-use rockets – would theoretically enable astronauts to travel to planets and then back again using the same launchers. Not deterred by a 2017 setback, when an explosion occurred during a test of a new engine, the company celebrated yet another milestone earlier this year, with the successful launch of its Falcon Heavy rocket. Musk here created an iconic image – as the Falcon Heavy launched a cherry-red Tesla Roadster, equipped with cameras to film the car’s planned orbit round the sun, into space.

For Musk, however, transporting supplies to the



ISS is literally just one small step. He and Space X have their eyes on a much grander goal: travel to, and colonisation of, Mars. Whilst he admits that this will be difficult, dangerous and that there is a good chance that the first humans to travel there, will die, Musk is still planning on sending a cargo mission to there as early as 2022 – hoping that, once the hard work of building the transport is done, people may be encouraged to explore the red planet. Whilst this happening so soon may seem almost impossible many people, including Major Tim Peake, believe that that

Government Agencies' estimates of landing people on Mars by the 2030s, will be brought forward not only by Musk's commercial spacecraft, but by his persistence and vision.

A truly exceptional man, Musk's businesses will inevitably touch all of our lives – especially those of the generation who currently think he's 'awesome'.

Our thanks to nasa.gov & spacex.com



SpaceX

Elon Musk – Timeline

1971: Born in South Africa.

1988: Graduates from Pretoria Boys High School with distinctions in science and computer studies.

1989 to 1991: Completes a BS in Economics and a BA with a major in physics.

1995: Moves to Silicon Valley to start a graduate course at Stanford University, but drops out after just two days to create the Zip2 Corporation.

1999: Sells Zip2 to Compaq for \$307 million. Forms X.com.

2000: X. Com becomes PayPal.

2002: Sells PayPal to eBay for \$1.5 billion.

2002: Becomes an American citizen and founds Space X.

2004: Invests in Tesla Motors

2007: SpaceX wins \$1.6 billion contract to transport supplies to the International Space Station

2008: Becomes Tesla's CEO.

2012: SpaceX becomes the first commercial company to deliver supplies to the International Space Station. Tesla begins deliveries of the all-electric Model S.

2013: Launches concept of the Hyperloop.

2015: SpaceX launches a Falcon 9 rocket to observe how emissions from the sun affect power grids and communications systems on Earth.

2016: Acquires SolarCity Corp. Does a \$2.6-billion-dollar deal to combine his electric car and solar energy companies

2017: Successful test flight and landing of a Space X Falcon 9 rocket made from reusable parts. Tesla announced that it was now the most valuable U.S. car maker. Launches The Boring Company with the aim of revolutionising public transport.

2018: Space X successfully test launched the Falcon Heavy rocket designed to carry immense payloads into orbit and serve as a vessel for deep space missions. The Falcon Heavy was loaded with a cherry-red Tesla Roadster equipped with cameras to record the car's planned orbit around the sun. Receives go-ahead to create DC to NY Hyperloop tunnel.

2020: First Hyperloop trains start running?

2022: First Cargo mission to Mars?

2025: First colonial transporter to Mars launched?



SpaceX

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"Welcome to the awards that combine tradition, art and
transparency in world cuisine"

Peter Regli

An exclusive interview with the former
Director of Swiss Intelligence

Born July 20th 1944 in Airolo/TI, Peter Regli has a Master Degree in Aeronautical Engineering from the SFIT (ETH) Zürich and acts as consultant in national security questions in Switzerland and abroad.

After twelve years as an engineer in the Federal Armament and Procurement Agency in Berne he directed, from 1981 until 1988, the Swiss Air Force Intelligence Service. From 1990 until 1999 he headed the Swiss Intelligence Service as its Director with the rank of Major General.

Peter Regli was a fighter pilot in Swiss Air Force. He commanded a fighter squadron, a wing and a fighter regiment. From 1974 until 1977 he served as Deputy Defense Attaché and military-diplomat in Scandinavia, at the Swiss Embassy in Stockholm (Sweden). Peter Regli speaks Italian (his mother tongue), French, German, English, Spanish, Swedish and basic Russian.

Should governments consider more transparency and accurately inform the public (rather than 'fake news') regarding the safety and security situation in the EU and their neighbourhoods? (Some argue that many rapes and crimes could be prevented if people were aware of the changing liberty and safety situation)

In a democratic country like Switzerland, the state is responsible for the security of its citizens. An important part of national security is the regular information of the public about the threats, risks and dangers. A responsible government can only present facts and figures and has to generate and maintain confidence in its national defence policy. «Fake news» is produced by irresponsible players among private or foreign state actors and is also, most of the time, the reason for insecurity and mistrust among citizens.

Can governments prepare the public better for possible knife, car and indeed automatic shooting attacks? The UK does. What else can be done?

Only timely, accurate, official information by the responsible authorities about actual threats against a



country and its citizens can make sure that the single person knows what could happen where, when and with which kind of weapons (knives, vehicles, explosive vests, arms, etc.). The latest events in the field of Islamic terrorism have sensitized most of Europe's citizens to the seriousness of the present situation. It is therefore also up to the individual to make their own assessment of a threatening environment and take the necessary personal precautionary measures.

Public loses confidence in the 'News', the media and in governments much due to Fake News and disinformation. Sources of Fake News are often a 'leak', other words from: un-authorized and not official, gov't civil servant, senior more or less, or news reporters. What can be done to restore trust and confidence? What is the situation in Switzerland?

A serious, regular and official information policy conducted by the authorities of cities, cantons and the Federal Government, parallel to the remaining serious and historically trustful media in every country is necessary to keep confidence in the democratic political system and its executive organs.

"Fake news" has, unfortunately, become part of our daily life. We must learn to live with it. It is nevertheless our duty to try to identify the "bad guys" like specific foreign television channels (e.g. Russia Today, Fox News), homepages (e.g. sputniknews.com, Breitbart.com) and news agencies. It is up to the attentive citizen to identify the difference between real, objective news and "fake news", "alternative news" or disinformation. Democratic governments cannot permanently babysit their citizens when it comes to the personal need for daily information and the assessment of its content.

Is it possible to expect Cyber Security to ensure on the one hand 'Back Doors' and ways to intercept data by 'friendly' governments, whilst preventing the private sector and other governments using same Back Doors or hacking to industry, private and public government sectors, Critical Infrastructure, causing most of all chaos (see ref hospitals in the UK, Air lines in US recently)?

We live in the "cyberwar-century": cyber used not only for positive applications in daily life and in the economy but also for aggressive, destructive operations against a nation-state, its economy or its population (such as influencing election campaigns with manipulated social media, using cyberspace).

For a democratic country it is difficult and demanding to analyze the cyber threat coming from various actors, especially foreign state actors, who have the aim of stealing information (espionage), of obtaining illegal access to bank accounts, of running disinformation campaigns or of disrupting/destroying elements of a critical national infrastructure. To recognize upcoming threats in time, to find counter-strategies and fight attacks with appropriate means is a real challenge for responsible leaders in governments as well as in private companies.

"We live in the "cyberwar-century": cyber used not only for positive applications in daily life and in the economy but also for aggressive, destructive operations."

This kind of hybrid, silent war is running, as we write. For small countries like Switzerland it is difficult to define a clear and efficient cyber-strategy and to recruit the necessary, skilled "cyber-warriors", who can oppose this still growing threat, also against single citizens, in an efficient way using sophisticated cyber-tools daily.

Following Edward Snowden affaire, how far can government's Cyber and cellular Spying on members of public and other governments continue without 'Black-Hat Hackers' doing the same for malicious purpose, financial, ideological, terrorist or other reasons?

The defence against Snowden-type aggressors or agents should be defined in a national cyber strategy, supported by state agencies as well as by private economy, in the interest of the country itself and of its strategic assets. Envisaged countermeasures will not be published, to make sure that potential aggressors cannot adapt their offensive methods, targeting our

national interests. Nevertheless: an active defence against this enormous threat for coming generations requires a clear political will to counter potential aggressors with courage, determination and very smart and skilled solutions.

The EU is flooded with immigration from mainly Muslim Countries. In 2016 over one million from Syria and Iraq via the Turkish border and dozens of thousands annually via Libya and Algeria to Italy, Spain and Malta. There are attacks on police and military as well as on civilians on shopping streets, restaurants, museums and public places. Are the laws and orders to police and security personnel updated to present and evolving risks, regarding rights to search, arrest and indeed open fire? Is the situation in Switzerland updated to present risks?

Migration has become a major strategic issue for the whole of Europe. All countries are concerned, those in the south more than those north of the Alps. The only solution to this enormous challenge would be a common strategy, defined and executed by the EU. As we can see: egoism and nationalism make sure that a common solution is not possible. For this reason, we will not be able to stop the influx of, mainly, economic migrants from Africa. We must recognize that this kind of migration will even increase in the future. This displacement of people is due to the hopelessness of the youth in those countries and the irresponsible ruling of their heads of state, thinking more for themselves and their family-clans than for their own people. I see, unfortunately, no solution, for the time being. The flood of desperate people, hoping for a better future, will continue at the expense of our highly developed, wealthy European countries, unfortunately also stimulating extremism, xenophobia and nationalism.

Can Switzerland do more in fighting financing of terrorist organizations? Is the global and EU cooperation on this issue satisfactory, in your opinion, or can more be done? What for example?

The fight against terrorist organizations, mainly the Islamic State and al Qaida, is a common effort by all democracies, especially in western Europe. They all share this threat. Switzerland is part of the network trying to effectively combat this contemptuous ideology, its networks and its financial transactions. It is not an easy task, especially for a constitutional democracy confronted with an enemy exploiting all weaknesses of the democratic system. To be effective and to create trust in national defence we need strong intelligence services, close collaboration with international partners and, out in the field, efficient police and security organisations. Strict laws, rules and regulations for the Swiss Financial place have also been defined and implemented in the last couple of years. An



active participation by the Muslim community in our countries is necessary to make sure, that early indicators (mainly youth-radicalisation) can be recognized and taken care of by trained specialists in an early stage. For the time being the very loud silence by Muslim organisations in this matter is more than disturbing.

Deportees by one EU member State seems to easily find their way back, some to immediately execute Jihadist terror attack. How is Switzerland, with open borders to the EU, prepared for risks that may arise? Has national contingency plan been updated to your knowledge?

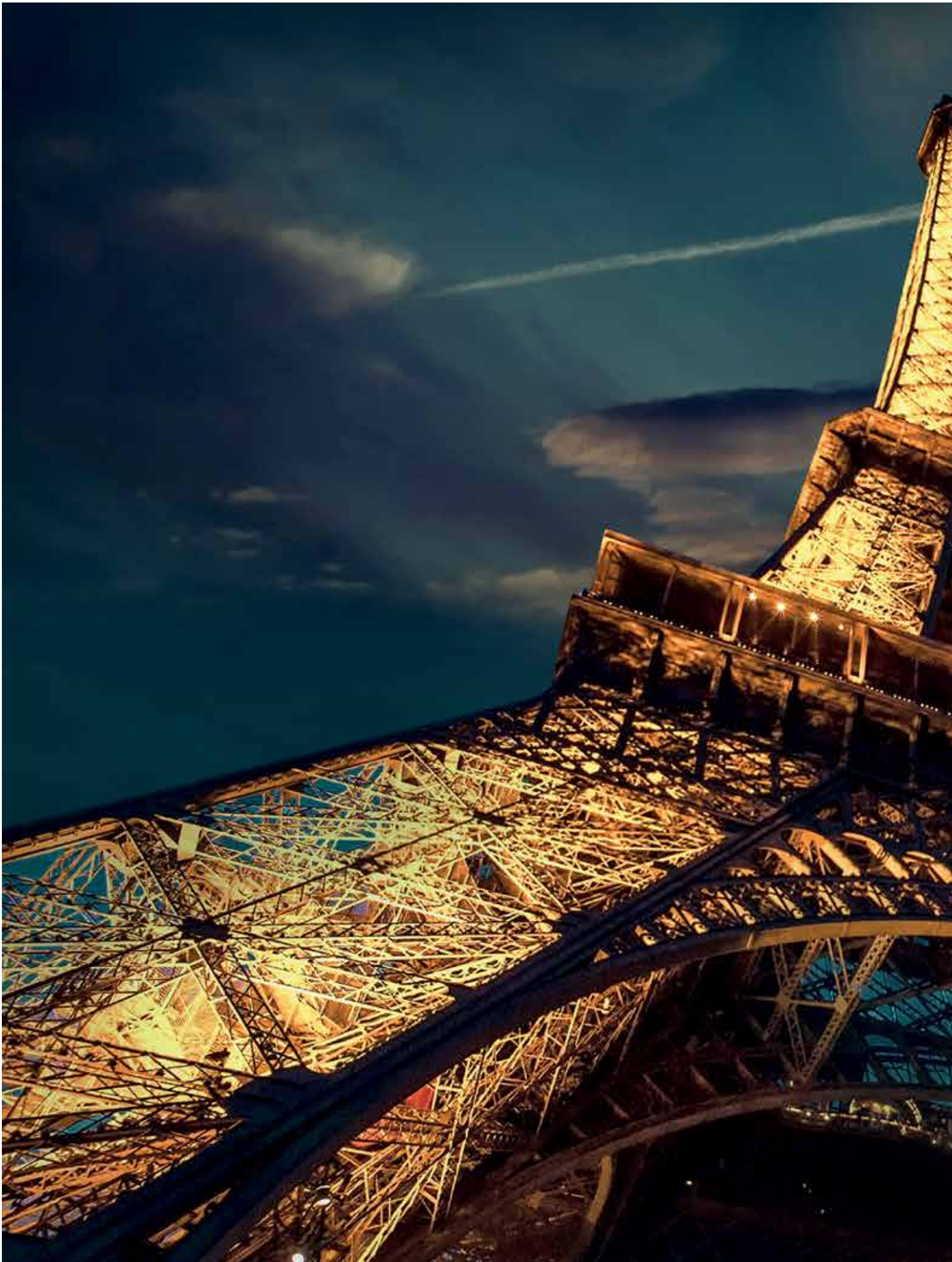
Switzerland is a member of the Schengen agreement and therefore we must live with open borders within Europe, with all advantages and disadvantages. This system permits potential terrorists to move freely from one country to another, as we learned after the latest terror attacks in France and Germany. Switzerland is part of the anti-terrorism network and collaborates in every respect with its partner countries.

Mutual assistance and exchange of information in due time is of vital importance to reduce risks and dangers and to warn of possible incoming threats.

“Mutual assistance and exchange of information in due time is of vital importance to reduce risks”

A new law for the Swiss Intelligence Service (09.2017) gives our first line of defence more possibilities to observe and follow illegal activities and preparations of offensive operations, including in the cyber environment. Our Police Corps are motivated and well prepared: they observe the development of radical movements (mainly far left, far right and Salafist/jihadist) in our society. Our border guards also share their observations with neighbouring partners and strengthen our readiness. The fact that Switzerland, until today, has not been confronted with any terror attack could also mean that, after all, we are not so badly prepared.

Peter Regli, MS ETHZ, Maj Gen (ret.), former head of Swiss Intelligence Service, Berne (Switzerland)



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A stunning scene from Tosca at Opera Holland Park in 2008. © Fritz Curzon.

Opera Holland Park

As one of the UK's most adventurous festivals, Opera Holland Park is famed for producing rarities as well as the popular works. But like many companies, a time has arrived when audience tastes are changing and resistance to adventure can cause controversy. General Director, Michael Volpe, argues that ultimately, audiences will decide the future of the art form.

In nearly three decades in opera, I have experienced one “boom” in the art form but an almost perpetual “crisis” of confidence, an alarmed perma-reflection on whether we remain relevant as an art form, but we never really get to the bottom of why our business suffers these agonies – often self-inflicted or even imagined. Is it the economy and the price of tickets? Sex and violence? Not enough sex and violence? People getting older? How about the populist media's caricature of the art form? All of the above, probably, and more besides. The reality is that not all of the people we anxiously discuss replacing with youthful converts are participating in the debate, and we ought to lavish a bit of care and attention on them, the audience we actually have.

Today, ill-informed toxicity and outrage frequently surround the issue of “director” interpretations, and they have sent many into conniptions. I think it's now time to accept that a significant number of regular opera-goers are traditionalists who are just not prepared to take a risk any longer – by risk, I mean on production style – and the UK opera industry cannot afford to look askance at them. When we asked our patrons in our end of season survey which factors informed their choice of opera, 53% said style of production, which came third behind composer and the name of the opera.

I am not entirely happy to have recognised the conundrum we face because caution can squish invention, and many companies would claim, as we would, that their best work has usually been found in updated productions. We should all embrace ideas that can strip bare, with realism or radical shifts the stories they are telling, but you can't thrap it down people's throats.

It would be silly to say all opera-goers take a hardline view; of course, most of our regulars approach opera with open minds and think not “update – bad!” but “update – good or bad?” Yet therein lies an enormous

difference. We may hate the idea that people have a fixed and apparently immovable preference for productions that look period or traditional (whether or not they are in the period originally set for them), yet there is an economically game-changing number who appear to want precisely that, and it may be time to pay a little more attention to a sizeable section of the audience we have been wary – perhaps even dismissive – of for some time. We can't ignore the elephant in the room; nor should we feel as though we do it against our will.

Our approach to opera always requires intelligence, and nobody embarks on a long production process without having thought deeply about it, but times have changed with recent narratives surrounding opera forming into movements. The Against Modern Opera Productions Facebook page has 45,000 followers, and they are a ferociously single-minded bunch who feel they are not being listened to, that the opera establishment believes they are mindless dinosaurs. The anonymous administrator of the page is unequivocal when discussing it; “We love opera because it is old,” he said. “We respect the opinions of others but expect the same from opera managers. Make operas for those who



© Stephen Thomas Smith



Scene from Puccini's *La rondine*, 2017. © Robert Workman

love it, and don't try to get 'younger audiences' with Regietheater, because it usually doesn't work."

Our aim should be to close that gap between the two schools of thought, to relieve the tension that has developed. Audiences talk to their friends, sometimes read reviews and engage in a determined, truculent form of group-think, a Brexiter-style fingers in the ears. Put simply, it would appear it is difficult to take them on, to encourage and challenge them to change their ways or force them to see "out there" productions.

"We have to gently coax them into spreading their wings, because many judge a production on mere hearsay"

As the debate heats up, it becomes obvious that houses cannot afford to risk even a small section of the audience becoming radicalised. We have to gently coax them into spreading their wings, because many judge a production on mere hearsay and audience perception can go downhill quickly in the post-factual, social media-obsessed age. This is the power of an alienated audience: the audience will always win.

It is possible and necessary to mount seasons that are imaginative, creative, challenging and "traditional" – most opera houses generally try to do just that – but the

occasional stinker means that anything that isn't bang in-period or at least 'pretty', can become unacceptable, regardless of how good it may be. Opera managers who stridently bemoan the dangers of stagnation of the art form are unlikely to find audiences exploring the nuance of their arguments. I can recount many febrile exchanges with audience members, furious about a production, who use the most extraordinary language to vilify a director, a designer, or us in the management. Part of me is pleased to see how much people care, yet I remain astonished at times by the single-mindedness of the views. One patron complained bitterly that our version of Suor Angelica did not feature a 'vision' of the dying, self-poisoned nun's child. She insisted that Puccini's celestial choir clearly indicates that an otherworldly appearance is an absolute necessity as Angelica ascends to heaven to join her dead child. I pointed out that the director – rightly in our view – had decided to portray the miserable, very real-world death of a much wronged young woman. I could understand, I said, that the patron's religious views might mean she felt somewhat shortchanged but it was nevertheless a very powerful moment without the vision. 'I'm an atheist! That isn't the point', she roared. A director may think deeply about the operas he or she presents but a portion of the audience simply don't – or won't – follow the production to those depths. Even if they 'get' the concept, some just don't like their opera messed with.

Universal satisfaction is unlikely, and the answer isn't just to do opera-by-numbers but so many complaints one receives from audiences feature the phrase "not

what the composer intended” – and that’s the role of guardianship that audiences frequently assume and will, we ought to be aware, exercise.

Over the years, we have learned something of the contradictions within audiences; for example we may update an opera by 900 years (L’amore dei tre Re) but if we stop at around 1950 the adverse reaction is muted and allows the director to introduce dramatic and visual ideas that hit home. Then again, we produced a very stark Rigoletto that met with universal approval, so the fine line we walk is at its most exquisitely honed when contemplating angular modernity; get it wrong and we receive the deepest wounds, but get it right and it is the audience who feel it. It is a risk worth taking, indeed, we must take, but we have to keep an eye on what audiences want, as well as on what we want them to like.

A short stroll from Kensington High Street, in the heart of one of the most peaceful parks of London, Investec Opera Holland Park’s 2018 Season includes brand new productions of Verdi’s Parisian tragedy, *La traviata*, Mozart’s masquerade of seduction and deception, *Così fan tutte*, the UK premiere of Mascagni’s 1911 fantasy, *Isabeau*, inspired by the legend of Lady Godiva (a co-production with New York City Opera) and Richard Strauss’s backstage comedy, *Ariadne auf Naxos* (a co-production with Scottish Opera). 29 May-28 July 2018.

Tickets available from www.operahollandpark.com or through the OHP Box Office on 0300 999 1000.

Soak up the atmosphere at Opera Holland park this summer.
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Hospitality packages at Opera Holland Park include champagne receptions for clients and employees, fine dining and butler-serviced picnics.
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Salvador Dalí

The Omnipotence of Dreams

There are few artists of whom it can be said that the image and personality of the artist himself is as famous as the works of art which he produced – especially when those works of art are among the most startling and iconic pieces produced in the twentieth century. Yet this is undeniably, and sometimes uncomfortably, true of Salvador Dalí.

Born in 1904, his life and art reflect the turbulence, and the social, political and philosophical change, of the century into which he was born. From an early age he was creating sophisticated drawings (and displaying the fierce intelligence and hot temper for which he would become famous). Named after his older brother, who had died aged just nine months, Dalí was apparently told, during a visit to his brother's grave, aged just five, that he was the reincarnation of this child – an idea that seems to have influenced his view of himself and his place in the universe for the rest of his life. Talking of his brother he would reflect: “(we) resembled each other like two drops of water, but we had different reflections”, adding: “he was probably a first version of myself but conceived too much in the absolute”. His preoccupation with the nature of his relationship with his brother manifested itself in his work throughout his life, with images of his brother embedded in several later works of art – including his 1963 work *Portrait of My Dead Brother*.

Aged 12 he was sent to a local Art School, where he displayed early signs of what would become his trademark personal eccentricity, standing out from his fellow students with his long hair and unusual clothing. Just three years later he held his first public exhibition at the Municipal Theatre in Figueres (which, many years later, would become home to the Dalí Theatre and Museum).

In 1922 he enrolled at The Academy de San Fernando in Madrid, where he became known as much for his appearance (long hair and sideburns together with coats and knee-breeches inspired by nineteenth-century British clothing), as for the brilliance of his art. Outspoken and happy to court controversy he was suspended for criticising his teachers and for apparently starting a riot among his fellow students in protest at the College's choice of a Professorship. He was later

accepted back into the Academy only to be expelled again just before his final exams, for apparently declaring that no member of the college faculty was competent enough to examine him.

In his college days he was attracted to avant-garde art movements such as Dadaism, an anti-establishment movement that grew out of the shock and horror felt by those who had endured the terror of the First World War. Whilst he would remain a-political (unlike his fellow Surrealists he would later refuse to condemn Franco's dictatorship) and was not an avid follower, Dadaist philosophy would clearly influence much of his work, and ultimately lead him towards the art form for which is he most famous – Surrealism.

“Every morning when I wake up, I experience an exquisite joy – the joy of being Salvador Dalí – and I ask myself in rapture: What wonderful things this Salvador Dalí is going to accomplish today?”

In the late 1920s he visited Paris several times, meeting many influential artists and intellectuals including Pablo Picasso, and the Surrealists Paul Éluard and René Magritte. It was here that his paintings became associated with the images that seem to haunt his work for the rest of his life: man's place in the universe; sexuality; religion; dream imagery; and ideography – in which a symbol is used to express a concept without using words or sound. He also became fascinated by the psychoanalytic theories of Sigmund Freud – particularly his work in accessing the subconscious – and began to use these theories to produce his own art – creating an artistic reality generated by his subconscious thoughts and dreams. His famous 1931 work *The Persistence of Memory*,



with its dreamlike landscape and melting clocks, came to define the alienation and anxiety that many people felt at this time, whilst simultaneously creating a sense of delving deeply into the subconscious and expressing the instability and subjectivity of how we perceive time itself.

Dali went on to work across many artistic mediums and to use them to explore his fascination with the representation of the subconscious and the modern world. He worked in sculpture, fashion and jewellery design as well as producing stage sets and even retail store display windows (once again displaying his notorious temper when he apparently threw a sofa out of a plate glass window after someone criticised his work). Some of his most interesting work was also in the relatively new medium of film production. He collaborated with Luis Buñuel on two films including *An Andalusian Dog* – with its disturbing opening scene of a human eyeball being slashed with a razor. He later collaborated with Alfred Hitchcock on his 1945 film *Spellbound*, where his paintings were used in a dream sequence to indicate the psychological problems of the central character. He even worked with Walt Disney on a short film *Destina*, where Disney character Dahlia dances through surreal Dali scenery. Due to budgetary issues this film didn't see the light of day until 2003 but, decades after it was first created, it remains an incredible visual spectacle.

His increased involvement in different art forms, especially populist ones such as fashion and film, along with his flamboyant personality, often led to concern about and accusations of commercialisation from his



fellow artists. However, if the art world was concerned, it appears Dali himself was not. In many ways he saw himself and his body as as much a physical work of art as his paintings and sculptures were – frequently using his personal appearance to embody his artistic aesthetic. In 1934 he caused controversy when he appeared at a New York exhibition wearing a glass case across his chest which contained a brassiere. Two years later he gave a lecture dressed in a diving suit (he had to be rescued from the helmet which almost suffocated him), carrying a billiard cue and walking a pair of Russian Wolfhounds.

His post war work reflected his increasing Catholicism as well as the shock of living in a post-Hiroshima atomic age. He continued to indulge in dramatic visual displays (for example; publicising his 1962 book *The Life of Salvador Dali*, by appearing in a New York bookstore, on a bed, wired to a machine that traced his brain waves), and to court allegations of commercialism, appearing in a French television commercial for chocolate, working on logo design for the now famous confectionary brand confectionary Chupa Chups and even helping to design the set for the 1969 Eurovision Song Contest.

He died in 1989, just seven years after his beloved wife Gala. Whilst the end of his life was blighted by Parkinson-like tremors which prevented him from working, his legacy is undeniable. Not only did he change the face of art forever, but he influenced artists for generations to come – it's impossible to imagine the work of people like Damien Hurst without the work of Dali preceding them. Further, his work in expressing the ideas of Sigmund Freud can be said to have paved the way for what is now an acceptance of the vital role our subconscious plays in our everyday lives. He's even reached into outer space, with a crater on Mercury named after him. A unique, and frequently controversial, personality Dali can truly be said to have changed the face of modern art and modern life forever.

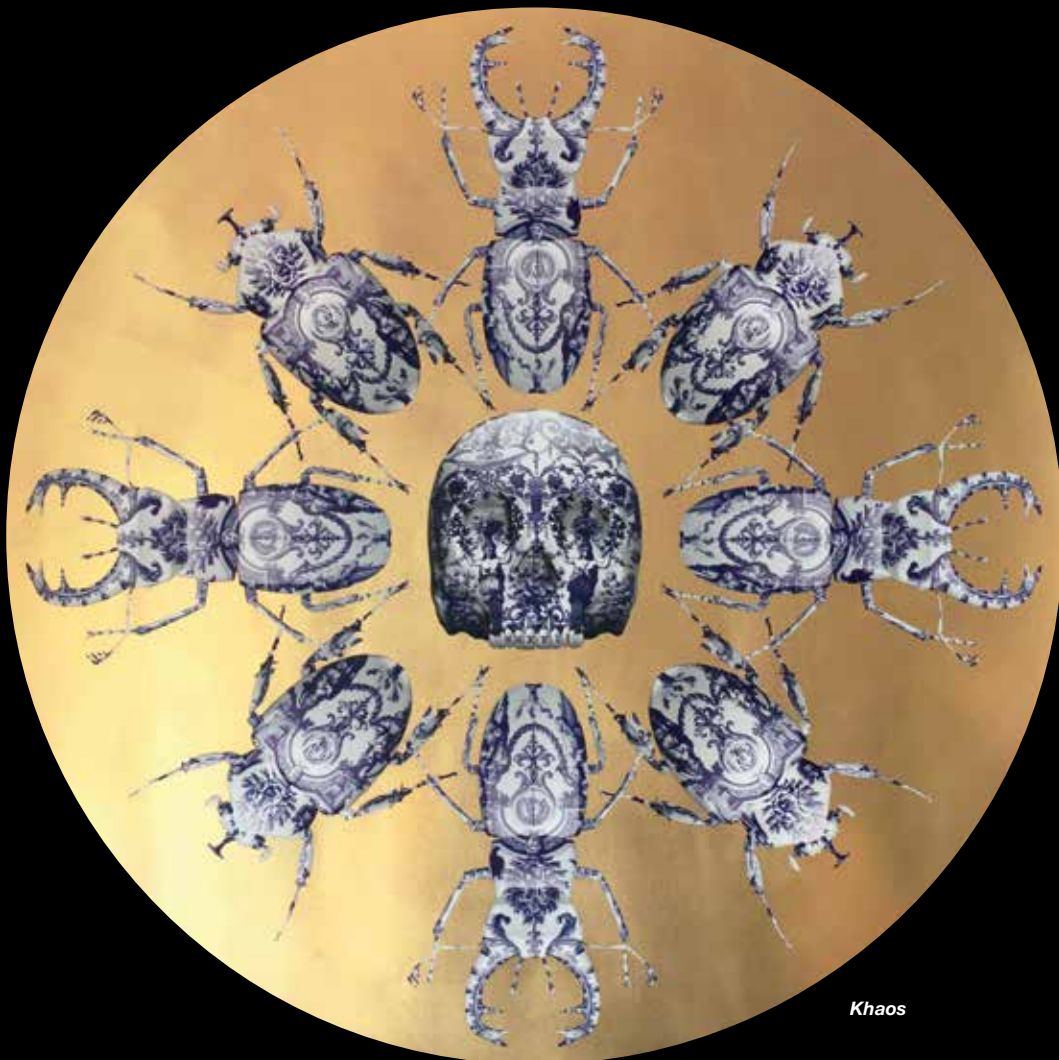




I thought we'd only meet in death

Magnus Gjoen

Magnus Gjoen brings a touch of punk & sensibility to the art tradition. His fashion background infuses Magnus' art, re-thinking old concepts and re-interpreting them for the contemporary climate.



Khaos

Working to shed new light on past treasures



I'll cry when I'm done killing

Working to shed new light on past treasures, Magnus' works alters the relationships between the viewer and the preconceived notions of objects; something which is ostensibly powerful and destructive is transfigured into beautiful and fragile objects of art, be it weapons, animals or the human race itself.

Taking inspiration from the street and pop art and juxtaposing it with fine art, Magnus creates new and modern takes on old masterpieces, questioning the correlation between religion, war, beauty, destruction and art. His art at once uplifting and damning; this is salvation for a godless generation.

Magnus was born in London to Norwegian parents and studied design in London and Milan. He worked as a denim designer and fashion designer for Vivienne Westwood among others. He holds a MA in Fashion Design from the Istituto Marangoni in Milan (2003)

www.liberty-gallery.com
www.magnusgoenart.com



A beautiful thing is never perfect



No one but death shall part us



The Maharajah & Maharani



Jake Oliver Fishman studied at Byam Shaw Saint Martins before undertaking his bachelor's degree in fine art at the University of West England. During this period he spent six months studying in Hong Kong, where he recently returned to spend another year developing his art practice.

Jake has a profound fascination with the 'everyday'. Through juxtaposing what we know with unfamiliar forms, objects and experiences, he looks to encourage an exploration of one's subconscious and their surroundings.

While his work feels very personal to him, Jake chooses to refrain from imprinting this into the title or explanation of any given piece. The viewer is asked to bring themselves to what they see. "I want to simply lay the seeds for stimulation, it is the engagement of the viewer's imagination where things get interesting."

The fundamental belief that no human is uncreative underpins everything he makes. "It is in direct opposition to the very nature of being human to think of oneself as such. It is only due to a lack of opportunity, stimulation or confidence that culminates in such a belief. It is essential to our existence, happiness and evolution as a species to continue to creatively engage with ourselves, each other and our environment." If only in a miniscule way, he hopes what he makes encourages viewers to engage their imaginations, giving further consideration to what is and what could be.

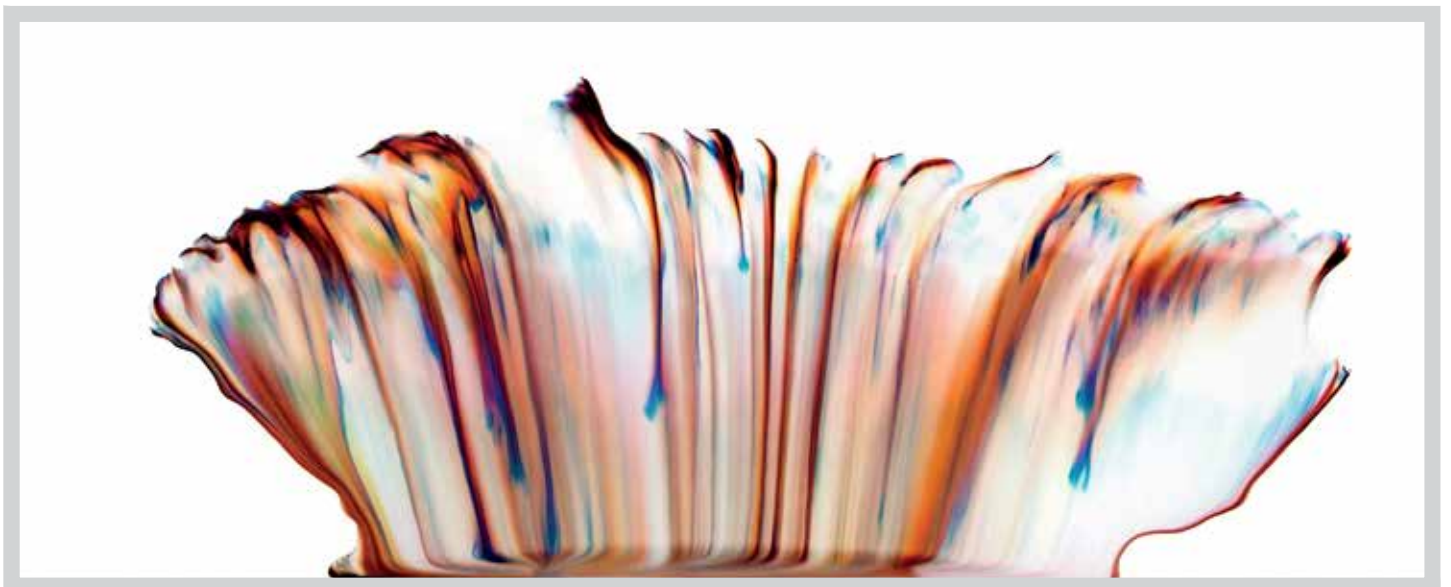
www.jake-of.com www.artful.org.uk



"Many to Many", 2015. Ink, Pigment & Acrylic Laquer on Acrylic Glass, 75 x 75 cm



"Today", 2016. Ink, Pigment & Acrylic Laquer on Acrylic Glass, 60 x 60cm



"Just the Beginning", 2016. Ink, Pigment & Acrylic Laquer on Acrylic Glass, 100 x 40cm



Maria Alejandra Bavio

Maria is fascinated by the interaction of colour and the way it dances with light, creating that perfect moment. Which she finds beautiful and wants to capture before it goes.

Her paintings have an expressive style and palette. Her uncompromising determination and sympathetic approach to her subjects makes her a fascinating artist.

She gains fresh ideas from life and everything around her. With a background in Interior Design and caricature, there is a discipline underlying her work whether it is in oil or pencil. Her ambition to explore colour and create art that her viewer could live alongside pushes her work in unexpected directions.

www.artful.org.uk



“If I’m honest, there’s also a deliberate attempt to be fluid in representing anything. The world is awash with very literal representations, I’d like viewers of these paintings to need to think and be puzzled while they’re looking”

Richard May

Richard May’s inspiration to paint comes from a need to capture a moment in a way that will takes him back to the feelings and thoughts provoked by experiences throughout his life. There is a deliberate attempt to think about which elements of that experience are visual, and which are more difficult to capture by a literal use of colour or form; the challenge is to try and establish the latter through use of the former. The paintings aren’t a means of directly passing on an experience, but they offer a chance to compare notes with others.

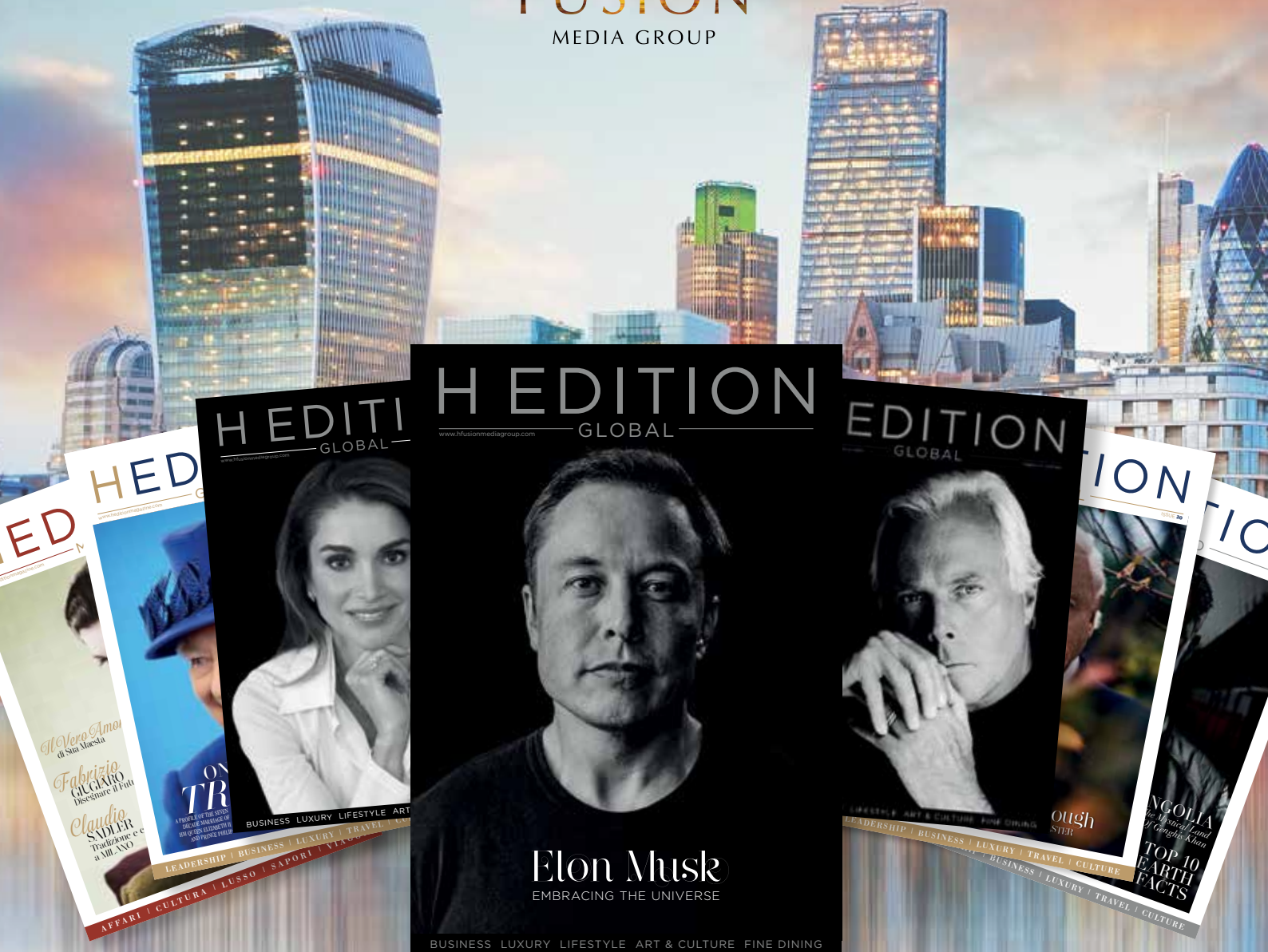
The titles act as a reference point. Richard draws and paints on a range of surfaces, but recent work has been on either canvas – often for larger pieces – or wood with frames integral to the image. “I’m interested in working within limiting factors; having a frame has been surprisingly liberating as I’ve needed to think differently about how to structure the image to work with – or against – it”.

richmay2@aol.com
www.artful.org.uk





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Venetia Norris

Venetia Norris studied at Chelsea School of Art, London College of Fashion and Sir John Cass Art School. She has been a professional artist for the last nine years exhibiting widely enjoying the spontaneity of drawing from life and communicating a sense of place. "I only feel that I fully understand something if I have drawn it. I love the sound of a pencil leaving a mark, varying its pressure, looking carefully at what I am drawing while the work evolves upon the paper. I use a variety of materials including graphite, pen & ink, paint, charcoal gold/silver leaf on paper and board".

Venetia has recently been working on a series of artworks inspired by New Covent Garden Flower Market located in Vauxhall. She visited the Flower Market as a child and was amazed by the colours and scents. The Market moved location

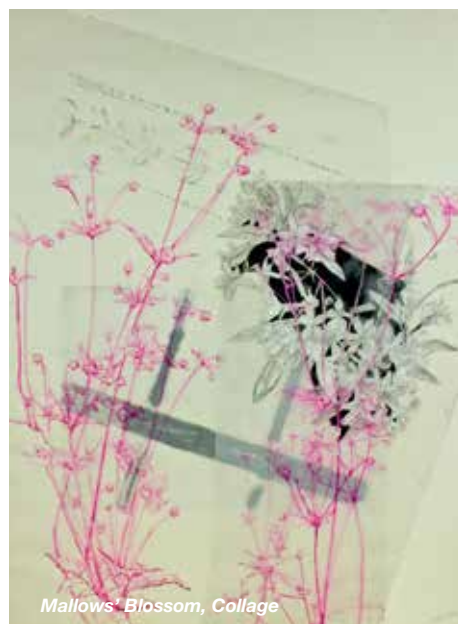
"I only feel that I fully understand something if I have drawn it. I love the sound of a pencil leaving a mark"

for the third time and she is following the journey through her drawings. During this project she interviewed florists and people involved with the market. Venetia incorporated architectural details, rubbings taken onsite and drawings of flowers from the market into the artwork. Her project explores the idea of flowers linking the past with the present within a changing landscape.

www.venetianorris.com
www.artful.org.uk



Mallovs' Rhododendron, Collage



Mallovs' Blossom, Collage



Graphite and silver leaf



Drawing of Hydrangea

Peak Performance

Chic and sporty, athletic inspired womenswear
continues its fashion reign over Spring

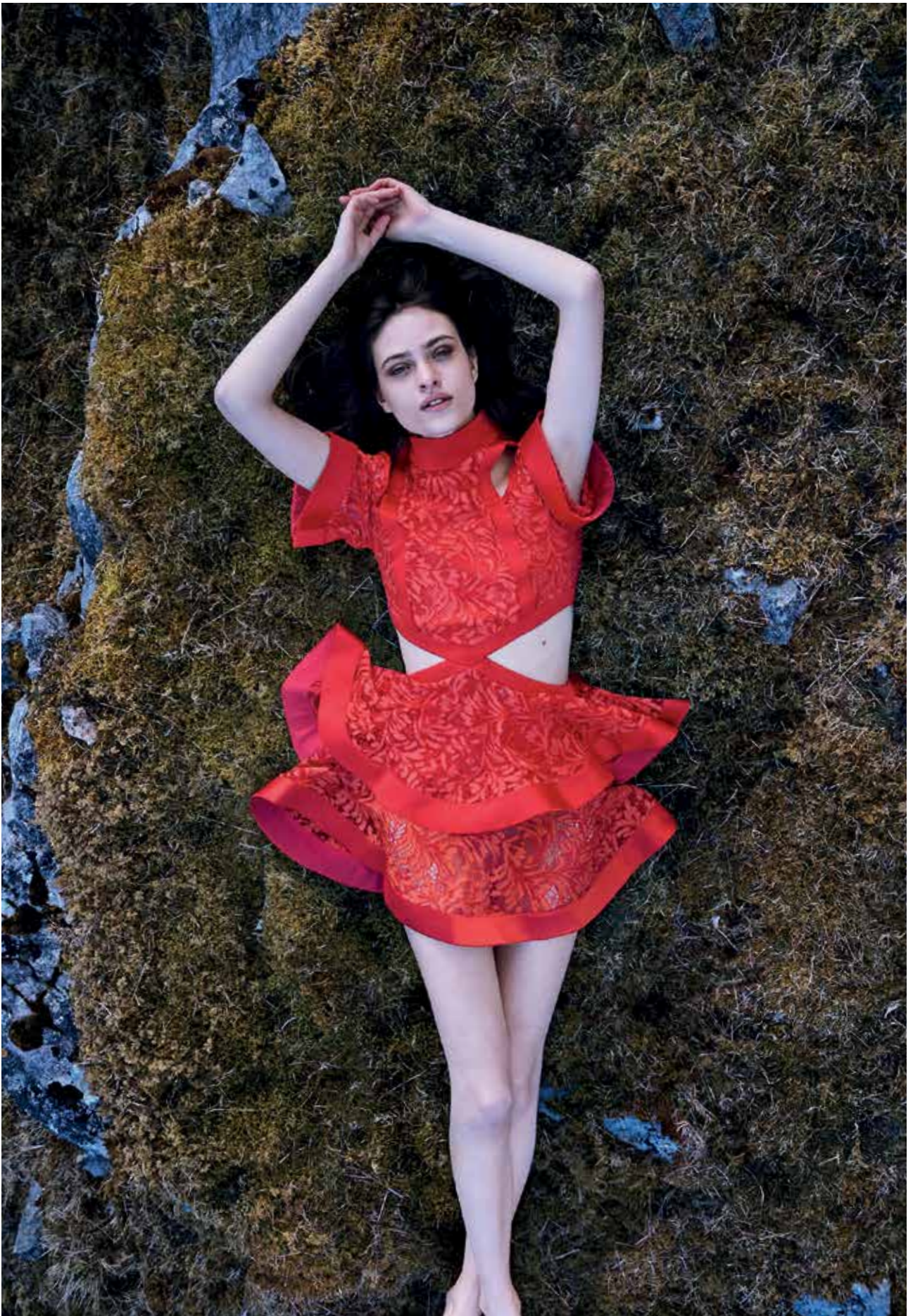
Photography: Phillip Suddick at Peter Bailey London. Fashion Editor: Natalie Read



Puffa coat, YearOne-Collective,
available for pre-order at
yearone-collective.com;
top, Peter Pilotto,
peterpilotto.com;
trousers, Salvatore Ferragamo,
ferragamo.com



Coat, Malene Oddershede Bach, maleneoddershede.com; jumpsuit, Paul Costelloe, paulcostelloe.com



Dress, David Koma, davidkoma.com



Top and trousers both, Sportmax,
sportmax.com; shoes, on request,
Mary Katrantzou, marykatrantzou.com





Dress, Paul Costelloe, track top (worn underneath), Moncler, [moncler.com](https://www.moncler.com)



Dress, Michael Kors, michaelkors.com;
trousers, Peter Pilotto

Hair and Make-up: Anna Wild
using Charlotte Tilbury make-up
and Bumble and bumble haircare
Model: Sofia Romay at Next



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PERILLA

Head Chef Ben Marks and restaurateur Matt Emmerson opened Perilla, in Newington Green, London, in November 2016. Initially pop-ups in Dulwich and Clapton, the now permanent 44-seat restaurant features high ceilings, exposed beams and high windows accentuating the simplistic but bright design. Perilla underwent a partial refurb in March 2018 to extend the bar and open up the kitchen. The ever-changing menu focuses on a modern interpretation of classic European dishes using humble and fresh ingredients. Perilla is ranked #11 in Time Out's Best Restaurants in London, #17 in Square Meal's 'Best Newcomers of 2017', and is listed in Square Meal's 'London's Hot Restaurants 2018'.

TYPICAL DISHES

Homemade seaweed sourdough with braised greens and goat's yoghurt
Roast rump of Welsh beef on laverbread
Cod rillettes in a crispy spelt pancake
Burnt onion and cultured cream soup with roasted nuts
Grilled sardines with pressed radicchio and blood orange
Stuffed Maris Piper with shiitake and hen of the wood



Grilled chicken thigh with cauliflower and potato sauce
Rib eye steak with salted blackcurrant hollandaise
Squid Bolognese
Baron Bigod stuffed with braised pine nuts
Grilled herb crème caramel
Winter fruit tart

Lunch & Dinner menu: dishes from £4.50-£36
 Saturday set lunch menu: four courses for £25;
 Sunday set menu: five courses for £45



Lunch – Saturday: 12.30pm-3pm; Sunday: 12:30pm-4pm
 Dinner – Monday-Saturday 6pm-10pm; Sunday: 6pm-8:30pm

EVENTS

Monday Wine Club – 50% off selected wines every Monday, or just a £10 corkage fee to bring your own

1-3 Green Lanes, Newington Green, London N16 9BS
Reservations: 020 7359 0779 or bookings@perilladining.co.uk
perilladining.co.uk

STEM

Mark Jarvis, Chef Patron of award-winning restaurants Anglo in Farringdon and Neo near Oxford Street, has announced plans to launch a new venture - Stem - in April 2018. Commenting on the plans, Jarvis explained: "Stem will be a bit of Anglo heading west to Regent Street - informal, but precise in terms of its modern British food." Located in Princes Street, Mayfair, just off Regent Street, the property is owned by The Crown Estate and is part of a significant regeneration project to increase both restaurant and retail presence in the area.

The menus, created by Jarvis with Head Chef Sam Ashton-Booth (formerly Head Chef at Anglo) will offer modern seasonal British dishes. There will be both à la carte and short tasting menus – typical dishes will include Smoked eel, celeriac and white chocolate; Pigeon, coconut, salted peanut; and Pineapple, olive oil, lime and salt. An international wine list of approximately 120 bins will be overseen by the company's Operations Manager Jon Cannon.

The interior, designed by Commercial Kitchen and Bar Ltd, will be bright and

spacious, seating up to 35 and featuring a verdant living wall. The lower ground level will have a six-seat private chef's table as well as darker tiling and granite table tops throughout.

Stem will be open Tuesday through Saturday for lunch, Monday through Saturday for dinner and Sunday from 11am-4pm.

5 Princes Street, London W1B 2LF
reservations@stem-byneo.co.uk
stem-byneo.co.uk



EKTE Nordic Kitchen

Will launch in early April 2018 in Bloomberg Arcade in the City of London. The informal Scandinavian-influenced restaurant, café and sandwich bar will join a prestigious and varied line-up of other establishments on the ground level of Bloomberg's new European headquarters.

Danish-born restaurateur Soren Jessen, who launched successful City stalwart, 1 Lombard Street in 1998, is enthusiastic about the new project, which will offer him a platform for his favoured native cuisine. "Our offering at EKTE will be very different from 1 Lombard Street," he explained. "We want to explore fresh and seasonal Nordic-inspired cooking, and also create a vital take away offering for busy City locals, including the hugely popular smørrebrød sandwiches and Scandinavian pastries."

Central to the design will be a food bar with an open kitchen. Devised by London based Danish Design studio JLKDS, the glass-fronted 60 seat space will also feature an expansive outdoor seating area for up to 20. The interior is inspired by the Nordic menu: elegant, but simple and pure, utilizing raw materials of weathered oak, tanned leather, polished concrete, charred timber and pale stone.



EKTE, meaning genuine or real in Norwegian, will serve a varied Nordic menu with typical dishes including - Snaps-cured dill salmon, pickled radishes, onion and beet; Mustard marinated herring with caramelised apple; New potato salad with smoked mayo, fried onion and toasted rye crumbs; Seared pepper venison with preserved plums, apple pistachio and almonds; Danish apple cake with cinnamon ice cream; and Norwegian hazelnut cake with chocolate sauce.

Smørrebrød (open-faced sandwiches on rye bread) will feature Smoked trout, Curried herring, Greenland shrimp, Goat's cheese with burnt beetroot, and Roast beef with burnt onion, light pickled cucumber and horseradish cream. Breakfast will include a selection of Danish pastries,

Charcuterie, Gravad lax and eggs, and numerous other traditional Scandinavian and British items.

Commenting further on the new project, Soren Jessen added: "It is a privilege to be included in the magnificent new Norman Foster building. EKTE will complement the other food outlets, with our modern design plans and our repertoire of Nordic classic cuisine, plus some fun, casual menus for takeaway. City workers and Londoners in general are in for a culinary treat with the launch of Bloomberg Arcade."

Monday to Saturday from 7am-11.30pm.
2-8 Bloomberg Arcade,
London
EC4N 8AR.



Daniel Humm

Taking on New York

Daniel Humm was born 1976 in Stregelbach, Switzerland. He is chef/co-owner of Eleven Madison Park, NoMad New York, NoMad Los Angeles and Made Nice.

His cuisine is focused on locally sourced ingredients, with an emphasis on simplicity, purity, and seasonal flavours. A native of Switzerland, he was exposed to a range of food at a very young age, and began working in kitchens at the age of 14. He spent time training in some of the finest Swiss hotels and restaurants before earning his first Michelin star at the tender age of 24.

In 2003, Daniel moved to the United States to become the executive chef at Campton Place in San Francisco where he received four stars from the San Francisco Chronicle. Three years later, he moved to New York to become the executive chef at Eleven Madison Park, and in 2011 he and his business partner Will Guidara purchased the restaurant from Danny Meyer's Union Square Hospitality Group.

In 2017, Eleven Madison Park became number 1 on the World's 50 Best Restaurants.

Your cuisine is in many ways a form of art, and you've said in the past that your food is inspired by art – which artists and art form inspire you most?

I've been drawn to minimalist art more and more, pieces that do a lot with very little, whether it's the medium, the colour, or the material. People like Daniel Turner, Roni Horn, Fontana – they all have inspired me in many ways. And when it comes to my food, I've found the greatest challenge is doing more with less, but the impact is much more impactful.

How did it all begin? What first interested you in food?

It began at a young age, but at first it was more just an appreciation for food and ingredients due to what my mother introduced me to. From there it turned into a hobby, then a job, then a career. The idea of creating something, of using my hands, that always appealed to me.

If someone was cooking for you, what would you like them to prepare?

Something simple, something that they feel passionate about. I'd want them to cook from the heart because then they'll enjoy the process more.

Do you have a 'signature dish' – or a perfect dish that you love to prepare?

For as long as I've been at Eleven Madison Park we've served a whole roasted duck with honey and lavender, and at NoMad there's always been a whole roasted chicken stuffed with foie gras, brioche, and black truffle. We don't like to say we have a signature, but those would be two of them if we had to name them.

You received your first Michelin star aged just 24 and now have three stars for your Eleven Madison Park restaurant in New York. This is an incredible achievement. However, some chefs have said that the expectations created by receiving Michelin stars, and the subsequent need to keep making the dishes they were awarded the star for can stifle their creativity. How do you feel about this?

The awards and honours are great, I'd be lying if I said they weren't, but that's not why we do what we do. We always change, it's part of my DNA, part of the culture of our restaurants, so regardless of the honours or the stars, we'll find ways to reinvent and evolve,



© Evan Sung



© Evan Sung

and sometimes that means a dish comes off the menu. That said, we hope that with that change we always improve, not step backwards.

“We never stop pushing. We surround ourselves with individuals that strive to be great, that are driven and passionate”

As well as three Michelin stars Eleven Madison Park, has been listed as Number One on British Restaurant Magazine’s World’s Best Restaurants list, received four stars from the New York Times, and has received numerous other high profile accolades. How do you ensure that you maintain the incredibly high standard that these awards demand?

We never stop pushing. We surround ourselves with individuals that strive to be great, that are driven and passionate, and who want to be creative. As a group we push ourselves to keep getting better.

Your website gives the same importance to your kitchen staff as to your dining room staff. You team must be important to you? What do you look for when you’re recruiting? What makes a perfect staff member for you?

Passion. That’s the most important thing. We can teach skills, techniques, and recipes, but we cannot reach someone to be passionate for what we do.

The décor, style and setting of your restaurant is as beautiful as the food served within it. Is the atmosphere which surrounds your cuisine and the experience of dining there as important to you as the food itself?

The food and hospitality are the most important, but everything needs to make sense. So we take extra care in all the other details – sometimes to an obsessive point – but it’s essential. I mean, we have people joining us for special occasions, looking for the best dining experience of their lives, so WE need to care for everything that surrounds the experience.

What’s next? How do you see your style evolving?

What’s next – well, we just opened NoMad Los Angeles, it’s less than a month old, so working with the incredible team we have out there to get better and fine tune things is top of mind. We also are approaching our one year at Made Nice, our counter-service restaurant, so keeping the momentum going there. And then of course there are the restaurants in New York – EMP and NoMad – that we’re never done tweaking.

If artists are part of art movements and leave artistic legacies – what artistic movement would you describe yourself as part of? What food legacy would you like to leave?

I like to think I’m part of a generation of chefs pushing cuisine forward, but without forgetting its roots, and forgetting the purpose of dining out. But also one that champions hospitality, because I believe it’s been a dying focus for our industry over the years.

Dina Aletras



Michael Solomonov

A World of Israeli Cooking

Michael Solomonov is an Israeli chef and restaurateur known for his landmark Philadelphia restaurant, Zahav. He won the James Beard Foundation awards for Best Chef: Mid-Atlantic in 2011, Cookbook of the Year in 2016, and Outstanding Chef in 2017.

The Zahav website says you can most often be found, covered in flour, working at the bread station of the restaurant. This is quite humble work for a high profile chef – do you still get pleasure from the simple things about food?

Of course. The more that we grow, the more I understand the importance and value of being in the restaurant and being part of the team – part of the energy – and part of the service that we give. Luckily, the station that I enjoy working most is the bread station, so I can physically make food with my hands for nearly every single guest that eats at Zahav, which is a rare thing for any chef to be able to do. The bread oven is also located at the very front of the line, so guests can even come up and say hello if they want to. I love when they do.

You've won many awards and are widely recognised as one of the best chefs in Philadelphia. But you've insisted that you don't consider yourself in these terms and have refused to become complacent. How would you personally like your food to be recognised and received?

I want people to eat my food and be happy. I want the flavours, the service, and the atmosphere to be stimulating. To evoke memories of childhood – and celebration – and family. That said, we also want to promote Israel in a global setting, honouring the hundred or so cultures and techniques that make up Israeli cuisine. And to be able to tell the story of Israel through food is definitely my biggest personal and professional goal. It is my life's work.

In many ways the cuisine at Zahav represents Jerusalem, which is itself a cultural crossroads. Are there ways in which your food shows how the cultures that have influenced Jerusalem can work together?

The food at Zahav represents Israel as a whole, but it also represents the thousands of years of history,



© Michael Persico

displacement and migration of millions of people from all corners of the world. At the restaurant, we're trying to make a space for Israel; to be a sound board or proxy for peace and conversation. We try to represent the Israel that we relate to, the Israel that I know and love: the family recipes, the Shabbat dinners, the mystery of eating at one's home or wandering into a new neighbourhood or finding a new stall in the old city of Jerusalem. Food can be diplomacy – it can make room for someone at the table.



© Michael Persico



© Alexandra Hawkins



© Alexandra Hawkins

In the past you have worked through problems caused by addiction and bereavement. Has food been an important part of your recovery?

Cooking has continuously been my outlet. It helps me channel that energy, formerly directed towards fuelling my not-so-great habits, and allows me to turn it into something positive. For anyone struggling with any sort of addiction, taking a step towards the positive and less selfish can only be helpful. To be in hospitality is to be generous and the opposite of being an addict, which is entirely selfish. So basically, you're contradicting – or fighting–the addiction by giving yourself to others. And although running a restaurant isn't entirely about that, the behaviour of working in one, for me, is doing what's "right".

What or who influences and inspires your cuisine?

The many trips to Israel that we've taken over the years is definitely a starting point, as well as my background – but at Zahav we're heavily inspired by the seasonal produce and by the relationships that we have with our farmers here in the Philly region. We're inspired by individual spices, and we're inspired by the Holidays. But underneath it all, we're inspired by the generations of cooks that have passed down traditions and have created this gastronomic ancestry.

Do you have a favourite or signature dish that you love to prepare?

The Zahav Lamb Shoulder – it's cured, smoked, confited in chicken fat, then glazed in pomegranate

and served with chickpeas and Persian rice. Although it's not a dish we've had in Israel before, its flavour speaks to every aspect of the Israeli food I love. I first served this dish to my family just before Zahav opened. They had flown in from Israel for Passover, and the lamb shoulder was the dish I prepared for Seder. It was a hit, and it's been on our menu ever since.

If you could eat at any restaurant in the world (apart from your own), where would you go?

I would love to go to Michel Bras' restaurants in France. He inspired my generation of chefs – the way we plate, cook, and source. He inspired us to think differently about food on a more personal relationship level – his childhood is demonstrated in his cuisine. The way that purees are spread across a plate changed because of him. And he gets to cook with his son, which is always a beautiful thing.

What for you defines good food?

That's a hard one. Food can be good in so many different ways. It should be exciting and delicious, so much that you can't stop talking about it because that's how transformative the experience was. Good food should make memories that last forever, and in the end be a totally visceral experience.

By Sarah Rosenburg

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HOTEL TwentySeven

The new jewel in Amsterdam's crown

Prestigiously positioned opposite the Royal Palace on Dam Square, lies the luxurious Hotel TwentySeven. A chic new addition created by Eric Toren one of Holland's most awarded hoteliers. No stone has been left unturned in offering a dream like exclusive experience to guests at this luxury boutique paradise. So much so that journalists and hospitality experts are awarding the property an accolade of 6 stars.





Housed in the Royal Industrial Institute Club, this rich historical building dating back to 1913 is situated at the very heart of Amsterdam. Though entering the hotel with its lavish surroundings, signature scent and warm textural tones is a calming experience. This sought after sanctuary has the additional comfort of completely soundproofed rooms so you really can enjoy a prime position while leaving the hustle and bustle of city life at the door.

Award winning Dutch designers Wim van de Oudeweetering and Cris van Amsterdam have created a rich and warming environment with plush interiors, opulent furnishings and modern design features. Rooms are cozy yet well lit with natural light and contemporary art adorns the walls of the 16 individually designed suites. Each have a unique view over Dam square and come with their own butler and a host of additional personal services on offer. Attentive and friendly staff are as welcoming as the fragrant flowers displayed throughout.

Silk woven carpets, copper embossed wallpaper and exquisite marbled bathrooms offering eucalyptus steam and large jacuzzi, ensure lavish living at its very best. A complete spa experience awaits without even having to leave your room. This type of carefully thought out luxury is applied to all aspects of TwentySeven and the decadent design aesthetic moves seamlessly through all the rooms and communal space, centred by the impressive colour changing light installation that runs through the atrium.

For a gastronomic experience that compliments the artistic, sensual and visual excitement of the hotel, the resident restaurant Bougainville will take your taste buds to another level. Master Michelin-star chef Pascal Jalhay presents a mouth watering menu with culinary works of art including many thoughtful additional details such as specially baked bread to compliment a particular dish of the finest ingredients. Wine lovers will also appreciate the talents of wine director Lendl Mijnhijmer, winner of the McNie Tasting Trophy 2016 for best wine taster of the world. Sit back in sumptuous surroundings and indulge in a delicious six course dinner with perfectly paired wine attentively served while you gaze out through the large windows at the city lights.

For a carefully crafted tippie, pre or post dinner drinks can be enjoyed in the signature bar, created by top mixologists who will guide you through a creative menu of unique flavours including Pineapple beer, a discerning list of whisky's and probiotic cocktails.

Amsterdam itself has many cultured and artistic delights to offer with its museums, art galleries and trendy neighbourhoods. Most attractions can easily be reached on foot so take a stroll along the waters edge of its famous canals, passing over quaint bicycle



lined bridges and enjoy the coziness of a small village wrapped up in the cultural metropolis of a great city.

Getting there

KLM Airlines from London City airport to Amsterdam from approx £199.

What to do

A trip to Amsterdam is incomplete without a visit to the Van Gogh museum. The gallery houses a selection of the artists finest works including the painting 'Sunflowers' and gives a historical account of Van Gogh's life. It's worth booking online to skip the queues particularly at weekends.

Shopping

P.C. Hoofstraat has been an exclusive shopping destination since the 1970s and is located near the Museumplein, this street is home to high-end designers such as Dolce & Gabbana, MaxMara, Ralph Lauren, Hermes and Gucci to name a few.

Sightseeing

Explore Amsterdam from the water and take a tour boat along the canals. Learn about the history of the UNESCO canal ring and city. Well known operators include Stromma, Blue Boat, and Lovers.

Hotel TwentySeven can help to organise private airport transfers, tours and services throughout Amsterdam during your stay. Prices start at €450 per night for a junior suite. For reservations visit www.hoteltwentyseven.com

By Natalie Read





www.jnl.gr

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Meet Nicosia

MEET CULTURE

The legend of the birth of Aphrodite, emerging through the foam of the sea waves, can be compared to the geological birth of Cyprus, in that the island rose from the ocean.

The legend of the birth of Aphrodite, emerging through the foam of the sea waves, can be compared to the geological birth of Cyprus, in that the island rose from the ocean.

The nucleus of this phenomenon is the mountain range of Troodos, which is 92 million years old. The rocks of Troodos were created from the ancient oceanic bark, which started rising from the sea 10 million years ago. First to emerge from the sea was the Troodos massif on to which limestone sediment began to attach, gradually leading to a drop in the depth of the seas. The last to become attached was the Pendadactylos range to the north of the Troodos massif.

Nicosia emerged from the sea 1.8 million-5 million years ago. The emergence of Nicosia joined the Troodos and Pendadactylos mountain ranges and created the Mesaoria plain. This is how the island of Cyprus was created.

Greater Nicosia is probably the only area in Cyprus that can boast continuous habitation since the beginning of the Bronze Age, 2500 BC, when the first inhabitants settled in the fertile plain of Mesaoria.

Nicosia (Lefkosia), the capital of Cyprus, one of the oldest cities in our part of the world, today is a sophisticated and cosmopolitan place in the Eastern Mediterranean, rich in history and culture, combining its historic past with the amenities of a modern city.

The heart of the city, within the 16th century Venetian Walls, has a number of interesting museums and art galleries, Byzantine churches and a number of medieval and neo-classical buildings while the narrow streets retain the romantic atmosphere of the past.

Much of the charm and beauty of Nicosia is to be found in the old city with its labyrinthine alleyways and elegant courtyard houses. Outside the Walls, the new city with its modern facilities is a cosmopolitan centre of a modern European capital.





With a plethora of archaeological and religious sites, beautiful architecture, sunny days all year round, good food and friendly people, Nicosia is the ideal destination for your spring city break! Today we are suggesting ten places you should definitely visit to get a good taste of Cyprus's capital rich history:

Nicosia Medieval walls

A prime example of 16th century military architecture. They were built of mud-brick, with the lower part only buttressed by stone. The walls contain eleven pentagonal bastions with rounded orillons and protected by an 80 meters wide moat. The bastions are named after eleven families, pillars of the Italian aristocracy of the town, who donated funds towards the construction of the walls. Consisting of three gates: Paphos Gate, Famagusta Gate, Kyrenia Gate.

Medieval Walls



Famagusta Gate

The most significant of the gates of Venetian Nicosia, opened onto the road that led to the most important harbor town of the island, hence its name. It was originally known as 'Porta Giuliana' in honour of Giulio Savorgnano, the engineer who designed and erected the Venetian walls. It is the most photographed site of Nicosia and is definitely worth a visit. If you are lucky to be there while a concert, you will admire the place's acoustics.

Cyprus Archaeological Museum

The Cyprus Museum, the country's first archaeological museum, boasts a series of collections that span the early periods of human settlement on the island, from the tenth millennium BC through to the Roman period and early Christianity. With invaluable exhibits the Museum should definitely be on your list. Free guided tours are offered every Tuesday and Friday morning.

Cyprus Archaeological Museum



A.G. Leventis Gallery

Located in the heart of Lefkosia in a distinctly modern, eco-friendly building, the A. G. Leventis Gallery showcases three distinct art collections the Paris Collection, the Greek Collection and the Cyprus Collection, which includes works created by famous painters as well as by the first generation of Cypriot artists. A state-of-the-art gallery with an interesting shop, in the heart of the city.

Leventis Gallery



The Old City



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Omeriye Hamam

The Hamam was built in 1570 – 71 as a donation by Lala Mustafa Pasha to the city after the island fell to the Ottomans. The bath complex or hamam was dedicated to the Caliph Omar and the area became known as Omeriye. In 2006 it received the Europa Nostra prize. Sip your tea, take your bath, relax and escape from it all in a mystique atmosphere in the middle of the day!

Centre of Visual Arts and Research

Located in Old Lefkosia, within the city's Venetian Walls. The paintings and artefacts collection spans the period between the eighteenth and twentieth centuries, and is spread among four floors. A section of special interest is devoted to Cyprus' last Queen, Catherine Cornaro. The Centre makes the rejuvenated area of Chrysaliniotissa neighbourhood a must-visit. Don't forget to have a glass of wine on its roof terrace and enjoy the marvelous view!

Cyprus Classic Motorcycle Museum

Features a unique collection of 20th century motorcycles associated with the history of Cyprus and the evolution of technology from the British era until today. The Museum also hosts a permanent photo exhibition on Cyprus. A very friendly and passionate owner will show you around and tell you every secret!

Leventis Municipal Museum of Nicosia

The historical museum of Nicosia traces the history of the city from prehistoric times to the present day through its unique and rich collections. They represent over 6.000 years of capital's history and include pottery, textiles, engravings, maps, paintings, photographs, jewelry and many other artefacts. Located in a picturesque quarter in the old city the Museum is the perfect site for kids and families.

Phaneromeni Square

If you are strolling in the old city of Nicosia you can't miss Phaneromeni Square around Panagia Phaneromeni Church. Built in 1872 within the old city walls, this used to be the largest church in Lefkosia (Nicosia). Opposite the Church you can see the beautiful building of Phaneromeni School, a small mosque, and a mausoleum and all these while enjoying your lunch or coffee in one of the many coffee shops, restaurants, bistros and bars surrounding the square.

Local Archaeological Museum of Ancient Idalion

If you have the time, we suggest you take a 20-minute drive from the city centre and visit Dali and its Museum. Dali is located south east of the capital Nicosia and close to the ancient city of Idalion which was founded, according to tradition, by the Achean hero of the Trojan war, Chalcantor. The Museum exhibits inscriptions that attest to the city's conquest by foreign powers.



Hotel Maris Pool



Iconic Resorts

AROUND THE WORLD

Every once in a while the supporting actors steals a movie right out from under the big marquis name. Like when a relatively unknown model named Cameron Diaz captured hearts up against America's sweetheart Julia Roberts in *My Best Friend's Wedding*, and Whoopi Goldberg snatched the Oscar right out from under Demi Moore in *Ghost*; it's a less expensive, and less famous co-star who ends up besting the big name and stealing the scene, frame by frame.



It's the same with hotels. After all, everyone knows the iconic Dorchester Hotel in London but the Covent Garden Hotel is more often the best place to star spot (you might have bumped into Rob Pattinson in the lobby recently) and whilst the Ritz in Paris might be the stuff of legends, insiders like Angelina Jolie almost always stay at Le Bristol. Here is a list of a few other Hotel Scene Stealers. You may not know them...but now is the time you should.

The Kardashians made waves when they turned up en masse to the Inlala resort in Thailand; the high-end resort can cost up to £48,000 per week. However, they missed what is being called the best hotel experience in Thailand.

“The Kardashians made waves when they turned up en masse to the Inlala resort in Thailand”

The Panacea retreat has already established itself as one of the island's most extravagant destinations. It's not the number of villas that set this place apart – there are just five – but it's their luxury and scale. With the smallest measuring 1,300sq metres (14,000sq ft) and the largest a sprawling 4,000sq metres (43,000sq ft), each is immense and so thoughtfully decked out with so many amenities that it can take days to fully appreciate all that's on offer. Each lavish residence includes a minimum of four bedrooms, manicured private gardens and stylish grounds with at least one 20-metre infinity pool. Sonos sound systems, accessible indoor and out mean that

parties can extend from the open living room to terrace, and each room is equipped with a complete home entertainment system. And each villa has at 10 full-time staff assigned to help. There are complimentary yoga sessions as well as tailored fitness programmes, a host of activities and bespoke menus available naturally. For those travelling in large groups – it's accessible luxury. For eight guests B&B accommodation with various complimentary services starts at \$2,106/£1,365 per night, or about £170 per person.

www.panaceasamui.com

In Bodrum Turkey, much is being made of the new and hugely hyped Mandarin Hotel but the scene stealer here is the lesser known and fantastically chic D-Resort Gocek. Boasting an archipelago of beautiful islands and a luxurious, yacht dotted marina, D Resort Gocek is breath-taking; with its backdrop of dramatic forest-clad mountain ranges, a secluded beach surrounded by stunning scenery, this is undiscovered and unspoilt Turkey at its very best. Just a 20 min drive from Dalaman airport, Gocek offers one of the loveliest beaches in Turkey, dressed with imported white sand from Egypt that neither sticks to feet nor gets too hot in the summer. The transparent, crystal clear blue waters are fronted by two private piers surrounded by cabanas that offer guests a stylish mode of enjoying a day in the sun. The ultra stylish décor in the rooms and across the manicured grounds feels entirely luxe. The spectacular rooms, lush gardens, calming waterways, fantastic food and delightful ESPA really add up to a real scene stealer. Rooms start from; £190 per night for a deluxe room, including breakfast and taxes.

www.dresortgocek.com.tr



Elounda private pool

Elounda in Greece gets its fair share of A-listers from Jennifer Aniston to Catherine Zeta Jones. The big name is Elounda Bay but Domes of Elounda is the jewel in the crown that is Crete. This award-winning luxury hotel has just completed a multi-million-pound expansion which includes 28 new private, lavish residences outfitted with every imaginable amenity and with private heated pools. It's a fashionable retreat with an accent firmly on privacy. Serene and sumptuous, Domes of Elounda combines the best of Mediterranean style with the opulence of ancient Greece. Perched hillside with breath-taking, 360 degree views of glimmering blue ocean, Domes is a glamorous destination that offers something for even the most discerning traveller. Their on-site restaurant Athos is overseen by a Michelin starred chef and a popular favourite with locals and guests alike. Rates around £120 for Seaview suite with outdoor Jacuzzi +30) 28410 43500.

www.domesofelounda.com

Amanpuri is a very famous and lovely hotel on the jade green island of Phuket. Ultra luxurious, it espouses the philosophy to let the beautiful nature outside, in. It also starts at £700 per night. Manathai Khao Lak, a stylish new boutique beachfront resort, (it just opened just last week) subscribes to the same philosophy, and includes a host of local and lovely Thai traditions. Promising a more authentic local experience, (all guests are greeted with a traditional Thai water blessing) Manathai offers a stylish, beachfront experience on one of the most pristine beaches in Thailand.

“all guests are greeted with a traditional Thai water blessing”

For the adventurous there is cave kayaking, and trekking in the nearby National Park along with elephant safaris, waterfalls, canoeing and world-renowned dive sites. And location is ideal. Just a one hour's drive north of Phuket Int'l Airport, on Bangsak Beach, Manathai Khao Lak sits on a perfect stretch of unspoiled coastline with uninterrupted views of the Andaman Sea. And with

158 chic and contemporary rooms, all surrounded by manicured gardens, Manthai Khao offers a lovely boutique alternative to the straining tourist resorts that take up much of the mainland.

The philosophy here is the simple luxury of the natural surroundings, and this extends to the food. Its beachfront restaurant, Pad Thai, offers traditional Thai dishes inspired by iconic Thai street food including 22 different and delectable variations on the traditional Pad Thai. As it's just opened, the property is offering special opening rates starting from £99 per night until 30 April 2015.

www.manathai.com

It's no secret that Hotel du Cap at Eden Roc is an absolute legend. Amazing views, stellar service and awe elegant architecture. However, with the least expensive room rate starting at £670, it's hardly an accessible experience. If what you're looking for is an over the top swoon-worthy, glamorous holiday, don't miss lesser known and insider's secret, D-Hotel Maris. Set on a hill overlooking the spot where the Aegean meets the Med, this eye-watering property makes an incredibly stylish statement on the Turkish Riviera. Surrounded by forest and fronted by a private bay, D-Hotel Maris offers sweeping views of the island dotted Aegean, along with pine forests, mountain ranges, crystal clear waters and seven stunning private beaches all with imported white sand (that doesn't stick to your feet or ever get too hot). A thoughtfully created design resort and luxury complex, it's a modernist retreat flooded with sunlight up against pale granite and marble interiors. All 200 spacious rooms offer floor-to-ceiling windows including sea views from a deep and sunken marble bath. Recently named the best luxury resort in Turkey, D-Hotel Maris is re-opening for the summer season on April 29, 2015. Rooms start at £380

www.dhotel.com.tr



The Panacea Pool



Elounda Peninsula Residence

A modern, multi-story white villa with large windows and a stone-clad lower level. The villa is illuminated from within, showing a living area with a sofa. In the foreground, there is a swimming pool with a stone deck, a lawn, and a wooden bench. The background features a mountain range and a body of water with a boat.

DESTINATION Crete

The first European civilisation – The Minoans

Crete was the birthplace of the first European civilization, the Minoans, which flourished between 3000 BC and 1200 BC mainly in Central and Eastern Crete. Even today, the majestic palaces of Knossos, Phaestus, Malia, Zakros, Tylissos, Arhanes, Monastiraki, Galatas, Kydonia and the luxurious mansions at Agia Triada, Zominthos, Amnisos, Makrigialos, Vathipetro and Nerokouros reflect the splendour of the Minoan civilization through architectural, pottery, jewellery and painting masterpieces.



The Minoan fleet, the strongest of its era, as evidenced by several findings in the Mediterranean, brought wealth to Crete from the trade of the famous Cretan cypress and agricultural products. Built in large yards, such as the shipyard of Saint Theodori at Vathianos Kambos, ships were loaded with timber, honey, wine, pottery and olive oil from the ports of Dia, Katsambas, Komos, Zakros, Psira, Mochlos, Niros, Petras, sailing towards all directions of the Mediterranean as far as Scandinavia.

Women were equal to men and took part in all religious ceremonies, in sports, hunting, theater, dance, etc. Masterpieces of building architecture, painting, sculpture and goldsmithing continue to inspire even modern civilization. Linear A and Linear B Scripts remind of the Egyptian hieroglyphics, but they were original Greek scripts. Even today, the Disc of Phaestus is one of the most famous mysteries of archeology and deciphering of its symbols remains a riddle.

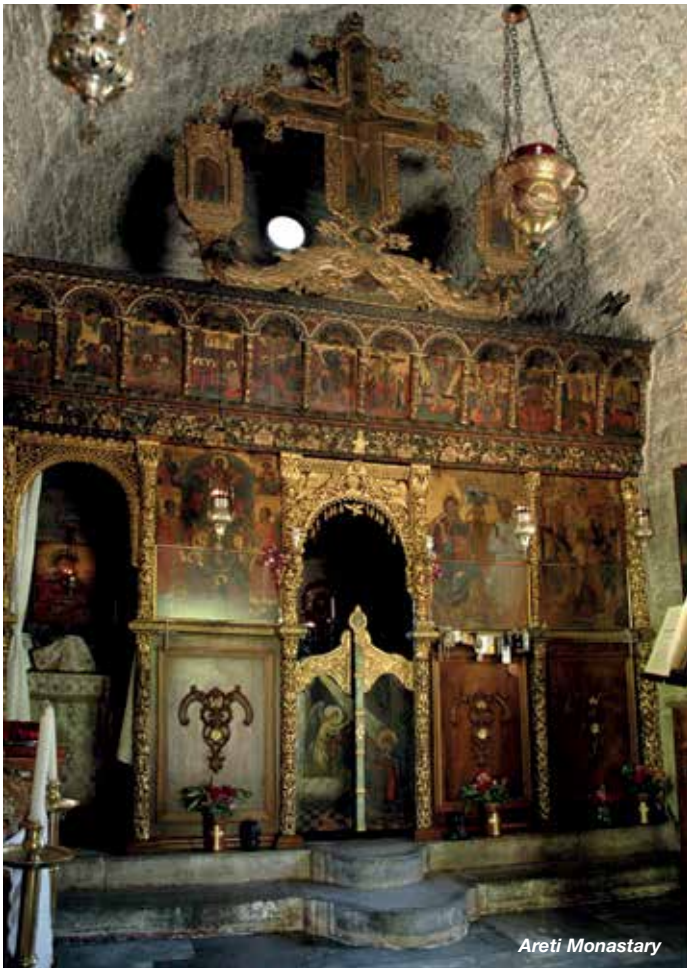
The worship of deities such as the Mother Goddess of fertility, the Mistress of the Animals, protector of cities, the household, the harvest, and the underworld dominated the religious tradition of the Minoans, who used many caves and mountain peaks as places of worship. Pilgrims from all over the island ascended to the peak sanctuaries of Youchtas and the cave of Hosto Nero to offer their votives, such as Minoan inscriptions or clay idols. Peak sanctuaries were also hosted atop summits Vrysinas, Petsofas, Traostalos, Zhou, Karfi, etc. The Diktaean, Idaean and Kamares Caves also played a prominent role in the worship of gods.

Fast forward a few thousand years and on the 1st December, 1913, Crete officially united with Greece,

fulfilling the century-long dream of Cretans. The political personality of Eleftherios Venizelos from Chania, who was later to become the Prime Minister of Greece, came to the fore. However, the struggles of Cretans did not end then, since the Cretans had to fight in the Battle of Crete in 1941, which was one of the most important one of World War II, due to the strategic location of the island in the Mediterranean. Once again, Crete was reborn from its ashes. Today, there are memorials and monuments scattered all over the island reminding the horror and devastation of war and the great value of peaceful coexistence between nations. In all places of Crete, the visitor can visit a variety of places that show the history & beauty of this stunning island.

Elounda, Plaka and Spinalonga

Elounda is a collection of three villages, Ano (upper) and Kato (lower) Elounda sitting above the port, Skisma, nestled at the head of the bay of Elounda with a view of the beautiful Venetian castle on the island of Kalydon, the famous "Spinalonga". Since ancient times, this island was site to a fortress that protected the port of Olous from marauding pirates, while in the 20th century it was used for the exile of patients suffering from Hansen's disease (leprosy). Nowadays, it is a remarkable site where little boats will take you to throughout the season. Opposite the island is Plaka, a fishing village with traditional seaside homes and openings that play stage every summer to the "Plakiana" traditional music festival, and whose tavernas serve the freshest fish throughout the year.



Areti Monastery

Upper Mirabello and the Areti Monastery

Passing Plaka and Spinalonga, the road heads up the mountain towards the most unspoilt region of Eastern Crete, the “Upper Mirabello”. Pass through the traditional village of Vrouhas with the amazing view of the entire Mirabello bay and of Spinalonga, and then walk to the cape of St. John with the beautiful stone-built lighthouse, a miracle of traditional architecture.

After Vrouhas comes the small settlement of Selles, to the north of which starts a seaside route through virgin landscapes that ends at a small taverna. Before lunch, we suggest you take a short walk to the hidden beach of Vlihadia, for a dip into the azure waters.

On your return, drive up to the village of Skinias and the gorgeous Aretiou monastery before continuing through the mountainous landscape towards Ano Elounda and, finally, the port of Elounda, called “Skisma”.

Virgin waters and beaches

This corner of the Mirabello bay, with the Spinalonga peninsula and its myriad anchorages is a true yachting paradise. Within a few minutes from our hotels, one of our sailing or motor yachts will travel you to secluded seascapes and hidden coasts. From the beach on nearby “Glaronisi” (seagull-island) to the fishing village of Mohlos with the ancient Minoan ruins on its little islet, the cruises are magical. Starting any time of the day or night you require, with all the meals that you wish for, and even with spa treatments on board, this will be an unforgettable cruise.

SCUBA diving

For adventure lovers, we suggest a unique experience of life in the sea, a scuba dive down a steep incline, known as “wall diving”, where one descends through crystal clear waters down to a depth of 30 metres through the deep Mediterranean blue onto the sandy sea bed. At night, you should experience the dark beauty with a night dive with torches, where the colours will mesmerise you and the sleeping fish will idly float in front of your mask to be observed in total serenity.

The city of Aghios Nikolaos

The local capital is host to thousands of visitors every year. At its heart is the lake “Vouliagmeni” (sunken lake), a volcanic submersion where according to Greek myths the goddesses Athena and Artemis washed their hair. All explorations into it, including Jacques Cousteau’s, have ended in a winding system of underwater caves without end. Red rocks and trees on its western slopes add peculiar magic to the scenery. Strolling through the many shops of the city and the many buzzing cafes and eateries will fill the day very pleasantly.

Ancient Lato and the Kritsa canyon

Just after Aghios Nikolaos is the turn towards the traditional village of Kritsa and the Byzantine church of Panagia Kera with its intricate wall paintings dating to the 13th century. Continuing around Kritsa, one passes its small but beautiful canyon, whose ascent requires about an hour of walking through virgin nature.

From the end of the canyon you can return easily by taking a path on its upper lip that ends at ancient Lato, a Minoan acropolis dating to the 5th century B.C. on an amazing panoramic position. The road after Lato continues through the olive groves to Lakonia, where you should stop for a snack at traditional café in Panagia village. Recently, a museum of antique cars and motorcycles was inaugurated on the square.



Kritsa Canyon



Cave of Zeus, Dikteon Andron

Few can believe how easy it is to rise from the seaside paradise of Elounda to a height of 2000 meters and enjoy the mountains. Just after Kritsa, you follow the sign to “Katharo” plateau, through gorges and forests of ancient Cretan pine (*Quercus Coccifera*). Arriving at the plateau is equally spectacular, as you see before you the traditional “metohia” (cultivations). At its entrance, the café of Mr.Siganos is the last contact with civilization. Don’t neglect to see the bones of ancient pygmy elephants and hippos dating from 14 thousand years ago! Crossing the plateau will lead you to the dense forest of Selakano, where another beautiful mountain route will take you to the village of Kroustas.

Lassithi Plateau and the Dikteon Andron cave

There are places in Crete so well hidden that even the mythical gods could not find. The cave of Zeus, Dikteon Andron, is one of them. Starting from the old provincial capital, Neapoli, follow the signs to the village of Vryses and the Lassithi plateau where, depending on the time of year, the colours change radically with a backdrop of 2000-meter peaks.

On the opposite side of the plateau, behind the village of Psychro, lies the mythical cave where, Zeus, the father of the Olympian gods, was born. Archaeologists have brought to light artifacts dating from the 7th century B.C., while its natural beauty explains why it has been a holy place through the millennia. For those who don’t fear the dirt roads, there is also an amazing mountain route from Mesa Lassithi, next to the Havgas canyon, to the Katharo plateau.

CretAquarium

The CretAquarium, near Heraklion, occupies an area of approximately 5000 sq.mtrs. and is part of “THALASSOCOSMOS”, which hosts a research centre, technology, education and recreation facilities. Both as a result of its in size and its exceptional design it is the largest site of its kind in the Mediterranean. When



Knossos

you arrive, you will be impressed by the contemporary building, whose architectural design evokes a ship with its bow pointing towards the western horizon of the sea. The tour is estimated to last about one hour, if the visitor wishes to examine all the organisms and exhibits.

The Crete Golf Club, Hersonissos

For golf lovers who can appreciate the sport’s need for concentration, who enjoy the competition and can find the harmony that golf provides, there is a truly unique 18-hole “Desert Style” golf course, in the area of Hersonissos, about 35 minutes’ drive from Elounda, which combines modern infrastructure, international golf standards and a majestic landscape as an idyllic setting to take in the great pleasures of the sport.

Elounda Peninsula All Suite Hotel
www.eloundapeninsula.com
www.incrediblecrete.gr



Knossos



Elounda Presidential Villa

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“The Yellow icon of the sixties”



Ferrari 412P

Ferrari had just won the 1965 World Championship with 10 victories out of 20 scheduled races (4 races in P2). In full competition with Ford, it was decided to construct a car for the 1966 season, which would be capable of competing against the GT40 of the American constructor, which in the previous year had already demonstrated great competitive skills.

The design of the car was delegated to Piero Drogo, a former racing driver who had opened a body shop in Modena. The aero dynamics received significant attention, especially due to the new FIA regulations, which specified new minimum dimensions for the windscreen. The car was constructed both as a Berlinetta, as well as a Spider. The body was in aluminium, except for the doors which were in fibreglass. The wheels were in magnesium alloy and the chassis consisted of trellis steel tubes on which riveted aluminium panels were fitted, in order to increase the stiffness without compromising the weight. This was an invention developed by the British assemblers in Formula 1 and applied the first time by Ferrari in the 158 F1.

“This engine was used in many Ferrari models for both track and road usage.”

The 3967,44 cm³ engine was a V12 with a 60-degree angle between the cylinder banks deriving from the V12 2953,21 cm³ engine, designed by Gioachino Colombo and fitted for the first time on the 1954 model of the 250 Europa GT. This engine, after numerous increases in the displacement, was used in many Ferrari models for both track as well as road usage including the models 250 Testa Rossa, 250 GTO, 250 LM and the 250 P, all being first of the series of prototypes of which the 330 P3 was the third evolution. Fuel feed was initially by carburettor, subsequently developing into the more modern fuel injection system by Lucas. The engine power increased from 410 CV to 420 CV.

In the beginning of 1967, Ferrari decided to construct cars also for private teams, some being rebodied by Piero Drogo, with a line like that of the new P4. This brought with it new aerodynamic performance concepts such as the front and rear spoilers, which were not present in the 330 P3. They were also equipped with a new chassis with a longer wheelbase of 2412 mm., while the fuel injection system was substituted with 6 Weber 40DCN2 carburettors.

Two other 412 P were newly constructed with chassis numbers 0850 & 0854.

The extraordinary amount of horsepower was clearly recognized by the incredible engine noise, or rather by the characteristic “sound” which Gigi Barp, Head of the Ferrari Classics Department, clearly made all the participants aware of at the Elegance competition which took place last August 2017 at Pebble Beach in



California. In celebration of Ferrari’s 70th anniversary, the Ferrari Classics Department of Maranello presented the complete restoration of this model in a very particular yellow colour deriving from the Belgian team Ecurie Francorchamps, whose owner Jacques Swaters was a close friend of Enzo Ferrari.

Apart from the numerous racing results, Ferrari also owes its success to its intense presence in the 60’s on the streets of West Hollywood, where at the age of only 18, Dean Martin Jr, who was the fifth out of eight sons of the famous Dean Martin, drove it down Sunset Boulevard.

In the mid 70’s, Paul Pappalardo became the new owner, who regularly exhibited the model at various shows and exhibitions. He then sold the model to Lance Stroll, the well-known Ferrari collector, who after a year long complete restoration with original parts, sold the car in 2017 to the American entrepreneur Harry Yeaggy.

*By Red Focus / A. Ceccarelli – A. Bianchetti
Translation by Mr Kim Hildebrant*



Range Rover

REIGNS SUPREME

When Land Rover launched the upmarket Range Rover brand in 1970, no-one could have predicted the impact it would have on the automotive industry. Now, nearly 50 years after the first luxury SUV hit the road, the two newest models for 2018 perfectly illustrate the way the company has evolved to meet the demands of today's SUV buyers. Meet the Range Rover PHEV and Range Rover Sport SVR.







Just like driving a 100% electric car, it has instant torque in EV mode, leaving you to waft along in silent luxury.

The revelation here is that the relatively small 2.0-litre petrol engine, boosted by the electric motor, doesn't seem out of its depth – remarkable considering the RR PHEV weighs some 2.5 tonnes. It will cruise quite happily and it's only under heavy acceleration or climbing

The Range Rover PHEV and Range Rover Sport SVR may not look radically different at first glance, but the changes run far deeper.

The PHEV boasts Land Rover's first plug-in hybrid system, mixing a 296bhp 2.0-litre turbo petrol engine with a 114bhp electric motor and an 85kW battery pack hidden under the boot floor, producing CO₂ emissions of just 64g/km.

The Sport SVR is quite simply outrageous, boasting a mighty 5.0-litre V8 supercharged engine developing 567bhp and outstanding driving dynamics, making it the world's most capable performance SUV.

And of course, both cars are blessed with Land Rover's legendary off-road capability, first demonstrated 70 years ago when the original Series 1 (pictured above) wowed the crowds at the 1948 Amsterdam Motor Show.

Luxury eco off-roader

The fourth generation Range Rover has been a familiar sight on our roads since 2013, but now the new plug-in hybrid version (PHEV P400e) offers something for the eco-conscious buyer.

Fully charged, it can travel in electric-only, zero-emissions mode for around 30 miles (51km) at speeds of up to 85mph (136kph).

So, if your daily commute is reasonably short, or you use your Range Rover for the school run or shopping trips, for instance, as long as you charge it up at home or at work, trips to the petrol station will become a rare occurrence.

The regenerative braking system will also claw back some energy to boost the battery as you go along, but it's no substitute for a good charge which can take as little as 2 hours 45 minutes, depending on the electric power available.

What's more, it's not at the expense of performance. The PHEV is capable of 0-62mph (0-100kph) in 6.8 seconds and a maximum speed of 137mph (220kph).

steep hills that it makes its presence known.

When you run out of charge, or switch to petrol mode, the transition between electric and petrol power is seamless.

The car handles much like a regular Range Rover. It's a big, tall SUV and it's at its best cruising in sumptuous silence. Push it on more challenging roads and you will encounter body roll.





Few Range Rover drivers will ever take their pride and joy off-road, but I can assure you that the PHEV is just as exceptional – even in EV mode.

The maximum wading depth for P400e is 900mm. However, for deep water wading, it is recommended that the petrol engine is running to prevent water entering the exhaust system.

The raw figures are impressive enough. Add the dramatic V8 soundtrack, blistering acceleration, unbelievable handling ... and you're left with a truly phenomenal SUV.

Inside, the Range Rover has been refreshed for 2018. There are still acres of leather and wood panelling, masses of head and leg room, and supreme visibility. The biggest change is the addition of the swish new dual-screen Touch Pro Duo infotainment system first seen on the smaller Velar.

If you'd prefer PHEV technology in a limo-like long wheelbase Range Rover body, then that's available too, as is a plug-in version of the slightly smaller Range Rover Sport.

The only negatives are rear luggage space, which is tighter thanks to the battery placement below, while towing capacity is down to 2,500kg. In theory, overall economy can be as high as 101mpg, but in petrol-only mode it's closer to 25mpg in real world driving.

The Range Rover PHEV P400e is priced from £86,965 (CHF 140'200) to £168,015 (CHF 214'100).

Fast and furious

Conversely, the updated new Range Rover Sport SVR has next to no green credentials – it's more of an awesome all-round automotive experience.

Further enhanced by Jaguar Land Rover's Special Vehicle Operations (SVO), the 567bhp V8 supercharged engine delivers 0-62mph (0-100kph) in 4.5 seconds.

The raw figures are impressive enough. Add the dramatic V8 soundtrack, blistering acceleration, unbelievable handling that seems to defy physics, and all-terrain ability, and you're left with a truly phenomenal SUV.

I tested the SVR on the road, track and off-road. With huge reserves of power, it will cruise along effortlessly. Dip the accelerator and the roar from the 5.0-litre engine will put a huge smile on your face. Switch to the Dynamic drive mode setting and engage the loud button and the exhaust note sounds almost apocalyptic.

On paper it has a top speed of 176mph (283kph) which seems perfectly achievable given that I managed an exhilarating 150 on the straight at JLR's test track.



Our man Gareth Herincx at the wheel of the SVR



But it's not just the SVR's straight-line speed that impresses, it corners flat, the steering is responsive and the grip is incredible. Inside this SUV there's a sports car itching to escape.

Of course, in true Land Rover tradition, we were also unleashed on a special course deep in the Cotswolds countryside, complete with steep inclines and deep mud ruts. Needless to say, the SVR took all the challenges in its stride.

From the outside it's instantly recognisable, especially if the distinctive carbon fibre bonnet, complete with large air vents, is optional. While you're at it, go for Madagascan Orange or Velocity Blue too. Inside, the SVR also gets the latest twin-screen infotainment system, plus lightweight seats.

Priced from £99,680 (around CHF 133'000), the Range Rover Sport SVR makes a big statement.

Looking to the future

Five decades on, Range Rover has never been in better shape. For years it had the luxury SUV sector to itself – now its rivals include the Porsche Cayenne, Audi Q7, Maserati Levante and Bentley Bentayga.

These two new models help to keep it ahead of the game, but a plug-in hybrid is a stepping stone on the way to the real goal which has to be a fully electric Range Rover, while the SVR is just mad and bad, but oh such fun.

By Gareth Herincx









FLYING HIGH WITH THE

Dassault Falcon 6X

Dassault Falcon wasted no time in introducing the replacement for the Falcon 5X, announcing an enhanced jet for a similar price. Rod Simpson was present for the introduction of the new Falcon 6X.

Occasionally, promising aviation projects can turn into a nightmare. Such was the case for Dassault whose Falcon 5X, originally rolled out at Bordeaux amid a fanfare of music and light in June, 2015 found itself disadvantaged by its flawed engines. The continuing technical delays to Safran's Silvercrest power plants finally forced Dassault's patience to run out and, in December, 2017 the company finally decided to cancel the Silvercrest contract and move on.



With remarkable speed, the Falcon 5X has been re-imagined and now emerges as the bigger and better Falcon 6X. The new aircraft addresses the same market as the Falcon 5X but justifies its new title by offering quite a bit more.

At the formal launch in Paris on February 28, Dassault's Chairman and CEO, Eric Trappier explained: *"We wanted to further push the boundaries with this new aircraft to provide the best flight experience possible using today's know-how. This strategy has been endorsed by our customers and, while some 5X orders have been switched to other Dassault models such as the Falcon 7X or 8X, we are very confident that others will be willing to wait until the Falcon 6X is ready. Indeed, we already have purchase contracts under discussion with several clients."*

Having flown the Falcon 5X prototype with Silvercrest test engines, Dassault has made progress in verifying the aerodynamic characteristics of the aircraft – but finding a new powerplant was not so easy.

The Silvercrest turbofans offered a combination of light weight, performance and fuel efficiency unmatched by any competing engines. Fortunately, a solution is at hand with Pratt & Whitney Canada's well established PurePower PW800 which has accumulated over 20,000 test hours and has a reputation for maintainability and reliability.

Yet it's not as simple as just hanging new engines on the existing 5X airframe. Whereas the Silvercrest was an 11,450lbst engine, the PW812D proposed for the Falcon 6X is in the 13,000-14,000lbst category and is larger and heavier.

According to Dassault's Senior Vice President, Civil Aircraft, Olivier Villa, "We want to maximize the use of the Falcon 5X technology but the new engines mean we must redesign and strengthen various parts of the fuselage, particularly around the pylon area".

The Falcon 6X also has a longer 84 ft. 3in fuselage (compared with 82ft 7in for the Falcon 5X) with an addition ahead of the wing allowing for a 20-inch increase in cabin length and an additional belly fuel tank.

Also introduced to the pressurized tank system is an OBIGGS active inerting system which reduces the danger of fuel ignition by injecting nitrogen into the empty tank spaces.

Quite apart from the structural changes to the fuselage, there are also revisions to the highly efficient Falcon 5X wing which has been redesigned to minimize the effects of turbulence and enhance the safety of the aircraft's operations.

The structural architecture has been changed and the already complex arrangement of control surfaces (including three leading edge slats and a curved trailing edge with flaps and airbrakes) has been further enhanced with the addition of flaperons – not used before on a business jet.

These can work as flaps or ailerons and they are claimed to improve control during approaches, particularly with steep descents. Because of the aircraft's fly-by-wire systems these surfaces are automatically deployed using the Falcon's next generation digital flight control system.

From the passenger's perspective, Dassault

claims the Falcon 6X's cabin is wider than even the Gulfstream G650 at 86ins and offers an inch more cabin headroom. It has 15% more cabin volume than its direct competitor, the Gulfstream G500.

The new cabin dimensions have given the opportunity for new internal layouts for 12, 13, 14 or 16 passengers with an aft restroom and alternative entry area layouts with the option of a crew rest area in addition to the galley.

There are new designs for the cabin seating and fittings and the cabin will be well illuminated with 14 windows on each side. In terms of passenger comfort the pressurization is set at 3,900ft at FL410 and the cabin should be as quiet as the Falcon 8X with a high level of air quality. Further illumination in the galley area is provided by a skylight window in the roof which will be welcomed by cabin crew and is a first among business aircraft.

The redesign has allowed Dassault's team to increase the range of the Falcon 6X by 300 nautical miles to 5,500nm – which gives it a significant advantage over its direct competition. With eight passengers and a cruising speed of Mach 0.8 the aircraft can fly from Paris to Cape Town or Tokyo or from Beijing to Melbourne or San Francisco. The maximum cruising speed is 0.9 Mach.

At the front of the aircraft there is an all-new cockpit which is wide and affords easy access. The Falcon 6X has Dassault's third generation EASy III all digital flight deck together with the FalconSphere II electronic flight bag, and there will be dual head-up displays (HUDs) to



display the FalconEye CVS (Combined Vision System) which brings together both enhanced vision and synthetic vision capability.

With all these improvements to the original Falcon 5X design, the big question is whether the price has also increased. Not so, says Eric Trappier: "The Falcon 5X was priced at \$45m in 2015 values and this aircraft will have a 2018 price tag of \$47 million – so, almost the same price."

As for the Falcon 5X prototype "its engines will be returned to Safran and many components will be used to create the prototype Falcon 6X", Trappier explains. Timing for the program sees the prototype Falcon 6X flying in early 2021 and certification in 2022.

"Of course, I am not happy with the delay to our original program," Trappier summarizes, "but this aircraft will have a 30-year life and I believe customers will wait for it – and be very happy with the outcome".

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Global News

By Roberto Pucciano
CEO of Anchorage Group Global

SAUDI ARABIA

The global image of Crown Prince Mohammed bin Salman – often referred to by his three initials as MBS – continued to be a controversial one as he continued to try and reform Saudi Arabia's society and economy (but not its absolute monarchy). Saudi Arabia announced the launch of specialised anti-corruption departments to investigate embezzlement cases in March, following on the heels of claims in January that its 2017 crackdown on the Saudi elite had recouped \$100 billion in stolen funds. But reports also circulated that torture and abuse were used to coerce members of the elite into handing over portions of their (presumably) ill gotten wealth. As in other authoritarian systems politics played a role in the selection of the targets for the crackdown, with the sons of the late King Abdullah (the previous Saudi monarch) among those detained. Major General Ali al-Qahtani, the security chief for Prince Turki Bin Abdullah, one son of the late king, was allegedly tortured to death according to international news reports.

Despite his rank the general was not as important as the dozens of princes, ministers and former ministers also detained under the goals of the anti-corruption drive. Rather the motive for his interrogations seems to have been that the general was a close aide to a rival branch of the royal family and his interrogators allegedly wanted to know the details of private phone conversations between Qahtani and his royal patrons. Family strife was not confined to squabbles between

distant relatives however. According to NBC News, MBS, who is widely seen as reshaping the Saudi ruling system away from a royal collective towards one man rule (i.e. himself), is alleged to have detained his mother to prevent her from meeting with his father the king – who is frequently no longer lucid – after the pair disagreed over his political ambitions.

JAPAN

Japanese politics was rocked by a sudden US decision to meet with North Korean dictator Kim Jong-un (albeit a meeting which may still not happen); a week of shuttle diplomacy then took place which saw the North Korean foreign minister fly to Sweden, which represents US diplomatic interests in the isolated communist state. Tokyo was left furious at how a joint US-Japan strategy of relentless political and economic pressure on Pyongyang was seemingly cast aside without warning or consultation by the White House. Japan has long swung between fears of being abandoned by the US in Asia to face North Korea and China alone, or becoming smothered by it. Japanese Prime Minister Shinzo Abe was the first foreign leader to meet with President Trump when he was still president-elect, but Tokyo is worried that the US leader will sign a deal that prioritises American security first over Japanese concerns with the rogue communist state.

Elsewhere a long running influence peddling scandal continued making waves, with a story about a controversial land sale to a school operator with ties to Mr Abe's wife



Akie continuing to damage the prime minister's political reputation. The Japanese finance ministry was forced to admit that it doctored documents relating to the land sale, which took place at 86% below the market price of the area. An Osaka finance bureau official committed suicide on 9 March in circumstances which led to suggestions his death was related to the scandal. Meanwhile a senior national bureaucrat, Nobuhisa Sagawa, who had previously headed the finance ministry division which submitted altered documents to Japan's parliament (and withheld others) was forced to resign. Amid suspicions of a cover up Mr Abe's hopes for another spell as the leader of Japan's hegemonic Liberal Democratic Party (LDP), and thus for another three years in power as prime minister, took a knock.

RUSSIA

Russia held its presidential election on 18 March, with veteran leader Vladimir Putin expected to win a fourth presidential term of office. After a lacklustre campaign marred by fears of low turnout however (the Russian leader and his team are said to have been working towards an unofficial target of 70 percent turnout in their latest bid to legitimise Putin's autocratic system of 'managed democracy'), the Kremlin's efforts to lure Russians into voting for what many regarded as a foregone conclusion received a late boost thanks to the publicity around a nerve agent attack on a former Russian military intelligence agent living in Britain.

Unlike during the Soviet Union, Russia's present 'soft' authoritarian system still requires a degree of popular acquiescence to its rule in a way that a one party state does not and falling turnout would be a signal to the Kremlin that it has legitimacy issues.

This has raised suspicions that the attack on Sergei Skripal, a former Russian spy-turned-double agent for the UK, was timed to produce a vehement response from Western states which could boost the narrative favoured by President Putin that Russia is under siege by its former Cold War adversaries. Britain expelled 23 Russian diplomats it suspected were actually Russian intelligence operatives, and imposed further sanctions on Moscow in response to the nerve agent attack, which put Mr Skripal, his daughter Yulia and a UK police officer in hospital. Russia responded by denying responsibility and expelled UK diplomats in turn, but experts said that analysis showed that the agent used in the attack had been identified as belonging to a group of deadly chemicals known in Russian as Novichoks ("Newcomer"), then-advanced nerve agents developed by the Soviet Union in the 1970s and 1980s to be able to escape chemical detection upon inspection.

MYANMAR

In February Myanmar marked six months since the country's armed forces had begun ethnic cleansing operations against the Muslim Rohingya minority, whom Naypyidaw has always refused to recognise as citizens of

the south-east Asian country (instead classifying them as illegal immigrants from neighbouring Bangladesh). Around 90 percent of the Rohingya population had been killed or driven across the border into Bangladesh by then, with the Myanmar authorities loath to permit any refugees to return. In March the government reluctantly announced that from a list of 8,000 names, it would permit 374 repatriated refugees to return to temporary housing camps – described as open prisons by Human Rights Watch – for a month before supposedly returning them to their home villages.

This was in fact unlikely to be possible without extensive rebuilding as satellite imagery released by Amnesty International revealed military bases had been built on some former Rohingya villages, and previously undamaged buildings had been bulldozed elsewhere to discourage the return of refugees. Some 350 villages were estimated to have been burned to the ground as part of the military operations against the Rohingya civilian population last year, and the UN fact-finding mission on Myanmar gave evidence in March that acts of genocide and ethnic cleansing had been carried out against the Muslim minority. The investigators described a campaign of violence that included gang rapes, indiscriminate shooting attacks against unarmed villagers, the murders of babies and children, and the burning to death of elderly or disabled civilians inside their own homes. The Myanmar government continues to deny responsibility for the atrocities its forces have carried out, with U Aung Hla Tun, its deputy minister of information, quoted as saying the Rohingya had been enticed to leave Myanmar by the prospect of a “better livelihood at the camps in Bangladesh”.

HONDURAS

Political violence wracked the tiny Central American country of Honduras again this spring after the conservative politician Juan Orlando Hernández was sworn in as president for a second presidential term. The president was accused of twisting the law to stand again, and ‘won’ power in an election so dubious that the Organization of American States (OAS) called for a re-run. President Hernández originally rose to power after a US-backed coup in 2009 allowed his political mentor Porfirio Lobo Sosa to serve a term in office, before Hernández took over as the candidate for the centre-right in the first post-coup elections in 2014. The president was sworn in this January admit bitter protests by the opposition against “electoral fraud”. Then in March the United Nations released a statement saying the Honduran security forces had used excessive and lethal force against protesters disputing the right of Hernández to claim victory in the November election, adding some of the deaths may amount to extra-judicial killings.

At least 30 people are known to have died in clashes following the disputed election late last year, but by the

date of the president’s January inauguration no member of the security services had been charged or disciplined over protesters’ deaths. Both the Hernández and Lobo families have also been accused in American courts of facilitating the drugs trade. Former president Lobo’s son Fabio Lobo was sentenced last year to a 24 year prison sentence in America for cocaine trafficking and his wife was arrested in February for misappropriating public funds, money laundering and illicit association. The former first lady’s arrest followed an investigation by the internationally-backed Support Mission Against Corruption and Impunity in Honduras. Tensions between it and the Hernández administration (and the president’s National Party of Honduras) are said to be high, but the Honduran leader has cooperated so far in a show of good faith to the Trump administration.

SOUTH AFRICA

South Africa experienced two dramatic events in the spring of 2018 – the forcing from office of President Jacob Zuma and the South African parliament voting through a controversial land reform measure – which both signal changes to longstanding trends in the country. The fall of the populist Zuma in February came after the former president spent days defying the ruling African National Congress on the matter. It followed police raids against the Gupta family, a family business empire at the heart of state capture allegations against Zuma and his administration, who are alleged to have conspired with the Gupta family to loot state companies and subvert the legal system. Former president Zuma is now facing fraud and corruption charges, though the South African government has said it will pay for his legal defence (he will have to pay the money back if he is convicted).

The fall of Jacob Zuma opened the way for his successor and rival Cyril Ramaphosa to become the new president of South Africa. His administration quickly found itself in the news after South Africa’s parliament overwhelmingly voted through a motion which empowered the government to order the seizure of land from white South African farmers without paying them compensation. This motion drew immediate comparisons with the disastrous land seizures carried out in next door Zimbabwe, which helped collapse the economy there and enriched cronies of the Mugabe regime. A row subsequently broke out with Australia after its Home Affairs minister said he was exploring giving white farmers access to fast-track visas on humanitarian grounds, describing them as ‘persecuted’. White farmers in rural South Africa have long complained they face racially motivated murders, though in 2013 the fact-checking site Africa Check found that as a whole white people in South Africa were less likely to be murdered than any other South African racial group.



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- Outdoor adventures, sports, visual arts, and performing arts
- Fun trips to a number of nearby destinations

Britain needs to move forward on BREXIT

Stephen Hawking, who died recently, was not an enthusiast for Brexit. Best at this pivotal moment in this country's history, his advice that we should "look up at the stars and not down at [our] feet" is worth remembering. Since it's Brexit referendum Britain has been caught up in a bitter debate over whether or not to try and overturn the result. But with the deadline imposed by Article 50 now looming, the country urgently needs to stop its squabbling and start looking forward again, especially about how to create a better post-Brexit world for the UK and its inhabitants.

During the referendum the Remain campaign painted a picture of economic catastrophe for the country if Britain voted leave; twenty months after the referendum results we can see how exaggerated this was. If anything, the positive impact which Brexit is having on the UK economy continues to be largely ignored by the business and political establishments, the intelligentsia and the mainstream press (few of whom have changed their minds on the issue), precisely because it conflicts too much with their pro-EU narrative now. Indeed the next major shock to the global economy has turned out not to be Brexit related at all, but a looming trade war between a mercantilist China and an aggrieved Trump administration.

Indeed before this latest US-China spat broke out, the UK had been enjoying benign global trading conditions amid swelling investor confidence over the upswing in the global economy; even the pro-EU Guardian newspaper reported how at the start of the year the FTSE100 had reached record highs while the pound surged to its strongest value against the US dollar since the Brexit referendum. In its report the paper noted that the upswing was being driven by City traders, who were now optimistic about the UK's ability to secure better Brexit terms than had been feared by the pessimists.

The decision to leave the EU was never going to be without its economic costs of course. But while Britain may have lagged other countries in the Group of Seven in terms of growth in 2017, the worst case scenarios

predicted by the Remain campaign singularly failed to occur one after the other. Meanwhile migration, the driving force behind much of the Leave campaign's most successful appeals to UK voters, has fallen, meaning a key promise of the Leave side is already becoming tangible. The result is a growing credibility gap between the Leave and Remain camps in the aftermath of 2016's decisive vote.

As Britain enters the second quarter of 2018, the picture remains broadly positive, with a series of downbeat growth forecasts subsequently being revised upwards. Growth was stronger than expected at the end of 2017, and by the middle of the first quarter of this year, the Bank of England was forced to raise its economic growth forecast for 2018 up from its previous forecast of 1.6 percent to 1.8 percent. Opponents of Brexit continue to struggle to prove their case that the British opting for Brexit would wreck the country's economic future; in fact markets have proved the doubters from 2016 wrong by proving surprisingly resilient, with the prompt triggering of Article 50 removing any uncertainty about where the UK was heading after it.

Attempts by the losers to overturn the national democratic decision to opt for Brexit continue to be made of course, most recently with Remain campaigners launching a court bid to demand a second referendum on any deal struck by Theresa May's government. For this reason it is important to keep pushing back against the constant Remain attempts to portray only a negative economic picture of the UK economy and (falsely) blame Brexit for every economic problem afflicting the country. As during the referendum their aim is to scare the country into sticking with the status quo, when in fact both employment and wages are rising in post-referendum Britain. This situation might change if China and the US, the world's two largest economies, decide to get into a trade war; but Brexit has so far spectacularly failed to torpedo the British economy in the fans of the EU have desperately been hoping.

Which brings us full circle back to the quote at the start of this article, about how the UK must look for the stars in its post-Brexit future. A great global trading nation like Britain will never lack opportunities for trade, but in order to maximize them Britain must be bold in its negotiations with the EU in demanding the best deal possible, and not afraid to look elsewhere in Asia, Africa or the Americas if necessary. Brexit remains the worst defeat the EU has ever suffered and the bureaucracy associated with it will be intent on ensuring other member states do not emulate Britain's example. The British must move forward from the endless debate over the merits of the referendum and the deal that will result from it, and focus more on the Asia-Pacific region where the centre of gravity of the global economy's future is already shifting.

By Roberto Pucciano



*“There is no elevator to success,
you have to take the stairs”*

SELF-MADE Billionaires

Shahid Khan, net worth \$4.6 billion

Life wasn't all superyachts and football clubs. Mr Khan started washing dishes for a rumoured \$1.20 an hour, now he is the world's richest person of Pakistani origin and amongst one of the richest in the world.

Ralph Lauren, net worth \$7.1 billion

After dropping out of college and a stint in the army, Fashion Icon Ralph went onto start the career in which he made his billions, starting as a clerk and working his way up, he spotted a niche in the market for male ties. In 1967, Lauren sold \$500,000 worth of ties and went on to launch Polo the next year.

Leonardo Del Vecchio, net worth \$21.3 billion

A true inspiring story of a billionaire businessman who grew up in an orphanage and through hard work and determination grew the business he launched aged 23 into the world's largest manufacturer of sunglasses and prescription eyewear for brands such as Ray-Ban.

Sheldon Adelson, net worth \$29.9 billion

The current chairman and chief executive of Las Vegas Sands started his entrepreneurial journey aged 12, when he borrowed \$200 to sell newspapers on a busy street corner.

Peter Hargreaves, net worth \$3.1 billion

Along with his business partner, Mr Hargreaves started an investment broker business from a spare bedroom. In 2007, the company was floated on the London Stock Market valued at £800 million, not bad for a company which launched with only £500 using their cars as company assets.

Charles Dunstone, net worth \$2.7 billion

Starting out with just £6,000 in capital, Mr Dunstone started off selling mobile phones out of his flat. Carphone Warehouse is now Europe's largest independent mobile phone retailer, the company floated on the London Stock Exchange valued at £1.7 billion.

Li Ka-Shing, net worth \$33.5 billion

Sir Li Ka-Shing settled in Hong Kong after fleeing a turbulent China in 1940, he went on to leave school early and work full time at a plastic trading company. At age 22, he went on to start his own company producing plastic toys and later plastic flowers after they started to trend in Italy. At present his company Cheung Kong is one of the largest real estate companies in the world, making Li the richest person in Asia.



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Administrative Services

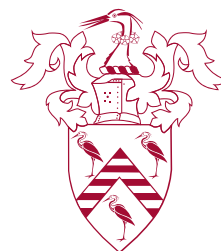
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If you think we can help you, contact: Rossella Treherne

Via Civra 13, 6926 Montagnola (TI), Switzerland - rt@jivaconsulting.ch - tel +41 (0)78 406 3568



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