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A woman with long, wavy blonde hair and red lipstick is sitting on a staircase. She is wearing a black, long-sleeved, high-collared blouse with a large bow at the waist, black leather leggings, and black knee-high boots. She is holding a black clutch bag. The background is a dark wood-paneled room with a framed relief sculpture on the wall and red flowers scattered on the floor. The word "GUCCI" is written in large, white, serif capital letters across the center of the image.

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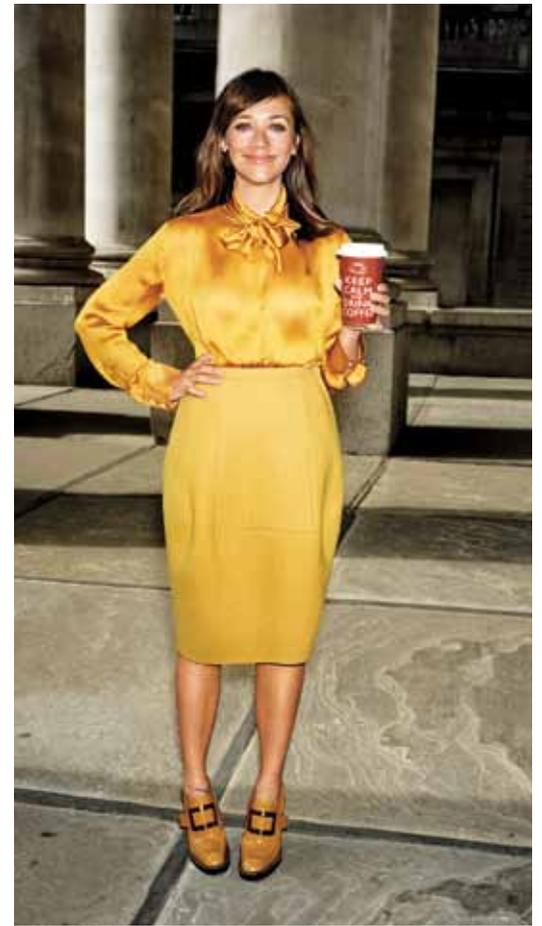




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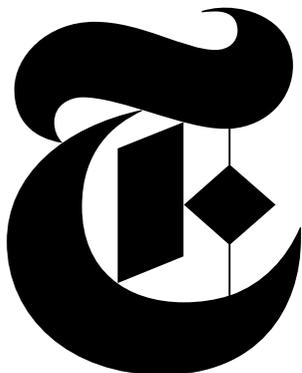
The must-haves: shoes, boots, clutches, belts and necklaces. In-Store: Montaigne Market in Paris.

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The New York Times Style Magazine
WOMEN'S FASHION 2012

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92 Guy Savoy celebrates life

World renowned 3-star Michelin chef, Guy Savoy - in collaboration with Qatar Luxury Group - will open his new restaurant at The Pearl Qatar later this year. **94 Not just any other room** Paul Flowers tells *Sindhu Nair* that designing a bathroom is all about stimulating the senses.

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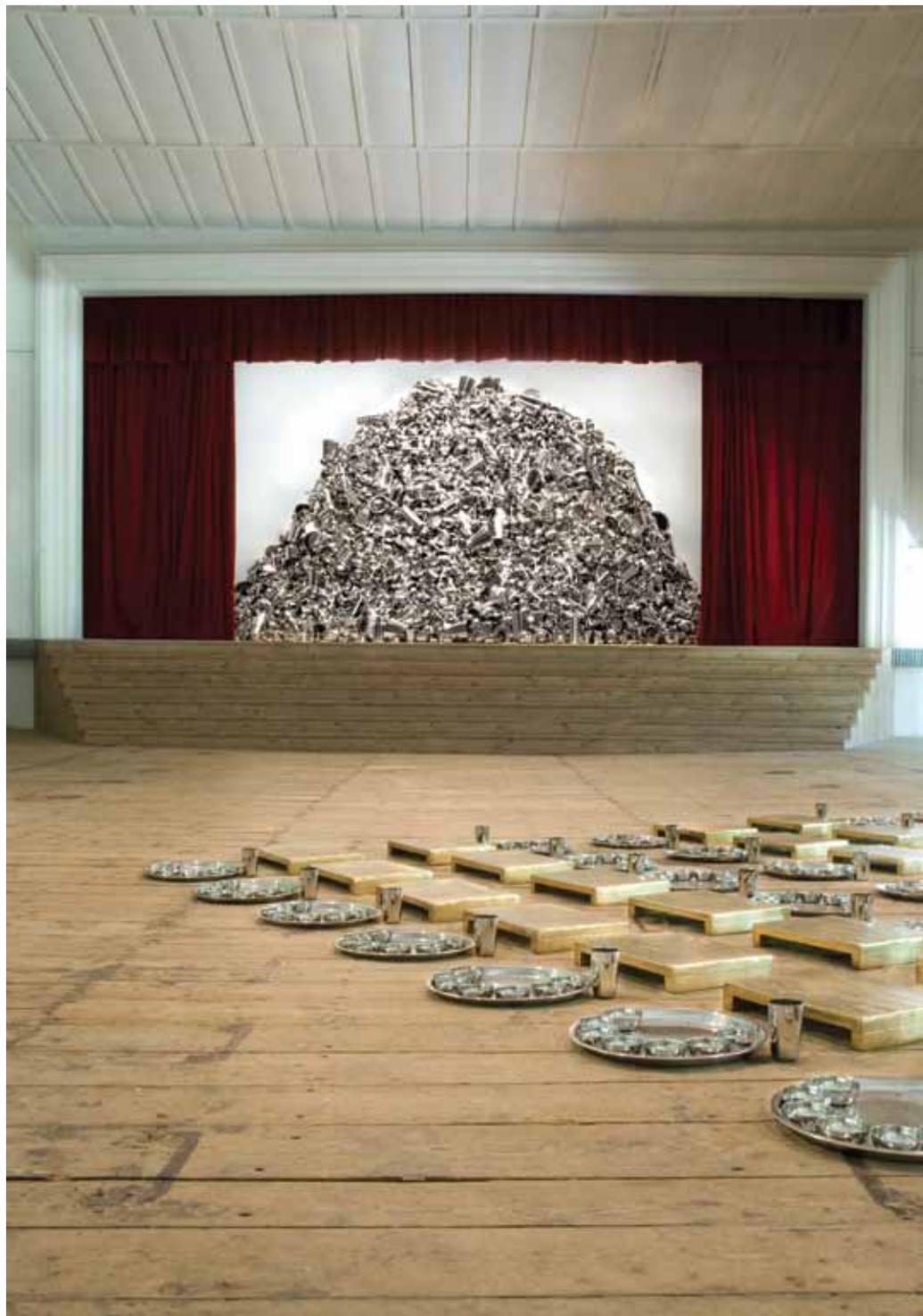
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The artist Aida Ruilova.



The New York Times Style Magazine

WOMEN'S FASHION
SEPTEMBER-NOVEMBER 2012

ON THE COVER

PHOTOGRAPHY BY ALASDAIR MCLELLAN.

THE ACTRESS EMMA WATSON WEARS A BOTTEGA VENETA JACKET, QR11,650; (212) 371-5511. HARRY WINTSON EARRINGS, PRICE ON REQUEST; HARRYWINTSON.COM. CARPATES, QR100; NARSCOMETICS.COM.



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Victoire de Castellane

As Christian Dior's creative director for jewelry, Victoire de Castellane designs lavish and luscious bijoux, which makes some sense: she is a descendant of Boni de Castellane, a Parisian legend of the Belle Époque. Castellane, who also spent years designing for Chanel, is self-taught. "At age 5, I dismantled a pair of earrings that my mother had offered me," she recalls. "At 12, I had my religious medals, which were on a charm bracelet made by my mother, melted down so that I could make my own ring." On Page 187, she imagines the T logo as a collection of what she calls "imaginary flowers" — psychedelic petals that drip opals and diamonds.

Andrew McCarthy

In his new memoir, "The Longest Way Home" (Free Press), the actor, director and award-winning travel writer Andrew McCarthy wanders the globe, from Patagonia to Dublin to Baltimore, as part of a soul-searching mission intended, paradoxically, to bring him closer to his fiancée, who stays behind in their New York apartment. (His adventure to the top of Mount Kilimanjaro with a group of strangers is excerpted on Page 154.) "The further afield I went, the closer I felt to my own life," he says of traveling, an interest that has taken him from Hollywood to the wilds of traveloguing for magazines like The Atlantic and National Geographic Traveler, where he is an editor at large.



Sebastian Kim

The photographer Sebastian Kim paired up with the fashion editor Ethel Park to shoot some of T's favorite trends for fall: the decorated jacket, the wrap and the new three-piece suit (Page 163). He shot in the back streets of Williamsburg in Brooklyn, the borough he calls home, "where everything is easier-going," he says. Born in Vietnam, Kim grew up in small-town France before moving to California and then New York. A longtime assistant to Richard Avedon and Steven Meisel, Kim regularly shoots for Vogue, Numero and T.

Vanina Sorrenti

The Italian fashion photographer Vanina Sorrenti cut her teeth on a 16-millimeter Bolex camera. "It was a wonderful instrument to have to keep me out of trouble," she says. Sorrenti, who credits her family for getting her started — her brother Mario is a celebrated lensman, as was her late brother Davide — spent her childhood in darkrooms before studying film at New York's School of Visual Arts. For "Styled to a T" (Page 94), Sorrenti captured the French actress Mati Diop in Lower Manhattan. KATHRYN BRANCH



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STYLED TO A T

The Trend

Loose Change. The sexy new boots — at Hermès, Proenza Schouler, Belstaff — stand away from the calf, with just a smidge of slouch, to make legs look superslender.

The Girl

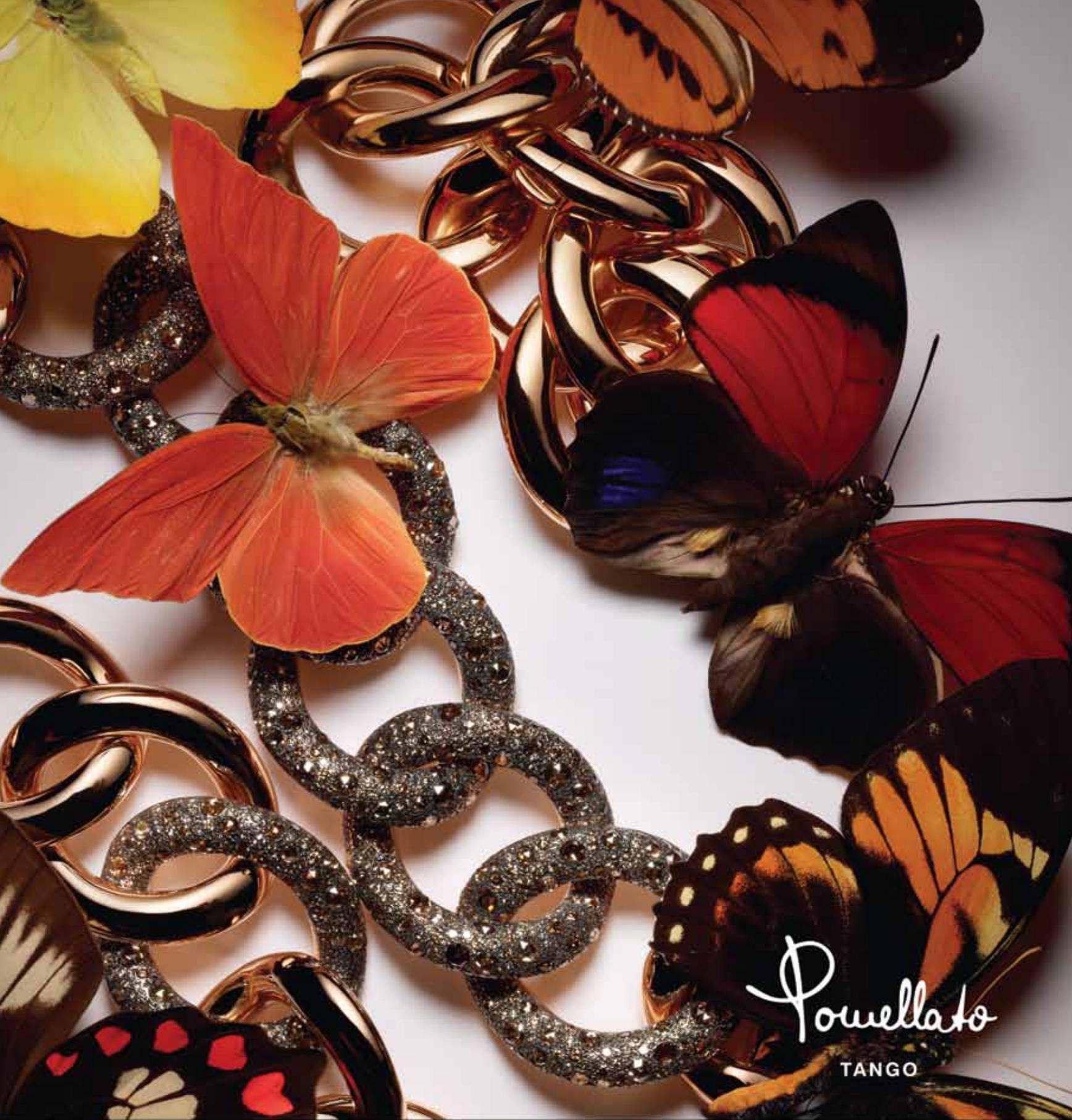
The French actress and filmmaker **Mati Diop**, 30, plays a Parisian prostitute in the director Antonio Campos's "Simon Killer," out this fall on IFC.

The Look

A study in contrasts: skinny Levi's turn up the volume on **Alexander Wang's** wedge-heeled boyfriend-fit boots.

PHOTOGRAPH BY VANINA SORRENTI
FASHION EDITOR: VANESSA TRAINA

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WORKIN' 9 TO 5

BUSINESS-FRIENDLY LOOKS SEEM TO FOLLOW **RASHIDA JONES** WHEREVER SHE GOES, SO WHO BETTER TO ASK FOR SOME FALL OFFICE PICKS?

By age 8, I was pretty clear about who I was. I loved to read, I loved puzzles, I loved political satire and I loved classic business wear. Blazers, button-up shirts, tweed, front-pleated trousers, oxford shoes. My style aesthetic was that of a sensible adult, and I had an irrepensible penchant for fine tailoring and conservative clothes. I would have even taken a blouse and finely made slacks over a date with Ricky Schroder any day. (Maybe not.)

My pull toward that aesthetic was only deepened by 13 years of wearing a uniform to school: crisp white shirt, navy blazer with a griffin patch on the pocket, pleated gray skirt, black and white saddle shoes. Heaven. So while the other kids in my class raged against the machine in their free time, experimenting with neon, mesh poodle skirts, tube tops and patterned leggings, I spent my weekends dressing like a 50-year-old assistant professor: I dabbled in houndstooth coats, wool gabardine trousers and vests. I may have experimented with a bolo tie or a silk paisley shirt once in a while. But I never strayed too far from the “dress for success” model, a credo normal tweens did whatever they could to avoid.

As a teenager and a young adult, as a lot of kids do, I dressed to explore different facets of my identity. But underneath all the experimenting, the suit called to me, quietly. When I was 18, I spent the summer interning for the publicity department at Barneys New York. Riding the subway to work in cotton twill skirt suits may have felt really right, but it was just a temporary fix. What was my long-term goal? How could it ultimately result in wearing a

NICOLE FARHI SHIRT, \$585, AND SKIRT, \$915; NICOLE FARHI.COM. ROGER VIVIER SHOES, \$1,100; (212) 861-5371. FASHION ASSISTANT: JENNY KENNEDY. HAIR BY TRACIE CANT AT PREMIERHAIRANDMAKEUP.COM. MAKEUP BY LOTTEN HOLMQUIST AT JULIAN WATSON AGENCY USING M.A.C. MANICURE BY KIM TREACY AT NAKEDARTISTS.COM USING ESSIE.

power suit?!

You would think that my decision to be an actress was inspired by the chance to dream up the endless spectrum of characters I could play and all the colorful costumes they would require. Acting is predicated on imagination. It is the ultimate dress-up fantasy! Think of all the rules I could break!

But sadly, it's just not how I'm built. I'm a little more boring. I'm a pragmatist. I revel in consistency and order and justice. I am ruled by my intellect. So my acting goals were mainly driven by the challenge of creating a realistic, grounded character. And I lucked out with a very busy career. I do often end up as the levelheaded professional. Maybe I was driven by the opportunity to work with talents like Steve Carell and David Fincher and the Muppets. Or maybe, just maybe, I was pulled by the deep, unfulfilled hankering for corporate dressing. Did my childhood instinct and the years in a uniform create my inevitable sartorial fate? Could it be just a coincidence that I end up playing these well-suited corporate types? I think not.

A sad parable of just how far this pattern has played out: as Karen Filippelli, the savvy yet sympathetic new girl on Season 3 of "The Office," I had a distinct men's-wear vibe. I wore many black and gray suits either with a crisp cotton shirt or a blouse. One blouse in particular was part of my regular wardrobe: Theory, ivory silk, sailor tie to be worn in a bow or a knot. The costume designer added an invisible hook closure at the décolletage to keep it modest.

I only mention this detail because a few years later I was in a fitting for "The Social Network," in which I played Marilyn Delpy, the savvy yet empathetic law associate; and, to my chagrin, there it was: my Theory friend, recognizable as the exact same blouse (the custom hook closure detail made that clear). One had to assume it had been waiting patiently in an enormous Hollywood costume house for my inevitable return to corporate dressing.

Fast-forward to my costume fitting a couple of years later for "The Muppets," in which I played Veronica, the stressed-out yet empathetic television executive who gives Kermit and his friends the chance to win their theater back. Once again. Staring at me. Knowingly. Theory. Ivory silk. Sailor bow. Hidden hook. It was clear, whether or not I

liked it, we were meant to be together.

The Theory blouse now sits in my closet. I asked if I could keep it. Not because I ever want to wear it again but because I couldn't bear the thought of meeting again, in another anonymous dressing room, pretending we didn't know each other, playing that tired game. Then, trying it on, nodding my head to signify, "I think this could work" — knowing damn well how things would end up.

flattering for, women.

It's downright undignified how many blazers I've bought over the years. And will continue to buy. They immediately give shape and add authority. With the perfect blazer, anything is possible. Almost like magic, a strong, angular but subtle shoulder lifts your center of gravity, while the clean straight line of a lapel can justify the rest of your outfit. Whether it's printed trousers from Miu Miu or Etro, a longer, fuller skirt



A longtime lover of buttoned-up fashion, Jones shares her favorite office-ready looks from the runways: a blazer with a strong shoulder and a crisp lapel, as at **Etro** and **Araks**, adds authority to any outfit; she might even throw one over **Chloé's** full skirt. Volume goes with wild pattern at **Marc Jacobs**, a "beautiful variation" on a traditional combo. The actress can't wear boyishly oversize clothes, but at **Paul Smith** she finds flattering men's-wear-inspired pieces. And **Céline's** faux-leather blouse is a bold analogue to the ivory silk shirt that has haunted Jones's on-screen wardrobe.

You see, even though I have no real office to go to every day, I always err on the side of traditional. I start with a classic palette and sophisticated tailoring. Looking at the fall runway collections, there's a lot of Theyskens' Theory in my near future. I know a chunky earring and chartreuse shell might be of the moment, but they'll never be of my moment. I always want to rock the oversize, men's-wear-inspired look; it just doesn't work on my body. Luckily there are beautiful cuts at Balmain, Paul Smith and Hermès this season that suggest men's-wear tailoring but are actually cut for, and

like those at Chloé, or even a brightly colored Araks blouse, the blazer makes it all work.

In fact, fall 2012 has so many beautiful variations on office dressing — from volume and color at Marc Jacobs to fur and leather at Céline — that, even though I know my acting future will be filled with Eames chairs, staplers and power suits, moving forward, perhaps I can take a few chances. And maybe my next savvy, stressed-out but ultimately empathetic character can shake it up with a ladylike dress and forfeit the blazer? That sounds extreme ... maybe the dress under the blazer. ■

FROM LEFT: GO RUNWAY (2); COURTESY OF ARAKS; GO RUNWAY (2); COURTESY OF CÉLINE.



Clockwise from left: Marc Jacobs sweater, QR8,735; marcjacobs.com. Adrienne Landau skirt, price on request; adriennelandau.com. Derek Lam boot, QR3,095; (212) 966-1616.



BALENCIAGA



Clockwise from above: Emilio Pucci bag, QR15,615; (212) 752-4777. Alexis Bittar earrings, QR2,165; alexisbittar.com. Christopher Kane jacket, price on request. For similar styles, go to net-a-porter.com.



THE CHECKLIST

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DEREK LAM



Clockwise from above: Maje jeans, QR1,020; us.maje.com. Theyskens Theory clutch, QR1,785; (212) 524-6790. De Beers earrings, QR4,915; debeers.com. Prabal Gurung top, QR8,555; Tender, Detroit, (248) 258-0212.

From above: Tabitha Simmons boots, QR5,805; neimanmarcus.com. Isabel Marant pants, QR1,220; (212) 219-2284.

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STYLED TO A T

The Trend

Tiered Science. This fall, take cues from old-fashioned paper dolls by wearing multiple hemlines eccentrically layered: short jackets with long tunics over trousers (Dries Van Noten), blouses under cloak dresses over trousers (Marni).

The Girl

The 29-year-old musician **Annie Clark** (a.k.a. St. Vincent) collaborated with David Byrne on the album "Love This Giant," out in September. The pair will tour with a brass band this fall.

The Look

The pattern-mad layered look, like this one from **Miu Miu**, is as easy as (1) a floral caped jacket over (2) a dotted vest over (3) a matching miniskirt.

PHOTOGRAPH BY
RICHARD BURBRIDGE

FASHION EDITOR: SARA MOONVES

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المول



SWEPT OFF HER FEET

AT THE BERGDORF GOODMAN SHOE SALON, IT'S O.K. FOR A WOMAN TO FALL FOR A HEEL. BY DAPHNE MERKIN

W

hen is a shoe not just a shoe? Why, when it's a love object, a fetish or an alternate dream of self, of course. Shoes, like handbags, have grown in cultural stature over the last few decades, sending out coded and not so coded

messages about the women who wear them: I am sexy, chic, kooky; I can walk without falling down in four-inch heels; I can afford to spend gobs of money on elusive brands and esoteric leathers. Manhattan department stores have, in the last few years, enlarged their shoe departments, in recognition of their allure and "recession-proof" sales potential, in many cases taking away space from what was once the main event — the clothes themselves.

A reigning case in point is the second-floor Shoe Salon at Bergdorf Goodman, which in September 2011, in advance of the store's 111th anniversary celebration this fall, opened a renovated and expanded department. "Women will cut back on vacations and entertaining," says Linda Fargo, the Bergdorf senior vice president who oversaw the expansion. "We won't cut back on shoes." The sumptuous space mixes vintage furniture and commissioned pieces, and exotic

materials like shagreen, faux parchment and macassar ebony, with leopard-print carpeting and a domed gold-leaf ceiling. It has five connecting rooms, with sections for couture designers like Chanel, Lanvin and Manolo Blahnik (about half of the Blahnik collection is exclusive to Bergdorf); "modernist" brands like Dries Van Noten and Chloé; and edgier ones like Azzedine Alaïa and Jimmy Choo. "The choices within the brands skew toward the feminine," Fargo notes decisively. "We won't embrace ugly chic."

On a Friday afternoon in early May I made my way to the Shoe Salon, which I have frequented on and off over the years, albeit less so since the heels and prices have escalated. The place was humming with females on the hunt. In one corner a slim young Asian woman was trying on a pair of statement-making Giuseppe Zanotti sandals in fuchsia suede, taking a few tottering steps forward like someone who had just learned to walk. A salesman assured her there were only a few pairs left, although it was hard to imagine who else might have sprung for this particular model, equipped as they were with six-and-a-half-inch heels. (I measured them, just to check, with a wooden ruler provided by a passing saleswoman.) I ventured to ask whether the sandals were wearable and the young woman answered: "Not so much, it's a little like walking on stilts." She was still stumbling around when I left two hours later, which helped convey the impression that high heels rule the seas. I had been assured, however, that a heavy analysis of heel heights goes on behind

Are you being served?
The Bergdorf Goodman shoe department in 1969.

the scenes. “It’s about the perfect midheel,” says Eloise Taussig, who oversees shoe buying at Bergdorf, “one that’s both fashion forward and elongates the leg, and in which the customer can walk comfortably.”

I decided to settle myself in the couture section to watch the action. Janet Bortz from northern New Jersey, who was staying at a hotel for her wedding anniversary, had wandered in with her husband. She explained that she usually shops at Saks or Barneys but that she likes looking at the Bergdorf selection: “It’s got personality. I thought it would be a lot more Ferragamo-ish.” Across the way, a saleswoman advised a Japanese customer, with her daughter translating, not to wear her round-toe Louboutin pumps more than two hours for the first few times or her toes would swell up.

Nearby a saleswoman named Lori Zodikoff, an energetic former equities trader, talked aloud to herself. “Let’s see if we can neaten this up,” she said about a display of Manolos. One of a mostly male sales force of 35, Zodikoff, like many of the staff, goes beyond the call of duty for her regular customers, taking their shoes to be fixed or personally dropping them off to save on the messenger fee. She has clients from across the country who e-mail or text her with images of shoes that have caught their fancy. (Bergdorf gives iPhones to all its sales representatives.) She said that one woman’s boyfriend advised her to buy two of each shoe, one pair for each of her houses: “What are you schlepping it back and forth for?”

I overheard a young woman with a blond ponytail say to her two friends, “Just appreciate this for a second,” holding up a pair of Tom Ford black satin sandals with four-inch crystal-encrusted heels. I went over to admire the shoes for myself and discreetly looked at the price tag: \$1,180. Then again, one might argue that those prone to sticker shock would do well to take their business elsewhere. “Inflation,” declared Tony Amato, one of the top-grossing salesmen in the department, “isn’t in the Bergdorf Goodman dictionary.” A courtly and impeccably dressed Naples-born connoisseur of women and their footwear, Amato fondly reflected that his customers “don’t spend time in the kitchen — they spend time in Bergdorf.” Some collect shoes, buying them not to wear but to put on display. He also has local customers who come in twice a week — “like going to the grocery store” — and that there has never been a day that he hasn’t sold a shoe. (The most he has sold in one day is 60 pairs.)

I returned to the salon for a second visit in early July to find its famous summer sale in full swing. The sale had been



going on since 9 a.m. on May 30; the store normally opens at 10 but sends out a midnight e-mail alerting customers to the earlier opening, for which a line forms around the block. Some of the 40 racks of sale shoes in sizes 5 to 12 had been whittled down to make room for prefall arrivals, but there was still enough on offer — including a yellow and red patent-leather Prada sandal with a back like a winged chariot that originally went for \$1,300 — to entice the bargain-savvy.

In the couture area, where the shoes are full-priced, Shira Westreich was shopping for mother-of-the-bride shoes for herself as well as bridal shoes for her two daughters and a daughter-in-law. It had been a six-month search for the bride’s shoes, and although Westreich objected to the prices — “they’re forcing you to buy \$1,000 shoes, you don’t have a choice, we’re doing it and we’re insane” — she also explained that Bergdorf has the widest selection. “I’m goal-oriented. I know I’ll find it here.” She ended up choosing an ivory satin-and-lace Valentino pump with what she described as a “moderate platform” (with a four-inch heel) for the daughter who’s getting married. To my eye, the shoe looked hazardous, especially for such a high-stakes occasion, but I could see that it was a thing of beauty to behold, an aspirational prop worthy of the theater of fashion. Which is the point, after all, isn’t it? ■

The slipper room

The Fifth Avenue store recently renovated its second floor Shoe Salon, creating multiple spaces for footwear.

THE DAILY SHOE GO TO TMAGAZINE.COM FOR VIDEO CLIPS ON HOW TO WEAR THE BEST FROM BERGDORF GOODMAN’S STORIED SALON.



GIUSEPPE ZANOTTI
QR2,820



YVES SAINT LAURENT
QR2,455



TABITHA SIMMONS
QR3,550



MANOLO BLAHNIK
QR3,075



ROGER VIVIER
QR2,895



TROUSER PRESS

PANTSUITS ARE BACK IN POWER. BY SUZY MENKES

I think I probably gasped when I saw pantsuits — real jacket-and-trouser looks — follow one after the other down the fall runway of the usually girly Miu Miu line.

“Why pantsuits?” I asked Miuccia Prada after she had taken a bow wearing not her signature A-line skirt but a this-must-be-vintage-1980s black cloqué jacket and trousers.

“I love it after all these years of wearing skirts,” claimed the designer who got us out of the feminist uniform of pants in the early 1990s. Hemlines became hip, and I still remember the crescendo of skirts that I saw in a “Waist Down” exhibition in Prada’s Tokyo store in 2004. Now Prada is leading a pants revival, with the modernity coming through in the textiles, like jacquard fabrics

and typical Prada patterns — part paisley, part 1970s curtains.

At the start of the fall fashion shows in New York in February, I headlined an article I wrote for the International Herald Tribune with the question: “Where Have All the Trousers Gone?” I was lamenting the loss of that rangy American sportswear basic — zapped by skinny jeans and leggings.

Being of the 1980s generation, like Prada herself, I may have been inwardly longing for those easy-to-pack travel moments when a couple of pantsuits from Yves Saint Laurent, Yohji Yamamoto and Giorgio Armani could take you everywhere. Simple tops, a blouse with a pussycat bow and that was it. Think like a man! No check-in bags, just a carry-on with flats and medium heels and a spare suit in a folding cover.

Who spoiled all that? John Galliano, maybe, with those gorgeous, wispy chiffon dresses worn with visible

underpants (but only on the runway). Suddenly the cardigan was the new jacket. The glass ceiling was smashed, and it actually seemed more powerful for a woman to tiptoe through the debris in kitten heels with a chiffon dress or full skirt and that little cardigan.

Then Phoebe Philo, at Céline, made her 21st-century pitch for pants. Her full-on endorsement for trousers has made many 30-something women rethink “power” dressing. And it has opened up the possibility of wearing pants in different ways. By the end of the recent fall collections, Chanel, Louis Vuitton and Prada had all endorsed a new look: trousers under dresses, under coats. In their layering, with a perfume of Arabia, the idea seemed fresh and intriguing.

The tuxedo also has gotten another look, perhaps because of the return to Yves Saint Laurent of Hedi Slimane, who cut his design teeth on YSL men’s wear. I looked again recently at Helmut Newton’s 1975 iconic, sexually perverse images of Saint Laurent’s “Le Smoking” at an exhibition in Paris, and I still got a frisson of the sexual power of androgyny. And I thought Gwyneth Paltrow looked fabulous at an Oscar party in Los Angeles in February wearing a plunge-front black jumpsuit from Boy by Band of Outsiders — the tux as antidote to the red-carpet dress.

Yet are young woman really ready for the matchy-matchy trouser suit worn by politicians like Hillary Clinton, 64, and Angela Merkel, 58? As first lady, the more fashion-conscious Michelle Obama, 48, has pointedly abandoned the jacket and trousers she wore as a lawyer in favor of dresses and cardigans.

Maybe the rise of city shorts, worn under a jacket and with thick hose, is a first step toward the revenge of pants on skirts. I loved that Guillaume Henry at Carven put fur lapels on a camel shorts suit, giving tailoring the freshness of his generation. Then there are the page-boy, over-the-knee pants, as seen at Marc Jacobs and Karl Lagerfeld’s Chanel resort collection.

If there really is to be a return to tailored pants, the distinction will be footwear. Whether flats, kitten heels or platforms, an haute stride might make all the difference in raising trouser suits back to the height of fashion. ■

Leg work The pants revival brings with it shorts, tuxedos and trousers worn under coats and dresses.

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EDIBLE SELBY

LIVE STREAM

OLE-MARTIN HANSEN moved from Norway to London 10 years ago to study sound art, but he soon found a very different calling: smoking salmon, the Norwegian way. At his

North London shop, **Hansen & Lydersen**, he recreated his grandfather's special smoking chamber in a 1950s boiler room, where he flavors fresh salmon from Denmark's Faroe Islands with beechwood and juniper, and uses small fans to blow air on the fish. "The salmon needs to move," he explains. After curing the fish with salt from Gu erande,

France, Hansen sends it to some of London's finest restaurants and markets. Lest there be any doubt about his dedication to the fish, Hansen adds that the chamber is equipped with a piano, on which he plays them Edvard Grieg's "In the Hall of the Mountain King." **ABBY AGUIRRE**

Norwegian wood Clockwise from above: Ole-Martin Hansen in front of his shop; a snack of smoked salmon on sourdough with cr me fra che and dill, which Hansen sells at fish markets around London; the finished product hangs in the packing room; the sign at Hansen's shop in North London; salmon after being sliced into fillets; juniper wood chips used to flavor the smoke.



Hi Ole! What did you learn from your grandfather about smoking salmon?

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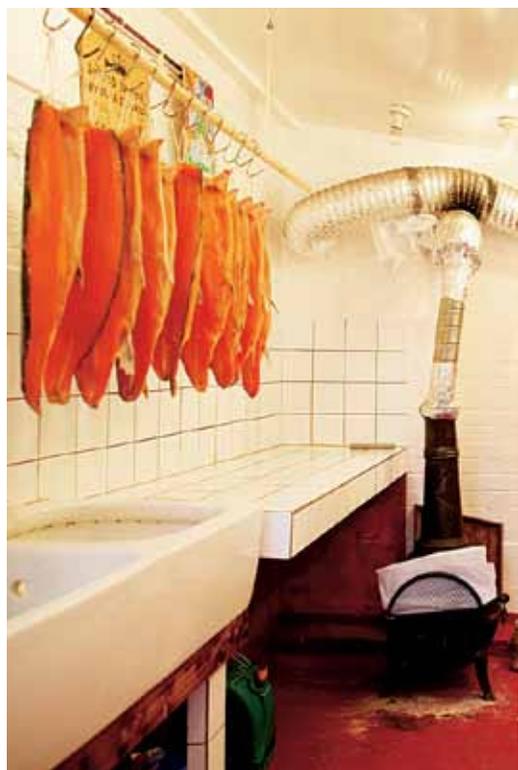


Could I get the recipe for salmon tartare?

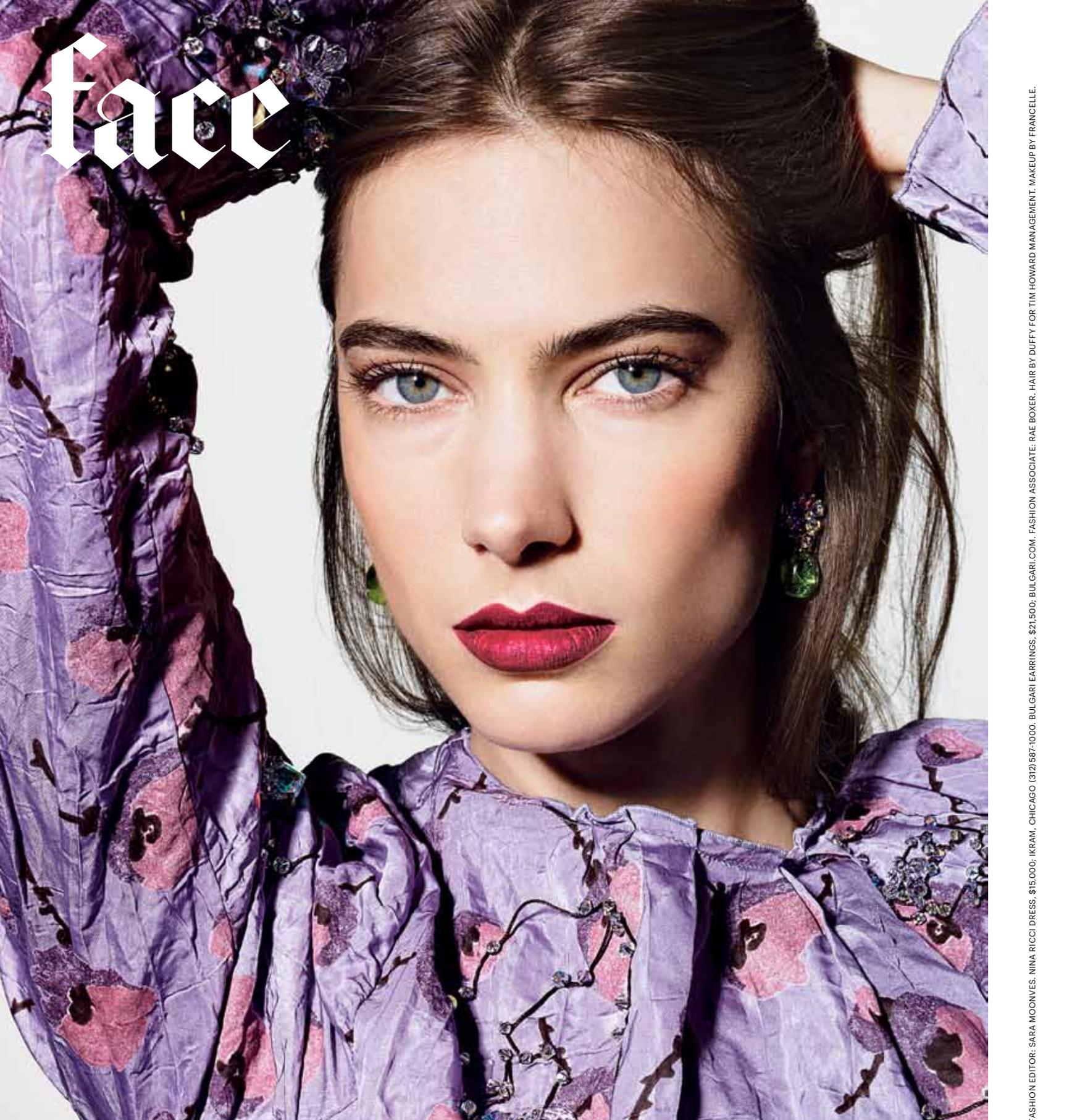
200 grams of belly (fatty) + HANDFUL OF GOOSE BERRIES CUT IN 4.

+ SPOON OF CITY HONEY + PALS OF LIME (GRATED) + A SQUEEZE

= MIX ALL TOGETHER AND SERVE IN A SMALL GLASS



Up in smoke Clockwise from top: Hansen prepares his offerings at a London fish market; salmon covered with salt from Gu erande, France; fans blow air on the fish in the smoking chamber; sawdust smolders in the chamber; the packing room, where the fillets are wrapped.



face

CRANBERRY KISS

THE SAUCY SHADE THAT'S ON EVERYONE'S LIPS THIS SEASON.

PHOTOGRAPH BY RICHARD BURBRIDGE

The Pearl DOHA - Emporium DOHA



KENZO.COM

T

he perfect partner to fall's rich brocades, lace, fur and jewels, the cranberry-colored lip was all over runways, including Nina Ricci, Gucci, Viktor & Rolf and Rochas. Surprisingly versatile, the hue works with most skin tones and hair colors. "A lot of women are intimidated by red, but deep berry is a shade anyone can pull off," says Francelle Daly, who created the lip look on the previous page using **Rouge**

d'Armani No. 402. "Young celebrities like Jessica Biel and Jessica Alba are wearing it," she adds. "A deep lip provides punch with minimal other makeup." Lucia Pieroni, whose mulberry mouth at Rochas was inspired by Paris at night, and more specifically the sexy, suit-wearing models in vintage Helmut Newton photographs, used a couple of old-fashioned tricks to get a perfectly opaque pout. After lining models' lips with a pinky nude liner (**Clé de Peau No. 101**) and applying a swipe of Clé de Peau's new **R10** lipstick, she placed one layer of a Kleenex over the lips and dusted on a microlayer of loose powder with a soft brush. "Some of the powder permeates the tissue, which gives the lipstick a slightly matte quality," she explains. After repeating the blotting process again, she lightly traced the outline of the mouth with a Q-tip "to take the edge off, so it's not so hard." Another layer of lipstick (for intensity), and a tiny dab of **Boiron Homeoplasmine** (a French wonder salve beloved by makeup artists) on the middle of the lower lip, and voilà, a look that Pieroni describes as "sexy, sultry, decadent and a little bit dangerous." SANDRA BALLENTINE



ROCHAS

Above: for Rochas, the makeup artist Lucia Pieroni channeled Paris at night. Below and right: deep berry pouts at Nina Ricci and Gucci.



NINA RICCI



GUCCI

Glow With the Flow

THE OFF-LABEL USES OF AN ANGINA REMEDY HAVE NEW YORKERS PRETTY PUMPED UP.



Can you really do your cardio lying down?

FIRST THERE WAS THE raw food movement. Then came macrobiotics, followed by the all-mighty juice cleanse. The latest detox craze isn't something you can ingest, but it has plenty of people drinking the proverbial Kool-Aid. A cardiovascular procedure called External Counter Pulsation therapy, cleared by the F.D.A. in 1987 for the treatment of angina, claims to stimulate and clear collaterals (small blood vessels) to bypass narrow or clogged arteries. During the procedure, a patient's legs are strapped to an adjustable bed using pressurized cuffs hooked up to a heart monitor. The cuffs inflate and deflate in sync with the heartbeat, pumping blood upward, so it can oxygenate more rapidly and distribute with greater ease. Now rebranded as **Pure Flow Pulsation** at New York's PureFlow, E.C.P. is being offered, under the guidance of the cardiologist Dr. Samir Shah, as a multipurpose remedy for everything from fatigue to weight gain. (Andrew Barile, PureFlow's co-founder, says that a 45-minute session is the aerobic equivalent of a seven-and-a-half-mile walk.) Some New Yorkers are swearing by it. "At first I wasn't convinced, but by

the third session I noticed that, for the first time in 20 years, I was able to enjoy a full night's sleep without interruption," says Celeste Fierro, a restaurant and nightclub consultant. Her tolerance for alcohol is lower, too. "I used to be able to drink a bottle of wine at dinner, and now I can only take a glass." And for the Tom Ford stylist Sabrina Baldieri, the results are outwardly apparent, too. "I have more control over my weight," she says. "It also gives me immediate relief from jet lag and an overall glow." Not everyone is convinced. Dr. Jeffrey Moses, a cardiologist at New York-Presbyterian Hospital, points out a lack of studies confirming measurable results: "The benefits of consumer use of E.C.P. are highly questionable. It brings to mind the oxygen-bar fad of yesteryear. It's incredible what people will pay for without proof." For some, an improved sense of well-being is proof enough. According to Annbeth Eschbach, the C.E.O. of Exhale Spa, "It makes me feel extremely grounded and energized at the same time. I love it." QR4,550 for 10 sessions or QR730 each, at PureFlow, 237 West 15th Street; (212) 683-7869. LILY NIMA

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TOOLS OF HER TRADE Louise uses an advanced (and expensive) machine in her clinic called CACI Ultra. "It's the strongest microcurrent machine on the market," she says. "Clients get an instant lift, and visible reduction in fine lines." For at-home wrinkle relief, she recommends the **LightStim** for Wrinkles light (QR905; lightstim.com). "To help clear the air and balance chakras," she uses **dingsha** (meditation cymbals) and a **Tibetan singing bowl** during treatments. Another take-home tool: the **Be Tru** Beauty Tool acupuncture pen (QR435; hamptonsacupuncture.com) "lifts sagging jowls and softens fine lines."



INNER BEAUTY Louise treats clients from the inside out. For nutrient-starved skin, she suggests supplements from **Advanced Nutrition Programme**, including Skin Vitality 2 (about QR175; feelunique.com). Her favorite wellness guru? **Daniela Turley** (urbanhealingnyc.com), who makes bespoke herbal capsules, tinctures and teas, including the flower-filled "sleep tea" shown here. Another hot tea tip: Horsetail Tea from **Marco Pharma International** for puffy eyes and jowls (QR45; pureformulas.com). To combat sluggish digestion, she suggests a daily scoop of **Bodyism** Ultimate Clean Probiotic Fibre (QR50; bodyism.com).



EXPERT

GLOW BIZ

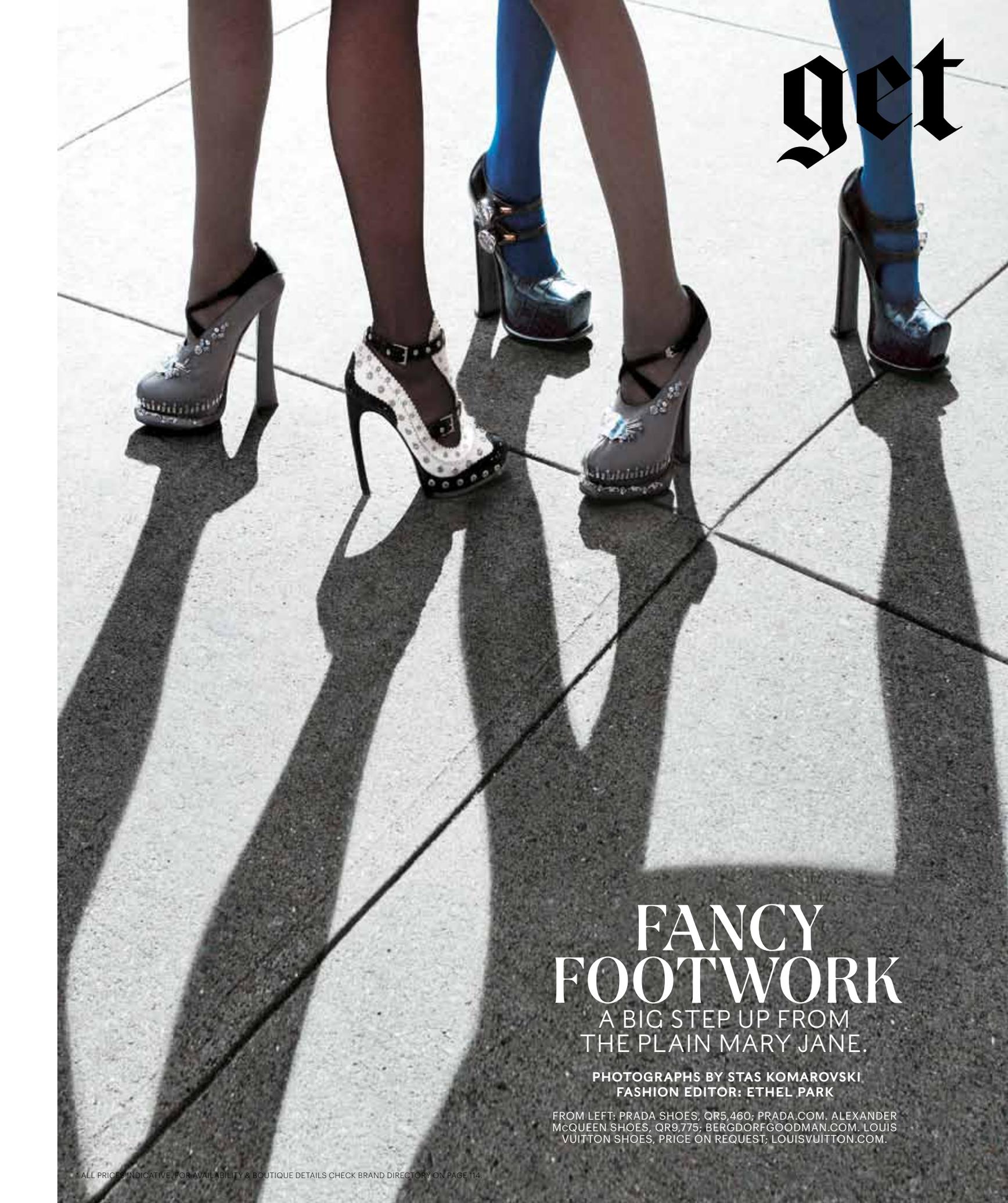
SHE ISN'T CALLED THE "COSMIC FACIALIST" FOR NOTHING. THE LONDON-BORN, NEW YORK-BASED GEORGIA LOUISE USES A COMBINATION OF CUTTING-EDGE MACHINES, MEDITATION, MASSAGE AND HOLISTIC NUTRITIONAL ADVICE TO TEND TO THE SKIN — AND SPIRITS — OF A-LISTERS LIKE EMMA STONE, CAMERON DIAZ AND LINDA EVANGELISTA. GO TO GEORGIALOUISE.CO.UK. SANDRA BALLENTINE



OUTER BEAUTY According to Louise, the **Organic Pharmacy's** Carrot Butter Cleanser softens skin while melting away grime and makeup (QR235; theorganicpharmacy.com). Her facials incorporate high-tech products like **Medik8's** Growth Factor. It contains synthetically produced Epidermal Growth Factor, which purportedly stimulates skin-cell growth (QR675; hamptonsacupuncture.com). Four pumps of **Sprayology's** B12 and Folic Acid spray under the tongue is an "easy and yummy way to get your vitamins" (QR95; sprayology.com). Her own **Georgia Louise** Hydrating Rose Water and Sleeping Beauty Oil (QR195 and QR275; hamptonsacupuncture.com) are handmade with organic ingredients.



GEORGIA'S WORLD The facialist started her career at Champney's (champneys.com), "the original English luxury spa. It's beautiful." Given her druthers, however, Louise would weekend at **Chewton Glen** (far left; chewtonglen.com), a sprawling country-house spa in Hampshire, England. "They've teamed up with Denise Leicester, the founder of Ila Spa, on a new Emotional Detox Retreat. I can't wait to try it." A fashion lover, Louise leans toward British designers like Mimi Paskaleva (for hats) and **Maria Grachvogel** (mariagrachvogel.com), whose London shop is filled with "chic, feminine dresses that flatter my curves."



get

FANCY FOOTWORK

A BIG STEP UP FROM
THE PLAIN MARY JANE.

PHOTOGRAPHS BY STAS KOMAROVSKI
FASHION EDITOR: ETHEL PARK

FROM LEFT: PRADA SHOES, QR5.460; PRADA.COM, ALEXANDER
MCQUEEN SHOES, QR9.775; BERGDORFGOODMAN.COM, LOUIS
VUITTON SHOES, PRICE ON REQUEST; LOUISVUITTON.COM.

get



CLOCKWISE FROM TOP
LEFT: BELSTAFF BOOTS,
QR4,715; BARNEYS.COM.
PROENZA SCHOULER
BOOTS, PRICE ON REQUEST;
PROENZASCHOULER
.COM. KENZO BOOTS,
QR1,420; KENZO.COM. ACNE
BOOTS, QR2,190;
ACNESTUDIOS.COM.





GRAB BAGS

KNOW WHEN
TO HOLD 'EM
AND WHEN
TO FOLD 'EM.

CLOCKWISE FROM TOP LEFT:
CÉLINE BAG, QR7,645; BARNEYS.COM.
3.1 PHILLIP LIM BAG, QR2,275;
31PHILLIPLIM.COM. VICTORIA BECKHAM
BAG, QR2,365; NET-A-PORTER.COM. SEE
BY CHLOÉ BAG, QR1,440;
BLOOMINGDALES.COM.

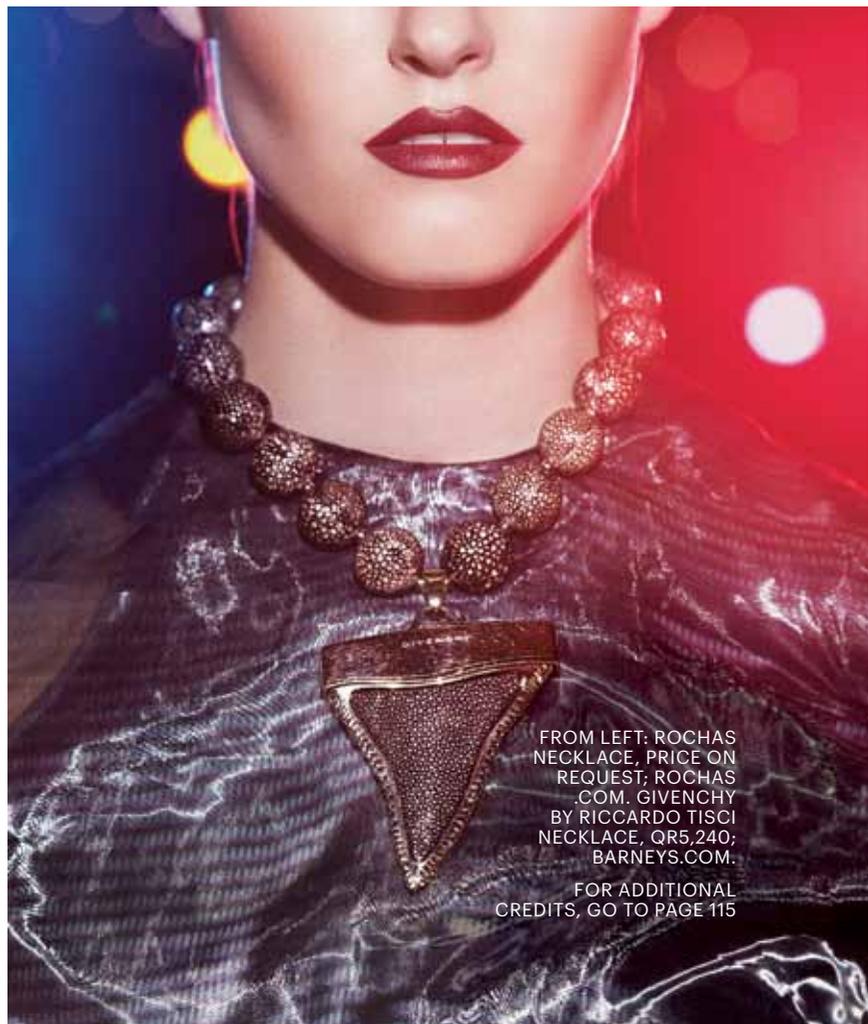
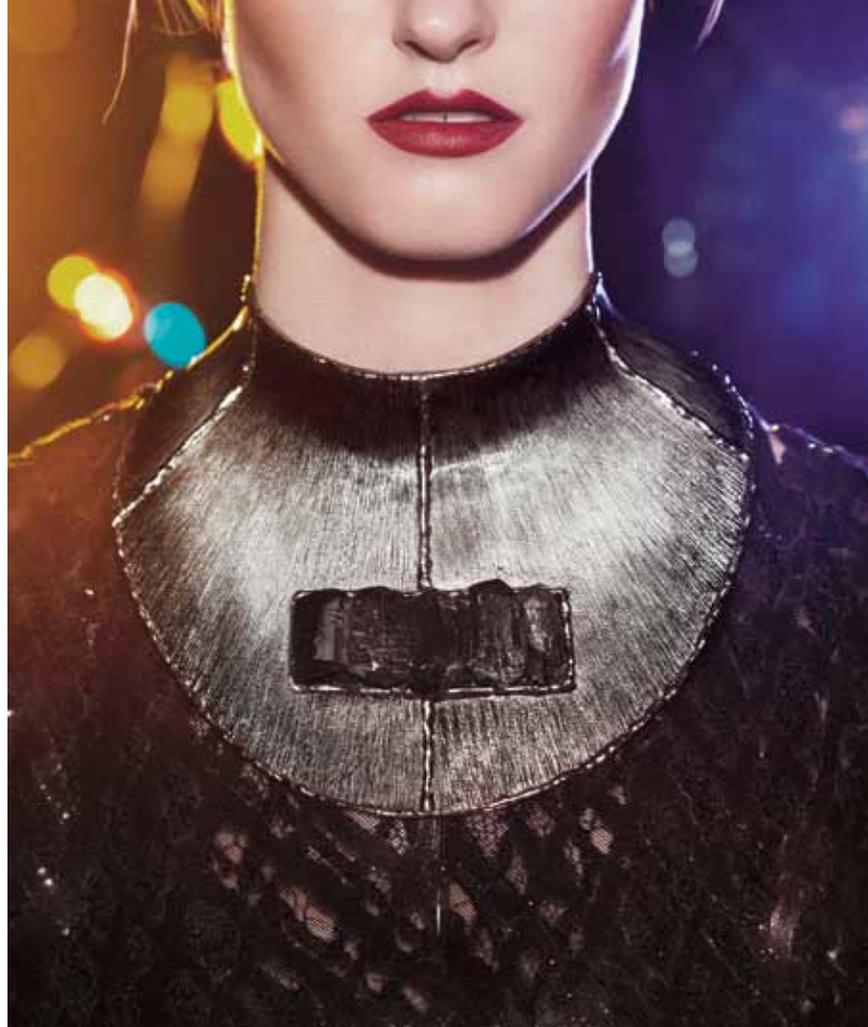


get

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FROM LEFT: YVES SAINT LAURENT NECKLACE, QR6,170; (212) 980-2970. CHANEL NECKLACE, QR31,395, (800) 550-0005.



FROM LEFT: ROCHAS NECKLACE, PRICE ON REQUEST; ROCHAS.COM. GIVENCHY BY RICCARDO TISCI NECKLACE, QR5,240; BARNEYS.COM.

FOR ADDITIONAL CREDITS, GO TO PAGE 115

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THIS OLD THING? FIFTY-FIVE THOUSAND PIECES OF FASHION HISTORY UNDER ONE ROOF IN PARIS — NOW THAT'S A KILLER CLOSET. BY LYNN YAEGER

T

Preservation hall

The Galliera archive includes such pieces as a silk brocade 1957 dress by Balenciaga (top) and a tortoiseshell comb by an anonymous maker, circa 1830.

alk about the mother of the bride from hell: In 1904, Marie Anatole Louise Élisabeth, Countess Greffulhe, wore a Worth gown to the wedding of her daughter that captivated *le tout* Paris with its showy audacity, the sheer nerve of its golden verve. Besides outshining her hapless progeny, the countess, who would probably be totally forgotten but for the fact

that she is one of the inspirations for Proust's Duchesse de Guermantes in "Remembrance of Things Past," lives on in another respect — the dress that had tongues wagging



resides more than a hundred years later in a cabinet in a building on a street in Paris so undistinguished, so ordinary, that you would never in a million years suspect that behind its doors rest 23,000 garments, wrapped individually in 23,000 swaths of muslin.

On a bright afternoon during Fashion Week, I push through that plebeian portal in the 11th Arrondissement to visit Olivier Saillard, the director of Galliera, the Paris Museum of Fashion. The museum itself is clear across town (it backs onto that hipster heaven the Palais de Tokyo, in the 16th) and is currently closed for renovation, scheduled to open in the fall of 2013. But the archives, under the stewardship of Saillard, are located here. The curator is boyish and full of good humor, as you might expect from a guy who this September is unveiling a site-specific piece called “The Impossible Wardrobe,” in which Tilda Swinton will parade around the Palais de Tokyo with incredibly valuable vintage fashion laid across her outstretched arms. Saillard is no stranger to this sort of thing, having juxtaposed Balenciaga and Comme des Garçons on the docks of the Seine and shown Madame Grès’s

“
**A CRYSTAL-FESTOONED DRESS
 LOOKS LIKE IT’S HAD A FEW
 WILD NIGHTS OUT. ‘SHE’S
 A BAD GIRL!’ SAILLARD SAYS.**
 ”

sculptural creations next to plaster statues in an exhibition at the Musée Bourdelle last summer. He is, in fact, rapidly becoming known as the modern master of contemporary costume museum performance-presentation, a curator who thinks outside the box, or in this case, the dimly lit institutional vitrine.

Saillard greets me in a room that looks like a typical restoration workshop — half-dead frocks lying on pristine tables waiting to be resuscitated; conservators speaking in hushed tones, as if the clothes could hear their diagnoses. He points to a fairly new acquisition, an incredible black dress festooned with crystals, and remarks that it looks like it’s had more than a few wild nights out: “She’s a bad girl!” he says with a laugh. Down the hall is a clinic for wilting artificial flowers; a few feet from these broken blossoms, Saillard casually shows off a pair of faintly sinister black Schiaparelli gloves, circa 1936, with golden metal fingernails. Still, I am unprepared for what lies ahead.

We walk down a long corridor and enter a vast chamber, kept year-round at a coolish 64 degrees — apparently the optimal temperature for old clothes. It has row upon row of metal cabinets and exudes the vaguely creepy quality of a modern mausoleum. “How lucky I am!” Saillard says with a smile as we don hospital slippers (so we don’t kick up any dust in this speckless chamber?) and those little white gloves favored by murderers, and proceed down the aisles between the endless steel-gray behemoths. The holdings have heart-stopping ID cards placed laconically at the end of each row —



Costume gala Clockwise from top: a lambskin belt next to suede gloves with gold metal talons, both made by Schiaparelli around 1936; a 2005 Swarovski crystal-studded wool coat by Yohji Yamamoto with a 1966 Pierre Cardin “Cible” dress of wool and silk crepe; goatskin gloves, circa 1890, by an unknown maker.

Doucet and Dior, Balenciaga (Cristóbal and Nicolas); Lanvin (Jeanne but no Alber as yet); names both predictable (the inimitable Yves Saint Laurent) and delightfully arcane (the once storied, now vanished Callot Soeurs).

S

ome visitors might be drawn to late-model Margiela or cubist Cardin, but for me, a tag that reads Delaunay — promising rare examples of the knitwear the avant-garde designer/artist Sonia Delaunay created in the early years of the 20th century — sends a thrill up my leg like the one that MSNBC's Chris Matthews experiences when he hears Barack Obama's oratory. Saillard opens a drawer and out comes a 1920s knitted Delaunay swimsuit, its multicolored stripes still preternaturally perky. Catching the transported look on my shiny face, he directs my

Wilting point

Tissue and foam protect a vine of canvas flowers, circa 1910.



attention to the P's, where a Poiret cloak of some fantastical fluffy white substance is ensconced. It turns out that this is swan's down, making the coat, it could be argued, a physical representation of swan's way. A tiny ball in the F's unravels to produce a pleated Fortuny gown, held together on the sides with tiny glass spheres and meant to be stored rolled up to preserve its pleats. (I once knew a woman who collected these and wore them on occasion, though the fact that you are warned against sitting down and crushing the fibers can really take the fun out of an evening.)

If this precious cargo appears to be in astonishingly tiptop shape, it doesn't always arrive that way. Seven conservators and two restorers are employed by the museum, kept busy doing everything from fixing moth holes and sewing up minor tears — easy! — to executing more challenging tasks. But alas, sometimes even the most talented hands are confronted by a frock or sock suffering from a fatal malady. As a literal example of the Communist Manifesto's maxim that all things solid melt into air, Saillard explains that from the middle of the 19th century through the 1930s, cloth manufacturers sold silk at a price corresponding to the weight of the piece of fabric. Because some of these people were less than 100 percent ethical (have you ever heard of such a thing in business?) they mixed in metallic salts while they were dyeing the silk. When a century or so later this hybrid fabric begins to rot, all a hapless curator can do is watch in horror as the thing falls apart in front of his eyes.

But enough of this sad talk! Even with 23,000 garments

“

A FANTASTICAL POIRET CLOAK MADE OF SWAN'S DOWN IS A PHYSICAL REPRESENTATION OF SWAN'S WAY.

”

and another 32,000 accessories, there are plenty of things out there that aren't disintegrating, and that Saillard would love to add to the collection: a bundle of Charles James would be nice, he allows, and maybe a McCardell popover or a particularly loopy example of Junya Watanabe.

Over a perfectly preserved Patou dress, I ask him what other visitors, hard-minded types unlikely to swoon over a swan cape, are interested in looking at. (The archive is not open to the public, but designers and others with a professional interest can request an appointment.) He says he can't divulge this information, but after some prodding he acknowledges that there's been quite an interest in vintage Versace lately.

And it isn't surprising, really, that for people born in the 1980s an acid green Gianni Versace tailleur would hold the same fascination as a balled-up Fortuny does for me. But once across the threshold, might not even this callow cohort, despite the cynicism of their tender years, be seduced by an 80-year-old bathing costume sleeping under a swath of muslin in central Paris, dreaming of the sea? ■



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BIG IN BAKU

THE AZERBAIJANI CAPITAL IS USING FASHION TO ANNOUNCE ITS ARRIVAL. BUT IS ANYONE BUYING IT?

BY JOSHUA LEVINE

T

he slim corridor that some Azeris call the Belt of Happiness starts at Baku's Heydar Aliyev International airport. The new road into town is as black and shiny as the vast pools of oil that paid for it, as well as for everything else in Azerbaijan. And what oil doesn't pay to fix, it pays to hide. Sand-colored

concrete walls line the highway, but through their latticed arabesques you can just make out the woeful shacks behind them.

The Belt of Happiness widens out as it winds near the Caspian into Baku. Big luxury hotels and massive apartment high-rises, many still under construction, crowd the coastline. White 4x4's career erratically along the broad avenue. Police cars are everywhere, but their idea



Power move

From top: President Ilham Aliyev, far right, with his wife, Mehriban, who sets the national dress code; Baku's emblematic Flame Towers lit up; the Dior boutique, one of many luxury-brand stores to open in the oil-rich capital.

FROM TOP: AZERTAC; HANS-JUERGEN BURKARD/EYEVINE/
REDUX; AMANDA RIVKIN/VII MENTOR PROGRAM

“
**BAKU WANTS
 DESIGNER BOUTIQUES
 THE SAME WAY A
 WOMAN MIGHT
 WANT THE HANDBAG
 FOR SALE INSIDE.**
 ”

Shop girls The Azeri elite attend the opening of the Emporium boutique in 2011.



of traffic control is to yammer belligerently through their loudspeakers. This has virtually no effect.

You'd be crazy to try to cross the street, and few do. A series of marble-lined subterranean walkways is the only prudent way to get across. On one side of the passageways sits a leafy esplanade that runs along Baku Bay, its kebab cafes and children's parks scattered among imported palm and olive trees. Out where the esplanade ends, an immense 23,000-square-foot Azerbaijan flag flops from a 531-foot-high flagpole; it was meant to set the world flagpole record, and

it did until Tajikistan topped it by about 10 feet last year. (The affront is said to have caused the Azerbaijan president, Ilham Aliyev, to boycott a scheduled conference in Tajikistan.)

On the other side of Neftchilar Avenue — it means Oil Workers' Avenue in Azeri — lies the heart of the happiness belt. Designer boutiques stud the grand Beaux-Arts buildings, a reminder that Baku also had the world's first oil boom, over a century ago.

High fashion is in full flower, at least behind the glass vitrines. Tiffany, Gucci, Dior, Bottega Veneta, Burberry, Etro, YSL — the global gang's all here.

It seemed funny to stumble across this amalgam of the Avenue Montaigne, Sloane Street and Fifth Avenue in a place where the traditional fashion statement is a huge shaggy sheepskin hat. But Baku is the fashion frontier: Azeris have seen fashion speeding across the sky, and whatever it is, they want it. Yet globalization doesn't just standardize desire from place to place; it also makes it vaguer and more diffuse. And so Neftchilar Avenue can look as if the country just got an airlift of good taste, even if no one asks what those two words — “good” and “taste” — mean. Indeed, fashion attitudes here are still as narrow as the happiness belt. As my wife and I strolled down the esplanade, we noticed groups of young

Azeris — usually all girls or all boys — tittering at us. Someone finally explained it: men in shorts are homosexuals, and women smoking cigarettes in public are prostitutes.

A store called Emporium, right next to the new Bentley dealership, sells some 250 brands, along with art books, fashion magazines and whatever music is popular in the hippest European dance clubs. It's a handsome store on three levels: clean, bright and agreeable to browse. You could easily imagine yourself in Paris's snazzy Colette shop — an impression underscored by the complete absence of anything remotely native to Azeri culture.

“We have no local fashion designers and we have no local fashion customs,” says Aziz Balayev, the business development manager for Sinteks, the Azeri company that owns Emporium. “We even have to hire international agencies to do our display windows. We just don't have anyone here at the taste level we need.”

WHAT THE AZERIS DO HAVE IS what they've always had since the time of Zoroaster. Parts of the country almost float on oil, and you can smell it in the air around the bay. At the turn of the 20th century, Baku was pumping half the world's oil and foreign investors were piling in, Sweden's Nobel brothers the most notable.

Baku had a cosmopolitan flair even then. The national history museum occupies what was once the majestic mansion of Zeynalabdin Taghiyev, the son of a shoemaker who bought land near Baku, struck oil in 1878 and woke up the next morning one of the richest men in the world.

Taghiyev's opulent but sober apartments, preserved in a wing of the museum, belonged to a man with a strong sense of place — they were decorated by foreign artisans, but also contained Islamic arches and slender columns. “They used to call this Old Baku, but now everything around here is new,” said a museum guide named Nermin, looking out the front door of Taghiyev's mansion. “We don't like it. It could be any place.”

New Baku was born yesterday. The Soviets pretty much killed the oil industry when they took over Azerbaijan in 1920, but now, the three wavy Flame Towers flicker every night with the light of 10,000 L.E.D.'s, an emblem of the city and an electronic beacon to the world: Baku is back and pumping again. In 2005, the first oil from its 7-billion-barrel reserves started flowing through the \$4 billion Baku-Tbilisi-Ceyhan pipeline to the West. Azerbaijan's G.D.P. exploded from \$7 billion in 2000 to over \$63 billion last year.

Some of that windfall has trickled down to what could be called the haplessness belt, but not enough to make much of a difference. Many Azeris remain terribly poor. “I would love to shop in Gucci, but then I wouldn't eat for several months,” a waiter at a fancy kebab restaurant told me wistfully.

The big money stays at the narrow top. It supports a system of crony capitalism and payoffs to keep rival clans happy. Graft and corruption are the norm. Azerbaijan ranks 143 out of 182 countries on Transparency International's perceived corruption index, with a score of 2.4 out of 10.

Much of the nation's income is off the books, some of it skimmed from unreported imports — like shoes and handbags. Between 2003 and 2009, for instance, Italy recorded exports to Azerbaijan of roughly \$1.6 billion; during the same period, Azerbaijan recorded imports from Italy of \$857

million. Gubad Ibadoglu, a Baku economist who has researched the phenomenon, figures that Azerbaijan's shadow economy is about two-thirds as big as its official economy.

The man in charge of passing out the chips here is Ilham Aliyev, who succeeded his father Heydar as president in 2003. Ilham and his well-groomed wife and daughters stage-manage a system that Murad Gassanly, a member of Azerbaijan's small, beleaguered opposition, calls "consumer authoritarianism." Gassanly says he and his friends used to play a game called I Bet It's Ilham: you flip TV channels at random and wager whether Aliyev's photo will be on-screen.

Aliyev's wife, Mehriban, a Caucasian Sophia Loren, uses her own considerable airtime to set the nation's dress code. "Lots of women want to look like Mehriban, wear their hair like her, see what she's buying and buy things that look like them at the cheap Sadarak mall outside town," says Khadija Ismailova, perhaps Azerbaijan's most outspoken journalist.

Aliyev's daughter Leyla functions as a roving ambassador for Baku cool, and if such a thing does not actually exist, it is not for want of Leyla's tireless stumping. She is the nominal editor for Baku International, a glossy art and fashion quarterly produced under contract by Condé Nast, and she sponsors traveling exhibits for Azerbaijani artists. She sculptured a large painted heart on display in downtown Baku and painted a straightforward rendering of zebras that hangs in the state-owned modern art museum. Some people say she also owns a good many of Neftchilar's boutiques; others believe they really belong to her Russian pop star husband.

Aliyev's dream is to give Baku the surface sheen of a world capital without passing through any of the stages normally

required to be one. "Azerbaijan wants to catch up very quickly by having the accouterments that you find in Paris or New York," says Michael Ross, a U.C.L.A. political science professor who recently wrote "The Oil Curse: How Petroleum Wealth Shapes the Development of Nations." "They are still worse off than Serbia or Belarus, but the more quickly they can resemble New York, the more quickly they can feel like they're for real."

Suddenly the designer

boutiques along Neftchilar Avenue start to make more sense. They aren't really meant to be viable business concerns. They're more like the charms in Baku's charm bracelet — fashion accessories in their own right. Baku wants designer boutiques the same way a woman might want the handbag for sale inside.

Baku isn't the only place this is happening. Fashion retailing used to follow local demographics. An educated elite was good, but a booming middle class, like, say, in China or India, was even better. Now natural resources alone are enough. Around the Caspian corner from Azerbaijan lies Kazakhstan, an immense chunk of Central Asia with 17 million people and a great deal of oil. Gucci will soon be opening a store in Almaty, Kazakhstan's capital. "You don't have to motivate them to shop," a Gucci executive wrote to me. "They're just excited to spend on iconic luxury brands."

Whatever purposes the stores in Baku serve, shopping does not appear to be among them. Kickbacks and monopoly licenses tend to make import prices here much higher than they are elsewhere. Even the relatively few Azeris who can afford them often use Baku's boutiques just for window shopping. They prefer to buy cheaper in Dubai or Milan.

"I monitored customers going in and out of these stores, and I never saw more than one or two a day," says Khadija Ismailova. "They're not really concerned by how many clients they have. It's all good for the facade of the country."

Lately, that facade is showing cracks. Thanks in part to stricter visa laws for visitors, hotel occupancy has fallen from around 70 percent in 2005 to around 45 percent in 2010 as Baku keeps adding beds that no one is sleeping in. "It's a statement and a nice way for the ministers to demonstrate their wealth," says Marina Usenko, executive vice president of Jones, Lang, Lasalle Hotels, a consulting firm. "But while it may feel good to invite your friends to the Four Seasons, it makes no economic sense whatsoever. We tried to warn them, but who can you warn in Baku?"

The swanky new apartment complexes springing up everywhere are often untouched on the far side of the front door. Many are empty shells. I met a woman named Tamrika who told me that her ramshackle apartment in Baku had recently acquired a new facade. It was built several feet out from the building's front wall. In the morning, she opens her window, leans out, and opens her other window.

Much of this Potemkin-village construction was thrown together in the months before the Eurovision Song Contest, which Azerbaijan hosted last May. This was meant to be Baku's big moment on the world media stage, and Aliyev worked overtime to banish any unsightly reminders of reality. Human-rights groups reported multiple forced evictions as old residences were simply bulldozed out of existence.

As it happens, Eurovision turned out to be something of a public-relations disaster. Western news media persisted in peeking where they weren't supposed to, despite the authorities' Oz-like injunctions to pay no attention to the country behind the curtain. Loreen, who won the contest for Sweden, went so far as to meet with opposition activists. My friend Margarita Antidze, a local Reuters correspondent, asked Loreen about it at the post-contest press conference. Antidze was accused of being an Armenian spy with a phony Georgian surname. The next day, allegations that her son was illegitimate were posted on the Internet.

On the other hand, all this stage trickery appears to work best on the very people who know better — the Azeris themselves. Melanie Krebs is doing her postdoctoral research on cosmopolitan attitudes in Azerbaijan for Berlin's Humboldt University. "When I first came two years ago, I found a lot of people complaining about how rapidly the city was changing," she says. "Now the same people are saying, 'Our city has become so beautiful! Our city is on top of the world, even if we don't know how to survive.'"

I visited the empty Dior children's store on Neftchilar Avenue and asked the manager how things were going. Not so good, he allowed. "Our people don't have a lot of money." A child's dress cost 895 manat — about \$1,140. The director of a kindergarten makes around 300 manat a month. "But look here," he said, beaming. He was pointing at Baku on the list of cities with Baby Dior outlets. "Right next to Barcelona." ■

“
**WHATEVER PURPOSES
THE STORES IN BAKU
SERVE, SHOPPING
DOES NOT APPEAR TO
BE AMONG THEM.**
”



EXCERPT

COLD FEAT

AS HIS WEDDING DAY LOOMED, THE ACTOR **ANDREW MCCARTHY** BRAVED MORE THAN JUST THE SNOWS OF KILIMANJARO.

M

y pack is by the door; I leave in the morning. I am standing with my fiancée, D, in the kitchen. The sight of my waiting backpack has triggered her anxiety. She's a different person than she was just a few minutes ago. "You're always coming and going, leaving and coming, you have no

time to love me," she blurts out. We have just returned from a long, romantic dinner, after having spent the afternoon together. And now the tears come.

Soon we are supposed to be married. But there is a lingering doubt, easy to deflect and blame on circumstances, or a partner, or on work. It is a doubt that looks for blame anywhere but where it belongs. This quiet nagging is telling me I lack the internal strength required to make this marriage work.

Perhaps it's the failure of my first marriage that still hangs over me. Perhaps this doubt in my own strength stems from having too close a relationship with my mother when I was very young, or because I was late to enter puberty, or maybe the sensitivity I traded on as an actor in Hollywood somehow stunted me, or not knowing how to change the oil in a car

Mounting pressure Saddled with a weak knee and an uneasy conscience, McCarthy struggles up Africa's highest peak, which lies almost 20,000 feet above sea level.

“
OVER THE YEARS,
WHENEVER I HEARD
KILIMANJARO
MENTIONED, I KNEW
THAT ONE DAY I
WOULD GO. THIS
IS A DATE I’VE HAD
WITH MYSELF SINCE
I WAS 10.”

”

mind with every hobbling step I take. I tore my knee up over the winter while skiing — or rather, falling. I should have gone to an orthopedist right away, had the surgery and been done. I didn’t. Instead I went to an osteopath. He made great progress over several months but admitted finally, “There’s no doubt you tore the meniscus. It’s just a matter of how little healing can you live with.”

“And it’s very interesting,” he went on, “that you hurt your left knee as you were about to get married. Some associate the knees with ego and commitment and relationships.”

“What are you trying to say — that I don’t have the flexibility and strength for the relationship?”

“I’m just pointing out the correlation,” he said. “It’s for you to decide what it means.”

“HEADACHES ARE NORMAL. Vomiting is common. And pulmonary edema can happen very quickly. The fluid can build up in your lungs and in 20 minutes, if you don’t descend, you could be dead.” The man telling me and four others this under an African tulip tree outside a hotel in Arusha, Tanzania, is the one responsible for getting us to the top of Kilimanjaro, and back down. His name is Zadock Moshia. He’s 33, he grew up in the shadow of the “white mountain,” and he has reached its summit 161 times. He regards us with slight contempt as he pulls out a pulse oximeter, which measures pulse and oxygen saturation levels in the blood.

“You want your blood oxygen level over 90 and your pulse below it,” Zadock tells us, and then he tosses me the small black contraption that clips onto the end of a finger. “Let’s just get a baseline on everyone.”

My blood oxygen level is 95, and my pulse is 64. I announce my numbers to Zadock with detached casualness and pass the meter to the youngest member of our group, a soft-

engine — whatever the reason, it’s here, and it lingers, and I need to get over it.

While climbing a mountain may not solve all my issues, there is no denying that it takes a certain strength, both physical and mental, to get to the top. And I need to prove myself, I need an achievement I can point to, something that reflects my abilities and willingness to persevere. I need something I can hold on to as I move forward toward the big day. Mount Kilimanjaro, at 19,341 feet, is no Everest. But it’s still the highest mountain in Africa.

D and I go back and forth, and eventually I promise not to fall off the mountain and die. Like she always does, D responds instantly when I am able to pinpoint the fear that has been motivating her reactions, and her mood softens a bit.

“Look, luv, you shouldn’t even be going, not with your knee. You’ve been hobbling around for six months. What are you going to do if it gives out halfway up? How are you going to dance at our wedding? Because you *are* dancing at our wedding.”

“It’s Kilimanjaro, not K2. I’ll be fine.” But I have no idea if I’ll be fine. The thought of not making it to the top occupies a prominent place in my

bodied, chatty college student named Tim, who is here at the largess of a wealthy uncle. Then Roberto and Bob, a father-and-son team from Puerto Rico, each clip the pulse oximeter on for a minute. Finally, Hank, a mortgage broker and Ironman triathlete, knocks out a 99 and flips the oximeter back to our leader.

Zadock shows us our route up the mountain on a tourist map, but the red line on the paper means nothing to me. I first became aware of Kilimanjaro when I was a child. My oldest brother brought home a book from school, Hemingway’s story collection “The Snows of Kilimanjaro.” On the cover was a painting of the famous, ice-capped conical mountain.

“Where’s that?” I asked my brother.

“Africa,” he told me.

“I’m going to go there,” I declared. I don’t know why I said it, and I don’t remember what my brother said in reply, but the idea stuck. Over the years, whenever I heard

Kilimanjaro mentioned, I knew that one day I would go — this is a date I’ve had with myself since I was 10.

I knew I wasn’t going to have a solitary man-versus-mountain experience, but I’m in no way prepared for the scene the next day at the trailhead. Fifty porters are packing our gear and tents and scrambling to assemble our provisions, to support five hikers. We have a not insubstantial village, mobilizing toward 19,000 feet.

“We’re going *poli-poli* — slowly-slowly,” Zadock says. “Stay in my tracks.” We set out and Bob falls in tight behind Zadock, Tim is next, then Roberto, Hank and I bring up the rear. The pace is excruciatingly slow, a quarter my usual walking speed, and I find it impossible to find a rhythm. On the trail, porters wearing flip-flops and torn shorts, each lugging 40 pounds of gear on their backs or heads, hurry past us in our hiking boots and polypro tops, carrying only small day packs.

We’re climbing through a forest of dense and gnarled trees covered in thick strands of hanging moss. At just below 10,000 feet we crest a rise, break out of the forest and drop into one of the three calderas that comprise Kilimanjaro, entering into what is called the heather zone. Low scrub for as far as we can see. Around a bend in the trail we get our first full view of the iconic glacier-clad flat-top peak. The last century has seen 85 percent of the ice vanish; the mountain looks strangely bare.

At the campsite, they stuff us with pasta and Zadock launches into harrowing tales of people who died trying to summit. Before I climb into my tent, I try to call D but have no cell reception. That night I dream that D and I get married, to each other, but on different days in separate ceremonies in different locations. The sensation during the dream is pleasant and makes complete sense while it is happening.

A day later, around 13,000 feet, I wake up in the middle of the night — I’ve stopped breathing. A disturbance to the rhythm of oxygen and carbon dioxide entering and exiting the blood that occurs at altitude can cause breathing to temporarily cease. It’s harmless, but the first time it happens it’s an odd sensation. I lie awake, and anxious thoughts fill



Adapted from “The Longest Way Home: One Man’s Quest for the Courage to Settle Down,” to be published in September by Free Press.



Power summit
McCarthy at Uhuru Peak, the top of Mount Kilimanjaro, after six days of trekking.

my oxygen-challenged brain. I wonder if my knee will hold out. I wonder if my son's recent difficulty at school is symptomatic of a larger problem, I wonder if my father will die soon. And I wonder if I really am at peace with him, or at least as much as I can be, before he passes. After all my fear of his anger in my youth, and the resentment, and the judgment and disapproval of him in my early 20s, and the subsequent dissolution of our relationship, and then the amicable distance that now defines it, what remains — in the middle of the night in my tent on the side of Kilimanjaro — is simply a feeling of disappointment and waste.

Because of both my desire for independence and my natural tendencies toward separation, I would have benefited from the wisdom of a mentor. Because I allowed myself little access to any kind of group consciousness or shared experience, a single trusted person who had come before would have been ideal, and might have saved me a great deal of trouble along the way. My self-reliance has created a justification for a solitary way of living that is not useful in partnership. It is what D has most struggled with over the years, "I'm right here, I need you to come to me," she's often said. It took me a long time to even understand what she meant by that.

If I can offer mentorship to my children, so they feel its presence and avail themselves of it if they wish to, I will consider myself a success as a parent.

I unzip my tent and go out to stare up at the hulking black mass of Kilimanjaro's peak. There is something in the challenge ahead — no matter how difficult — that is a relief in its simplicity. The night is cold. I shiver and hurry back in, but as I zipper into my sleeping bag my anxious thoughts return.

I wonder what would happen if D were unfaithful to me. I try to shake the image from my mind and pick up my book. Unimaginatively, I have brought along "The Snows of Kilimanjaro." I open to a story called "The Short Happy Life of Francis Macomber." In it, a wife is cheating on her ineffectual husband with their game hunter while on safari.

When the husband discovers her infidelity, she mocks him and he withers. Then, when he does eventually step into his manhood, she panics, shooting and killing her husband, perhaps accidentally. I should have brought a different book.

T

he dawn is cloudless and we're out of camp quickly. There is a feeling of gathering expectation as several of the trails up the mountain converge and the path becomes more crowded. I have strength in my legs, and my eyes keep lifting to the summit directly above us. I'm relaxed in

a way I haven't been until now. My thoughts are light, the day feels full of possibility. Roberto drops back and I slow to walk with him. His head is hanging low, his eyes on his shoes.

"You O.K., Roberto?"

"I'm tired, Andy," he says.

"We're almost there, just up on that ridge ahead."

Roberto lifts his head, registers the distance to where the tents are visible, then drops his chin again.

We say very little and there is an awkwardness to our silence, yet I enjoy his company — my affection for him is an unexpected pleasure.

Then, at 15,000 feet, I develop a ferocious headache. It feels as if a metal band has been placed around my skull beneath the skin at my temples and is being ratcheted tighter and tighter. I try to breathe, slowly and deeply. I can feel my heart racing while I'm at rest. My chest is very, very tight. Panic rises. This is only 15,000 feet; the summit is at nearly 20,000. I guzzle water. The day wears on and yields to a frigid night. At 3 a.m. a light shines through my tent. "It's time," Zadock says. He didn't need to wake me. I've been staring at my watch every 20 minutes since 12:30. I choke down a piece of stale white bread with peanut butter and put on another layer of clothing. At 4:15 we organize at the trailhead. I can see the head lamps of hikers who left before us, dotting a curving trail, like glowing gnats.

"The first hour is the most difficult," Zadock explains.

There is no sound except our breathing and boots scraping as we climb. In some places footholds have been worn into the stone. We squeeze into the face of a rock wall as we inch past a man on his way back down from his aborted attempt, doubled over and vomiting, the altitude having gotten the best of him. Suddenly, I'm nauseated myself, and panicking. I begin to count my strides. 1-2-3-4, 1-2-3-4. I keep climbing.

For another hour we advance in silence. Again I feel nausea coming on, but quickly breathe through it. Then off to our right the horizon begins to soften, first to violet, then pink, then a thin blue. The sun is up and we're taking photos, laughing, swilling water. Zadock hands out chocolate. I eat a 3 Musketeers bar. I'm reminded of a camping trip I took with my son to the Catskills. For breakfast he ate sardines and M&M's — he still describes it as his favorite meal.

Farther on, our long shadows spread across the rocky terrain, bathed in a golden early light. There is playfully

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Coco Noir retains the distinctively Chanel olfactory signature of desire and modesty, mystery and brilliance, through which baroque audacity and classic demeanor mingle and blend.



Infinity: Louis Vuitton and Yayoi Kusama

Since its inception in 1854, Louis Vuitton has maintained a close relationship with the art world. Emboldened by this tradition (which has been intensified under the artistic direction of Marc Jacobs), Louis Vuitton was tapped to be associated with the first retrospective dedicated to the Japanese artist Yayoi Kusama. This exhibition, which invites visitors to immerse themselves into the world of the multi-media artist, started out at the Museo Nacional Centro de Arte Reina Sofia in Madrid before continuing on to the Centre Pompidou in Paris, the Tate Modern in London and the Whitney Museum in New York City.

A collaborative collection between Yayoi Kusama and Marc Jacobs will interpret the artist's most emblematic pieces.

Art collector Jacobs is a fan of Kusama's sculptures and paintings: "the obsessive character and the innocence of her artwork touches me. She succeeds in sharing her vision of the world with us." The admiration is mutual: Kusama has a profound respect for Marc's creativity. A photo of the duo hangs in her Tokyo studio.

Louis Vuitton's leather goods, ready-to-wear, shoes, accessories, watches and jewelry became the foundations for Kusama's organic repetitive patterns. Treated in vigorous and hybrid colors, her trademark polka dots cover the products infinitely, expressing the unlimited possibilities of playing with scale, color and density. For the artist, who sees her life as "a dot lost among millions of other dots," the collaboration will allow her to spread her polka dots across the world and convey her message: "Love Forever." "It enables her to increase her audience and that of contemporary art in general," concludes Jacobs.



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OFFICINE PANERAI PAYS TRIBUTE TO DOHA

Officine Panerai honors Doha with its two new Special Edition watches, sold exclusively at the Panerai boutique in the Villaggio Mall. Both watches are personalized with an identical engraving on the casing, showing Al Zubara fort.

The first Special Edition, 50 of which have been produced, is the Luminor Marina – clocking in at 44 mm with a case in polished steel complimented by brushed steel elements. The watch has a classic Panerai black dial, with its elegantly simple hour markers and numbers coated in a special ecru Super-LumiNova – providing durable luminescence throughout the night. The dial's decoration is simple, featuring only the words “Luminor Marina” and “Panerai,” and a picture of a slow-speed torpedo – a vessel used by the Royal Italian Navy as its frogmen carried out their missions in the 1940's. These sailors were among the first to sport the (then fledgling) Panerai brand. The second Special Edition, of which only 10 units have been made, is a Radiomir 10-Day GMT – 47 mm across, with an elegant cushion case in polished steel. As with the Luminor Marina, all of the elements on the dial and hands are kitted in ecru Super-LumiNova. The strap is vintage leather, and the movement is an automatic calibre created entirely within the Officine Panerai labs.



Ralph Lauren Fall Collection

For Fall 2012, Ralph Lauren Black Label Denim revives an authentic outlaw spirit with deep, monochromatic color along with rugged military and motorcycle references. Innovative washes and fabric treatments are seen with unique fits, chic signature accents and a variety of new pant and sweater silhouettes. For Fall 2012, Ralph Lauren Purple Label explores a bold side of debonair with sophisticated juxtapositions of color and rustic patterned motifs. Highland Red and Blackwatch tartan suits capture an elegantly regal heritage while making a uniquely dramatic statement in menswear.

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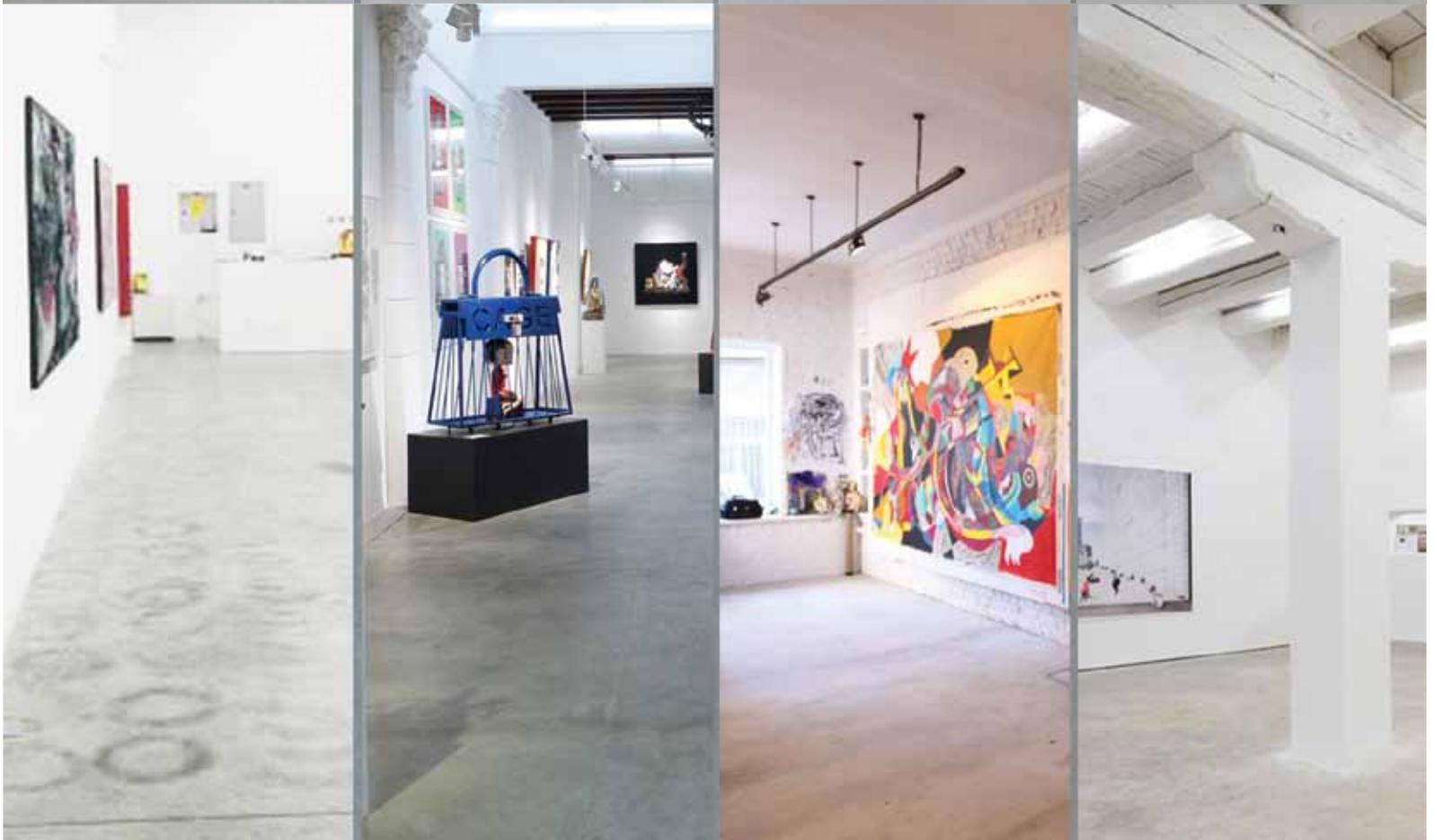
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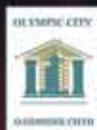
When the “IT Fragrance” becomes Extreme!

The new Fan di Fendi Extreme perfume is a tribute to the brand’s ultra-desirable image. Even more addictive and sensual than their standard Eau de Parfum, Fan di Fendi Extreme is a magnetic elixir of desirability. Created by Delphine Lebeau-Krowiak and Francois Demachy, the scent is marked by oriental florals floating over a leather base. Amping up the intensity, the fragrance boasts a beautiful deep amber tint. With more power in its color and in its notes, Fan di Fendi Extreme compounds the addiction, the senses come alive, and craving overrides.



LOOK LIGHT

Revlon PhotoReady Airbrush Mousse Makeup: an oxygen-infused mousse that goes on ‘light-as-air’ whilst also perfecting your skin’s look. It mimics the results of a professional makeup by rendering the appearance of a perfectly blended, smooth and poreless complexion – at a fraction of the cost. It contains photochromatic pigments which bend and reflect light to minimize flaws in any setting - from indoor fluorescents to outdoor sun-rays. Now you can feel secure about your complexion in any scenario. Additionally, the formula’s air-infused mousse texture is so breathable, you barely feel like you’re wearing makeup at all... perfect for everyday wear!



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THE VENUE, GUCCI'S FACTORY IN CASELLINA, NEAR FLORENCE, IS A SPECTACULAR VISION THAT HOLDS A STUNNING LEATHER TREASURE TROVE, A COLLECTION OF PRECIOUS SKINS AND FABRICS, AND A METICULOUSLY ARCHIVED SAMPLE PORTFOLIO THAT HAS MANY A TIME PROVIDED INSPIRATION FOR FRIDA GIANNINI, THE BRAND'S CURRENT CREATIVE DIRECTOR. HIGHLY TRAINED CRAFTSMEN, WITH OVER TEN YEARS OF EXPERTISE AND EXPERIENCE BEHIND THEM, USE SCALPELS WITH SURGICAL PRECISION - OUTDOING EVERY EXISTING MAN-MADE MACHINE, TO ACCURATELY CUT OUT COMPLETELY FLAWLESS PATTERNS. AS WE OUTSIDERS WATCH IN AWE, ONE CAN'T HELP BUT ADMIRE THESE ARTISTS AND FEEL THEIR IMMENSE PRIDE EMANATING AS THEY PRODUCE THESE UNIQUE CREATIONS, ONE AFTER THE OTHER.

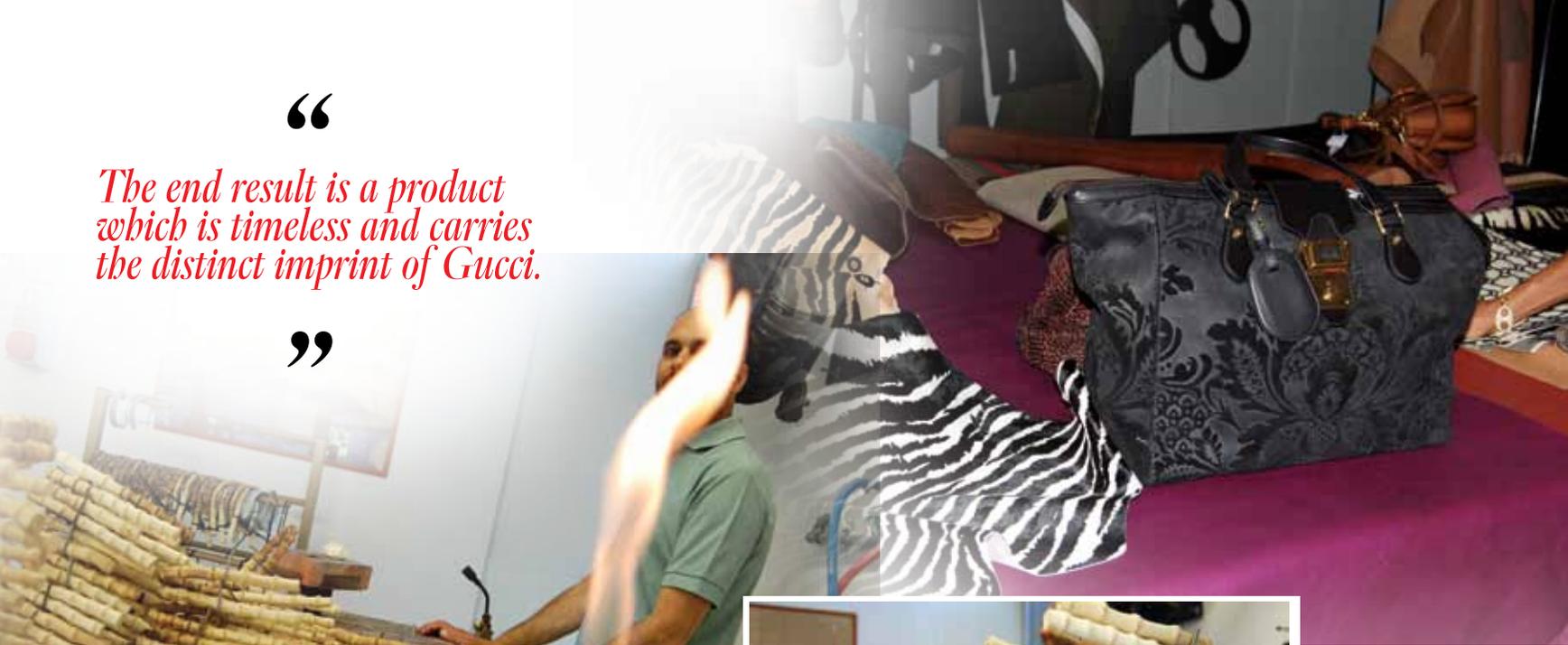


Some of the rarer fabrics are handmade, using a wooden loom in a procedure that dates back to the 18th century.

“

The end result is a product which is timeless and carries the distinct imprint of Gucci.

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The practical solution of using bamboo handles led to an iconic product. It is said that only two craftsmen in the house can create these handles. This extremely delicate process requires each handle to be bent with heat, burnished and then sealed with wax.



Experienced craftsmen use stencils to cut patterns. Some products may require over a hundred pieces.



These pieces are then stitched together by highly skilled artisans.



"Opportunities for male designers have given them the edge"

CLOTHING A WOMAN

AN ART PERFECTED BY MEN? ARE WOMEN DESIGNERS SHUNNING THE LIMELIGHT? **DEBRINA ALIYAH** TRIES TO DISCOVER THE PERFECT DESIGNER...

W

hile campy and flamboyant male designers continue to dominate the thrones of the world's fashion capitals, one cannot help but wonder where the creativity of female designers stands in the realm of womenswear. The process of creation should ostensibly be an easier task when

you are designing for your own form, yet there are only a handful of female designers who stand out in a sea of male creative directors in the industry. But is this really a case of men having the Midas touch when it comes to dressing women, or is this a reflection of the male to female ratio in global employment patterns at management levels?

At first glance, the burgeoning fashion industry in this region reveals a similar trend. Some of the most successful designers that have become familiar names at major fashion weeks include Zuhair Murad, Elie Saab, Azzedine Alaïa and Tony Ward, and they all share one thing in common – they are men. But a closer look reveals the answers that might surprise many people. Just as how the design houses in Paris and Milan are steam-engined by female craftsmen and designers who rarely come into the limelight, there exist a vast number of female designers catering quietly and exclusively to the local women – a strategy that is in line with

the region's culture of a closed community.

Qatar's first male fashion graduate, Ahmed El-Sayed, echoes this sentiment sharing his experience of being the only guy throughout his fashion school years. "I was the only male in a class full of females. This is my time to differentiate myself from the rest and really try to be as memorable as possible." El-Sayed has gone on to establish his own label which is now based in Dubai, gaining much media attention and even an opportunity to work in Paris, while most of his female peers went under the radar with their own creations.

Doha-based pop-up boutique owner Joanna Dallimore puts it down to the way things are structured in this region. "Men are allowed to be out there. Fashion labels often revolve around a flamboyant persona. My theory is that women in this region are expected to be respectful and keep a low profile – never bring attention to your family. Balancing that with a passion to design can be difficult. So they do it quietly, for their friends and family, by word of mouth. In their own way they become a mysterious person. I just wish I could be exposed to their work!"

Designing for friends and family, and utilizing guerrilla-style marketing efforts via social media allows these female designers to stay behind a facade, pushing their creations forward without revealing too much of themselves. "There has been a recent climb in the number of female designers

"Male designers design for their ideal woman"



CARLA MALLARI



JOANNA DALLIMORE

"Fashion labels often revolve around a flamboyant personality."



AHMED EL-SAYED

"I was the only male in a class full of females."

pioneering independent brands, and they are very popular even if we don't often hear of them. There's a sense of comradeship between the women that the rest of the world might not understand," explains designer Carla Mallari, who is also the founder of Qatar's premier street style blog, Nomad.

But even though El-Sayed was the only thorn among the roses in his fashion school years, he maintains that men have an advantage when it comes to womenswear. "We just know what our eyes want to see on our female clients, dressing them in clothes that are fitting and flattering. Fashion is one of the most visually creative fields in the world, and it is important to design for what you would like to see

worn and men are good at that."

So not the Midas touch from men, but the Midas look? Mallari thinks that something more than the visual sense is at play – the internal perception of style and taste.

"Not to sound biased against my own gender but I think men are better designers. For a woman to design a collection, she would cater to her own taste and her designs may only attract a certain crowd. Whereas most male designers design for their ideal woman. There's something romantic to that idea that many women find attractive," she says. Championing both genders, Qatari designer

Salz A Rahman thinks the opportunities accorded to male designers have given them the edge, but it is definitely not an indication that female designers are less talented.

"Regardless of the designer's gender, it is important to have a strong work ethic and dedication so that a designer can sustain his or her status. The current ratio imbalance does not indicate that female designers are not as talented and successful. Everyone is anticipating the next big trend or revolution that will start a new era in fashion, and whoever is going to pioneer that will be a success story regardless of gender."

"A designer needs to find a way to visualize what he needs to accomplish having in mind what would be a flattering silhouette for his client, depending on who his or her target client is. I think that the gender of a designer has nothing to do with whether he or she can understand the form of his or her client, it's more about the designer's interpretation, artistic vision and techniques as to what works best for his client and what would make his client feel beautiful."

Perhaps it is just the nature of women to prefer a more subtle and low-key approach to honing their talents, working behind-the-scenes and connecting with communities in their work, that they do not pursue top creative positions. "The majority of designers I have met and worked with are women. I've always tended to veer toward indie designers instead of big fashion houses' and maybe here lies the difference," Dallimore says.

But despite all reasoning, there is a basic instinct we tend to overlook - the function of fashion for women to create the perception of style and beauty to attract men. Somewhere deep down inside us, there is a natural tendency to veer towards the perfect vision of a woman, created by men.

جوانا داليمور



معظم المصممين الرجال يصممون
للمرأة المثالية في مخيلاتهم

كارلا مالاري



أحمد السيد



كنت الرجل الوحيد بين البنات أثناء فترة دراستي لتصميم الأزياء

أميل إلى التواصل مع المصممين والمصمات المستقلين بدلا عن الذين يعملون
في بيوت الموضة الكبرى، وربما هنا يكمن الفرق

اعتباره ما يتوقع أن يكون شكلا جاذبا للعميلات اعتمادا على الشريحة المستهدفة منهن. أعتقد أن جنس من يعمل في هذا المجال لا علاقة له بما إذا كان أو كانت تستطيع أن تفهم التكوين الجسماني للعميل أو العميلة. العنصر الأكثر أهمية هنا هو ما يخص المصمم أو المصممة من التفسير والرؤية الفنية وأساليب العمل التي تناسب أكثر من غيرها العميل أو العميلة وما يمكن أن يجعلهما أكثر جمالا وتألقا.

ربما يكون أنه فقط بسبب طبيعة المرأة في تفضيل الأساليب الأكثر تعقيدا وأقل بهرجة لاجتذاب عميلاتهن والعمل خلف الكواليس والتواصل مع الشرائح المستهدفة أثناء عملهن أنهن لا يحققن ولا يسعين إلى تحقيق مراتب عليا في مجال الخلق والإبداع. تقول داليمور: "معظم العاملين في مجال تصميم الأزياء الذين قابلتهم وعملت معهم من الإناث. وكنت دائما أميل إلى التواصل مع المصممين والمصمات المستقلين بدلا عن الذين يعملون في بيوت الموضة الكبرى، وربما هنا يكمن الفرق".

ولكن بالرغم من جميع المبررات هناك غريزة أساسية نعلم إلى تجاهلها وهي دور تصميم الأزياء النسائية في تحفيز المرأة إلى اكتساب إحساس بخطوط الموضة والجمال لاجتذاب إعجاب الرجال. في مكان ما في صميم شعورنا هناك اتجاه فطري إلى تحقيق الفكرة المثالية عن المرأة كما يتخيلها الرجال.

إذ تقول مالاري: "حتى لا أبدو متحيزة إلى بنات جنسي، فإنني أرى أن الرجال مصممون أفضل للأزياء النسائية من النساء أنفسهن، لأنه حتى تستطيع المرأة أن تصمم مجموعة من الأزياء فإنها تستخدم ذوقها الخاص، وأن تصميماتها قد تجتذب شريحة معينة من الجمهور، بينما معظم المصممين الرجال يصممون للمرأة المثالية في مخيلاتهم. وهناك شيء رومانسي تجده النساء جذابا في هذه الفكرة".

يرى المصمم القطري سالز أرحمن Salz A Rahman الذي تفوق على كل المصممين رجالا ونساء أن الفرص المتاحة للمصممين الذكور هي سبب تفوقهم مقارنة مع الإناث، ولكن ليس هذا بالتأكيد مؤثرا إلى أن المصمات أقل موهبة من المصممين. وقال: "بصرف النظر عن جنس المصمم أو المصممة فمن المهم أن يكون لديهما أخلاقيات ثابتة واجتهاد كبير في مجال عملهما حتى يتمكنوا من تحقيق المكانة اللائقة بهما، كما أن النسبة السائدة حاليا لعدم التوازن لا تؤثر إلى أن المصمات لسن موهوبات أو ناجحات. الجميع يتطلعون إلى الطفرة الكبيرة القادمة في مجال الموضة أو الابتكار، والتي سوف تبدأ مرحلة جديدة في عالم الأزياء. ومن يستطيع أن يبرز في هذا المجال يجب أن يعتبر ناجحا بصرف النظر عن جنسه".

ومضى قائلاً: "يحتاج المصمم أو المصممة أن يجد طريقا لتصور ما يحتاج إليه لينجز عندما يضع في

استخدام وسائل أشبه بالجاسوسية في تسويق منتجاتهن عبر وسائل التواصل الاجتماعي لهؤلاء المصمات أن يبقين خلف الستار دافعات أعمالهن إلى الأمام دون الإفصاح عن أنفسهن. قالت المصممة كارلا مالاري Carla Mallari التي هي أيضا من مؤسسي نوما Nomad التي تعتبر المدونة الأولى في قطر لأشهر أزياء الشارع التي تحمل نفس الاسم.

بالرغم من أن أحمد السيد كان الرجل الوحيد بين البنات أثناء فترة دراسته لتصميم الأزياء، فإنه يرى أن

الرجال يتمتعون بميزة يتفوقون بها على النساء فيما يختص بتصميم أزياء النساء، حيث قال: "نحن نعرف ما تريد أعيننا أن ترى في عملائنا من النساء، ونلبسهن ملابس مناسبة وجذابة. يعتبر تصميم الأزياء واحدا من أكثر مجالات الإبداع البصري في العالم، ومن المهم أن تصمم ما تحب أن تراه ملبوسا، والرجال يتقنون هذه الناحية، لذلك ليس المحك هو المسة الذهبية أو السحرية من الرجال، ولكن المحك هو المظهر". ترى مالاري أن هناك شيئا أكثر من الإحساس البصري يفعل فعله هنا، وهو الإحساس الداخلي لدى الإنسان تجاه الموضة، إلى جانب الذوق.

ولكن



يحتاج المصمم أو المصممة أن يجد طريقا لتصور ما يحتاج إليه لينجز عندما يضع في اعتباره ما يتوقع أن يكون شكلا جاذبا

تصميم ملابس النساء هل هو فن أتقنه الرجال؟

هل تعزف النساء عن الشهرة؟ **دبريانا عالية** تحاول تحديد من هو المصمم المثالي لأزياء النساء...

الإعلامية ويحصل حتى على الفرصة للعمل في باريس في حين أن معظم أنداده من الإناث قد غابت ابتكاراتهن الخاصة عن دائرة الضوء. تشرح جوانا داليمور Joanna Dallimore صاحبة بوتيك بوب- أب Pop-Up الذي يتخذ من الدوحة مقرا له الطريقة التي تسير بها الأمور في هذا المجال في المنطقة قائلته: "الرجال مسموح لهم بالظهور، وعلامات الأزياء تتمحور حول الشخصيات البارزة، ونظريتي هي أن النساء في هذه المنطقة يتوقع منهن أن يكن محتشمات، وأن لا يظهرن بصورة كبيرة، وألا يكن سببا في ظهور أسماء عائلاتهن أبدا، إلى جانب صعوبة إطلاق حماسهن إلى مداه في مجال تصميم الأزياء. لذلك فإنهن يعملن بهدوء لصديقاتهن وأفراد أسرهن باتفاقيات شفوية، وبالتالي أصبحن شخصيات "غامضة" بطريقتهن الخاصة، وأكثر ما أتمنى هو أن أستطيع الاطلاع على أعمالهن".

يسمح أسلوب التصميم للصديقات وأفراد الأسرة

زهير مراد، وإيلي صعب، وعز الدين إليا، وتوني وارد، وجميعهم يشتركون في شيء واحد هو أن جميعهم رجال. ولكن بالنظر عن كتب نجد إجابات قد تذهل الكثيرين. فبنفس القدر الذي تسير به مصمات فنانات بيوت التصميم في باريس وميلانو قليلا ما يظهرن في دائرة الضوء، هناك عدد كبير من المصمات اللاتي يعملن بهدوء وفي دوائر محصورة بين النساء على المستوى المحلي، وهذه الإستراتيجية تتناغم مع ثقافة المنطقة التي تتميز بالانغلاق والتحفظ.

يعبر عن هذا الشعور أول مصمم أزياء قطري وهو أحمد السيد الذي يطلعنا على تجربته كأول رجل بين طالبات دفعته في شعبة تصميم الأزياء طوال فترة الدراسة. قال أحمد: "كنت الرجل الوحيد في صف كل أعضائه من الإناث. وقد حان الوقت لأتميز عن البقية وأحاول جاهدا أن أظهر بقدر الإمكان". مضى أحمد السيد في تأسيس علامته الخاصة التي تتخذ الآن من دبي قاعدة لها حيث يحوز على الكثير من التغطية

تستمر الشركات والمصممون الذكور البارزون في احتلال عروش عواصم الموضة في جميع أنحاء العالم لا نملك إلا أن نتساءل أين يقف إبداع وفن المصمات في عالم أزياء النساء. يجب أن تكون عملية الإبداع والابتكار أسهل عندما يتعلق الأمر بتصميم الملابس التي تناسب جسمك، ولكن مع ذلك لا يوجد إلا قليل من المصمات اللاتي يبرزن وسط العديد من المبدعين الرجال في هذا المجال. هل نحن حقيقة بصدد حالة من تملك الرجال للمسحة الذهبية أو قل السحرية عندما يتعلق الأمر بملابس النساء، أم هو انعكاس لنسبة الرجال إلى النساء عالميا في توزيع فرص العمل بينهم على مستوى المراتب العليا من الإدارة؟

يكشف الوضع الراهن لصناعة الأزياء العالمية من الوهلة الأولى اتجاهها مشابها. فبعض من أشهر وأنجح المصممين الذين أصبحوا أسماء معروفة في أسابيع الموضة الكبرى تشمل

بينما



Enter The Atelier
07/01/2012 14.00
Last-minute touches were made to the gown by seamstresses who have spent their careers mastering the tradition of haute couture.

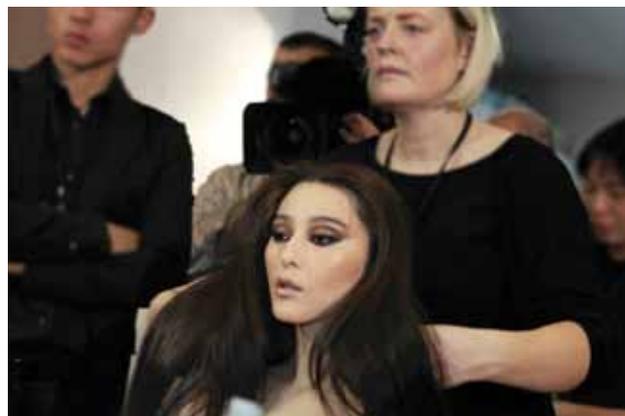
FAN BINGBING COMMANDS COUTURE

FROM ATELIER FITTINGS TO RUNWAY DEBUT, **T QATAR** STEALS A PEEK AT THE CHINESE STAR'S LATEST LEAD ROLE AS DIVINE MUSE FOR COUTURIER STÉPHANE ROLLAND.



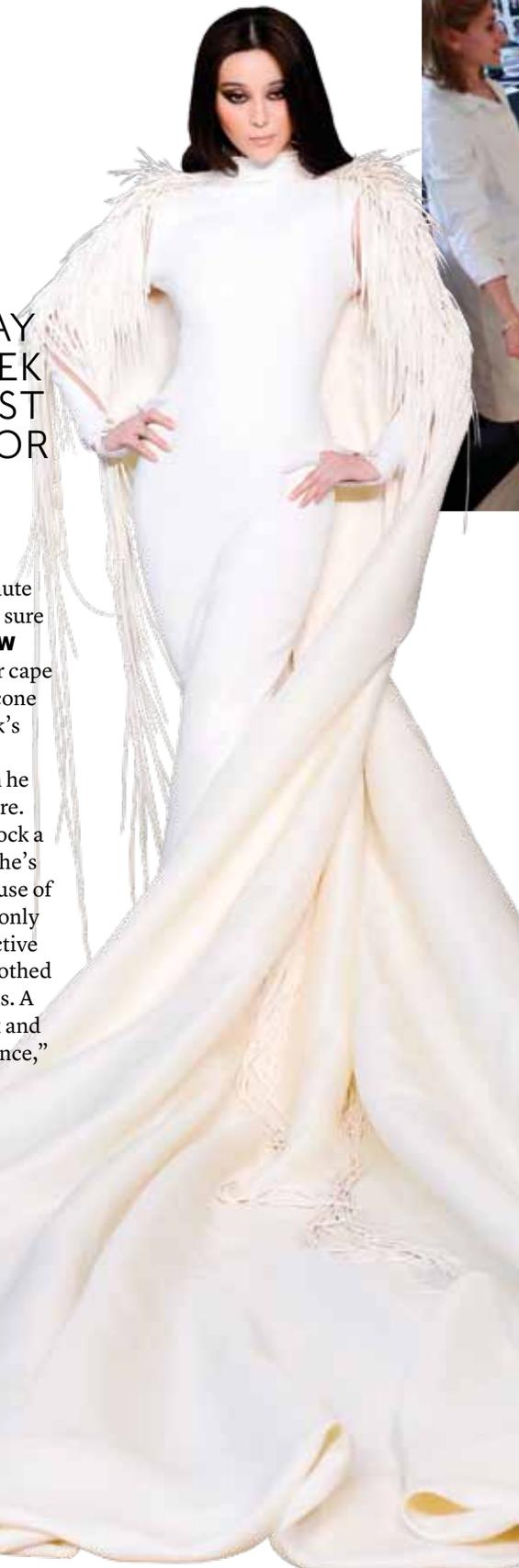
Backstage Beauty

07/03/2012 12.00
On arrival at the Galerie des Moulages for the show, Fan Bingbing took time to relax before getting ready for her catwalk debut.



As muse for Stephane Rolland on her debut appearance at Haute Couture Fashion Week, Chinese superstar Fan Bingbing made sure she caused a stir. Bingbing closed the **Stephane Rolland F/W 2012-13** show in a beautiful white gown with an immense gazar cape on which embellishment took the form of floor-sweeping silicone fringes that trembled with every move, heightening the look's overall fragility and modernity.

Couturier Stephane Rolland's creative flair was ignited when he made Bingbing his muse. "All magical tales begin somewhere. Picture the Parisian morning summer sunshine. At eleven o'clock a swan alights before me. Fan is quite unsettling. Not because she's already a living legend to an unfathomable audience. Not because of the styled elegance one would expect of a dynastic scion. But only because as our discussion unfolds, dancing around our respective passions, I observe her innate grace: humble yet aware. I am soothed and ultimately spellbound by little neck and hand movements. A face marble-sculpted, skin silk-transparent, a mane full, black and lush. Perhaps this is where the magic in a story should commence," Stephane Rolland revealed.





The Fearless Swan

07/03/2012 15.00

Adorned in a beautiful white gown with an immense gazar cape, Bingbing closed the show with a bang. "I am very honored to be a muse to Stephane Rolland. I felt so empowered walking down the runway. It was a moment of pure magic. I have to say Stephane is a genius, and I really appreciate his aesthetic. To me he is the modern-day Cristobal Balenciaga."

Couture Warriors

07/03/2012 15.00

Couturier Stephane Rolland saluted his muse as he took his bow to a standing ovation.

COORDINATION: MODA'S TOUCH



A GLORIOUS JOURNEY

THE MAL LAWAL EXHIBITION, DEVOTED TO REVERING THE OLD, IS ACTUALLY AN OFFERING OF ANCESTRAL BLESSINGS FOR A RESONANT FUTURE.

BY LAURENE LEON BOYM

Don't let Qatar's aridity fool you. The weather here may be dreary (literally!), but the art scene is absolutely buzzing. Find it hard to believe? Just look at the past 18 months, when Qatar has treated art lovers to world-class art events, hosting Louise Bourgeois at the Qatar Museums Authority (QMA) Gallery in Katara, Richard Serra at the Museum of Islamic Art Park, Cai Guo-Qiang at Mahtaf: Museum of Modern Art and

Takashi Murakami at the Al Riwaq Gallery. People from all around the Gulf flew in to experience this culmination of beautiful art, putting Qatar prominently on the world map as the art paradise of the region. All thanks to the perseverance and diligence of the QMA.

Having caught the attention of the international art world, the Qatari leadership is focusing keenly on the grassroots art scene by nurturing and supporting local talent. Having a spectrum of world-class exhibitions on the doorstep of the local artist's studio is undoubtedly an enormous plus but the

fostering of established Qatari artists is also equally important for the education of younger artists and the creation of benchmarks for future excellence. And in doing so, the government is supporting local heritage and encouraging its public to take art and heritage by the reins and embrace the country's colorful past.

Such devoted attempts haven't gone unnoticed. The "Swalif" exhibit hosted at the Mathaf Arab Museum of Modern Art in 2011 was a successful example. Swalif celebrated more than 20 of the country's most influential artists and four decades of art production, with the works illustrating noteworthy moments in art history.

In this context, the 2012 endeavor "Mal Lawal" is also no stranger to this ideology. Mal Lawal, hosted at the sprawling Al Riwaq Gallery on the Corniche, is a fine attempt to feature (under one roof!) four generations of Qatari artists, and link their works within the historical and cultural context of locally exhibited collections.

Ironically titled, Mal Lawal means "old days" in Arabic, but it aims to develop the future of the Qatari art scene by celebrating the tradition, the culture and the dialect of a vibrant Qatari era.

The show displays an exciting archeology of Qatar in personal collections of paraphernalia, culled from various Qatari collectors, and illuminates the romance that the olden days continue to shadow over the creative future of the country.

Mal Lawal may follow the conventional two-section format: cultural artifacts and works of art; however, the lines here are blurred invariably to form one bite-sized platform that displays and shares private collections of antique objects and pieces as well as Qatari art works with a wide group of visitors. Art curator Hala Al Khalifa, Education Manager in the Public Art Department of QMA and an esteemed artist herself, sees the two parts as diametric yet completely complimentary: "Old vs new, collections vs contemporary, and the dialog they bring together."

The first part of the exhibition houses vintage objects, including a generous serving from the private collection of HH the Emir Sheikh Hamad bin Khalifa Al Thani represented by priceless treasures of Arabic and Islamic heritage. Visitors are offered spectacular views of vintage

black and white photos, Persian miniature paintings, and framed *Hajj* manuscripts of Ottoman Sultans for traveling pilgrims.

The majority of the freestanding glass cases in the first few rooms of the exhibition are dedicated to precious talismans of the Islamic Golden Age (with many examples from the Emir's collection). Here, museum visitors take a trip back to the period when the Muslim world became an intellectual center for science, astronomy, philosophy, education and medicine, including ophthalmology. Islamic medicine is represented by objects like painstakingly drawn anatomy books with diagrams of the human body, paired with ancient surgical tools to make an operation. There is a medical kit dedicated to the art of *Khitan* or *Khatna*, which is male circumcision carried out as an

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MAL LAWAL MEANS "OLD DAYS" IN ARABIC, BUT IT EYES TO DEVELOP THE FUTURE OF THE QATARI ART SCENE BY CELEBRATING TRADITION, CULTURE AND THE DIALECT OF A VIBRANT QATARI ERA.

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Islamic rite. Alongside, star gazers travel leaps and bounds in the Arab heritage of astronomy by way of books, calendars and ancient charts that calculate the phases of the moon.

Paradoxical juxtapositions can be viewed in the gallery where a beautiful painting depicting Islam's contribution to the arts with writers and artists of the 17th century AD and scholarly books about the Arabian Nights and Alexander the Great are displayed alongside battle scenes and war paintings and the Battle of Karbala.

The room dedicated solely to amber is truly breathtaking; the clarity of the vast panoplies of singular objects, such as prayer beads, makes a successful and bold statement. The effect is truly incredible, when masses of prayer beads are paired with amber cigarette holders and knife handles are exhibited in long slim vitrines. This is where a museum-goer can "ooh and ah" over the variety of items and compare the richness and difference of the manufactured artifacts contrasted side by side with jumbo chunks of unrefined ambergris material.

Moving on, various domestic items dated as late as the 1940s are on display. Standing wooden tripods steady goatskin troughs for butter churning; wood and camel skin baby backpacks are the surprising ancestors of today's



"Display of color infused kitchenware in the museum cafe"

Baby Bjorn baby carriers. There are wood and metal fishing paddles and tools, paying homage to Qatar's seafaring past, alongside kitchen bowls, wool knitting tools, war armor and animal skins.

However, as we time-travel along the exhibit hall, the content suddenly modernizes, mirroring life's changes here in Qatar in the late 1940s. The pioneering photography of veteran Qatari journalist Nasser Mohamed Al Othman is on display as he pictorially documents the 1949 – early 1950s oil and gas discovery in Qatar. In conjunction, items that were used to practice large-scale photography and other such technologies at the time in the country are also displayed.

At this point in the exhibition, public submissions from citizens and residents of Qatar begin, featuring personal object collections that were solicited by curators in a call for entries last spring. This, in fact, is a joyous celebration of the creativity of the everyday Arab. One can argue that the collections shown are equal to, or even as creative as some of the fine art on display. It's sheer fun to mistake the randomness of entire cubicle lined with carefully archived monetary notes (collector: Hassan Al Naimi) that happen to share the same serial numbers, for a gallery-based conceptual art installation.

The only flaw in the exhibition is that the stories of some of the collections are much more interesting than their actual physical displays in the hall. More attention could be paid to the mise-en-scene for the objects. While it makes perfect curatorial sense to present these collections in groupings by personal ownership, the casual format unpleasantly resembles commercial trade show booths. The



Vintage Century Studio Camera used to document the people of Qatar in a 8x10 black and white old fashioned format

OUTSIDE THE BOX:

Venice, September 2012. For the 13th International Architecture Exhibition, the New York-based team of Todd Williams-Billie Tsien Architects invited 35 creatives to fill a pre-made wood box with “unlikely, sometimes mundane objects,” that inspired their production. The fruits of each artist’s personal labor would be exhibited together as one exhibition. The resulting cultural experiment was beautifully presented in a museum-quality exhibit display, housed in a suitably dilapidated-style villa. On display were different cabinets of objects, books, photos and “creative talismans”. The unified result of all these fragments of creative inspiration was not a revelation of a universal collective voice. If there are any lessons about collecting to be learned from Venice, it is hard to tease a storyline out of 35 eclectic points of view. However, there is a current vogue in the museum and literary world that attempts to explain the collecting phenomenon. It’s simple; no matter what culture you emerge from, most people like to hoard as an expression of an extension to their identity.

Luckily, there are a few recent successful cultural experiments that successfully explain in depth the impetus to collect; and the expressiveness of the collected object. Most of these pathways have a strong literary component, like the phenomenally successful website (and, now Fantagraphics book, available through Amazon) “Significant Objects”. It appears that complementing a found or lovingly acquired physical object with a written or spoken narrative gives the reader or museum goer a cinematic edge, creating dimension and character. The “Significant Objects” model of creating a sidebar discussion for each (seemingly) insignificant object borrows smartly from the museum tradition of serious documentation (museum catalogs and wall text) in a mash-up with the short form blog. Is this the direction for all museums of the future, also? Explanatory label text is crucial and can work very well, and in the next few years could expand to include layers of augmented reality multimedia. For those museum-goers who want to go deeper, of course. The rest of us mortals can just focus on the way things look.

exhibition design has a singular Los Angeles swap meet vs Arabian charm; this unfortunate organizational gamble muddies the individuality of one collection into the next grouping rather than highlighting the stories between objects in each collection and letting them shine individually.

The rich subject of Arab creativity benefits substantially from the dual viewpoint of the two main curators, separately responsible for each part of the exhibition: Nasser Al Hamadi, from the National Museum of Qatar, and Hala Al Khalifa.

Arab tradition and the importance of the role of family also play a big part in unifying the two parts of the exhibition. All three generations of the 68 artists in the art section of the show bridge a connection with objects viewed in the collections part.

Hala Al Khalifa mentioned in a recent interview: “As you can see, the visual artists participating in the show (represented mostly by painting, less by sculpture) are not doing something so foreign from the collectors with their collections exhibited next door.” Truly, throughout the

exhibition there are connecting threads in both parts that weave compelling narratives in tradition, heritage and the Arab world.”

Painting is still a very strong form in the region and tends to be patterned on conservative themes and imagery. For example, throughout the exhibition, Arabesque-styled Arabic words and elaborate calligraphy are still a huge influence.

Older generation role-model Qatari artists like Ali Hassan were originally trained calligraphers who expanded their aesthetic vocabulary to encompass figural forms.

Nonetheless, Ali-Hassan’s most prominent calligraphic feature is his treatment of the letter *nun*. However, in his more recent work, he’s applied a more three-dimensional treatment of calligraphy in ceramics and installations. Speaking about his commitment to his subject matter, Hassan said: “It’s been going on for many years. I’m not creating anything new. I’m just taking elements of it and, you know putting my touch, my voice with it. That’s an interesting part as well.”



وتقيم أعمال جميع الأجيال الثلاثة للفنانين الـ ٦٨ التي تعرض في قسم الأعمال الفنية في المعرض صلة من نوع ما بينها وبين القطع المعروضة في قسم المقتنيات الخاصة، وفي هذا الصدد قالت هلا الخليفة في مقابلة أجريت معها مؤخرا: "كما ترون فإن الفنانين البصريين المشاركين في المعرض والذين يعرض غالبيتهم لوحات من الفن التشكيلي والقليل من المنحوتات لا يفعلون شيئا بعيدا عما يفعل جامعو التحف الخاصة المعروضة في القسم المجاور". والحقيقة أن في كلا القسمين خيوطا تنسج قصصا مثيرة عن التقاليد والتراث والعالم العربي تنتظم في جميع أرجاء المعرض". مازال الرسم يمثل نموذجا راسخا من الفن في المنطقة ويميل إلى الخيال والتحف في معالجة القضايا التي يتناولها. على سبيل المثال يسجل الخط العربي الشديد الزخرفة وجودا ظاهرا في المعرض. كان الجيل السابق من الفنانين القطريين ومنهم علي حسن خطاطين في الأصل قبل أن يتحولوا إلى أساليب أخرى من التعبير الفني التشكيلي، حيث يغلب على إنتاج علي حسن في مجال الخط العربي تفننه في كتابة حرف "النون"، ولكنه أخذ في أعماله المتأخرة يستخدم الأشكال ثلاثية الأبعاد في الخط العربي في أعمال السيراميك والتكوينات الفنية المشككة من الخط العربي. وفي هذا الصدد يقول علي حسن واصفا أسلوبه عند التعبير عن مواقفه من خلال أعماله: "لقد ظللت أعمل لعدة سنوات، وأنا في الحقيقة لا أصنع شيئا جديدا، ولا أزيد على أن أخذ بعض العناصر الفنية ثم أضع عليها لمساتي وأفكاري، وهذا ما يثير الاهتمام بها".

وحاملات السجائر المصنوعة من العنبر ومقابض السكاكين عندما تعرض في فترينات طويلة يكون لها تأثير قوي بدرجة لا تصدق. هذا هو المتحف الذي يشهد فيه الزائر من الدهشة والإعجاب وهو يشاهد تشكيلة متنوعة من القطع والمعروضات ويقارن بين الثراء واختلافات بين القطع الفنية المصنعة والقطع الكبيرة الخام المصنوعة بطريقة بدائية من العنبر عندما توضع جنباً إلى جنب. ونمضي في التجوال حول المعرض لنرى مختلف القطع المنزلية التي يعود تاريخها إلى أربعينات القرن الماضي، منها أجران خشبية تقف على ثلاثة أرجل مكسوة بجلد الماعز كانت تستخدم في صناعة الروب والزيد، وسروج خشبية لحمل الأطفال على ظهور الجمال تمثل بشكل مثير أسلاف النسخة المعاصرة من حمالات الأطفال. هناك أدوات صيد وتجديف معدنية وخشبية تذكر بماضي قطر العتيد في مجال العمل في البحر إلى جانب مواعين المطبخ وأدوات غزل الصوف والأسلحة وجلود الحيوانات.

ولكن بينما نسافر عبر الزمن من خلال مشاهدة المعروضات القديمة يتحول المشهد فجأة إلى الحداثة عاكسا التغيرات التي طرأت على الحياة في قطر في أواخر أربعينات القرن الماضي. الصور الفريدة التي التقطها الصحفي القطري المخضرم ناصر محمد العثمان معروضة لتوثق للفترة الأولى لاكتشاف البترول في قطر خلال العام ١٩٤٩ - ١٩٥٠. وهناك أيضا الأدوات التي كانت تستخدم في التصوير التجاري والتكنولوجيات المشابهة التي كانت سائدة في تلك الفترة في قطر.

في هذه المرحلة من الجولة حول المعرض يبدأ ظهور المقتنيات الخاصة بالمواطنين أو المقيمين في قطر، والتي دعا منظمو المعرض في الربيع الماضي إلى المساهمة بها في المعرض. يمثل المعرض في الحقيقة احتفاء باهرا بالإبداع لدى جميع العرب. ونستطيع القول أن بعض هذه المعروضات الخاصة تشبه أو حتى توازي من حيث الإبداع بعض القطع الفنية المعروضة التي تعود إلى فنانين محترفين. ومن المثير أن تختلط لديك عفوية الترتيب عندما ترى نقودا ورقية موثقة جيدا تعود إلى حسن النعيمي تعرض بمحض الصدفة إلى جانب لوحة لنقود ورقية تحمل نفس الأرقام المتسلسلة التي تحملها نفس النقود.

العيب الوحيد في المعرض أن القصص الخاصة ببعض المقتنيات أكثر إثارة من المعروضات نفسها. لذلك يجب الانتباه بصورة أكبر لطريقة عرض القطع. وبينما يمثل عرض هذه المقتنيات في مجموعات مقسمة حسب مالكيها بادرة جيدة من بؤادر الرعاية لها نجد أن الشكل العفوي للمعرض يشبه طريقة عرض البضائع في الأسواق الشعبية. يعكس المعرض بتصميمه لمحة من أسواق لوس أنجلوس الشعبية في مقابل السحر العربي، وهذه الطريقة المؤسفة في التنظيم تخلط ما بين المجموعات بدلا من أن تبرز القصص التي تميز ما بين القطع في كل مجموعة وتترك كل قطعة تتحدث عن نفسها منفردة.

اكتسب الإبداع العربي الغني المزيد من الثراء من اختلاف وجهات النظر بين المشرفين الرئيسيين اللذين يشرف كل منهما على قسم من قسمي المعرض، وهما ناصر الحمادي من متحف قطر الوطني وهلا الخليفة، وتلعب التقاليد العربية والأسرة أيضا دورا كبيرا في توحيد كلا القسمين في المعرض.

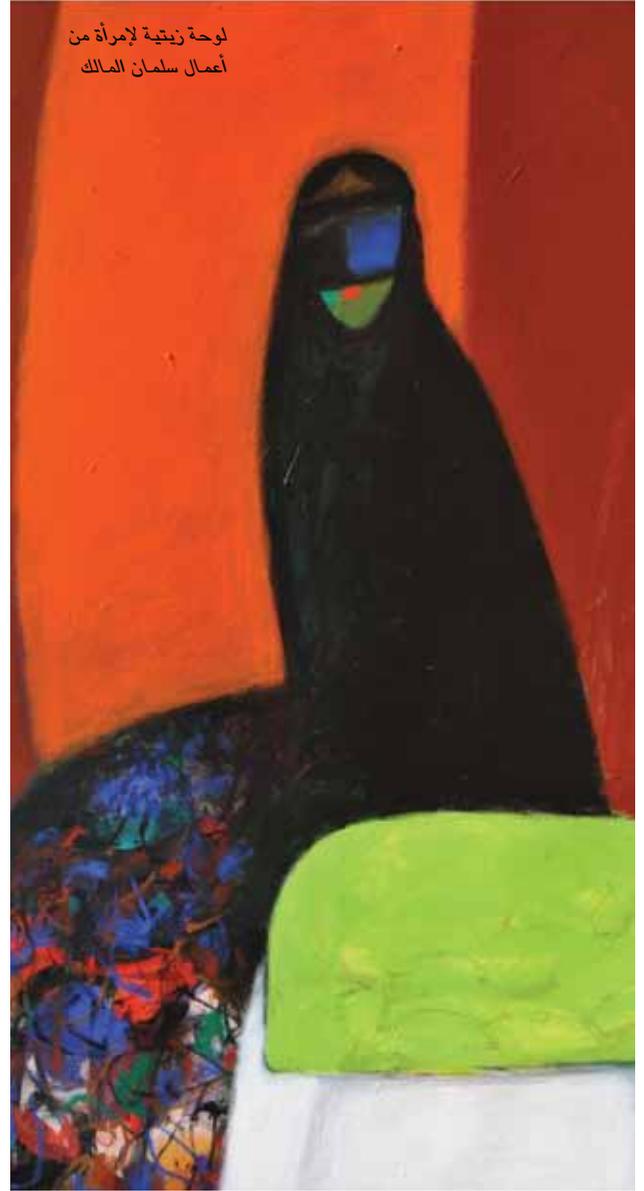
الاتجاهات الفنية الفرعية الجديد

البندقية، سبتمبر ٢٠١٢: دعا فريق معماري تود وليامز- بيلي تسين Todd Williams-Billie Tsien ومقره في نيويورك ٣٥ مبدعا لملء صندوق خشبي بالأشياء العادية التي كانت مصدر إلهامهم لعرضها في المعرض المعماري الدولي الثالث عشر. عُرضت ثمار عمل كل فنان في معرض واحد، كما عُرضت التجارب الثقافية الناتجة بشكل جميل وبطريقة تليق بأرقي المتاحف في فيلا أدخلت عليها آثار التصدع كجزء من العرض. ضم المعرض العديد من الخزانات التي تحوي أشياء وكتب وصور وأغراض عادية مبتكرة. ولم تكن النتيجة الكلية لهذه القطع المنفصلة تمثل توجهها أو موقفاً واحداً. وإذا كان هناك من درس واحد يمكن الخروج به من البندقية فهو أنه من الصعب أن تقف على سياق واحد من ٣٥ اتجاه وفكرة. مع ذلك فإن هناك اتجاه يسود حالياً في عالم المتاحف والمكتبات وهو محاولة شرح ظاهرة هوائية جمع التحف، إذ أن الأمر في غاية البساطة، فبصرف النظر عن الخلفية الثقافية للجامع فإن معظم الناس يحبون الاحتفاظ بالأشياء كتعبير عن محاولة تمديد هوياتهم وذواتهم في مساحات جغرافية وزمنية أكبر. لحسن الحظ هناك بعض التجارب الثقافية الناجحة القريبة العهد التي تشرح بنجاح وعمق الدافع من وراء هوائية الجمع وما تمثله القطعة التي تُجمع بالنسبة للجامع، فمعظم هذه الأشياء المجموعة تتضمن عنصراً أدبياً قوياً مثل الموقع على الإنترنت الناجح الذي يمثل ظاهرة في حد ذاته وهو موقع "الأشياء المتميزة" Significant Objects (والآن الكتب المصورة Fantagraphic Books المتوفرة من خلال موقع أمازون Amazon). ويبدو أن إضافة نص كتابي أو صوتي إلى شيء مقتنى أو ذي قيمة خاصة يقدم للقارئ أو مرتادي المتاحف صوراً سينمائية وأبعاد جديدة لشخصية هذا الشيء. النموذج الذي يوفره موقع "الأشياء المتميزة" لخلق منصة جانبية لمناقشة الأشياء التي تبدو في الظاهر غير ذات قيمة مستمد بصورة ذكية من تقاليد المتاحف في التوثيق الجاد (مثل كاتولوجات المتاحف والنصوص المعلقة على الجدران) في تأليف فريد مع طريقة التدوين المختصر. هل سوف يكون هذا هو الاتجاه في جميع متاحف المستقبل أيضاً؟ الرقاع النصية التوضيحية تعتبر هامة جداً وقد تعمل بصورة جيدة جداً، وفي السنوات القليلة القادمة قد تتمدد طرق التوضيح لتشمل وسائل متعددة الوسائط والطبقات والعروض الحية، وهذا بالطبع لخدمة مرتادي المتاحف الذين يحبون أن يتعمقوا أكثر. أما بالنسبة لنا فإننا نركز فقط على ما تبدو عليه الأشياء.

في ذلك طب العيون. يمثل الطب الإسلامي بين المعروضات قطع مثل كتب التشريح التي تقف شاهداً على الجهد الكبير الذي بذل في نسخها وتزويدها بالصور والأشكال التوضيحية ورسومات لأعضاء الجسم البشري إلى جانب المعدات الجراحية القديمة. هناك مجموعة من الأدوات الطبية المخصصة لختان الذكور الذي يجري كشعيرة دينية للمسلمين. ولمحبي مشاهدة النجوم الفرصة متاحة للسفر افتراضياً إلى مسافات بعيدة عبر التراث العربي وعلم الفلك من خلال الكتب وجداول التقويم والأشكال والرسومات التوضيحية القديمة التي تحسب بواسطتها منازل القمر.

يمكن رؤية الجمع بين المتضادات في المعرض حيث توجد لوحة جميلة تعكس مساهمة الإسلام في الفنون وأثار كتاب وفنانو القرن السابع عشر الميلادي وكتب علمية عن ألف ليلة وليلة والإسكندر الأكبر معروضة جنباً إلى جنب مع مشاهد المعارك واللوحات التي تصور حرب اليوم العجيب في آشروت Ashroute ومعركة كربلاء. تتميز الغرفة المخصصة فقط للقطع المصنوعة من العنبر بجمالها الأخاذ وبهائئها غير المحدود الذي يخلب الأبواب، كما تعلن القطع المنفردة مثل المسبحات عن نفسها بقوة ونجاح. المسبحات

لوحة زيتية لإمرأة من أعمال سلمان المالك



بهيئة متاحف قطر وهي نفسها فنانة معروفة، أن القسمين يتضادان تماماً، ولكن في نفس الوقت يكملان بعضهما البعض، أو كما عبرت عن ذلك بقولها: "إنهما يمثلان المقابلة بين القديم والجديد، وبين المقتنيات الأثرية والأعمال المعاصرة وما يدور بينهما من حوار". يضم القسم الأول من المعرض تحفاً قديمة تشمل كنوزاً لا تقدر بثمن من أثار التراث العربي والإسلامي، ويمثل بعضها جزءاً هاماً من المقتنيات الخاصة لسمو الشيخ حمد بن خليفة آل ثاني أمير دولة قطر. يقدم المعرض للزوار مجموعة فريدة من الصور القديمة بالأبيض والأسود واللوحات الفارسية الصغيرة والمخطوطات التي تبرز السلاطين العثمانيين من النوع الذي يحب أن يقتنيه حجاج بيت الله الحرام.

معظم الفترينات الزجاجية المستقلة الموضوعية في بعض الغرف في مقدمة المعرض مخصصة للتحف القيمة من العهد الذهبي الأول للإسلام (مع العديد من النماذج من مقتنيات سمو الأمير). وهنا يعود الزوار إلى الفترة التي كان فيها العالم الإسلامي مركزاً علمياً وثقافياً تزدهر فيه العلوم وعلم الفلك والفلسفة والتعليم والطب بما

رحلة في بركة الأجداد... لمستقبل مشرق

معرض **مال لول** المخصص لإحياء القديم يعتبر في الواقع إرثا قيما يحمل بركة الأجداد لمستقبل مشرق.

لا تدع

الجفاف المناخي السائد في قطر يخدعك. قد يكون الطقس هنا مملا (حقيقة!) ولكن المشهد الفني يتميز بالحيوية والإبهار. هل تجد من الصعب تصديق ذلك؟ ما عليك إلا

أن تعود بذاكرتك إلى ما قبل ١٨ شهرا عندما قدمت قطر لمحبي الفنون أرقى أنواع الفنون العالمية من خلال عرضها أعمال لويز بورغوا Louise Bourgeois ذات المستوى العالمي في معرض هيئة متاحف قطر في كتارا، وأعمال ريتشارد سيربا Richard Serra في حديقة متحف الفن الإسلامي، وأعمال ساي غوا -Cai Guo-Qiang في المتحف العربي للفن الحديث (المتحف) وأعمال تاكاشي موراكامي Takashi Murakami في صالة الرواق.

جاء الناس من مختلف أنحاء منطقة الخليج العربي إلى قطر ليشهدوا ذروة العروض الفنية الجميلة التي وضعت قطر في مكانة بارزة على خريطة العالم كجنة للفنون في المنطقة. ويعود الفضل في كل ذلك إلى مجهودات وتفاني هيئة متاحف قطر.

بعد أن تمكنت من لفت انتباه دوائر الفن العالمية تركز القيادة القطرية الآن بقوة على تأسيس المشهد الفني عن طريق رعاية ودعم المواهب المحلية. يعتبر وجود تشكيلة كاملة من المعارض الفنية ذات المستوى العالمي على عتبات استوديوهات الفنانين المحليين إضافة حقيقية، ولكن بنفس القدر تعتبر رعاية الفنانين القطريين العريقين كذلك أمرا هاما من أجل تعليم الفنانين الأحدث عهدا بالممارسة وخلق معايير مستقبلية للتميز. بذلك تدعم الدولة التراث المحلي وتشجع الجمهور على الدخول إلى عالم الفنون والتراث واحتضان الماضي الثر لدولة قطر.

لم تمر هذه المحاولات المخلصة دون أن تلفت الانتباه، والمثال على ذلك معرض سولاف الذي أقامه المتحف العربي للفن الحديث، وعرضت فيه أعمال أكثر من ٢٠ من أكبر الفنانين في قطر والإنتاج الفني لأربعة عقود من الزمن إلى جانب الأعمال التي تخلد لحظات هامة في تاريخ الفنون.

في هذا السياق لا تعتبر محاولة عام ٢٠١٢ بإقامة معرض "مال لول" غريبة عن هذه الأيدولوجية. ويعتبر معرض مال لول الذي أقيم في صالة الرواق ذات الحيوية والكائنة على الكورنيش محاولة راقية لعرض أعمال أربعة أجيال من الفنانين القطريين تحت سقف واحد، ووضع هذه الأعمال في الإطار التاريخي والثقافي للمجموعات المعروضة محليا.

من المفارقة أن يضع معرض "مال لول" الذي يعني باللهجة المحلية "الأيام



لوحة تجسد اثاثات المنزل القطري الذي تميز بالألوان، وتظهر في اللوحة غرفة النوم والأدوات التي كانت تستخدم قديما

الحوالي" نصب عينيه أيضا تطوير مستقبل المشهد الفني في قطر عن طريق الاحتفاء بالتراث والثقافة واللهجة المحلية في فترة الازدهار القطري. يقدم المعرض آثارا وتحفا قطرية مثيرة تم إحضارها من المقتنيات الخاصة من مختلف هواة الجمع القطريين، ويزكي روح الحنين إلى الأيام الحوالي التي تظلل مستقبل الابتكار والإبداع في دولة قطر.

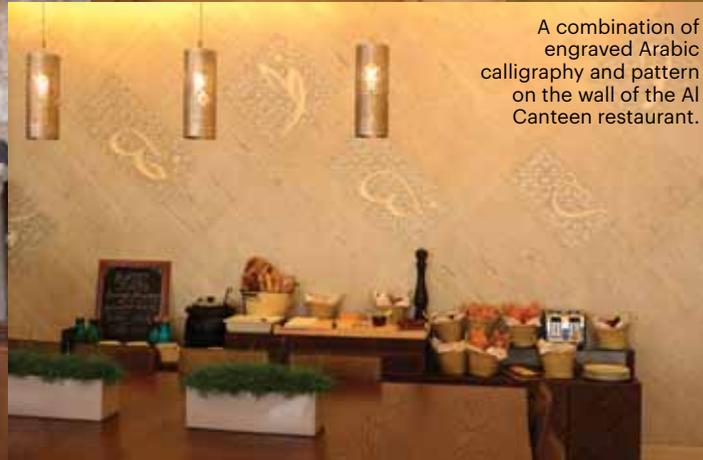
ينقسم معرض "مال لول" حسب التقسيم التقليدي للمعارض إلى قسمين: قسم يضم القطع الفنية ذات الخصائص الثقافية، وقسم يضم الأعمال الفنية، ولكن الخط الفاصل بينهما غير واضح بما يكفي ليكونا معا منصة مشتركة تقدم لشريحة واسعة من الزوار حزمة واحدة من التحف والقطع الأثرية الخاصة إلى جانب الأعمال الفنية القطرية. ترى هلا الخليفة، مديرة التعليم في إدارة الفنون العامة،



The white panels and engraved pattern create visual depth.



A combination of engraved Arabic calligraphy and pattern on the wall of the Al Canteen restaurant.



For the rooftop restaurant "The Grill", furniture with interwoven framework was selected to match the overall concept of the hotel.

OLD IS GOLD

FROM ROOF TO FLOOR AND WALL TO WALL, EVERY NOOK AND CORNER OF THE NEWLY OPENED ARUMAILA BOUTIQUE HOTEL ECHOES THE QATARI ARCHITECTURAL HERITAGE.

BY CASSEY OLIVEIRA

Walking past elderly men pushing wheelbarrows and shopkeepers tidying up their stores, we make our way through the cobbled alleyways of Souq Waqif before halting right across the Al Tawash restaurant. Interior designer Galya Al-Mohannadi points out a series of traditional Qatari

geometric patterns that adorn the outer walls of the restaurant. From a distance, these etched patterns seem merely to duplicate each other. But on closer scrutiny the subtle variations in each become vivid and clear. As we reflect on

these designs that exude Qatari heritage, Galya emphasizes: "This was my inspiration for the interiors of the Arumaila Boutique Hotel."

Designed by the Private Engineering Office (PEO), the Arumaila Hotel is one of the five-star boutique properties within the collection of six Souq Waqif Boutique Hotels launched by Al Rayyan Hospitality. The challenge for Galya and her teammates who worked on the interiors of Arumaila was to create a visually spectacular contemporary atmosphere that connected to Souq Waqif, through a modern re-interpretation of the native architectural elements.

Galya, who takes her inspiration from the traditional to create chic spaces, found her perfect outlet in the Arumaila Hotel. She says: "The idea was to find a particular element that



Mashrabiya panels create visual privacy and depth through the use of positive and negative space and playing with pattern scales.



The lobby introduces the main concept of the hotel by highlighting the geometric patterns in different scales and depths.



could be highlighted throughout the hotel's interior. These (geometrical) patterns are very common in traditional buildings, and we've tried carrying it in a subtle manner so that even if it's all around you, you wouldn't feel intimidated."

Standing true to her words, the hotel houses these uniquely Qatari patterns in almost every nook and corner. The feature wall behind the reception desk carries the patterns in bold bright colors. The wooden feature panels, however, have played it up in scale, using two different techniques, carved and cut-out, to create depth in the corridors. Even the designs on the waiting chairs follow similar cut-out designs.

CREATIVE CHALLENGES

The Arumaila Hotel was developed by joining three existing buildings, all erected in the '70s. When restoring old buildings, Qatari architectural policy firmly states that the original style and elements of the building should be maintained. As a result, faced with structural challenges, it took the design team two years to complete the project. According to Gayla, "the existing structure was not strong enough. By maintaining the facade, while giving it additional support from the inside, the whole building was rebuilt keeping the same dimensions.

"Traditional Qatari architecture is really

minimal. The details are in the wooden windows and doors," Gayla explains. "This is nice in a way because it helps you to start appreciating what you have in hand. The trick is to understand these distinctive details and reapply them. Old buildings are like a blank canvas that helps designers recreate and redesign... these traditional elements help you generate more ideas."

As we move across the hotel's casual dining restaurant "Al Canteen", the engraved patterns now appear in white on the walls, in a stunning combination with engraved Arabic calligraphy. A striking feature of the restaurant is a huge structural column that runs right in the middle. It could have been a designer's nightmare, but according to Gayla "it provided an opportunity to create a large common dining table around it, which gives this restaurant its main highlight!"

Pointing to the wooden work on the dining chairs, she says: "The designs are subtle. You wouldn't spot the intricacies at first glance. You have to spend some time to look deeper to understand the detail. You spot something new each time you look."

DELIVERING DETAILS

The walls of the corridor on the mezzanine floor are adorned with beautiful black and white photographs of a bygone Doha that leaves one nostalgic. Says Gayla: "These are from an old store in the souq itself. Our office management

was keen on commemorating Qatari traditions and culture, and so insisted on displaying these photographs."

The hotel has a total of 19 rooms - 17 Coral and Pearl rooms altogether and two suites - and each room is completely different in terms of layout and size, all due to the fact that the hotel was designed by joining three buildings. The result is a motley of cozy spaces spread across two floors, each unique in its appeal. "We weren't required to follow a particular prototype. Each room could be treated differently. The original walls in each room have been highlighted in antique finish, whilst the existing recess and window openings have all been maintained," she adds. The only uniting factor for each room is the geometric patterns that resurface in different formats and orientations. Pistachio green, turquoise and coral-toned fabrics spruce up the majestic yet vibrant interiors of the rooms. "Traditional Qatari colors are very neutral; we wanted vibrant colors that would help highlight the design in each room," she says.

From the customized furniture sets and the interwoven fabrics of the cushions, to the bamboo mat mesh lining the walls and the beautifully carved mashrabiya, the rooms present a rich heritage on a traditional platter. What's more to have, when you have got a completely traditional, vintage souq to beckon on your doorstep!



في مطعم الكنتين، تظهر الأشكال المحفورة على الجدار باللون الأبيض في تآلف بديع مع الخط العربي المحفور إلى جانبها

مريحة تشبه غرف الخانات موزعة بين طابقين وكل طابق يتميز بعناصر جذب خاصة به. أضافت غالبية قائلة: «لم يكن مطلوباً منا أن نتبع الأساليب النمطية في التصميم الداخلي، فكل غرفة تم تصميمها كشيء منفرد وبطريقة مختلفة، وتم تشطيب الجدران الأصلية في كل غرفة بطريقة مختلفة أيضاً بينما تم الإبقاء على جميع المساحات والنوافذ في أماكنها الأصلية». يتمثل العنصر الوحيد الذي يجمع بين الغرف في الأشكال الهندسية التي تظهر في تصميمات ووضعيات مختلفة، والأقمشة والمنسوجات الملونة بالأخضر الفستقي والأزرق الفيروزي على خلفية حمراء مرجانية تزين الديكور الداخلي للغرف التي تجمع ما بين الفخامة والحيوية. في مقابل الجدران البيضاء النظيفة للغرف هناك الأقمشة التي تحمل طيفين من ألوان الأخضر الفستقي والأزرق الفيروزي والأحمر المرجاني التي استخدمت لإضفاء المزيد من الجمال على الغرف. قالت غالبية: «الألوان القطرية التقليدية محايدة جداً عندما تستخدم في الغرف الصغيرة، لذلك نحن استخدمناها لنبرز جمال التصميم في كل غرفة». من أطقم الأثاث والأقمشة التي تزين المساند إلى شبك حصيرة الخيزران التي تبطن الجدران والمشربيات ذات التصميمات الجميلة المحفورة عليها، تقدم الغرف تراثاً غنياً على طبق حافل بعناصر ومظاهر التراث والثقافة المحلية العريقة. ما الذي تريدينه أكثر من ذلك عندما تجدين أن هناك سوقاً تقليدية بالكامل على بعد خطوات من عتبة دارك؟

الذي يتميز بالعفوية ويسمى دون بهرجة بـ«الكنتين» تظهر الأشكال المحفورة على الجدار باللون الأبيض في تآلف بديع مع الخط العربي المحفور إلى جانبها. أحد أكثر المظاهر جمالاً في المطعم عمود ضخم يمر في الوسط، وكان من الممكن أن يتسبب في هاجس هندسي للمصمم ولكن كما قالت غالبية فإنه بدلاً من ذلك «أتاح فرصة لبناء طاولة طعام كبيرة حوله أصبحت فيما بعد هي أكثر ما يميز المطعم». قالت غالبية وهي تشير إلى الشبك الخشبي على كراسي المطعم: «التصميم معقد. لذلك فإنك لا تكتشفين تعقيداته من أول وهلة. عليك أن تقضي وقتاً أطول وتنظري بعمق أكبر لتقفي على التفاصيل، وهناك دائماً المزيد الذي سوف تكتشفينه في كل مرة تزورين المكان».

ابتكار التفاصيل

جدران الممر على أرضية الميزانين مزينة بصور أبيض وأسود جميلة لبعض مشاهد الدوحة القديمة تزكي روح الحنين إلى الماضي في من يشاهدنها. تقول غالبية: «أخذنا هذه الصور من محل قديم في سوق واقف نفسه. وكانت إدارتنا حريصة على إحياء التراث والثقافة القطرية لذلك أصرت على عرض هذه الصور هنا». يضم الفندق ١٩ غرفة منها جناحان. وكل غرفة تختلف تماماً عن الأخرى من حيث التصميم والمساحة وذلك يعود إلى كون الفندق عبارة عن تجميع لثلاثة مباني مختلفة، ونتيجة لذلك حصلنا على مساحات

كانت محفورة أو منشورة أدت دورها في إبراز الفكرة وخلق إحساس بالعمق في الممرات. وحتى التصميمات المنقوشة على كراسي الانتظار تتبع أشكالاً تم تصميم كل منها على حدة وبعناصر جمالية متباينة.

تحديات إبداعية

صُمم فندق "ارميلة" عن طريق ضم ثلاثة مباني قائمة فعلاً ويعود تاريخ بنائها إلى السبعينات من القرن الماضي. وأثناء العمل في ترميم هذه المباني كانت تقتضي السياسة القطرية الرسمية في مجال المعمار التأكيد بقوة على الإبقاء على عناصر التصميم الأصلية. نتيجة لذلك واجه فريق التصميم تحدياً كبيراً واضطر إلى العمل لمدة عامين لإكمال المشروع. وفقاً لما قالته غالبية فإن «المباني القائمة لم تكن من القوة بما يكفي لذلك تم فعلياً إعادة بناء المبنى كله من جديد مع المحافظة على الواجهة وزيادة متانتها من الداخل».

مضت غالبية في شرحها قائلة: «الحقيقة أن معالم المعمار التقليدي القطري قليلة جداً، وأكثر التفاصيل توجد في النوافذ والأبواب الخشبية. وهذا جيد في ناحية لأنه يساعد على غرس بذرة الإعجاب بما لدينا. المهم هو أن تفهم هذه التفاصيل المتميزة وتعيد بناءها. المباني القديمة تشبه بساطاً خالياً من التفاصيل، وهذا يساعد المصممين على إعادة الخلق والتصميم، كما أن العناصر التقليدية تساعد على إنتاج المزيد من الأفكار». عندما نمر عبر مطعم الفندق



تقدم الغرف تراثا غنيا بأطقم الأثاث والأقمشة التي تزين المساند إلى شبك حصيرة الخيزران التي تبطن الجدران والمشربيات ذات التصميمات الجميلة المحفورة عليها

إعادة إحياء الماضي من السقف إلى الأرض ومن حائط إلى حائط وفي كل زاوية وركن يبرز فن المعمار القطري التقليدي بأبهته وكماله في فندق "ارميلة بوتيك" الذي افتتح حديثا

بقلم كاسي اولفييرا

Engineering Office واحدا من فنادق بوتيك الستة ذات الخمس نجوم التي أطلقتها شركة الريان لإدارة المشاريع Al Rayyan Hospitality في منطقة سوق واقف. كان التحدي الذي واجهه غالبية وزملائها في فريق التصميم الداخلي للفندق هو أن يخلقوا جوا بصريا خلايا ومعاصرا، ينسجم مع معمار وروح سوق واقف من خلال إحياء وإعادة تعريف عناصر فن المعمار المحلي. وجدت غالبية التي تستمد وحياها من التراث لخلق مساحات أنيقة مريحة ضالتها في فندق "ارميلة بوتيك"، حيث تقول: "كانت الفكرة هي أن نجد العنصر المتميز الذي يمكن إبرازه بانسجام مع بيئة المنطقة في جميع أروقة الفندق الداخلية. هذه الأشكال الهندسية شائعة جدا في المباني التقليدية، وقد حاولنا نحن أن نضفي عليها شيئا من الخصوصية والتميز. لذلك فبالرغم من أنها تحيط بك من كل جانب فإنك لا تشعرين أنها تحاصرك، أليس كذلك؟". وبدافع من الإخلاص لفكرتها وضعت غالبية هذه الأشكال القطرية الفريدة في كل ركن وزاوية تقريبا. الجدار الذي يحمل شعار الفندق خلف مكتب الاستقبال يحمل نفس الأشكال بوضوح وبألوان ساطعة، والمكونات الخشبية أيضا سواء

نمضي من خلال الممرات المرصوفة بالحجارة في سوق واقف نمر برجال مسنين يدفعون أمامهم عربات يد تمشي على عجالات، وبأصحاب الدكاكين وهم يرتبون محلاتهم قبل أن نقف عند مطعم الطواش. وهناك تشير مهندسة التصميم الداخلي غالبية المهندي إلى عدد من الأشكال الهندسية التقليدية القطرية التي تزين الجدران الخارجية للمطعم حيث تبدو الأشكال الهندسية من بعيد كأنها تكرر بعضها البعض. ولكن عندما تقترب منها تكتشف الفروق الدقيقة التي يتميز كل شكل بها عن الآخر. وبينما نحن نتأمل في هذه التصميمات التي تعكس التراث القطري، تؤكد لنا غالبية: "أن هذه الأشكال هي التي أمدتني بالإلهام المطلوب عند تصميم الديكور الداخلي لفندق ارميلة بوتيك".

يعتبر فندق "ارميلة بوتيك" الذي صممه المكتب الهندسي الخاص Private

ونحن

Kamel



FIRST LOOK AT ABU DHABI ART 2012

MUCH MORE THAN A COMMERCIAL ART FAIR

BY JYOTI KALSI

Abu Dhabi's vision is to become an important cultural hub in the international art world. The focal point of the city's ambitious plan is the Saadiyat Cultural District on Saadiyat Island

- the future home of the Louvre Abu Dhabi, Zayed National Museum and Guggenheim Abu Dhabi. Seen in this context, Abu Dhabi Art (ADA), launched in 2009, is much more than a commercial art fair. It has a vital role to play as a catalyst for the development of a vibrant art scene in the city. On the commercial front, ADA is a boutique fair with a small number of carefully selected galleries. But it fulfills its wider role of engaging the community with art, encouraging local talent and facilitating dialogue between artists from around the world by hosting an extensive public program of exhibitions, talks, discussions and workshops for all ages.

The fourth edition of the fair will be held from November 7 - 10 at the Manarat Al Saadiyat

exhibition center and the UAE Pavilion on Saadiyat Island. It will feature 50 leading modern and contemporary art and design galleries from around the world, and a public program that extends beyond the four days of the fair. "Abu Dhabi Art offers a vibrant platform for modern, contemporary art and design. It is the place to appreciate innovative and cutting-edge art exhibited by established and emerging galleries from across the globe. The fair complements Abu Dhabi's thriving cultural scene in the lead-up to the opening of the museums in the Saadiyat Cultural District, and is the new meetingplace for the art world. Whether you intend to buy or experience museum-quality art in an iconic setting; discover new or more affordable works in our dedicated section for emerging artists; or be engaged intellectually in the public program - there is something for everyone during these four days," says Rita Aoun-Abdo, Executive Director of the Cultural Department.

The list of galleries for this year includes ADA regulars such as Tony Shafrazi, David Zwirner and Gagolian Gallery, as well as first-time participants such as Athr Gallery from Saudi Arabia; Ota Fine Arts, Japan; Kukje Gallery from South Korea; Tina Kim from Taiwan; Paul

Stolper and Simon Lee from London; and Artspace from Dubai. "We are happy to see an 80% return rate from previous participants, and also to welcome many new galleries this year. It is difficult to select a small number from the caliber of galleries we get, but we conceptualized ADA as a boutique fair because ours is an emerging market, and also because a smaller event gives visitors a better chance to appreciate all the exhibits," says Nicole Ure, Senior Cultural Projects Manager.

Kerlin Gallery from Ireland is among those who have been at the fair since the first edition. "We want to be here because the fair has positioned itself at the crossroads of 'East meets West', which is so relevant in today's global market. Our ADA program was designed to create a growing awareness of the artists we represent, hence every year we select or commission special works by a small number of artists. Last year we presented a solo exhibition by Sean Scully featuring his mega-double triptych 'Tin Mal'. This year we are presenting Scully's 'Alhambra' series of photographic art, a new painting by Mark Francis; and a new sculpture by Liam Gillick designed especially for ADA using his signature Plexiglas and aluminum," says John Kennedy, Director of the



Atassi Gallery work by Ahmed Moualla



Ota Fine Arts

gallery. Given the city's ambitious future plans, it is not surprising that the galleries like to showcase museum-quality pieces by their best artists. The 'Beyond' section in the open air exhibition area around Manarat Al Saadiyat encourages galleries also to exhibit large sculptures, site specific installations, public artworks and performance art. This year, art lovers can expect to see important new works by top contemporary artists and designers such as Douglas Gordon, Richard Prince, Subodh Gupta, Abdul Nasser Gharem, Farhad Moshiri, Iwain Wirth, Kamel Mennour, Philip Hoffman, Samia Halaby and Stewart Haygarth.

But the fair is not only about big names and expensive art. Visitors can also find more affordable art by new and upcoming artists, especially in the 'Signature' section, which has been earmarked for solo shows by emerging artists. Similarly, the "Bidaya" (Arabic for beginning) section of the fair, offers one emerging gallery the chance to showcase its artists on an international platform.

This year Istanbul based CDA Projects has made the cut, and it will display artworks by established and emerging Turkish artists such as Adel Abidin, Janet Bellotto, Burcak Bingol, Ahmet Elhan and others. The gallery's director Moiz Zilberman, is excited about their first appearance at an art fair in the region. "With its pioneering collaborations with prestigious international art institutions, Abu Dhabi is becoming a central force in shaping and writing the history of the whole region.

"Participating in the fair is an important step for us in building awareness about contemporary Turkish art, as well as developing strong relationships with regional and international galleries and art institutions," he says.

DESIGNING IS ART

The design segment of the fair will feature renowned regional and international design galleries and will highlight the long history of design in the Middle East and its significance in Middle Eastern culture. "We are happy to present two interesting interactive program this year - ADA Designs studio, which is a dedicated space for designers to present kinetic displays and live demonstrations; and ADA Design Workshops, where local and international designers will conduct creative workshops. " This year we have designers from many different fields such as architecture, fashion, industrial design and interior design; and we are particularly excited to have workshops that will focus on famous designers interacting with local craftspeople to engage with the tradition of handicrafts in the region and interpret it in a contemporary way," says Ure. An exhibition of haute jewelry pieces by Bulgari, presenting the quintessence of the 127-year-old brand will present another aspect of design at the fair.

ADA's impressive venue adds a special dimension to the fair. Manarat Al Saadiyat is a spacious, purpose-built exhibition center. And the iconic, sand dune inspired UAE Pavilion, designed by Lord Norman Foster was originally built for the World Expo 2010 in Shanghai. The 3,200 sqm structure was later dismantled, shipped to Abu Dhabi and reconstructed on Saadiyat Island. "Since moving here last year, we have thought a lot about how to utilize these special venues in the best possible way. This year, we plan to activate the area between the two buildings, through the 'ADA Plaza Evenings', featuring outdoor film screenings, performances and other events," says Ure.

The spacious venue also allows ADA to organize a large variety of interactive events for



Bidaya CDA Project



Galleria Continua



Agjal



The Breeder



Jerome

the public. “We organize art exhibitions, talks and workshops throughout the year at Manarat Al Saadiyat. But during the fair we try to capitalize on the artists, gallerists, curators and collectors who are here for the event, to create program that help audiences to better understand the artworks on display. This year we are looking to kick off the program with a discussion on ‘collecting art’ by a panel of knowledgeable collectors. The idea is to give people some idea about buying art before they visit the fair,” says Tairone Bastien, Public Program Manager.

The ‘ADA Talks’ segment of the program will also feature panel discussions on topics such as ‘Transnational art and the condition of globalization to which it responds’; ‘How galleries and artists are adapting to the changing landscape of the global art market’; ‘An artist’s journey from studying art to exhibiting in galleries and art institutions’; and ‘important movements and figures in 20th century Middle Eastern art’. There will also be ‘Conversations’ with artists and art world professionals about their creative process, formative years and current projects. A fun and spontaneous part of the program is ADA Interviews, featuring informal, 15-minute chats with artists, gallerists, collectors and curators, conducted in the exhibition areas. Previous editions of the fair have featured stimulating talks and conversations with artists Jeff Koons and Monir Farmanfarmaian, gallerists Tony Shafrazi and Larry Gagosian and new collector-cum-gallerist Hisham Samawi. Details of this year’s participants have not been revealed yet, but with names such as Subodh Gupta, Farhad Moshiri and Philip Hoffman expected to be at the fair, one can look forward to some lively and stimulating sessions.

One of the most popular and unique features of ADA is ‘Arts Talks and Sensations’ (ATS). This is a curated exhibition that integrates film and live performances with interactive artworks and large installations. For the first time, the exhibition has been extended for two months beyond the duration of the fair, to enable more people to enjoy it. Following on from last year’s theme of ‘The Island’, curator Fabrice Bousteau once again welcomes visitors to ‘The Island’ - an imaginary territory, an exotic haven, a strange universe with its own exhilarating ambience, created in the heart of Manarat Al Sadiyat.

“Our aim is to bring together artists from different countries and various forms of contemporary art to create a sensory and intellectual experience that caters to a

multicultural audience. We decided to continue with the theme of ‘The Island’ because we want this concept to become inseparably linked with Saadiyat Island and with Abu Dhabi. The idea of the island is a way to broaden the mind, to cross borders and to discover new utopias, which reflects the spirit of Abu Dhabi itself. But this year we want to go deeper and explore the theme from the perspective of the island that lives inside every person’s mind and heart,” says Bousteau.

Highlights of this year’s ATS include dance performances, video art with a focus on India, and a series of films about islands. “We want to invite visitors to discover and explore the island in terms of its geography, landscape and buried ‘treasures’ through the installations and the performances by the island’s inhabitants - the artists and performers. The island experience includes artworks that will take visitors through ‘the crossing’ to ‘the clearing’, from the ‘port’ to the meeting place of the ‘souq’, and introduce them to the ‘flora’ and ‘fauna’ on the island,” says Bousteau.

An important aspect of ADA is the initiatives it has launched to encourage emerging Emirati artists. Artyfact, the fair’s non-for-profit retail store offers artworks and products designed by young Emirati artists, including products made from recycled waste, under the WOW (Winning over Waste) initiative. And ‘Wings’ competition invites them to reinterpret the fair’s logo, with the winning designs being used on banners and signage at the fair venue and on merchandise in the retail shop. Last year it hosted an exhibition of work by emerging artists, titled ‘Emirati Expressions’. And is currently working with many artists to hold a similar event in the future. “This year, the fair is collaborating with the Sheikha Salama bint Hamdan Al Nahyan Foundation on its ‘Art for All’ initiative which aims to engage every section of the community with art and encourage emerging local artists. The Art for All Community Pavilion at ADA will feature an exhibition by young artists, talks by emerging artists and workshops and other art activities for all ages. A space has also been earmarked for booths by non-profit regional organizations such as Emirates Fine Arts Society, the Emirates Foundation and TwoFour54,” says Ure.

ADA 2012 is organized by Abu Dhabi Tourism & Culture Authority (TCA Abu Dhabi) and sponsored by BVLGARI, with Abu Dhabi Commercial Bank and Dolphin Energy as associate sponsors. For more information go to: www.abudhabiartfair.ae

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THE MAGNETISM OF MASERATI

IS IN ITS DRIVING PROWESS AND LYRICAL EXHAUST NOTE...



The Trident is said to be inspired by a statue of Neptune at the Piazza del Nettuno, in the center of Bologna, in which he holds a trident in his right hand. Its head inspired one of the Maserati brothers, Mario to design the badge.

Everything from the lyrical note and the powerful surge of the engine, the clean aerodynamic exterior and the flashing red trident is characteristic of the Maserati name, synonymous nowadays with pure driving pleasure.

Maserati, a business born out of an obsessive passion for cars, was established in 1914 in Bologna, Italy. Alfieri Maserati, who was building and preparing racing cars for a brand called Diatto at the time, left the company in

1926 and established Maserati with his brothers. Their expertise in building race cars saw one of their first models winning the Targa Florio race in 1926.

Over the years, Maserati began to produce cars which were quicker and more powerful, showing their mettle on the racing circuit and on the roads. Fast-forward to the present, and *T Qatar* was invited to drive the 2013 Maserati GranTurismo Sport, a model that replaces both the GranTurismo S and GranTurismo S Automatic in the line-up.

On the outside, the GranTurismo Sport espouses the look introduced on the original model, but there is a new front splitter to increase aerodynamic efficiency and guide more

air to the compound metal brake discs. Other exterior touches include more pronounced side skirts and 20 percent darker tint on the tail-lamp lenses. The tell-tale trident in the grille gets red highlights now, a Maserati ritual for marking its most powerful cars. Headlights and front airflow are the two big issues addressed, with full-LED daytime running lights and adaptive light control.

Getting in reveals a driver's zone which is ideal for a GT experience. The new power front seats with integrated headrests and the sporting side bolsters are a welcome upgrade. The seats have improved lower back support and the side bolsters keeps occupants well planted on winding roads. The front seats also feature a thinner rear shell that yields an additional 20mm of leg room for the rear passengers. The cabin is a true rendition of what Italian design flair and fine leather craftsmanship can achieve, with rich soft hides skilfully stitched together and high quality materials used throughout. User interfaces for cabin technology (navigation and Bluetooth phone integration), are top-notch and conveniently laid out.

Speaking of luxury, with the introduction of the Sport Line customers can now steep their GT in carbon fibre, right from skirts, mirrors and even exhaust tailpipes. There's also an extended palette of colors to choose from, including



matte paint. Personalization is the name of the game right now, and Maserati's truly embracing it.

Driving around Modena, the nearly 300-kilometer road map included the Autostrada allowing for flat-out speeds, to foothill driving, where the car's improved cornering dynamics were amply tested. This is in part due to a two-millimetre-thicker rear stabilizer bar that matches up with the latest generation Sport Skyhook adaptive suspension and the double wishbone structures at all four corners.

The 4.7-litre V8 has been upgraded to deliver 453 bhp, which has been achieved with redesigned pistons and a revised combustion process. The car has an overall air of sophistication, and has been programmed beautifully by Maserati. Willing to hang on to 7500 rpm in Sport mode, it changes up incredibly smoothly, and blips on downchanges

when you're pushing on. The paddle shifter is responsive, and manual changes have clearly been tightened up. For long distance drivers, there's also one really big bonus - its top gear ratio is appreciably lengthy, giving 2500 rpm 80 mph cruising.

Obviously the driving experience is complimented (or rather, completed) by the famous Maserati exhaust note. Lifting off the throttle pedal of the GT Sport effuses a series of wonderful, progressively descending notes, beautifully rounded and true to its Italian lineage.

The GranTurismo Sport is for the discerning driver who doesn't want to be compromised by four-door styling and appreciates the timeless design of this beautiful beast.



GUY SAVOY CELEBRATES LIFE

THE FRENCHMAN IS CHALLENGING HIMSELF TO APPLY HIS CULINARY CRAFTSMANSHIP IN DOHA **BY RORY COEN**

World-renowned three-star Michelin chef, Guy Savoy – in collaboration with Qatar Luxury Group (QLG) – will open his new restaurant at The Pearl-Qatar later this year. With operations already in Singapore, Las Vegas and Paris, the Frenchman is challenging himself to apply his culinary craftsmanship in a city

which is buzzing with anticipation every day.

As I waited for my waiter to take my order in a Parisian bistro recently, I noticed another had been kidnapped by a gaggle of French teenagers for the best part of ten minutes. He

had his pen and pad at the ready, fielding every query thrown at him. Having satisfied their pedantic curiosities, they got up to leave, devilishly dissatisfied with their options. The waiter simply moved across to another table, absolutely unperturbed by their acute exit. As if it happened all the time.

The French certainly have a fascinating appreciation for food – one which is celebrated in their national two-hour lunch break. Once the clock strikes noon, they fix their berets and head for their reservation. When they set so much store by getting their order right, I guess they need the extra time. Nowhere else in the world is food discussed, appraised and critiqued more than in France. Where many of us were brought up to believe that food is merely sustenance, the French see it as a

pastime. It is bad manners to eat your lunch at your desk, but I'm not sure if you're insulting the French or the sandwich.

Needing to reconcile myself to their haughtiness for culinary perfection, I wanted to get inside the mind of three-star Michelin chef Guy Savoy, who was in Doha recently to oversee the progression of his eponymous restaurant at The Pearl-Qatar, due to open later this year. Savoy was born and raised in Bourgoin-Jallieu, just outside Lyon in the southeast of France, and opened his first restaurant on Rue Duret in Paris in 1980. A year later, he earned his first Michelin star.

Whatever his professional expertise, it would have been slippery of me to begin with a man from south east France on a topic other than rugby, and we exchanged friendly banter about recent exchanges between our native countries. He intimated that Ireland always gives France a good game, yet there is only ever one winner.

There's only ever one winner when it comes to food appreciation as well. Whilst Savoy – and I would expect most French kids – was brought up by a mother who instilled in him a passion for food preparation and discussion, my mother was a little more conservative in her thinking. If I made any comment – good, bad or indifferent – about my dinner, I was sent to bed and the dog would get the rest of it.

For Savoy, cuisine is a day-to-day discipline in which time and work by a multitude of workers combine, to be subject only to the scrutiny of the senses. It is the art of instantaneously transforming historical products into happiness and pleasure, where his kitchens are a skilled craftsman's workshop. Inspiration comes in many guises and a dish may originate from anything, be it a sensation, a memory or a chance meeting.

"For me cooking is magic," he announced, I think – his French was richly accented. "But you cannot perform this magic unless you appreciate what has happened to get the ingredients to your workshop. Dishes take shape through a series of stages, each one

designed to elicit an emotion. Whilst I can cook in a matter of hours, it takes weeks to grow carrots and months to produce a chicken, so when I am cooking, I am always thinking about the fishermen out at sea or the gardeners harvesting the vegetables. The whole process gives the food life, and at my restaurants a meal is a celebration of life."

About his association with QLG, Savoy said: "I wanted to work with QLG as we share the same philosophy – everything they do is about ensuring the utmost quality, and that is what I have dedicated my life to as a Chef. When people dine at my restaurant I want them to leave their concerns at the door and have the best possible time which means providing the highest quality of food, service and decor."

Restaurants and recipes

Savoy has restaurants in Paris, Las Vegas and Singapore, whilst it's "coming soon" for Doha. All of them display his signature dishes, including his artichoke and black truffle soup and

Guy connects with the local fishermen as he gets the best ingredients for his cooking



layered brioche with mushrooms and truffle butter. Savoy loves to play with vegetables, and the artichoke and mushroom are two of his favourites in particular. In this dish alone, he manages to use the two and provide a taste to stimulate all the senses.

"I love working with vegetables, and mushrooms in particular – you can do so much with them," he explained. "With meat, you are very limited in what you can do, but there are no such limitations with vegetables. You have so many options: purees, soups, desserts. For a chef, there is much more scope for fun and experiment, and this dish is one of my favorites.

"It's cooked in a truffle juice," he said. "The flaky brioche with mushrooms further enhances the flavor. Spread with truffle butter, the elegant crouton is a savory adaptation of the fruit brioche from my childhood."

How about the line-caught whiting with caviar, Dublin Bay prawn tartar and lemon jelly? Whiting? Really?

Savoy realized that careful handling and gentle cooking of this fish could transform its flesh and produce remarkable results.

"Whiting is normally insipid and general to taste," he said, "but we deliver something elegant and silky, changing its appearance into something translucent. The line-caught whiting is crafted in such a way, and is presented in rounds, topped with caviar grains that add their salty force and act as a noble seasoning. A Dublin Bay prawn tartar and a vegetable broth strewn with lemon beads surround the whiting with sweetness and crispiness."

Every Guy Savoy restaurant tries to wed French flair with some of the local culinary idiosyncrasies, and he hopes to be able to interpret Arab and Qatari cuisine in his own way. I got the feeling he was still searching for inspiration, but he revealed Katara Cultural Village had something special.

"We were sitting on a terrace at a Turkish restaurant at Katara; I looked around and I felt the place was idyllic. A dish can take weeks and months to get right – it's like a puzzle you are trying to resolve. Inspiration is just the beginning; you have to work so hard to develop it."

I guess if it takes so long to produce a master dish, it might be decorous to quiz the waiter somewhat about its flavors and textures. However, I have a feeling the group of French teenagers were looking for the name and bloodline of the chicken.

“
“IN FRANCE, COOKING
IS A SERIOUS ART
FORM AND A NATIONAL
SPORT.” JULIA
CHILD, AMERICAN
CHEF, AUTHOR
AND TELEVISION
PERSONALITY, WHO
PENNEDED THE BOOK
MASTERING THE ART
OF FRENCH COOKING.
”



NOT JUST ANY OTHER ROOM

PAUL FLOWERS TELLS **SINDHU NAIR** THAT DESIGNING A BATHROOM IS ALL ABOUT STIMULATING THE SENSES...

H

ave you ever wondered at the design competency involved in the making of a water faucet? Have you ever looked up and marveled at the pristine shower that seems to rain down droplets, all of surprisingly identical bulk? It is time that you did, for design is no longer

something you admire in passing. It is what makes a product stand out from the crowd – combining practicality with ingenuity; balancing virtues of sustainability with cost-effectiveness while being creative at its very base.

No wonder then that the Grohe design team, consisting of 17 people and led by Paul Flowers, bagged the Red Dot Design Team of the Year award, a highly desirable title in the world of product design.

Being the first sanitary manufacturer to be awarded this prestigious title, Grohe joins the ranks of previous winners like Bose, BMW, Adidas, Apple, Audi, Sony and Philips.

Paul tells *TQatar* why there never is a dull moment in designing bathroom fittings.

How innovative can a bathroom fitting ever be?

I strongly believe there is immense scope for innovation in the bathroom, but your innovations must give the consumer a real benefit or inspiration. Personally, I favor a

blend of practicality and stimulation of the senses. Digital technologies have continued to make inroads into all areas of people’s daily lives. As designers, our job is to find sensible ways of using digitization in the bathroom, a space where people retreat to relax and care for their bodies. More importantly, the use of digital technology should not result in more complication. Rather, digitization should lead to smart solutions that add to people’s comfort and wellbeing. We are challenged to come up with well-thought-out designs to lower the psychological barriers that frequently stand in the way of people embracing digital technology. I believe that intuitive design is the key here.

How is the winning of multiple design awards reflected in the quality of the products you deliver?

You work all your professional life for this kind of success and actually accomplishing it is clearly a highlight in any designer’s career. These accolades are a fantastic confirmation of the uniqueness of the products created by us and they crystallize our design vision. Being named the “Red Dot Design Team Of the Year” was like winning an Academy Award – it is something you always dream of. Now, as a team, we do our very best to live up to the standards that people can expect from the winners of such a renowned award.

Do you agree that designing bathroom fittings is more of an engineering feat than a



“
THE ROLE OF THE BATHROOM HAS CHANGED FROM A PURELY FUNCTIONAL ROOM FOR CLEANSING TO AN OASIS OF WELL-BEING
 ”

matter of design ability?

I think today both aspects are fundamental. The role of the bathroom has changed from a purely functional room for cleansing to an oasis of well-being (including digital technologies, entertainment facilities, and therapeutic elements like lights, sound and aroma, and exercise equipment). Never underestimate the importance of a well-furnished bathroom, because you can make it your private spa and use it for personal relaxation as well as vitalization. Water truly has great power over our bodies, and we enjoy it even more when it is presented to us by means of attractive and functional products that meet our taste in design and our personal requirements regarding the technology.

What is your design process like, from the inception of an idea to industrial design?

We approach each project with a number of simple questions: What do people need? What do they want? What are they “ready” for? This consumer-centric approach ensures that our products are relevant and add value to people’s daily lives. The next phase is research. In conjunction with our colleagues on the marketing side, we collate

as much information as possible on the potential market and consumers’ needs. Our team then explores potential scenarios and concepts to understand what would fulfill customers’ conscious and unconscious needs. These concepts are evaluated as part of what we call a “design quality review” and are then further elaborated, following which they are translated into a three-dimensional concept using special computer software. The prototypes we create allow us to experience the ergonomic qualities and the actual form of the designs. In this phase, we work closely with our engineers to incorporate the technical components inside the

faucet or fitting. This permits us to test the actual feasibility of the projects. We then refine the design and create a presentation model, which marks the final stage of the design process.

Do you really yearn to go out there and design buildings for a change?

My approach to design is consumer-centric and I have applied this philosophy in everything I have created, from televisions to furniture and showers. I hope in my career I am given the opportunity to transfer this philosophy to many other areas, including buildings.

What is your personal design principle?

Good design goes beyond pure form and function. A product should be designed so that a relationship is formed with its user. Our goal is to create sustainable products that can be used intuitively and enjoyed by the customers. You can never grow tired of seeing good design because it never ceases to surprise you!

Your favorite designer, your favorite building and your favorite product...

I take particular pride in our Grohe Ondus Collection. It is easy to operate, creates a unique water experience, and helps minimize water and energy consumption. It’s a smart digital control system that allows you to save your favorite water temperature and your preferred water volume. This line, which has already garnered the “Red Dot Best of the Best” award, sets new trends in the sanitary market in terms of its style (sensual minimalism) and color (available in Velvet Black, Moon White, Frosted Titanium and Starlight Chrome).

I admire industrial designers such as Sam Hecht, Jasper Morrison, Dieter Rams, the Japanese product designer Naoto Fukasawa and Jonathan Ive, the Vice-President of Industrial Design at Apple Inc. The work of these designers is simple, intuitive and honest. They remove the unnecessary elements



of design. One of my favorite buildings at the moment is the Shard in London, designed by Italian architect Renzo Piano.

How do you incorporate innovation, aesthetics and environmental standards in your products?

Whenever we set out to design something, we are acutely aware of the need to create sustainable products, which is

why ecological considerations go into our design process right from the start.

Essentially, we have two different approaches here: either sustainability is part of the product's core technology, or we incorporate water and energy saving solutions into its design. Experience, research and inspiration are important factors that are considered as we develop new products. Initially, we monitor and analyze all emerging fashions, movements and behaviors, and design and shape our own interpretations of the trends that are born out of them. We travel vastly, attending design conferences and exhibitions, and draw inspiration from architecture to electronics to nature (the most amazing and best-functioning designs are often created by nature, anyway). Once

we have collected enough ideas and inspiration, we work on creating the shapes and forms of a new product. Professional experience is an important advantage at this stage because it is essential to gauge whether an envisaged design will actually be feasible in an industrial manufacturing process. Needless to say, it is equally indispensable to test the limits of what is considered feasible and to break new ground.

“
**EXPERIENCE,
 RESEARCH AND
 INSPIRATION
 ARE IMPORTANT
 FACTORS THAT ARE
 CONSIDERED AS
 WE DEVELOP NEW
 PRODUCTS**
 ”

THE AWARD-WINNING DESIGNS

"In the past two years, we have received awards for diverse products such as our Allure Brilliant and Veris faucet lines, our K7 kitchen series and our Power&Soul line of hand showers. Add to that, our Digital Collection that has ushered in a new era of user-friendliness in the bathroom. These fittings are flexible and comfortable to use, thanks to a universal design. Grohe F-digital's intuitive operation and innovative technologies make it a typical Grohe Spa™ product that offers personalized solutions and puts the user center-stage.

"I think it is our unerring insistence on creating unique combinations of form and function that raise the bar for the industry while doing justice to aspects such as ergonomics and quality.

"One of our more recent and aesthetically advanced collections is the Allure Brilliant because of its unique faceted design. With its clean, angular shapes, the six-sided Allure faucet line clearly determines a fresh new style for Grohe Spa. Allure Brilliant lends the bathroom a unique identity and an exclusive aura. Exact edges and cuts make it look truly individual and diverse surfaces reflect light in unique variations. Grohe F-digital is a technological revolution in designing modern bathrooms because of the new technologies and the intuitive control of the water flow. Whether it's the wash basin, the bidet or the bathtub, every water outlet can be controlled. Wireless operation means total freedom of design, as both the controller and the diverter can be positioned anywhere in the bathroom separately from the faucet – on the tiles, the bathtub or wash basin or the bathroom furniture and consoles. This is customized bathroom design at its best."



FLEUR SHOW

ARTWORK BY VICTOIRE DE CASTELLANE



EARTH MOTHER IN THE FORESTS AND FIELDS OF UPSTATE NEW YORK. KEBEDE DRESSES FLORAL VELVET UP WITH A FEATHERY FASCINATOR AND DOWN WITH A SLOUCHY POPCORN KNIT. ANN DEMEULEMEESTER HEADPIECES, QR3,880 EACH; ANTONIOLI.EU. JUNYA WATANABE COMME DES GARÇONS TOP, QR2,111, AND RED DRESS, QR5,569; (212) 604-9200. JUNYA WATANABE COMME DES GARÇONS BLACK DRESS, QR2,930; BERGDORF GOODMAN, (800) 558-1855. KIMBERLY MCDONALD EARRINGS, QR72,800; BERGDORF GOODMAN.

OPPOSITE: BURBERRY PRORSUM COAT, QR14,542; BURBERRY.COM. SPORTMAX SWEATER, QR3,968; (212) 674-1817. BOTTEGA VENETA DRESS, QR23,296; BOTTEGAVENETA.COM. PRADA BACKPACK, QR2,894, AND KEY CHAIN, QR801; PRADA.COM. KIMBERLY MCDONALD EARRINGS, QR61,880; BERGDORF GOODMAN. MONIQUE PÉAN NECKLACE, QR9,974; BARNEYS NEW YORK, (212) 826-8900. THURSDAY FRIDAY KEY RING, QR237; THUFRI.COM.

THE VELVET REVOLUTION

WITH STORM CLOUDS GATHERING,
SOMETHING WITCHY THIS WAY COMES. *Liya Kebede*
BRINGS THE SEASON'S DARKLY ROMANTIC
EVENING FABRICS INTO THE LIGHT OF DAY.

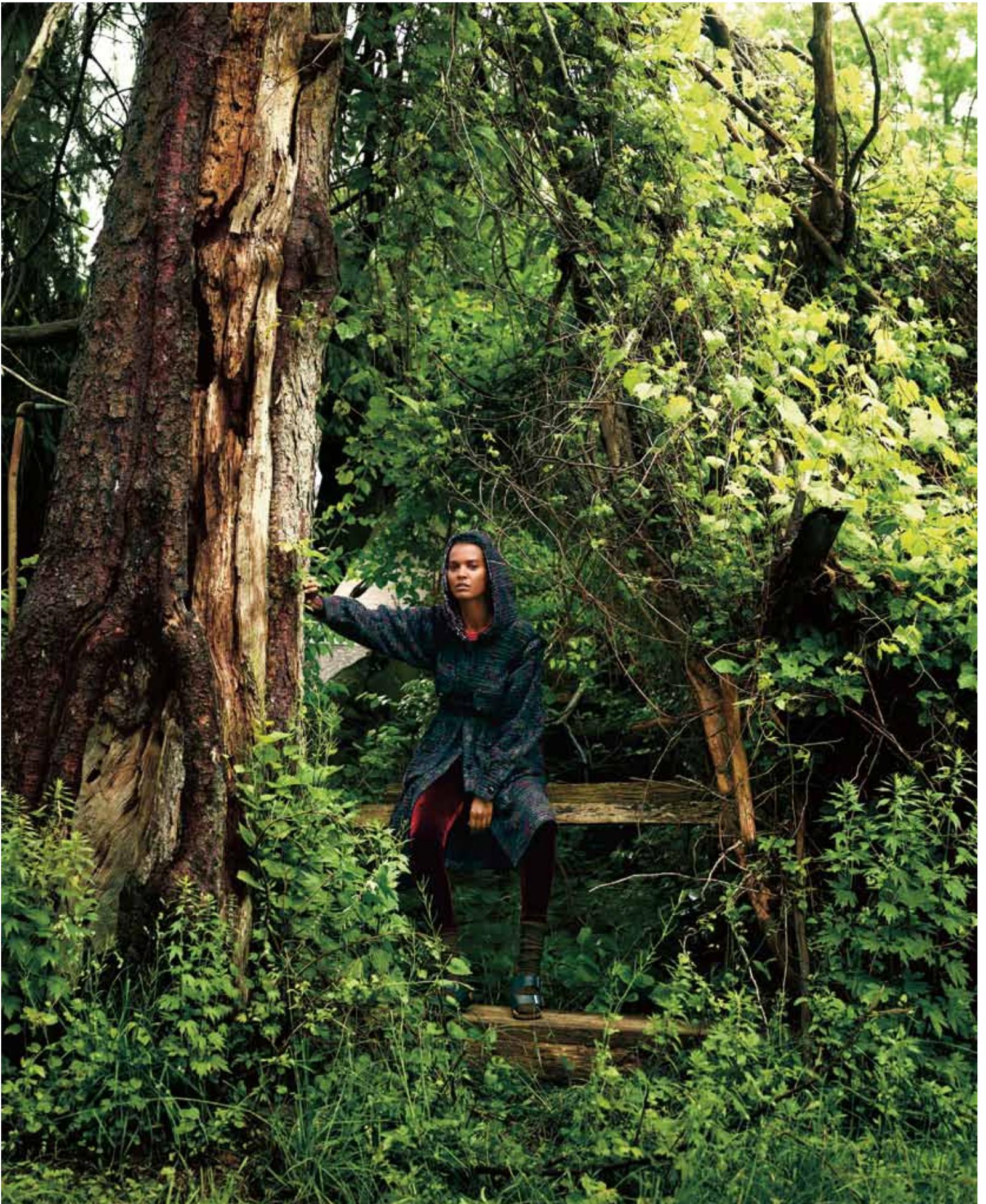
PHOTOGRAPHS BY CASS BIRD
FASHION EDITOR: VANESSA TRAINA

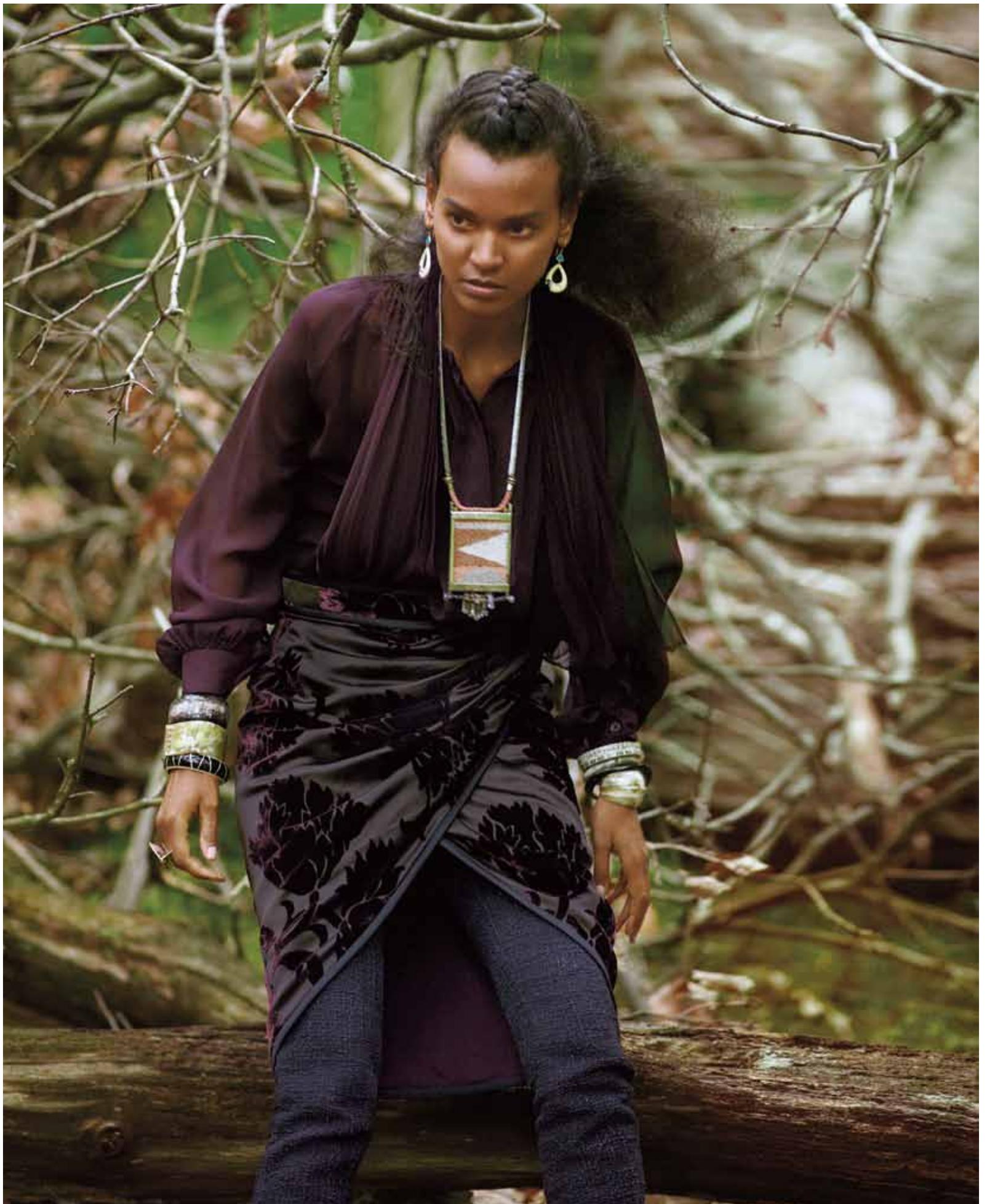




TERRESTRIAL BEING JAUNTY CASHMERE GIVES PAISLEY VELVET SOME DAYTIME CRED, WHILE BIRKS AND SOCKS BRING PLUSH LEGGINGS DOWN TO EARTH. ETRO DRESS, QR23,624; (212) 317-9096. CHANEL SWEATER, QR16,744; (800) 550-0005. ERICKSON BEAMON EARRINGS, QR2,202; SHOPCURVE.COM. KIMBERLY MCDONALD RING, QR24,024; NET-A-PORTER.COM.

OPPOSITE: CHANEL JACKET, PRICE ON REQUEST, AND SKIRT, QR16,416. JEAN PAUL GAULTIER LEGGINGS, QR3,440; NORDSTROM.COM. THE GAP SOCKS, QR23.66; GAP.COM. BIRKENSTOCK SANDALS, QR437; BIRKENSTOCKUSA.COM.





OUTDOOR DRAMA WHILE A LIGHT RAIN FELL, KEBEDE BRAVED THE WEATHER IN LAYERS OF VELVET AND TWEED SET OFF BY BIG, BRIGHT JEWELRY. SALVATORE FERRAGAMO COAT, QR16,744; FERRAGAMO.COM. LOUIS VUITTON DRESS, PRICE ON REQUEST; LOUISVUITTON.COM. EMPORIO ARMANI JACKET (AROUND WAIST), QR3,258; ARMANI.COM. ERICKSON BEAMON EARRINGS, \$395.

OPPOSITE: GUCCI TOP, QR4,186, AND SKIRT, QR7,098; GUCCI.COM. CHANEL PANTS, QR15,889. KIMBERLY MCDONALD RING, QR32,396; RICHARDS, GREENWICH, CONN., (203) 622-0551. MONIQUE PÉAN EARRINGS, QR8,044, AND BRACELETS (ON RIGHT HAND), QR9,009, QR3,130, QR4,077, (ON LEFT HAND), QR7,808, QR2,930, QR3,640, QR3,130, QR3,130, QR3,130. LIZZIE FORTUNATO JEWELS NECKLACE, QR1,383; SHOP.LIZZIEFORTUNATOJEWELS.COM.





WELL ROUNDED

AMBER HEARD
—MODEL, ACTIVIST,
ACTION HEROINE
—THROWS SOME SERIOUS
CURVES.

PHOTOGRAPHS BY TERRY RICHARDSON
FASHION EDITOR: SARA MOONVES

SHAPE SHIFTER HEARD SHOWS OFF IN THE SEASON'S LONG-SLEEVE DATE-NIGHT DRESSES. EMILIO PUCCI DRESS, QR13,796; EMILIO PUCCI.COM. DIANE VON FURSTENBERG BY H. STERN BRACELET, QR54,964; HSTERN.NET. ASPREY RING, QR28,392; (212) 688-1811.

OPPOSITE: WITH HER DOG PISTOL, IN A DRESS BY DONNA KARAN NEW YORK, QR10,902; SAKSFIFTHAVENUE.COM. MICHAEL KORS EARRINGS, PRICE ON REQUEST; (866) 709-5677. DAVID WEBB RING, PRICE ON REQUEST; DAVIDWEBB.COM. MANOLO BLAHNIK SHOES, QR3,440; (212) 582-3007.



'SHE'S A punch-throwing, gun-shooting, crown-wearing, sash-bearing, beauty-pageant Barbie with a twist," says the actress Amber

Heard of her role in the Robert Rodriguez action film "Machete Kills," due out next year. Similar words could be used to describe the 26-year-old actress, who at age 16 fled Catholic school in Austin, Tex., for a try at modeling in New York — but who still listens to the blues and is a crack shot with her .357 Magnum. Heard is also a Guess model, whose va-va-voom looks and progressive views on sexuality — she spoke out on behalf of the L.G.B.T. community at a 2010 Gay & Lesbian Alliance Against Defamation event — have earned her many a racy headline. Not that she's noticed; Heard doesn't read the gossips, anyway. (So don't ask her about "Johnny Depp, Amber Heard Are '100 Percent Dating.'") "If I had the time, I'd be reading my book or doing the crossword," she says, referring to her one-week summer before filming "Paranoia," a thriller with Liam Hemsworth. (Her most recent role was in the film adaptation of Hunter S. Thompson's "The Rum Diary.") In between movies, Heard, who has made trips to the Mexico border with Amnesty International, will work with the organization on a bilingual campaign to help raise awareness about current immigration policies. "It'll be something we present both on a grass-roots level and a lobby level," she says. Barbie goes to Washington? KATHRYN BRANCH



FROM THE HIP COLOR MEETS TEXTURE, IN SPONGEY KNIT OR LACE. LANVIN DRESS, QR13,577; (646) 613-9541. MANOLO BLAHNIK SHOES, QR2,166; BERGDORFGOODMAN.COM.

OPPOSITE: MICHAEL KORS DRESS, QR14,895. COMMANDO SLIP (WORN UNDERNEATH), QR284; JOURNELLE.COM. DAVID WEBB RING, QR65,520. DAVID YURMAN EARRINGS, QR10,738; (212) 752-4255. FASHION ASSOCIATE: RAE BOXER. HAIR BY DUFFY AT TIM HOWARD MANAGEMENT. MAKEUP BY FRANK B. AT THE WALL GROUP. MANICURE BY ALICIA TORELLO AT THE WALL GROUP.



G

THE GRADUATE

AFTER A DECADE OF HARRY POTTER MOVIES, EMMA WATSON TRADED HOGWARTS FOR OXFORD AND BROWN. NOW THE FORMER CHILD STAR IS BACK ON THE BIG SCREEN WITH A WHOLE NEW BAG OF TRICKS.

Emma Watson, the onetime co-star of the most successful movie franchise ever, is a very grateful and a very lucky person. How do I know that? Because I sat down with the 22-year-old in a gastropub in a trendy neighborhood of North London, and in the course of an hour's conversation she said "grateful" five times and "lucky" eight. True, of those five "grateful"s two were of the "ungrateful" form — yet these were embedded in clauses like "I felt guilty because I felt like that meant I was ungrateful. ..." So, as you can see, Watson is a young woman who wants it put firmly on the record that she understands human lives are shaken up in the snow globe of uncertainty, and that simply because she's ended up being covered in golden flakes, she doesn't take it as her due, oh, no.

Pale skinned, serious of mien, with tiny little Meissen china ears furled tightly against her tiny little Meissen china head, her brown hair scraped back into a bunch, her meager form lost in a baggy white T-shirt, Watson still looks younger than she is. She's neat-featured; all the headlines of her face — eyes, brows, cheekbones — seem as if underlined. And it's quite possible that this rather serious emphasis, all those years ago, alerted the casting director that this 9-year-old girl should play Hermione Granger in the Harry Potter movies, rather than the umpteen thousand others who were gagging,

**BY WILL SELF
PHOTOGRAPHS BY ALASDAIR MCLELLAN
STYLED BY ANASTASIA BARBIERI**



Tweedy bird While her Harry Potter co-stars took grown-up roles, Emma Watson was studying for her exams. Ralph Lauren collection jacket, QR8,001, shirt, QR3,269, vest, QR3,269, trousers, QR3,997, and tie, QR7,10; ralphlauren.com.



IT'S A FAIRLY SHARP AS CENT FROM KIDDIE FLICKS TO INDIE FLICK TO GRADE-A ART-HOUSE MOVIES.

swooning, dying to do so. Oh, and then there's her mouth, which, in mid-moué, has a top lip that looks sharp enough to give you a paper cut.

But setting her calendar age to one side, Watson's neoteny affects more than her physical appearance, for she is enfolded in the diaphanous — yet profoundly real — swaths of her former status as a child star. I can't say I ever paid that much attention to her acting in the Potter movies, but I've looked for many, many hours in the general direction of screens upon which Watson has performed spells, mixed potions, ridden magical beasts and generally cavorted about. With four children of my own, ranged over 11 years, the eldest the same age as the actress, and the youngest just 11, I've been exposed to a great deal more of the franchise than I would've wished. Watson's performances, per se, aren't the point here: it's that I, like no doubt many of you, have grown older while she grew up. When the first movie, "Harry Potter and the Sorcerer's Stone," came out, I was a relatively

feisty 40-year-old. But when "Harry Potter and the Deathly Hallows: Part 2" finally shazammed to its inevitable happy ending, I was a downright cranky half-centenarian.

So, Watson will always be, for me, a nice middle-class English girl pretending to be another nice middle-class English girl who's lucky enough to have magical powers for which she's extremely grateful. That off-screen those magical powers consist of the ability to transform cavorting about into huge mounds of gold — her personal fortune is estimated at \$40 million — only goes to prove that we live in a world at least as strange as J.K. Rowling's fictions. Now Watson has started to cavort in rather more adult vehicles; the first of these is "The Perks of Being a Wallflower," an indie venture directed by Stephen Chbosky and adapted from his novel of the same name (out next month). It's a semi-disturbing bildungsroman, set in early 1990s Pittsburgh, about a misfit kid named Charlie, who finds his niche in high school when he falls in with a bunch of like-minded misfits. Watson plays his object of desire, Sam, and she does this with reasonable *éclat* and newfound maturity. She also manages the difficult feat — for a nice English middle-class girl — of sustaining an American accent. I told her how good it was and she thanked me nicely and explained how she's honed her vowels: "My grandma said — when I was really young and I'd sing along to the radio — why do you sing in an American accent? I guess it was because a lot of the music I was listening to had American vocalists. And that was something Steve said to me as well: try singing the lines in an American accent. That kind of opened me up. Then I worked with a dialogue coach and I just put in the time to really, really listen and just go over it and over it and over it until I could do it without thinking about it too hard. And I just knew it was really important."

I concede the above has been lightly purged of "like"'s (although meanly I left the "just"'s and the "really"'s), those nonce words so crucial to the speech patterns of any Mid-Atlantean under 30, but it does give a fair flavor of Watson's earnestness and dedication as an actress. I asked her why she's waited this long to make other movies and she put her head on one side, thought for a while, then said: "I think at first I didn't because I was always either studying or filming, I didn't have time to go off and do other films or other things to sort of show people that, Oh, she is not just Hermione, she is an actress and she can go and do these other parts and roles. ... I didn't, because I was so focused on, you know, on my GCSEs and on my AS and on my A-levels and then getting in to university and then whatever, I didn't really have time to do any of that." Meanwhile, her "Potter" co-stars, Daniel

Camera ready Watson's recent movie deals — with Sofia Coppola, Darren Aronofsky — are the beginnings of a Hollywood mover and shaker. Junya Watanabe Comme des Garçons coat, QR7,881; shirt, QR1,347; and trousers, QR2,712; (212) 604-9200. Acne shoes, QR1,929; acnestudios.com. Graff earrings, price on request; graffdiamonds.com. Opposite: Giorgio Armani jacket, QR9,373; armani.com. Isabel Marant sweater, QR1,512; (212) 219-2284. Burberry Prorsum hat, QR1,638; burberry.com. Harry Winston earrings, price on request; harrywinston.com.



Radcliffe and Rupert Grint, had already begun to appear in other contexts before the franchise finished; Radcliffe most notably in a stage production of Peter Shaffer's "Equus," a distinctly challenging part that entails sturm, drang and full-frontal nudity. Watson considered the performance "incredibly brave, and I think people were impressed by his dedication and his work ethic. I mean he did it when he was, like, 17, and that play is dark and demanding and, yeah, and you've quite literally got to be ballsy to do it."

Watson ended up attending Brown University, and when we spoke had just finished doing a year abroad at Oxford University. She has one more semester at Brown before she completes her degree. Not that she's only studied and Pottered — Watson is the face of Lancôme, and she's done a fair bit of modeling over the past three years. She told me that this was her way of establishing a public identity for herself separate from the brainiac character of Hermione Granger.

Watson opted for Brown because it gave her more flexibility to complete the Potter filming, and then do the remorseless grind of publicizing the movies. I wondered if she had enjoyed her time there, given that she was always jetting off elsewhere, and she said, "My first two years at Brown weren't easy, not because I was bullied or because anyone gave me a particularly hard time, but just because, you know, without the collegiate system ... and at Brown everyone does completely different things and very much chooses their own path, which is great, but it's also much more difficult, too. You're not with a group of people all the time at one time."

Her last year at Oxford had been easier, partly because she was living in college and able to find a circle of friends, but also because she was close to her mother's home. She grew up there, with weekends at her father's in the same London neighborhood where we were conducting the interview. (Her parents, both lawyers, separated when she was young.) Observing her career over the years in a desultory way, I'd gained the impression that there was

someone altogether savvy watching over her — something she initially caviled about, but then said: "Yeah, I think I've been lucky in that neither of my parents got swept up in it, it wasn't something they wanted for me, it wasn't something that they were overawed by. They gave me the best advice they could, and I think they gave me very good advice. But my mum particularly said, 'Right, you're going to go into these interviews and they're going to ask you anything they feel like asking you, and every time they ask you a question, think about whether you'd be comfortable discussing it with a stranger.'" Grounded Watson undoubtedly is, and that's possibly why she was astute enough to realize that the Potter franchise had acted as a splint to her career; which is also why she's taken the time out at college — testing her legs in a student production of Chekhov's "Three Sisters," among other things — before making her own decision about continuing with professional acting.

The measured approach is paying dividends: after "Wallflower" she shot "The Bling Ring" with Sofia Coppola in Los Angeles, and when she spoke to me she was about to start to making Darren Aronofsky's "Noah" in New York. It's a fairly sharp ascent — from kiddie flicks to indie flick to grade-A art-house movies — and I observed that from the outside it looked rather calculating. To begin with, Watson demurred: "I'm not really sure how I've managed to do it." But then she got a little more real: "I guess weirdly in my head I knew what I wanted, I didn't know how it would or if it would ever happen. But before 'Bling Ring,' I said I'd really wanted to meet Sofia Coppola and — this is before I knew that she had a film in mind — ended up meeting her. And Darren was someone who actually I met a good year ago. And then I'm doing a film with Guillermo [del Toro] next summer, and I went to him and said Warner Brothers have given me the script for 'Beauty and the Beast,' but the only way I'd really want to do it is if you did it. And then miraculously he said, 'Oh, funnily enough 'Beauty and the Beast' is my favorite fairy tale, I can't let anyone else do this,

English rose

Watson considers her modeling for Lancôme a way to separate herself from Hermione Granger. Opposite: Chanel jacket, price on request; (800) 550-0005. Dolce & Gabbana shirt, \$995; dolcegabbana.it. Harry Winston earrings, price on request. Fashion assistant: Azza Yousif. Hair by Luke Hershon at Julian Watson Agency. Makeup by Val Garland at Streeters. Manicure by Anatole Rainey at premierhairandmakeup.com.



PRESTO CHANGO THE METAMORPHOSIS OF EMMA WATSON.

Growing up on the red carpet, from age 11 to 21. From far left: **Nov. 4, 2001** At the "Harry Potter and the Philosopher's Stone" premiere in London. **Nov. 6, 2005** At the "Harry Potter and the Goblet of Fire" premiere in London. **July 3, 2007** Wearing Chanel to the "Harry Potter and the Order of the Phoenix" premiere. **Feb. 11, 2008** In Burberry at a party in London. **June 3, 2009** Wearing a Rodarte dress and Chanel shoes to a dinner at Harvey Nichols. **Sept. 22, 2009** At a Burberry party in Burberry. **March 25, 2010** Wearing a Christopher Kane dress and Casadei shoes in London. **Feb. 10, 2012** Wearing a Valentino dress and Christian Louboutin shoes to the Lancôme BAFTA party in London.

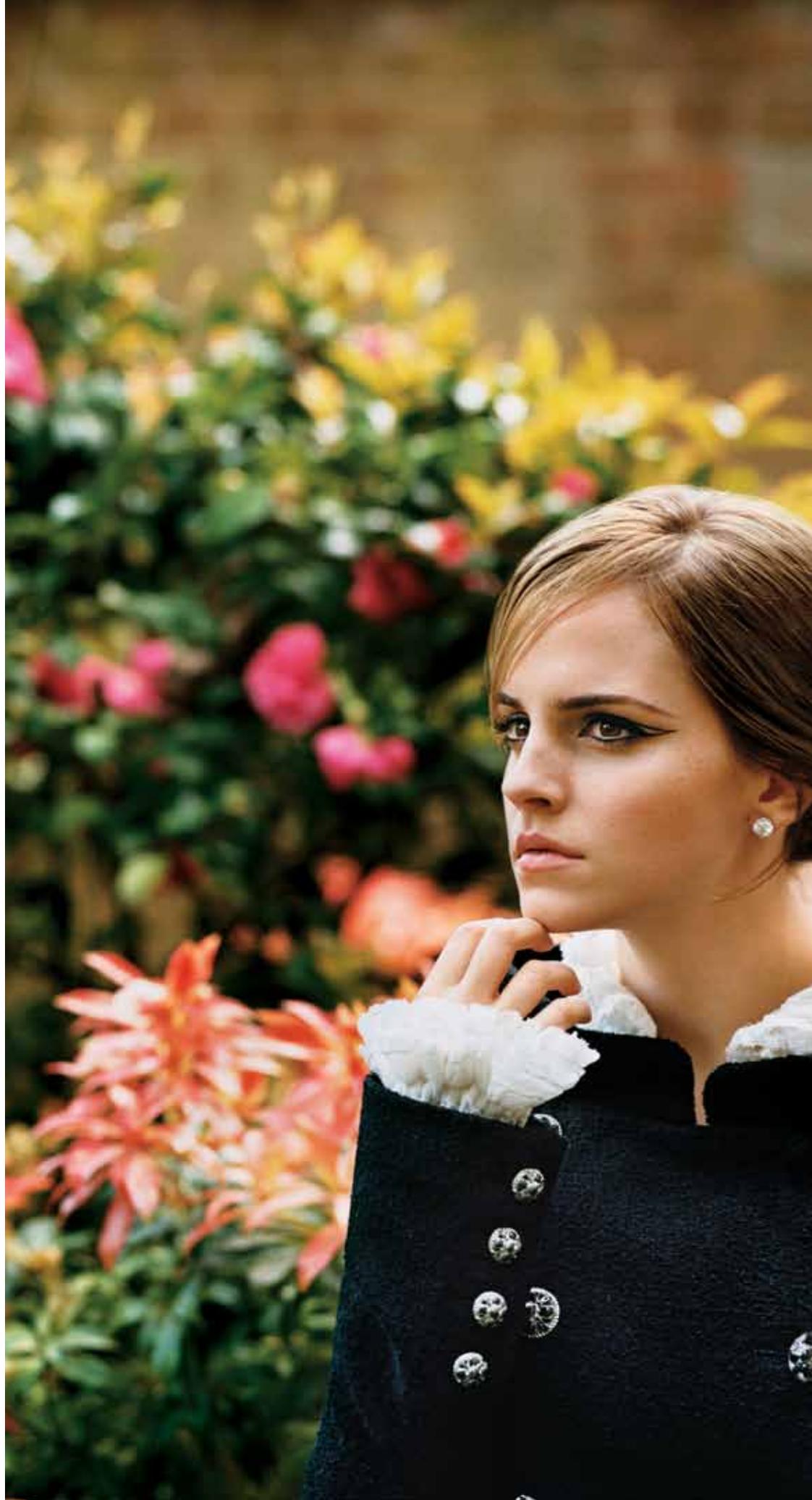
I'll start putting a team together.'”

There are inchoate glints here of a future Hollywood mover and shaker, but, speaking to Watson, they were offset by an impression of someone still looking for nurture in each new temporary family she encounters — whether it be the Potter circus, the cast of “Wallflower” or at Brown. I suspect it may be this emotional connection she seeks quite as much as fulfillment through acting. She certainly has no desire for the glitzy lifestyle her wealth could afford her, this she made perfectly clear — and I believe her. (Watson did talk to me a little about her roles, but I simply can't hear actors when they speak about their work — the world around me grows sort of misty, and often I swoon away altogether. A famous Shakespearean actor was once talking to me over lunch about his Lear, and I very nearly put my eye out with the top of the pepper grinder.)

I was also touched by Watson's tales of coming to realize the horrific extent of her face recognition as a child star. She told me that up until she was 15 or 16 she still took the bus from Oxford to London, determined to be just an ordinary girl — this was her strange form of rebellion — but that it became too much when everyone on the bus was either talking about or at her.

Nowadays, while she can walk around fairly happily in quiet areas of London or New York, there are plenty of other places that are off-limits: “If I went to somewhere busy, I wouldn't last very long. I can't go to a museum, I'll last 10 or 15 minutes in a museum. The problem is that when one person asks for a photograph, then someone sees a flash goes off, then everyone else sort of ... it's sort of like a domino effect. And then very quickly the situation starts to get out of control to a point where I can't manage it on my own.” I suggested to her that with fame there comes a point when you decide that whatever the downside of people gawping at you in the street, there remains an upside, and I was still more touched by the trenchancy of her reply: that it's more just like “if life gives you lemons, make lemonade.”

Nowadays Emma Watson is set to make a lot more lemonade, and as I left her I thought: I damn well hope it's potable — then checked myself. After all, why does it matter to me? Unlike with her earlier screen incarnation, I will not be compelled by my children to witness these ones. No, I can decide to watch her movies or not, as I choose, just as she has chosen to become a real grown-up actress. And that, surely, is what cinematic art should be: an act between consenting adults. ■



Aigner

- o Blue Salon - Suhaim Bin Hamad Street - 44466111
- o Highland - The Mall - 44678678
- o 1 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1051

Adolfo Dominguez

- o Lagoon Mall - 44811317

A. Lange & Sohne

- o Al Majed Jewelry - Suhaim Bin Hamad Street - 44478888

Agent Provocateur

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2271

Alexander McQueen

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2231

Amouage

- o 51 East -Al Maha Center - Salwa Road - 44257777

Armani Exchange

- o Villaggio Mall - 44161005

Balmain

- o 51 East - Al Maha Center - Salwa Road - 44257777

Balenciaga

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1861

Banana Republic

- o Villaggio Mall - 44135222/44507961

Barbara Bui

- o Zai - Salwa Road - 44092600

Betty Barclay

- o Emporium Shopping Centre - 44375796/98

Berluti

- o Villaggio Mall- Via Domo - 44161860

Bikkembergs

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

Blumarine

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1811

Boss Orange

- o Salam Plaza - 44485555
- o The Mall - 44551325
- o Porto Arabia,The Pearl Qatar - 44953876 Extn 1521

Bottega Veneta

- o Villaggio Mall- Via Domo - 44507354

Breitling

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

Brioni

- o 51 East -Al Maha Center - Salwa Road - 44257777

Burberry

- o Villaggio Mall- Via Domo - 44134551

Bulgari

- o Villaggio Mall- Via Domo - 44134568

Boucheron

- o Lagoon Mall 44361111/44335555

Canali

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1831

Calvin Klein Collection

- o 10 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2561

Carolina Herrera

- o Villaggio Mall- Via Domo - 44134748

Cartier

- o Cartier Boutique - Royal Plaza - 44131381
- o Cartier Boutique - Villaggio Mall - Via Domo - 44507798

Celine

- o Villaggio Mall- Via Domo - 44134763

Chloe

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2181

Christian Dior

- o Villaggio Mall- Via Domo - 44135222/44134665

Chopard

- o Villaggio Mall- Via Domo - 44519900

Cugini

- o 2 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1471

Damiani

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

David Morris

- o Ali Bin Ali Watches & Jewelry - Royal Plaza - 44131391

Diesel

- o Salam Stores - 44485555
- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1701

Dolce & Gabbana

- o Villaggio Mall- Via Domo - 44161007

Domenico Vacca

- o 1 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1061

Dunhill

- o Royal Plaza - 44131381
- o Villaggio Mall - 44134788

Diptyque

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2241

Elie Saab

- o Zai - Salwa Road - 44092600

Emporio Armani

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2161

Ermenegildo Zegna

- o Villaggio Mall- Via Domo - 44134765

Fendi

- o Al Majed Jewelry - Suhaim Bin Hamad Street - 44478888
- o Villaggio Mall- Via Domo - 44600945

Franck Muller

- o Villaggio Mall- Via Domo - 44519900

Frette

- o Royal Plaza - 44360560
- o Landmark Shopping Mall - 44874331

Galliano

- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1771

Georg Jensen

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2251

GF Ferre

- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1631/1641

Giorgio Armani

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1921

Giovanni Ferraris

- o Al Muftah Jewelry - Al Sadd - 44441320
- o Al Muftah Jewelry - Royal Plaza - 44131341
- o Al Muftah Jewelry - City Centre - 44833000

Giuseppe Zanotti Design

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2291

Givenchy

- o The Mall - 44678888/44667406

Gucci

- o Villaggio Mall- Via Domo - 44134612

Harry Winston

- o Villaggio Mall- Via Domo - 44519900

Harmont & Blaine

- o 2 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1481

Hermes

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1911/2041

Hublot

- o Al Majed Jewelry - Suhaim Bin Hamad Street - 44478888
- o Al Majed Jewelry - Villaggio Mall - 44507701

Hugo Boss

- o Salam Plaza - 44485555/44077162
- o The Mall - 44672200
- o The Gate - 44077162 Extn 320

Ice Iceberg

- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1651

Jaeger LeCoultre

- o Al Majed Jewelry - Villaggio Mall - 44507701
- o Al Majed Boutique - Suhaim Bin Hamad Street -Al Saad - 44478888

John Galliano

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2301

Just Cavalli

- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1751

Kenzo

- o Porto Arabia - Parcel 4 - The Pearl Qatar - 44953876 - Extn 1991
- o Emporium Shopping Centre - 44375796/98

Lacoste

- o Villaggio Mall - 44507191
- o Landmark Shopping Mall - 44887604

Lanvin Paris

- o Zai - Salwa Road - 44092600

LeoPizzo

- o Ali Bin Ali W & J - Royal Plaza - 44131391

Loewe

- o Zai - Salwa Road - 44507356
- o Villaggio Mall- Via Domo - 44507356

Love Moschino

- o 2 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1061
- o Emporium Shopping Centre - 44375796/98

Louis Vuitton

- o Villaggio Mall- Via Domo - 44134927

Maurice Lacroix Watches

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

M Missoni

- o 4 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1691

Montblanc

- o Villaggio Mall - 44507009
- o The Mall - 44674920
- o The Four Seasons Hotel - 44935288/44948448

Mulberry

- o 1 La Croisette Porto Arabia -The Pearl Qatar - 44953876 - Extn 1111

Messika

- o Royal Plaza - 44131391

Nespresso

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

Omega

- o Rivoli Prestige - City Center - 44833679
- o Rivoli Prestige - Villaggio Mall - 44519750
- o Rivoli Prestige - Landmark Shopping Mall - 44873190
- o Rivoli Prestige - The Mall - 44678866

PAMELLATO

- o Ali Bin Ali W&J - Royal Plaza - 44131391

Pal Zileri

- o Blue Salon - Suhaim Bin Hamad Street - 44466111
- o The Mall - 44678888

Panerai

- o Villaggio Mall - 44135222/44519866

Patek Philippe

- o Al Majed Jewelry - Suhaim Bin Hamad Street - 44478888

Prada

- o Villaggio Mall- Via Domo - 44135222

Qatar Executive

- o Qatar Airways Office - Airport Road - 44453800

Ralph Lauren

- o Villaggio Mall- Via Domo - 44135655

Rene Caovilla

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1851

Richard Mille

- o Ali Bin Ali W & J - Royal Plaza - 44131391

Roberto Cavalli

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2151

Romain Jerome

- o Ali Bin Ali W & J - Royal Plaza - 44131391

Rolex

- o 51 East -Al Maha Center - Salwa Road - 44361111/44257777

Repossi

- o Ali Bin Ali W&J - Royal Plaza - 44131391

Schreiner

- o Ali Bin Ali W & J - Royal Plaza - 44131391

Sonia Rykiel

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1801

Sephora

- o Landmark Shopping Mall - 44875222
- o Villaggio Mall - 44135222

Sergio Rossi

- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876

Salvatore Ferragamo

- o 1 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1941

Sormani Restaurant

- o 1 La Croisette Porto Arabia -The Pearl Qatar - 77825300

Stefano Ricci

- o 6 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1941
- o **Stella McCartney**
- o 7 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 2281

S.T. Dupont

- o Royal Plaza - 44341765

Swarovski

- o Landmark Shopping Mall - 44838158

Tanagra

- o Villaggio Mall- Via Domo - 44134780

Tod's

- o Villaggio Mall- Via Domo - 44134937

Tiffany & Co.

- o Villaggio Mall- Via Domo - 44134976

Tom Ford

- o Villaggio Mall- Via Domo - 44831027

Valentino

- o Villaggio Mall- Via Domo - 44135222/44161008

Van Cleef & Arpels

- o Villaggio Mall - 44169399

Vera Wang

- o 1 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 5157

Vertu

- o Rivoli Prestige - City Center - 44833679
- o Rivoli Prestige - Landmark Shopping Mall - 44873190
- o Rivoli Prestige - The Mall - 44678866
- o Rivoli Prestige - Villaggio Mall - 44519750

Versace Collection

- o Villaggio Mall - 44135437

Virgin Megastore

- o Villaggio Mall - 44135824
- o Landmark Shopping Mall - 44182242

Weekend Max Mara

- o 2 La Croisette Porto Arabia -The Pearl Qatar - 44953876 Extn 1611

Zenith

- o Blue Salon - Suhaim Bin Hamad Street - 44466111

51 East

- o City Center Doha -
- o Salwa Road - 44257777

Blue Salon

- o Suhaim Bin Hamad Street - 44466111/44678888

Emporium

- o Suhaim Bin Hamad Street - 44375796/44375798

Lagoona Mall

- o West Bay - 44257766

Royal Plaza

- o Al Sadd Street - 44130000

Salam Studio & Stores

- o Salam Plaza - Near City Centre - 44485555
- o Salam Stores - The Mall - 44672200

The Mall

- o D-Ring Road - 44678888

The Gate

- o Maysaloun Street - West Bay - 44932524/44077201

Villaggio

- o Al Waab Street - 44135222

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**ADDITIONAL CREDITS:**

Continued from page 38

PAGE 35: FROM LEFT: WOLFORD TIGHTS, QR160, AND QR110; WOLFORD.COM. AMERICAN APPAREL TIGHTS, QR73; AMERICANAPPAREL.NET.

PAGE 36: CLOCKWISE FROM TOP LEFT: NICOLE MILLER SKIRT, QR1,765; NICOLEMILLER.COM. PROENZASCHOLER DRESS, QR6,735; PROENZASCHOLER.COM. BOTTEGA VENETA LEASH, QR1,710; BOTTEGAVENETA.COM. CALVIN KLEIN COLLECTION SKIRT, QR5,080; 001 212 292-9000. STELLA MCCARTNEY SKIRT, QR4,040; STELLAMCCARTNEY.COM.

PAGE 37: CLOCKWISE FROM TOP LEFT: COMME DES GARCONS JACKET, QR3,600, AND SHORTS, QR2,240; 001 212 604-9200. PEDRO LOURENCO COAT, QR8,740; PEDROLOURENCO.COM. CREATURES OF THE WIND CAPE, QR9,830; IKRAM, CHICAGO 001 312 587-1000. VERSUS DRESS, QR3730; 001 888 721-7219.

PAGE 38: TOP, FROM LEFT: CALVIN KLEIN COLLECTION DRESS, PRICE ON REQUEST. CHANEL JACKET, QR36,330; 001 800 550-0005. BOTTOM, FROM LEFT: CHRISTOPHE KANE DRESS, QR9,100; BARNEYS.COM. PEDRO LOURENCO DRESS, QR8,000.

FASHION ASSOCIATE: MALLORY SCHLAU. HAIR BY SHIN ARIMA USING REDKEN FOR FRANK REPS. MAKEUP BY CYNDLE STRAWHECKER AT THE WALL GROUP. MANICURES BY MAKI SAKAMOTO FOR CHANEL AT KATE RYAN INC. SET DESIGN BY DANIEL GRAFF FOR MARY HOWARD STUDIO. CASTING BY LARISSA GUNN FOR ART + COMMERCE.



CAMERA SLY

Aïda Ruilova's compact, psychologically charged videos, which have been shown everywhere from the Venice Biennale to a Jumbotron in Times Square, don't so much draw you in as snare you in a relentless loop with no hope of climax or resolution. Her latest, a collaboration with the director Abel Ferrara, begins with a conversation about Pier Paolo Pasolini's death and veers into a wholly tangential discourse on love, hustlers, desire, drugs, conspiracy, film scripts and the actress Zoë Lund. It will be shown at the New Museum in New York this fall and at Kayne Griffin Corcoran in Los Angeles next spring. And then there is Ruilova's continuing collaboration with her husband, the artist Raymond Pettibon. "Having a baby is the ultimate ready-made," she says of their infant son. "We make videos with him every day." **ALIX BROWNE**



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