

The

Time Place

#49

INDONESIA



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Audemars Piguet
All for Indonesia

PIAGET
A Timely
Return

**VACHERON
CONSTANTIN**
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Harmony

Runway
To Wrist
Watches &
Fashion Trends

The background of the advertisement is a dark, rich red color. On the right side, there is a vertical strip showing a close-up of the intricate mechanical gears of a watch movement, including a large brass gear and a smaller steel gear. The gears are set against a dark, textured background. The overall aesthetic is sophisticated and technical.

Cartier

TANK MC

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THE LEGEND AMONG ICONS.



Portugieser Perpetual Calendar.

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

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

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200
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endowed with a specific type of finissage and must comply with the most stringent artisanal and aesthetic standards. This also applies to the lunar disc made of solid gold. It shows the earth's companion amid the stars of the nocturnal sky. A patented

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Even the parts that you can't see.



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GLASHÜTTE I/SA

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

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

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ZENITH

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Throughout our lifetime, there are very few occasions where we can say we truly felt great pride in something. I am jubilant that I lived to see the day that our beloved country, Indonesia, was honoured by one of the pillars of high-end watch-making. This once-in-a-lifetime event, which serves as a wonderful tribute to Indonesia, is a clear testament to its relevance to modern society.

And so, it is with great honour that we unveil the Audemars Piguet “Pride of Indonesia” Limited Edition Royal Oak Offshore Chronograph which takes pride of place on the cover of this issue. Strikingly beautiful, the unique timepiece also pays homage to Indonesia’s watch enthusiasts and collectors who are known for their discerning eye and astute judgement when it comes to the brands they collect and choose to wear.

With only 100 precious pieces available, the Audemars Piguet “Pride of Indonesia” Limited Edition Royal Oak Offshore Chronograph will definitely go down in history as a rare symbol of the special relationship between Audemars Piguet and Indonesia.

Find out more about this exquisite timepiece in our cover feature entitled, “All for Indonesia.” The Audemars Piguet “Pride of Indonesia” Limited Edition Royal Oak Offshore Chronograph is available in Indonesia exclusively at The Time Place.

Speaking of Indonesia's watch collectors, who we are privileged to call our valued customers, we also provide you with a glimpse into our latest campaign, My Finest Hour. Check out our behind-the-scenes pictures and find out all about the campaign in "A Spirited Unveiling."

We hope you enjoy this issue.

A handwritten signature in black ink that reads "Irwan D. Mussry".

Irwan Danny Mussry
Editor-In-Chief and Publisher
@irwanmussry



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From music, film and television, to art, fashion and beauty; it seems like the whole world is talking about Korea these days. On a personal trip earlier this year with a small group of friends, I had the opportunity to enjoy Seoul and all the wonders it had to offer but we were only there for four short days, so I was more than thrilled when we heard Chanel would be inviting us to the Cruise 2015/16 collection show at the Dongdaemun Design Plaza.

The colourful show proved once again that Karl Lagerfeld is the master of blending culture and tradition with twists of modernity and vibrancy; and as an added bonus, we got to tick off everything on our to-do list while in Seoul which included raiding the shopping areas and beauty stores (to stock up on much-needed gel face masks), restaurant-hopping to all the places we missed the last time (in search of my favourite dishes Budae Jjigae and Dakgalbi, to try as many fancy desserts as possible, and have a go at a friend's infamous Soju bombs), and as a top priority on the list, do an exciting outdoor photo shoot for this issue.

Teaming up with famed photographer Chun Young Sang, we went down to the streets of Seoul to bring you, our treasured readers, a taste of the local scenery in a non-touristy way, which I hope you enjoy. And while we don't normally make culinary recommendations here at *The Time Place*, I can't seem to stop raving about Nolboo in Myeongdong for Budae Jjigae, and Mabangjib in Hannam for a true taste of traditional Korean dining. A special thanks goes to Ahn Jungwoo, Ahn Junho, and Ko Youngji, who made sure our appetites were always satisfied.

Happy reading!



Shannon Hartono
Chief Editorial Advisor



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Christine Terrisse
Writer

Christine Terrisse is a Los Angeles-based copy and feature writer. A longtime contributor to *The Time Place magazine*, Christine has conducted interviews with celebrities and watch brand CEOs. Now a full fledged freelance writer, she is currently writing web copy and blog content for clients in luxury real estate, craft beer and also writes on music for a leading local publication. She speaks French and enjoys spending time with her husband Dan, a bass player in a rock band.



Chun Young Sang
Photographer

Having graduated from university with a business degree, Korean photographer Young Sang is making waves in the current Korean magazine scene. Renowned as a 'New Generation' photographer in the industry, he is now a favourite name amongst fashion publications such as *Harper's Bazaar*, *Elle*, *Cosmopolitan*, *Vogue Girl* and *Nylon* in Korea, to name a few. Just like his name Young Sang, which means video in his native language, the Korean 'New Gen' knows how to capture the light in moving objects seen through his view finder.



Clara Hwang
Stylist

Before venturing into freelance work, Clara was working as the fashion director for *Marie Claire*. She has since developed a more diverse portfolio styling editorials for various magazines such as *Vogue*, *Elle* and *Harper's Bazaar* as well as taking on projects as brand consultant for advertisements with *Swarovski*, *Hamilton*, and *the North Face*.

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A Chill-Out Evening

Time International welcomed some of Surabaya's prominent names to 1903 Surabaya, as Cartier introduced its Ballon Bleu de Cartier Collection. Cartier Brand Manager, Joseline Thiommas, greeted the guests and guest of honour, Cartier Area Manager for Southeast Asia Developing Markets, Jean-Baptiste Tardy, who gave a welcome speech. With the accompaniment of some chill-out tunes, 25 pieces of the Ballon Bleu de Cartier Collection were displayed for all to see. Guests got to enjoy some delectable hors d'oeuvres and cocktails during the event.



1. The wonderful ambience for the evening 2. Astra Perdana 3. Ira Hera 4. Rizky Rinaldi 5. Priska Pangkey 6. A string quartet provided musical entertainment 7. The watches in the Ballon Bleu de Cartier collection on display.



#DontCrackUnderPressure



TAG Heuer

SWISS AVANT-GARDE SINCE 1860



AQUARACER CALIBRE 5

Cristiano Ronaldo is born to break all the records. His motivation is to win at every occasion to challenge the human statistics. Like TAG Heuer, Ronaldo surpasses the limits of his field and never cracks under pressure.

#DontCrackUnderPressure



TAG Heuer
SWISS AVANT-GARDE SINCE 1860



TAG HEUER FORMULA 1 STEEL & CERAMIC DIAMONDS

Cara Delevingne challenges rules. Being free-minded is her motto. Like TAG Heuer, she defies conventions and never cracks under pressure.



Sparkling Beauties

Twenty of Jakarta's most sophisticated ladies gathered at Chateau Blanc in Jakarta last March for a very fine and fun high-tea event hosted by Time International and IWC to introduce the brand's new Portofino Midsize watch collection. It was no regular viewing event. Other than flowing canapés, champagne, wine and juices, the ladies were also presented with a nail art session, beautifying their fingers to perfection. IWC Schaffhausen Southeast Asia Marketing Director, Joanne Huen, welcomed the ladies with a short brief about the products. A dessert presentation completed the intimate afternoon.



1. Yulie Nasution & Reza Remi 2. Amelia Natadipura & Olivia Vernanda 3. Lisabeth Tansil & Miki Sylvia 4. Sari Kusumaningrum, Caroline Litama & Debby Setiawaty 5. Anggie & Chika Xydia 6. Nia Harun & Jennifer Lotty 7. Janny Ross, Uyi Isnatalya & Ninuk Olenczak.

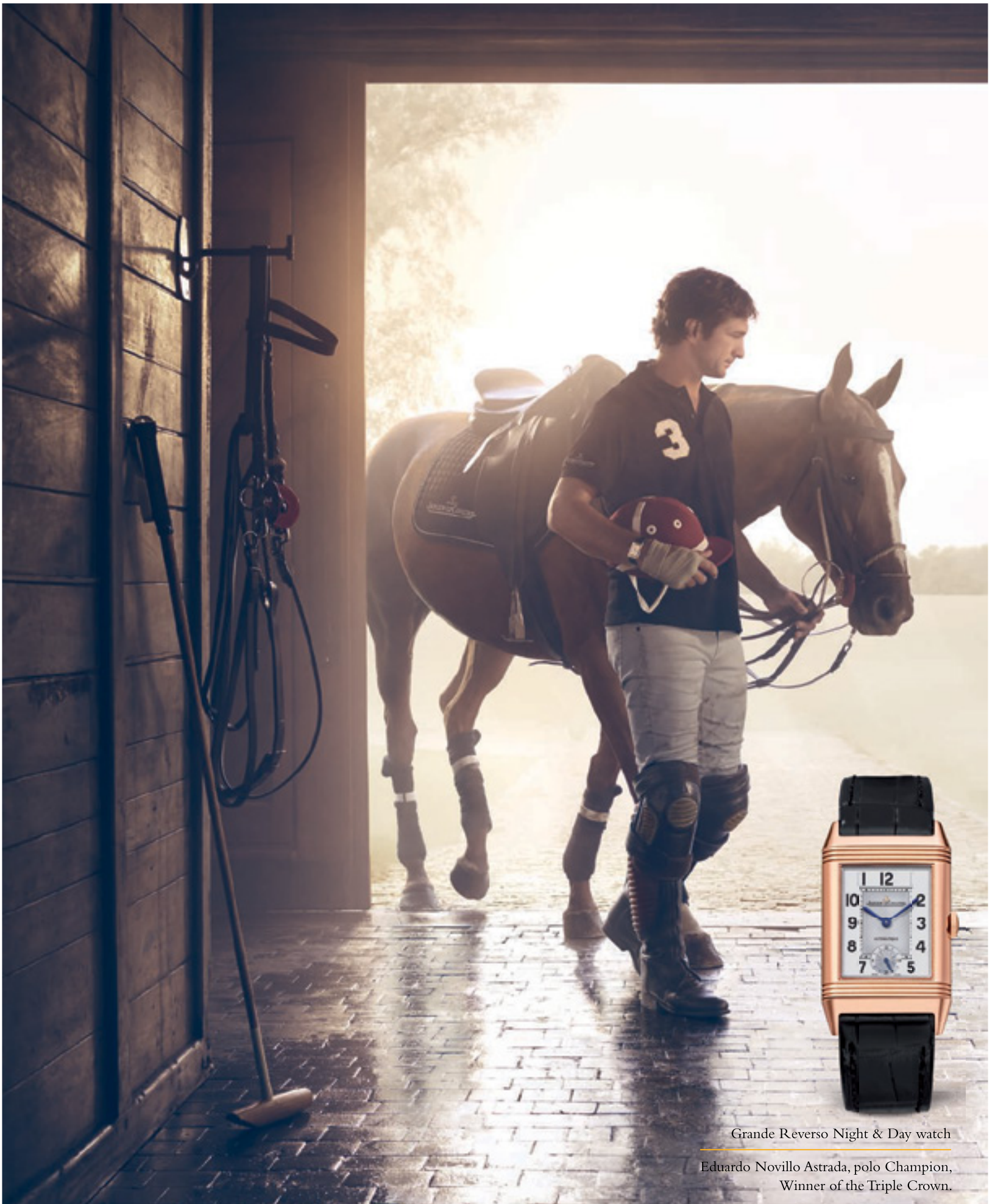


A Fine Introduction

Such a fine watch as Jaeger-LeCoultre's Duomètre Sphérotourbillion Moon Perpetual Calendar deserves an equally fine viewing party. For this reason, Time International CEO, Irwan Danny Mussry, welcomed hundreds of Jakarta VIPs to an exclusive dinner presenting Jaeger-LeCoultre's 2015 SIHH novelties, including the astral timepiece. Attended by Jaeger-LeCoultre CEO, Daniel Riedo, and Jaeger-LeCoultre Regional Managing Director, Alexis de Laporte, who presented the line of products himself, guests had the opportunity to not only admire but touch the stunning novelties.



1. Lukhi Baharudin & Salman Baharudin 2. Jacob Robbins 3. Kucimo, Agustinus, Indera Sadikin & Aris Budiarto 4. Avin Pokaradas & Roshni Lalwani 5. Aryo Hidayat & Marlia 6. Eriko Sutarduga & Syafrianto 7. Alexis Delaporte, Kevin Tan & Irwan Danny Mussry.



Grande Reverso Night & Day watch

Eduardo Novillo Astrada, polo Champion,
Winner of the Triple Crown.

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JAEGER-LECOULTRE

Open a whole new world



A Micro Preview

In conjunction with Plaza Indonesia's 25th anniversary, the Fendi boutique at Plaza Indonesia turned into a high-tea venue cum mini trunk and fashion show runway, showcasing the brand's spring/summer 2015 collection with a focus on the brand's signature Micro Bags. Models clad in pieces from the new collection posed around the store to allow guests to have a closer look. Time International in collaboration with Citibank organised the event attended by Fendi Brand Manager, Karine Ple, who greeted guests in attendance while they enjoyed sumptuous canapés and beverages by Keraton at The Plaza.



1. Shella Yap & Stella Kohdong 2. Michelle Chan 3. Nazli Basuki & Carissa Puteri 4. Stefani Tan & Fanny Tjandra 5. Marina Suteja & Mimi Sastradinata 6. Rani Tachril & Nami Tachril.



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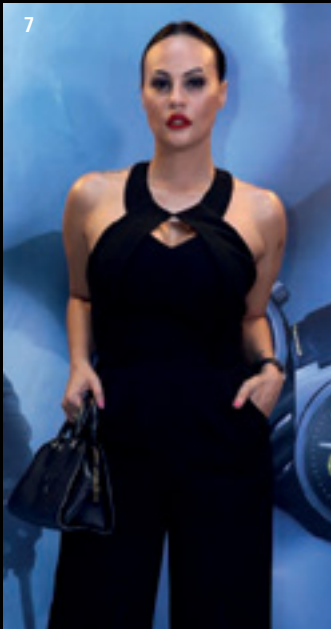


Dapper Night

Otel Lobby was the fitting venue for the eighth anniversary celebration of DA MAN magazine. Mainly sponsored by Time International and Tudor, the evening's festivities began with a video of Harry Shum Jr. of Glee and a video conversation with Brian Shimansky, the face of Versace's Eros fragrance. VIP guests were welcomed to the special occasion by DestinAsian CEO and DA MAN Editor-in-Chief Ronald Liem, who gave a warm speech. The auspicious night also featured Tudor's Black Bay, Chrono Blue and Heritage Ranger watches for everyone's viewing pleasure.



1. Randon Curson, Charlie Maynard, Tim Bootman & Simon William 2. Eugene Wong, Irwan Danny Mussry, Irene Ngu, Brian Shimansky, Shannon Hartono & Ronald Liem 3. Meghan Rook, Yuri, Nalvia Barbara & Sophie Lord 4. Adinda Bakrie 5. Vannie Lawson & Ben Lawson 6. Andrea Risjad.



7. Amanda Beilby 8. Rashid & Ina Yayang Mareta 9. Kaylan Morgan 10. Cisca Bocker 11. Angela Lee, Evaa Jo, Veronika Linardi & Sebastian Tugelang 12. Alexa Rangraummith Green 13. David Dann 14. Titi Rajo Bintang & Andre Djokosoetono 15. Viona Cuthill, Intan Naully, Maher Gautama & Intan Wibowo.



Ruijun Shen

THE ART OF Collective Intelligence

AUDEMARS PIGUET ANNOUNCES THE SECOND GUEST CURATOR FOR ITS SECOND AUDEMARS PIGUET ART COMMISSION

Coinciding with Art Basel 2015 in Hong Kong, manufacturer of luxury Swiss watches Audemars Piguet has announced Ruijun Shen as the second guest curator for the annual Audemars Piguet Art Commission, a programme that supports the creation of a new major artwork by an emerging or midcareer artist. Alongside Audemars Piguet, Shen will work with a selected artist, who will be announced in early 2016, to create a new work later next year.

Shen is currently a curator at the Guangdong Times Museum in Guangzhou, China. A renowned artist and curator based in Guangzhou, Shen has exhibited in and curated shows at The Shanghai 21st Century Minsheng Art Museum, China; Guangdong Times Museum, China; Queens Museum, New York and Yerba Buena Centre for the Arts, San Francisco.

"I am delighted to be a part of Audemars Piguet's Art Commissioning project. This initiative will provide great support, resources and insight to help realise a remarkable new art work and I am very excited to see what can be created and achieved. As the

second guest curator for the Art Commission, I am excited to help guide an artist, helping them to explore themes related to Audemars Piguet's traditions and values in the world of watchmaking," she said.

Shen is preceded by leading art world figure and founder and director of Paris's Chalet Society, Marc-Olivier Wahler, the first guest curator for the commission. Wahler has been invited to work with Swiss artist and composer Robin Meier, whose work, which focuses on the theme of "synchronicity" and the spontaneous emergence of cycles in nature, will be unveiled in June this year at the Art Basel 2015 in Basel.

At this opportunity, Meier will create a large-scale installation, using natural and artificial intelligence as a form of self-organisation and collective intelligence, harmonising music, fireflies, bioluminescent bacteria and crickets to a common pulse.

This year marks Audemars Piguet's third year as Art Basel's global associate partner.

WELCOME TO MY WORLD



In the lead role: John Travolta, movie legend and aviation aficionado. Guest star: the legendary North American X-15 that has smashed all speed and altitude records and opened the gateway to space. Production: Breitling, the privileged partner of aviation thanks to its reliable, accurate and innovative instruments – such as the famous Chronomat, the ultimate chronograph. Welcome to a world of legends, feats and performance.



CHRONOMAT 44

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ALL About Jun

GUCCI
ANNOUNCES
THE STAR
OF ITS NEW
ACCESSORIES
AD CAMPAIGN,
GIANNA JUN



Having taken the pop culture world by storm with the emergence of K-Pop, a steady string of hit Korean TV series, and of course, the Gangnam Style-craze, South Korea has become one of the world's most influential markets in the fields of retail and entertainment. The influence has not gone unnoticed and has attracted the attention of world-renowned brand, Gucci, which recently announced the new face of its accessories ad campaign, South Korean actress, Gianna Jun.

Gianna Jun, locally known as Jun Ji-hyun, rose to stardom in Korea for her roles in "My Sassy Girl" and "My Love from the Star." Since then, she hasn't looked back and has successfully taken her fame into the international fashion scene. Jun has just recently completed the Gucci ad campaign shot by photographer Solve Sundsbø in London, where she was seen representing Gucci's new collections of watches, jewellery, and eyewear.

Gianna Jun has just the type of natural beauty and sensual sophistication that is perfect for a Gucci woman," said former Gucci Creative Director, Frida Giannini. She later added that Jun's contemporary femininity is well-suited for Gucci's distinguished line of accessories.



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Rán Racing Team at Ford Vignale Valencia Sailing Week



Ready, Set, Sail



Agustín Zulueta with Andy Soriano

TO THE High Seas

ZENITH TAKES TO THE SEAS FOR THE TP 52 SUPER SERIES 2015 SEASON

If adventure and exploration are in your DNA, it matters not where you hail from, what matters is where your heart is. Zenith, the Swiss-based manufacturer has announced that it will be the official timekeeper for the TP52 Super Series international speed sailing championship. The 2015 Super Series marks the overall fourth season, and it's the biggest one yet; five regattas racing along the Atlantic and Mediterranean coasts between Spain, Portugal, and Italy. While the rough seas may prove to be a tough obstacle, it's the team spirit, taste for adventure and pursuit of perfection that push the racers to the ultimate goal; the championship. Zenith, which shares the same vision and drive in their manufacturing and concept creations, is 100% on board with them for the second straight year.

Since it was founded in 1865 in Le Locle, Switzerland by Georges Favre-Jacot, an adventurer who strived for perfection, Zenith has promulgated his adventurous spirit in the world of exploration and the discovery of new horizons. Thanks to the manufacturer's El Primero calibres, Louis Blériot was able to cross the English Channel in an airplane wearing the Zenith Pilot watch, and just short of two years ago, Felix Baumgartner, the Austrian daredevil, became the first man to break the speed of sound skydiving from an altitude of 39,045 metres wearing Zenith's El Primero Stratos Flyback. With the records speaking for themselves, Zenith's pursuit of perfection and glory now translates to monohull speed sailing with the TP52 Super Series. The prestigious regatta sailing championship will showcase the precision and perfection that Zenith watches are renowned for. The race currently enters its 2nd stage in Porto Cervo, Italy for the Week of the Straits from June 9th to 13th and will return to Spain and Majorca from July 14th to 18th. It will continue with the Copa del Rey from August 4th to 8th and culminate in Portugal with the Cascais Cup from September 16th to 20th.



FREDERIQUE CONSTANT GENEVE



LIVE
YOUR
PASSION

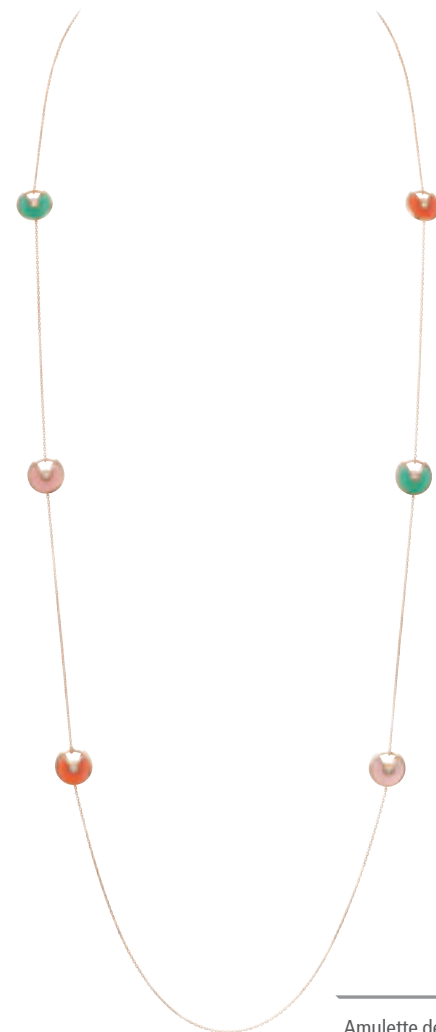
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SLIMLINE MOONPHASE
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More information on www.frederique-constant.com



Amulette de Cartier small earrings with lapis lazuli & diamonds



Amulette de Cartier long necklace

STONES of Power

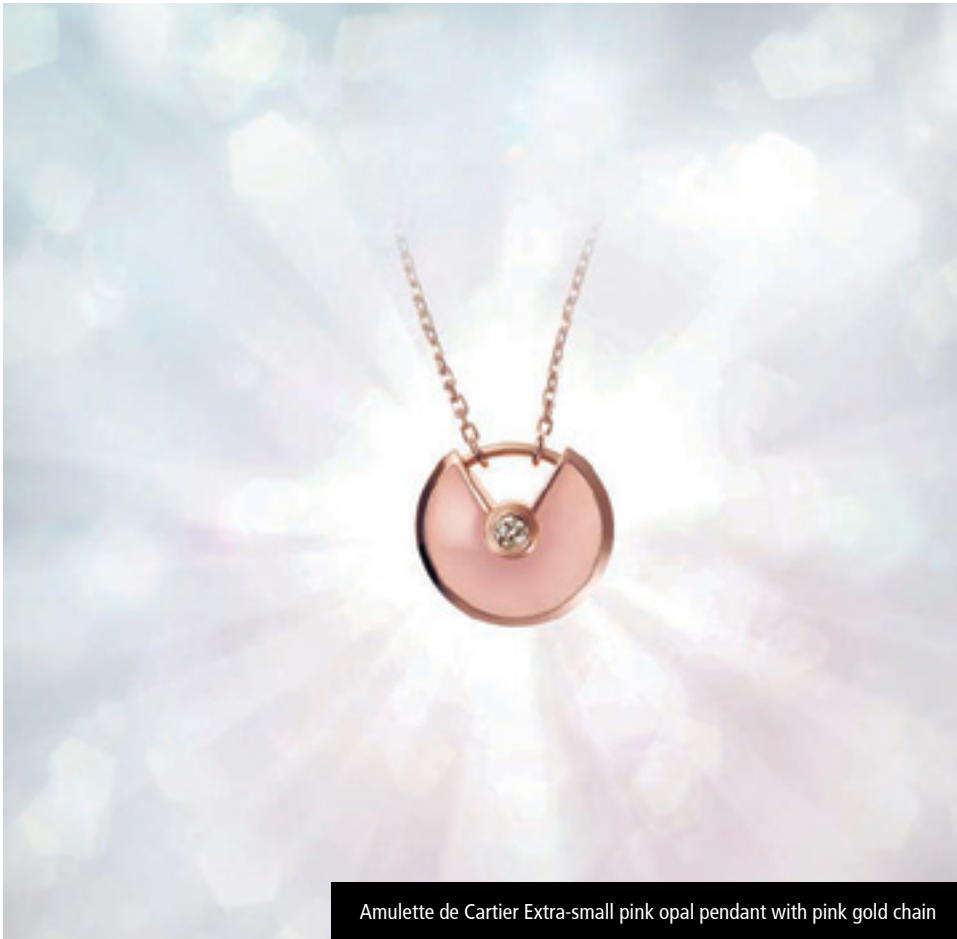
CARTIER UNVEILS THE BEAUTIFUL POTENTIAL IN ITS AMULETTE DE CARTIER COLLECTION



Amulette de Cartier small malachite ring in pink gold

Asians are known to display knockknacks in their homes or in their cars to 'ward off' bad things; the French, as it turns out, have the same belief in the form of the amulette. Defined by the dictionary as an ornament or small piece of jewellery thought to give protection against evil, danger, or disease, Cartier has fashioned the amulette for a higher purpose, to beautify oneself with the new Cartier Amulette collection.

The legendary King of Jewellers has been the jewellery brand of choice for Grace Kelly, Jackie Kennedy, Michelle Obama, and Kate Middleton, not to mention other celebrities from past to present. The 167-year old jeweller recently unveiled the Amulette de Cartier collection, which consists of necklaces, bracelets, rings and earrings. Designed to resemble a lock, the amulets are applied on yellow or pink gold for distinguished ladies to wear. The contrasting colours from the combination of materials create an elegant yet understatedly classy look. Diamonds add



Amulette de Cartier Extra-small pink opal pendant with pink gold chain

additional sparkle to the centre of the amulet, which closes like a padlock to hold your wishes and good charms inside.

The Amulette de Cartier collection features natural gemstones such as opal, lapis lazuli, malachite, carnelian, chrysoprase, mother-of-pearl or onyx. Each piece is different and unique, like a lucky charm carrying a wish to be revealed; a very secret message. Each of the seven gemstones gracing the amulets carries its own characteristics and message. The deep blue lapis lazuli is so mesmerising; it resembles the serene bright blue sky, which gives the wearer assurance of gentleness, wisdom and trust. Malachite is often associated with travellers as the gemstone promises luck for a great journey ahead. The opal represents happiness, wishing the wearer joyful moments in life. The fire red carnelian contains energy, lending vitality to the wearer and putting an extra spring in each of step. The cool green chrysoprase offers a sense of fulfillment and harmony. The last two gemstones are mother-of-pearl, which provides protection, while the powerful black onyx imparts courage.

The Amulette de Cartier collection is now available in store for every woman to unlock



Amulette de Cartier Pendants

these gifts or wishes. Now there is no need to stuff your wallet with lucky charms, or wear a necklace with gigantic stones to keep safe. Looking elegant and being lucky is the new IN thing. Get your own Amulette de Cartier piece today.

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THE AMULETTE DE CARTIER COLLECTION FEATURES NATURAL GEMSTONES SUCH AS OPAL, LAPIS LAZULI, MALACHITE, CARNELIAN, CHRYSOPRASE, MOTHER-OF-PEARL OR ONYX. ”

Amulette de Cartier medium malachite pendant with pink gold chain



Amulette de Cartier small lapis lazuli ring

The Limited
Edition "Pride
of Indonesia"
Royal Oak
Offshore
Chronograph



ALL FOR Indonesia

AUDEMARS PIGUET
LAUNCHES THE "PRIDE
OF INDONESIA" LIMITED
EDITION ROYAL OAK
OFFSHORE CHRONOGRAPH

Member of the Board of Directors Audemars Piguet, Oliviero Bottinelli, said during a special media luncheon, “You know, I am so happy we are doing this kind of thing for Indonesia because if there is one country that really deserves it, it’s Indonesia.” The event was part of the festivities surrounding the launch of Audemars Piguet’s Royal Oak Offshore Chronograph Pride of Indonesia, limited to 100 pieces.

It is a special time for The Time Place. To have Audemars Piguet, a brand with enormous prestige create a watch in tribute to our country is exciting to say the least. And it couldn’t come at a better time for Time International. The release of the Pride of Indonesia comes at a point when the company is seeing tremendous growth. We have established relationships with our brands and our clients are more informed and better connected to us than ever before.

Bottinelli makes note of The Time Place’s focus on educating the Indonesian consumer as he tells our contributor: “The Indonesian people, they love watches, and they are much more knowledgeable than 10 years ago. The change is this: it’s now they know what they are buying.”

Increasing the Indonesian client’s knowledge base has been a part of the plan of Irwan Danny Mussry, CEO of Time International, all along. “There is a variety of initiatives that we do for our customers,” he tells us. “It is important that our watch enthusiasts are kept updated with not only new products but also what’s happening in the industry in general. One of the best tools we have is this magazine actually, The Time Place, and our social media accounts. These tools allow us direct access and direct interaction with our customers.”

Mr. Mussry couldn’t be more pleased to partner with Audemars Piguet in launching the Pride of Indonesia. “It’s definitely an honour to have a leading brand like Audemars Piguet dedicate a specific collection for our market. I think it is really an acknowledgement on the achievement of Time International as a brand builder/cultivator,” he tells us.

As we pay attention to our customers, we’ve noticed Audemars Piguet without a doubt, is one of the Indonesian collector’s most beloved brands. Before The Time Place came on the scene, Indonesian fans of the brand used to have to visit Singapore to purchase limited editions. Through The Time Place, the brand



The case back bears the revered Garuda or Indonesian eagle

“THE PRIDE OF INDONESIA HOLDS TO THE EXACTING STANDARDS OF THE “HOLY TRINITY” WHILE MAINTAINING AUDEMARS PIGUET’S RULE-BREAKING REPUTATION. TAKING TWO YEARS TO DEVELOP, IT IS LIMITED TO ONLY 100 PIECES.”

has strengthened its relationship with the Indonesian consumer. Meanwhile, over the years, Audemars Piguet has built up an increasingly younger fan base.

As Bottinelli tells it: “Audemars Piguet was making only very limited pieces so that they would arrive to Singapore [and the watches] would be sold to Indonesians. But, it was a very small group of course. And then the brand developed, got bigger also, finally we got to this new generation, the young people and then you know, and then [their] fathers were interested also in the Offshores. It’s interesting I think that the Indonesian buyer always had a soft spot for Audemars Piguet and that’s great.”

Along with Vacheron Constantin and Patek Philippe, Audemars Piguet is widely considered a member of the “Holy Trinity” of watch-

The colour palette of the watch includes pink gold, grey and black



makers as some like to refer to the worship-worthy trio. Although, many might argue, A. Lange & Söhne should make it a "Holy Quad."

The Pride of Indonesia holds to the exacting standards of the "Holy Trinity" while maintaining Audemars Piguet's rule-breaking reputation. Taking two years to develop, it is limited to only 100 pieces. As a tribute to the country, it becomes a premium for the Indonesian collector as it will be available only in Indonesia and Singapore.

It is the sixth of the Pride collections of watches that began in 2005. And its arrival comes on the heels of significant milestones in Audemars Piguet history. Just three years ago marked the 40th anniversary of the Royal Oak, and 2013 ushered in the 20th anniver-

“

ONE OF THE GREAT APPEALS OF THE ROYAL OAK OFFSHORE IS ITS 3D ARCHITECTURE. THROUGH THE OCTAGON-SHAPED "PORTHOLE" OF THE BEZEL, WE FIRST SEE A SHOCK OF PINK GOLD ON THE TACHYMETER RING. ”

sary of the Royal Oak Offshore.

The Offshore line continues to be an important bridge, an ambassador if you will, from the rarified world of fine watch-making to the general public. It is embedded in popular culture and has captured the imagination of a whole generation; a generation that looks up to entertainers, athletes and musicians. As the Offshore taps into the zeitgeist of the contemporary culture, it continues to hold value amongst serious watch connoisseurs, as each piece is completely in line with the rigorous standards upheld by the big three watchmakers.

DARING TO GO OFFSHORE

At Audemars Piguet, the word offshore is not merely marketing copy. Going "offshore" alludes to going off the grid, employing out-of-the-box thinking, to finding adventure in the uncharted course. When The Royal Oak and Royal Oak Offshore hit the scene, their respective design codes were unconventional. By conceiving and executing both collections, Audemars Piguet risked its very reputation and financial stability at perilous points in the brand's history. When Audemars Piguet says to "go offshore," it has felt, at its core, that true innovation means daring to take on real risk.

Breaking the rules, while creating pieces that stand up to the best watch manufacturers in the world, has become an Audemars Piguet Hallmark. The Pride of Indonesia has not escaped this attitude of rebellion.

It deviates from established design codes by an engaging colour palette of pink gold, grey and black – a contrast of warmth and cool, softness and strength. In fact, the entire case back of the watch is rendered in pink gold. The precious metal was chosen for its rarity and its appeal to the Indonesian buyer. But there was another reason why it was chosen. During the design process, the Garuda, or Indonesian mythical bird, was chosen as the symbol to be engraved on the back.

"This emblem belongs into precious metal, so we should have the case back in gold," says Bottinelli about the design process of the watch. "And also it's something very special, I mean who else is daring enough just to have the case back in gold? Then, personally I've always liked grey and pink-gold you know the grey metal, the colour of the dial together with pink gold, I find it elegant, it matches quite well; so I showed a few designs to The Time Place, and we went back and forth over a few details – and the watch was born."

A Guide To The Royal Oak Offshore

WHEN AUDEMARS PIGUET INTRODUCED THE ROYAL OAK, WATCH-MAKING CONVENTIONS WERE SMASHED. NEARLY 20 YEARS LATER, THE ROYAL OAK OFFSHORE SIGNALLED THE START OF A NEW ERA. TODAY, THE DESIRE TO GO OFFSHORE IS STRONGER THAN EVER. THE JOURNEY STILL CALLS.



ROYAL OAK OFFSHORE
Pride of Indonesia

NEVER FORGET WHERE YOU CAME FROM

Someone who is not afraid to go Offshore remembers that a rich culture is one of the greatest gifts a person can have. This year, Indonesia becomes the latest country commemorated by Audemars Piguet with the Royal Oak Offshore Pride of Indonesia. In a contrast of Titanium and pink gold, it is a reflection of the country's diversity and the resilience of its people.



EXPAND YOUR HORIZONS

Audemars Piguet practically invented the concept of a luxury sports watch, but the launch of the Royal Oak Offshore took it to a whole new level. At 42 mm, its oversized appearance is designed to flaunt flawless craftsmanship. The Mega Tapisserie motif is unmistakable, and high-tech materials are employed in inventive ways.

1993
FIRST ROYAL OAK OFFSHORE



1997
ROYAL OAK OFFSHORE
Yellow

LIVE IN COLOUR

The Offshore becomes a statement of bold personal expression when, in 1997, vividly coloured straps and dials were introduced. Now nicknamed "the Beast," its collectors, many of them new to the watch-making scene, are inspired by its level of perfection while flying in the face of convention.

SURROUND YOURSELF WITH LEGENDS

When you collaborate with a legend, the unexpected can occur. And so, when Arnold Schwarzenegger had an Offshore designed for his 1999 film "End of Days," his special edition becomes the first Audemars Piguet watch with an all-black housing. Limited to 500 pieces, it heralds the arrival of limited edition Offshore timepieces.

1999
ROYAL OAK OFFSHORE
End of Days



ALWAYS LOOK AHEAD

Charting a new path means to seek the way forward. Last year, Audemars Piguet pushed an evolution of the Offshore by introducing six new models. The diameter of these pieces are more sculpted while the push piece guards, crown and push pieces are resized and reworked, evolving from rubber material to ceramic.

2014
ROYAL OAK OFFSHORE
Chronograph



USE ONLY THE BEST EQUIPMENT

This year, for the first time, a diver can unstrap his Royal Oak Offshore and see the movement through an open case back; the glint of its oscillating weight reflecting against the water. Resistant up to 300 metres, its dial is available in a sleek, black Méga Tapisserie motif.

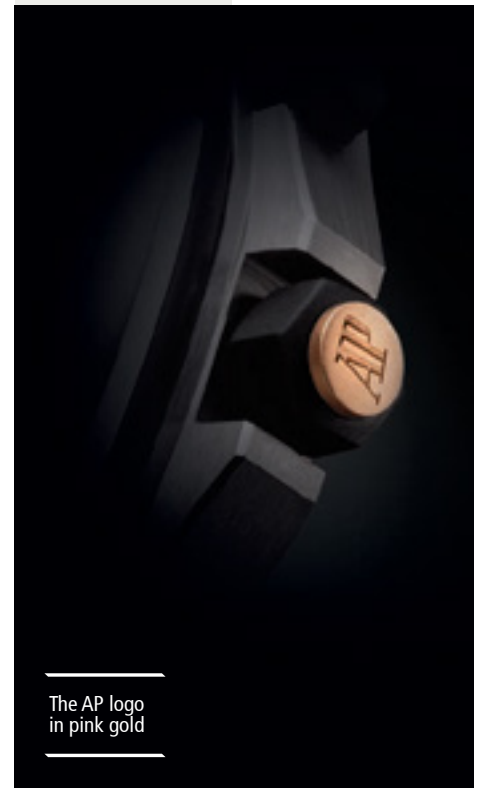
2015
ROYAL OAK OFFSHORE
Diver



AUDEMARS PIGUET
Le Brassus



In pink gold, the back of the watch features the words Royal Oak Offshore and Pride of Indonesia



The AP logo in pink gold

Kindness and generosity of spirit are characteristics often attributed to the Indonesian people. The warmth of its people is reflected in the rosy warmth of the pink gold precious metal used on the watch. At the same time, the lustrous grey anthracite dial can stand in for our country's measured coolness in the face of challenge, its stability and steady growth over recent years. The anthracite dial is satin-finished, contrasting against the matte texture of the titanium case.

One of the great appeals of the Royal Oak Offshore is its 3D architecture. Through the octagon-shaped "porthole" of the bezel, we first see a shock of pink gold on the tachymeter ring. Our eyes now move to the three

chronograph sub-dials with pink gold-toned counters.

Also in rose gold, and adding dimension are raised, applied Arabic numerals. The Audemars Piguet logo and aperture function align at the 3 o'clock position. The pink gold hour hands is coated in luminescent material, and a pink gold pin on the titanium buckle brings a cohesion to the interplay of gold and titanium.

The pushers are black and clad in rubber. Its detailed craftsmanship extends down to the screwed down crown pusher: topped in pink gold and engraved with the initials of the manufacture. In a departure from the

expected, the dial on the Pride of Indonesia is smooth. The decision to not include the famous "Grand Tapisserie" guilloché on the dial was, according to Bottinelli, a conscious part of the design.

Slight variations in design code are the hallmarks of limited editions, and the daring decision to forego the Tapisserie guilloché has a sobering effect on the limited edition piece. It's a smoother, sleeker look.

Underneath the dial beats the manufacture calibre 3126 movement. It's the powerful engine that makes the 365 parts, including 59 jewels of the watch, come to life. A 50-hour power reserve keeps in line with the stringent standard for automatic self-winding timepieces at this level of horology.

The hallmark of an automatic timepiece, the oscillating weight on this piece, becomes poetic. The Audemars Piguet logo is prominently positioned in the centre and luxuriously presented in stunning pink gold. Beside it is a prominent date display.

An additional strap in anthracite rubber allows the lucky owner to make a subtle transition based on mood or occasion. It presents in a specially designed case formed of grey lacquer.

ALL ABOUT THE OFFSHORE

In having a Royal Oak Offshore especially



In an unexpected move, the Pride of Indonesia has a smooth anthracite dial

land, Argentina, Mexico, China and Russia. The sheer diversity of the countries represented is evidence of the incredible rise in popularity of the Royal Oak Offshore since its debut at Baselworld 1993.

People had never before seen a watch that large and yet simultaneously graceful. Never before had a dial and bracelet been forged from one block of stainless steel. It was the fine-watchmaking equivalent of Dior's New Look. If the Gérald Genta-designed timepiece were a movie, it would have been part of the French or Italian New Wave. It was that much of a transformation. A shake-up at a time

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UNDERNEATH THE
DIAL BEATS THE
MANUFACTURE
CALIBRE 3126
MOVEMENT. IT'S
THE POWERFUL
ENGINE THAT MAKES
THE 365 PARTS.”

when the industry was going through its own upheaval due to the advent of quartz watches.

Twenty years later, another young designer, Emmanuel Gueit, was tapped to reimagine the Royal Oak for a new generation. In 1993, Gueit's design was introduced to the public as the Royal Oak Offshore. The dial was ramped up to 42 mm (again, at the time this was unprecedented) while the guilloché pattern on the dial became bigger. It was nicknamed “The Beast.”

Just as with the Royal Oak, shock and skepticism quickly gave way to enthusiasm, and it signalled a new desire for expression. Coloured dials were introduced in the mid-nineties. Then the Arnold Schwarzenegger Royal Oak Offshore End of Days ushered in an era of limited edition series.

AN EVENT FULL OF PRIDE

When asked what his Indonesian customers love about Audemars Piguet, Irwan Danny Mussry doesn't hesitate, “Well, what's not to love? Audemars Piguet is known for its quality craftsmanship, bold and sleek designs. The brand has had a special place in the heart of Indonesians since the very beginning.”

As the launch of the Pride of Indonesia marked a turning point in our home-grown watch community, The Time Place knew a singular launch event was in order. Taking place at the Museum Nasional, Hermitage Emperica, guests and celebrities dined on traditional cuisine and fêted to the tunes of David Bayu, and some of Indonesia's top entertainers: Dipa Barus and Titi DJ. At the event, piece number 1 out of 100 of the Pride of Indonesia was put up for auction, with all the proceeds benefitting local heritage and culture.

The Pride of Indonesia is a representation of an incredibly diverse nation. This diversity is something our CEO takes to heart as he tells us what he loves most about our country and its people. “What impresses me most about Indonesian people is their resilience,” he says. “As a nation, we have gone through more ups and downs that one could imagine: be it earthquakes, tsunamis, riots, financial crisis. Yet we still stand tall today; proud and determined to overcome. I also really like [our] culture of gratitude. Often times, I hear people say, ‘We're still lucky that...,’ when times are tough, which essentially means we, as a nation, focus on what we have and not what we don't have, and this builds strength. Lastly, I love the food. I daresay we have the best variety of food in our part of the world.”



60°C BELOW ZERO

It is at the coldest and most remote extremities of the planet, visited by expeditions and studied by universities but never inhabited by man, that the soul of TUDOR North Flag belongs. A finely honed instrument, with the first movement developed and produced by TUDOR sheltered within, it is the modern adventurer's solid companion, beginning a new era in the brand's history.

TUDOR NORTH FLAG

Self-winding mechanical Manufacture TUDOR MT5621 movement, officially certified chronometer, non-magnetic silicon spring, approx. 70 hour power reserve. Sapphire case back, waterproof to 100 m, 40 mm steel case. Visit tudorwatch.com and explore more.



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Interior of
Event Venue
at the Victoria
Theatre and
Concert Hall



BIRTHDAY Bash

IWC'S CLASSIC PORTUGIESE
LINE CELEBRATES ITS 75TH
ANNIVERSARY WITH A GLITZY
LAUNCH HELD IN SINGAPORE

On 8th April, Singapore's oldest performing arts venue, the 153-year-old Victoria Theatre and Concert Hall, lent a stately backdrop to an evening of revelry and high spirits as IWC launched its 2015 collection in Southeast Asia. There, in the building's two-and-a-half storey skylit atrium – which recently underwent a four-year-long renovation and restoration – the brand unveiled the Portugieser collection. Many of the watches themselves received makeovers in time for the collection's 75th anniversary this year.

The event drew around 300 guests, most of whom were customers, brand enthusiasts and members of the regional media. Overall, the Portugieser collection – the oldest in IWC's portfolio – was “very well-received,” says Matthieu Dupont, Managing Director of IWC Southeast Asia, in an interview the next morning. “Yesterday I had collectors telling me they’ve been following us for 20 years. That’s a huge component of our success here in Southeast Asia: the people who have been following us – collectors, brand enthusiasts and those that aspire to own an IWC.”



Mr. Alexis Vicienne and Mr. Matthieu Dupont, IWC SEA Managing Director

Dupont believes that the Portugieser is an icon not just of IWC, but of the watch industry itself. It's a sentiment shared by many collectors. “When I ask collectors why they are so fond of the Portugieser,” he says, “It all comes back to the history, the capacity to create

timeless designs, and the ability to insert a little technical ingenuity. For example, perpetual calendars usually come with adjusters on the case flanks, but on the Portugieser Perpetual Calendar, everything is adjusted on the crown. This was patented in 1985.”

TURNING BACK THE CLOCK

The story goes that in the late 1930s, two Portuguese businessmen tasked IWC with producing a wristwatch that had the precision of a marine chronometer, then the most accurate portable timekeeping instrument available. The company duly accepted the challenge, and responded by incorporating a pocket watch calibre (which was the next most accurate, not to mention stable, mechanism) into a hunter-style wristwatch case.



The IWC backdrop inside the Victoria Theatre and Concert Hall



The display of intricate IWC timepieces

The hunter-style case was a logical choice for a wristwatch, given that its crown was positioned on the right hand side instead of on the top. But pocket watch calibres were large, meaning that the corresponding wristwatch would also be sizeable: 43 mm, to be exact. Much more substantial than the 33 mm considered appropriate for gentlemen of the time.

In 1939, when the first wristwatches left the factory, their generous proportions flew in the face of convention. Prevailing tastes called for slim, discreet, Art Deco-styled wristwatches with rectangular or tonneau-shaped cases. But IWC’s Ref. 325, as it was known, bore a simple round case with a grooved bezel and straight lugs, plus a sober, highly legible dial in several variations. Some had railway tracks

for the minutes and small seconds indications, while others were more minimal.

What was consistent was the use of *feuille* (leaf-shaped) hands and a sub-dial for the seconds. It was the picture of Germanic pragmatism, in contrast to Gallic-style decorative flourishes favoured by watchmakers in French-speaking Geneva and the Vallée de Joux. In hindsight, Ref. 325 was ahead of its time – today, a 43 mm wristwatch falls within the limits of what’s considered the norm.

In 1993, on the occasion of IWC’s 125th anniversary, Ref. 325 was developed into an entire collection: the Portuguese, in honour of the two businessmen. The anniversary edition, Ref. 5441, reprised the uncluttered dial design and large-diameter case and movement



THE PORTUGIESE WAS ONE OF OUR FIRST LINES. IT SET STANDARDS, WHICH WERE NOT NECESSARILY LOOKED UPON FAVOURABLY. IT’S A VERY DIFFICULT EXERCISE TO EVOLVE AN ICON OVER TIME WITHOUT CHANGING IT.



of the original. In the 22 years since, several complications have been added to the Portuguese line, including chronographs, perpetual calendars and minute repeaters, making it one of, if not the most, prestigious collections in IWC’s repertoire.

A NEW CHAPTER

For the 75th anniversary of the Portugieser (the German variation of the name is being used from this year forward, for trademarking purposes) this year, some models received a more elaborate facelift than others. But IWC was careful to retain the features that have endeared the collection to aficionados, such as the large, round case and *feuille* hands. New features include arched sapphire crystals, Santoni leather straps (first used on the Portofino collection in 2011) and curved spring



Guest admiring the new IWC 2015 Portugieser collection up-close

bars, which make the straps fit more comfortably on the wrist.

Three new members also joined the family: the 43 mm Hand-Wound Eight Days Edition “75th Anniversary” (Ref. 5102), the 44.2 mm Annual Calendar (Ref. 5035), and the 45 mm Perpetual Calendar Digital Date-Month Edition “75th Anniversary” (Ref. 3972). Of these, the Eight Days model is probably the closest in spirit and aesthetics to Ref. 325 – the original Portuguese – from 1939.

Under its dial beats the brand new IWC-manufactured Calibre 59215, a 28,800 vph (4Hz) movement that has a date display at 6 o’clock, and, like the watch’s name suggests, an eight-day power reserve (displayed on the case back so as not to disrupt the purity of the dial). Ref. 5102 is available in a limited edition of 750 pieces in stainless steel with a black dial and 175 pieces in 18-carat red gold with a silvered dial.

Meanwhile, Ref. 5035 breaks new ground as IWC’s first annual calendar, with month, date and day indications shown in three separate apertures at 12 o’clock. The order in which the date is shown – month-date-day – is an American style, and pays tribute to the brand’s American founder, F.A. Jones. But in this part of the world, where the British style is more common, might this not impact the watch’s reception, and consequently, its uptake?

“We could have done it the British way, like 99 percent of the industry,” says Dupont. “But then we’d just be another brand. We took another path. We’ve taken other paths in many other aspects. When I first saw the watch, I also wondered about the date display.



But now that I’ve seen it for a few months, I wouldn’t want it any other way. It’s definitely in line with our founding father, who was American. There’s no heritage in the Annual Calendar, so why not make it our own? It’ll be interesting to see how the market reacts. The collectors always have the final word; I’ll be able to tell you in a few months!”

The Annual Calendar took five years to develop and bridges the gap between perpetual calendars and date-only models in IWC’s repertoire. At its heart is the newly developed Calibre 52850, which relies on the power of twin barrels to supply the torque necessary to advance the three display discs, without compromising normal timekeeping functions. A seven-day power reserve means one can go on a weeklong trip and come back to find the watch still running. Once a year, at the end of February, manual correction is necessary as the annual calendar complication does not

take leap years into account. Like IWC’s perpetual calendar, this is easily adjusted on the crown. The watch comes in an 18-carat red gold case with silvered dial or stainless steel case with silvered or midnight blue dial.

Lastly, Ref. 3972 houses the existing Calibre 89801, which features a perpetual calendar and flyback chronograph. The watch is limited to 75 pieces in red gold and 25 pieces in platinum. As for the rest of the watches in the Portugieser portfolio, the most significant change was seen in the Yacht Club Chronograph (Ref. 3905), which has been downsized from 45.4 mm to 43.5 mm, a more wearable size for slimmer Asian wrists.

From this year on, the Perpetual Calendar models (Refs. 5034 and 5033) and Automatic

(Ref. 5007) will be equipped with in-house calibres in the new 52000 family. As well, the Perpetual Calendars, along with the Tourbillon Mystère Rétrograde (Ref. 5046), have been given arched sapphire crystals and Santoni straps. The dial of the Grande Complication (Ref. 3776) has been simplified, while the case back now sports an engraved compass rose. The Chronograph (Ref. 3714), Minute Repeater (Ref. 5449) and Tourbillon Handwound (Ref. 5463) remain unchanged.

Summing up the revitalised collection, Dupont says: “The Portugieser was one of our first lines. It set standards, which were not necessarily looked upon favourably. It’s a very difficult exercise to evolve an icon over time without changing it. But today, its strong heritage, creative designs and technical ingenuity has made it an icon for the brand and within the watch-making industry itself.”

A CALLING, ANSWERED



Meet Matthieu Dupont, IWC's Managing Director for Southeast Asia, whose passion eventually became his vocation.

Matthieu Dupont cuts a striking figure. At 1.88 m tall, the 35-year-old Managing Director of IWC Southeast Asia towers above almost everyone around him. Then there's the question of his appearance: with his crop of short blonde hair and angular facial features, Dupont comes across looking more Germanic or Scandinavian than his native French. And he speaks with a crisp British accent, adding to the enigma.

"My mother is typical French-looking and my father is typical Scandinavian/German-looking. I was told we have Austrian origins," he explains. "I grew up in Cambridge. My parents refused to put me in a French school!" Before moving to Singapore to head the regional office in June 2014, Dupont was based in Dubai for more than eight years, first as Area Sales Manager for IWC and then as Regional Brand Director for A. Lange & Söhne.

Dupont's love for watches started at a young age. "When I was a teenager, I used to enjoy looking at watches in general. When I turned 25 in April 2005, I received a present from my family, a Portuguese Chronograph. That was my first-ever luxury timepiece. Funnily enough, in May 2005, I received a call for a job interview with IWC UK. In June 2005, I joined the company."

Dupont derives great pleasure from working for a brand that he's passionate about. "The brand has so much heritage. So many iconic designs. The technical ingenuity that comes from the research and development is, to me, incredible." The brand's vigour, he adds, partly comes from having a CEO – the formidable Georges Kern – whose strong vision in

product development has produced substantial results, and partly from the competence of the teams on board.

Having received a Portuguese watch for his 25th birthday, the collection remains close to Dupont's heart. "The Portuguese sits right at the top in terms of iconic presence," he maintains. This year, the collection – which has been renamed 'Portugieser' for trademarking purposes – celebrates its 75th anniversary. Many of the models in the collection were revamped and three new models joined the family: the Hand-Wound Eight Days Edition

mono-brand boutique in Jakarta, to add a "little hint of Schaffhausen" to the market. The idea is to create a 'home' for collectors to visit and immerse themselves in the IWC universe. "We're in talks. We need to look for the right location. Timing has yet to be determined. But the brand is ready and the market is ready – collectors are asking for it. It's a sign of brand evolution and market maturity."

Classic lines like the Portugieser are growing very fast in Indonesia, says Dupont, so the launch of the 75th anniversary collection is expected to have a positive impact on the market. At the same time, sporty varieties like the Ingenieur also have a very strong hold, possibly because of the versatility it offers. In the near future, Dupont plans to open a

“CLASSIC LINES LIKE THE PORTUGIESER ARE GROWING VERY FAST IN INDONESIA SO THE LAUNCH OF THE 75TH ANNIVERSARY COLLECTION IS EXPECTED TO HAVE A POSITIVE IMPACT ON THE MARKET.”

"75th Anniversary" (Ref. 5102), Annual Calendar (Ref. 5035), and Perpetual Calendar Digital Date-Month Edition "75th Anniversary" (Ref. 3972).

Of these, the Annual Calendar is Dupont's favourite, for a variety of reasons. "First of all, it's a world premiere for IWC to have an annual calendar. I think the complication is extremely useful on an everyday basis. I like how the complication is very well inserted between 11 and one o'clock. We've been able to integrate the American style of date display, which is a point of differentiation, and one which I particularly appreciate. You adjust the calendar with the crown, very simply and very quickly, which is very typical of IWC: we provide maxi-

mono-brand boutique in Jakarta, to add a "little hint of Schaffhausen" to the market. The idea is to create a 'home' for collectors to visit and immerse themselves in the IWC universe. "We're in talks. We need to look for the right location. Timing has yet to be determined. But the brand is ready and the market is ready – collectors are asking for it. It's a sign of brand evolution and market maturity."

On a personal note, the country and its rich culture appeal to him tremendously. "I'm dreaming of backpacking around Indonesia. The people I know who've lived there and come back, they've been marked, and I mean that in the most positive sense," he says.



Bentley GMT
Light Body
B04 Midnight
Carbon

FOR The Win

BREITLING PRESENTS
TWO VARIATIONS OF ITS
WINNING CHRONOGRAPH

Do you remember this line in the very first movie of the *Fast and Furious* series, “Ask any racer. Any real racer. It don’t matter if you win by an inch or a mile. Winning’s winning.”? In the world of motorsports, winning is associated with speed; speed is often achieved by power combined with light construction. Light construction in motorsports bring us to Breitling for Bentley’s GMT Light Body B04. The chronograph now comes in two versions: a midnight carbon model and the B04 S.

The cooperation between Breitling and Bentley has seen numerous collections since 2003, and the latest, the new GMT Light Body B04 Midnight Carbon boasts a lightweight titanium case featuring a highly resistant black carbon-based coating. True to its name, the dial sports an openworked pattern that mimics the Bentley’s radiator grills; this also gives the entire face a rather ‘light’ tone, and allows a sneak peek of the Manufacture Breitling Calibre B04 movement underneath. Just like other Breitling manufacture movements, the B04 chronograph is COSC-certified for precision. The dial also features three sub-dials – which are a nod to car speedometers – at 3 o’clock, 6 o’clock, and 9 o’clock. A sporty red-tipped GMT hand provides the second time zone indication, while the seconds hand features the cool iconic Breitling letter B at its base.

The B04 Midnight Carbon comes in a 49 mm diameter, while the B04 S, in a slightly smaller 45 mm diameter, is offered in a ‘natural’ titanium case with a choice of royal ebony or silver storm dial. Both versions are equipped with 70-hour power reserve and furnished with sporty black rubber GMT straps.



Bentley GMT
Light Body
B04S with royal
ebony dial



INTO THE DREAM



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KHAKI SKELETON
AUTOMATIC SWISS MADE

The Blancpain
Day Night
timepiece



The beautiful
case back of
the watch



CELESTIAL Tribute

BLANCPAIN PAVES THE WAY
FOR ITS LATEST WOMEN'S
TIMEPIECE, THE DAY NIGHT

Launched during Baselworld 2015, the Day Night captivated our eyes with its dazzling exclusive movement incorporating two retrograde indications to achieve the day and night functions. Based on the classic calibre 1150, the Day Night is offered at a slightly larger 40 mm diameter to provide watchful eyes a clear view of its unique display. The dial is comprised of three parts on four levels; two discs each representing the day and night face, with a mother-of-pearl dial set on a German silver base. At each level, great care was taken in perfecting the details. Of note is the craftsmanship exercised in fashioning the mother-of-pearl, a very delicate material, which happens to get thinner with each level of the dial.

The day and night discs turn twice each day, with each turn approximately taking four minutes to reveal the complete decorative face; this also provides ample time for you to marvel at the retrograde action and appreciate the technicality of the Day Night. Numerous savoir-faire techniques were called upon during its creation process such as la décalque (material depositing), le champlévé (form shaping), and le marquage (integrating the design in mother-of-pearl). The last technique allows the face its gradations in the colour blue representing the change of the sky from day to night. The beautiful Moon is made of 50 diamonds, while the energetic Sun is comprised of 50 yellow sapphires. What would the skies be without its precious stars? The Day Night features several yellow mother-of-pearl dots as well as 14 diamonds to create the universe all inside the 40 mm timepiece on your wrist.

We know it's hard to take your eyes off of the upper part of the dial, but feast your eyes on the retrograde seconds and hours. The minutes are displayed with a regulator hand that sweeps across non-stop until it reaches the 60-minute mark. Once its there, the seconds hand is retrograding to its starting spot to begin the next hour. The hour hand

also smoothly retrogrades twice a day in line with the movement of the minute hand. The smooth retrograde motion in the Day Night is achieved by a snail shaped cams, which is designed by Blancpain to ensure the hands move swiftly and effortlessly from their starting points and back.

The Day Night also features Blancpain's signature design in the form of the double stepped case with rounded shoulders. The bezel is set with two spiral shaped rows of 140 diamonds, and to complement the colourful dial, a white ostrich strap is chosen to complete the elegant look.



Stunning in its detail, the Day Night features the sky in all its glory

“THE BEAUTIFUL MOON IS MADE OF 50 DIAMONDS, WHILE THE ENERGETIC SUN IS COMPRISED OF 50 YELLOW SAPPHIRES.”

Hamilton
Jazzmaster
Skeleton Lady



Hamilton
RailRoad
Lady Quartz

BLUE for Her

HAMILTON INTRODUCES SEVERAL NEW PIECES EXCLUSIVELY FOR LADIES

Spring is the season when the sky turns blue, flowers bloom and of course, new fashion and timepiece collections abound to spruce up your look. Hamilton introduces several new models for the ladies this season; the Hamilton RailRoad Lady Auto and Quartz, and the Hamilton Jazzmaster Lady, available in both Automatic and Quartz, as well as a version featuring the uber-cool Skeleton dial.

Founded in Pennsylvania, USA in 1892, Hamilton treats the ladies with the new Jazzmaster Skeleton Lady, a skeletonised face that allows you to peek into the H-20-S movement through cutouts that form flower petals. To make it even better, the dial is crafted from mother-of-pearl to add an elegant feminine touch. The Hamilton Jazzmaster Skeleton Lady comes in a 36 mm case, with a blue satin strap and matching blue second hand. In addition, the Jazzmaster

Skeleton Lady case is flourished with 68 exquisite diamonds that underlines the sophistication of the collection. For the ladies who prefer a classic more understated look, a 30 mm Jazzmaster is available with an Automatic or Quartz movement. Same elegance, classic contemporary styling, yet so versatile it compliments different looks for different occasions.

While the Jazzmaster has her skeletonised cousin, the RailRoad Automatic comes in a 32 mm case and the Quartz is available in a smaller 28 mm case. The RailRoad Lady boasts a mother-of-pearl dial as the base for 11 diamonds that mark each hour. A date display is located at 3 o'clock. Slim hands and slim blue hour markers create a feminine silhouette, which is intensified by the petrol blue leather strap, or subdued by a metal bracelet. The slightly smaller Quartz version has 12 diamonds on the dial replacing the date display.

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Nikmati penawaran istimewa untuk pembelian jam tangan dari berbagai brand ternama di butik @Time Plaza Indonesia.

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Info lebih lanjut hubungi mandiri call 14000.

Belanja hemat, mandiri saja.

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mandiri
Terdepan, Terpercaya. Tumbuh bersama Anda.

Traditional Oval watch in pink and white gold



The saying history repeats itself has never been more applicable in our world than it is today. We have seen the '80s come back and go again; what was once popular will be reinvented eventually and tweaked for relevance. Enter Maison Piaget, reinventing one of the house's popular oval-shaped timepieces, the Black Tie vintage inspiration and the Traditional Oval watches, from the 60s and 70s.

Piaget showed bold and daring creativity back in the 1960s and 70s through its interpretations of the free and non-conformist spirit of the era. The high-spirited freedom from the period was conveyed in the use of unusual shapes, vivid colours and scarce materials and offered as new ways of wearing watches. Two past models stood out from the era and the Maison decided to bring them back this year, embodying the same DNA and their historical value: a jewellery watch and a men's watch, both sculpted in gold and fitted with a hard-stone dial. The Black Tie Vintage Inspiration and the Traditional Oval watch are reinterpreted in a spirit of contemporary elegance vividly reflecting Piaget's signature aesthetic boldness.

A *TIMELY* Return

PIAGET BRINGS BACK TWO CLASSIC PIECES FROM ITS ILLUSTRIOUS PAST



The Black Tie Vintage Inspiration timepiece



Painstaking detail in the creation of the 'palace' - finish bracelets for the Traditional Oval watches

The Black Tie Vintage Inspiration watch is unmistakably black as the name suggests, although one feature rather stands out more; the watch is not square, nor is it round. The case epitomises the liberation era of the '60s and '70s, and yet its relevance is strong today with bold combinations of white gold and black onyx on the dial, the 40 mm x 45 mm case feels strong and bold, enough to make a red carpet appearance on its own. Despite the bold shape and large casing, its simplicity is apparent via a plain dial, no numbers, hour markers, just sleek hour and minute hands. The Black Tie Vintage Inspiration is powered by the in-house calibre 534P automatic movement with a 42-hour power reserve. To complete the look, the Black Tie Vintage Inspiration comes with an all black hand-stitched alligator strap. One catch is, Piaget only made 28 individually-numbered pieces worldwide.

Breaking out of the ordinary was also applied in the world of women's watches in the 60s. Piaget introduced the Traditional Oval watches back then and reinvents the collection today. Combining the aesthetics of watch and jewellery-wearing, the iconic oval-shaped 27 x 22 mm case is adorned in 18-carat white gold with brilliant-cut diamonds totalling up to 1.46 carats. A silver dial covers an ultra-thin Piaget calibre 56P quartz movement in the new rendition. A choice of pink gold case is also available.

Maintaining the art of goldsmithing mastered through time, the new renditions of the Traditional Oval watches feature an elegantly handcrafted 'palace' finish on the

“*COMBINING THE AESTHETICS OF WATCH AND JEWELLERY-WEARING, THE ICONIC OVAL-SHAPED 27 X 22 MM CASE IS ADORNED IN 18-CARAT WHITE GOLD WITH BRILLIANT-CUT DIAMONDS TOTALLING UP TO 1.46 CARATS.*”

bracelet, which gives an iridescent effect, resembling a soft silk ribbon revealing its curvy silhouettes. The bracelet is crafted in the highest degree of expertise as each link is assembled precisely to form an incomparable light gold 'fabric.' The bracelet is then fitted directly to the oval case to form a harmonious 'one-piece' body.

The Black Tie Vintage Inspiration watch as well as the Traditional Oval watches are a testament to the old adage, what goes around, comes around. So cherish your collection today as one day it might make a bold come back.



Diamonds and elegantly handcrafted bracelets complete the Traditional Oval watches

Harmony
Dual Time
small
model and
Harmony
Dual Time



PERFECT Harmony

VACHERON CONSTANTIN
KICKS OFF ITS 260TH
ANNIVERSARY WITH THE
HARMONY COLLECTION



Tay Kok Choon, Wong Yew Wah & Vernon Lim

“

ISSUED IN LIMITED EDITIONS, THE SEVEN WATCHES IN THE COLLECTION FEATURE A CUSHION-SHAPED CASE INSPIRED BY REFERENCE 3306, ONE OF VACHERON CONSTANTIN'S EARLIEST WRISTWATCH CHRONOGRAPHS FROM 1928. ”

In May 2015, amid the contemporary artworks, sculptures and design objects of the MAD Museum of Art & Design in Singapore's upscale Nassim Road neighbourhood, Vacheron Constantin presented its 260th anniversary collection, an entirely new line called Harmony. Vacheron Constantin's watches are known for their highly artistic sensibilities, so the exhibition venue seemed thoroughly appropriate.

As guests filtered in, they were plied with cocktails and canapés. They were then treated to an experiential showcase featuring the brand's heritage pieces – such as the first pocket watch made by founder Jean-Marc Vacheron in 1755 – a live watch-making demonstration, as well as a short video screened in a darkened room. The film described the genesis and evolution of the Harmony collection, which took seven years to develop.

Of course, the highlight of the evening's proceedings was the unveiling of the collection, which was eagerly anticipated by the collectors, brand enthusiasts and members of the media. Christian Selmoni, the brand's artistic director, who had flown in from Geneva specially for this event, introduced the collection as Ellen Sorensen, managing director of the Southeast Asian office and Julien Tornare, managing director of the Asia-Pacific office, looked on.

Issued in limited editions, the seven watches in the collection feature a cushion-shaped case inspired by Reference 3306, one of Vach-



The showcase of the brand's Harmony Collection

eron Constantin's earliest wristwatch chronographs from 1928. At the forefront of the collection are the brand's new in-house monopusher chronograph calibres. A first version equipped with a split-seconds function sets a world-record in slimness with its automatic movement measuring a mere 5.20 mm in height, while a second model houses a tourbillon. The third variation is kitted out with a pulsometer scale, just like the 1928 model. These were once used by doctors to measure their patients' pulse rates.

The three monopusher chronographs are complemented by a ladies' double-pusher chronograph. Rounding out the collection are a trio of dual-time watches with a new in-house movement. All seven pieces have been stamped with the Geneva Hallmark, a quality certification that guarantees a high level of finishing and decoration on both the case and movement.

Chronograph movements are among the most complex to produce and therefore high-

The unique cushion-shaped case



ly sought after. Vacheron Constantin's experience with chronograph manufacture dates to 1852, when the company produced its first pocket watches with an independent seconds hands on "medical chronographs," which featured pulsometric scales on the dial. In 1873, the manufacture created its first pocket chronograph, and by 1917, had miniaturised it to wristwatch size.

However, the quartz revolution of the 1970s and 1980s hit Vacheron Constantin hard - as it did the rest of the industry - and the brand would not recover until the late 1980s. And even then, Vacheron Constantin's chronographs from the 1980s onwards were not entirely produced in-house.

RECORD BREAKER

All that is set to change with the launch of the Harmony. The star of the show is undoubtedly the 10-piece limited edition Harmony Chronograph Ultra-Thin Grande Complication. It houses Calibre 3500, the world's thinnest automatic split-seconds chronograph movement with a height of only 5.20 mm (the case itself is 8.40 mm high). Split-seconds chronographs allow users to compare the times of

“

THE HARMONY TOURBILLON CHRONOGRAPH SPORTS A CONSPICUOUS TOURBILLON AT 12 O'CLOCK THAT CLAMOURS FOR ATTENTION ALONGSIDE THE 45-MINUTE CHRONOGRAPH SUB-DIAL AT 3 O'CLOCK. THE WATCH IS CASED IN PLATINUM AND COMES IN A LIMITED RUN OF 26 PIECES.”

two events simultaneously, such as multiple laps on a running track, and are among the most complex complications to engineer. Reducing the height of the movement to its bare minimum therefore added another layer of complexity.

One of the main factors that contributed to the movement's thinness is the use of a peripheral winding rotor, Vacheron Constantin's first-ever such space-saving device. Compared to traditional oscillating weights that are mounted on the underside of the movement, peripheral rotors rotate along the movement perimeter. The idea was to expose as much of the movement as possible to showcase the beauty of its layout.

The rotor, made of solid 18-carat gold, is also embellished with a special Fleurisanne engraving that will only be used for anniversary models - next year's Harmony models will not have this feature. The significance is that the pattern was present in the first pocket watch that Jean-Marc Vacheron created.

Looking most like the model from 1928 is the 260-piece limited edition Harmony Chronograph.

The intricate pieces that make up the Calibre 3200



Live watch-making demonstration



Martin Lim

Some elements have been redesigned, of course. For example, the hands have been elongated, the sub-dials have been enlarged, and a new power reserve indicator has been added – a useful complication for a watch equipped with a manual-winding movement (Calibre 3300). Overall, the layout is well-balanced and, for lack of a better word, harmonious. The same Fleurisanne engraving appears on the balance cock, a subtle reminder of the momentous occasion.

The Harmony Tourbillon Chronograph sports a conspicuous tourbillon at 12 o'clock that clamours for attention alongside the 45-min-

ute chronograph sub-dial at 3 o'clock. The watch is cased in platinum and comes in a limited run of 26 pieces. Like the other monopusher calibres, the manual-winding Calibre 3200, which drives the Tourbillon Chronograph, features a hand-engraved Fleurisanne pattern, this time also on the balance bridge and visible through the open case back.

What Calibres 3500, 3300 and 3200 also have in common is the fact that they're equipped with two innovations that improve the performance of the chronograph mechanism: a "friction" technique on the lateral coupling clutch, and a "dragging" chronograph

minutes indication. Essentially, both are designed to prevent the chronograph hands from jumping when the device is activated. The result is a smooth start for both the chronograph seconds and chronograph minutes.

For those who spend lots of time travelling, Vacheron Constantin has created the Harmony Dual Time in three variations – in 40



Case back of the Harmony Chronograph small model

mm pink or white gold for men, and a 37 mm version in white gold with a diamond-encrusted bezel for women. Each is limited to 625 pieces. The dials bear a second time zone indication at 4.30 and a day/night indicator at 7.30, with all adjustments being made by the crown in both directions.

The watches are powered by the automatic Calibre 2460DT. For extra precision, the calibres feature a stop seconds function that allows users to set the time down to the exact second. The anniversary motif makes its presence felt in the sapphire case back, where it decorates a large swathe of the oscillating weight.

With demand for women's complication timepieces growing, the collection also includes a manual-winding number purely dedicated to women. The Harmony Chronograph Small Model, limited to 260 pieces, runs on Calibre 1142, a brand new iteration of Calibre 1141, one of Vacheron Constantin's workhorse movements.



Case back of the Harmony Dual Time

INTERVIEW WITH VACHERON CONSTANTIN
ARTISTIC DIRECTOR - CHRISTIAN SELMONI

ARTISTRY Explained



Christian Selmoni, Vacheron Constantin's artistic director, sheds light on the inspiration and development of the Harmony collection.

WHY WAS THE CHRONOGRAPH WRISTWATCH FROM 1928 CHOSEN AS THE REFERENCE MODEL FOR THE HARMONY COLLECTION?

We really liked the shape – the combination of a circle and square – and as we were developing our brand new chronograph movements, we thought it would be a very good idea to revisit this watch from 1928, keeping the shape but changing the design. We made many iterations with the design until the balance was OK. We didn't want a vintage collection but a modern collection with a little touch of vintage on the dial. When we issue watches based on our heritage, we not only try to capture the character, the essence or the spirit of the past, but also to inject some contemporary design elements so that it's not simply a re-edition of an old model.

WHY IS THE FOCUS ON CHRONOGRAPHS?

The chronograph complication was missing in our movement portfolio, and it's a very nice story that we're telling – we're coming with a brand-new chronograph movement made in-house that makes a delicate link with the past, knowing that Vacheron Constantin produced its first wristwatch chronograph in 1917. The one that was chosen to be redesigned, the cushion-shaped chronograph, was very rare at the time.

HOW LONG DID THE COLLECTION TAKE TO CONCEIVE?

If we talk about movements, it was seven years because the chronograph movement

“*IT WAS FOR US A VERY NICE OPPORTUNITY TO OFFER THIS COMPLICATION IN A LADIES WATCH. TEN YEARS AGO, WHEN WE WERE CELEBRATING 250 YEARS OF EXPERIENCE, WE MADE A LOT OF EFFORT TO BRING SOME IMPORTANT KNOWLEDGE TO THE MARKET.*”

is especially difficult. We have three in-house chronographs so that's a hell of a lot of work! The rest is the design of the cases and dials etc. This was something that needed 20 to 22 months from scratch. We took great care with the details because we wanted this collection to be exactly the way we wanted.

WHAT'S THE SIGNIFICANCE OF CALIBRE 1142 AS VACHERON CONSTANTIN'S FIRST CHRONOGRAPH FOR WOMEN?

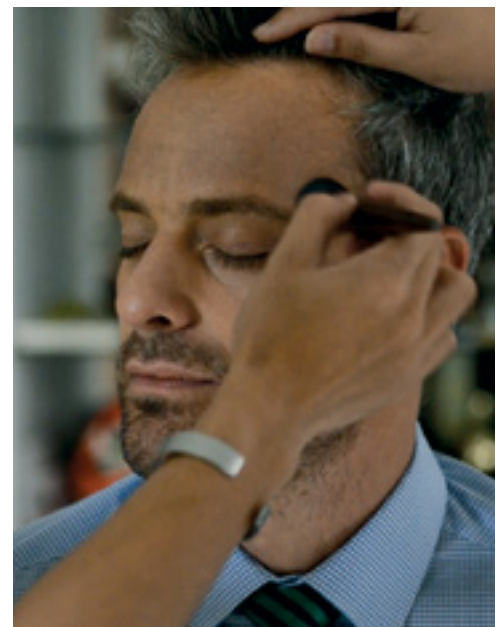
It was for us a very nice opportunity to offer this complication in a ladies watch. Ten years ago, when we were celebrating 250 years of experience, we made a lot of effort to bring some important knowledge to the market. However, we didn't produce any ladies' watches at the time. So we said that for the 260th anniversary, it would be a really



important asset to develop watches for ladies as well. It made sense to present in the Harmony collection two groups of complications – chronographs and dual time – and on both, we wanted to have ladies' versions. We chose the 1142 because it's a smaller calibre compared to the other new calibres. The demand for ladies' complicated watches is growing, and we will continue to build the offer.

WHAT DO YOU THINK JEAN-MARC VACHERON WOULD SAY OF THIS COLLECTION WERE HE ALIVE TODAY?

I think he would recognise the watch-making. I think he would be surprised to see how miniaturised the movements are, and the fact that watches can be worn on the wrist. At this level of complexity, it's really spectacular. Especially the split-seconds.



A SPIRITED Unveiling

THE TIME PLACE PRESENTS ITS
FINEST CAMPAIGN TO DATE

Through the years, The Time Place has persevered in delivering only the best to its distinguished clientele. Time is a precious resource and how we use it reflects greatly on who we are. This year, The Time Place aims to celebrate mo-

ments; exceptional, memorable moments spent with the very people who make our work worthwhile. With this in mind, we now pay tribute to our valuable customers, without whom there would be no such special moments to commemorate.

“My Finest Hour” is our finest print campaign ever. And inevitably, it is about you. We know that our customers come from all walks of life. They can be so different from each other but remarkably they share one thing in common: a pursuit of freedom. Only people like them know that freedom is the highest form of luxury. Their experience of it is the heart of our campaign titled “My Finest Hour,” where you, our loyal patrons, serve as the main characters who share personal stories that are long overdue to be told.

We portray you as successful businesspeople, who despite your successful careers also pursue a myriad of interests. Many of you foster musical souls, adventurous spirits, quiet strength, visionary minds and rebellious hearts.



“MY FINEST HOUR” IS OUR FINEST PRINT CAMPAIGN EVER. AND INEVITABLY, IT IS ABOUT YOU. WE KNOW THAT OUR CUSTOMERS COME FROM ALL WALKS OF LIFE. THEY CAN BE SO DIFFERENT FROM EACH OTHER BUT REMARKABLY THEY SHARE ONE THING IN COMMON: A PURSUIT OF FREEDOM.”

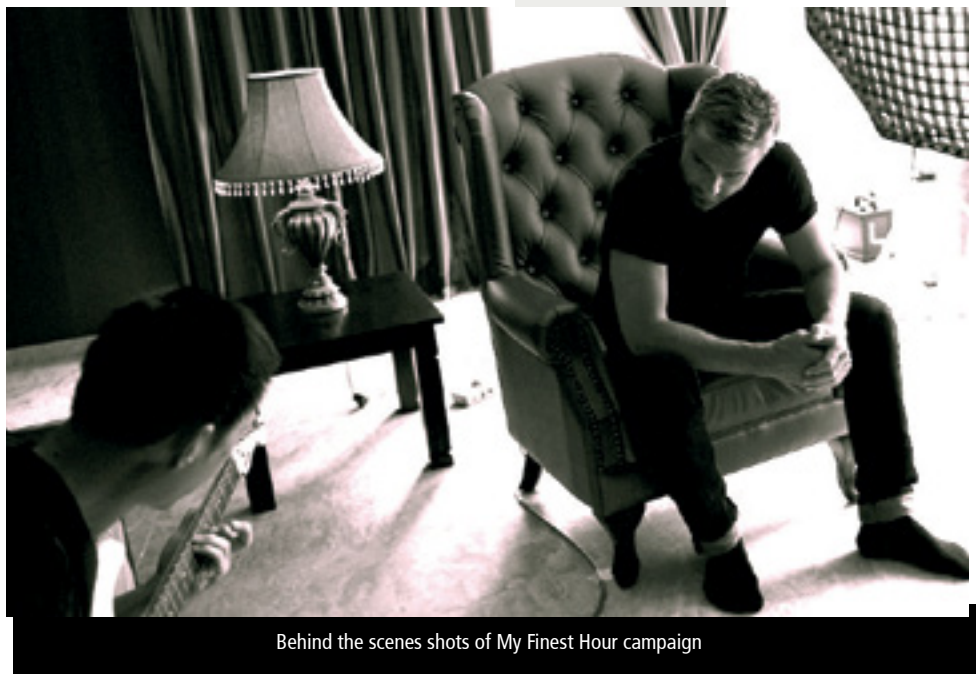
Following all the effort that we wholeheartedly invested in shooting the campaign, we now proudly present to you the first in a series of customer-centric print ads that convey the inimitable spirit of our esteemed clients. They vividly portray the very persona that drives The Time Place; the distinguished individual whose passion for life is reflected on what he pursues, what he holds closest to his heart, and how he makes the activities he chooses to do, even in his spare time, truly worthwhile.



Real time content available

So we flew to Kuala Lumpur, Malaysia, to capture this triumph of humanity for the camera. Our acclaimed photographer, Roy Zhang, and his assistant, Zam the Brave and their producer, the sweet and bubbly April Koh, flew in from Singapore to meet the Malaysian team who had been getting production underway to be ready for our arrival.

After lunch, we headed to Puchong Lake Edge residential area to shoot “Musician.” The location was in the living room of a distinguished residence. Roy, who is known for his meticulous lighting preparation, set up his shots carefully. When he was ready, the shoot went by really fast. The camera was clicking incessantly and Milan, who played our musician, was quickly and deeply absorbed in his role.

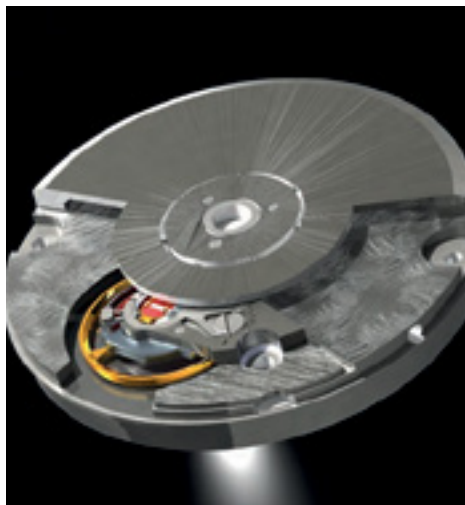


Behind the scenes shots of My Finest Hour campaign

INTERVIEW WITH BALL WATCH MANAGING DIRECTOR
SOUTH EAST ASIA AND OCEANIA - KELVIN WONG



A CLEAR Perspective



Having reviewed the Baselworld 2015 collections from BALL in our last issue, this time we sat down with Kelvin Wong, Managing Director of BALL Watch South East Asia and Oceania, to determine his vision for BALL Watch in Indonesia.

HOW HAS BALL CHANGED OVER THE LAST 10 YEARS?

The brand awareness has improved over the last decade. When we first started 10 years ago, we faced the challenge of educating people about the history of the brand and the products, however we managed to overcome it by practicing a personal approach to our customers, and finally now people have started to respect and embrace BALL watches via word of mouth or their own positive personal experience of owning the watch. We also maintain our existing customers by sending them EDM, reminders to service their watches after three years of purchase. We also hosted gatherings to share information about our products and we expanded our business in Indonesia recently.

“
INDONESIA IS THE LARGEST COUNTRY IN THE REGION, AND HAPPENS TO HAVE A FAST GROWING MIDDLE CLASS, WHICH IS AN IMPORTANT MARKET FOR US.
”



WHAT SETS BALL APART FROM ITS COMPETITION AND IN YOUR VIEW, WHAT IS THE MOST IMPORTANT THING TO DETERMINE THE SUCCESS OF A WATCH?

I will start with BALL's innovations, the micro gas tubes in all of our models. This is important for adventurers or active people to be able to see the hands even in dark places. We also have the A-PROOF anti-magnetism system, then we have the SpringLOCK system which basically is shock-resistance, which are true to our DNA. I believe there are three key factors in making a watch a success; brand name is the first as it speaks of the brand's

identity, personality, which is reflected on the second key factor, the product itself. Product is determined by the quality, innovations, and the design; the latter which I believe holds a strong influence when people are making a decision to buy a watch. Last factor is value proposition, which is also important when you're buying a watch.

LASTLY, WHY IS INDONESIA A GOOD MARKET FOR BALL AND WHAT IS YOUR STRATEGY TO STRENGTHEN AND REINFORCE THE BRAND IN INDONESIA?

Indonesia is the largest country in the region, and happens to have a fast growing middle class, which is an important market for us. The middle class is very tech-savvy and seeks for new things in their life, and I believe that's where BALL comes in with our constant innovations, attractive designs and of course high value proposition which I mentioned previously. We identify our market as the cosmopolitan adventurer, where the young live in a dynamic modern world and crave for adventure, innovations in their life. We seek to engage customers in Indonesia with road shows for Jakarta, while we are also active in digital marketing via Facebook and Instagram which we started six months ago.



Ball's SpringLOCK® system



WHILE LIGHT ALLOWS US TO SEE,
HIS PHOTOGRAPHS ALLOW US TO DREAM.

A world-class, world-travelling adventure photographer, he captures the beauty of light in darkness. Every photograph reveals moments of awe in perfect detail, inviting all to reconnect with the wonders of the world. He ventures to remote landscapes, guided only by the stars, his imagination and the micro gas lights of his trusted timepiece. For him, every moment is an opportunity to experiment without reservations. To feel the impact of light on life. To be Paul Zizka.

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Punchy Patterns. Tory Burch Spring 2015 Ready to Wear + Zenith El Primero Chronomaster Lady



Punchy Patterns. Suno Spring Summer 2015 + Chanel J12



RUNWAY To Wrist

REVAMP YOUR WRIST GAME WITH THE LATEST RUNWAY TRENDS

Iris Apfel, the 93-year-old style icon was quoted as saying “Style is attitude, attitude, attitude,” in an interview with *T: The New York Times Style* magazine. Iris, the subject of an eponymous new documentary, is simply riveting in her ability to turn a mix of colour, pattern and era into cohesive style.

And that’s what a great runway designer does. They take influence from their travels, a book they are reading, a decade, or a piece of music and transform it into wearable art; filtering it through their attitude. Those of us who love fashion can then take

their concepts and use it to inspire and inform our own style.

A luxury timepiece or high-end fashion watch is one of the best ways to express that personal style you are continuously developing. It becomes part of your signature statement: something to reimagine each season and wear in new ways.

Inspired by five of the biggest trends seen lately on the runways, we’ve curated looks from recent ready-to-wear collections, matching them with timepieces from our watch brands. Rules are tossed to the way-

side as the artistry of the runway becomes our muse de montre.

PUNCHY PATTERNS

These days, it seems like pattern is the new black. The best patterned silhouettes pull off bold and brazen while still leaving room for sophistication. We love this bright, sporty look from Tory Burch Spring 2015.

The Zenith El Primero Chronomaster Lady, just like our Tory Burch runway pick, pulls together several elements, yet maintains an overall uncluttered appearance. Zenith does not shy away from making serious watches for women and this piece is no exception, boasting a powerful El Primero 4062 automatic movement. The wonderful showcase of intricate craftsmanship contrasts against the sportiness of the watch; while the gold of the visible movement goes with the colour palette of the breezy outfit.

Bold patterns are the norm over at Suno, the young label twice nominated for a Vogue/CFDA fashion fund award. Suno uses textiles from around the world to cre-

ate unique texture and colour combinations. This sweet look from their Spring 2015 Ready-to-Wear line is a part of the comeback of the baby doll silhouette. Glossy, the high-tech ceramic of an all-white Chanel J12 limited edition puts a little edge into this ladylike look. A pink unidirectional rotating bezel plays on the pink in the inverted pleating of the dress.

MOD INSPIRATION

Destined to don fashionable faces all over the globe this summer, Fendi showcases its absolute mastery of accessories with the Orchidea sunglasses collection: an exercise in creativity and restraint. Clearly rooted in early 1960's glamour, the collection rides the line between mod and modern.

For the red pair, we've chosen a 39 mm TAG Heuer Monaco Calibre 12 Chronograph with a blue dial and red indices. This men's watch is directly inspired by the achingly cool actor and race car driver Steve McQueen, whose heyday was in the



Mod Inspiration
Fendi Orchidea
sunglasses +
Fendi 3 Jour
bag in off-
white + TAG
Heuer Monaco
timepiece



Mod Inspiration
From left:
Hamilton
Ventura + Fendi
By The Way
Tri-colour +
Fendi Orchidea
sunglasses



this power-house accessory combination.

Zany, expertly crafted looks on the Peter Pilotto Fall 2015 Ready-to-Wear runway had elements of late '60s/early '70s psychedelia with looping, pinball game referencing prints. This gold and green coat with a short hemline and wide gold collar makes a striking summer-to-fall transition piece. The spirit of Pilotto's collection is captured perfectly in the Cartier Crash in 18-carat rose-gold and diamonds. An investment piece, this ground-breaking shaped watch was first created in London at the height of the 1960s Cultural Revolution.

MINIMALIST AND MILITARY

While outsized prints, florals and statement accessories abound, in our "anything

'60s and '70s. The angles of the dial, its colour scheme, and touch of 60's cool are all picked up in the Orchidea. A Hamilton Ventura Quartz is a mid-century inspired match for the black Orchidea. Not much else is needed if you are rocking both a statement watch and glasses, but the Fendi 3 Jour handbag in off-white and By the Way Tricolour in off-white and blue, round out

“ A LUXURY TIMEPIECE OR HIGH-END FASHION WATCH IS ONE OF THE BEST WAYS TO EXPRESS THAT PERSONAL STYLE YOU ARE CONTINUOUSLY DEVELOPING. IT BECOMES PART OF YOUR SIGNATURE STATEMENT: SOMETHING TO REIMAGINE EACH SEASON AND WEAR IN NEW WAYS. ”

goes” era of fashion there is still plenty of room for the subdued. Worn to maximum effect by rock stars (think: Jimi Hendrix), military now gets a minimalist makeover courtesy of Marc Jacobs. In a deep forest green, this utilitarian dress from his Spring



Bohemian is Back
Tory Burch
Fall 2015
Ready to Wear +
Chanel
Première
Double
Chain



Bohemian is Back
From left clockwise: Cartier Tank Anglaise + Fendi
Blossom Print Headband + Two-tone Suede and
Leather Girl Chanel Bag

2015 Ready-to-Wear collection is saved from severity by a v-neck collar and short bell-shaped hemline. A Bell & Ross BR 126 Original Beige Automatic enhances the military vibe while the gentle beige colour of the dial, round case, and worn leather strap speak to the most feminine aspects of the dress.

Over at Tory Burch (F/W 2015/16) and Fendi (Spring 2015), the military-like aspects were more subtle, lighter, and textural. An Audemars Piguet Ladies Millenary watch is an apt companion for these two ensembles. Sized smaller than its male counterpart, it is still a statement-making “boss-lady” timepiece. The oval shape gives gravitas while an intricate dial and leather strap complement the earthy colour palette and leather used in these looks.

BOHEMIAN IS BACK

Without a doubt, the '70s are back in a big way. Only now, it becomes all about touchable texture, relaxed luxury and a sense of romance. This fall, a 2015 look plucked off



Minimalist and Military
Fendi Ready to Wear Spring 2015 +
Audemars Piguet Ladies Millenary



East Meets West
Chanel
Cruise 2015
+ Chopard
Happy Sport
36 mm



East Meets West
Tory Burch
Resort + Tory
Burch Reva
watch

the Tory Burch runway is pure luxe Bohemian. An elegant blouse and structured bag add polish to paisley printed pants and a swinging tasselled leather belt. The Chanel Première Double Chain rounds out the look. Gold plays up the outfit's sexy, warm hues while the structure of the dial (modelled after the shape of the Place Vendôme in Paris) is just the touch of strength needed. The offhand elegance of the double wrap chain hints at "carefree."

Casual luxe is what Louis Vuitton accomplished with this Spring 2015 blouse and jeans combo. One can't help thinking of the relaxed glamour embodied by Jane Birkin – the actress and singer who inspired the Hermès Birkin bag. So, we paired this look with the 18-carat gold Cartier Tank Anglaise, a watch that is as effortlessly chic as the Britain-born style muse.

EAST MEETS WEST

Karl Lagerfeld knocked it out of the park for Chanel Cruise 2015 when he drew references from traditional South Korea as well

“
AND A WATCH IS JUST
ONE PAINTBRUSH TO
USE WHEN CREATING
YOUR EVER-
EVOLVING STYLE
SELF-PORTRAIT.
SOMETHING ULTRA-
CHIC IRIS APFEL
WOULD KNOW
SOMETHING ABOUT.”

as its increasingly influential pop culture (Google “Eat Your Kimchi”- you won't be disappointed). To complement the bright patterned motif in this two-piece lounge outfit and coat, we selected a Chopard

Happy Sport Automatic, 36 mm which comes in a variety of coloured straps, and sparkling diamonds. Both the watches and the collection are a marvellous mix of the playful and traditional.

There are several possibilities when playing with East meets West. However, the urge to pair this simple yet classy strapless dress from the Tory Burch Resort line with the new Tory Burch Reva watch in blue, is irresistible. It's not merely the blue colour that ties the two together. As with her coveted Reva flats, the ornamental “T” logo takes centre stage. Here, its intricate scrolls and curves echo the delicate and almost ethereal motif on the dress while its simplicity is a counterweight to the eye-catching outfit.

As this watch/runway matchup shows, the ultimate trend is self-expression. And a watch is just one paintbrush to use when creating your ever-evolving style self-portrait. Something ultra-chic Iris Apfel would know something about.



A PASSION[®] for Excellence

CHOPARD'S PLACE IN THE LUXURY INDUSTRY IS SECURED AND DRIVEN BY ITS CONSISTENT CREATIVITY

Celebrating more than 150 years of existence, Chopard is renowned for its effective marriage of impeccable craftsmanship and innovative technical expertise. Despite the change in its ownership in 1963, this enduring luxury brand has proven without a doubt that excellence can be achieved even against the odds.

1860-1913

The Chopard story is unique in that the history of its founding family and current owners can be traced in a parallel manner.

Louis-Ulysse Chopard's history of watch-making began in 1860. Encouraged by his father to pursue the watch-making trade, then 24-year-old Louis-Ulysse Chopard set up his own watch-making company, L.U.C watch manufactory, in Sonvilier, Switzerland. Driven by an innovative spirit, he endeavoured to set his creations apart from his competitors by specialising in high-precision watches, specifically pocket watches and chronometers. He travelled extensively in Eastern Europe, Scandinavia and Russia to gain customers. Louis-Ulysse's efforts were not in vain as he eventually succeeded



1. The house in Sonvilier where Chopard was founded (circa 1900s)
2. Chopard family
3. The workshop of Louis-Ulysse Chopard (on-the-right) in the 1890s
4. One of the first Chopard pocket watches in the 1860s

in turning the Tsar of Russia into a loyal client. In 1913, he spearheaded the brand's first advertising campaign, "Fabrique de montres L.U.C L.-U-Chopard, maison fondée en 1860."

The Scheufele legacy, on the other hand, began in 1877 with the birth of Karl Gotthilf Scheufele, who paved the way for his family's rich heritage in jewellery and watches. In 1904, Karl Gotthilf founded the 'Karl Scheufele' brand which was distributed under the name, Eszeha, (which spells out the first three letters of Scheufele in German). Specialising in jewellery watches, the company also produced pendants, medals, bracelets and brooches decorated in Art Nouveau style. Karl's life took a turn when in 1912, he invented the clip watch.

1915-1943

Upon Louis-Ulysse's death in 1915, his son Paul-Louis took over the helm of Chopard. With an eye towards expansion, he opened a subsidiary in La Chaux-de-Fonds in 1921. Ahead of its time, Chopard was renowned for its highly precise pocket chronometers and gem-set ladies' wristwatches. In order to reach even more clients and to usher the name Chopard into the mainstream, Paul-Louis made another important decision in 1937 when he relocated Chopard to Geneva. By 1940, the brand had a full workforce of around 150 employees. By 1943, Paul-Louis's son, Paul-André, replaced his father. In the same manner, Karl Gotthilf also displayed great foresight when after World War I, he correctly anticipated a shift in consumer's demands and removed jewellery from his product catalogue. He replaced valuable baubles with timepieces and travelled near and far to present his collections. His travels took him to Germany, Austria, Eastern Europe and even as far as China.

The 1920s saw the birth of the Art Deco movement which greatly inspired both families. This is evident in the wallet watches made by Eszeha. Made from Chinese-lacquered or enameled silver and gold, these cases were adorned with tiny travel clocks and decorated with precious stones and patterns.

Always on the lookout for new opportunities, Karl Gotthilf was pondering the purchase of a watch factory in Switzerland, however, the war made it impossible. Unfortunately, the founder of Eszeha would not be able to see this dream into fruition as he suffered a heart attack in 1941. His son,



Sketches for Eszeha valise like travelling clocks in the 1930s



Karl Scheufele receiving the Baden-Baden Golden-Rose in 1969

Karl Scheufele III, took his place at the head of Eszeha in 1942.

1945-1963

Following this development, Eszeha continued to produce original timepieces with interesting features. However, this prolific period of activity took its toll on Karl II and prompted him to hand over the management of Eszeha to his son, Karl III, who was only 20-years-old at that time. A goldsmith and watchmaker, Karl III was more than



Eszeha Art Deco watches

equipped to succeed his father, who passed away in 1966. Driven by the same creativity, Karl Scheufele III made use of his design skills in making jewellery and watches. Despite this, the young Scheufele realised he needed to purchase a Swiss manufacturer in order to create his own movements. This is where the two stories of the Chopard and Scheufele families slowly combine as one.

Although Chopard enjoyed commercial success for many years, it was facing an impending decline. A gifted watchmaker, Paul-André was not attune to the business world. He was in search of a buyer for the company his father built. Karl III, on the other hand, was eager to spread his company's wings, especially when he found out in 1962 that his supplier of movements had also been supplying materials to his competitor. It was through these events that Paul-André Chopard and Karl Scheufele III met and sealed the destiny of Chopard. The sale was finalised in 1963 and ushered the Scheufele family into the realm of great watchmakers.

1964-1985

With his new company, Karl III exhibited even more creative genius and productiv-



Lady Happy Diamonds watch



Jeans Watch



Making of Happy Diamonds watch



Alta Moda watches

ity. Never one to shirk away from whimsy, he combined quality craftsmanship with pieces that were playful and truly one of a kind. Equipped with his skills as a salesman, he transformed Chopard into a world-class jewellery and watch brand.

The '70s was a prolific time for Chopard. The brand put forth wonderful new pieces which were patronised by both men and women. In this period, the Jeans watch with its quintessential denim strap, served to symbolise the change that was occurring in the world of jewellery watches.

In the succeeding years, Chopard launched other timepieces including the Améthyste (1972), Pasadoble (1973) and the iconic Happy Diamonds (1976). The latter is a presentation of Chopard's distinct creativ-



Happy Diamonds clown pendant

ity in watch creation whereby diamonds are unencumbered on the watch dial. Like dancing orbs of light, the free-spinning diamonds provide endless fascination to the wearer. The magical quality of this piece is best described by Karl III's wife, Karin, when she said, "these diamonds are happier because they are set free."

All three timepieces garnered not only praise for the illustrious company, but also paved the way for Chopard to win the Golden Rose of Baden-Baden, recognised as the jewellery industry equivalent of an 'Oscar,' multiple times. Awarded by German professionals, this honour was a timely reward for the efforts of this newly fortified brand. Another award secured by Chopard was the Diamonds International Award for the Concord watch in 1976.

Extending its reach with the creation of its first subsidiary company, Chopard France in 1975, this was followed by the establishment of the American subsidiary company, Chopard Watch Corporation in 1976.

The next decade, the '80s, began with the increasing influence of Karl Scheufele III's children, Karl-Friedrich and Caroline, in the respective areas of fine watch-making and haute joaillerie. Both creative in their own right, the next generation of Scheufeles will inject even more inspiration and drive into the company.

Karl-Friedrich's talent for design first became apparent with the Saint Moritz timepiece, a steel octagon-shaped sports watch that can be worn from day to night, casual



1

to formal. Sharing her brother's artistic flair, Caroline showcased her skill in inspired jewellery-making in 1985 when she created the Happy Diamonds Clown, with disjointed legs and a tummy full of diamonds and coloured stones. Both whimsical and humorous, the clown spurred the conception of a Happy Diamonds line which drew the attention of younger clients.

With the younger Scheufeles bringing new vigour into the company, Chopard celebrated its 125th anniversary with the release of the Alta Moda line of watches in 1985. In the same year, Karl-Friedrich and Caroline Scheufele were appointed vice-presidents of the Chopard Group.

1987-2001

An automobile enthusiast, Karl III shares his passion for collector's cars with his son, Karl-Friedrich. This 'hobby' evolved to the point that father and son found themselves behind the wheel of their own classic cars in 1987 at the Mille Miglia race. This devotion to cars and racing paved the way for an enduring partnership between Mille Miglia and Chopard, and served as inspiration for the 1000 Miglia sports watch collection launched in 1988.

In a reverse fashion, Karl-Friedrich duly influenced his father when he recognised that the future of watch-making lay in mechanical watches. Karl III agreed and in 1993, Chopard secretly launched this project. This led to the establishment of a watch manufacturing company in Fleurier, in the Swiss Jura, in 1996. Devoted to the produc-



709 Madison necklace



2



3

1. Ice Cube watches, 2. Happy Sport watch, 3. 2008 Grand Prix de Monaco Historique Chronograph watch

tion of mechanical L.U.C movements, the manufacture has since developed 10 movement families. The first of these movements was the Calibre 1.96, used for the first L.U.C 1860 timepiece. Other mechanical masterpieces that followed included the L.U.C Quattro watch powered by the L.U.C 98.01-L in 2000 and the L.U.C Tonneau with the self-winding movement L.U.C 97.03-L in 2001.

Matching the spirited endeavours of her brother, Caroline focused on jewellery design and successfully presented some iconic designs through the years including the Happy Sport watch (1993), La Strada collection (1994) and Ice Cube (1999).

She also established the importance of haute joaillerie and revived the tradition of creation derived from her ancestors. Five collections truly highlight Chopard's prowess in haute joaillerie: Casmir, La Vie en Rose, Pushkin, Copacabana and 709 Madison. The sophistication exuded by the brand's jewellery and watches have led to partnerships with esteemed award-giving bodies such as the International Cannes Film Festival (1998) and the Palme d'Or Festival, the award of which was redesigned by Caroline Scheufele herself. Along with these partnerships, Chopard has also adorned many celebrities, the very people who grace these distinguished events. It can be said that the company harbours a special place for the world of cinema and provides support to up and coming talents through the Chopard Trophy, which was established in 2001 with the support of the Cannes Film Festival.

Through their valuable contributions, the brother and sister team became co-presidents of Chopard in 2001.

2002-2008

A spirit of creation continued to pervade within the walls of Chopard. In 2002, a new jewellery concept was launched with the Golden Diamonds collection, followed by the Happy Spirit line in 2003 and the Haute Joaillerie Copacabana range in 2005.

And with two people serving as presidents, it is not surprising that Chopard covers more ground than other companies. Following the success of the brand's partnership with the Mille Miglia race, Chopard became the official timekeeper of the Grand Prix de Monaco Historique in 2002. Along with its racing pursuits, the manufacture



L.U.C 8HF Power Control



L.U.C Tourbillon QF Fairmined watch

also consistently introduced L.U.C models including the L.U.C Tourbillon (2003), the L.U.C Regulator (2004) and the L.U.C Lunar One (2005).

Throughout Chopard's constant stream of activity, the Scheufele family has steadily perpetuated a corporate atmosphere where expertise is passed on and a spirit of innovation is nurtured. With its own internal training division to ensure that these values are handed down to future watchmakers, Chopard ensures that its productivity will never be compromised. In fact the company even won the 'Best Training Company Prize' in the 'Applied Arts' category awarded by the State of Geneva in 2008. To further support its vertical integration, Chopard created Fleurier Eubaches in 2008, an entity which produces watch movement blanks.

Despite the demands of their company, the Scheufele family also makes time for philanthropy. They consider it their natural duty to help others and they actively do so by supporting a number of organisations including The José Carreras Leukaemia Foundation, the Elton John AIDS Foundation and The Prince's Foundation.

2010-PRESENT

For the celebration of its 150th anniversary in 2010, Chopard introduced several collections including the 150-piece Animal World haute joaillerie, as well as four new L.U.C models: L.U.C 1937, L.U.C Engine One Tourbillon, L.U.C Tribute to Louis-

ing certified 'Fairmined' gold. This was followed by the launch of the L.U.C QF Fairmined, the world's first watch produced with 'Fairmined' gold from South America.

Without missing a beat, Chopard has continued to create and present the world with outstanding pieces. The brand strives to outdo itself as showcased in its latest models, the L.U.C 1963 Tourbillon, L.U.C XPS 35 mm Esprit de Fleurier and Mille Miglia GTS Collection, presented at Baselworld 2015. Armed with a passion for excellence fostered by the Scheufele family, there is no doubt that Chopard will retain its rightful place in haute horlogerie and joaillerie for many years to come.



Scheufele family: from left Christine Scheufele, Karin Scheufele, Karl-Friedrich Scheufele, Karl Scheufele and Caroline Scheufele

Ulysse Chopard and L.U.C All in One. Two years later, it presented at Baselworld 2012 the L.U.C 8HF, the first ever high frequency escapement (8 Hertz) watch to be COSC-certified.

The following year, 2013, marked the 50th anniversary of Chopard under the Scheufele family. The auspicious occasion was celebrated with an exceptional concert at Victoria Hall in Geneva. In addition, Chopard paid tribute to the 20th anniversary of the Happy Sport collection with the launch of the first Happy Sport Automatic.

In 2014, Chopard and Livia Firth, artistic director of Eco-Age, launched 'The Journey,' a long-term programme that promotes the journey to sustainable luxury, with the first Green Carpet Collection pieces, made us-



L.U.C XPS in Fairmined gold 2015



FASHION





Seoul

Searching

THE TIME PLACE TAKES HIGH FASHION TO THE STREETS OF KOREA

A woman is walking from left to right in profile. She is wearing a dark green tweed jacket over a white blouse with a dark tie, dark blue wool pants with a light blue stripe down the side, and a black boater hat. She is carrying a dark handbag and wearing dark boots with white soles. The background is a wall made of rectangular stone blocks with a decorative tiled roof above it.

Military
Chic

Blouse, tweed jacket,
wool pants, handbag,
booties and boater
hat All by CHANEL



Day Tripper

Backpack, silk top, shorts,
plaid jacket and booties
All by **TORY BURCH**

Ode To
Romance

Dress and boots
All by CHANEL





Tweed Loving

Coat by FENDI





A Shift
in Style

Dress, scarf and booties
All by TORY BURCH

Bag Bug
Eyeing

Coat and backpack
All by FENDI



Masculine Pursuits

Blouse, tweed jacket,
wool pants, handbag
and boater hat
All by **CHANEL**

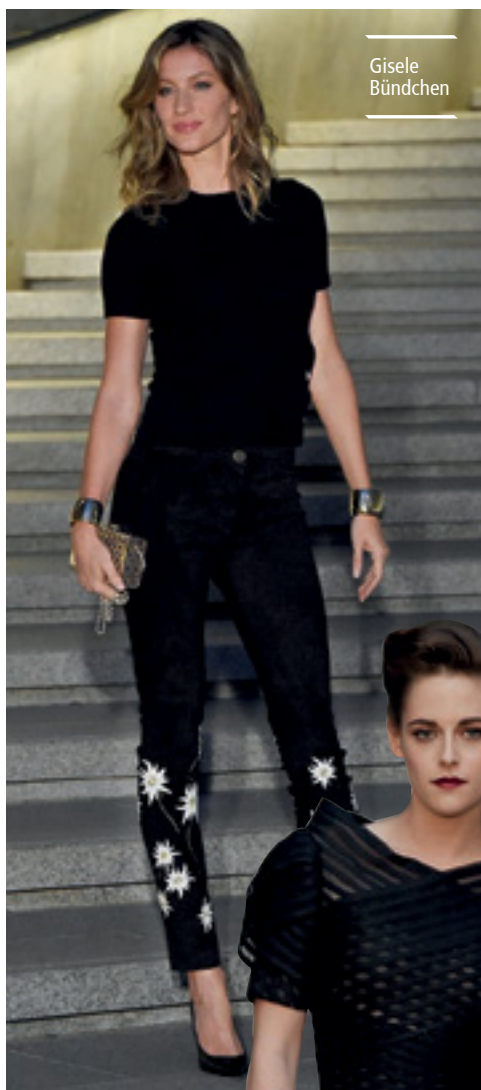


Photographer: Chun Young Sang
Model: Jee Yi Soo@YGKPLUS
Location: Bukchon, Seoul, Korea
Stylist: Clara Whang @GEMMA
Make-up: Kim Hwan





G-Dragon



Gisele Bündchen



Kristen Stewart

GOING East

CHANEL'S 2015/16 CRUISE COLLECTION WAS LADEN WITH TRADITION EXECUTED IN CHANEL FASHION

The Chanel Cruise Collection 2015/16, which took place last May in Seoul, South Korea's Dongdaemun Design Plaza, drew inspiration from the hanbok. While the traditional elements of South Korea were evident throughout the collection, Lagerfeld infused a heavy dose of modernity in a presentation bursting with energy. With a structured, avant-gardist silhouette, the play on tradition and modernity was heightened with

the vibrant pop colours, like a heavy dose of adrenaline injected into the collection. "It's a cosmopolitan idea of the local fashion," stated Karl Lagerfeld.

In its jackets, the traditional garb of the Korean peninsula was reinterpreted in a contemporary fashion. Lagerfeld imagined the Chanel jacket with rounded shoulders and large sleeves, adopting the silhouette of the hanbok.



textured cotton, broderie anglaise and patent leather. Lighter fabrics, such as shantung, linen, organza, tulle and lace, adopted the same vivid hues, bringing the surge of vibrancy to new heights. Patterns abounded in the collection, as Chanel went all out with its bold choice of geometric and ethereal patchworks. Multi-coloured stripes were combined with marquetry-style embroideries by Lesage, Lemarié and Montex, in delicate floral and geometric patterns.

The rich embroidery continued throughout the collection with the evening wear. Dresses and blouses were intricately embroidered, while the waistline was elevated above the bust, accentuated with velvet or grosgrain ribbon. Gleaming in diaphanous fabrics, light overdresses were adorned with shimmering embroidery. Peter Pan collars alternated with strapless dresses in a successive play on balance, interchanging between modest and sensual.



Tilda Swinton and Park Shin Hye



Chanel combined traditional and modern elements in its latest collection

The collars were, flat, folded or notched, disappearing to reveal the neck, creating a new visual.

Combining the traditional with the ultra-modern, the collection's trousers saw avant-gardist shapes, cut wide and short or tightened at the hem. The skirts, flared or pencil, assumed a more modest length with a below-the-knee cut, while the collection's shorts moved to the other end of the spectrum with its ultra-short tailoring.

Embodying the vibrant spirit of modern South Korea, a burst of colours was seen throughout the collection. An explosion of fuchsia, coral, orange, violet, celadon and mint, along with turquoise and royal blue splashed across the woven tweeds,

Not taking a backseat in the collection presentation, the accessories shone in an eruption of tangy colours and metallic textures. Necklaces in golden or coloured metal links, along with baroque pendants and cuffs in pop colours adorned the doll-like models with neon pink lips. In the shoe department, square-toe pumps or patent leather Mary Janes sweetened with the addition of socks and gave the collection an anime feel. The iconic handbag is revamped with multi-coloured tweed or embroidered entirely with sequins, seeming perfectly at ease with its clutch and minaudière cousins. The graphic camellia makes its way through the collection in the form of button holes, hair accessories and brooches. Going out with a bang in true Chanel fashion, three voluminous pieces concluded the show in a final evocation of Korean traditions.

With a list of dynamic guests who lent unbridled energy to the presentation, as explosive as the collection, the star-studded event saw Korean singers G-Dragon and Taeyang, Korean actresses A Sung Ko, Rye-owon Jung, Shin Hye Park and actor Siwon Choi viewing the collection from the front rows, along with international stars Kristen Stewart, Isabelle Huppert, Tilda Swinton, Gaspard Ulliel, Gisele Bündchen and Alma Jodorowsky. The presentation's party was matched by the after-party, with a performance by DJ Mademoiselle Yulia, a private concert by French musician Cerrone, succeeded by a performance by DJ Tim Sweeney.



The evolution of the Chanel jacket

THE CHANEL JACKET

A CLOSER LOOK AT THIS ICONIC PIECE

An ultimate symbol of timeless elegance, the little Chanel jacket has reached an iconic status. We trace its roots to the big impact it made on the fashion industry.

THE JACKET AND THE SUIT

So few fashion items have reached an iconic status the way the Chanel jacket has become the ultimate symbol of timeless elegance. Finding its roots in a divergence from the restrictive and largely unsuited to the times 1950s fashion, Gabrielle Chanel created a suit that offered comfort and functionality for active women. Infusing Chanel's signature "masculine-feminine" touch, the suit contained the opposing elements that lent character and quirkiness to a Chanel design.

THE JACKET

With the passing of time, the jacket slowly took on a life of its own, apart from its skirt partner. The jacket adopted tweed as its signature material, and its ingenious design magically transformed the garment into the wearer's second skin, allowing it to move as freely as the dynamic woman who dons the versatile piece.

THE JACKET TODAY

With a life separate from the skirt, the jacket found new partners with unexpected pairings. Mixed with the jeans or the sailor top, the iconic jacket never ceased to evolve. Chanel creative director Karl Lagerfeld constantly updates the jacket, always with sense of humour and a heavy dose of fun injected into the garb. Honouring the

iconic piece, a book titled "The Little Black Jacket" celebrated the infinite ways that the Chanel jacket could be interpreted, featuring figures such as Sofia Coppola and Anna Wintour donning the timeless jacket.

THE MAKING OF

Gabrielle Chanel first envisioned the Chanel suit as the apparel of the modern woman. Putting comfort and functionality above frills and unnecessary adornments, much thought and care go into the making of the Chanel jacket. The jacket is ergonomically designed with a slight curve. The sleeves are carefully tailored for comfort, as well as the panel fitted inside. The interior of the jacket is lined with a matching colour from jersey or silk crepe. The tweed exterior and the lining are overstitched in a way that is nearly invisible, allowing the two layers to move together as one piece, in keeping with Chanel's quest for comfort.

AS SEEN ON

Such a celebrated item of fashion is often worn by celebrated figures the likes of Alexa Chung and Elizabeth Olsen. Original, brazen and always fun, the Chanel jacket has lived a long life and is still in the run for many more lifetimes.

A. LANGE & SÖHNE
GLASHÜTTE 1/SA

Φ
BAUME & MERCIER
MAISON D'HORLOGERIE GENEVE 1830

Cartier

IWC
SCHAFFHAUSEN

JAEGER-LECOULTRE

MONT
BLANC

PANERAI

PIAGET

RICHARD MILLE

ROGER DUBUIS
HORLOGER GENEVOIS

VACHERON CONSTANTIN
Manufacture Horlogère, Genève, depuis 1755.

Van Cleef & Arpels



WATCHES & WONDERS

THE
HAUTE HORLOGERIE
EXHIBITION IN ASIA
30 SEPTEMBER - 3 OCTOBER 2015

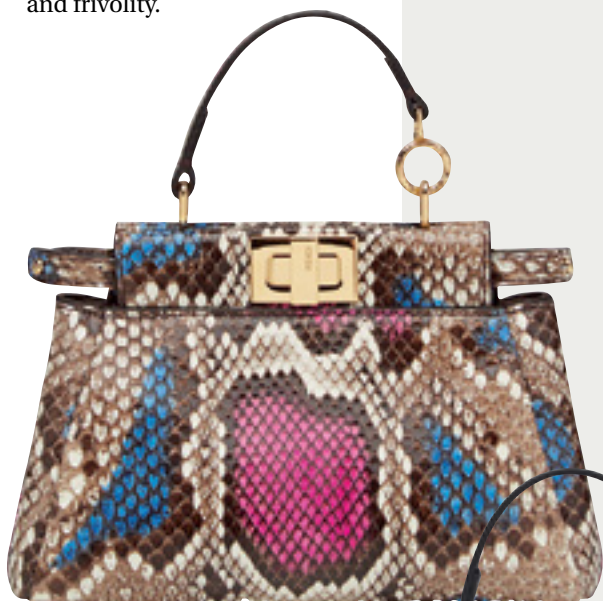
HKCEC - Hong Kong Convention and Exhibition Centre



FALL Into Fendi

LIKE CHILDREN ON CHRISTMAS MORNING, THE FASHION INDUSTRY AWAITS THE SUMPTUOUS TREATS FENDI HAS IN STORE FOR FALL

Haute Couture, fur and a bagful of humour, Fendi promises to deliver opulence and the highest craftsmanship with a dose of playfulness. In true Fendi fashion, lavish materials are juxtaposed with playful graphics, offsetting the seriousness of the materials with a distinctive Fendi wit. The play on contradiction is a constant leitmotif throughout the label's fall offerings, artfully balancing the thin line between sophistication and frivolity.



The new range of Peekaboo bags and a colourful Baguette

Karl Lagerfeld's
first collection



The Fendi Pre-Fall 2015 collection experiments with opposites. Fusing sports with sophistication and graphic elements with refined femininity, the collection seems to come alive, bursting with freshness and character. The star of the show, fur, is a recurring element in the collection. From sweaters and biker jackets to small accessories and bags, fur is elevated through techniques and the highest craftsmanship.

BAG LADY

In the bag department, Fendi's Pre-Fall 2015 collection revisits its enduring relationship with the Icons. With new orthogonal graphic prints highlighted by a kaleidoscope of hues, the Peekaboo is given a plush treatment in its luxury version with a precious inlay in green and black mink. The medium-sized Peekaboo, unlike its big sister, features chromatic shades in an infinite stretch as far as the eye can see, while the Baguette doubles its duty as a jewel



Colour,
structure and
Bag Bug eyes
permeate the
Pre-Fall 2015
bag collection



with micro crystal decorations. In the By the Way, the same bedazzling is applied to accentuate its crocodile tail.

The 3Baguette sees precious embroideries and inlays, its day version featuring functional top handle and shoulder straps. Back with a vengeance, the Bag Bug eyes make an appearance on the Baguette, DemiJours and Petite 2Jours, as well as on their mini versions. Similarly, the micro and macro sheepskin and rocker studded backpacks see the same playful treatments. Charms and micro-charms infuse glamour into the collection, bright and sparkling like glittering jewels.

COUTURE FOURRURE

Another surprise from Fendi comes in the form of a Fall/Winter 2015 Haute Cou-



A bag for every woman can be found in Fendi's Pre-Fall 2015 Bag collections



Sublimating fur to new heights, Fendi proposes luxurious yet innovative designs, a transformation stemming from a marriage of avant-garde experimentation and unprecedented research. Introducing fur as a contemporary garment and luxury icon, Karl Lagerfeld deems the Haute Fourrure collection a presentation of "the royal furs of furs" and an invitation for the fashion industry to view fur from a new, modern perspective.

A creative temple where highly-skilled craftsmen express artistry through unique creations and the only luxury brand to host an in-house fur atelier, Fendi aims to showcase the label's unique savoir faire and expertise in fur with an unforgettable presentation that marks a step forward in the Maison's history.

ture presentation, the Maison's first in the Haute Couture front. Eager to make a memorable first impression, Fendi is armed and loaded with remarkable pieces to showcase what the label is made of. The Haute Fourrure collection, a luxurious offering of exclusive pieces, is an exhibition of the highest form in the Maison's creativity and craftsmanship in fur.

The first Haute Fourrure presentation is a tribute to Karl Lagerfeld's 50-year collaboration with Fendi: the most enduring partnership between a fashion house and a designer. Since the visionary designer's beginning in 1965, the Maison and Lagerfeld had formed a lasting relationship with passion, esteem and revolutionary vision serving as common grounds that bond the two like-minds.

GUCCI

TIMEPIECES

HORSEBIT COLLECTION

SWISS MADE

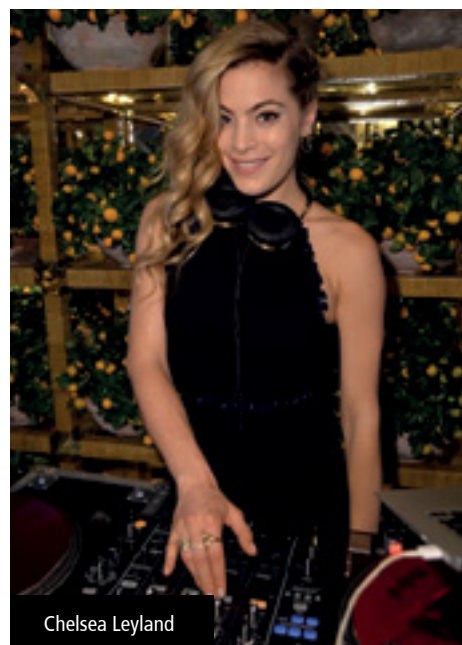
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Elisa Sednaoui, Cristiana Capotondi, Tory Burch, Alessandra Mastronardi and Valeria Golino



Ascia



Chelsea Leyland

CONQUERING Milan

TORY BURCH OPENED ITS MILAN FLAGSHIP IN APRIL, MARKING THE LABEL'S GROWING INFLUENCE IN EUROPE

Tory Burch hosted a chic cocktail party in April to celebrate the opening of its Milan flagship, located at Via della Spiga. The new boutique launch is a signifier of the brand's growing presence in Europe, with a Paris flagship scheduled to open in June 2015.

The boutique opening saw tastemakers, editors and celebrity guests mingling in a frenzied, jovial buzz. Italian celebrities the likes of Alessandra Mastronardi, Cristiana Capotondi, Valeria Golino and Valentina Scambia made an appearance at the cocktail party, while enjoying beats provided by DJ Chelsea Leyland.

A private dinner hosted by Italian Vogue's Franca Sozzani succeeded the cocktail party, where Tory Burch's signature cocktails, the Moscow Mule and the Southside, served as sweet finale to the elegant dinner.

The new 5000sqf two-storey flagship stayed true to Tory Burch's signature décor, with custom-designed details and a residential feel.

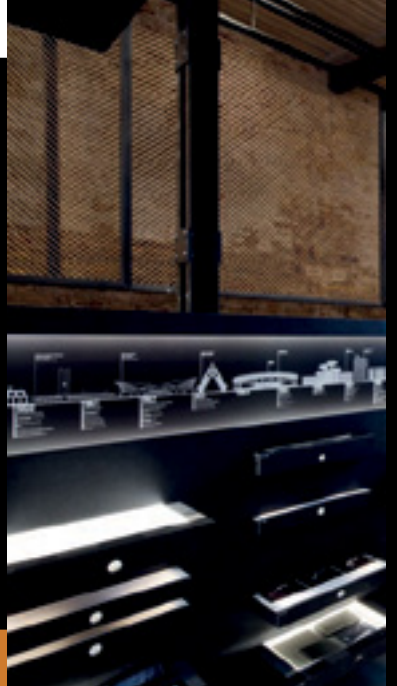
Much like stepping into the luxurious but cosy home of a fashionable friend, the ground level of the boutique serves as a vast accessories closet, with brown and white marble floors, sea foam drapes and antique blue and white vase-shaped lamps lending an intimate feel to the space. The handbag room features herringbone floors and Moroccan mother-of-pearl armoires. Moving on to the first floor, one is treated with the view of the Via della Spiga from the floor-to-ceiling windows while traversing the stairs to the ready-to-wear floor.

The first floor, housing ready-to-wear, showcases gold leaf chandelier chairs and an octagonal sisal rug accentuating the neutral tone of the room. The adjoining shoe salon features a printed Quadrille wall covering, reminiscent of the sunroom in Tory Burch's Southampton abode. With teal sofas, blue embroidered pillows and cane tables, the space opens onto a cosy outdoor terrace overlooking the scenic street.

The new Milan flagship carries Tory Burch's full collection, including ready-to-wear, shoes, handbags, jewellery, home, watches, fragrance and beauty.



HIGH LIVING





A view
of Grand
Canal in
Venice City

ALL ROADS Lead to Venice

DEBORAH ISKANDAR SHARES HER
INSIGHTS ON THE VENICE BIENNALE

Have you ever heard the saying “all roads lead to Rome?” In the time of the Roman Empire, this was very true for trade and commerce. But in the art world, “all roads lead to Venice.” The Venice Biennale is the most prestigious cultural fine art event in the world. Since its establishment in 1895, the Venice Biennale’s mission is to provide “a new market for contemporary art.” Since the Middle Ages, Venice has been an important centre for art as a result of its thriving trade and economic position. The city gave birth to influential old master artists like Giorgione, Titian, Tintoretto, and Veronese. Famous foreign artists of the day, such as El Greco and Albrecht Dürer, also travelled to Venice to be inspired by its setting.

This artistic spirit is clearly inherited by its successors. One hundred and twenty years

after its first exhibition, the Venice Biennale unfolds for six months from 9th May to 22nd November 2015. There are 89 National Pavilions comprising of 136 artists from 53 countries that are assigned between the Giardini, the Arsenal, and spread throughout Venice. The original location for the Venice Biennale was Giardini Park, which hosts 30 internationally owned permanent pavilions, together with a large hall for the curated exhibitions. The second venue is the Arsenal, a series of buildings constructed for the military and is the economic heart of Venice. In 1904, the earliest Pavilions in Giardini were built by the French, Slovakia, and Russia governments. These international pavilions are owned by the National countries and illustrate the history of architecture through the eyes of these respective Pavilions. In the Arsenal, you can see the rented pavilions by mem-

ber countries, where Indonesia is located. This Biennale’s 56th International Art Exhibition is curated by African Okwui Enwezor and organised by la Biennale di Venezia chaired by Paolo Baratta. The expectations for Okwui are high, as he is only the 2nd curator to host both Documenta and Venice Biennale.

With the title “All the World’s Future,” this year’s Biennale focuses on the engagement between artists and the world’s current state. “All the World’s Future” shows the relationship between art and the development of the human and socio-political world, and serves as a medium to showcase the latest development of contemporary art all over the world.

It is the most prestigious honour for a contemporary artist to be shown in Venice. This year, Heri Dono represented Indonesia with his work VOYAGE – Trokomod. A Trokomod figure is a fusion between a Trojan horse and an Indonesian Komodo dragon. It represents Dono’s vision of a world where East and West could be united. A fleet of “Perahu Arwah” or Spirit Boats is installed above the Trokomod. Inside the Trokomod, the visitors are invited to sail across the history of Indonesia and its position in the world today. Visitors can view artifacts



and images that are symbols of Western culture through a periscope. Through this periscope, Dono presents a view of the Western world through the Eastern point of view. Thus, his installation serves as his critique of Western hegemony on global contemporary art.

Sundaram Tagore Gallery from New York curates an exhibition entitled “Frontier’s Reimagined” at the Museo di Palazzo Grimani, which includes two works focusing on Indonesia. Eddi Prabandono’s eye-catching “After Party/Living the High Life” 2013 sculpture was mentioned in an on-line publication as one of the 10 artworks to see at the Venice Biennale. When you enter the courtyard, the unexpected sound of Indonesian gamelan plays softly. It is the work by Taylor Kuffner, an American artist that created a kinetic sculpture based on the Indonesian gamelan.

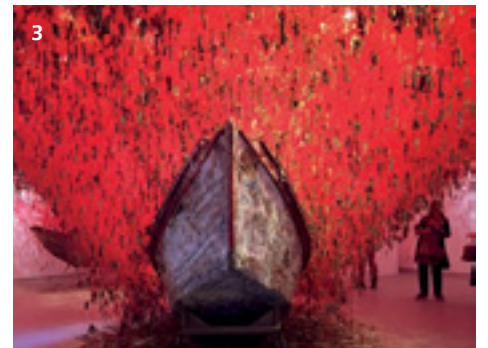
Wandering through the exhibits over three days, I had my favourites. The first one was the UAE. The UAE Pavilion was a retrospective of modern and contemporary art that features 15 Emirati artists from different decades. The pavilion shows the unexposed historical journey of the UAE’s art practitioners.

I was also partial to the Turkish pavilion that features the work by conceptual artist Sarkis Zabunyan, titled “Respiro,” meaning “breath” in Italian. Sarkis’ installation of mirrors, stained-glass panes, and a site-specific rainbow made from neon lights, is



accompanied by a composition by Jacopo Baboni-Schilingi. The piece explores the ideas of infinite dialogue and transformation that are the core of Sarkis’ artistic practice.

The last one, and probably my favourite, was the Japanese Pavilion, which featured the work by Chiharu Shiota. “The Key in the Hand” immerses visitors in a space filled with red yarn and thousands of keys hanging from the ceiling. Deeply influenced by her dark past of losing friends and family, Shiota’s work also conveys



1. Heri Dono’s Voyage-Trokomod installation in the Indonesian Pavilion, (Image courtesy of Luciano Romano).

2. A view of “Respiro” installation by Sarkis in the Turkish Pavilion.

3. Chiharu Shiota The Key in the Hand installation in the Japan Pavilion, (Image courtesy of blouinartinfo.com).

4. The winner of the best national pavilion prize, Armenian Pavilion.

5. ‘1980 – Today: Exhibitions in the United Arab Emirates’ exhibition in the UAE Pavilion, (Image courtesy of Nico Saieh).

hope and spiritual warmth. Keys that were used to protect valuable personal belongings represent people’s warmth and their memories. The two boats symbolise hands receiving memories. Through the installation, Shiota beautifully reminds us of our own precious memories and how it links us with other people.

The Venice Biennale awards prizes to the top artist and pavilions. The prize for the best national pavilion went to Armenia, which featured a group show of Armenian diaspora artists. These artists were the legacy of the survivors of the Armenian genocide. Adrian Piper, an American conceptual artist working in Berlin, won the Golden Lion award, which goes to outstanding individual artists.

Venice is the ultimate destination for the avid art traveller. This non-selling exhibition has a relaxed atmosphere, where you can enjoy art for art’s sake, and you don’t have to be in a rush to buy anything. That is the ultimate luxury in Venice.



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MILES Teller

For actor and musician Miles Teller, 28, listening to his manager's instincts has proven rewarding. The *Divergent* actor had initially wanted to decline the lead role in the movie *Whiplash*, but his manager, who loved the script, pushed him to take it, eventually leading to the film winning the Audience Award and the Grand Jury Prize for the US dramatic category at the 2014 Sundance Film Festival. Teller attended the Independent Spirit Awards wearing a Piaget.



JAKE GYLLENHAAL – CHOPARD

Born from a producer/screenwriter mother and director father, Jake Gyllenhaal was destined for life in the spotlight. Most notably known for his role in the award winning *Brokeback Mountain*, the 34-year-old actor has signed on to star in Tom Ford's highly publicised thriller *Nocturnal Animals* alongside Amy Adams, which is currently in pre-production and scheduled for release in 2017. Jake attended Cannes Film Festival recently, sporting a Chopard L.U.C watch.



PARK CHANYEOL – ROLEX

Though he is mostly known for being the rapper in the group, EXO member Park Chanyeol does more than just that. Not only is he a talented guitarist, drummer, and song writer, he has also been slowly building his acting portfolio too. Most recently, he headlined the web-drama series *EXO Next Door*, alongside his other band mates, a series that became the most watched web-drama series with 50 million views across Asia. Chanyeol is often spotted wearing a Rolex.



GORDON RAMSEY – ROLEX

Renowned chef and restaurateur Gordon Ramsey, known for his vicious and brutally honest critiques on television cooking reality shows like *Masterchef* and *Hell's Kitchen*, is doing much more than just opening restaurants around the globe now. The avid triathlete recently challenged businessman Dean Jackson to an Ironman battle, with the loser paying one thousand pounds to Ramsey's charitable foundation. Ramsey wears Rolex.



EMMANUELLE CHRIQUI – BAUME & MERCIER

Like many actors and actresses, Canadian beauty Emmanuelle Chriqui started her career in commercials. At the age of 10, the Montreal-born starred in a McDonald's commercial, which soon led to television roles in several series. Her first break into Hollywood was in 1999, and her breakout role came soon after in 2000 through the movie *Snow Day*. With a string of other roles, her most well known one, perhaps, is "Sloan" from the hit television series *Entourage*. Chriqui is a fan of Baume & Mercier.

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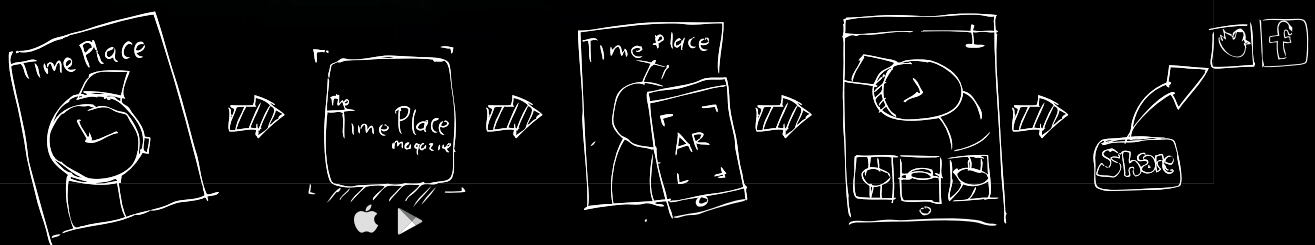
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