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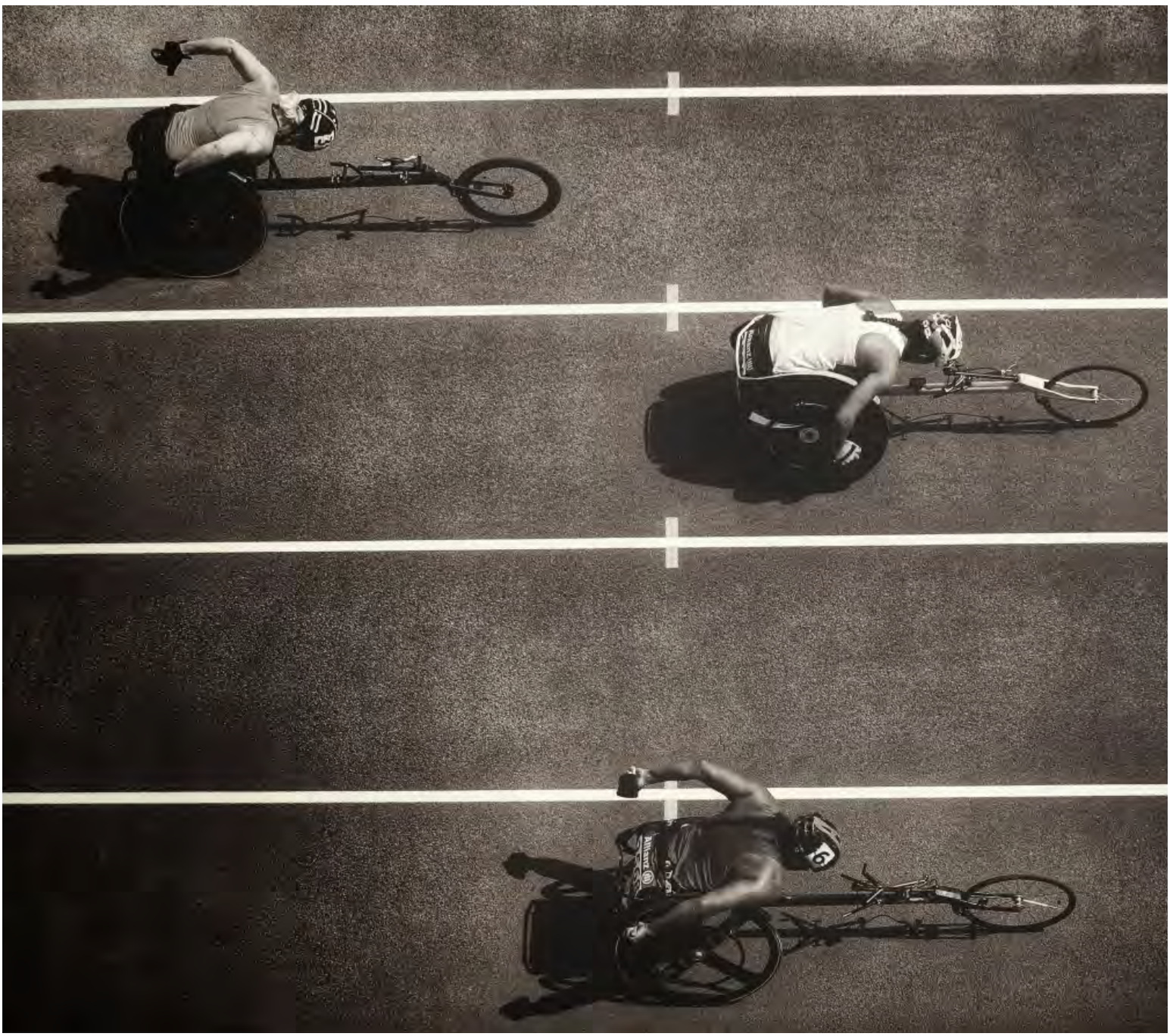


THE CELEBRATION ISSUE
Overcoming The Odds

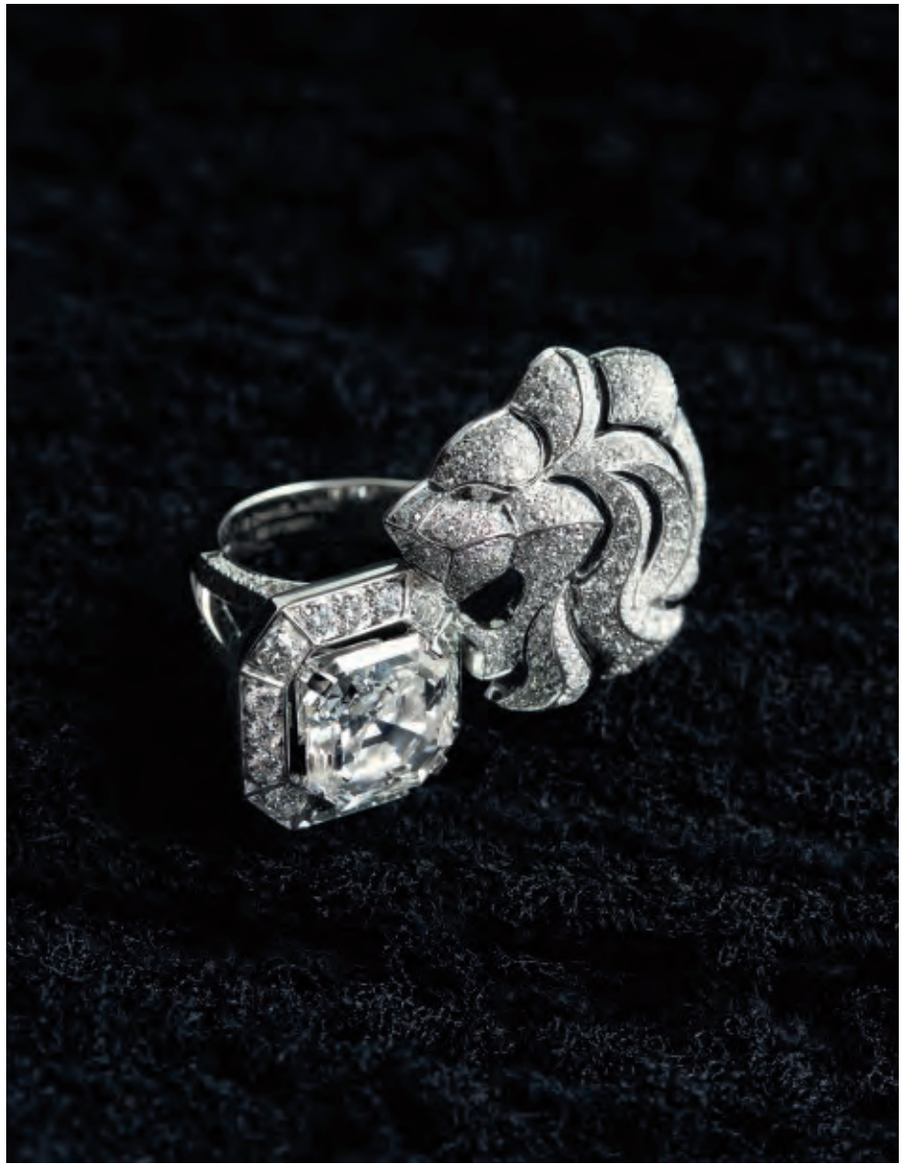
COVER STORY • How the Paralympics has transformed society's view of disability
ART • Centro Botín is a hit with Santander locals

INTERVIEW • Airbnb is connecting refugees with hosts and regenerating rural communities

CULTURE • Observing rites and rituals in Indonesia, Tahiti, Japan and the Amazon
SOCIAL • Martina Navratilova's victory for gay rights

CHANEL

FINE JEWELRY



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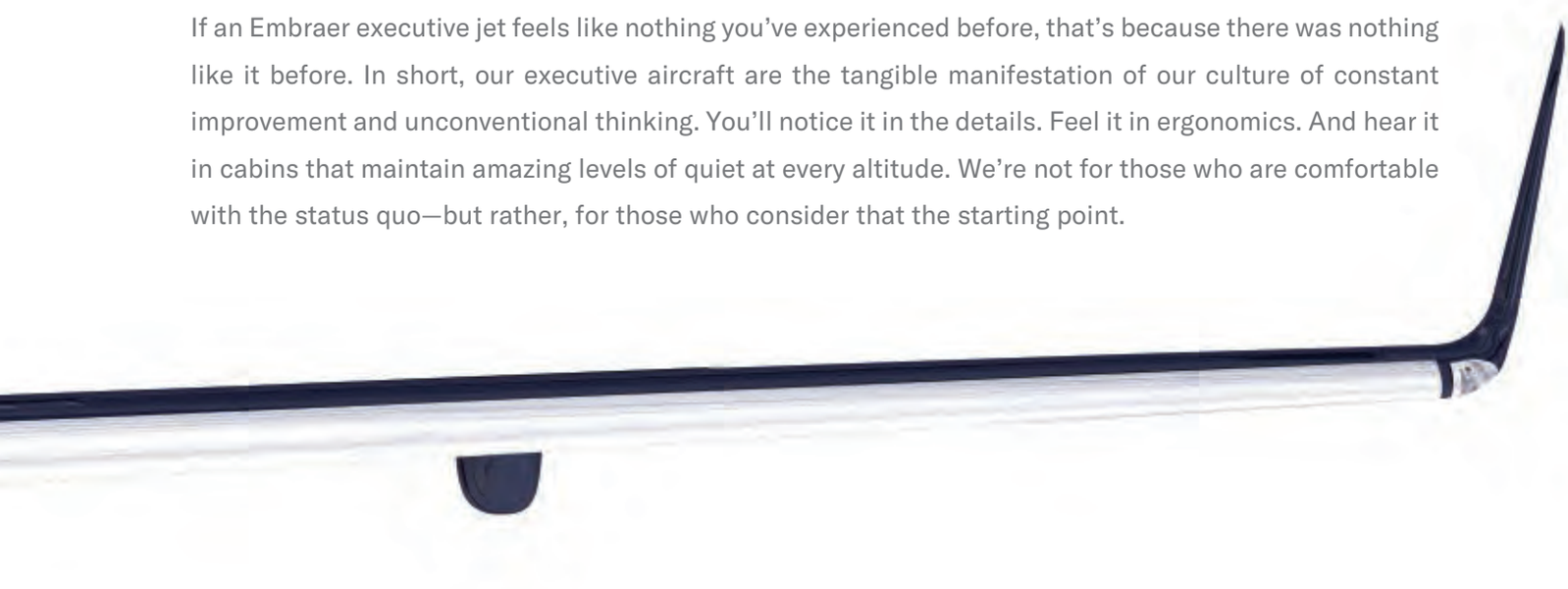

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A WORD FROM THE CEO

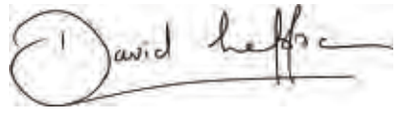
When I was 18 or 19, the Special Olympics, the world's largest sports organisation for children and adults with intellectual disabilities, was held in Austria where I was studying.

Many foreign students at the university volunteered to help and I was to chaperon the national team from South Africa, the country of my birth. Little did I know what an eye-opening experience lay ahead. On several occasions I had to ask myself whom the 'disabled' individuals were: was it me or the remarkable athletes I came to know and saw compete?

It was a true celebration of life and a lesson in humility. I came to recognise my inabilities and limitations, and accept that others, whether intellectually or physically challenged, were far ahead of myself in so many fields. This event also provided an insight into the value to be derived from international organisations bringing together people from every corner of the planet. Athletes and those that supported them, whether a family member, a coach or simply someone like myself, belonged for those few days to a global family. Twenty years on and I continue to remember and reflect upon my experience.

On the one hand, events like this make us aware we are all fundamentally the same; all human; all with limitations. And, on the other, one rejoices in our differences. Language, traditions, culture and art are so rich because they are so varied; just as our world is so rich because we are so varied. I am often torn when it comes to globalisation: recognising how it is uplifting to many; and yet equally destructive of the richness and variety of our planet and its people.

If only we took the decision to ensure that, at the outset of our lives, we taught such lessons to all of our children. If only our education system embraced individuality and uniqueness instead of merely seeking to standardise. The celebration of life is that we are all the same; and yet all different.



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EDITOR'S NOTE

The end of the year always seems a good time to give thanks for everything we are blessed with, even if we don't always appreciate it.

As a new mum, I could probably count the nights of uninterrupted sleep I've had on one hand since the birth of my son. But I couldn't count the moments of laughter and love my little boy has brought me, and continues to, each day.

This issue is dedicated to celebration, because amid all the bad news we read it is easy to forget all that is good in the world. And there is much of it. We start with a celebration of cultural differences, delving into rites, rituals, dancing and festivities in Tahiti (p40), Indonesia (p24) and Brazil (p36), before taking a spiritual pilgrimage through Japan (p46) and Laos (p32).

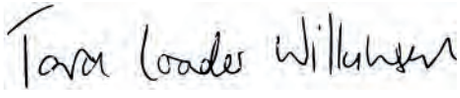
We speak to the individuals who are furthering equality in the realms of disability, LGBT and age equality, including our cover story on the world-changing work of the International Paralympic Committee (p112); tennis champion Martina Navratilova, who has achieved so much for gay rights (p126); a quartet of famous models who are making 60 the new 20 (p120); and the Ashoka Foundation, which is empowering teenagers to change the world (p130).

We speak to three billionaires about their passions: CNN founder Ted Turner who has amassed two-million hectares of ranch land to preserve indigenous species (p64); Aman owner Vladislav Doronin, with his love of art and photography (p136); and Airbnb co-founder Joe Gebbia, who has come up with a common-sense way to tackle the refugee crisis (p100).

And, of course, what celebration would be complete without a glass of excellent Champagne? At least that is what Olivier Krug tells us in an interview (p90).

No doubt 2017 was a tumultuous year, and 2018 brings uncertain times. But if we change what we don't like, and celebrate what we do, the world will be a better place.

Best Wishes for the New Year!



Yours,
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Cover Image: Athletes compete in the Women's 200m T54 heats during the morning session on day one of the IPC Athletics World Championships 2015 in Doha, Qatar. (Photo by Francois Nel/Getty Images)

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"Rituals, anthropologists will tell us, are about transformation. The rituals we use for marriage, baptism or inaugurating a president are as elaborate as they are because we associate the ritual with a major life passage, the crossing of a critical threshold, or in other words, with transformation." — Abraham Verghese.

IN MANY CULTURES, SUCH AS THAT IN SUMBA, INDONESIA, ANIMALS ARE REGARDED AS SACRED AND AS A FORM OF CURRENCY. © NIHIWATU.

A SUMBANESE BOY AT HOME WITH
A PASOLA SPEAR

Paradise Regained

To find a culture that is pure of spirit is rare, but to find one an hour's flight from tourist-trodden Bali, on the island of Sumba, is truly remarkable.

by Tara Loader Wilkinson photography by Jason Childs

The sky is still dark when the rato, the spiritual leaders of Sumba's villages, walk down to the shore to look for nyale sea worms. These small green worms are the harbingers of the Sumbanese harvest, the foretellers of feast or famine.

"My family had two very good years of harvest, predicted by the sea worms," says Simpson, a 29-year-old Sumbanese who works at one of the island's only non-state employers: 'barefoot luxury' resort Nihiwatu. Millennial, well educated, with a camera phone and scooter, Simpson seems to belong to a different time and place, one that stands in defiance of modernity.

"If the sea worms are biting each other, the harvest will be infested with rats," explains Simpson. "If the sea worms are chopped, the harvest will be bad. If the sea worms are long and healthy, it will be a good year for farmers."

The island of some 750,000-odd inhabitants is known for its spirituality; Sumbanese people of all ages believe in the power of gods, sacrifice and rituals. Animals, not paper, form the local currency. The Sumbanese call their land tana humba (homeland), and the beliefs passed down from the marapu, their ancestors, are tightly woven through the generations.

The nyale sighting also marks a week-long countdown to the pasola, a unique Sumbanese celebration and one of the most exciting — and blood-thirstiest — games on the planet.

"The pasola is all about the spilling of blood on the ground as an offering for this year's harvest. There are no saddles, and some riders still sneak sharpened jousts into the arena. Old scores need to be settled." — Jason Childs, photographer.

"It's all about the spilling of blood on the ground as an offering for this year's harvest," describes Jason Childs, an Australian photographer who spends much of his time in Sumba, one of Indonesia's larger islands.

He describes the pasola in vivid colour; starting at sunrise as thousands of spectators gather on the beach, walking en masse to the arena where between 40 and 60 riders attempt to knock each other off galloping horses using wooden jousts. "Having gone to watch it for many years I know who the good riders are," he recalls. "There are no saddles, and some riders still sneak sharpened jousts into the arena. There are often old scores that need to be settled."

To find a culture so pure of spirit is rare, but to find one an hour's flight from tourist-trodden Bali is truly remarkable.

When die-hard surfers Petra and Claude Graves arrived on the island in the 1980s it was barely touched. "We were searching around the world for an untouched paradise, isolated and remote, where we could build our dream hotel," says Claude Graves, now in his late 60s. They fell in love with a stunning surf spot with a legendary left-hand break, known as Occy's Left.

The Graves left New Jersey for Sumba on a shoestring. "We had no electricity or running water, we were a six-hour drive to the nearest medical facility, we were living like locals," he recalls. When they hired villagers to help clear some of the land to build the resort, the men brought malaria with them. "From then on we were sick more than well. I've had malaria 33 times; Petra 24 times. It was brutal and it almost killed me once," Graves says.

Fast forward three-and-a-half decades and Nihiwatu has just been awarded the prize of number-one hotel in the world by *Travel and Leisure* readers, for the second year running. Since 2012 its new co-owner, US retail magnate Chris Burch, has poured over US$30 million into enhancing its services, building new villas and amenities, hiring locally, while keeping its soul intact; a luxury resort as wild and stunning you will find.

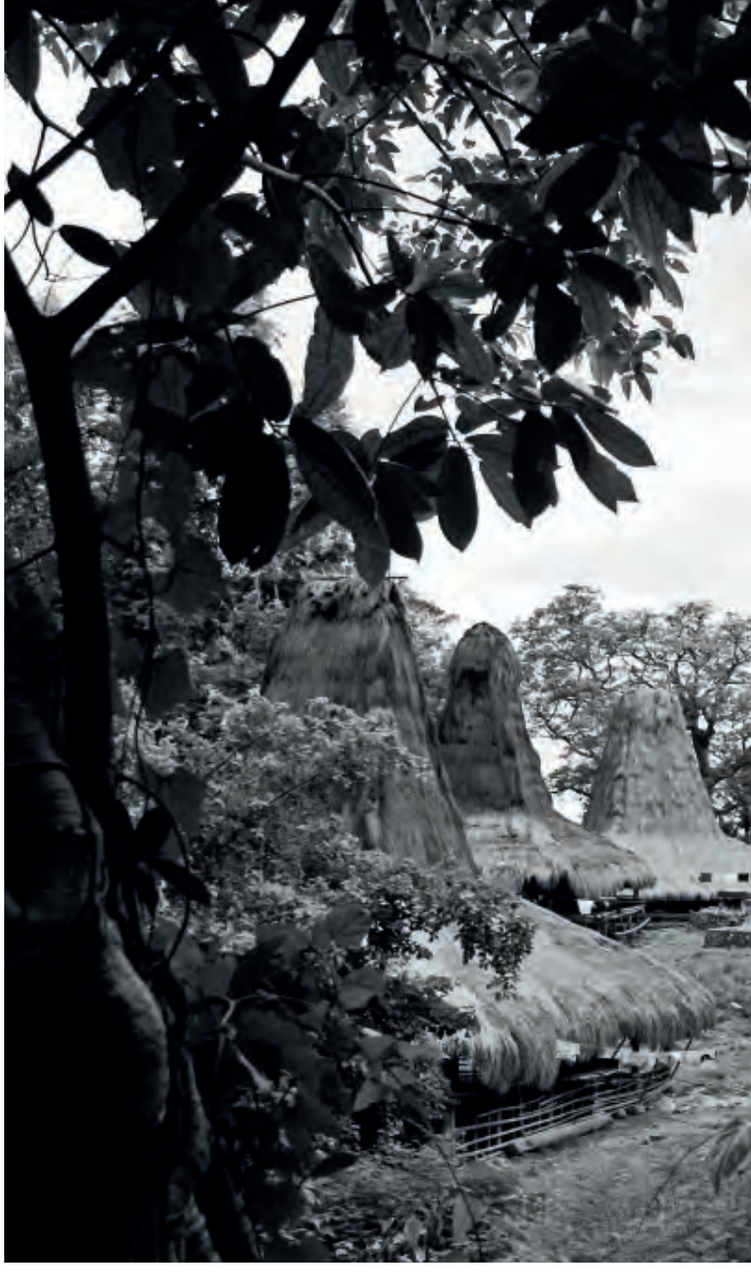
It is a place of contrasts. Just 27 villas in different styles, from the older haciendas, through contemporary chic lodges, to what Nihiwatu's managing partner, South African hotelier James McBride, calls "the most amazing three-bedroom treehouse in the world". The scale of the property is kept deliberately intimate in beautiful juxtaposition with the 560 acres of wild nature and ocean around it. The resort is only a tenth of the owned land and Burch promises it will not grow beyond that.

At the shabby-chic Boathouse Bar, Silicon Valley billionaires sit side-by-side with dreadlocked barefoot surf dudes. Jog along its 3km crescent virgin beach and you scarcely see another footprint, let alone a scrap of litter. At night, after the blood-orange sun slips below the horizon, the only lights are the myriad lanterns along the pathways.

'On the edge of wildness' is Nihiwatu's catchphrase and it truly is. To get there takes commitment: a flight to Bali, an overnight stay and an hour flight to Sumba's Tambolaka airport, followed by a bumpy two-hour drive.

Can such a place be protected from over-development forever? "Nobody wants to see another Bali here," says Graves. "More hotels are fine; the people need the jobs and tourism is the only thing this island has going for it. My worry is unregulated development. I talk with the government authorities a lot; I recommend policy and I'm part of a group that is formulating tourism development guidelines for the government," he adds.

TOP: ANIMIST PRIESTS, LAMBOYA
BOTTOM: NYALE WORMS PREDICT THIS YEAR'S HARVEST



On the drive to Nihiwatu the foundation's work is evident in the bright-orange water tanks dotted at regular iantervals along the road, as well as the four malaria clinics.

CLOCKWISE FROM TOP LEFT: PASOLA WARRIORS GALLOPING INTO THE ARENA. TRADITIONAL SUMBANESE HOMES HAVE TALL PEAKED ROOFS WHERE THE SPIRITS RESIDE. A PLAYFUL BOY. A SYMBOLIC ANIMIST FIGURE.

Since Nihiwatu began its programme of giving back to local communities, the Indonesian government has jumpstarted its own programme of aid and infrastructure upgrades. The Graves felt compelled to channel wealth from the hotel back to the locals and so, in 2001, with US businessman Sean Downs, they set up the Sumba Foundation. It spends US$500,000 annually improving life for the locals. On the drive to Nihiwatu the foundation's work is visible in the bright-orange water tanks dotted at regular intervals along the road (the foundation installed 240 of these and 60

At Nihiwatu's shabby-chic boathouse bar, Silicon Valley billionaires and dreadlocked surf dudes swap stories over a Bintang.

wells), as well as four malaria clinics (malaria has been reduced by 85 percent). Sixteen primary schools have been supplied with water, toilets, tables, chairs, books and supplies. At 10 local schools, children who would otherwise have only one starch-based meal a day, are given three, protein-rich meals a week.

But despite the hardship, the Sumbanese are the sunniest people you will meet. It was their smiles that impressed Burch when he first visited. "I had been to Bali many times and so I wasn't expecting to be blown away," he says. "But after I hiked for hours through this intensely beautiful landscape, I met these wonderful people. They were in a bad way, but their warm smiling faces touched me profoundly."

Burch adds: "Our investment in Nihiwatu goes beyond tourism — it's just as much about community investment and how both can symbiotically co-exist to great mutual benefit." ◇

FROM TOP:
NIHIWATU HAS 27 DISTINCT VILLAS, INCLUDING "THE WORLD'S MOST INCREDIBLE TREEHOUSE". FOUNDER CLAUDE GRAVES PICKED THIS SPOT FOR ITS INCREDIBLE SURF. A SUMBANESE BARREL WAVE.

NOVICE MONKS COLLECTING MORNING ALMS © CATHARINE NICOL.

Spiritual Sanctuary

A visit to Luang Prabang, the former Royal Capital of Laos, is a feast for the soul.

by Catharine Nicol

In Luang Prabang the day begins at around 5.30am with the morning alms giving to strings of saffron-clad monks walking barefoot along the street. There are more monks walking Sakkaline Road, but smaller streets retain a more spiritual atmosphere. Dropping a small ball of sticky rice into alms bowls, over and over again, brings good karma and leaves you feeling post-meditation calm.

Later in the day, Sakkaline Road takes you on a journey of coffee shops such as Dexter's for iced mocha or Le Benneton for croissants, street-food stalls, temples and beautifully curated boutiques. Don't miss the textiles and indigo at Le Pavilion de Jade, Ock Pop Tok and Passa Paa. Handicrafts get the Lao makeover at Caruso Lao and Celadon. The Blue House is your dream wardrobe of calm shades in silk and cotton, plus jewellery. Past 5.30pm and you'll find the road has been taken over by the charming night market, where locals spread blankets on the ground and sit, cross-legged, waiting for you to haggle over their handicrafts, art, parasols, bags and more.

Day trips include a short boat trip down the Mekong River to the phenomenal Pha Tad Ke Botanic Gardens, where a wild and tamed collection of trees, herbs and flora comes with fascinating cultural and medicinal explanations. Delicious food is served in the café, overlooking a lotus pond. A longer boat trip takes you to the Pak Ou Caves, a holy site filled

"It's a subtle place. The beauty's in the details; colourful flowers, a group of monks wandering down the street, some French colonial architecture catches your eye, you stop by a temple and see some afternoon prayers." — Gary Tyson.

with 4,000 Buddha icons, while swimming in the astoundingly blue natural pools at Kuang Si Waterfall is best done early before the crowds. Witnessing a temple's evening chanting is the perfect bookend to alms giving in the morning.

"Luang Prabang is a place where you can sit and chill out and watch life go by, or go out and be active every day," says Gary Tyson, the general manager of the recently opened Azerai hotel. "It's a subtle place. The beauty's in the details; colourful flowers, a group of monks wandering down the street, some French colonial architecture catches your eye, you stop by a temple and see some afternoon prayers…"

In the evening, the temperature cools and eating alfresco or street-side is de rigueur. Orlam is a comforting stew of chicken with eggplant spiced with pepperwood and dill, or go for river fish and a side of green riverweed. For serene eating around a lotus pond try Manta de Laos; tiny, charming Café Toui offers local dishes cooked, served and cleared by friendly Chef Toui; and at Tamarind cooking school you can learn the secrets behind the recipes. Or return to the Bistro, where Chef Faker creates Antipodean or upscale Lao dishes using local ingredients and finely tuned flair.

Luang Prabang's luxury accommodation offerings are plenty, such as Belmond La Résidence Phou Vao overlooking the town; the Sofitel with its secret garden; the retro Burasari Heritage; and the calm, olive-hued Amantaka. The newest arrival is Aman founder Adrian Zecha's inaugural hotel, the Azerai, welcoming guests with light, space and contemporary Zen design, capturing everything he loves about the city.

Architect Pascal Trahan has transformed the 1914-built French Officers' quarters turned into the historic Phousi Hotel into open-plan rooms of pale wood and French louvered balcony doors overlooking the expansive courtyard of 25m pool and loungers presided over by an ancient banyan tree.

With rooms starting at around a third of the price of those at Aman, it seems the 84-year-old hotelier has created a beguilingly stylish hotel that cossets you while leaving you time for tasting the delicious local coffee and cuisine, shopping for textiles and antiques, and exciting action-packed day trips.

"It has become obvious to me that the notion of luxury is constantly gaining a wider audience, and also that luxury is not synonymous with expense," says Zecha. "Thus the challenge is not simply to find more appreciation but also how to make it more affordable."

Azerai wellness adds to the Zen-ometer. There are a few private spa rooms, but most fun is the communal room of foot massage loungers, privacy courtesy of white curtains. There's also a yoga space and gym.

The Bistro's beautifully tiled floors catch shafts of sunlight in the morning as smiley staff serve up generous dishes created by Australian executive chef Ben Faker. The coffee is seriously good and the second-floor's balcony, with a calm panoramic view of main street Sakkaline Road, is the place to dispense with emails or do some people watching as the sun sinks low and the street scenes come alive.

It is clear, by the end of your stay, why Zecha has his own villa in Luang Prabang. His love of the destination is catching. ◇

CLOCKWISE TOP: A CRUISE DOWN THE MEKONG RIVER © AMANTAKA. BUDDHIST ICONS IN WAT WISUNARAT, LUANG PRABANG'S OLDEST TEMPLE. LUANG PRABANG IS FULL OF TEMPLES, MONKS AND MONASTERIES © CATHARINE NICOL.

Boi Bumba

An explosion of folklore and symbolism, light and music, and the raw passion of Amazonian culture.

by Max Johnson and Gabriela Maia

Around 420km from Manaus in Brazil, deep in the upper region of the great Amazon basin, lies the small island of Tupinambarana, and on it the municipality of Parintins, known proudly by Brazilians as the folklore capital of the world. Once inhabited by Maué, Sapupé and Parintintin Indians and a trading post for goods coming downstream from the Madeira River towards the Atlantic, now Parintins is famous for holding one of biggest parties in Brazil: a celebration of indigenous culture, held every year during the last three days of June, called the Boi Bumba. This is an explosion of light and music, folklore and symbolism, dance, theatre, and the raw passion of Amazonian culture.

Rows upon rows of brightly dressed dancers move in sync to the rhythms of the toada: one of the key dances of the Boi Bumba. At the front, a beautiful girl with feathers rising up and around her shoulders and head suddenly appears. She is the Cunhã Poranga, an icon of female beauty who conquers

REVELLERS PERFORM IN THE ANNUAL FOLKLORE FESTIVAL KNOWN AS BOI BUMBA AT BUMBODROMO IN PARINTINS, AN ISLAND ON THE AMAZON RIVER ABOUT 370KM EAST OF MANAUS, NORTHERN BRAZIL. (C) YASUYOSHI CHIBA/AFP/GETTYIMAGES

TOP: BUILDING OF FLOATS FOR THE BOI BUMBA FESTIVAL. (C) IN PICTURES LTD./CORBIS VIA GETTY IMAGES. BELOW: THE CARNIVAL SERVES TO CELEBRATE AND RE-ENACT INDIAN TRADITIONS AND PERPETUATE MYTHS AND LEGENDS. IT HAS EVOLVED OVER TIME AND INVOLVES THE BATTLE BETWEEN TWO OPPOSING BULLS, KNOWN AS GARANTIDO AND CAPRICHOSO. (C) ELCIO FARIAS AND ROBERTO REIS

At the front, a beautiful girl with feathers rising up and around her shoulders and head suddenly appears. She is the Cunhã Poranga, an icon of female beauty who conquers the hearts of tribal warriors.

the hearts of tribal warriors. Behind her, the master of ceremonies bellows into a microphone telling the story. The drummers make way for parade carts and giant puppets, looming down over the crowds. We are inside Bumbódromo, the stadium of Parintins. All around us a sea of 35,000 people in the stands are jumping up and down in time with the music, singing the songs by heart and clapping their hands wildly. Over on the opposite side, a swarm of blue stands sits respectfully in silence, watching proceedings. This is an open-air opera battle.

This artistic display is actually a fiercely competitive contest between two teams, the reds and the blues, Boi Caprichoso and Boi Garantido. Over three nights, each team takes turns to narrate the same story but using their own dances, costumes, puppets, and interpretation. Whichever team (and their supporters) has the best performance wins. To be selected as the Cunhã Poranga is a great honour and young women will train throughout the year with their school to be chosen. It can be a life-changing experience, as the best amateur performers can go on to receive lucrative advertising deals.

The festival started in 1912 but it was not until 1996 that many Brazilians found out about it in a pop song. Most foreigners still think of large-scale parties in Brazil being in Rio or perhaps Bahia, but neither of those touches on the symbolism that the Boi Bumba has.

The story they tell is that of a bull. Once upon a time a man called Pai Francisco killed a bull to feed its tongue to his wife. But the bull he killed was the farmer's favourite and despite their efforts neither a priest nor a doctor could bring it back to life. As Pai Francisco faces jail, a shaman, or paje, finally succeeds and the story ends with a great celebration of the bull's life.

Just as Pai Francisco killed the bull, so too mankind is destroying great swathes of the Amazon rainforest. These songs carry more poignancy than ever before as fewer fish swim in the rivers and fewer animals roam the jungle. This is a celebration of life over death, and the spiritual over the earthly.

Across the city houses are painted red and blue, friends and families are divided through the generations, and the advertising companies spend heavily with campaigns targeting one or other of the bois. It is safe to say this the only place in the world you can see a blue Coca-Cola ad. Sponsors spend heavily to support their chosen boi, the government gives incentives and spends on infrastructure, and investment floods in to the tune of US$15 million per year. The economy of Parintins is extremely reliant on the Boi Bumba. As well as its own population of 110,000, some 40-50,000 tourists join in. The local airport goes from receiving 20 to 200 flights a week, while most of the tourists still come by boat.

"People come from all over the state; they journey 20 or 30 hours by boat, rent houses, stay with friends, sleep on sofas, squeeze into hotels and then they queue from morning to night to get their tickets. Of course, this makes the city a lot of money and the Boi Bumba is the highlight of our year," one of our neighbours in the stands tells us.

At that moment, the paje steps forward, standing on top of horned beast with flaming eyes. A snake circles around his head and he beats his staff on the ground, chanting and looking up to the sky. The music goes faster and faster, louder and louder, the drummers urging him on, and there, in the middle of the arena, the lifeless bull rears its head, stands up on all fours, and dances to the rhythm of the beat again. ◇

More information: boibumba.com/index.htm
visitamazonas.am.gov.br/site/amazonastur

HUAHINE ISLAND'S MARAE DE MAEVA, A SACRED PLACE TO THE ISLAND'S CHIEFTAIN FAMILY © TIM MCKENNA.

Gods' Earth

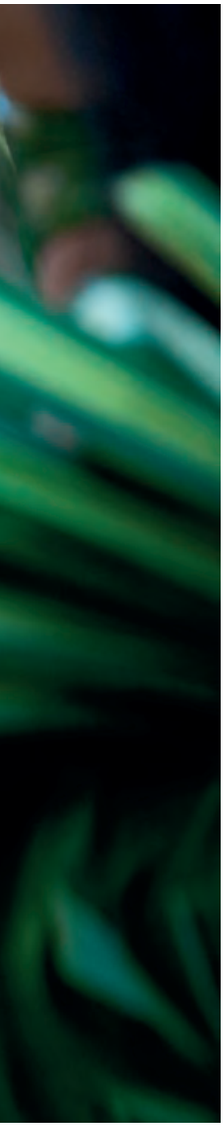
The lesser-known islands of Tahiti offer up authentic Polynesian culture and traditions.

by Rowena Marella-Daw

Barely visible from space, the 118 islands and atolls that make up French Polynesia are clustered into five archipelagos (Society, Tuamotu, Marquesas, Austral and Gambier), the largest of which are the Society Islands. Isolation has kept them barely touched by modern civilisation, with an unworldly beauty that beguiles all those who set foot on their shores.

Warm smiles, the soothing lilt of ia orana (hello) and a garland of fragrant tiare welcome me at Fa'a'ā International Airport in Papeete, Tahiti's capital. After such a long journey, a stroll around the colourful Papeete Market gets the blood flowing again and preps the appetite. At Maeva Restaurant upstairs, I tuck into a local favourite, e'ia ota, a refreshing ceviche of fresh tuna marinated in coconut milk and lime juice, and a side dish of fried breadfruit or uru, traditionally baked in an underground oven or hima'a. This root crop was introduced to the West Indies to feed slaves during two expeditions led by Captain William Bligh, first aboard HMS *Bounty*, the events of which inspired the classic film *Mutiny on the Bounty*.

Ancient Polynesians once navigated the pristine waters in wooden outrigger canoes. Now they hop from island to island by ferry, or revel in eye-popping landscapes during dramatic take-offs and landings along the narrow



TOP: A LINE OF DANCERS WEARING PADANUS PALM LEAVES © JEAN-PHILIPPE YUAM. BELOW: AN AERIAL VIEW OF HUAHINE ISLAND IN FRENCH POLYNESIA.

The most enduring of French Polynesia's traditions is Ori Tahiti. This dance form embodies the Tahitian spirit and played an important role in native life for generations.

The island of Huahine is believed to have been split in two with a spear thrown by the god Hiro during a competition with other gods.

runways lying close to the sea. My search for genuine Tahiti takes me to more secluded but equally seductive Taha'a, which shares a lagoon with its big sister, Raiatea. In Taha'a, time stands still, traffic jams are unheard of. Exploring the coast involves several stops to literally 'smell the flowers' — hibiscus, frangipani and camellia — and drink the juice of a young coconut picked and chopped by my guide, Aru. Emerald peaks dense with jungles and vegetation create a tableau reminiscent of Jurassic times; I almost expect a pterodactyl to suddenly swoop down. Aru assures me there are no dangerous predators here.

Taha'a produces a substantial share of French Polynesia's vanilla, hence the nickname 'Vanilla Island'. The vanilla tahitensis variety produces larger beans with more seeds, creating a delicate flavour and floral note that set it apart from other varieties. But the archipelago's most prized contribution to the world is its black pearls cultivated from black-lip oysters, and a visit to a family-owned farm to learn about pearl cultivation is indeed an eye-opener, and helps sustain the local industry.

Legends and rituals are intricately woven into Tahiti's identity. The nearby island of Huahine is believed to have been split in two with a spear thrown by the god Hiro during a competition with other gods. Linked by a short bridge, these two mystical islands are endowed with secluded bays and lagoons, waterfalls and dense mountain ridges. My guide, Poe, takes me around the island dotted with ruins of sacred marae — ancient temples used by Polynesians who performed various rituals, including human sacrifice, to worship deities for protection and a bountiful harvest. Halfway through the tour, Poe parks alongside a stream, brings out a bucket of meat and jumps into the knee-high running waters. In no time, about a dozen fat, metre-long eels slither around her calves, waiting to be hand-fed. These blue-eyed eels are considered sacred and are not consumed by locals. However, spear fishing for other ocean varieties is still practised today by men of all ages.

Christianity may have taken over, but the power of the deities still resonates among the Polynesians. On the island of Tahiti, the tatau (tattoo) is believed to have supernatural powers, a gift from the supreme creator god Ta'aroa. Legend says this practice was passed on to man by his sons, Matamata and Tū Ra'i Pō, who then became the patron gods of tattooing. In the old days it represented a man's ancestry, rank in society, territory or heroic deeds. They are still considered sacred today, so it's not unusual to see a male native covered in tattoo from head to toe.

Perhaps the most enduring of French Polynesia's traditions is Ori Tahiti. This dance form embodies the Tahitian spirit and played an important role in native life for generations — until the arrival in the 19th century of Protestant missionaries who considered the ritual indecent, eventually persuading King Pōmare II to ban its practice. Fortunately, the more open-minded French colonisers were no party poopers, and the 1950s marked Ori Tahiti's revival, whereby women in grass skirts shake their hips to the hypnotic rhythms of drums and percussion instruments, while men show off their prowess with ferocious tribal moves. Today, the younger generation reconnect with their heritage through Ori Tahiti, a celebration of life culminating in the Heiva I Tahiti festival, a pulsating spectacle of dance, music, arts and sports, held in June and July each year.

Polynesians believe in the all-encompassing mana, the 'life force' that drives their spirit. And while the ethereal beauty and natural bounty of French Polynesia continues to attract many visitors, these gentle, friendly islanders are determined to preserve ancient traditions alongside their precious environment. Leaving this magical archipelago behind, I take a piece of Tahitian mana with me, safe in the knowledge the gods are watching over these fragile islands. ◇

THE SPA TERRACE AT THE BRANDO HOTEL.

The Brando, Tetiaroa Island

The Brando is an eco-retreat borne out of the late Hollywood actor's vision to create the world's first post-carbon island resort using innovative technologies. It took several decades to attain his goal, and the results are pretty impressive — there are no overwater villas and air-conditioning systems recycle cold water from the sea. It is indeed a shining example of sheer luxury based on principles of sustainability.
www.thebrando.com
Maitai Lapital Village Huahine www.huahine.hotelmaitai.com
Le Taha'a Island Resort & Spa www.letahaa.com

A Pilgrim's Progress

Japan's Kii Peninsula is blessed with stunning landscapes and a deep spiritual heritage.

by Rowena Marella-Daw

Japan exists as an undefinable mystery. Quirky and enigmatic, it's a heady mix of old and new, a place of beguiling natural beauty alongside urban overload. Beyond skyscrapers, robots and bullet trains, this vast nation remains cloaked in a veil of spirituality that has guided people's lives for centuries. This, it could be said, is what encapsulates the country's true essence.

Japan's spiritual landscape centres around Kumano's seven trails meandering through the Kii Peninsula's mountains and valleys. This is the home of the gods. Here, a series of sacred paths, grand shrines (Nachi Taisha, Hongu Taisha and Hayatama Taisha) and towns such as Koyasan have all attracted pilgrims for more than 1,000 years. Collectively named The Sacred Sites and Pilgrimage Routes in the Kii Mountain Range, its ancient Kumano Kodo trails are one of only two UNESCO-registered pilgrimage routes in the world.

My first ever 'pilgrimage' commenced in Wakayama Prefecture's Koyasan, a highland valley encircled by eight verdant mountains. Its topography is likened to a lotus flower with eight petals, and it was this peaceful setting that persuaded the great Buddhist monk Kobo Daishi to establish Shingon Buddhism here during the Heian period. The sect's official base is the Danjo Garan temple complex, its main gate guarded by a pair of gnarling deities protecting the imposing temples and vermilion pagodas.

MIST RISING OFF THE KII MOUNTAINS.

LEFT: HOSSHINMON-OJI IS ONE OF THE MOST IMPORTANT — AND PRETTIEST — SITES ON THE KUMANO KODO PILGRIMAGE ROUTE. RIGHT: AMANEMU'S SPA.

CLOCKWISE FROM TOP: INNER SHRINE AT ISE JINGU IN MIE © ISESHIMA TOURISM & CONVENTION ORGANIZATION. STATUES DEPICTING JIZO, A POPULAR BODHISATTVA THAT PROTECTS CHILDREN, IN OKUNOIN. © ROWENA MARELLA DAW. TOMBS AT OKUNOIN, A SACRED SPOT IN MOUNT KOYA.

Not far away is Okunoin, an extraordinary place of eternal rest. Set among towering cedar trees, its 2km avenue leading to Kobo Daishi's grand mausoleum is flanked by over 200,000 gravestones, stupas and pagodas dedicated to prominent figures, samurai lords and commoners. Followers would like to believe that Kobo Daishi or 'Kukai' did not pass away, but is simply resting in eternal meditation. Shintoism and Buddhism are practised widely in Japan. Shintoism, indigenous to Japan, involves rituals that embrace the spirit of both living and inanimate objects, so it's no surprise to find a memorial dedicated to humble termites exterminated by a pest-control company.

Along the way are numerous Buddha-like statues adorned with bonnets and red bibs. They represent Jizo, a Bodhisattva (deity), protector of children. Those lost to childbirth or miscarriage and believed to be trapped in the underworld are guided to paradise by Jizo. Overall, a mystical, meditative aura prevails over Okunion, and visitors staying at one of several Buddhist lodgings (shukudo) have the opportunity to join a night tour of the cemetery.

My Koyasan experience wouldn't have been complete without an attempt at Adjikan Dojo meditation led by a monk at the Kongobu-ji Temple, followed by a nutritious Shojin Ryori lunch, a style of vegetarian cuisine eaten by Japan's Buddhist monks. The meal typically involves five colours and flavours, and ingredients include tofu, vegetables, seaweed and root crops.

Further south, the Kumano Nachi Taisha Shinto shrine near Mount Nachi stands 350m above sea level. My stamina was put to the test while climbing the 267-step cobblestone staircase of Daimon Zaka, which rises some 600m from the base of the valley. The route is lined with old cedar and bamboo trees that provide shelter from the sun. To get a feel of what it was like in the old days, a shop hires out colourful costumes worn by ancient pilgrims. The final reward, upon reaching the top, was a magnificent vista of the mighty 133m Nachi no Taki waterfall, the tallest in the country.

On the eastern side of the peninsula, the 7th century Ise Jingu shrine attracts visitors and pilgrims praying for peace in the world. They then head for the old town of Okage Yokocho, a retail nirvana where traditional wooden buildings are packed with merchants specialising in handcrafted souvenirs, confectionery and delicacies, mingling with eateries, street-food stalls and even saké breweries.

A fitting end to my journey was a visit to the coastal village of Osatsu in Ise-Shima to meet the Ama female divers. The word 'Ama' means 'women of the sea', and these extraordinary ladies have kept alive a 3,000-year-old tradition of free diving, once a lucrative profession for young women diving for pearl oysters, although these days they only dive for shellfish and abalone. They can hold their breath for up to two minutes at a time, diving for a couple of hours each day. Testament to their fitness is Reiko, 85, the oldest Ama who retired only six years ago, and the second oldest, Shigeno, 78.

At the centre of the hut they took turns grilling their fresh catch over a charcoal fire — with everyone in the room transfixed by the glow of embers and seafood literally hand-picked by the Ama. I watched this generation of fascinating women tell their tale, their eyes glowing, their affectionate smile heart-warming.

Modern-day pilgrims in need of serious pampering head for Amanemu, a luxury retreat set on the fringes of Ise-Shima National Park. Its elegant minimalist style and serene setting are in keeping with the spiritual surroundings, made more relaxing by spacious villas and suites overlooking Ago Bay. The highlight here is the spa and its onsen pools fed with hot thermal spring water. Traditional Japanese cuisine served here includes Matsusaka beef and fresh seafood.

Cleansing of the soul draws serious pilgrims to Kumano, but even for non-believers, just being surrounded by ancient natural beauty is in itself uplifting. And wherever you may be in the country, spirituality is never far away — from gentle tea ceremonies to savouring local cuisine and soaking in a hot spring. ◇

PLEATS BEING FOLDED AT PARISIAN ATELIER LOGNON, USING TECHNIQUES THAT DATE BACK TO THE 17TH CENTURY.

CULTURAL PRESERVATION

"A people without the knowledge of their past history, origin and culture is like a tree without roots." — Marcus Garvey.

Back To Black And White

The Hyman Archive — the world's largest collection of magazines — is a defiant celebration of popular culture in print.

by Tara Loader Wilkinson

Like many kids growing up in the 1970s, James Hyman hoarded comics and cartoon books. But as an adult his obsession grew deeper, and he stockpiled a vast collection of popular culture print magazines — ranging from *Radio Times* and *Playboy*, to *NME*, *Which?* and *Billboard*, and many more.

"Back then, magazines were your Internet," he recalls. "Your information sources were dependent on magazines if you wanted to know or talk about what was happening."

Hyman found magazines indispensable for his first job in the 1980s: writing scripts for presenters on MTV. "The VJs [video jockeys] had to fill airtime, to talk between the videos they were showing. Prince, Madonna and Bowie, they would be played on rotation a lot, so you needed to talk about them. Where did that information come from? Magazines."

Fast forward 30 years and Hyman has amassed a treasure trove of more than 5,000 different titles that comprises of more than 120,000 individual magazine issues, spanning from 1850 to the present day. Predominantly in the English language, subjects include film, TV, pop video, art, fashion, architecture, interior design, trends, youth, lifestyle, women, men, technology, sports, photography, counter-culture, graphics, animation, and comics. You can't find many of these magazines anywhere else in physical or digital form.

JAMES HYMAN AND HIS TEAM ©
DETUNEPHOTOGRAPHY/DETUNEPHOTOGRAPHY.COM.

BROWSING THE ARCHIVES © JAKE GREEN.

Millennials absolutely love magazines. You find that a lot of millennials have a malaise of digital; they want to touch something real, their eyes are burning from screens." — James Hyman

It's a collection that has earned him a spot in the *Guinness Book of World Records*, but he isn't stopping there. His archive continues to expand at approximately 30 percent annually thanks to public and private donations. His goal? To digitise every last page, securing their place in history forever.

"I'm obsessed with pop culture," he says. "It's very sad that physically a lot of this stuff just disappears. I'm a real advocate of preservation, but how are you going to do that unless you digitise it?"

Subscribers to The Hyman Archive will be able to research and reference using an in-depth tagging system combined with OCR (optical character recognition), says Hyman. "You can run sophisticated searches, such as connections between Bob Dylan and Tarantino in *Vogue* magazine; or how Kate Moss relates to the Burberry brand; or specific pictures of Jack Nicholson smoking in the 1980s. We're going deep into A.I. and metadata to provide incredible analysis beyond simple search results. Think of it like a YouTube or Spotify of magazines aimed at the creative and academic industries."

This mass-digitisation project is predicated by the changing legal environment for copyright that makes a project such as this possible, says Hyman. The archive strives to respect copyright and is dedicated to the protection of rights, ensuring photographers and contributors are paid for their works. If he obtains the industry-approved license, with the right resources, the entire archive could be digitised and available to a global audience on a subscription basis.

But, at the moment, the archive is only available if you visit it in person, in south east London at an enormous media-archiving facility called The Stockroom. "We consider it the final resting place for magazines," he says with a smile.

Hyman's clients so far have not simply been the nostalgic old-timers but the digital-fluent Twitterati. "Millennials absolutely love magazines, a bit like the vinyl revival you're seeing now. You find that a lot of millennials have a malaise of digital; they want to touch something real, their eyes are burning from screens," he says. People from the academic and creative industries pay a daily rate to access the entire physical archive. With his colleagues Tory Turk and Alexia Marmara, Hyman will also provide a consultancy service for a fee.

In the future, Hyman has ambitions to create a magazine museum, a cultural hub where people could come to join a community for study, exhibitions, talks, research, all to complement the archive and its content. Many see the value in his service.

When the Internet was born, the future of print was in doubt. But in the years since, certain top magazine titles have defied the advertiser exodus.

"The problem with digital culture is that the people who are digitising are deciding what is important and what is not important. And a lot of stuff that is considered quite ephemeral has vanished," says Kirk Lake, author, screenwriter and former manager of one of James's regular haunts, Notting Hill's Book & Comic Exchange. "People think the stuff from the 1970s is important so they collected it, but if you look at the 1980s and 1990s, that's a lost period."

Indeed, the era of print media has made a surprise comeback. When the Internet was born, the future of print was in doubt. But in the years since, magazine titles such as *The Economist*, *Vogue*, *Wallpaper** and *Private Eye* have defied the advertiser exodus and changed consumer reading habits to have their best years ever. *Vogue*'s June 2016 issue was its largest ever, and 55 percent of its pages were advertising, a record. Likewise, *Wallpaper** published a record 508-page edition last September with nearly half of the pages paid-for. The Economist Group boosted operating profit from £59.3 million to £60.6 million in the year to the end of March 2016, even though print advertising fell 18 percent the previous year. *Private Eye* recently enjoyed some of its highest circulation in three decades, as of 2015 up 10 percent since 2011.

The longevity of print may be down to the perception of printed matter as high quality while digital quality is mixed. But from the perspective of The Hyman Archive, the two go hand in hand. "It's a conundrum, you have to be on the Internet to connect to this incredible print archive," says Hyman. "What people have to understand is there is a wonderful synergy between print and digital. And that will stay." ◇

THE HYMAN ARCHIVE HAS MORE
THAN 120,000 MAGAZINE ISSUES

Bold as Brass

H Selmer continues to innovate and set new benchmarks in the world of the saxophone.

by Josh Sims

There's a sense that Florent Milhaud likes the scorching intro to 'Baker Street', or the big break in 'Born in the USA', every bit as much as he likes Kastner's pioneering orchestral work 'Le Dernier Roi de Juda'. "That's the amazing thing about the saxophone," he says. "It's just such a versatile sound as it gets used in all sorts of music: from rock to jazz, funk and R&B to classical. Listen to some jazz and then listen to an orchestral piece and it's like listening to two different instruments really."

Milhaud thinks about the saxophone a lot. He's the product manager at H Selmer, French maker of, arguably, the best saxophones in the world. It was this company that set the benchmarks as a specialist in saxophones in the early 1920s with its Modele 22, complete with sculpted braces and decorative engraving.

But what really allowed it to push ahead was its innovation: the Selmer Balanced Action, launched in 1935, basically repositioned all of the keys to make play that much easier, such that it became the standard for all saxophone designs. Yes, there are other important saxophone makers — P Mauriat, Yanagisawa and Keilwerth among them — but they all essentially make something based on this Balanced Action design. This is why, if you think of the most acclaimed saxophone players in jazz: Jimmy Dorsey, Stan Getz, Buddy Collette, Charlie Parker and John Coltrane, they played a Selmer. One of Coltrane's Selmer saxophones is even now part of the Smithsonian's permanent collection.

AN ENGRAVED ALTO SAX BUILT BY H SELMER.

H SELMER SAXOPHONES ARE MADE-TO-MEASURE,
AS ONE OF THE MOST COMPLICATED INSTRUMENTS
TO ASSEMBLE.

Indeed, it may have been some 170 years this year since Adolphe Sax patented his strange-looking new brass instrument but the developments keep coming. Selmer has just spent three years developing the first new kind of reed for this instrument in decades, while demand is such that it has launched Seles, a spin-off brand of professional-standard saxophones at almost half the price of its hand-made models. The faster people can get onto a better instrument, Milhaud says, the easier it is to learn how to play, and so the better for saxophone music.

"Designing a new model is extremely complex," says Milhaud, "but you always have to keep thinking about it. There's this idea that the saxophone is done, but there's always evolution, in materials or construction. These are the kinds of projects you know when they've started but are hard to know when they've finished; you tweak one parameter and that adversely affects another. Change the way you solder a certain part and it changes the entire sound. You're always looking for the right balance."

There are some objective parameters, he explains: intonation and projection, for example, although he concedes that why a professional player selects one instrument over another is all too often in the ear of the beholder. "That and the fact that those who can afford them tend to be drawn towards those instruments with the greatest amount of hand-making in them," says Milhaud. "The saxophone is a particularly complicated instrument because it has so many parts, and we've yet to find a way to make them to the tolerances required using machines. But, even then, I think players want that human element."

Selmer often sells its saxophones to people with only an amateur interest. "The shape of the saxophone is so interesting, so weird really, that some people just love it as an object," Milhaud says. "We have collectors who will want one of every model we make." On occasion, Selmer also makes special editions for those whose interest is much more particular.

A lot of requests are superficial: a change made to a production-line model; or a special lacquer or engraving. But professional players sometimes have much more taxing demands. "We've had players who wanted to change the position of a key so that it's a better fit with their hands, for example," says Milhaud. "Or to blend characteristics of different models into one. We've even worked on a saxophone commissioned by one player who wanted extra keys added so they could play quarter tones. That's at the extreme, but it's possible and we're always interested in meeting special requirements because making them improves our knowledge too."

In fact, it was an improvement in 19th century engineering that allowed Sax to develop his instrument in the first place, and, which, in turn, has meant that the saxophone has always been identified with modernity and exoticism, whether that be from Berlioz or The Boss. That's also meant that the saxophone has long been a bit of an outsider; not widely regarded as a 'legitimate' instrument and, at times, even associated with society's dissolution. As late as 1948, a UK performance of 'Job' by Vaughan Williams was given without its prominent saxophone solo because church authorities refused to allow such a 'profane instrument' into the church where the concert was taking place.

"The shape of the saxophone is so interesting, so weird really, that some people just love it as an object. We have collectors who will want one of every model we make." — Florent Milhaud.

Such associations still linger, but, says Milhaud, these days, the saxophone's hint of physicality, even sensuality, only add to the instrument's appeal. "Generally, times have changed. These days, nearly everyone loves the sound of a saxophone in some way or other. We've even made a vegan saxophone for one client. No, really..." ◇

United We Stand

Billionaire Ted Turner is clear on the importance of the United Nations to building a better world.

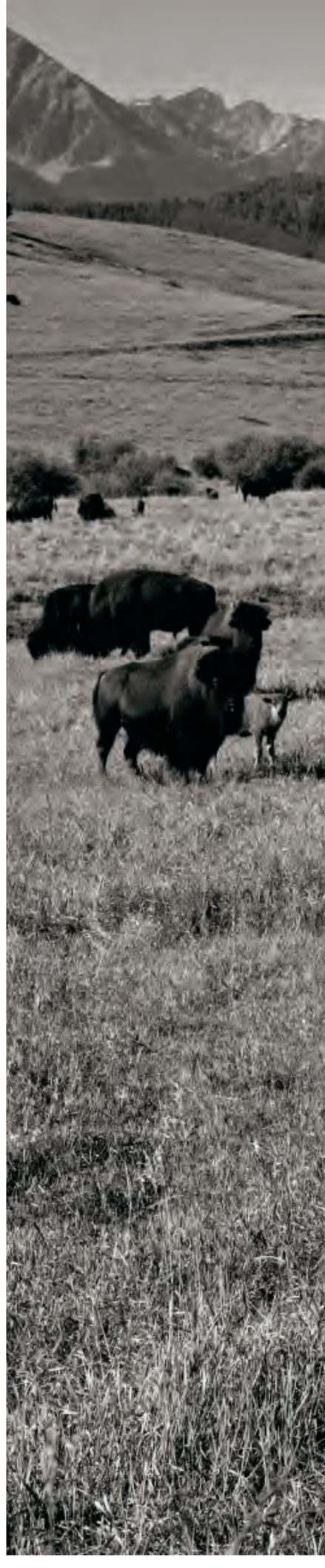
by Tara Loader Wilkinson

What is the best investment that Ted Turner, 79-year-old billionaire founder of Cable News Network (CNN), has ever made? A US$1 billion gift in 1997 to the United Nations (UN), which was used to launch the UN Foundation.

"The gift was one of the best investments I have ever made," says Turner, over interview by email. "The investment I made 20 years ago to start the UN Foundation will continue to pay dividends in health, peace, and progress for the world."

Since its inception, the foundation has worked directly with the UN and other partners to help reduce measles and polio; to provide anti-malaria bed nets to families in Africa; to increase support for voluntary family planning; to promote the rights of girls and women; and to tackle climate change and expand sustainable energy solutions.

"The United Nations has long been one of my favourite organisations," adds Turner. "It's vitally important for the world to have a place where leaders can get together and solve global problems, and I've always believed that as long as countries are talking, we can avoid war with each other and bring peace and progress to the world."



TED TURNER AT ONE OF HIS RANCHES CHECKING HIS BISON HERD © ROGER MOENKS.

AS WELL AS THE BISON PRESERVED ON TURNER'S RANCHES, THERE ARE ALSO LARGE POPULATIONS OF MULE DEER, WHITE-TAILED DEER, PRONGHORN ANTELOPE, ROCKY MOUNTAIN ELK, GRAY WOLVES, BLACK BEARS AND EVEN MOUNTAIN LIONS.

I made the gift because it was well known that the US was behind on its payments to the United Nations, and I knew the good that the UN could do with a US$1 billion gift to support its causes," recalls Turner. "It was also a chance to lead by example and show other wealthy people that we should use our resources to make the world a better place."

His account has particular resonance two decades later, with Donald Trump's lukewarm attitude to the UN. Only a few weeks into his first term as president, Trump had already drafted an executive order to reduce US contributions to the UN, calling it "wasteful and counter-productive".

From a young age, Turner's father instilled in him a sense of a philanthropic duty, teaching the importance of giving back to society, however much or little you have. The idea sowed a seed in Turner that became a dream to become "a big-time philanthropist".

"From an early age, philanthropy was something I was always interested in, thanks in part to my father," he says. "My father didn't have a lot of money, but he was a generous person. I always contributed to the United Way and the Cancer Society, even when I was in my early 20s. If you don't have money, you can always give time, and I did that: I gave time. I had modest means, so I couldn't make large donations, but I made smaller donations that I could afford.

"I planned at an early age that if I made a lot of money, I would be a big-time philanthropist. And, fortunately, I achieved both wealth and success over the years. When I think about the money I've given away and see all the good things it's done for our environment and for people in need, there's no part of me that wishes I had held onto it for myself." Now as the father of five children (two from his first marriage to Judy Gale Nye; and three from his second to Jane Shirley Smith), as well as being a grandfather many times over, Turner has instilled in his family the same sense of duty.

"All five of my children are very involved in the work of the Turner Foundation, which focuses on the protection of our Earth's natural systems: land, air and water. Through our foundation work, we've been able to spend quality time together as a family and also feel like we're making a real difference in the world, no matter our personal opinions or politics. And now, many of my grandchildren are becoming more involved in the foundation, serving on its junior board of directors."

As well as co-founding the Nuclear Threat Initiative and setting up the Goodwill Games to promote links between East and West during the Cold War, Turner also joined The Giving Pledge, a campaign founded by Bill Gates and Warren Buffett to encourage billionaires to give away most of their money.

"Even though I had already reached the goal of giving away half my wealth years earlier, it was still important for me to be a part of this group," he says. "Being a Giving Pledge member continues to be a great way for me and the other pledgers to discuss and improve upon philanthropy, and to deliver on a promise for a better world for future generations."

"Bison have always interested me because they take me back to the Old West — the way America once appeared." — Ted Turner.

In his down time Turner loves riding across his vast ranch lands — two million acres — in the US and Argentina. He owns 16 ranches on which he's brought back endangered species from the brink of extinction, three of which he has opened to the public through his new eco-tourism company, Ted Turner Expeditions. His mission is to support indigenous wildlife with a focus on bison herds — of which he owns the world's largest private herd. "Bison have always interested me because they take me back to the Old West — the way America once appeared." They're also more environmentally friendly than domestic cattle when it comes to grazing, he points out, as they don't strip away or trample the natural ecosystem; and their meat is leaner and healthier. As wild animals they don't require inoculation, hormones or artificial insemination.

Now, nearing octogenarian status, Turner's life has been full of ups and downs.

"Just like anybody else, I've had to deal with tragedy and disappointment in my life and, sometimes, it's hard to recover," he says. "But, these days, I try not to live in the past and spend more of my time focusing on the work of my foundations, the environment and land and species conservation. This work keeps me going, and makes me feel like I'm making a difference in the world and in the lives of other people." ◇

TOP: TAKING OUT A FISHING BOAT ON THE LAKE AT VERMEJO PARK RANCH © AMANDA HOWELL PHOTOGRAPHY. BELOW: BISON AT LADDER RANCH.

BRUNELLO CUCINELLI'S OFFICE IN SOLOMEO, A MEDIEVAL HAMLET IN PERUGIA THAT CUCINELLI HAS RENOVATED AND RESTORED.

The Italian Job

Fashion designer Brunello Cucinelli may have built a business that puts his personal worth in the region of €750 million, but he knows what it is to scrape by.

by Josh Sims

"Those early years of life are so formative: I have more money now than then but don't feel much different about it, only that more funds mean the realisation of more dreams," reckons Brunello Cucinelli. "It's funny, but my father still isn't really able to comprehend my wealth because he gets by on €500 a month. When he sees us taking on a [philanthropic] project he thinks it costs a few thousand, rather than tens of millions. But he appreciates the value of donation. He understands the point."

Cucinelli, Italian fashion designer and purveyor of a minimalistic, carefully co-ordinated, international super-lux aesthetic — from ever-so-tasteful crown to cosy cashmere socks — may have built a business that puts his personal worth in the region of €750 million, but he knows what it is to scrape by; he was raised in a dirt-poor peasant farming family but his insistence on setting the dinner table just so and ironing his one pair of good trousers won him the nickname of 'The Lord.' His sartorial role models were the landlords who, periodically, came to collect their money. Indeed, his memories of those times have cut deep.

"Seeing my father suffer in his work, how every day offered up some kind of humiliation, how he was living in a contemporary form of slavery, all that leaves a stamp on you for the rest of your life," says Cucinelli, with genuine conviction. "I knew I wanted a company that gave

TOP AND BOTTOM: THE TOWN OF SOLOMEO AFTER CUCINELLI'S RENOVATIONS, WHICH INCLUDED RESTORING THE VILLAGE CHURCH, REPAVING STREETS, BUILDING A WOODLAND PARK AND CREATING A 240-SEAT THEATRE. RIGHT: BRUNELLO CUCINELLI

"My father still lives in the country and doesn't really grasp my financial position, but he did once say that he hopes I don't want to be the richest man in the graveyard. And I don't." — Brunello Cucinelli.

employees dignity, not just in working conditions but in being part of something bigger."

Working conditions, sustainability, land management, fair pay to and support of the 2,500 or so small-scale artisanal craftspeople across Umbria and Tuscany to whom the manufacture of many of his products is farmed out — all this is something Cucinelli says he's big on, not least, he argues, because a better working environment makes for greater creativity. His position is easier given the kind of product he sells, and the prices he sells at, but he's adamant that it's "why I'm not impressed when other businesspeople tell me about how they've given money away to charity", he says. "I'm much more interested in how they made the money in the first place. Tell me that, then we can talk."

But it's also why the designer's philanthropic efforts have been focused on the very surroundings many of his employees live in. His business started small: it was 40 years ago this year that he spotted a gap in the market for more colourful cashmere sweaters, started dyeing them, and predicted an upward projection in demand for ever-higher clothing quality. From that small insight, season by season, a monolith was formed, a blend of the corporate (the company now produces huge seasonal collections and operates dozens of shops worldwide, an expansion powered by an IPO in 2012) and the intimate (both of Cucinelli's daughters and his son-in-law hold senior positions in the business).

But over those decades he has also, piece by piece, been transforming Solomeo — the town where his company is based and where his wife was born — building, so far, a Forum for the Arts; a Square of Peace; a theatre; library; school; agricultural park; and public stadium. But latterly he has been casting his cash net further afield. In 2011 he paid for the restoration of Perugia's Etruscan Arch. And this year he has been quietly having Norcia's Torre Civica re-built — the 18th century heart of the Italian town that was devastated by an earthquake last year.

"Of course, everyone feels better after doing something good," concedes Cucinelli. "And yes, it makes me feel good to do all this, although there's no real correlation between the feeling and the size of the donation. But while I respect, say, the work of Bill Gates in fighting disease, for me it's about saving the arts. That, so to speak, is a donation to mankind. It's a different way of thinking."

It is, perhaps, a typically Italian way of thinking too: several big Italian fashion brands have, over recent years, put their money into saving or restoring landmarks. "It's clear that to be Italian is to be in love with the land one was born on," Cucinelli jokes. But his are less glamorous, more heartfelt and, one suspects, less-calculated choices. Sure, he admits, philanthropy is good for business. After all, he argues, a new consumer sensibility is developing in which a brand's actions increasingly count for as much as the quality of its wares. But if PR was his main concern, there are far more obvious causes to which he could give his money.

Rather, and one has to take Cucinelli at his word, he sees philanthropy not as something society expects of him so much as a duty. "When I was a young person I always imagined that I'd someday have the ability to give back. To me what I donate is simply what is due," he says. "Philanthropy should be a very important theme in a life. You have to find the right balance between profit and donation.

"My grandfather, a farmer, would look to the sky and ask for the right amount of water and sunlight; just what he needed, not too little, not too much," Cucinelli adds. "I want a correct profit, generated ethically. As for the rest of the money, I think we're just custodians of the land and, at the end of my life, to leave it in a better condition than I found it would make me extremely happy. My father still lives in the country and doesn't really grasp my financial position but he did once say that he hopes I don't want to be the richest man in the graveyard. And I don't." ◇

Primate Protection

Community protection of the mountain gorillas of northwestern Rwanda is a vital force in saving these 'gentle giants' from extinction.

by Nathalie Vimar Photography by Stephane Gautronneau

I simply wasn't prepared for that moment when you find yourself in the middle of a family of mountain gorillas. Covered in mud, short of breath after hiking several hours through a steamy rainforest in high altitude, my excitement started ramping up when my guide pointed out a few munched bamboos and asked us to leave our bags behind. The first snores came out of the foliage and, all of the sudden, black fur flashed between the leaves.

Two juvenile gorillas came to investigate, while the cutest fuzzy baby tumbled from trees to grab my hand. In theory, visitors should never get closer than 7m but gorilla etiquette tends to flout human rules. Peering into those liquid-brown eyes was one of the most intimate, powerful, experiences of my life.

The protection of the mountain gorillas owes a lot to the proactive policy of the Volcanoes National Park in northwestern Rwanda, and a community trust named SACOLA (Sabyinyo Community Livelihood Association). SACOLA was created in 2004 within a framework of conservation.

A high-end property, Sabyinyo Silverback Lodge is owned by SACOLA. Part of the Governor's Camp collection, developed in collaboration with the African Wildlife Foundation, the luxury retreat offers unique service, tailored accommodations and incredible views of Rwandan

MOUNTAIN GORILLAS IN NORTHWESTERN RWANDA ARE PROTECTED BY A COMMUNITY TRUST NAMED SACOLA.

volcanoes. For each night spent at the lodge, a $92 fee is given to the SACOLA community, which then independently decides how it should be used — creating schools for kids, financing community banks or even starting a poultry project run by widows of the genocide.

My guide, Emmanuel Harerimana, grew up in a family of nine children, caught in a vicious spiral of poaching. Being caught for the first time, his dad had to sell their land to pay for the fine. His eldest son had no choice but poaching to feed his family: "At 14, I'd rather kill an antelope and risk a gorilla's life than see my family starve to death."

In 2005, Harerimana was however saved by Edwin Sabuhoro and the association From Poachers to Farmers, which turns poachers into expert wildlife conservation agents or ties them to local cultural centres that provide knowledge, crafts and daily activities for tourists. Today, even Harerimana's father sells handcrafted gorilla sculptures at the centre. Thanks to conservation initiatives and the right kind of eco-tourism, the total number of mountain gorillas has held firm, and even slowly increased over the course of the last decades to reach an estimated 880.

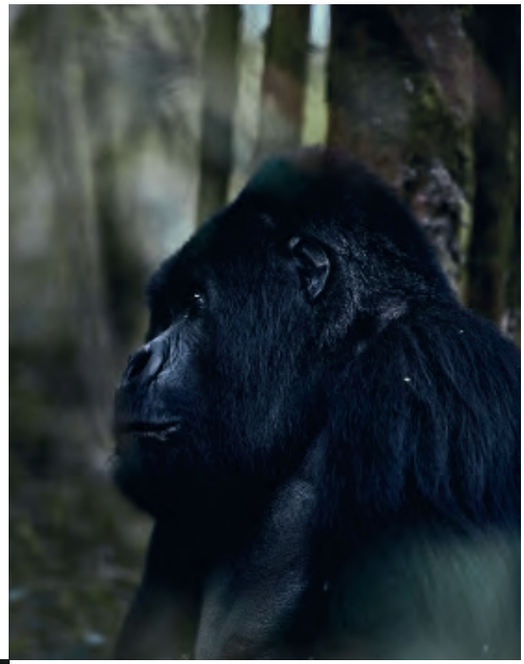
Back in 2003, a research team led by primatologist Peter Walsh predicted that without aggressive investments in law enforcement, protected area management and Ebola prevention, the next decade would see gorillas pushed to the brink of extinction. Innocent Mburanumwe, DRC Virunga National Park deputy and head of southern sector, says: "Direct or collateral poaching is one of the first threats to gorillas, with habitat loss due to illegal charcoal production and mining exploitation." One of the prime reasons for gorilla poaching is the extensive bush meat demand in urban centres from West to Central Africa and European black markets. Gorillas are also tracked down to create hand trophies, for traditional medicine and for their live infants. But many gorillas also suffer from collateral damage, often being maimed or killed by ropes and wire snares intended for antelopes or other forest animals.

Habitat loss also has a daily and direct impact on gorilla populations: locals and refugees need land and firewood to survive. This often leads to disasters such as in 2004, when Rwandese settlers crossed the border and illegally cleared 1,500 hectares of forest.

Although most refugees left the camps in North Kivu around 1996, the presence of rebel groups and militia is also a threat to the gorillas. Another issue — human ailments — receives lighter attention from the media, yet it might be one of the most important killing factors today. Indeed, the land surrounding mountain gorilla habitat is some of the most densely populated in Africa, and with increased contact with livestock, locals and tourists, mountain gorillas are becoming increasingly exposed to a variety of infections. Today, infectious diseases account for more than 20 percent of their mortality. The most common infectious disease in mountain gorillas is respiratory disease.

"Fighting for the conservation of gorillas is the best way to conserve the whole forest and living animals. It's a powerful umbrella species." — Luis Flores.

If gorillas were to disappear as a species, it would obviously endanger a whole ecosystem and the biodiversity structure that relies on them spreading seeds and pollens, and all the other species living around them, humans included. "Fighting for the conservation of gorillas is the best way to conserve the whole forest and living animals. It's a powerful umbrella species," says Luis Flores of the Centre de Rehabilitation des Primates de Lwiro in the Democratic Republic of the Congo. ◇



GORILLAS ARE TRACKED DOWN BY POACHERS FOR BUSH MEAT, AND ALSO TO CREATE HAND TROPHIES, TRADITIONAL MEDICINE AND FOR THEIR LIVE INFANTS.

FEAST AND FORAGE

"O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt
mirth! O for a beaker full of the warm South,

Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth; That I might
drink, and leave the world unseen, And with
thee fade away into the forest dim."

John Keats, Ode To A Nightingale.

CHAMPAGNE WITH FRESHLY PLUCKED MUSHROOMS
FOR THE KRUG CHAMPAGNE COOKBOOK BY CHEF
VIKRAM VIJ ©CAROL SACHS

Wild Courses

A Danish initiative led by chef René Redzepi is blazing a trail for the foraging of wild food.

by Clara Le Fort

Imagine heading to the great outdoors to forage the necessary ingredients for a 100 percent local dinner. We're talking here about flowers, sustainable vegetables and wild herbs. Many people are familiar with collecting wild mushrooms and bunches of flowers, yet preparing a whole dinner out of 'what nature grows naturally' still seems a somehow far-fetched notion.

However, a Danish initiative, Vild Mad (which is Danish for 'wild food'), is bringing that appetising idea closer to reality. The programme was launched under the aegis of Mad: a non-profit founded by chef René Redzepi (from Noma restaurant in Copenhagen) with the goal of connecting people to nature and the landscape. Vild Mad was launched in August 2017, along with a free mobile app that catalogues over 105 wild plants found in the Nordic region, a curriculum for Danish schools, and foraging workshops led by rangers around Denmark.

"Vild Mad is based on the premise that together we can create a new value system for food built upon a connection with the land and where our food comes from. We believe that passing on these values to our children is a key part of a better future," says Redzepi. "We want to teach people of all ages to read the landscape and to discover its culinary potential — how to identify what is edible, how to harvest, how to cook what you find, and how to take care of nature while foraging. Imagine if our

THE VILD MAD TEAM OUT HARVESTING THEIR DINNER FROM NATURE. © HANS-HENRIK HOEG

"Imagine if our kids were able to stroll through the wild and pluck things as we do from supermarket shelves? Discovering flavours such as wild mustard growing along the shore; pineapple weed growing in the sidewalks; or ants that taste like lemon. If our kids are enriched by nature, then they will fight to take care of it." — René Redzepi.

kids were able to stroll through the wild and pluck things as we do from supermarket shelves? Discovering flavours such as wild mustard growing along the shore; pineapple weed growing in the sidewalks; or ants that taste like lemon. If our kids are enriched by nature, if they see how much we depend upon it, and if they grow up loving it, then they will fight to take care of it."

Billionaire posed a few key questions to the Vild Mad team.

Where can I forage?
Foraging can be done in urban, rural, and wild areas: cities, shorelines, grasslands and forests are all potential sources of bounty. The type and amount of wild food available from place to place will vary, with generally more diversity and abundance found in areas less curated by humans. Nevertheless, all types of landscape have something delicious to offer. It's worth checking local laws before foraging.

Is it dangerous? Aren't some plants poisonous? What about soil quality?
If done correctly, foraging should be enjoyable and safe. There are harmful or even deathly species — plants, fungi and animals — in every landscape. This is an important risk to consider when foraging for wild food and we hope that anyone new to foraging will begin with an expert. You should strictly follow a foraging guide or app. The Vild Mad app and website thoroughly describe any lookalikes that might be dangerous. That said, if you are ever unsure, err on the side of safety, or consult an authority. Avoid foraging in areas with possible contaminants in the soil such as heavy metals.

Is this a solution to the shortcomings of our food systems?
No. Foraging for wild food is not a panacea for problems such as climate change, hunger, invasive species or food waste. But there is no silver bullet. Improving our food system will take multiple solutions. Our hope is that by introducing people to the landscape and fostering understanding of and respect for what nature has to offer, we can integrate that understanding and respect into our lives and diets. We believe that one of the biggest issues in dominant global food systems are their tendency to overlook the land, ecosystems and hands that provide what we eat. There are no recipes for building new value systems. But we think one fundamental step

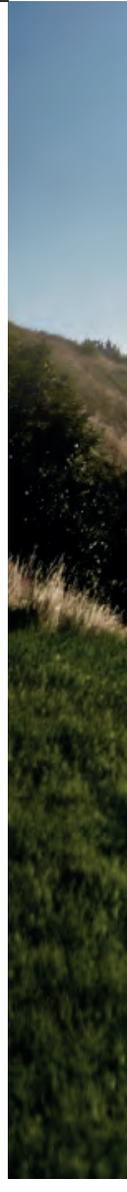
BEACH PLANTAIN, A FAMILIAR INGREDIENT IN DANISH COOKING, USED IN SOUP PAIRED WITH PLANTAIN ROLLS. COMMONLY FOUND NEAR THE BEACH AND SALT MARSHES. (C) CLARA LE FORT

is to establish a physical connection with where our food is from, and grasp the cycles of the natural world. Teaching foraging practices to children is one particularly fun and effective way to instil such knowledge and appreciation.

What does wild food bring to the table that other types of food cannot?
Wild food, whether plucked from a sandy shoreline or an unruly thicket, brings a sense of connection to the table that homogenous, cultivated food from a market or grocery store might not provide. Most importantly, foraging for wild food requires time, patience and curiosity. Harvesting wild food employs all the senses. Adding wild food to your daily diet or to a special dish creates an eating experience that is unique in flavours and memories. Wild food also has the potential to encourage children to try foods they wouldn't otherwise eat — bitter greens and herbs are more exciting if the children find and pick the bounty themselves.

Is this sustainable?
Foraging is sustainable when people only take what they need, and are cognisant of what a particular species needs to thrive year after year. Otherwise, we risk pushing sensitive species to undesirable levels of danger or even extinction. Be sure to do research on sustainable foraging practices for both native and invasive species. More broadly speaking, while a complete transfer to foraging would be unsustainable, foraging grouped with other sustainable food and agriculture initiatives will help us move towards a sustainable food system.

How will this programme expand beyond Denmark?
Vild Mad guides are tailored to the natural landscape of Denmark. However, our guides and website can serve as an important foraging resource, regardless of landscape or country. We hope that our programme will inspire other wild-food models around the world. ◇



CLOCKWISE FROM LEFT: RENÉ REDZEPI IN THE KITCHEN AT NOMA © HANS-HENRIK HOEG. GRILLED ROOTS WITH GARLIC BUTTER, ONE OF THE MANY RECIPES AVAILABLE THROUGH THE VILD MAD APP. THE APP BREAKS DOWN FORAGING ACCORDING TO SEASONS AND LOCATION © HANS-HENRIK HOEG.

THE QUEST, DESIGNED BY MARSHMALLOW LASER FEAST, IS A PERMANENT ART INSTALLATION, A DOME OF 800 SUSPENDED CRYSTAL SHARDS, INSIDE HENNESSY'S HISTORICAL PROPERTY IN COGNAC.

In Quest of Perfection

An intriguing robotic installation illustrates an allegorical journey of crafting the finest Hennessy cognac.

by Clara Le Fort

A PARADIS IMPERIAL CARAFE

The Quest is a permanent art installation designed by Ersin Han Ersin, principal of design agency Marshmallow Laser Feast, inside Hennessy's historical property in Cognac. Exploring uncharted territories, the new-age sculpture refers to a quest, both literally and metaphorically. For one might not be aware of the level of precision required to craft a bottle of Paradis Impérial and the unique expertise at play. Generations of master blenders select, educate and age the cognac. Then, only 10 cognacs are handpicked out of 10,000 to compose a 'perfect' version. Like a virtuoso composer, it takes many iterations to achieve perfect harmony.

Inside the maison's oldest chais built in 1774, past 19th century brandies, bottled in large wax-sealed glass containers, and an incredible line-up of oak barrels, one enters an almost empty room: in the middle, a small hollow structure is covered with metallic vines that gnarl into a dome-shaped pavilion. Here and there, sparks of crisp white light (coming from 800 suspended crystal shards) seem ready to bounce out of the shadows. For now, the installation rests.

Ersin says: "We combined the most advanced technology in optics with the art of carving glass; the manufacturer we found custom-designs optics for telescopes. All along the way, we very much tackled the infinitesimally small and the infinitesimally big. Even the tiniest approximation could have a big impact on

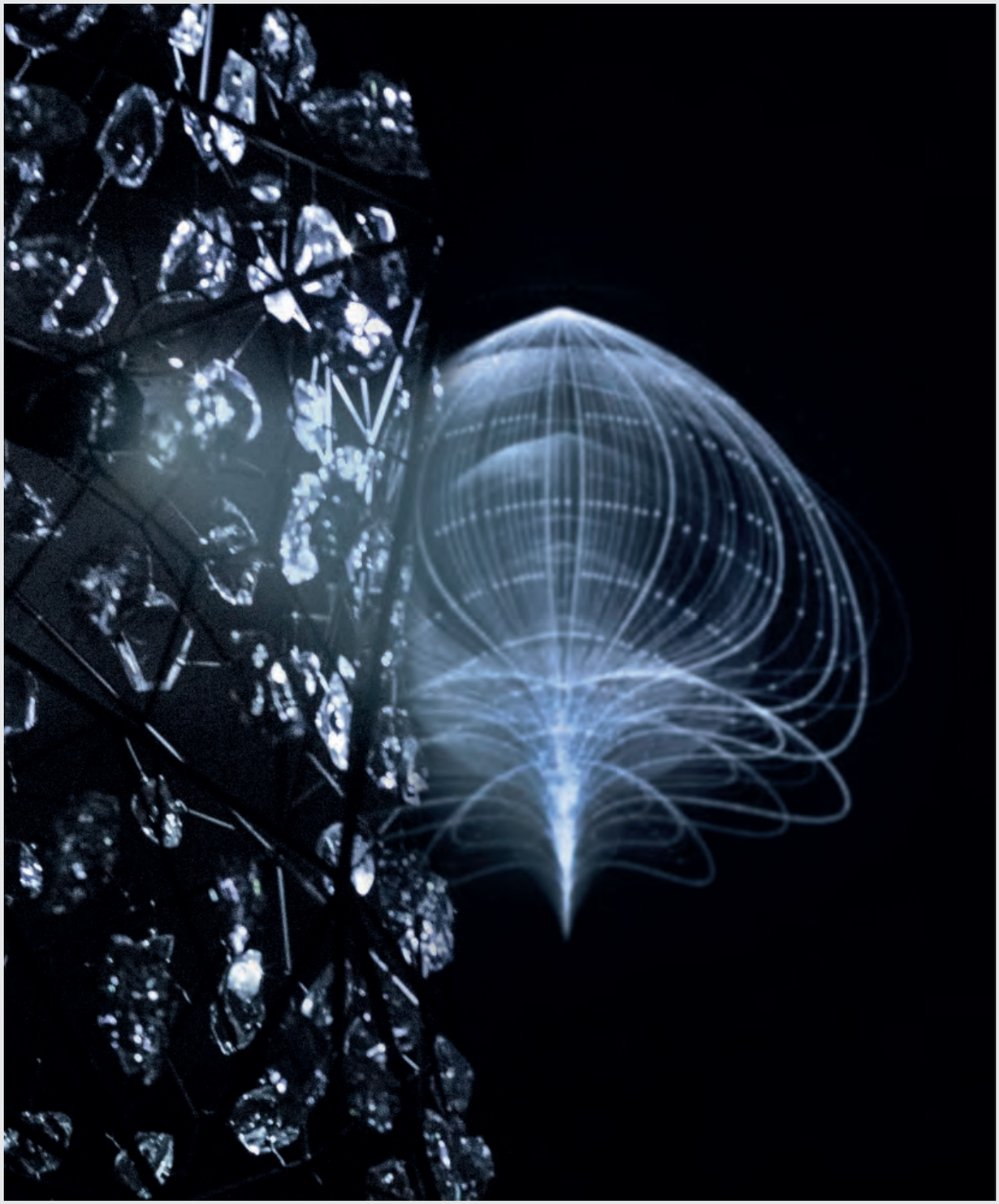
Inside the maison's oldest chais built in 1774, past 19th century brandies bottled in large wax-sealed glass containers, a small hollow structure is covered with metallic vines that gnarl into a dome-shaped pavilion.

the overall piece." One of the aims was to direct light into surfaces to create images, thus illustrating the search for the best cognac. Ersin adds: "For us designers, the symbolism of the shards was strong but, alone, it wasn't enough. So, we created an algorithm and used the nano-pressurised tip of the diamond to 'draw' on the shards; the moment the light shines through it, it redirects the beams into a new surface, creating an allegory, the vision of a breakthrough."

To the shards placed inside the intertwined anamorphic structure, Ersin added another important element: the precision of a robotic hand, whose every movement was engineered to the millimetre. "We found the robotic hand was the best tool to express superhuman senses. And as it gets excited about the journey and hits one of the rarest shards, the robot seems to gain consciousness, as if it was clearly seeing its own mission."

Even though the robot steals the better part of the show, the installation couldn't exist without a collaborative process between nature or the organic form (the crystal), the hand (the master craftsman) and the machine (visionary engineering).

The result is a staged reimagination of some of the processes that go into discovering the very finest cognac, with the animated sculpture arguably having the same aspiration that produces the elegance, precision and perfection sealed in a bottle of Paradis Impérial. ◇



USING ADVANCED TECHNOLOGIES, THE ART INSTALLATION ILLUSTRATES THE QUEST FOR PERFECTION IN BLENDING CENTURY-OLD EAUX DE VIE.

Living Memories

Olivier Krug has drunk Champagne for as long as he can remember.

by Y-Jean Mun-Delsalle

Olivier Krug, the eldest of Henri Krug's five children, grew up next door to the Krug cellars in Reims, immersed in the sights, sounds and aromas filling the courtyard during Champagne-making time.

After studying business and economics, he joined the family company (now LVMH-owned) in 1989 at the age of 22 and spent more than two years in Japan, where Krug was practically unknown. Today, the country is the house's most important market, followed by the US. Krug went on to take up various positions within the company while serving as a full member of the wine team and working alongside his father, before becoming director of the house in 2009.

Founded in 1843 by Joseph Krug, the firm doesn't reveal production volumes or sales figures, although Krug is thought to be one of the most expensive and least-consumed Champagnes in existence. Crafting prestige cuvées targeted at the high-end market, its signature is the Krug Grande Cuvée: a blend of approximately 120 wines from 10 or more different vintages and three grape varieties, it lies for another seven years, minimum, in Krug's cellars.

KRUG OWNS 20 HECTARES OF VINES IN AMBONNAY, AŸ, LE MESNIL AND TRÉPAIL, SUB-REGIONS OF CHAMPAGNE.

Billionaire talks to Olivier Krug about his work.

When did you first taste Champagne?
I remember several occasions when I was a kid, with my grandfather, because we were given Champagne in small glasses. I have drunk Champagne for as long as I can remember.

What are your favourite memories of Krug family celebrations?
Christmas parties with my grandparents and also the wedding anniversary of my grandparents maybe 30 years ago when we served a 1904 vintage blind and my grandfather immediately guessed what it was.

What was it like living next door to the Krug cellars?
Growing up with the noise of the bottles in this house where we made everything ourselves allowed me to live with the rhythm of the seasons. There's a time for bottling, harvesting, celebrations and so on. When I was young, I wasn't allowed to go to the cellars because that was my father's professional place and he never discussed his work, but it was always special to go to his office to see him.

What lessons did you learn working alongside your father, Henri, and your uncle, Rémi?
I learnt from my dad a passion and respect for people: the growers, the people with whom we work. I learnt from Rémi a love for travelling, connecting with people, telling stories and bringing back stories to Reims for the team.

Where is your ideal Christmas party venue and whom would you invite?
At home because it's where my beloved live. I would invite my mother, my wife and my four kids — one boy and three girls. I spent last Christmas at home. I love to celebrate together with my family.

What would be your perfect dinner menu and what would be the wine pairing?
There are no rules, but nothing too fancy. It would be a very classic French Christmas dinner. I like simple food. I will always favour the ingredients. I think a fresh grilled lobster doesn't need anything other than good cooking and a glass of Krug rosé. Apart from Krug, I love Bordeaux wines for their fullness; Burgundy wines for their precision; and Alsace wines because my grandmother was Alsatian. I also know what I don't like. I don't like when the process takes precedence over the soil, the terroir, and when a winemaker feels he's more important than nature. I want a wine to be the reflection of nature. And this is what is very interesting with Krug because it is a blend of hundreds of elements. We have all this richness and we follow the origins of our grapes. We get our grapes from different regions, as long as the grower cares about the specific plot. It's not just about which grape variety, but which garden and which part of the garden. Maybe on the left side because you get the sun in the morning and not in the evening, so you have less heat. And which part of the left side? The grapes may look the same, but they are not the same; this is where we care about individuality. ◇

CLOCKWISE FROM TOP: BOTTLES USED FOR THE BLENDING PROCESS. KRUG IS MADE FROM THREE GRAPE VARIETIES, PINOT NOIR, CHARDONNAY AND PINOT MEUNIER. JOSEPH KRUG'S NOTEBOOK. KRUG GRAND CUVEE 163RD EDITION. ALL IMAGES (C) KRUG.

COMPOSER JEAN-PHILIPPE BAUERMEISTER
PLAYS HIS 100-YEAR-OLD GRAND PIANO
EVERY DAY.

Aladdin's Cave

Jean-Philippe Bauermeister owns a 30,000-bottle wine cave in Neuchâtel, Switzerland, where he regales visitors with piano concertos.

by Vicki Williams photography by Cano Tsang

At number 21, Rue des Moulins in charming Neuchâtel, not visible from outside, is a hallway. At the end of a hallway is what appears to be a wine shop. But J.-Ph. Bauermeister Vins Fins is no typical wine shop, and there is little that is typical about the fascinating owner, Jean-Philippe Bauermeister himself.

The building actually leads into an ancient cave. It was once the home of an aristocrat, built between the 14th and 18th centuries, with the cave being located in the oldest part and the facade the newest.

Bauermeister says it was purely by chance that he discovered it. "In 1972, when I opened, nobody knew of the existence of the cave, because the entry was closed. I discovered it when one of my friends, who lived in the house, invited me to visit. Once discovered I quickly negotiated the lease." After cleaning, installing the electricity and so on, he opened the hallway in the street direction.

This was not the only element of chance in his story. Bauermeister, who was born in Neuchâtel, is a trained composer, and teacher of piano and composing. Prior to opening the business he was working as a music teacher and music critic. "Deciding to open was partly chance, and partly because my wife was French. In the beginning I imported some bottles for friends, and later I thought maybe it would be a good idea to sell some."

He began visiting winemakers, naturally increasing his knowledge. From the beginning the focus for selecting the wines was "wines that sing their terroir and whose supplier is above all a grower, because the wine is essentially made with the vine. Respect of the soil, of the grape and the personality of the wine, are our main criterion of selection".

Over this 45-year period he has amassed an impressive collection of wines, mostly French. Wine enthusiasts are unlikely to be disappointed, as there are 3,000 bottles in the cave, and approximately another 30,000 in storage.

Music still plays an important part in his life, evident by the 100-year-old grand piano, complete with candelabra, in the cellar. Bauermeister and a friend found and saved it from destruction before restoring it. "I play every day, if possible, but most of my activity is composition." His catalogue includes around 100 compositions, including for piano, orchestra, chamber orchestra, voice, choir, quartet and chamber music, and one opera.

"When I play piano — for myself mainly — it's about discovering rarely heard composers, Abel Decaux, Federico Mompou… among others." The unique experience of Bauermeister giving an impromptu mini concert, on that piano, in that setting, is one that is not forgotten.

Interestingly he prefers to keep his two loves separate. "The composition is made alone, and the music must be heard in silence. The wine is user-friendly, we discuss, we laugh, we philosophise… it's a social activity. I think it's not possible to hear music while drinking and to drink while hearing music." If the social occasion calls for music and drinking he opts for jazz.

He prefers not to speak in terms of favourite wines. "I drink wine only with someone, and so I choose a wine that pleases my customer or my friend, because we are drinking together and it's my philosophy to buy and drink only wines that I like and that I know all about."

For a celebratory occasion it must meet this criteria — authentic, sincere, fragranced and balanced. "It depends on the meal, but my preference is for an old wine, mature and generous, with a great sweet wine to finish."

Both of these, can be found in his 500-plus references. This includes outstanding wines from Burgundy and Bordeaux, including most good vintages dating back to the late 1940s.

The oldest wine he has is a Malaga 1780; the rarest, a Chinon, Les Varennes du Grand Clos Franc de Pied 1989; and the most expensive, a Château d'Yquem 1897.

"Once a customer finds me he will always return, either for the wine, or the music." ◇

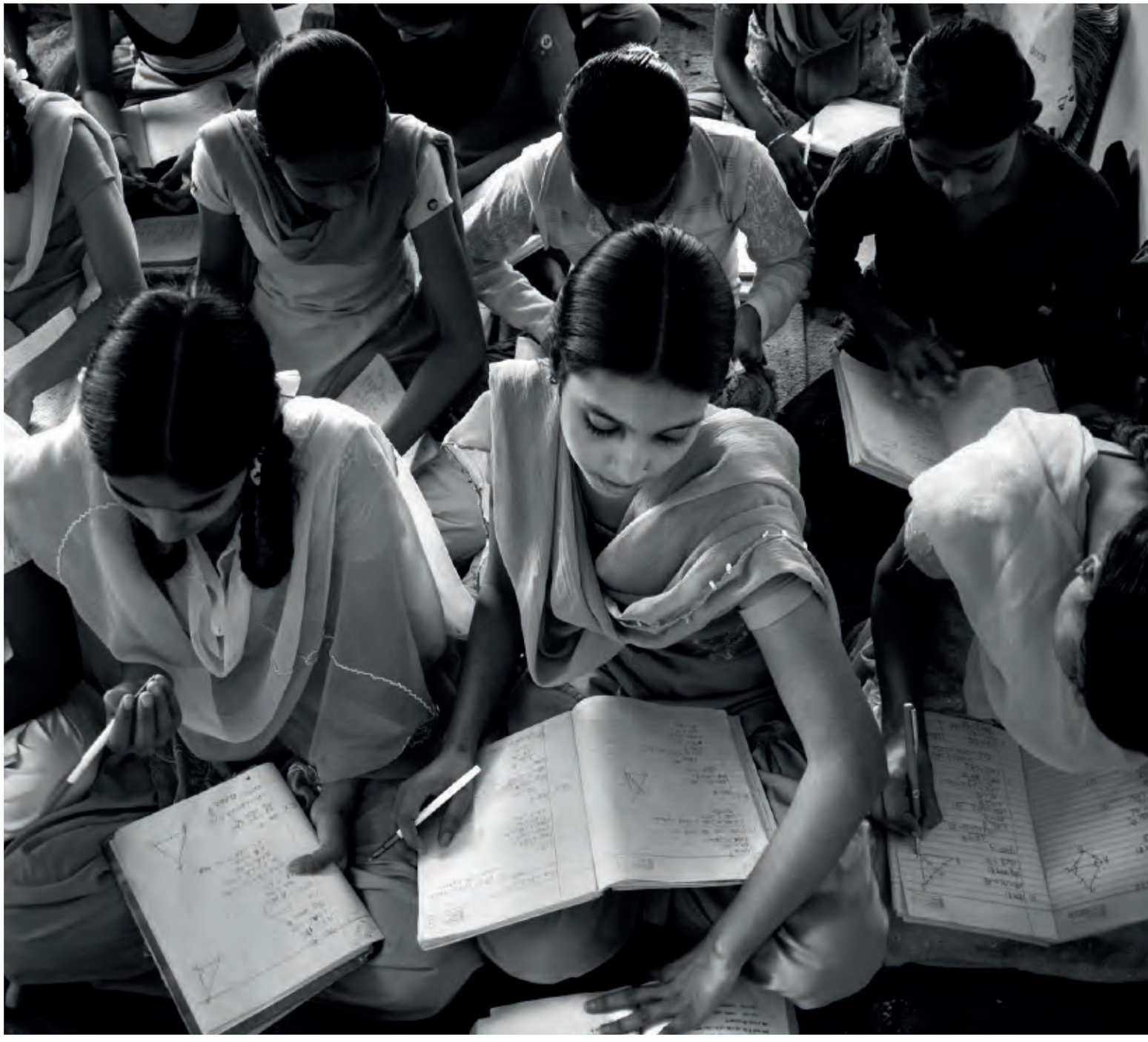
JEAN-PHILIPPE BAUERMEISTER HAS
AMASSED A COLLECTION OF MORE THAN
30,000 BOTTLES OF MAINLY FRENCH WINE
OVER A 45-YEAR PERIOD.

The unique experience of Bauermeister giving an impromptu mini concert, on that piano, in that setting, is one that is not forgotten.

BREAKING BOUNDARIES

“Love recognises no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope.” — Maya Angelou.

RURAL INDIAN GIRL SCHOLARS (C)
ROOM TO READ/PAULETTE WALTZ



Perfect Strangers

Airbnb is proving that people inherently want to trust — and help — strangers.

by Tara Loader Wilkinson

When Hurricane Sandy tore through New York in 2012, tens of thousands of people became homeless overnight. One woman had an idea. Through Airbnb, she wanted to volunteer her spare bedrooms to help those in need, but she didn't want to get paid for it. "It was funny because when she emailed us the idea, we didn't actually have a system in place to allow volunteering of rooms for free," recalls 36-year-old Joe Gebbia, one of three co-founders of the US$31 billion shared housing platform.

So ensued a 24-hour software engineering marathon to invent the capability. What started as one woman's idea, within days became a movement of compassion and hospitality with over 1,000 people offering their spare rooms for free. Airbnb also waives its fees on these stays.

At the time, New York mayor Michael Bloomberg held a press conference announce Airbnb's relief efforts — after all, after all, their hosts had shelter available immediately. They had the perfect ingredients already in place: open homes, willing hearts and, importantly, the desire to trust strangers.

"That was the spark, and we knew that it wouldn't be confined to one hurricane in New York. Anywhere in the world where there were community members who could help people within hours, this could work," says Gebbia.

36-YEAR-OLD JOE GEBBIA, ONE OF THE THREE AIRBNB FOUNDERS.

"That night I'm staring at the ceiling, thinking, what have I done? There's a complete stranger sleeping in my living room. What if he's crazy?" — Joe Gebbia.

In the five years since, this initiative — called Open Homes — has been replicated 90 times in 17 countries globally. Emergencies range from hurricanes Harvey and Irma that drove tens of thousands from their homes in the US; to the Canadian wildfires last year where 8,000 people were forced to evacuate; to typhoons in Southeast Asia. Anywhere that people require temporary housing, combined with a need to rapidly engender trust between strangers, Airbnb has called for action through social media and direct email campaigns.

About two years ago, says Gebbia, as the refugee humanitarian crisis hit its peak, they realised they could take this to a new level. "A software designer came to me with an idea to match refugees with communities who wanted to open their doors." That engineer's lightbulb moment became a full-time team at Airbnb focused on humanitarian efforts, called Human. "We realised we could be proactive rather than reactive, by anticipating and harnessing the natural generosity we see in our community on a daily basis," he says. "We now have over 6,000 members who want to offer shelter for free."

Gebbia's own San Francisco apartment is listed on Open Homes; recently he hosted a dinner for two refugees with some friends and colleagues. "We were joined by a gentleman from Syria and another one from Eritrea in Africa, who came over with his family to live in San Francisco. We sat on cushions on my floor and shared food, told stories about the Bay Area and what inspired their resettlement here," recalls Gebbia. "One of them was a photographer and wanted to hold a show in a gallery but felt disconnected, he didn't know where to start. Of course, within a few minutes we went around the table and had a list of gallerists whom we could reach out to.

"This connection beyond the transaction is what the sharing economy is aiming for. It's more than the rental connection, it is commerce but with the promise of human connection."

To engender relationships of the most intimate kind — sharing living areas, kitchens and bathrooms with someone whom might not even speak your language — is nothing short of a miracle. As children we are conditioned to fear strangers. How do you build this level of trust in today's suspicious times?

It requires a leap of faith, he says. In a TED talk, Gebbia recalled the first time he hosted a stranger on his living-room floor, long before Airbnb existed. A graduate fresh out of Rhode Island School of Design in 2007, Gebbia was nearly broke. Holding a yard sale to flog a few belongings, he was approached by a man who wanted to buy a piece of art he had made. "It turned out he was alone in town for the night, so I invited him for a beer. It was starting to get late and I make the mistake of asking him where he was staying. And then he makes it worse by saying, 'actually, I don't have a place.' And I'm thinking, 'oh man!' What do you do?"

Being well-brought-up, Gebbia had no choice but to invite the man to stay on his living-room airbed. Not without intense trepidation, he adds. "That night I'm staring at the ceiling, thinking, what have I done? There's a complete stranger sleeping in my living room. What if he's crazy?" Gebbia quietly locked his bedroom door, managed to sleep and, in the morning,

YOSHINO CEDAR HOUSE IN NARA,
DESIGNED IN COLLABORATION WITH GO
HASEGAWA, NOW OPEN FOR BOOKINGS
THROUGH AIRBNB.

In the town of Yoshino, 600 of 4,000 homes sit empty. To address these issues the Samara team created a new concept for rural revitalisation that has now been copied in China, Spain, Italy and elsewhere.

was relieved to find the man grateful for the hospitality. They are still friends to this day.

It was this experience that inspired the start-up that within nine years has attracted 150 million users in 65,000 cities in 191 countries, with three million homes. The trust, says Gebbia, was born from good design, the subject he knew best. "We were aiming to build Olympic trust between people whom had never met," he recalls. "But we had to design it first." Reputation was key, so the need for a fleshed-out profile, plenty of photos, reviews and links to personal social-media feeds was important. Just the right amount of disclosure about an upcoming stay is important, adds Gebbia, so the text box is designed large enough for a couple of sentences, but no novella. Reviews are essential but Airbnb makes it difficult to leave bad reviews on a whim.

"The right design can help us overcome one of our most deeply rooted biases," he explains. "And there's a deeper thing. People who opt in believe in something deeper, they believe in proving to themselves and their friends and their city and the rest of the world, that in a time that is so divisive and focused on our differences, they can prove we can co-exist with each other. At the end of the day, we are all mankind."

Integrating social initiatives into the business model is what Gebbia calls "21st century philanthropy".

"We have a responsibility, we have an amazing community, so applying what we're good at to problems in the world, makes a lot of sense." This vision led to the creation of Human, a dedicated team to explore these opportunities. Its first project was a community centre designed to save ageing rural villages from extinction, by giving them a source of rental income.

The Yoshino Cedar House, designed in collaboration with Japanese architect Go Hasegawa, is a response to the rapid decline in population within Japan's rural communities. An ageing population combined with urban migration has created economic uncertainty for local industry and poses a threat to the nation's cultural heritage. In the town of Yoshino, 600 of 4,000 homes sit empty. With Yoshino Cedar House, the Human team wanted to address these issues, creating a new concept for rural revitalisation that has now been copied in China, Spain, Italy and elsewhere.

The two-storey home, located on the banks of the Yoshino River in Nara, was built entirely from wood felled from the surrounding forests by local carpenters. The design team ensured that every step of the building process incorporated the skills and talents of the town to celebrate of the traditions and history of the village. When people come and stay at Yoshino Cedar House, they are hosted not by an individual but by the town, and the proceeds go directly to a dedicated community investment fund, a first within the home-sharing industry.

"Airbnb believes healthy communities are those that support each other," says Gebbia. The Yoshino project inspired a similar concept in the rural Italian town of Civita is now in high demand – an artisan house let by the city's mayor, where proceeds are pumped back into the community. Available for around US$350 a night, with accommodation for between 1 and five people, the converted house is full of art pieces from artist Francesco Simeti.

Less than a decade after that sleepless night fearing the stranger on his airbed, Gebbia has amassed a fortune of approximately US$3.6 billion. These days he has more time to relax, practising jiu-jitsu and even purchasing an easel and oil paints to rekindle his love of art. It has not been an easy journey, he admits. In the fledgling days when it was just three 20-something founders working off their kitchen table, Gebbia was the unofficial customer service representative. When something went wrong, the call came through to his mobile phone. Guests threw unauthorised parties and trashed homes. Hosts left guests stranded in the rain. "I was at the frontlines of trust breaking," he said in the TED talk. "There's nothing worse than those calls; it hurts to even think about them. The disappointment in someone's voice was, and still is, our single-greatest motivator to keep improving."

More money brings more problems, and today Airbnb's headaches are on a different scale. This year, a slew of stories broke claiming prostitutes were using Airbnb lodgings for pop-up brothels. Airbnb responded that it had "zero tolerance for this type of behaviour and [we] are urgently investigating…".

Meanwhile, governments from Barcelona to Berlin to Spain's Balearic Islands have been cracking down on Airbnb and short-term rental use aimed at tourists, in a bid to prop up

CASA D'ARTISTA, THE FIRST PUBLIC BUILDING LISTED ON AIRBNB BY THE MAYOR OF CIVITA DI BAGNOREGIO, A SMALL TOWN IN ITALY. ALL PROCEEDS FROM THE RESIDENCE WILL BE USED TO FUND THE TOWN'S DEVELOPMENT.

their long-term housing markets. Many of these complaints have been quietly negotiated away. In July, Airbnb agreed to remove adverts for lodgings in Barcelona that lacked tourist permits after months of dispute and a €600,000 fine. In September, Airbnb celebrated a partial victory in Berlin, after a Berlin host took legal action against the city when he was refused a permit to share his home.

Legal matters aside, Gebbia's instinct as a poor design graduate in 2005, that people actually want to trust strangers, was spot on. And when trust between strangers works out well, he says, the stories are magical. Gebbia's favourite-ever review came from a guest who stayed in Uruguay and suffered a heart attack. His Airbnb hosts rushed him to hospital and donated their own blood for his operation.

This was his review: "Excellent house for sedentary travellers prone to myocardial infarctions. The area is beautiful and has direct access to the best hospitals. Javier and Alejandra instantly become guardian angels who will save your life without even knowing you. They will rush you to the hospital in their own car while you are dying, and stay in the waiting room while the doctors give you a bypass… Highly recommended!" ◇

SPUTNIKO!, A JAPANESE-BRITISH ARTIST AND DESIGNER WHOSE WORK OFTEN EXAMINES GENDER ISSUES. © MICHAEL HOLMES

The Great Gender Hack

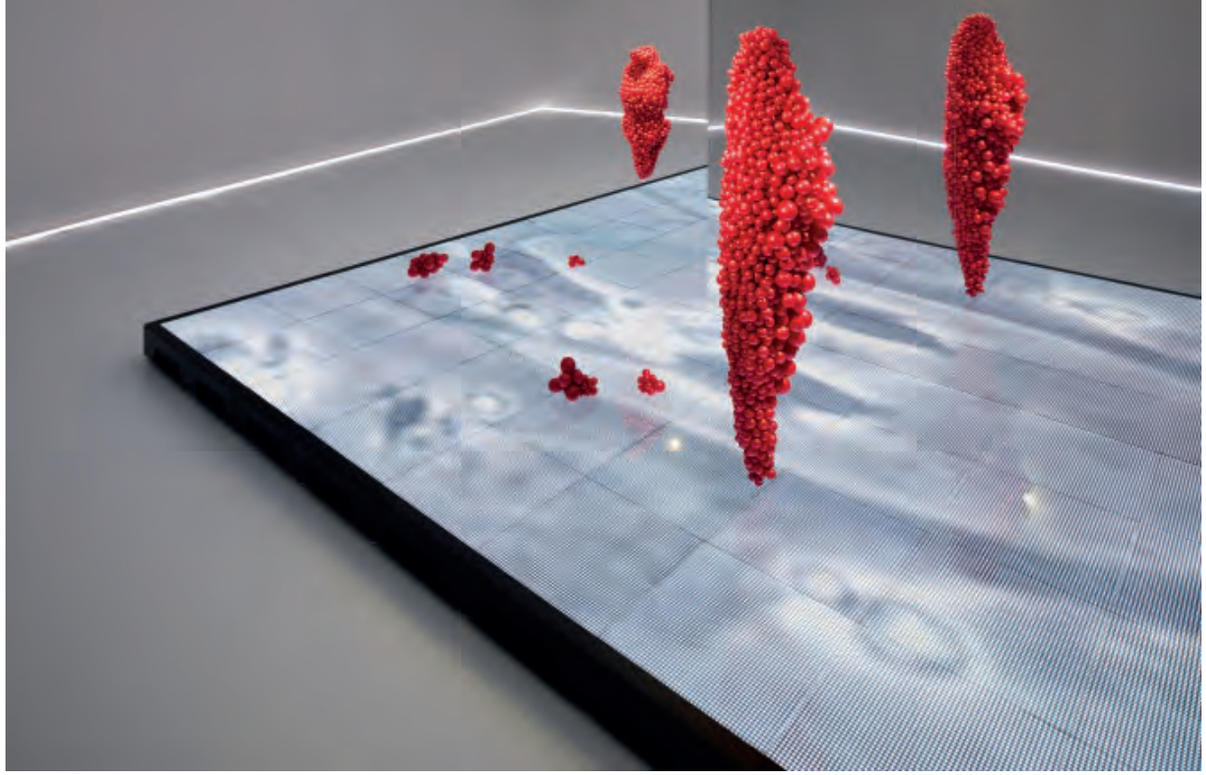
British/Japanese artist/engineer Sputniko! thinks it might be possible to hack gender in a future where biology can be overcome.

by Yuri Yureeka Yasuda

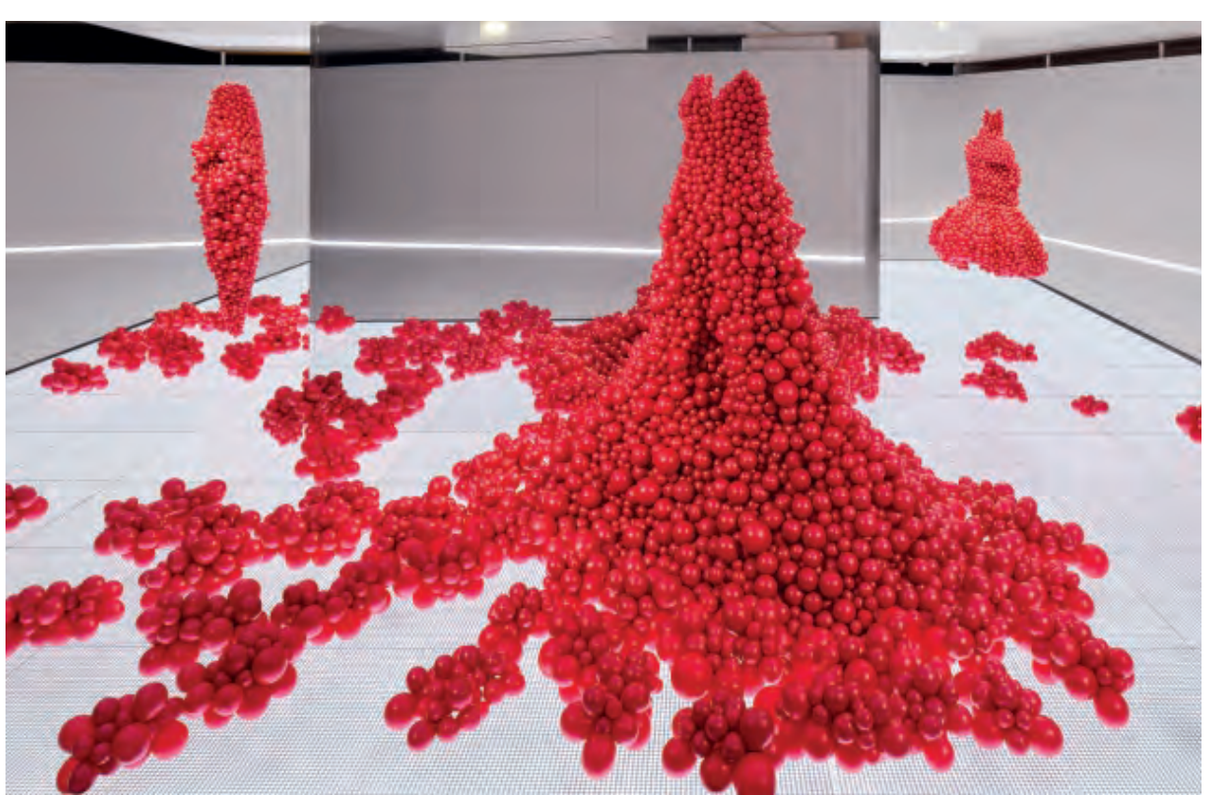
Sputniko! is in a league of her own, cross-examining multiple genres in technology, science, art, biology and society in creating her avant-garde artworks. "For feminism to spread in Japan, we have to reach a bigger audience and prove it's not about how you look. It's the way you think and act," she explains. Ironically, Sputniko! uses superhero storylines and anime outfits in order to foster awareness. British/Japanese by origin, she has presented her film, performance and installations internationally in museums including the Museum of Modern Art in New York and the Museum of Contemporary Art in Tokyo. As an assistant professor at the MIT Media Lab, she feeds into a discussion about the social, cultural, and ethical implications of emerging technologies. *Billionaire* caught up with her.

You are known for your film and multi-media installations inspired by how technology changes societies and people's values, focusing on gender issues.

Even though stereotypes have slowly begun to subside and women have gained more rights as equal counterparts to men, there is no denying that men and women are different. Women have menstrual periods, we are fertile, we give birth. Biologically, we can't alter these facts. No matter how we dispute gender roles, biological identity cannot be challenged. Or, so we thought. I have been studying science and technology, and have begun to think it is possible to hack gender. One example is taking birth-control pills; some are even designed to completely eliminate menstruation. Through my artwork, I want to express how with



ABOVE AND BELOW: BIONIC BY SPUTNIKO! EXHIBITION 2017, PHOTO BY NACASA & PARTNERS INC.



"We should celebrate who we are: man, woman, and the LGBT community. The mission is about having fair rights to have dreams. I want to encourage women to find their own way to attain goals. It's not a man's world anymore." — Sputniko!

the power of science and technology, biology can not only be modified, it can be overcome. This is what inspired me to create my artwork *Menstruation Machine*. In order to be 'genderless', it is crucial to first create equality. I wanted to nurture empathy among men to better understand women. The device attaches to the user's waist and uses electrodes to stimulate a dull pain in the abdomen while also dribbling blood between the legs. I also made *Cybernetic Penis*: an artificial erection machine connected to a heartbeat. When the heartbeat rises, the artificial penis erects. This is a way for a female to experience the sexual arousal of a man.

Art and science are considered polar opposites. You are both an artist and a professor working with engineering students. How do you balance the two disciplines?
I'm an accidental artist. I never thought of becoming one. My aim has always been to explore concepts in alternative ways. There is no clear boundary between my experimentation and artistic expression — both are ways of investigating the world. Artists don't need to prove anything, that's why we can free the mind more efficiently than researchers. An artist with 'illogical' ideas can inspire a scientist to think outside the box. It's quite fascinating when you combine the two fields.

When discussing equality between the sexes, some perceive a need for women to be more like men. In your artworks, you have often played a male character to convey your message. How can women empower themselves in society as women?
The penis project was about trying to experience having a male organ. I don't particularly want to become a man and women shouldn't have to become like men. How should we aspire to exist in society? We should celebrate who we are: man, woman, and the LGBT community. The mission is about having fair rights to have dreams. I want to encourage women to find their own way to attain goals. It's not a man's world anymore.

Do you think as women we have innate and special traits compared to men?
Yes, definitely. We have the ability to balance things and think in parallels. Even to start the day, we need to consider make-up and etiquette, which would not be the case for men. Also, getting our period is not a great feeling but it's an exercise to remind us that we are human. I think men have a tendency to be overachievers and feel like 'superman'.

Could you tell us about us about projects you are currently working on?
I'm currently working on a project called *Cultured Meats*. There are researchers working to create meat from meat cells, eliminating the need to kill animals — an ethical alternative for animal rights and vegetarians. NASA is also thinking about building a huge tank on Mars that can produce meat cells for astronauts to consume. Even in the fashion world, I want researchers to create garments and materials to wear using meat cells. Then the issue with wearing 'leather' will be resolved. My ultimate goal is to use my own cell to recreate human meat. Also, I want to be a cyborg. I guess realistically it will be more like a hybrid: a man-made machine of a human. We are all partially cyborgs already with all the technological gadgets we carry on ourselves. A day will come when we customise and build in appliances to our bodies, such as prosthetics and interchangeable body parts. It will be out of choice when we upgrade our bodies as we do our mobiles. ◇

The Superhumans

The importance of Paralympic sport in changing society's attitudes towards disability cannot be underestimated.

by Tara Loader Wilkinson

"In the past, people were afraid of touching athletes with one leg or one arm," recalls Heinrich Popow, a 34-year-old German sprinter and two-time Paralympic World Champion. At the age of nine he had contracted bone cancer, leaving him facing an above-knee amputation. Awaiting surgery in a hospital bed, he was visited by Paralympic racing cyclist Arno Becker. Becker lifted his trouser leg to reveal his prosthetic limb, and promised the boy he would be able to do everything, just as before, although he would have to "work a bit harder than everyone else".

Because of his vocation, Popow no longer feels disabled. "Paralympic sport changed my life. It gave me the possibility of showing people what we are able to do." Now Popow is a regular face at hospitals in Germany, giving hope to young amputees, as Becker did for him.

"Disability often becomes a problem because it's a situation people don't understand, but children don't think that much, it's more society that makes it a problem. Becker's visit showed me the opportunities with my disability, he motivated me to believe in the future by answering all my questions. They can take your leg, but they can never take your passion, he told me," says Popow.

The importance of sport not only in transforming lives, but in changing society's attitudes towards disability, cannot be underestimated.

Incredibly, more than a billion people — one-seventh of the global population — are impaired in some way, according to the World Health Organization (WHO). Of this, 80 percent

RICHARD BROWNE OF THE US CELEBRATING SETTING A NEW WORLD RECORD AND WINNING THE MEN'S 100M T44 AT THE IPC ATHLETICS WORLD CHAMPIONSHIPS 2015 IN DOHA. © WARREN LITTLE/GETTY IMAGES

"I always say, drop the d-word. It's a horrible, negative term that focuses on what does not work, rather than focusing on the positive." — Sir Philip Craven MBE.

are located in third-world countries, often among the poor, old and destitute. Even in the rich world, between 50-70 percent of disabled people are unemployed, according to census data, because employers believe that they are unable to be productive. Many are socially disadvantaged, lacking access to basics such as healthcare, education and leisure activities. Many cities are not accessible to their needs and society is not accepting of them.

As for a career, research by Benenson Strategy Group recently revealed that one in three US people would probably not hire someone with a physical impairment.

You might think that, in 2017, with modern technology and healthcare, the number of disabled people is falling. Not so. The WHO believes that disability will only rise, due to ageing populations, an increase in chronic disease, as well as more armed global conflict.

The International Paralympic Committee (IPC), a German-based non-profit, is making it its mission to drive the momentum behind changing attitudes.

"I always say, drop the d-word," says Sir Philip Craven MBE, outgoing president of the IPC. Gruff, Mancunian and congenial, Craven is speaking in Hong Kong after winning a US$2 million prize for Positive Energy from billionaire philanthropist Lui Che Woo.

The d-word he is referring to, is, of course, 'disability.' "It's a horrible, negative term that focuses on what does not work, rather than focusing on the positive," says Craven, who prefers to use the word 'impairment.' But he is very familiar with the d-word, paralysed from the waist down as a teenager in a rock-climbing accident. Far from breaking him, the impairment was the making of him, and Craven became a champion British wheelchair basketball player and, from 2001, president of the IPC, effecting a tremendous change in society's attitudes towards disability.

Under his watch, viewing figures of Paralympic sport have exploded. Last year's Rio Paralympic Games drew record television viewers of 4.1 billion, well above the 3.6 billion that watched the Rio Olympic Games. This number has more than doubled since the Athens 2004 Paralympic Games, where 1.8 billion viewers tuned in.

The movement is growing roots elsewhere. In 2014 Prince Harry launched the Invictus Games, aimed specifically at wounded and injured war veterans, taking part in sports such as wheelchair basketball, sitting volleyball and indoor rowing races. This year's Invictus Games in Toronto drew 550 competitors — a record — from 17 nations, competing in 12 adaptive sports. Next year's Sydney Games promises to be even bigger.

Television coverage and social media sharing has been key to creating momentum. The UK's Channel 4 has been at the forefront of a Paralympic advertising campaign since London 2012, devising a record-breaking three-minute trailer called Meet the Superhumans. It followed this up with We're the Superhumans for Rio 2016 which, within four days of its premiere, had been viewed at least 23 million times online. Both advertisements celebrate people overcoming disability in the magnificent and mundane: a man drumming with his feet; a woman with no arms playing with her baby; and a champion footballer brushing his teeth with a toothbrush gripped between his toes.

That the feats of these awe-inspiring athletes are going viral is key to the booming fan base, says Andrew Parsons, the new president of the IPC. "The first reaction that anyone has when they come across Paralympic sport is 'wow, these guys are athletes, elite performance athletes'," he says.

Watching Paralympic athletes perform — taking human endeavour to an entirely new level of strength and determination — is almost impossible to do without a lump in your throat. Some of the most heart-warming include young British swimmer Ellie Simmonds OBE, who won four gold medals at the last two Paralympic Games. At age 13, she was the youngest athlete in Great Britain's team in the Bejing 2008 Paralympics. In the same year, Simmonds won 2008 BBC Young Sports Personality of the

TOP: THE KOREAN TEAM POW WOW BEFORE THEIR MATCH AGAINST CANADA BOTTOM: YU MANGYUN OF KOREA AND ROB ARMSTRONG OF CANADA GO HEAD TO HEAD AT THE 2017 WORLD PARA ICE HOCKEY CHAMPIONSHIPS. BOTH IMAGES (C) IPC

USA

FINAL DAY OF THE IPC NORDIC SKIING WORLD CHAMPIONSHIPS. MIDDLE AND RIGHT © JAMES NETZ. ALL OTHERS © IPC.

ATHLETES AT THE START OF THE MEN'S 100M — T42 FINAL AT THE OLYMPIC STADIUM, PARALYMPIC GAMES, RIO DE JANEIRO, BRAZIL. © SIMON BRUTY FOR OIS & IOC HANDOUT IMAGE SUPPLIED BY OIS & IOC

Year. Equally inspiring is Canada's Chantal Petitclerc who won 14 medals in back-to-back Paralympic Games (2004 and 2008), winning the 100m, the 200m, the 400m, the 800m, and the 1,500m races. Although now known for a darker reason, in his prime in 2011, South African sprinter Oscar Pistorius was the poster-child for overcoming disability by becoming the first amputee to win a non-disabled world track medal.

"What Paralympic sport is phenomenal at is showing people what is achievable," says Danny Crates, the British 2004 800m sprint champion. "It shows that it doesn't matter what life deals you, you can always make something great out of it."

all of a sudden in front of huge and vocal crowds. They had to get used to that."

Barcelona's 1992 Paralympic Games acted as a trigger for the city to improve its accessibility for the physically impaired. The same thing happened in Tokyo and Beijing, where an official government publication after the 2008 Paralympic Games stated that, "now, Chinese people see a person with an impairment as a football player, a basketball player or a track athlete", says Craven. "It transcends cultures."

But the key to the change in attitude, says Craven, has been to promote the Paralympics as a competition in its own right, to celebrate what people can achieve, not focus on what

"Now, people see a person with an impairment as a football player, a basketball player or a track athlete. It transcends cultures." — Sir Philip Craven MBE.

With the Winter Paralympics 2018 in Pyeongchang coming up in March, as well as the 2018 Invictus Games in Sydney, Paralympic sport's star is on the rise.

Since the first Paralymic Games were held in Rome in 1960, the turning point for their popularity, recalls Craven, was Barcelona 1992. "That was a game changer," he says. "Remember the iconic moment from the Olympic opening ceremony when an archer got his arrow 70ft into the air to light to Olympic flame? Well, Antonio Rebollo, the man who shot the arrow was a para archer, who went on to win silver."

Barcelona was the first Paralympic Games to benefit from daily live domestic television coverage. Tickets were free and 1.5 million spectators attended. For athletes, this was a new experience. Craven recalls: "They were used to competing in front of a handful of family and friends but they found themselves

they cannot. One of the most important parts of the IPC is its outreach work through its Agitos Foundation. This NGO facilitates and funds national Paralympic committees, competitions and sports in emerging nations through sports programmes in grassroots societies. It sends ambassadors such as Heinrich Popow to deliver education and practical support for athletes and runs campaigns such as I'm Possible: a collaborative programme with member organisations, governments and teachers to promote messages around human rights, sporting values and inclusion to school children.

"Why should it be that people are held down because of a wrong perception?" says Craven. "Our vision is to enable Paralympic athletes to achieve sporting excellence and inspire and excite the world. And we surprise the world; they say 'wow, I didn't know that was possible!' And then you have a chance to make the world a better place." ◇

Growing Bolder

Celebrating four older models with laughter lines and wisdom in their faces, showing off a particular allure from a life well lived.

by Melissa Twigg and Britt Collins

A glance at international catwalks show that they are no longer exclusively populated by leggy teenagers. At September's Paris Fashion Week, Jane Fonda, Helen Mirren and six supermodels of the 1990s strutted down the runway. The fashion industry has finally woken up, realising that men and women who can afford expensive clothes want to see models their own age wearing them. Whereas in the past the 60-plus model would be relegated to lifestyle adverts in lilac cardigans, today there is a plethora of vivacious silver-haired models in high-fashion glossies. Over the next few pages we celebrate four of them.

▶ Maye Musk

Catwalk and music video star Maye Musk is not used to being upstaged. Although she will make an exception for her son Elon, billionaire Tesla CEO and one of the most famous entrepreneurs of his generation. "We always called him 'the genius boy', so I knew he would go far," she says. "But, as my friends always tell me, I was famous before Elon was famous."

Quite right too. Maye, 69, was gracing the cover of magazines long before the genius was even a sparkle in her eye, with her career taking off in her native South Africa by the time she was 15. Born Maye Haldeman in Saskatchewan, Canada, to explorer parents, she and her family moved to a farm north of Johannesburg when she was just three years old. Once her razor-sharp cheekbones, piercing eyes and long legs were spotted in a South African shopping centre, life changed forever. Barefoot games in the long, yellow grass were quickly replaced by the catwalks of London and Paris, and a youthful marriage to Elon's father.

In an industry famed for its short attention span, Maye has clocked up more than five decades of experience — and she's conversely more successful now than ever before, fronting campaigns for Clinique and Revlon, and making a star appearance in Beyoncé's 'Haunted' video.

"My relationship with my appearance hasn't changed much as I've got older," says Maye. "My mother was never bothered by her ageing. I feel the same. She never mentioned the change in her looks. She passed away at 98, still wise and happy. I'd like to follow her lead."

Today, Maye is based in Los Angeles, a few blocks away from Elon and her six grandchildren. But her life hasn't always been this charmed; as a single mother trying to raise her three kids in Apartheid-era Johannesburg, 31-year-old Maye struggled to make ends meet, working at one time as a plus-size model after she gained weight around her divorce.

"I would like to think that there is a work ethic in our family," she says. "I was a working mum and that never changed. That's why the kids were also independent."

Maye is clearly a woman comfortable in her own skin. When she turned 60, she let her natural hair colour replace a lifetime of blonde highlights, and she believes that her impressive ease with the ageing process can be credited for revitalising her career. "Ageing is great," she says. "I would say all aspects of my life have got better as I have got older. I have been able to cope with losses and bad situations, which would have really devastated me in the past. It takes a few years on earth to realise that."

BERNARD
FOUQUET ©
BEN DAUCHEZ.

▶ Bernard Fouquet

Bernard Fouquet makes everything look so easy, even getting old. If his weathered face, sea-blue eyes and perpetually windswept silver hair look familiar, he's the dad in the long-running Tommy Hilfiger ads, persuasively resembling an elegant archetypal patriarch. In real life, he's also a family man, entrepreneur, adventurer and silver fox, greying gracefully, and challenging a youth-obsessed fashion industry.

"I've never worried about ageing," says the dapper Frenchman who has long gone grey. "It's pointless worrying about what we cannot change. Everything in life is about acceptance. Sure, beauty fades but with age you acquire confidence. It's all in the head and how you view yourself. I have seen people at 25 who already seem old and some at 60 acting like young kids. When men or women desperately try to look young with Botox and clothes, they usually look ridiculous. It's better to age naturally."

Fouquet, who is 66 years old and looks it, seems unstoppable, with a career spanning more than 40 years of fronting glossy campaigns from Ralph Lauren to Brooks Brothers and everything in between. "I started in 1976, when I was 25, had left my wife and job at a law firm, and was on my way to California to go surfing. But I ran into a girl I knew who was then working at the biggest agency in Paris and it started from there."

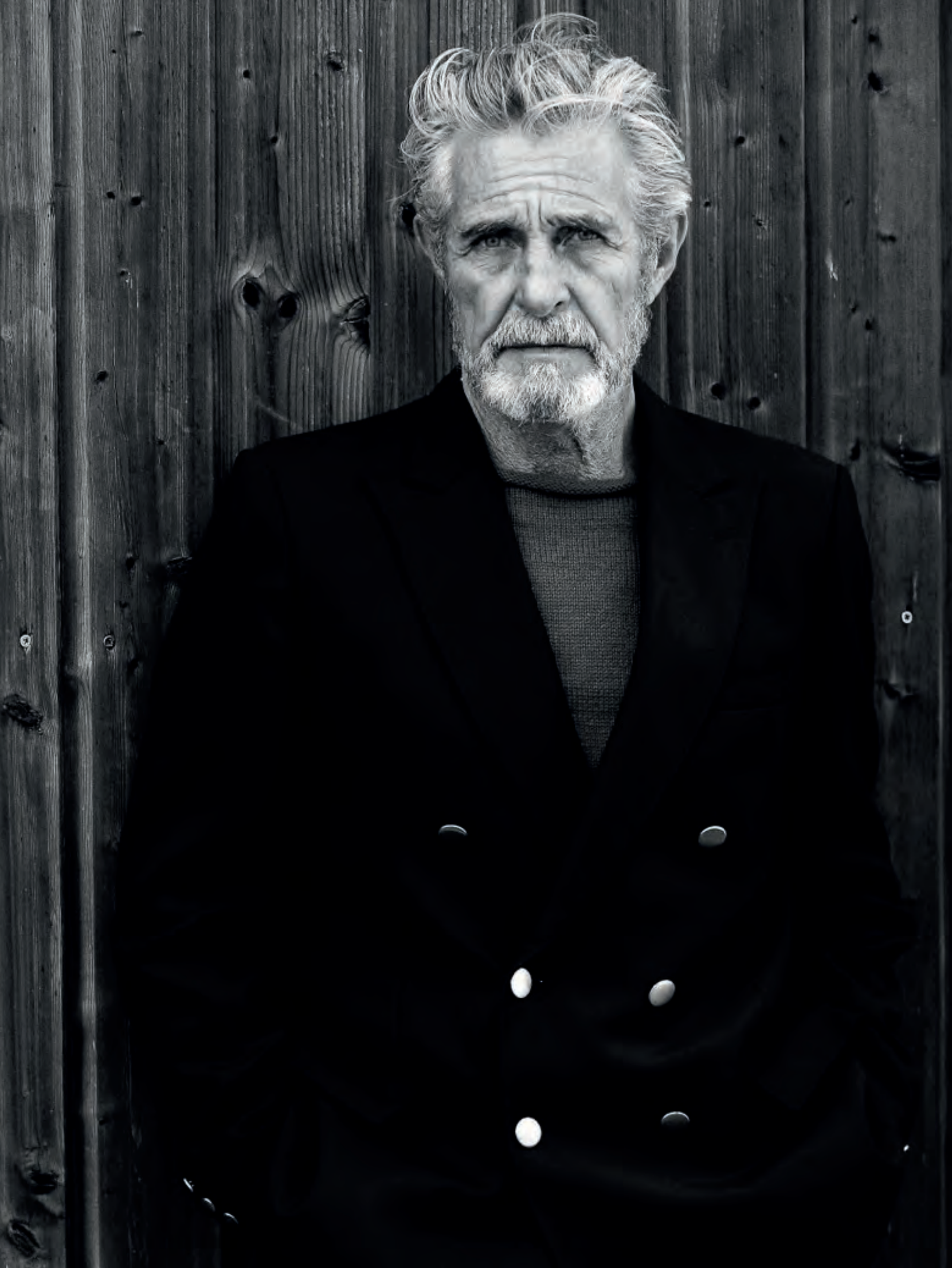
He has just returned from a shoot in Milan and is about to head off to another in some exotic locale. "I think it's great to have recognition and to stay visible," he says, and is convinced his demand is largely down to an ageing population, boomers wanting to see someone they could relate to. "I work in a world of image and, on set, some of the young guys like to tease me, saying: 'We're working with grandpa.' Some people might be offended, but I think it's sweet and makes me laugh."

He is actually a grandfather and father of five daughters and a son, Los Angeles-based model and milliner Nick Fouquet (the pair have starred together in several campaigns). "Six children help me stay young," he jokes. "But I've had difficult times like everyone else. I keep going and try to be an example to others. Seriously, it's all good."

Maybe it's his cheery optimism or his French heritage, but he gives the impression of someone who has found peace and fulfilment later in life — having survived a drinking and drugs addiction, messy divorces and ever-shifting career paths: from dabbling in selling menswear and real estate, to being a lawyer and helicopter pilot.

"The most valuable lessons are the ones you get from failures and turning those failures into something positive," says Fouquet, who thinks of himself as "a free-spirited kind of a guy. I would not do things differently or I wouldn't be who I am today. The journey is what it is".

Flitting around the globe from job to job, season after season, he is all too aware of his sheer good fortune and shows no signs of slowing down anytime soon. "I still have the desire to try new things. I love what I do… meeting people, seeing the world. I work very well and that's great for an old man."



LEFT: CATHARINE LOEWE © RASMUS MOGENSEN. RIGHT: YAZEMEENAH ROSSI SELF-PORTRAIT AT ZABRISKIE POINT IN DEATH VALLEY.

◀ Catherine Loewe

Catherine Loewe had already accomplished much in life when, at the age of 57, she became a fashion model. A corporate lawyer for two decades, a mother of four, an art historian and a board member of the Verbier Foundation Festival, modelling had simply never occurred to her. Sylph-like, swan-necked, with a regal mane of silvery curls, she was discovered by chance at a modelling competition for teenagers by the Visage agency. She made her debut on the catwalk as a muse for Jean-Paul Gaultier, and has since appeared in his campaigns in tight black leather and studs. She has graced the pages of *Vanity Fair* and *Vogue Japan* in blue-chip editorials, and is now signed up with the Next modelling agency.

Modelling at the age of 60 was "something new" for her, Loewe explains of the decision to break into an industry obsessed with youth. "I have an eclectic and curious personality. I was excited by the opportunity to lead an anti-conformist movement," she says. "Our notion of beauty today is an unreality created by Photoshop, or anti-ageing products advertised by the faces of 14-year-old girls. Women of my age have worth. I really enjoyed the idea that I could perhaps bring depth and beauty, and reflect a vision of a more intelligent idea of beauty."

Loewe says: "Two decades ago, I would have just been a grandmother." But the director of Visage always believed in staging older models, she adds, because in the modelling business girls of 15 and 25 years old all look alike. "Women find it difficult to relate to what they see in advertising."

Loewe says: "What surprised me was the girls' reaction to my arrival. They thought they had to stop everything at 25 years; they have finally discovered that there is a life afterwards."

▶ Yazemeenah Rossi

"I feel wonderful and much happier than when I was 20, 30, 40 and even 50," says Yazemeenah Rossi, a photographer and model in her 60s, who instead of hiding her age, flaunts it. Since NYC lingerie brand Land of Women used her to sell swimwear in its stark un-airbrushed ads at an age when most people collect pensions, everyone wants to work with her. She's become a redefinition of modern ageless beauty, "that a woman is not finished at 40", a reassuring muse for Gen-Xers and Millennials. "We're officially no longer young when we think we aren't anymore."

Raised by her grandparents amid "the wild bushes and rocks" of Corsica, without running water or electricity, Rossi saw the wonders of nature up close. "My grandparents had a little restaurant by the sea and grew their own fruit and vegetables. We bathed and washed our clothes in the river among the turtles and trout. I had my first silver hair when I was about 12, and just embraced it. I was amazed how my body could produce such beautiful silver threads and heal scratches on my skin as if by magic."

When she was a 28-year-old single mother with two children living in the suburbs of Paris, a friend who owned a boutique asked her to stand in for another model for one of her clients during Paris Fashion Week. "I said okay because I've always been curious and dived into the unknown. I was going through a divorce and this felt like a gift from the universe. It made me realise there's always a blessing in disguise in difficult situations."

She went from the decade-long stability of being a fittings model to a swirl of shoots and shows for YSL, Hermès and Jil Sander. But she didn't get her break until "she arrived in New York, at 45, and found there was a demand for older models that didn't exist in Europe". Her unwillingness to dye her hair and hide her wrinkles only boosted her currency. "Going with nature instead of fighting it," is a rule she lives by.

True to that spirit, the twice-divorced grandmother lives alone on a shining scimitar of southern Californian beach, with no television, creating art, swimming, surfing and going on little adventures.

She attributes her youthfulness to living lightly and authentically, and with plenty of sex. "I've eaten well; organic food long before it was trendy. I modify my diet as the years pass. The body doesn't need the same things and quantities at 20, 40 and at 60. The funny thing is that I started to feel free and love my body when I went through menopause. Having young lovers was very interesting because I had lost my inhibitions about showing my body."

With so many lazy, unflattering stereotypes of older women, her barrier-breaking ideas are refreshing. Ageing, in her view, is a blessing that brings awareness of the preciousness of life. "Sometimes I feel like a flower who was a seed once and now raises on her stem to give the most beautiful bloom before dying," she muses. "I'm realistic that now I'm going towards the end of my life and enjoying every moment." ◇

MARTINA NAVRATILOVA MAKES A BACK-HAND RETURN DURING THE WOMEN'S SINGLES FINAL MATCH AGAINST STEFFI GRAF AT THE WIMBLEDON LAWN TENNIS CHAMPIONSHIP ON 4 JULY 1987. (C) CHRIS COLE/GETTY IMAGES)

Tough Love

Despite a legendary career on the court, Martina Navratilova's path to public affection was not always a smooth one.

by Tara Loader Wilkinson

Few tennis champions — if any — can touch the legendary Martina Navratilova. The list of her achievements is as long as your arm: Grand Slam singles champion 18 times; Grand Slam women's doubles champion 31 times; Grand Slam mixed double's champion 10 times; and holding the world number-one ranking for seven years. Her record as the number one in women's singles (1982–86) remains the most dominant in professional tennis to date.

For four extraordinary decades she was at the top of her game, a champion in her field, as well as a philanthropist and social activist; a rare combination of absolute ambition and pure grace.

Her story is a testament to unbending perseverance and self-belief. Growing up in her home country of Czechoslovakia during the communist era made it almost impossible to pursue her dream. Already a star at the age of 18, she was told by the Czechoslovak Sports Federation that she was becoming too Americanised, and she should go back to school and make tennis secondary. She applied for asylum in the US and was granted temporary residency and, as a result, was stripped of her Czech citizenship.

Four years later, Navratilova won her first major singles title at Wimbledon 1978. It was a bittersweet moment, she recalls at an event held in Singapore by luxury watch brand Avantist, for whom Navratilova is an ambassador.

"It was my dream to win Wimbledon but my father put that dream into my hand. He spent thousands and thousands of hours on the court with me. In all my life, there were probably only five strokes that my father didn't say something [critical] about; maybe five that were perfect in his head.

"So here I was at a Wimbledon final and my father and mother weren't there; they couldn't come because of the travel limitations. I didn't even know if they were able to watch the match because they certainly didn't show it on television in Czechoslovakia. So, when I won, this dream that I'd had since I was eight years old, I didn't have my family to share it with.

"But when I got to the locker room an hour later, my father called me. To this day I don't know how he got the number, because it wasn't easy back then. To make an international call from a communist country was an impossible mission. But he got me on the phone and that's when I found out they had driven to Pilsen, a town close to the German border, and they watched the match on German television. After that I really started celebrating."

Navratilova, a gay rights activist, came out as a lesbian in the 1980s. Although she says she felt comfortable with who she was, it changed her reception on the court for much of her career.

"I came out in 1981 after I got my US citizenship. I wanted to come out earlier but I really couldn't because it was a disqualifier… They could have said 'no we don't want you here'. I was always comfortable with my sexuality; it didn't make a difference to me. But I knew my life would be more complicated because it was so unacceptable back then. I had nothing to hide and when it happened it happened.

"It was the summer of 1981. I had just come out, got my citizenship and I lost to Tracy Austin in the US Open women's singles finals. When I got the runner-up trophy, people started clapping. I finally broke down and started crying, because I felt accepted by the crowd, and I was grounded, and I knew I was home. Even though I came from a communist country, even though I was gay, and even though I lost, they loved me. It was really special."

"I always had a yearning to be accepted and loved, and I didn't get it for many, many years. To this day I must say I am jealous of Rafael Nadal and Roger Federer, who are always the home team when they are playing. For much of my career I didn't have that."
— Martina Navratilova.

But after that, crowds weren't always as welcoming. After she started winning and playing her trademark aggressive attacking game, "a lot of people weren't clapping".

"I always had a yearning to be accepted and loved, and I didn't get it for many, many years. To this day I must say I am jealous of Rafael Nadal and Roger Federer, who are always the home team when they are playing. For much of my career I didn't have that. Even playing in the finals of the US Open in 1985, the home crowd was going nuts for Hana Mandlíková to win that match. It killed me.

"It was difficult times. I'm pretty sure that if I had been straight, the reception would have been quite different back then. But at the end of my career everyone loved me and now I am a hero. That's just how it goes." ◇

MARTINA NAVRATILOVA WEARING THE AVANTIST WIMBLEDON 1987 WATCH, WHICH CONTAINS A STRING FROM THE RACKET SHE USED TO WIN HER ICONIC GRAND SLAMS ©AVANTIST

Teen Titans

If you want true equality, says Bill Drayton, founder and CEO of Ashoka, empower teenagers to change the world.

by Tara Loader Wilkinson

If you think of most of the world's great entrepreneurs, they started their rise to the top in their teens, says Bill Drayton, founder of global citizen sector organization Ashoka.

Richard Branson, for example, was 16 when he set up *Student* magazine, which he managed from a phone booth. His idea to sell advertising for discounted music records in the back would become the foundations of Virgin Music.

While in high school Mark Zuckerberg was a voracious computer programmer, building a software program to link computers in his house to those in his father's dental practice, called ZuckNet. Bill Gates meanwhile, wrote his school's computer program to schedule students in classes, modifying the code so that he was placed in classes with a "disproportionate number of interesting girls". As a boy, Jeff Bezos displayed technological proficiency, once rigging an electric alarm to keep his younger siblings out of his bedroom.

"In elementary school I couldn't imagine why I was being tortured with Latin and mathematics," recalls Drayton, who has been called the godfather of social entrepreneurship. "But I loved starting things." In fifth grade, Drayton saved up to buy a mimeograph machine to start what would become a 50-page newspaper with writers and circulation well beyond his school.

In his various careers as a management consultant with McKinsey, environmental government official and a university professor, he realised that the world was undergoing a paradigm shift and that education reform had largely missed the boat. "Education is driven by an outdated set of objectives, mastering a body of

SARAH TOUMI, AN ASHOKA FELLOW WHO
FOUNDED ACACIAS FOR ALL.

"Once a young person has had a dream, built a team and changed his or her world, he or she will be a changemaker for life, contributing again and again to whatever problem needs solving." — Bill Drayton.

knowledge and a set of rules. That makes sense in a static world but not one defined by accelerating change," he explains. "We tell young people 'you can't' in so many subtle and not-so-subtle ways. But they can, and they must!

"Once a young person has had a dream, built a team and changed his or her world, he or she will be a changemaker for life, contributing again and again to whatever problem needs solving."

In 1980 Drayton established Ashoka: a non-governmental organisation that elects and supports individual social entrepreneurs — called Ashoka Fellows — who are visionary leaders creating systems-changing, community-powered solutions to societal problems. Its stated mission is "to shape a global, entrepreneurial, competitive citizen sector: one that allows social entrepreneurs to thrive and enables the world's citizens to think and act as changemakers". The premise for Ashoka came from Drayton's realisation that the old world of assembly lines and law firms, efficiency in repetition, was on the way out. "You were educated in a skill, be it banking or barbering, which you could apply within walls for life," he says. "A very few orchestrated the many; life was guided by rules."

But in a couple of decades those high-repetition jobs will no longer exist, while the global population continues to expand. Jobs in banking will all but disappear. For example, Alibaba is now lending billions of renminbi without bankers, using a self-correcting algorithm that produces better results than humans. IBM's Watson software will soon cut out half of what doctors and nurses do. Self-driving vehicles will make taxi and train drivers redundant, while factory workers and builders will be a figment of history.

Young people these days, says Drayton, need to be educated and empowered in the ability to adapt and contribute to change. Ashoka has 3,600 'fellows' in 93 countries around the world — social entrepreneurs Ashoka has carefully selected on account of their new idea, creativity, entrepreneurial quality, social impact and ethical fibre. Ashoka fellows are life-long members of a global network of peers and are provided with a three-year stipend to grow their ideas and impact. Ashoka elects fellows in every field and newly emerging fields. The fellowship enables Ashoka to spot the key patterns, for example, roughly 1,000 of the 3,600 fellows are focused on putting children and young people in charge.

For example, Ali Raza Khan, an Ashoka fellow in Pakistan, is an education reformer. In 2015 he challenged 6,000 poor students in 74 charity-run vocational schools to create a successful venture within a month. He went to them and said: "I believe in you. You can all start businesses and you can all succeed." He helped them organise peer groups and get started sharing ideas, providing modest seed capital to each. A month later and 80 percent of the students had profitable ventures up and running.

Meanwhile French-born Tunisian Ashoka fellow Sarah Toumi was 11 when she set up her first social business. She heard her three girl cousins were dropping out of school because there was no school bus to take them on a 12km journey. With the support of her father, Toumi set up an organisation to help children in her village have access to learning opportunities in and outside school. Within four years, she had raised enough money for a school bus. Now, aged 29, Toumi leads Acacias for All, a movement to curb desertification in rural Tunisia by planting alternative crops such as acacia trees. Her initial programme with 300 farmers produced a 60 percent increase in income, and she is now expanding the scheme to half of Tunisia's provinces.

Toumi's early experience as a changemaker was critical to where she is today. "When you start early, you learn how to work with others to problem solve," says Toumi.

"For those who think that their children will become successful simply if they become a doctor or lawyer, they are wrong. Their children will be out of the game," she adds.

"Young people have the ability to dream without constraints. They are connected, have access to information, can travel and talk to people who are different across continents. What they need is support from the older generation to believe in themselves, do things and try." ◇

TOP: THE WORK OF IPSO, AN ORGANSATION SET UP BY ASHOKA FELLOW INGE MISSMAHL, WHICH TRAINS COUNSELLORS TO CONSIDER ETHNIC IDENTITY AND UNSTABLE LIVING CONDITIONS TO ADDRESS ACUTE PSYCHOSOCIAL STRESS. BELOW: A STILL FROM REVOLUTIONARY OPTIMISTS, A FILM ABOUT ASHOKA FELLOW, AMLAN GANGULY.

AN INSTALLATION AT THE YUZ MUSUEM IN SHANGHAI, OWNED BY INODESIAN-CHINESE ART COLLECTOR BUDI TEK.

ICONS AND COLLECTORS

“Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories.” — Walter Benjamin.

For The Love Of Art

Aman owner Vladislav Doronin has built his art collection through a search for a deeper spiritual and cultural meaning.

by Christina Ohly

The founder of Russian real-estate development firm Capital Group and the owner and chairman of Aman, Vladislav Doronin is as passionate about art and design as he is about elevated hospitality. Here, he shares his thoughts on everything from spiritual Asian art to the business of collecting.

What are your earliest memories of art?
Growing up in St Petersburg, I was fortunate to be exposed to one of the world's most famous collections of art and the second-largest art museum in the world, The Hermitage. It was there I first discovered the Suprematists and the Russian avant-garde and, specifically, works by Kazimir Malevich, El Lissitzky, Nikolay Punin, Vladimir Tatlin, Lyubov Popova, Pavel Filonov and Aleksandra Ekster. I was drawn to their works because of their geometry and almost musical quality. These artists were among the first in my collection.

Are you equally passionate about art, architecture and design?
For the last decade I have been collecting design pieces alongside contemporary and Pop Art. I have been particularly drawn to pieces by designers who were originally trained as architects and this is no coincidence as I've worked with many prominent architects throughout my 24-year career in real estate.

Tell us about your home designed by Zaha Hadid.
Zaha Hadid and I were very close and spent a lot of time together during the design of my home on the outskirts of Moscow. This Capital Hill Residence is one of the projects I am most proud of and seeing it for the first time was incredibly moving.

Do you work with an art advisor to build your collections?
I have a number of friends and art consultants who give me advice. Usually I will ask a few informed people their opinions about a work I am interested in, but, ultimately, I trust my instincts. I live with my collection so I need to have a relationship with each work, and I also need to know that it will fit in with the rest of my works.

Tell us about your photography collections and the spaces they fill.
I like Peter Beard and admire the rough, raw, and powerful quality of his work. I also have a collection of works by Hollywood actor and director Dennis Hopper. I have a few portraits of his friends, including Andy Warhol and Ed Ruscha, that were taken in the 1960s.

Are any of the works you own particularly spiritual?
I have spent many years training in the ancient practices of martial arts, yoga, qigong, and

VLADISLAV DORONIN AT THE AMAN HOTEL, VENICE.

LEFT: DORONIN'S FUTURISTIC HOME, CAPITAL HILL, ON THE OUTSKIRTS OF MOSCOW DESIGNED BY THE LATE ZAHA HADID. (C) OKO GROUP/OKOGROUP.COM
RIGHT: AMANZOE VILLA 31 AND SKY PLAIN INSTALLATION BY ARTIST JAMES TURRELL.

Tibetan Buddhism. Through these disciplines, I have studied the flow of energy and have learned to look for art with spiritual and cultural meaning that resonates with me. Travelling to Aman destinations around the world has allowed me to collect many objects of spiritual and martial significance. From my travels to Amankora in Bhutan, a spiritual kingdom with a strong connection to Buddhism, I acquired traditional carved masks, amulets, incense burners and devotional items used in sacred Buddhist ceremonies. I also have prayer beads, prayer wheels and statues given to me by local monks.

What are the most unique pieces in your collection?
I have been inspired by my trips to Aman Tokyo and Amanemu, and have appreciated the intense Japanese disciplines and precision. This exacting approach is evident in their art, culture, architecture, and in the Japanese swords that can take up to a year to forge by hand. I have several of these remarkable, prized weapons in my art collection. Japanese regimented discipline is also evident in the Bonsai tree and I have several of these groomed trees — some more than 100 years old — that I consider living, breathing components of my art collection.

Do you participate in the art programme for Aman properties?
We work with artists, galleries, and fairs on a case-by-case basis and I was recently involved with the launch of a Skyspace installation by James Turrell at a villa in Amanzoe in Greece. The sky over the Peloponnese is magical, turning sublime colours over sunrise and sunset, and this setting suits his work beautifully.

Is there an artist or architect that you're particularly excited about?
I would like to work with Tadao Ando and Santiago Calatrava in the future, and, in terms of art, I am particularly excited about discovering new artists from Japan and China. Calligraphy and ink drawings have been increasingly compelling, so I may add a few of these to my collection. ◇

Animal Magnetism

David Yarrow's starkly arresting monochrome pictures are a powerful window into the animal kingdom.

by Mei Anne Foo photography by David Yarrow

David Yarrow gained international acclaim when he was only 20. His photograph of Argentine footballer Maradona in Mexico holding aloft the World Cup in 1986 became an iconic image. Upon graduation, shortly after he had taken that famous picture, he wanted to pursue sports photography, but ended up butting heads with his dad. So, he went into banking instead, founding London-based Clareville Capital hedge fund. Yarrow eventually sold off the business and became a fine-art photographer. His starkly arresting monochrome wildlife pictures reportedly sell for up to US$30,000 each.

His latest book, *Wild Encounters*, includes a foreword written by HRH The Duke of Cambridge Prince William and was awarded Art Book of 2017 by Amazon. All Yarrow's royalties from the book are being donated to Tusk Trust, a small British charity that focuses on animal conservation in Africa.

He talks to *Billionaire* about his work.

You seem to have had a varied career.
Well, I worked as a photographer on the 1986 World Cup and the 1988 Olympics. But I was also finishing an economics degree at Edinburgh University in 1988 and, after the Olympics, I decided to be boring and get a job in the stock market. Then came Wall Street, marriage and, sadly, divorce. Photography was my road to redemption. I did not put the camera down but in 2010, after a 22-year gap, I went right back into it full time — just a little older and smarter. Photography is not about a camera, it is about your soul and your brain — these evolve over time. As for the conservation part, it came late and after many trips to Africa and the Arctic. We are sponges to what we see and I felt an emotional pull. My kids and their kids must be able to see what I can see.

THE KILLER

"Siberian tigers are beasts — they will eat you in a heartbeat. Working inside a cage in -30 degrees with them outside is definitely not a normal day at the office," — David Yarrow.

Who do you admire most in African conservation?
Kevin Richardson — the Lion Whisperer. He is a bright man with an important voice on the plight of the African lion. There are only 14,500 African lions left — 80 years ago, there were 300,000. Kevin can do more to help than most. To watch him with lions is one of the most surreal experiences that I have had and we work together at least 10 days a year so I am very fortunate.

You've been supporting Tusk Trust as its affiliated photographer since 2013. What makes Tusk different to other foundations?
The two most important things about Tusk are longevity and its roots in East Africa. It has many friends on the ground. The British, rightly or wrongly, know East Africa very well. I think the best word is provenance. The Duke of Cambridge is a passionate conservationist and does a great amount of work for Tusk. He has a creditable and powerful voice, and is our best chance of reducing the appetite for ivory and rhino horn in China, Vietnam and in the Philippines. I think he is a very relevant royal and those two words haven't always gone together.

How do photography and conservation go hand in hand?
Well, for 99 percent of photographers, there is no link whatsoever. They capture the world with their camera and then that's it. Principally, my link is through fundraising. This year we will give over US$1 million back to conservation through image sales. However, at a softer level, I hope my images raise awareness of the beauty of the planet.

How do you prepare yourself before a shoot?
I don't really have time to do much. I throw my clothes in a bag in five minutes and spend perhaps a couple of hours on camera preparation. Clothes are less important than equipment. I always bring extra batteries, adaptors and whisky. The research that goes into each trip, however, dwarfs the personal and technical preparation. We will have spent many hours communicating with fixers on the ground to make sure that all is in order. No corners can be cut in the gathering of original content.

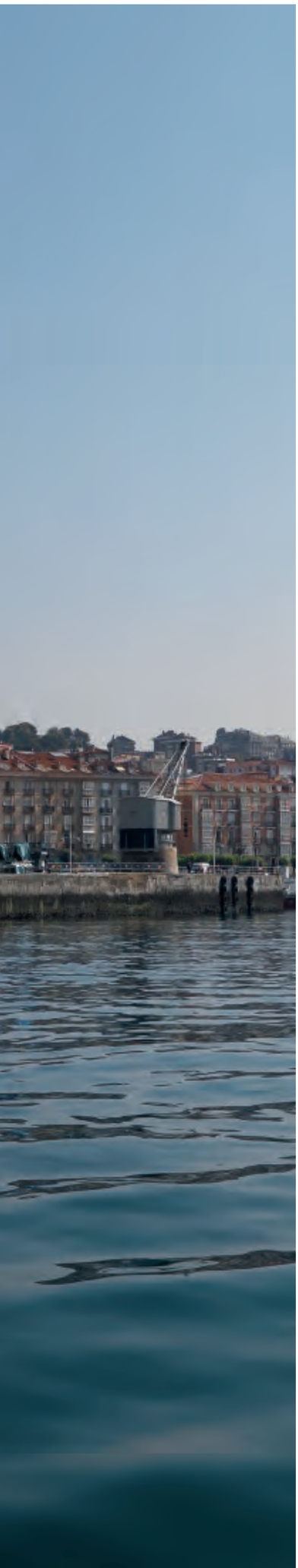
What are your top three encounters with wildlife?
That is not easy. I think seeing big groups of elephants cross the dry lake of Amboseli in Kenya is one of the natural world's great sights. It happens less and less these days. It is elemental and timeless — a real treat. Close-up polar bear encounters get the heart going, that's for sure. I have had a couple in my time and they always give me an adrenaline rush. Siberian tigers are beasts — they will eat you in a heartbeat. Working inside a cage in -30 degrees with them outside is definitely not a normal day at the office.

Which are your favourite wild animals to spend time with?
Again, not an easy question but there are probably five: the tiger; the lion; the elephant; the polar bear; and the wolf. The tiger is the stuff of fantasy; the lion is the king of Africa; the elephant is magnificent and so intelligent; the polar bear is imperious; and the wolf is a sexy predator. People love wolves. But if I had to choose one animal, it would be the elephant.

Why release your photos in black and white?
It is reductive, interpretive and timeless. Andy Warhol said that his favourite colour was black and his other favourite colour was white. Black and white works in every room whereas colours also clash so designers prefer the removal of noise.

What future projects are you working on?
Right now, I am off to try to photograph the last big tuskers in the world. These are the elephants whose tusks touch the ground. There are only about 16 left in the world, mostly in Tsavo in Kenya and that is where I am going. In the winter, I have plans to work in the cold with orcas in northern Norway; Siberian tigers in northern China; and wolves in North America. Next October, I will be leading a trip to South Georgia, near Antarctica. ◇

CENTRO BOTÍN © ERIC CANO



Santander's New Groove

Centro Botín, the long-awaited Renzo Piano-designed art museum in Santander, has a social mission at its heart.

by Tara Loader Wilkinson

On the site of a vast car park in the disused docklands of Santander now hovers Centro Botín, an €80 million museum bankrolled by Fundación Botín, the charitable foundation launched in the 1960s by Santander's banking dynasty family.

The Renzo Piano-designed building is at once transformational and yet modest. Double-lobed, like car-door wing mirrors, covered in 280,000 round pearly ceramic tiles, the museum reflects the sun and sparkle from the water below. Cantilevered on slender white 6m pillars, it appears to 'float' above the ground, extending 20m over the sea, allowing unlimited views of the bay for the many pedestrians strolling its gardens. The project restores the pedestrian access between the historic part of the city, the ancient Jardines de Pereda, and the waterfront, while the road that once divided the gardens from the sea now runs underground through a tunnel.

And, compared to its flashier peers, says Benjamin Weil, artistic director, the museum has created a sense of belonging among locals.

FROM TOP: JULIE MEHRETU'S EXHIBITION, A UNIVERSAL HISTORY OF EVERYTHING AND NOTHING, UNTIL 25 FEBRUARY 2018. RENZO PIANO, THE ITALIAN ARCHITECT WHO DESIGNED THE MUSEUM © BELEN DE BENITO.

"When I talk about the shows, people say, 'I would never have seen that.' But I tell them, it's not about what 'an expert' thinks, your interpretation is just as valid as mine." — Benjamin Weil.

“Our biggest challenge was to create a situation where the people who live here don’t come to see it just once. We would like the museum to become an integral part of their everyday lives,” says Weil.

The museum board thus made the decision to grant free entry to anyone with an address in Cantabria. A resident need only register, pay €2 for a plastic identity card, then they can return, for no extra cost, forever. “If you make the commitment to register, pay for this card, then, all of a sudden, your relationship with the institution changes,” says Weil.

In the six months since the museum has opened, he adds, the locals have appropriated this space into their everyday lives. Exhibition attendance hit 100,000 in the first three months. People walk around, sip their morning coffee in the cafe, take their friends for lunch, and return again and again, often to see the same shows. “It was an immediate inclusion.”

Now, the museum is bringing in local families who might never have gone to see art because of the barrier of entry costs, or because they felt intimidated by “not understanding”, says Weil.

“When I talk about the shows, people say: ‘I would never have seen that, I would never have understood that.’ But I tell them: your interpretation is just as valid as mine, it’s not about what ‘an expert’ thinks, it’s about what your reaction is to what you’re looking at,” he adds.

Naturally, the museum opened with a bang, with an important exhibition of 83 drawings by Francisco de Goya, from the Museo del Prado’s world-famous collection and a highly Instagrammable show from Carsten Höller, famous for his dizzying playground- style slides and interactive installations. In the early Autumn, Höller and Goya gave way to a major solo show of acclaimed Ethiopian-American artist Julie Mehretu.

Next year promises to be bigger and better as Centro Botín continues to extend and strengthen Fundación Botín’s visual arts programme, directed by a committee including Vicente Todoli, former director of the Tate Modern, Paloma Botín, board member of Fundación Botín; Udo Kittelman, director of Berlin’s Nationalgalerie; Manuela Mena, Chief Curator of 18th Century Paintings at Prado Museum; María José Salazar, Curator at Reina Sofia Museum; and Benjamin Weil. Next year's exhibition programme includes a sculpture exhibition by Joan Miró and one by Cristina Iglesias, and a show of drawings by Manolo Millares, known for his use of twisted and bunched burlap in collages.

The museum will also expand its schedule of cultural activities, with a special area for hosting classes, art workshops, music, dance and cookery activities for children and families. Outside, a new amphitheatre has been created. It adjoins Centro Botín’s west façade, where an LED screen is installed for open-air cinema, and for screenings of activities held within the building.

Weil concludes: “This museum is not a vanity project. It truly belongs to the people. ” ◇

Godfathers of Fashion

The recent openings of Yves Saint Laurent museums in Paris and Marrakech are a tribute to the revered designer and his equally legendary companion Pierre Bergé.

by Clara Le Fort

More than a decade in the making, the Yves Saint Laurent museums in Paris and Marrakech opened, respectively, in September and October 2017. Yet the man who initially dreamt of the museums was not there to attend the opening nights; Pierre Bergé, the brand's former chief executive and key collaborator, died on 8 September aged 86.

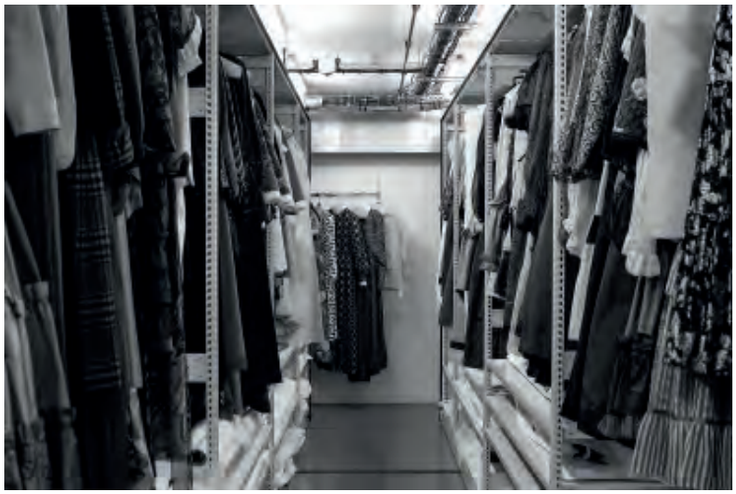
However, a tribute was made on the opening nights to both men and their invaluable contribution to the fashion industry. For both museums are the story of two fashion legends: Saint Laurent, who died in 2008, always in the spotlight; and Bergé a driving force in the shadows.

In Marrakech, the 4,000-square-metre building designed by Studio KO, near the famous Jardin Majorelle, holds exhibition spaces, an auditorium, a boutique, an open-terrace café, and a research library that holds more than 5,000 books related to fashion, literature, poetry, history, botanics and Berber culture.

YVES SAINT LAURENT IN HIS STUDIO, 1986 © DR

CLOCKWISE FROM LEFT: YVES SAINT LAURENT IN HIS STUDIO 1986 © DR. TOP: YVES SAINT LAURENT AND PIERRE BERGÉ. BELOW: ENSEMBLES HABILLÉS COLLECTION HAUTE COUTURE SPRING/ SUMMER 1962 © FONDATION PIERRE BERGÉ — YVES SAINT LAURENT, PARIS © LUC CASTEL

Both museums are the story of two fashion legends: Yves Saint Laurent, who died in 2008, always in the spotlight; and Pierre Bergé a driving force in the shadows.



THE YVES SAINT LAURENT MUSEUM DURING ITS RENOVATION.
THE MUSEUM'S TEXTILE ARCHIVES.
THE 'SAVOIR-FAIRE' WINDOW BEING DISPLAYED; ON THE WALL, THE JACKET "HOMMAGE À MA MAISON", HAUTE COUTURE COLLECTION, SPRING SUMMER 1990.
FINAL TOUCHES ARE BEING PUT TO A WEDDING DRESS "HOMMAGE À GEORGE BRAQUE", HAUTE COUTURE COLLECTION, SPRING SUMMER 1988.
ANOTHER WEDDING DRESS IS BEING STAGED, FROM THE HAUTE COUTURE COLLECTION, SPRING SUMMER 1981.

"Saint Laurent's influence can still be seen on any high street in any Western country. His styles epitomised a certain kind of seductive, wealthy, intelligent French woman... and it's a look that is still as desirable today as it was 40 years ago." — Hadley Freeman.

Very different in style, the newly unveiled Parisian museum is located in the hôtel particulier at 5 Avenue Marceau where Yves Saint Laurent spent nearly 30 years designing his collections from 1974 to 2002. A rotation of retrospective displays and temporary thematic exhibitions will be on display.

Bergé said: "Gabrielle Chanel gave women freedom. Yves Saint Laurent gave them power." Such is the underlying message that both institutions will attempt to relay: Saint Laurent's wild and creative spirit. The inaugural display will present approximately 50 designs alongside accessories, sketches, photographs, and videos. The former haute couture salons and the studio where Saint Laurent worked will be opened to the public, offering visitors a glimpse of his creative process.

Yves Saint Laurent was thought of as a maverick in the way he 'revolutionised' fashion. For fashion designer Christian Lacroix, the reason for his success was his versatility: "Chanel, Schiaparelli, Balenciaga and Dior all did extraordinary things. But they worked within a particular style. He added: "Yves Saint Laurent is like a combination of all of them. He's got the form of Chanel with the opulence of Dior and the wit of Schiaparelli."

Journalist Hadley Freeman says: "Saint Laurent's nipped-in trouser suits, slinky tuxedos and safari jackets still look perfectly modern decades after their shocking debuts on the runway." She adds: "In an industry where most clothes are deemed passé after six months, such longevity is as rare as a healthy-looking model. Saint Laurent's influence can still be seen on any high street in any Western country. His styles epitomised a certain kind of seductive, wealthy, intelligent French woman… and it's a look that is still as desirable today as it was 40 years ago. His shamelessly sexy clothes dovetailed perfectly with feminism's inception, as did his advent of trousers for a woman's daily wardrobe, and his frequent references in his collection to art and other aspects of modern culture."

When, in 1992, Saint Laurent was asked: "How would you like to be remembered? As an artist who created a body of work or as a magician of the ephemeral?" he answered: "An artist who created a body of work."

Today, the two museums in Paris and Marrakech are ensuring this body of work stays in the spotlight. ◇

TOP: YVES SAINT LAURENT AT PLACE DJEMAA EL FNA. © REGINALD GRAY. BELOW: YSL MUSEUM'S CIRCULAR PATIO © FONDATION JARDIN MAJORELLE, MARRAKECH © NICOLAS MATHÉUS

Norwegian Wood

A Norwegian art prize eschews corporate sponsorship in favour of a rugged independence.

by Josh Sims

When it comes to getting attention for its Norwegian artistic output, Trondheim, Johan Börjesson concedes, is not Oslo. But, slowly, a shift is happening thanks to, as Börjesson, director of the Trondheim Kunstmuseum, puts it, "a new prize from very old money". Indeed, the Lorck Schive Art Prize, which was awarded last month, is unusual in more ways than hailing from Norway's third city.

It happens to be one of the world's oldest art prizes, the product of a trust established in 1878 by local landowners Christian Lorck Schive and his wife Marine Wille. A lesson in the smart, philanthropic distribution of assets, for generations whenever the youngest of any children in the family reached 25, one-fifth of the annual income was assigned to the city, with the remaining shares awarded annually to any promising young Norwegian artists, mostly painters and sculptors. This continued for many, many decades.

It was only a few years ago that what had become a cumbersome system was overhauled, shifting from multiple small bursaries to one major, £133,000, bi-annual award, given to four finalists and a winner; these days the money comes from the ground rent generated by some 90 prime location leasehold

MATTIAS HÄRENSTAM, LIMITATION (BIRCHTREE, ROPE, ELECTRIC MOTOR AND STEEL RAILING, 2017), LORCK SCHIVE KUNSTPRIS 2017. (C) TKM/ SUSANN JAMTØY

TOP: VIBEKE TANDBERG, THIS YEAR'S WINNER OF THE LORCK SCHIVE KUNSTPRIS 2017. BELOW: MATTIAS HÄRENSTAM, LORCK SCHIVE KUNSTPRIS 2017, BOTH (C) TKM/ SUSANN JAMTØY.

"The fact there is such a major prize is proving important to the Norwegian art scene. It has the feel and quality of, say, the UK's Turner Prize, and now gains the same kind of media coverage." — Johan Börjesson, director of the Trondheim Kunstmuseum.

properties held by the trust. In a nice touch, all occupants of these homes are invited to the opening of the award exhibition — it's their money, after all, that ultimately funds the prize.

But there is another distinction too. Unusually for a national art prize, it's free of corporate sponsorship. "That came to a head when the nominated winner of the Statoil-sponsored art prize [Statoil being a Stavanger-based Norwegian multi-national petroleum company] refused it because of the connection to oil money," Börjesson explains. "That has pushed the Lorch Schive prize into the public eye because there's no agenda of brand-building underpinning it. It has the sole aim of awarding artists, and nothing else.

"Within the art world the idea that prizes should be self-funded is increasingly important," Börjesson adds. "There's a lot of wealth being developed in Norway now, and a lot of it comes from oil and salmon farming. Yet there's also a high level of environmental awareness here, especially in art circles, so there's a growing realisation that art prizes really need to be independent now."

Could Lorck Schive provide a template for the future of art prizes internationally? Certainly, its new thinking goes beyond the money. The board that chooses the finalists comprises other artists, not curators and critics, who can only anonymously submit their nominations to the long list; each artist must be under 50, contemporary in practice and active in Norway. All finalists produce new work for the Kunstmuseum, while the winner, chosen by an international jury (but, somewhat democratically, only half way through the exhibition period) takes home around £50,000.

"The fact there is such a major prize is proving important to the Norwegian art scene," says Börjesson, who notes how it has raised its profile with events such as the Venice Biennale. "It has the feel and quality of, say, the UK's Turner Prize, and now gains the same kind of media coverage."

Likewise, the artists themselves. Winning the 2015 prize has helped propel Vanessa Baird and her large-scale pastel drawings into the limelight. This November also sees her biggest solo exhibition to date, at the Kunstnernes Hus in Oslo. The same case might also be made for this year's finalists: sculptor Knut Henrik Henriksen, whose works play with the idea of architectural mistakes; conceptual artist Mattias Härenstam, whose work often draws comparisons with the mordant humour of David Lynch; Lars Laumann, who works in film, textiles and installations; and Vibeke Tandberg, this year's winner, who offers photography and a film project based on recycling.

"The fact is that Norway is on the periphery of Europe, so it's good for an award of international standing such as this to remind people that there is, in fact, a vibrant art scene here in Norway," says Börjesson, "and that there is important work being done." ◇

The exhibition of the winning entry and short-listed artists is now on display at the Trondheim Kunstmuseum, Museene 1, Sor-Trondelag, Trondheim, Norway.

Favourite Things: Guillaume Levy-Lambert

Guillaume Levy-Lambert is a French-born, Singapore-based financier and art collector. With his partner Mark Goh, he is building up MaGMA: a collection that comprises today around 500 works of primarily Asian contemporary art in different media.

At the heart of Levy-Lambert's story is a life-changing encounter with a Roy Lichtenstein painting. *Desk Calendar* (1962), which hangs in the Los Angeles Museum of Contemporary Art. Astonishingly, they realised that the calendar highlighted and connected both of their dates of birth. "It was the most magical thing that ever happened," says Levy-Lambert. In that moment they decided to build their lives together and create a contemporary art collection that celebrates divine providence.

Here he describes his favourite art pieces.

▲ David Chan
CEO of Categories
This piece is by a talented Singaporean artist who's become a friend, and the window behind Ganesh makes me think of our shophouse in Singapore. The multi-tasking elephant expresses one of my fantasies — doing many things: to be a collector; an artist; a businessman; and a friend.

▲ *Lu Pingyuan*
Date Painting
Lu Pingyuan is an emerging Chinese artist who took his inspiration from On Kawara, the Japanese conceptual artist who created the famous Date Paintings. When I discovered this, it reverberated with our Calendar Story — the date here would have been Roy Lichtenstein's 91st birthday.

▼ *Christel Nicolas*
Volcan
I bought this in 1983 and I built my first home in Paris around the colours in this painting, particularly the vivid green. When I moved to Japan the whole décor stemmed also from this; I ended up buying objects from the flea market to complement it. Art can be at the centre of our lives.

◀ *MaGMA 0300 The Wizard of Oz (incorporating Zeng Fanzhi's Mask No 6)*
On one side you have this mask painting from Zeng Fanzhi. Instead of being hung on the wall, it is integrated into a case, tailor-made for the painting, designed for us by Jean-Francois Milou. On the other side is one episode of the Calendar Story. This piece was shown in our Paris and Singapore exhibitions and in our iPad app. Each diptyque has a number that provides a clue in the treasure hunt that we assembled for the public.

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NOBISKRUG
GERMAN SUPERYACHTS FOR THE 22nd CENTURY

DAVID MORRIS

THE LONDON JEWELLER

at Annabel's London