

PRESTIGE

MARCH 2021 RP110,000

INDONESIA

MAESTROS OF FORM AND FUNCTION

LIM MASULIN
ALEXANDER GOTAMA
GAMFRATESI
ROBY DWI ANTONO
CINDY TAN



RAISA
ANDRIANA
THE BLESSINGS OF MUSIC

ISSN 2087-622X
9 772087 622055
ISSN 2087-622X



PATEK PHILIPPE
GENEVE



INTRODUCING THE TWENTY~4 AUTOMATIC
BEGIN YOUR OWN TRADITION



Cortina watch

高登钟表

PLAZA INDONESIA, TEL: (6221) 2992 4555
www.cortinawatch.com

the Faubourg Odyssey





Publicis EtNove

Tele



HERMÈS
PARIS

SKIN'S IDEAL LIGHT DECIPHERED BY SCIENCE: PURE & INTENSE

DIOR PRESTIGE LIGHT-IN-WHITE

LA SOLUTION LUMIÈRE
ACTIVATED SERUM

From optical science to skin science, Dior floral expertise creates the 1st age-defying dermo-serum¹ that corrects chromatic imperfections and regenerates skin to reveal its ideal light. For the 1st time¹, the brightening powers of the white rose are combined with the revitalizing powers of a new luminescent flower rich in polyphenols. A powerful floral concentrate that helps strengthen skin foundations to facilitate the path of light and intensify its diffusion². Day after day, skin looks unified, appears stronger, purer and glows with intense light.

20 YEARS OF LUXURY AGE-TRANSCENDING EXPERTISE

NEW

92%
NATURAL-ORIGIN FORMULA³

DIOR
PRESTIGE
LIGHT-IN-WHITE

LA SOLUTION
LUMIÈRE

ACTIVATED
SERUM

Dior

+67%
SKIN LUMINOSITY⁴

-52%
APPEARANCE OF COLOUR DISORDERS⁴

-50%
APPEARANCE OF WRINKLES⁴

DIOR



DIDIT
HEDIPRASETYO

www.didithediprasetyo.com



#HASHTAG Social

IN OUR GLAMOROUS TAKE ON INSTAGRAM,
PRESTIGE FRIENDS TRAVEL AROUND THE WORLD
IN CANDID PHOTOGRAPHS



WINDA MALIKA SIREGAR
@_wms_
Entrepreneur



Passing by
Banana Island
#Maluku
#Indonesia



Exploring the sea #Aylsland #Maluku



Hard to say goodbye to such beautiful
place #BandaNeira #Maluku

Jurassic Park in Paris?
#Paris #France



AMALIA WIRJONO
@amaliawirjono
Artpreneur



When in Venice #Italy #throwback

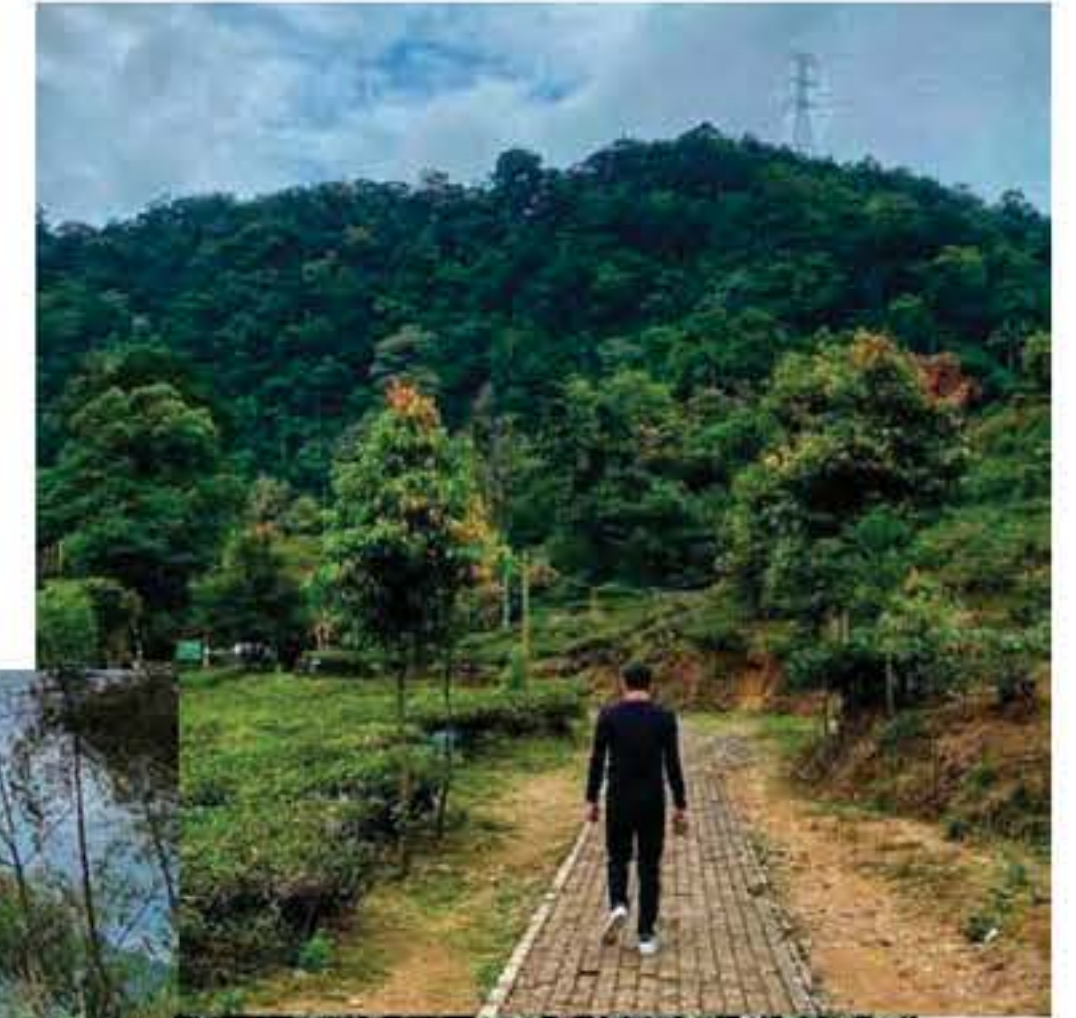


Relaxing to greet the day
#Bali #Indonesia



ROLAND ADAM
@roland_adam08
Interior Designer

Walking with new hope
#TelagaWarna #Puncak



Enjoying cool and fresh air
#Puncak #WestJava



Little solitude hideaway
#RiungGunung #Puncak

A good day to stroll around
#Sydney #Australia

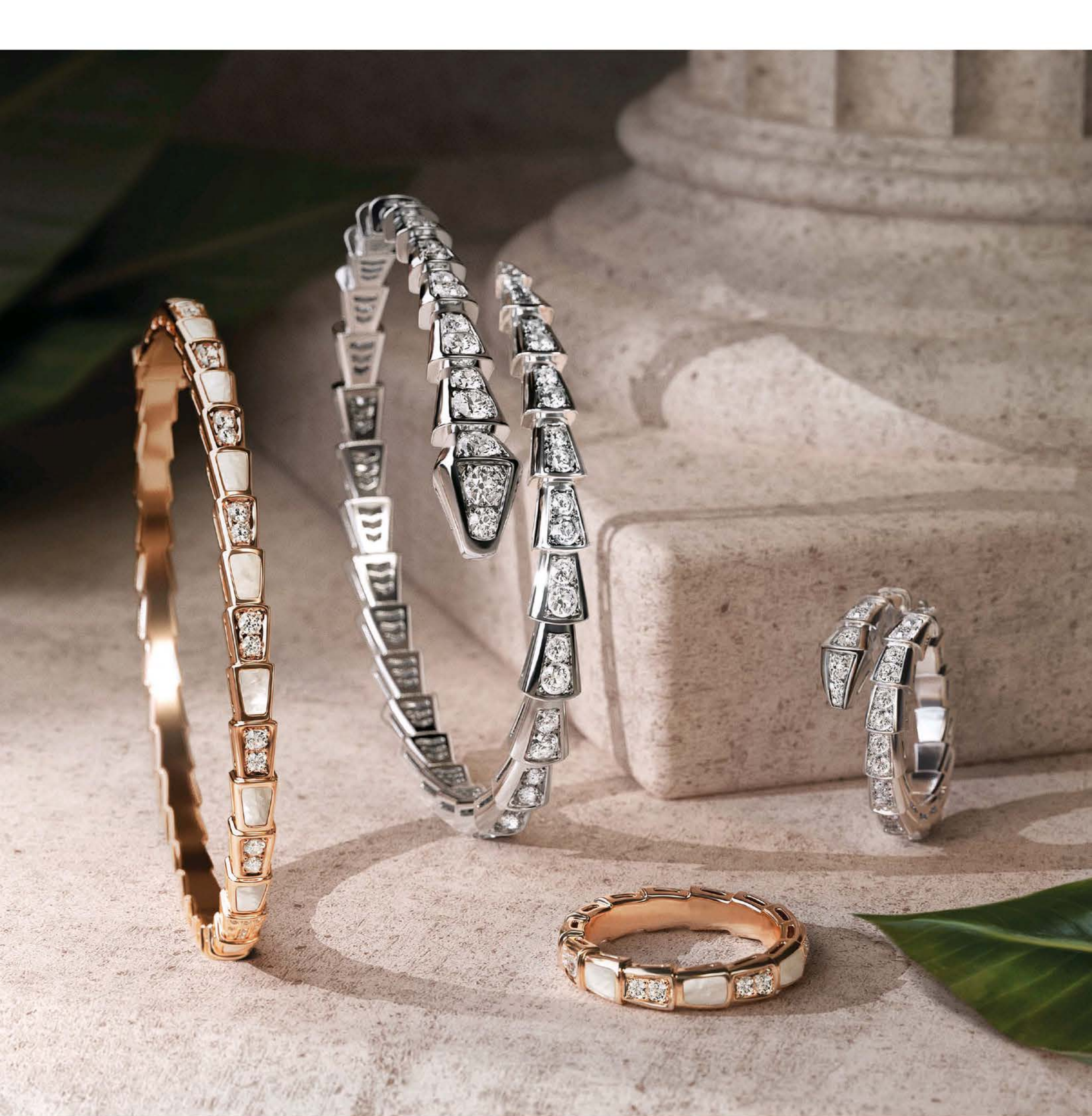


SANTI ALAYSIUS
@salaysius
Interior Designer



Remembering the
happy moment
#HoutBay
#SouthAfrica

What a memorable solo trip
#SouthAfrica #throwback



BVLGARI

ROMA

SERPENTI

BVLGARI.COM

JAKARTA • PLAZA INDONESIA, 6221 29924110
PACIFIC PLACE, 6221 57973850 PLAZA SENAYAN, 6221 57906063
BALI • BVLGARI HOTELS & RESORTS, 62361 8471000 EXT 6060

78 PEOPLE
Raisa Andriana

- 08 HASHTAG
- 18 EDITOR'S LETTER
- 132 SUBSCRIPTION
- 144 BACKSTORY

AGENDA

- 22 **STYLE**
Standouts of the season
- 28 **FASHION FIX**
Latest from the style frontlines
- 30 **JEWELLERY**
Precious objects of desire
- 32 **WATCHES**
Fine art for the wrist
- 34 **BEAUTY**
Give yourself a makeover
- 40 **LIVING**
Living room, bedroom,
kitchen, bathroom,
home & entertainment,
garden, lighting, candles
- 50 **GADGETS**
The coolest new kit
- 52 **TRAVEL**
Adventures in luxury
- 54 **FOOD**
Fine culinary experiences



LADY DIOR SOFT SHINY OSTRICH COLOR DENIM

DIOR OBLIQUE HOODED ANORAK, STRAIGHT-CUT PANTS, AND J'ADIOR EARRINGS

Inspired by one miracle of engineering, Corum created another.
The revolutionary Golden Bridge is the only watch made with a perfectly
aligned baguette movement, resting on three solid gold, hand engraved bridges.

GOLDEN BRIDGE ROUND 39



RISK IS THE REWARD



CORUM

AVANT-GARDE SINCE 1955

CORUM-WATCHES.COM @CORUMWATCHES

CORUM BOUTIQUE

Elysee building, 2nd Floor Unit 02-05

✉ corum@eurobutik.co.id

☎ +62 811267868 / +62 88906230368

📷 @corumwatchesid





66 **PEOPLE**
Stine Gam & Enrico Fratesi

PEOPLE

- 58 **LIM MASULIN**
Weaving the Future
- 62 **ALEXANDER GOTAMA**
The Story Interpreter
- 66 **STINE GAM & ENRICO FRATESI**
An Honest Fusion
- 70 **ROBY DWI ANTONO**
Into the Realm of Imagination
- 74 **CINDY TAN**
The Language of Design

PEOPLE

- 78 **RAISA ANDRIANA**
Grateful for Everything

THE LOOK

- 88 **COMETO LIGHT**
From suits that seduce to prints that draw you in, fashion manifests a newfound desire to dress up

JOHN HARDY

EST BALI 1975



VISIT OUR BOUTIQUE IN BALI
SPRING 2021 COLLECTION AVAILABLE

For inquiries and appointments, please contact
visit@johnhardy.com or +62 811 3811 8003

KAPAL BAMBOO BOUTIQUE
SEMINYAK BOUTIQUE & GALLERY

88 **THE LOOK**
Come to Light

WATCHES

100 **SCALING NEW HEIGHTS**

The payoffs of intensive research and development in metallurgy, these six extraordinary timepieces are made of metals exhibiting remarkable properties ideal for watchmaking

106 **WATCHMAKING WITH A TWIST**

Philippe Delhotal

LIFESTYLE

110 **TABLE SETTING**

Bryan Girsang

114 **HOME & LIVING**

Antony Liu

120 **HOME & LIVING**

Poltrona Fraubrings

124 **INDULGENCE**

Champagne

128 **AUTO**

BMW 430i

PULLOVER, T-SHIRT AND PANTS **GIVENCHY**

FLEXFORM

MADE IN ITALY



GROUNDPIECE SECTIONAL SOFA
Antonio Citterio Design

www.flexform.it

FLEXFORM JAKARTA
Jl. Kemang Raya No. 56
Jakarta Selatan 12730
Tel. +62 21 2271 8185
info@prodotti-id.com

**BRAND ASIAN
REPRESENTATIVE**
Antonio Tien Loi
Tel. +65 91865033
info@tienloi.it

PRESTIGE

VOL. 20 NO.05 INDONESIA

Ronald Liem
PUBLISHER & EDITOR-IN-CHIEF

Francisca Liem
DIRECTOR

Maggie M. Halim
CHAIRWOMAN

EDITOR AT LARGE	Joezer Methusael Mandagi
FASHION DIRECTOR	Brad Homes
ASSISTANT TO PUBLISHER	Lord Raditya Basuki
MANAGING EDITOR	Anindya Devy
EDITOR	Riga Ramadhan
WRITER	Liviani Eka Putri, Claudia Rindiantika
FASHION STYLISTS	Widanty Lintang Hutami, Safina Nadya Harys
SENIOR ART DIRECTOR	Meutia Armanusa
ART DIRECTOR	Muhammad Rafli
SENIOR PHOTOGRAPHER	Joe Sabarto
PHOTOGRAPHER	Sunaryo
VIDEOGRAPHERS	Raden Haryo Suryadi, Aditya Wisnu Yaniarso
EDITORIAL ASSISTANT	Auliya Aurora

GENERAL MANAGER SALES	Elvida Nataya Wade
SENIOR MANAGER SALES	Irna Afrillia
SENIOR MARKETING MANAGER	Darwin Chang
SENIOR MARKETING SUPPORT	Bregas Wasgapita
C & D SUPERVISOR	Wahyudi
C & D EXECUTIVES	Anwar Musadad, Abadi Atjang
HR & GA MANAGER	Martino Budiawan
HR & GA EXECUTIVE	Quisty Arinnandya
IT SUPERVISOR	Iman Setia
IT STAFF	Bima Mandala Putra
OFFICE MANAGER	Atiet Soeharto

F&A SENIOR MANAGER	Resliana Yosephine
GROUP TAX MANAGER	Muhamad Ridwan
ACCOUNTING MANAGER	Liana Phiong
ACCOUNTING SUPERVISOR	Dervina
FINANCE MANAGER	Inneke Sohilit
FINANCE SENIOR STAFF	R. Diana Purnama Putri
FINANCE STAFF	Afrina Suryaningsih
PRODUCTION SENIOR MANAGER	Kusdiana
PRODUCTION EXECUTIVES	Adi Wijaya
DIGITAL IMAGING ARTIST	Irfana Thahirah Putri
WEB DEVELOPER	Nur Rohman

CHIEF EXECUTIVE OFFICER (ASIA)	Sven Friedrichs
PUBLISHER & MANAGING DIRECTOR	Lena Kwek

PUBLISHER (SINGAPORE)	Lena Kwek
PUBLISHER (HONG KONG)	Joanne Ten
PUBLISHER (MALAYSIA)	Steven Chan
PUBLISHER (TAIWAN)	Steve Chen

MANAGING DIRECTOR (THAILAND)	Waraporn Siriboonma
MANAGING EDITOR (THAILAND)	Francois Oosthuizen

EDITOR (MALAYSIA)	Naseem Randhawa
-------------------	-----------------

PRESTIGE AD SALES CONTACTS

INDONESIA
ELVIDA NATAYA
enataya@destinasian.com
tel (62-21) 573 1775

SINGAPORE
MARION ONG
marion.ong@burda.com.sg
tel (65) 6359 3824

PUBLISHED MONTHLY BY PT HITAWASANA LUHUR

Menara Batavia, 11th floor, Jl KH Mas Mansyur, kav 126, Jakarta 10220, Indonesia
Tel: (62-21) 573 1775, fax: (62-21) 574 7733

PRESTIGE INDONESIA is published under licence from Burda Singapore Pte Ltd, Singapore (www.prestige-asia.com), by PT Hitawasana Luhur.

No part of this magazine may be reproduced without the permission of PT Hitawasana Luhur. All rights reserved. Opinions in PRESTIGE INDONESIA are those of the writers' and not necessarily endorsed by PT Hitawasana Luhur.

PT Hitawasana Luhur accepts no responsibility for unsolicited manuscripts, transparencies or other material. Manuscripts, photographs and artwork will not be returned unless accompanied by appropriate postage.

Printed by Gramedia Printing.
©DestinAsianMediaGroup

TO SUBSCRIBE, FAX (62-21) 574 7733 OR CALL (62-21) 745 5585



MOIE

OFFICIAL DEALER
Pacific Place Mall Ground Floor
Jakarta, Indonesia
T. +6221-5140-0559 F. +6221-5140-0569
info@moie.com - www.moie.com

The Atelier
of Beauty

promemoria.com  



PROMEMORIA®

ART UNBOUNDED

It has been almost a year now, since our lives took a turn into unprecedented territory. And ever since, we've been trying to adapt. Throughout the past year, *Prestige* has presented dozens of names and faces of those who have led, inspired, or paved new ways to adapt and grow. For this issue, we look at the world of design and art, which has indeed adapted to the realities and needs of this new world we live in. Not only that, art and design have grown and thrived.

For one, as many of us have spent the better part of the last 12 months or so indoors, we've come to better appreciate the finer points of architecture and interior design. So, we reached out to Lim Masulin and Danish-Italian designer duo Stine Gam and Enrico Fratesi – aka GamFratesi – to learn more about those two worlds. From the world of art, we have young artist Roby Dwi Antono as well as Cindy Tan from Museum MACAN to shed light on how art exhibits and museums maintain public interest and utilize digital channels. We also touched base again with event designer extraordinaire Alexander Gotama, as even during a pandemic like this – and after so much time has passed – people are still eager to celebrate new beginnings and happy occasions.

And what happens then, when things simply can't go on and those new beginnings or happy occasions have to be postponed? For that, I invite you to go through our interview with singer Raisa, who graces the cover of this issue, which, in turn, was done in collaboration with Dior. Her interview is a solid example of what it's like to fall, then dust yourself of and get back up again.

Finally, in keeping with this issue's art and design theme, we have an expanded home and living section that we hope will inspire you in making your own personal spaces more artsy and appealing. That is, of course, on top of our regular updates from the world of fashion, fine dining, beauty and more. Happy reading..




Ronald Liem | PUBLISHER / EDITOR-IN-CHIEF
publisher@destinasian.com



CREATIVE DIRECTOR **BRAD HOMES**
PHOTOGRAPHER **INDRA LEONARDI**
STYLING **PETER ZEWET**
MAKE UP **BUBAH ALFIAN**
HAIR **RANGGA YUSUF**
STYLING ASSISTANT **LINTANG HUTAMI**

LADY DIOR SHINY ALLIGATOR COLOR BLEU SHINY
PYTHON COLOR ROSE
OUTFIT AND JEWELLERY **DIOR**

Follow us on  @Prestige_Mag

 /PrestigeIndonesia

Join us on  /Prestige Indonesia

Subscribe to  /PrestigeIndonesia

RODO.IT

PLAZA INDONESIA - LEVEL 1, UNIT 80, JAKARTA / T: 021-31928035

RODO
SINCE 1956



AGENDA



Welcome to the Club

The DiorClub sunglasses from **Dior** now comes with a new version, adorned with large spoilers and enhanced with gold temples. For the first time, the signature Dior Oblique motif features on the frames in a captivating all-over pattern, delivering an ultra-modern look.



The Cat Lady

With its elegant baguette shape, the Pencil Cat bag from **Lanvin** is embellished with a precious sculptural handle, inspired by an andiron belonging to Jeanne Lanvin designed by the French designer Armand-Albert Rateau. Luxurious and presented with ultra-contemporary approach, this one is a definite fit for Lanvin enthusiasts and collectors.

Stylistic Space

The latest addition to **Louis Vuitton**'s spring/summer 2021 collection, the Coussin bag was born of Nicolas Ghesquière's reflection on the stylistic space between the feminine and the masculine. It's made of supple puffy lambskin leather with an Edge chain and a textile strap for different ways of wearing.





A New Chapter

For spring/summer 2021, **Givenchy's** Creative Director Matthew M. Williams reinterprets the iconic Antigona accessories line by blending his love for industrial hardware with the maison's hallmarks, subtly infusing the Antigona's elegant geometry with more generous volumes, a modern attitude and a futuristic edge.

TWO BECOME ONE

This Rencontre heureuse scarf in silk twill from **Hermès** is made from two scarves in the same colourway that are chosen at random. They are cut down right in the middle and sewn together with a satin stitch to create an expected motif - the fruit of fortuitous conversion.



Childhood Memories

Tory Burch's spring/summer 2021 collection was inspired by Burch's childhood memories: Growing up on a farm and attending a Quaker school in Pennsylvania. In particular, Burch was drawn to the Shaker maxim that beauty rests in utility. This idea was translated into a versatile collection with unfussy silhouettes, feminine prints and materials that feel luxurious to wear. There are easy caftans, dresses and tunics, poplin blouses with removable lace collars, sweaters with retro vibes, softly tailored suits and trousers in crepe, cotton and lightweight wool, some with pull-up waists and cinched ankles. Everything in the collection is meant to be layered, and worn again and again.

For The Love of Brioche

Longchamp recently unveiled the Brioche bag for its spring/summer 2021 collection. Refined and tempting, this latest line of bags from the French leather goods brand is as irresistible as the sweet pastry from which it takes its name. The new, streamlined design features the puffy contours and shape of its namesake, with adjustable chains for multi-way styling. The vertical quilting gives it a structured look, while elegant tone-on-tone topstitching showcases Longchamp's famed expertise.



TWO-TONE STATEMENT

A true fashion statement for a woman's wardrobe, the **Dior-ID** sneakers by Maria Grazia Chiuri have been freshly reinvented in two-tone versions. Adorned with subtle textured details, the latest models are crafted in white leather and punctuated with a gold-tone DIOR-ID signature and are available with contrasting inserts in dark blue, nude, green or red. The sturdy-sole sneaker lends a contemporary touch to any look.



CELEBRATING ICONS

This year, **Mulberry** celebrates its 50th anniversary by launching a series of Mulberry Editions: a hand-picked collection of Mulberry's most era-defining silhouettes, perfectly recreated in collectable, miniature sizes. This collection pays tribute to the legacy of some of the house's most influential creative directors of the past two decades, from Nicholas Knightly and Emma Hill to Johnny Coca. The limited-edition drops will be launched throughout 2021 and will be available in Mulberry stores and its website.

Come Together

Out-of-the-box local designer **Tangan** has launched a collaboration collection called "Tangan Bersama?" For this collection, Tangan collaborated with Ayla Dimitri, DUMA, DSAKS, Ernanda Putra & Ellyse Sinsilia and Fahrani Empel to create a collection with chosen words that represent each of the respective collaborators. These positive spirits are brought forward into the collection's designs and creative processes. From deconstructed vests, cotton patchwork tops, multi-ways skirts to silk midi dress, the collection's pieces are available for pre-order at masarishop.com.



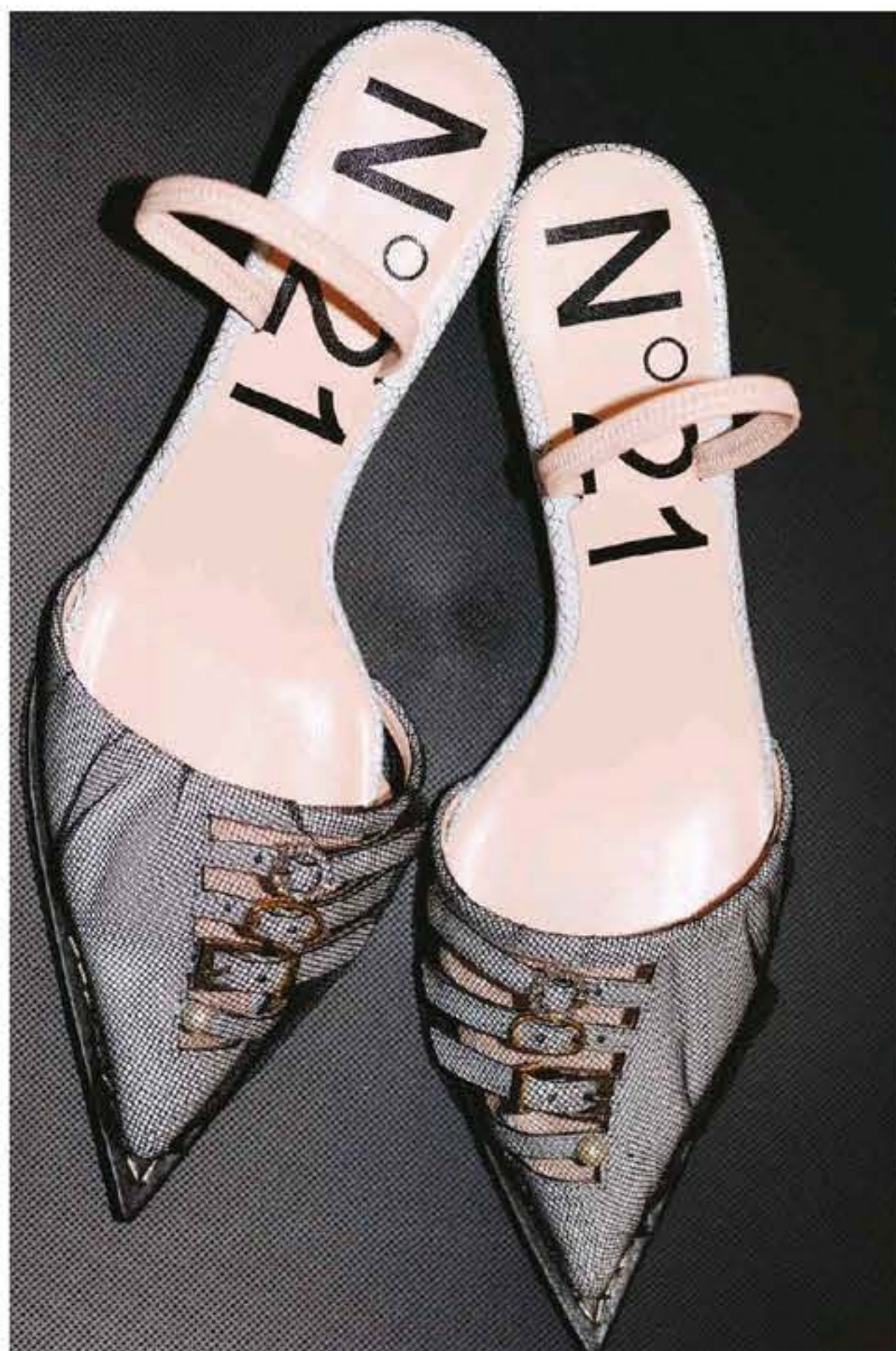
WELL BALANCED

This season, **Bally** presents Elemental Balance, a collection honouring its heritage of craftsmanship with natural materials and legacy details. Lattice-worked leather and straw bags are coupled with house signifiers, including the 1851 hardware and the Cecyle lock. Laser-cut calf leather with subtle stitching debuts with the Bally Frame across the Vestige collection, also reinterpreted as an artful brush-like motif printed on canvas totes. The B-Chain is reimagined across applications, embossed on leather clutches, or as a patterned cotton jacquard, and stands out with the Saddle bag.



To All Sophisticated Ladies

Meet Korean brand **Marge Sherwood**, a women's contemporary handbag brand that is named after the character Marge Sherwood in the movie *The Talented Mr. Ripley*. The designs of the bags are a reflection of the sophisticated and graceful image of Marge Sherwood. They are also inspired by contemporary art, especially modern dance. The key selling point of the brand is that women can carry a Marge Sherwood bag in various ways with just a few simple changes. Marge Sherwood is available at Masari.



BUCKLE UP

Alessandro Dell'Acqua has always had a strong feminine/masculine dynamic as part of its lexicon. For this season's shoes collection by **No.21** (Numero Ventuno), Dell'Acqua play around with an array of micro buckles and an overlay of chiffon for its iconic point shoes silhouette. Collections by No.21 are available at Masari.

EFFORTLESS ATTITUDE

For the spring/summer 2021 season, **Z Zegna** channels an effortless attitude and plays with deconstructed silhouettes. Blazers show softly constructed drop shoulders, hybrids of utility jackets and cardigans are layered with featherweight jerseys, shorts and joggers display a relaxed attitude.

Playing with mixed media, performance outerwear is both protective and stylish thanks to the intriguing patchwork of different fabrics, while the breathable and lightweight knitwear reveals charming textures with an artisanal feel.



The Double C Collaboration

Two American icons, **Coach** and **Champion**, have launched a limited-edition collaboration that combines the distinctive styles of Coach and Champion's excellence in sportswear. Featured in the collection are leather bags, jogger pants, sweaters and shearling jackets printed with the new branding, which unites the Coach storypatch, as one of its fashion house symbols, with the iconic C from Champion's logo. This collection reimagines the legacy of the two brands with a fresh and modern perspective.



Modern Classicism

With the launch of the **Montblanc M Gram 4810** collection, Montblanc is introducing a new original M pattern that is inspired by the Maison's heritage. Set to become a Montblanc design signature, the original all-over logo treatment features on the collection of large, medium and small leather goods which, in turn, includes a backpack, a duffel bag, a pouch, wallets and belts. Characterized by a return to modern classicism, the unisex line comes in compact shapes and a combination of black and blue to stylishly accompany the wearer on their urban adventures.

RADAR

THE LETTER M

MONTBLANC IS INTRODUCING A NEW ORIGINAL M PATTERN INSPIRED BY THE MAISON'S HERITAGE FOR THE NEW MONTBLANC M GRAM 4810 COLLECTION. CHARACTERIZED BY A RETURN TO MODERN CLASSICISM, THE UNISEX LINE HAS COMPACT SHAPES IN A SOPHISTICATED COMBINATION OF BLACK AND BLUE, READY TO ACCOMPANY BOTH WOMEN AND MEN ON THEIR URBAN ADVENTURES, WITHOUT COMPROMISING ON FUNCTIONALITY

PHOTOGRAPHY **SUNARYO**
STYLING **LINTANG HUTAMI**



LEFT:
MONTBLANC M GRAM 4810 DUFFLE BAG

RIGHT (FROM LEFT TO RIGHT):
MONTBLANC M GRAM 4810 BACKPACK WITH FLAP;
MONTBLANC M GRAM 4810 MEDIUM POUCH;
MONTBLANC M GRAM 4810 SLING BACKPACK

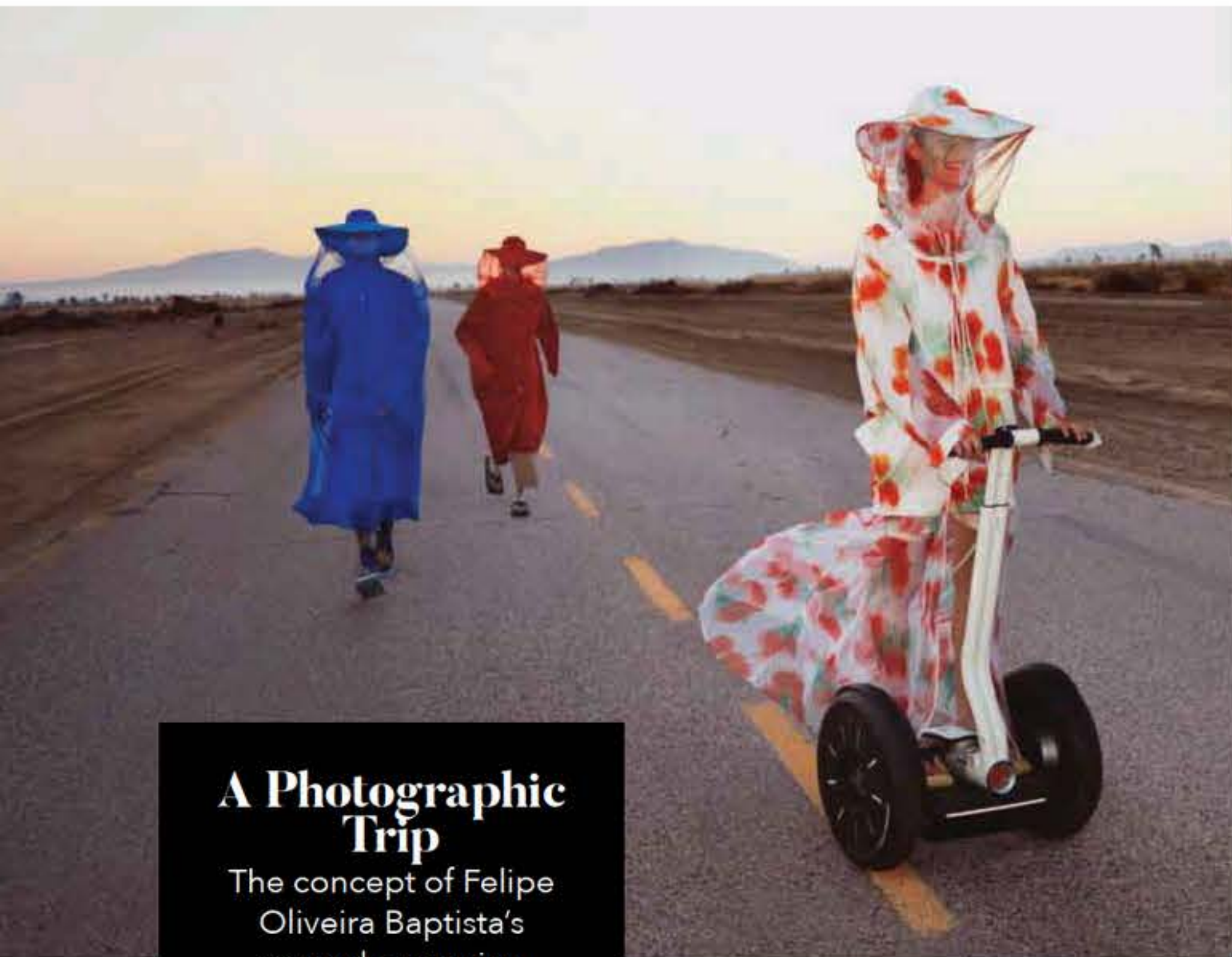
DIGITAL IMAGING ARTIST **IRFANA THAHIRAH**

MONTBLANC IS IN PLAZA INDONESIA,
PLAZA SENAYAN AND PACIFIC PLACE



ACCENTUATED PERSONALITY

Givenchy has unveiled its spring/summer 2021 global advertising campaign by Creative Director Matthew M. Williams. To illustrate his vision in the house's first campaign under his direction, Williams called on close friends in his tight-knit community of artists. Kendall Jenner, Bella Hadid, Playboi Carti along with supermodels Anok Yai and Liam Powers were invited to put their own stamp on key pieces, the better to highlight the importance of cultivating a powerful personal style. The campaign was lensed by Korea-born German photographer Heji Shin.



A Photographic Trip

The concept of Felipe Oliveira Baptista's second campaign for **Kenzo** is distance photography, which he first developed for his autumn/winter 2020 campaign together with photographer Glen Luchford. These involve vintage photographs from Luchford's archives, recreated with models shot under a similar light to the vintage ones, this time wearing pieces from the KENZO Spring-Summer 2021 Collection: Bee a Tiger. The images take viewers on a photographic trip around the world - from Los Angeles to Havana, New York City and Marrakesh - evoking the spirit of 'Going Places', during a time when physical travel seems to be a distant reality.



THE AMBASSADORS

Nicolas Ghesquière, Creative Director for **Louis Vuitton's** womenswear collections, once again returns to the studio and lensed the brand's spring/summer 2021 campaign. Emma Stone fronts the campaign alongside Sophie Turner, Jennifer Connelly and other selected ambassadors of the house. The collection itself is experimental, characterised by oversized silhouettes and collaged patterns. Ghesquière's campaign emphasises this, enhancing the pop shades of the pieces with neon borders and face-on poses, while featuring the iconic leather bags from the brand.



LIFE IN TECHNICOLOR

For its spring/summer 2021 campaign, **Salvatore Ferragamo** opted not for a series of campaign shoot but instead, a fashion film directed by Luca Guadagnino. Titled *Life In Technicolor*, Guadagnino's film evokes the noir atmosphere and style of Alfred Hitchcock's masterpieces such as *Vertigo* and *The Bird*, the very same movies that inspired the new collection. In a scene set in Milan, models Mariacarla Boscono, Maggie Cheng and other models wander, looking as elegant and glamorous, between the Rotonda della Besana, the stairs of the church of San Fedele and Via Catena with its mosaic floors.



BELLA HADID

LIFE IMITATES ART

Dior's spring/summer 2021 campaign is inspired by renaissance and baroque art, especially the works by Italian painter Caravaggio. The campaign was by fashion photographer Eline Kechichevna, who managed to make a stunning series out of it, just like the paintings by the Old Masters. Stars of the campaign are models Holly Fischer, Judith Frament, Levi Achtoven, Maryel Uchida and Sculy Mejia.



THE BIG APPLE

The iconic line "the eye has to travel" legendary fashion editor Diana Vreeland serves as the theme of **MICHAEL Michael Kors's** Spring/Summer 2021 campaign starring Bella Hadid. The campaign was lensed by Jason Kim and shows Hadid as well as Mayowa Nicholas and Heejung Park viewing famous New York sites. "And during these times when we might not be able to experience new destinations, we have to find other ways to change our eye and imagine different possibilities," states Kors.



GRACEFUL CURVES

Through the Precious Lace collection, **Chopard's** jewellery artisans replicate the delicacy of lace using skills similar to what seamstresses would refer to as *petites mains* in the field of *haute couture*. The Precious Lace Vague ring in 18K white gold and set with white diamonds is presented in feather-light dimensions and graceful curves of vague jewels to form a lace-like pattern evoking foaming sea billows.



TWO HEARTS AS ONE

An ode to love, the **Bulgari** Incontro d'Amore ring comes in platinum and is graced by round brilliant-cut and pavé diamonds. As its pave rows embrace a diamond apex, the ring seemingly forms a union of two hearts as one.



Elegance Meets Metamorphosis

Van Cleef & Arpels has unveiled new creations that combine elegance with metamorphosis: The Pompon secret long necklaces. Inspired as much by the fluid lines of jewellery from the 1920s as the dazzling colour combinations of the 1970s, the necklace is made in white gold, surrounded by blue sapphires, lapis lazuli beads, white cultured pearls, and white mother of pearl on the watch face. The pieces can be transformed and worn in several ways to suit any mood.

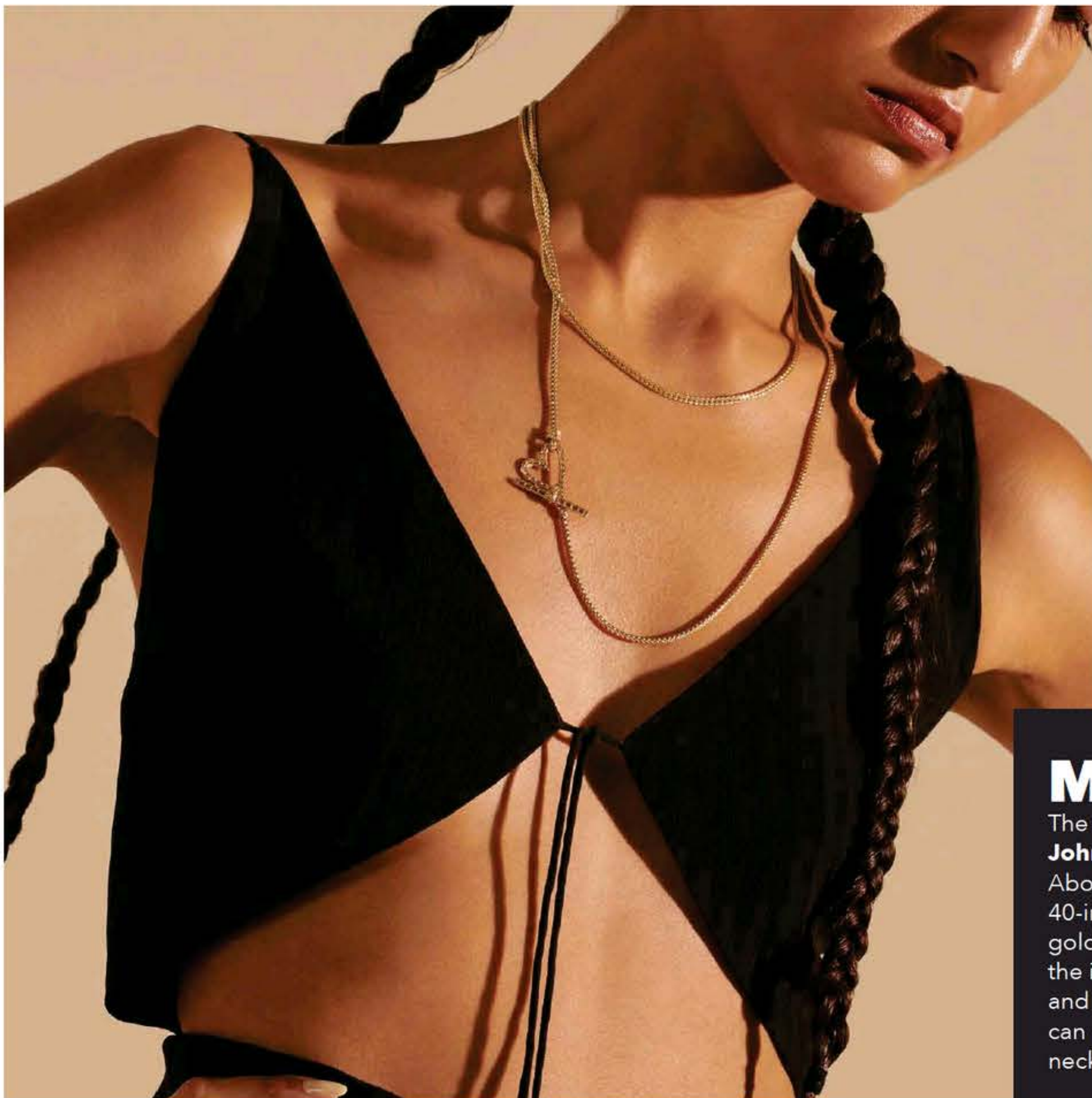


A TIMELESS TESTAMENT

Designed by Louis Cartier himself in 1924, the Trinity ring is a signature design of Maison **Cartier**. This ring design famously features three interlaced bands in pink, yellow, and white gold to symbolise love, fidelity, and friendship. With its inspired craftsmanship, this Trinity ring - and the whole collection, actually - becomes a timeless testament to life's most memorable loves.

MESMERIZING BEAUTY

As one of the twentieth century's most gifted artists, Jean Schlumberger created fantastic designs that transformed nature's wonders into objects of mesmerizing beauty. Her visionary creations for **Tiffany & Co.** have captivated the world's most fashionable women. In particular, the Lynn earrings in 18K gold and set with round rich rubies makes for a strong, iconic statement piece.



MADE IN LOVE

The result of an exclusive collaboration between **John Hardy** with model and activist Adwoa Aboah, the Mad Love 40" Transformable is a 40-inch chain toggle necklace in 14K yellow gold that showcases a hand carved heart in the image of Adwoa's freehand heart drawings and signature tattoos. An unrestricted form that can wrap, layer and drape, it can be worn as a necklace, bracelet, or body chain.



A STAR-STUDED PIECE

Hermès once again lends a new stylistic expression to its well-known Arceau watch design. Titled the Arceau Horse, this new watch adopts a studded leather dial graced with a horse silhouette. The spirited horse comes to life in a steel case set with 100 diamonds and secured to the wrist by a calfskin strap matching the dial colour, which are all produced in the Hermès Horloger workshops. Complemented by the delicate crafting of the black or white leather, both miniaturised to the scale of the dial, the Arceau Horse boldly flaunts its singularity both by day and by night in a fascinating blend of careful attention to every demanding detail.



A Signature Design

Cartier

reinterprets the Tank Cintrée with a limited edition of 150 numbered pieces on the occasion of the *maison's* 100th birthday. This time around, the Tank was elongated and is characterised by the curvature of its case, with a new thickness of 6.40mm. Despite the slight change, all of the Tank's signature aesthetics remain in the new watch, including the famous "rail track," Roman numerals, the apple-shaped hands, and the beaded winding crown set with a sapphire cabochon with ardillon buckle bracelet. Equipped with a manufacture movement with manual winding, the calibre 9780 MC, this watch is definitely a very faithful tribute to the original model that marks its entry into the 21st century.

ODE TO MINIMALISM

Inspired by the modern design of smartwatches, **H. Moser & Cie.**'s Swiss Alp Watch Final Upgrade is completely mechanical with its 100-percent Swiss Manufacture movement and a minimum power reserve of 96 hours. Up front, it comes with a Vantablack dial - known to be the blackest material in the world - with no logo or indices alongside the blackened hour and minute hands, in order to perfectly evoke the standby appearance of a smartwatch. Interestingly, this notion is further reinforced by the offset small seconds at 6 o'clock, which is redesigned for the occasion as a shaded disc made up of openings. All in all, the watch serves as a reminder that the here and now is all that matters.



A Speedy Partnership

The **TAG Heuer** Carrera Porsche Chronograph is unveiled as a celebration by both of the iconic brands and their common history of innovation and motor racing at its core. The watch introduces a number of features inspired by Porsche's design essences, including its colours of red, black, grey, and the Arabic numerals that suggest the numbers on the dashboard of fine Porsche sports cars. Moreover, Porsche's engraved inscription is also visible on the bezel and the unmistakable font is also used for the indexes. Driven by the Calibre Heuer 02 manufacture movement which boasts 80-hour power reserve, this chronograph is a seamless blend of the Porsche and TAG Heuer universes, reflecting the excellence of both names without diluting the essence of either.



A Work of Art

For its first collaboration with Japanese contemporary artist Takashi Murakami, **Hublot** has pushed at the boundaries of creation by developing a new dynamic on the theme of Murakami's artistic emblem, the smiling flower. Titled the Classic Fusion Takashi Murakami All Black, the centre of the smiling flower is inserted onto the sapphire glass, which creates a unique three-dimensional effect to go along with its wide prominent smile. Furthermore, the watch also comes with black lacquered dial and a rotating decor with 12 black-plated petals set with 456 black diamonds. The petals, meanwhile, turns by way of an ingenious ball-bearing system developed by Hublot's engineers. Limited to only 200 pieces, it's safe to say that the watch will quickly become a real collector's item.



LET THE COUNTDOWN BEGIN

Omega has been the Official Timekeeper of the Olympic Games since 1932. Recently, the brand has begun early celebrations early for the 2022 Olympic Winter Games in Beijing with a new timepiece dedicated to the occasion. Named the Seamaster Diver 300M "Beijing 2022" Special Edition, the watch features five special minute-markers at 2, 4, 8, 10 and 12 o'clock - each one showcasing the five colours of the Olympic Rings - as a special tribute to the coming event. Interestingly, on the reverse side of the watch, there's also the polished and brushed case-back that includes a stamped Olympic Winter Games Beijing 2022 emblem.



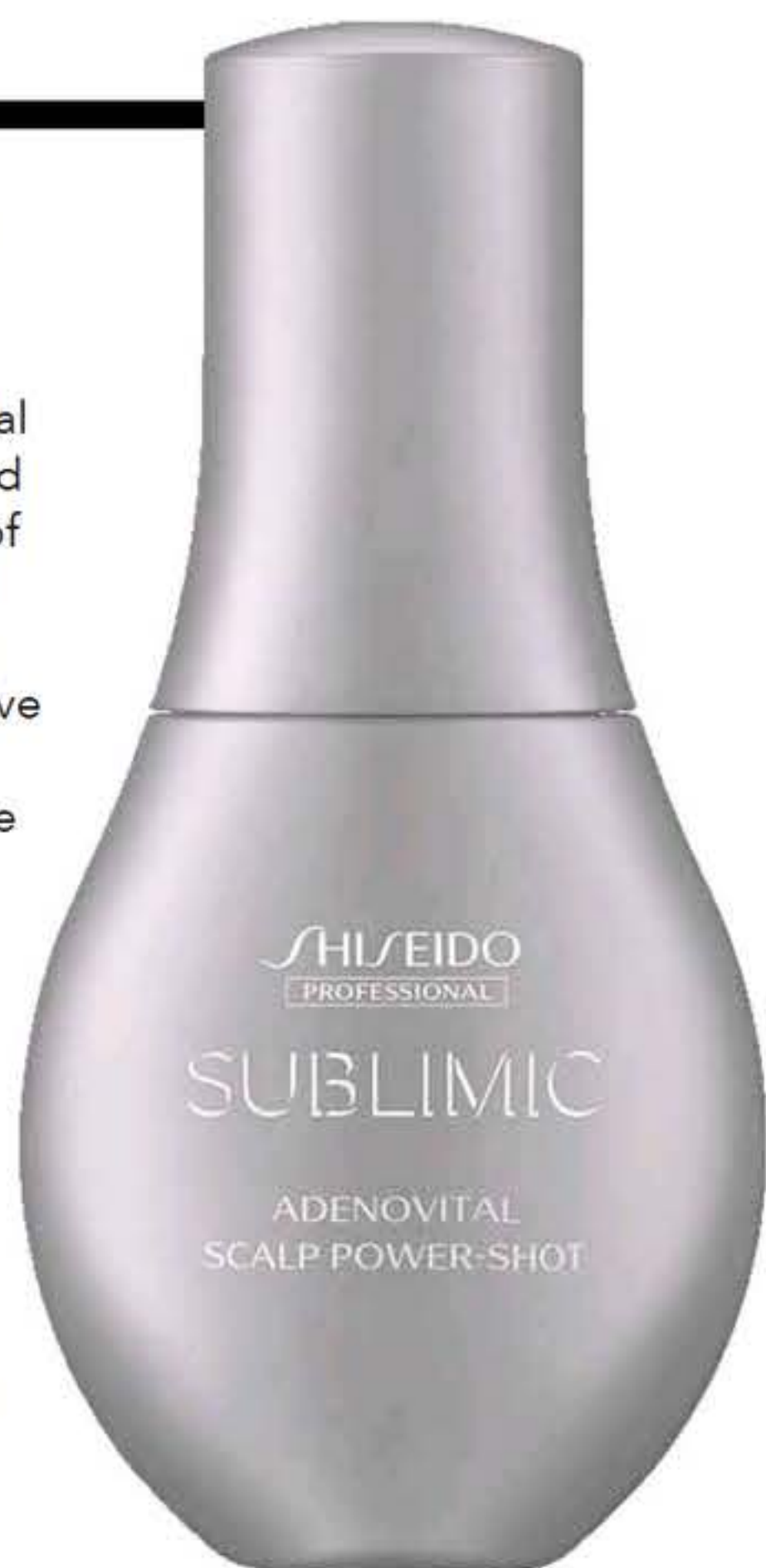


ORIENTAL IDENTITY

Dior has released the limited-edition Toile de Jouy Oud Ispahan featuring a special case that bears the *maison's* couture-inspired print. Elegantly embracing an oriental identity, the fragrance presents the olfactory translation of an Oriental palace, where shimmering hues meld with intoxicating scents. Further inspired by sophisticated charm and a traveller's soul, the Toile de Jouy Oud Ispahan highlights a woody notes along with with the spicy, decisive character of Damascus Rose

RESILIENT HAIR

Shiseido Sublimic Adenovital Scalp Power Shot is designed to work on the deep layers of the scalp to foster beautiful hair. This particular haircare product features an innovative advancement from the brand's advanced bioscience research, namely the Core Powerizing technology, which is equipped with adenosine, sophora angustifolia root extract, Panax ginseng root extract, and nicotinamide. This technology works on the scalp to strengthen the hair, while at the same time boosting its strength and resilience.



Ultimate Cleansing Experience

The number one bestseller from **Elemis**, the Pro Collagen Cleansing Balm, transforms into three unique textures for the ultimate cleansing experience. Nourishing like a balm, it removes makeup like a cleansing oil and hydrates like cleansing milk. Available in two sensorial aromatics - classic and rose - it is infused with a blend of skin softening Starflower, Elderberry seed oil, and Marine Algae. The mineral oil-free formula leaves the skin feeling smooth and moisturised.



MASARI



JAKARTA Plaza Indonesia (021 2992 3759) | Senayan City (021 7278 1287) | Pondok Indah Mall 2 (021 7592 0783)

SURABAYA Tunjungan Plaza 4 (031 5480 886)

📷 @shopatmasari

WWW.MASARISHOP.COM



TOUCH OF GOLD

The new **Clé de Peau Beauté** Precious Gold Vitality Mask has been developed to address visible signs of aging that result from a busy lifestyle and contribute to a tired-looking expression. A major highlight of this mask is the brand's proprietary ingredient, 24K Gold Infusion, which contains the highest grade of gold and has been proven to have antioxidant properties. Furthermore, gardenia extract helps to reduce dullness and improve the suppleness of skin, while a potent blend of amino acids and botanicals helps recharge skin from within. Available at Glow Living Beauty and masarishop.com.

Beauty Over Time

Guided by the firm belief that beauty does not have to deteriorate over time, **Sulwhasoo** presents the Timetreasure Honorstige. The prestigious anti-aging line features the energy of infinite youth derived from Reishi Mushroom and Active Ginseng Cell, as well as the vitality of Red Pine to restore the skin's vitality and beauty. Further enhancements include the scents of orange, lemon, and eucalyptus that can help relieve stress and improve the skin's defence system. The packaging, meanwhile, is intricately designed with steel in shades of gold and black in collaboration with a French atelier, Raison Pure.



Natural Glow

Born in Paris, **Ange Gardien** aims to rediscover beauty and experience the joy of life through formulations and fragrances created with savoir-faire and designed with a modern French flair. The brand's Naturel Glow Cushion Foundation SPF 50/PA+++ is lush with skin-caring and plant-derived ingredients to hydrate the skin, creating a natural glow while protecting against environmental aggressors. Besides providing lightweight yet natural-looking full coverage, the cushion is also equipped with high-definition pressed powder to absorb excess oil and control sebum while blurring pores.



glow
LIVING BEAUTY

JAKARTA PLAZA INDONESIA LEVEL 1, NO. 179 | **BALI** BEACHWALK SHOPPING CENTER LEVEL 1, A-11

FOLLOW US ON INSTAGRAM | @SHOPATGLOW

RADAR

THE
RISERVA
BY ERHA



**A SANCTUARY
FOR SKINCARE**

The Riserva by Erha ensures ever-youthful skin,
as well as peace of mind for those visiting its premises

AS WE GROW OLDER, myriad changes will start to happen to our skin. This is both natural and also inevitable. The elasticity of our skin decreases, fine lines and dark spots in certain areas start showing up, et cetera. This is, for the most part, common knowledge. But there's always something new to learn about dealing with this condition.

Fitria Yusuf has been concerned about the health of her skin condition and the way it ages since she was a teenager. "As I get older, I still want to have the supple skin I had in my teenage years," she remarks. More importantly, Fitria understands that if we start taking care of our skin as early as possible, we will reap the benefits as we get older. She also strongly believes that our skin must be cared for, not just covered up.

Maintaining her skin's health and quality is important to Fitria, and so choosing the right care

provider. To this end, Fitria has entrusted her beauty treatment regime to Erha Clinic. Established in 1999, Erha Clinic – which already has more than 100 branches all over Indonesia – is now known as one of the clinics with the most dermatologists, as well as cutting edge cosmetic and dermatology treatments such as Utherapy, Pico Laser, Skin Photorejuvenation Laser, and Skin Booster. Erha also provides evidence-based procedures for various skin and hair concerns, completed by innovative and personalised products.

One interesting point in Fitria's story is that since the pandemic started, she was forced to stop traveling abroad. This includes trips to get her skin treatments. The situation brought Fitria to conduct thorough research in order to find a good skin clinic in Jakarta. That's how she found the Riserva by Erha. "I strongly believe in Erha's quality, especially the

doctors here," Fitria explains. "So, as I want to continue getting skin treatments, I chose the Riserva by Erha."

The Riserva programs ensure the best skin solution through the use of premium medical devices to get optimum results and delightful customer satisfaction. It goes in line with a first-class lifestyle, and The Riserva by Erha has always prioritised premium customer service and facilities. Not only that, customers can discuss the treatments they get with a doctor to ensure that their needs are met, and customers get the result that they are looking for. Fitria also notes on how Riserva Services ensure comfort and privacy.

Moving on to the actual treatments she chose, Fitria elaborates: "I undertake the Riserva Age Freeze Program (Ultimate Younger Look Solution) on a monthly basis to keep my skin healthy and young through serial treatments such as Skin Hydrating Booster and Pico PhotoRejuvenation Laser."

The Skin Booster treatment contains hyaluronic acid, which is the most important active ingredient for smooth and youthful skin. It is designed to restore hydration to the skin, to stimulate the skin to repair itself and ensure a longer-lasting youthful effect.

The Pico Laser treatment, on the other hand, rejuvenates her skin. It works by stimulating the formation of collagen and elastin and works really well against uneven skin tone. The result includes more even skin tone, smaller pores, less fine lines, as well as glowing and supple skin.

Perhaps most importantly – particularly considering the times we live in right now – Erha Clinic prioritizes the safety of its customers and medical staffs, to ensure peace of mind for anybody enjoying the clinic's treatment. Fitria confirms that she is fully confident about getting treated at Erha Clinic even during this pandemic. When asked about why she's so confident, Fitria exclaims: "Erha's champion health protocols. My friends who have visited recently have also highly recommended coming here." She also shares that she feels comfortable from the moment she entered the clinic to the post-treatment experience, thanks to Erha's health protocols. Hearing that all of the doctors, nurses and employees at Erha Clinic have undergone COVID-19 vaccination makes Fitria feel that much more confident about visiting Erha.

The Riserva by ERHA

EDC Kemanggisan: 0811 882685

The Riserva by ERHA

EDC Pondok Indah: 0811 882783





DELICATELY RUSTIC

Featuring a contrast of times and cultures, in this case Mediterranean and Scandinavian, Echoes is small family of seating elements combining rustic and delicate elements. Designed by Christophe Pillet for **Flexform**, the construction displays bold material contrasts, complex craftsmanship reminiscent of traditional methods and is still carried out entirely by hand. Available at Prodotti.



Sublime Technique

Gracing seriously sublime spaces all over the world, **Eichholtz** is a design powerhouse with refined roots stemming from an interest and admiration for technique. The brand's Geo Cabinet has an understated and iconic touch; each shelf is crafted using a charcoal grey crown oak veneer and is supported by a powerful brushed brass metal frame. Available at Melandas.

SINUOUS SHAPES

Jean-Marie Massaud designed the Saint Germain as a system of sofas and upholstery elements with sinuous and sensual shapes for **Poliform**. The enveloping and round style recurs in all the modules of the series, which features linear sofas, L-shaped configurations, or organic compositions. The covering, in fabric or leather, enhances the volume of the pieces. Available at Moie.





HOMAGE TO UNCONDITIONAL LOVE

The Ayi Armchair from **Maison Dada** is often remembered with great affection as a focal point in the raising of a family's children. It is, put simply, an homage to unconditional love and care. Standing on elegant champagne glossy plated metal legs with its feminine curved lines, the armchair has been shaped like a nest where one can feel warmth and soothing comfort. Available at Moie.

ELEGANT SIMPLICITY

Casamilano has brought incomparable quality and divine design to the world of interiors for several generations. The Dupré low table by designer Roberto Lazzeroni features a painted metal structure and is embellished with a precious marble top. With its different finishes, the table can furnish any living area with an elegant simplicity. Available at Elite Graha Cipta.



ECLECTIC MIX

The Baker Luxe Collection from **Baker** is an authentic, fashion-forward assortment imbued with an eclectic mix of 1970s modernity. Of particular note, the Kira Credenza is emblematic of the collection, mixing modern design with metals and semi-precious materials. Its floating, white quartz doors are perched on corrugated brass. Available at Bika Living.



THE PERFECT FIT

Designed by Piero Lissoni for **Porro**, the Shin is a simple double bed, consisting of a solid structure and a soft and welcoming headboard. The bed frame in black stained ash is matched by the steel tubular headboard and footboard, in chrome-plated glazed or black painted finishes. Cushions are upholstered with real duvets and foam, at different thicknesses, while the covering can be selected among the fabrics present in the range, as well as in leather or ecological leather. Available at Prodotti.

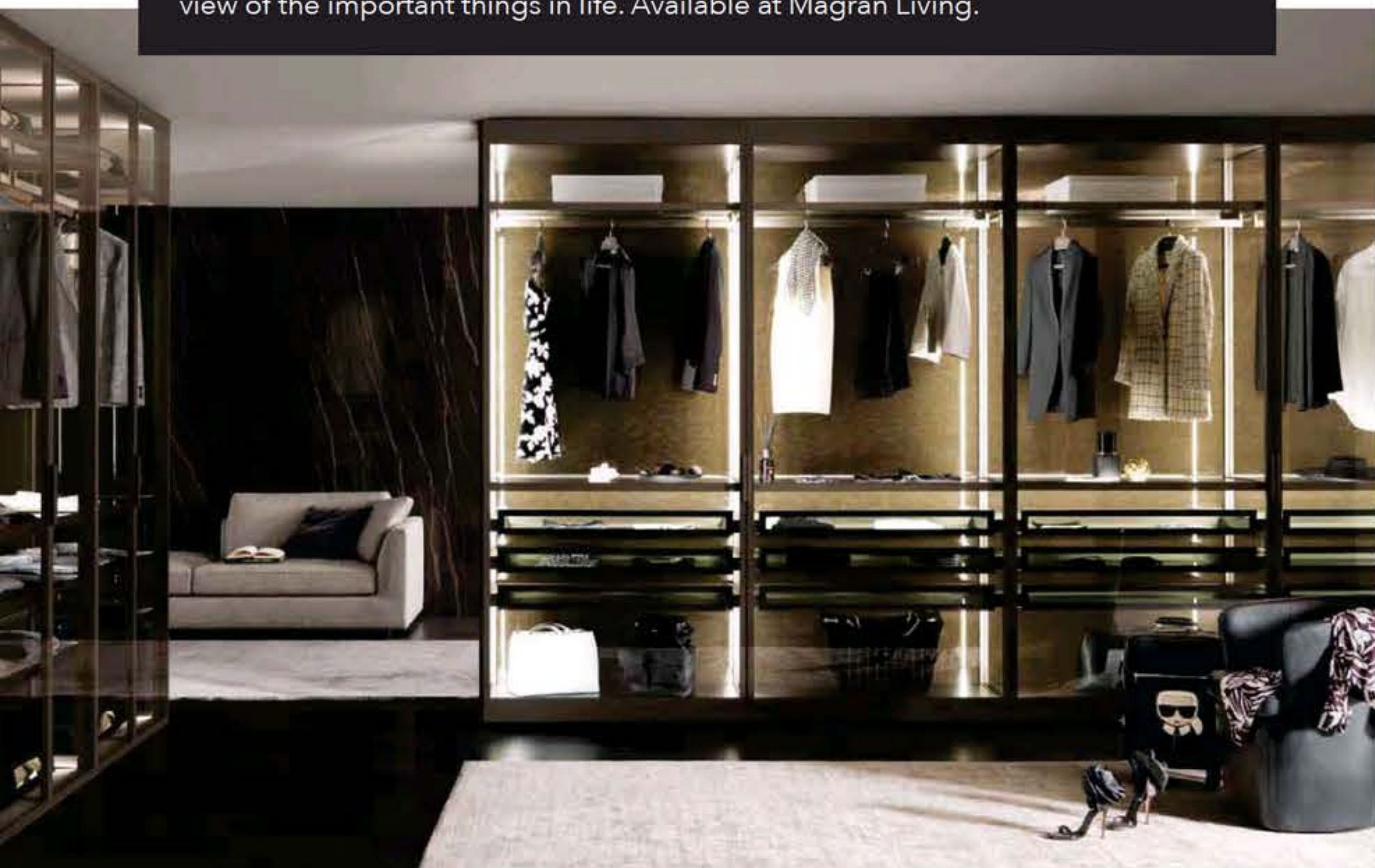
Sleek, Elegant Aesthetics

Sleek, clean lines and robust functionality are the key elements of the Palo Alto, the new complete night area project for **MisuraEmme**. Designed by Gianni Borgonovo, the idea behind it came from a desire to pamper people through an elegant, rigorous, and flawless experience, enabling a complete and transparent view of the important things in life. Available at Magran Living.



EQUESTRIAN INSPIRATION

Reminiscent of the quality and craftsmanship of English saddlery, the **Ralph Lauren** Thayer Bedside Chest showcases handsome silhouettes made using solid mahogany in a chestnut finish with modern accents and exquisite Peninsula Nutmeg leather furnishings. Completed with handle tips in brass with Ralph Lauren monograms, the chest offers a contemporary update to the equestrian lifestyle. Available at Bika Living



EARTHY TONES

The **Suku** Rhythm Quilt cover set sees tones of earth and midnight painted by hand in three individual broad brushstrokes under the sun. The process is carried out on hot days and the quilt is then dipped into cold water to preserve the vibrancy of the dye. The ultra-soft and silky sheets have a textured quilt cover to bring warmth and depth to the bedroom, thanks to the bamboo-derived rayon. Available at masarishop.com



A GOOD NIGHT'S SLEEP

The Paris Bed notably features double-panelled pine and poplar. Designed by Paola Navone for **Baxter**, it comes with leather upholstery, surrounded by honeycombed pine and poplar wood. The padding is filled with differentiated density polyurethane foam, with acrylic fibre covering. The headboard with frame is made in spring steel and is further enhanced with elastic straps along with washed and sterilized goose down padding. Available at Moie.

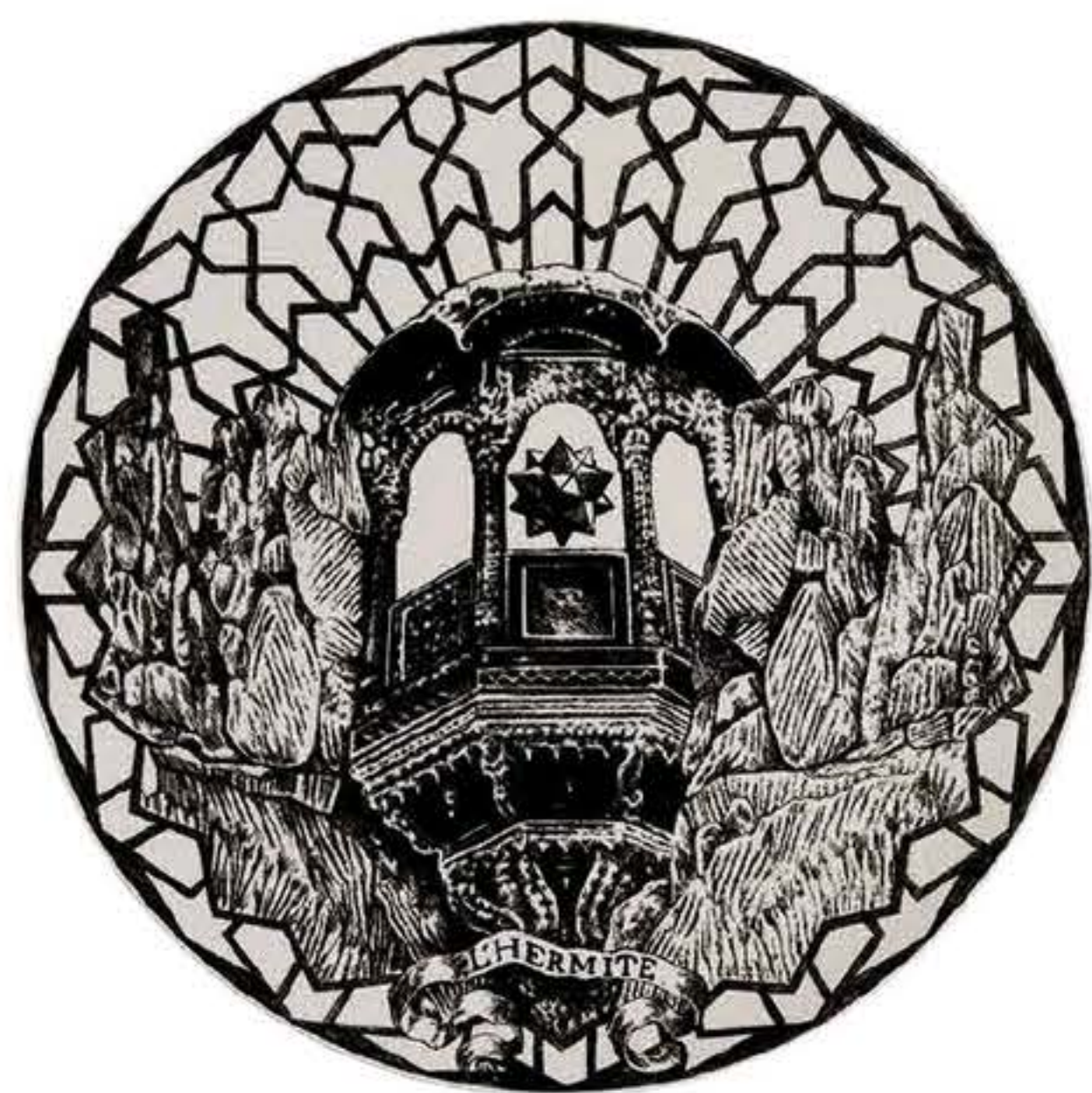


A Touch of Art Deco

Uniqueness and vintage charm lie at the heart of every **Eichholtz** piece. The Napa Valley Dresser features a woven washed oak veneer construction - handcrafted by skilled artisans - that makes it soft in its delivery, but bold enough to make an impact. Furthermore, it boasts a brushed brass finish that adds warmth and art deco vibes in its gentle curved sides and elevated frame. Available at Melandas.

WRITTEN IN THE STARS

Dior Maison presents the Constellation, a collection that is born of a creative dialogue between creative director Maria Grazia Chiuri and Italian artist Pietro Ruffo. The Constellation line is punctuated with captivating black and white motifs that echoes Christian Dior's love of astrology and the world of tarot. The symbolic sketches are now reinvented on various series of different plates and dishes in Limoges porcelain.



The Ultimate Homebrew

Enjoy barista-grade coffee at home with the **Miele** CM 5510 bean-to-cup countertop coffee machine. The machine's clever OneTouch for Two system allows you to prepare two coffees at once with the touch of a button. With an impressive selection of 11 beverages and an ingenious AromaticSystem, this countertop model delivers perfect results and an intense coffee flavour. Employ the creamy milk frothing equipment to achieve a wide range of coffee specialties and enjoy hassle-free maintenance thanks to the convenient cleaning programmes. The CM 5510 now comes in a rose gold finish that would add an elegant touch to any home.

PURE EXCELLENCE

The Purist semi-professional faucet from **Kohler** completes kitchen tasks with improved ease and efficiency. It combines a strong architectural form with features adapted from the busiest professional kitchens. The three-function spray head lets you cycle through a range of tasks at the touch of a button: an aerated stream for rinsing, Sweep spray for cleaning, and Boost function for fast filling of pots and pitchers. The gorgeous and bold yet understated matte black colour will add a certain elegance to your beautiful kitchen.



A New Border

A new collection of top mount marble sinks from **antoniolupi**, the Rigati, is designed by Gumdesign. The visual perception of the horizontal line alters the rhythm of depth, changing its dimensional effect. The constructive stratification of the block undergoes a strong perceptual change during processing, creating an elegant optical effect. Two models are available: round and oval top mount stone sinks, complete with drain pipe fitting and open plug. The excavation, the depth and the soft horizontal curves mark a new border between what is real and what is imagination. Available at Le Chateau Living.



CONTEMPORARY INTERPRETATION

The Holiday modular bathtub designed by **Devon&Devon** in collaboration with leading global architecture and design firm Gensler heralds a radical change in the traditional approach to design, production and personalization of bathtubs. The design, a product of the clever interplay between the perfect interlocking elements that make up its frame, offers a contemporary interpretation of sophisticated art déco inspirations. These are enriched by stylish details, such as the minimal white plinth, which can be covered in precious smooth or moulded gold Calacatta marble on request. The taps can be installed on the edge of the bathtub, on the wall or on legs on the floor. Surprisingly velvety to the touch, the body of the bathtub is made of White Tec Plus, an eco-sustainable, recyclable and 100 percent restorable Greenguard Gold certified material. Available at Le Chateau Living.



A PERFECT MOMENT

The AquaSymphony by **Grohe** lets us escape for a moment and step into another world: a world where the interplay of water exhilarates and renews. Aside from the beauty of its design - the gleaming surfaces, the sleek lines, the spacious proportions and understated luxury - AquaSymphony can create the perfect shower moment. The intelligent control system allows the user to select and adjust different shower experiences as it has six different types of waterflow. The various types are the Rain Sprays in which the water falls in soft droplets, the AquaCurtain where the waterflow forms a delicate beaded curtain of water droplets, the Waterfall XL Sprays which is an extra-wide water outlet that recreates the exhilarating impression of a waterfall, the Drizzle Sprays where a cool fine mist wafts gently over the skin, Pure Spray that produces a soft stream of pure water that falls straight from the centre of the showerhead, and the pulsating Bokoma Sprays that imitates the sensation of a fingertip massage.



Attention to Detail

Based on the multi-award-winning Mu-so 2nd Generation, the latest **Naim** Mu-so for Bentley Special Edition is a wireless speaker system that offers authentic audio expertise blended with the latest music-streaming technology and wireless multi-room capabilities.

To make it more special, it is also completed with Bentley design touches, including a lacquered African Ayous hardwood finish, a new copper tint to the striking anodised aluminium heatsink, an exclusive smoked plinth, copper-threaded speaker grille and the iconic Bentley lattice pattern around the volume touch dial, which illuminates to your touch.



MADE TO MOVE

Bang & Olufsen's Beosound Level is a portable wireless home speaker that delivers impressive sound, craftsmanship and a modular design that improves longevity. Whether standing upright in the kitchen, lying flat on a table or hanging gracefully on the wall, the speaker intelligently changes its tuning to deliver an exceptional music listening experience in any position, in any room.

On that note, the audio architecture of Beosound Level has been created to automatically adjust its acoustic tuning from 180-degrees to 360-degrees based on the way it is positioned, optimising your listening experience.



The Complete Experience

Built with industrial elements that exhibit a sleek, modern look, the **JBL** Bar 5.0 MultiBeam is a welcome addition to anyone's household. It delivers an incredibly spacious 3D surround sound experience with the first-ever Virtual Dolby Atmos and with the brand's proprietary beamforming technology, MultiBeam, that enables users to hear and feel surround sound without needing additional speakers. In short, this compact all-in-one soundbar is designed to fit every living space, offering a unique listening experience for watching movies, streaming music and gaming.



INTIMATE ATMOSPHERE

With its enveloping design, **Minotti's** Sunray seating system is inspired by the desire to create situations that convey a sensation of intimacy and relaxation, that is also in line with the concept of open-air living that imitates the comfort and beauty of indoor furnishing solutions. Created by Rodolfo Dordoni, the Sunray also juxtaposes different shapes and materials. Case in point: Its airy surface in natural teak wood defines its horizontal line, while the curved backrest with interwoven cords gives it a dynamic allure. Available at Moie.



DELIGHTFUL COMBINATION

Flexform's Ansel sofas, designed by architect Antonio Citterio, are distinguished by an unexpected combination of materials. In particular, it comes with a combination of a sleek stainless-steel base and a structure of armrests and backrests made of iroko wood slats. The result? A striking and perfect balance between the bold expressiveness of the wood and the lightness of the stainless-steel base, which is finished in an elegant array of epoxy powder-coat colours and clad in water-repellent elastic webbing. Available at Prodotti.



The Joy of the Outdoors

Patricia Urquiola interprets the happiness of life outdoors with playful designs featuring rounded and sinuous shapes in **Cassina's** Trampoline Sofa. Furthermore, this sofa - and the entire collection - also stands out for its environmentally-sensitive approach in using innovative, sustainable, completely Made in Italy materials. For instance, the backrest features artisan weaving using polypropylene and nylon rope, while the two backrest cushions and the seat cushion are padded with 100-percent recycled fibre wadding obtained from PET. Available at Ambiente.



The Outlines of Desire

With asymmetry and multiplication as its main draws, the Constellation from **C.V.L Luminaires** by Émilie Cathelineau offers an infinite number of possibilities composition to best fit any space and inspiration. Chathelinau's lighting designs borrow as much from art deco movements as it does from contemporary design. On the wall or on the ceiling, the Constellation outlines your desires in light points. Available at BWI Furniture.

THE SHAPE OF THE UNIVERSE

It is said that a sphere is the most perfect shape in the universe. And sometimes, one can discover the whole universe within this one shape. The variability and immeasurable beauty of the universe is captured in **Lasvit's** Spacey thanks to a special technique called lithyalin. It looks like gemstone, yet it is actually glass. The technique was invented in Northern Bohemia more than 200 years ago and has now been resurrected in the same region by Czech designer Lukáš Novák. Lasvit is available at Bika Living.



MELTED GLOW

Tom Dixon's Melt is a beautifully distorted floor light in a modern copper finish. Emitting an attractive, mildly hallucinogenic light, the light creates a mesmerizing melting hot-blown glass effect when on and a mirror-finish effect when off. The Melt is made using a high-tech manufacturing technique to achieve the perfect melted orb. Tom Dixon is available at Moie.



HOME SWEET HOME

Maison Francis Kurkdjian's latest candle collection is inspired by the French perfumer's personal houses as he translates his memories into scents and colors. The Rue des Groseilliers, for one, is inspired by the street where Kurkdjian grew up, about twelve miles from Paris. It was bordered by a small vegetable garden where every summer, bright red berries are enjoyed by both young and old. Today, those memories are translated into scented candles featuring bright and juicy red berries blended with blackcurrant and strawberries. Discover the complete collection at The Papillon.

Full Bloom

The **Voluspa** Japanese Plum Bloom has a sweet ripe plum scent that is balanced by the tang of crushed currants, making it one of the brand's favourite fruity-floral scents. The candle is made from coconut wax and is set in a classic embossed glass jar that glimmers with beautiful hues as the flame illuminates.

This big jar can burn up to 100 hours and you can reuse the jar for jewellery, flowers or décor long after the candle is gone. Voluspa is available at Glow Living Beauty.



SENSES AWAKENED

The **Aman** Spa Candle collection offers a new way to experience wanderlust from the comfort of your own home. With travel restrictions still in place for many, the opportunity to embrace the healing solace of an Aman hotel or resort is limited. However, with the aromatherapy benefits of the spa candles the distinct feeling of an Aman Spa is within reach. The Aman Spa Candles fill the room with a sense of serenity and encouraging emotional wellbeing when it is needed the most. The collection has three different aroma profiles: Grounding, Purifying and Nourishing. Each has its own purpose to awaken your senses and help you find solace, even in the most hectic time of the day.



POWERHOUSE VIDEOS

OPPO has recently introduced the new OPPO Reno5, a breakthrough smartphone advancement for the best videography experience. On that note, the most intriguing feature on the smartphone is arguably its ability to blend yourself and background videos together to create clips with a striking artistic vibe using AI Mixed Portrait. There's also the phone's capability to capture both sides of the action simultaneously – with both angles on camera – thanks to the Dual-view Video. Completed with a 64MP main camera at the back and a 44MP camera upfront, the OPPO Reno5 allows you to picture life together better with your family and loved ones.



MODERN UPGRADE

Harman Kardon continues to expand its award-winning Onyx Series with the addition of the Harman Kardon Onyx Studio 7. This time, the Bluetooth speaker features superior stereo sound performance and an artful industrial design for the most discerning audio consumers. Aside to that, it also comes enhanced with two 25mm dual tweeters for true stereo sound, combined with powerful bass and a built-in Li-ion rechargeable battery that provides eight hours of playtime. Its elegant, round silhouette is crafted from premium materials featuring a sleek, die-cast anodized aluminium carrying handle for easy portability.



CURRY

AN
UNDER ARMOUR.
BRAND

CURRY FLOW



“LIKE THE BEST- FEELING PILLOWS ON MY FEET”

UA Flow foam makes your landings softer, keeping your feet comfortable and your legs fresh. You'll feel good no matter how long you hoop.

“I FEEL EASY GETTIN' OFF THE GROUND”

It's totally rubberless, so it's lighter than your bball shoes and there's nothing that gets between the court and the great bounce of UA Flow.

“NEVER HAD ANY SHOE GRIP LIKE THESE”

With UA Flow, the grip is literally unreal. There's no skidding, no wasted steps. Just more open looks.

“FULL SPEED TO FULL STOP, QUICK”

Because it grips the court better, you feel quick and confident. Stop and start on a dime. Leave defenders reaching. Win.

ONLY AVAILABLE AT UNDER ARMOUR BRAND HOUSE

PACIFIC PLACE | SENAYAN CITY | PONDOK INDAH MALL | CENTRAL PARK | GRAND INDONESIA | MALL KELAPA GADING

Distributed by : MASARI

SENSE OF PLACE

Autograph Collection Hotels announced its debut in Singapore with the opening of **Duxton Reserve Singapore**. The 49-guestroom boutique hotel is situated in the island's city centre of Tanjong Pagar, which is also the heart of Chinatown where business, socializing, dining and nightlife take centre stage. The hotel's location allows guests to explore the culture-rich district with its enchanting temples or enjoy a historical journey at the National Museum of Singapore and the Asian Civilisation Museum.

Keeping in line with Autograph Collection's emphasis on 'neighbourhood' and 'sense of place', Duxton Reserve Singapore was created within eight sustainably restored 19th century shophouses. Designed by British interior designer Anouska Hempel - and reflecting the designer's romantic narrative that borrows elements from Chinese, Malay and European cultures - the hotel presents an eclectic, elegant surprise for guests as they enter the hotel. There, they will be greeted by large theatrical golden fans and strong hues of black, gold and yellow, layered with Oriental screens and calligraphy wallpaper from Hempel's personal collection. Rich Asian history is woven together with Hempel's luminary vision, creativity and originality in the hotel's 49 guestrooms and suites, each designed with unique individuality for an exclusive experience every time.

Each room features thoughtful amenities, including Naturalmat organic mattress, organic cotton bed linen by Beaumont & Brown and bathroom amenities by Etro. Duxton Reserve Singapore also spoils guests with the culinary highlight of the hotel, Yellow Pot. Helmed by Chef Sebastian Goh, the modern Chinese restaurant follows a clean eating philosophy, with no MSG, additives or artificial flavourings added to its dishes. There is also a glamorous bar, Anouska's. An ode to Bond girl turned interior designer Anouska Hempel, the venue serves up the actress' favourite drinks from around the world spanning the disco era of the '70s and '80s. thegarchagroup.com/duxtion



Picture-Perfect Destination

As 2021 starts in earnest, Marriott International is bringing more brands and experiences to new destinations across Asia Pacific - including, of course, the Maldives. **The Ritz-Carlton Maldives, Fari Islands** marks the brand's debut on the picture-perfect archipelago. Ideally located at Fari Islands, in the North Malé Atoll of the Maldives, the 100-villa resort welcomes guests to embrace the joys of island life. Set within an integrated development, The Ritz-Carlton Maldives, Fari Islands takes a minimalist approach to luxury. Modern design highlights the sea views and pristine beaches, simple ingredients are transformed by skilled chefs and mixologists, healing is guided by directional energy and nature is explored with respect and wonder. Beachfront and overwater villas with private infinity pools and butler service, seven restaurants and bars showcasing global cuisines and breath-taking views, overwater spa offering treatments inspired by directional energy, and indoor-outdoor Ritz Kids Club with daily activities, are among the facilities offered by the hotel. ritzcarlton.com



FLANKED BY NATURE

Banyan Tree Krabi in Mueang Krabi District, Thailand, a luxury resort nestled on a verdant hillside with spectacular vistas of limestone cliff rising from the sea, opened its doors last October. Located at tranquil Tubkaek Beach, a 45-minute drive from Krabi International Airport, the new resort is the fourth of Banyan Tree's in Thailand following hotels in Phuket, Bangkok and Koh Samui. Nestled in the northernmost corner of the beach, Banyan Tree Krabi is flanked by nature. It tiers into a verdant rolling landscape known as Naga Crest Hill, while facing out over stunning limestone cliffs and the sapphire waters of the Andaman Sea. The new resort backs onto a lush national park and Naga Crest Hill, granting three ultra-luxury beachfront pool villas, 10 beachfront pool villas, and 59 pool suites. Launched by Banyan Tree Group, this latest five-star hotel's facilities include two restaurants, a beach bar, a kids' club, a fitness centre, a meeting centre and, in keeping with Banyan Tree's global wellbeing branding, a rainforest-themed spa. banyantree.com

Playful Sanctuary

Another new destination from Marriott International is **Le Méridien Maldives Resort & Spa**. Set in a picturesque corner of Lhaviyani Atoll on Thilamaafushi Island, the 144-villa Le Méridien Maldives Resort & Spa is a canvas inspired by the formation of the atolls, fringing reefs and marine life. Spanning nine hectares, the island is an eco-conscious haven abundant with indigenous flora and fauna and is enveloped by a shimmering lagoon and coral reefs bursting with marine life. Guests are invited to savour the sights, sounds, aromas and tastes of the destination with six restaurants and bars, and the Explore Spa by Le Méridien. Inspired by the essence of the Maldives, combined with a passion for culture, cuisine and design, the resort is a playful sanctuary for the curious and creative traveller to discover the European spirit of savouring the good life. le-meridien.marriott.com



Fun Family Time

Renowned for its outstanding family facilities and commitment to wellness, **The Westin Resort Nusa Dua, Bali** presents its Family Fun Weekend staycation, packed with exciting activities for kids and with plenty of family time. From check-in on Friday afternoon, when kids get their own welcome amenities, until check-out on Sunday afternoon, the days and evenings are full of supervised fun and enriching activities to delight kids and parents. Movie night, a bonfire with marshmallows, tennis, a mystery treasure hunt, slime attack, wet and wild water games, and beach Olympics are among the activities that are not to be missed. Available until June, this family weekend experience starts from a special price of IDR 1,100,000++ for stays in a Deluxe Room and IDR 1,800,000++ for a Westin Suite. For an additional IDR 250,000++ per child, children can join the full schedule of adventures from morning to night. The package is available for a minimum 2-night stay over a weekend and comes with room upgrade, daily breakfast for two adults and two kids, access to Westin Family Kids Club, access to WestinWorkout Fitness Studio and late-check out. westin.com/bali



ULTIMATE HEAVEN

Drinking crafted cocktails by an infinity pool while watching the sublime sunsets at the aptly-named Hedonism Lounge of the Spanish beach club **El Kabron Bali** (+62 813 3723 5750) in Uluwatu feels like a heavenly moment at the edge of the world. Experience the best of Spanish cuisine and unique dishes inspired by the Mediterranean lifestyle with the Signature El Kabron three course set-menu offered by the restaurant at IDR 600,000++/person. The set starts with tapas such as Croquetas de Jamón ibérico, Patatas Bravas, or the favourite oxtail terrine – Biquini Planchado de Rabo de Toro. Then comes the main course: authentic Paella including Moonlight Scallops and Soft Shell Crab Paella, or grilled Wagyu Rib Eye. All of these can be enjoyed over a jar of traditional Sangria and the selection of Cheesecake or Tiramisu. There is also the Oceanfront Oyster Terrace, a new exquisite addition to the venue, which has a private access to Hidden Beach.

SPANNING THE CONTINENTS

Presenting a breezy spot to dine, drink and dance beneath the palm trees, **Petisqueira Botanica Bali** (+62 821 4795 6943) in Seminyak offers guests the chance to graze on petiscos (finger food) from all around the world. Alongside pitchers and classic cocktails, you can nibble on Spanish-style shrimp, French oysters and even Canadian poutine – all in a beautiful setting. Furthermore, a new lunch and dinner menu has been launched, consisting of starters, main courses (with vegetarian, chicken, pork, beef and seafood options), sides, sauces and dessert. There's also the Sunset Session offering tempting promotions from 5-8 PM. Spanning the continents with its signature dishes, Petisqueira Botanica Bali takes guests from Britain to Brazil and back again in just a few delicious bites.



Up Close and Personal

The latest breakthrough concept from MDA Restaurants, **Carbón** (+62 877 7722 7266) opened its doors at the beginning of February. Located at MD Place, in the heart of Jakarta, Carbón is helmed by Chef Andri, MDA's Chef Patron, and offers Latin American-inspired dishes, prepared up close and personal over a live grill. Guests will experience a wide variety of flavours and fresh ingredients reminiscent of what you'd expect to find in Mexico and Peru, as Carbón highlights the best ingredients from the land and the sea, which includes using Mexican heirloom single origin corn, varieties of Peruvian *aji* and copious types of Mexican chilis. The restaurant serves selected prime and aged cuts using the live fire grill, along with *pierna de bestia* for variety. Rounding out each meal are Latin-influenced desserts including Tarta de Piña or woodfired pineapple tart and Chuddos, a combination of churros and donuts.





The Perfect Blend

Debuting just before the end of 2020, **Restaurant Nāga** (+62 821 4435 990) serves the perfect blend of modern Vietnamese and modern Japanese flavours. Situated just a minute away from the hustle and bustle of Berawa and Canggu, Bali, Restaurant Nāga is one of the newer additions to the booming food scene with Chef Amy Beard at the helm of its kitchen. Capturing the flavour elements of both countries perfectly whilst giving it a more of modern flair in both presentation and flavour, Chef Amy serves up both pho and ramen, beef cheek spring rolls, a cold soba noodle salad, pork belly with miso mashed potatoes, fresh rice paper rolls, and more. There is also the bar program led by Wahyu Kartika, previously the Manager and Head Sommelier of Potato Head Beach Club Bali. Infusing locally made coconut spirits, combined with fresh local produce, Wahyu pairs the cocktail menu as the perfect counterpart to the food menu.



ENCHANTED SENSES

Inspired by the Amalfi Coast, **Amalfi Ristorante & Bar** (+62 811 1433 833) presents a taste of the Mediterranean with a touch of authenticity and class. Located in Kebayoran Baru, Amalfi Ristorante & Bar invites guests to enjoy enchanted senses away from the bustle of the city. The Italian restaurant brings high quality specialties. From Italian classics to unique signature dishes, guests will take on culinary journey through the variety of flavours. Amalfi Ristorante & Bar is also a place where guests can enjoy a comfortable breakfast. Choices for this meal include Amalfi Benedict, Egg in A Jar, Green ShakShuka, Breakfast Quesadillas and the healthy Smoothie Breakfast Bowl. Those looking for something heartier can try the venue's signature dish, Spaghetti All' Aragosta, as well as other recommended dishes from menu such as Spiedini di Carne, Amalfi Pizza and Ravioli Al Tartufo. The Lychee Sour Lemon Grass and Amalfi Tiramisu are also not to be missed.



A Sweet Start

This year is off to a sweet start at **Sundara** (+62 361 708 333) at Four Seasons Resort Bali at Jimbaran Bay with the appointment of Pastry Chef Thomas Bouledin, who brings Michelin-star credentials and his French-Spanish heritage to the resort's world-class culinary team. Chef Thomas may be young in years, but not on experience. He began his apprenticeship at the age of 15 and enjoyed the refinement and precision required for pastry cooking. He progressed to several Michelin-starred restaurants in Europe. Chef Thomas has also drawn inspiration from Sundara Beach Club's sustainable cocktail menu to launch a 'Zero Waste' kalamansi lime meringue pie, which uses the juice, flesh and skin of local limes for marmalade and curd, while the egg shells are composted. Besides Sundara, Chef Thomas is also responsible for satisfying guests' sweet cravings across the resort including at the Patisserie at Taman Wantilan with its live action crepe station, Jala Balinese restaurant, Alu poolside café, In-Villa Dining, weddings and banquets.

PRESTIGE INDONESIA

PRESTIGE is Indonesia's leading luxury lifestyle and high-society magazine. The brand's DNA is all about celebrity and status, luxury and leisure, style and culture – and it has a most distinctive and unrivalled passion for fashion.



For the Very Best in Life



Follow us on [@Prestige_Mag](#) [/PrestigeIndonesia](#)

Join us on [/Prestige Indonesia](#) Subscribe to [/PrestigeIndonesia](#)

Maestros of Form and Function

WHILE OUR LIVES HAVE YET TO RETURN TO NORMAL, OUR APPRECIATION AND ADMIRATION FOR ARTFUL DESIGNS AND WELL-DESIGNED ARTWORKS REMAIN AS HIGH AS EVER. TO BRING US THE NEWEST HIGHLIGHTS AND FRESH INSIGHT INTO THE WORLDS OF ART AND DESIGN, MUSEUMS AND HOME INTERIORS, ART STUDIOS AND ARCHITECTURE, WE TALKED TO **LIM MASULIN**, DESIGNER DUO STINE GAM AND ENRICO FRATESI AKA **GAMFRATESI**, **ALEXANDER GOTAMA**, **ROBY DWI ANTONO**, AND **CINDY TAN**



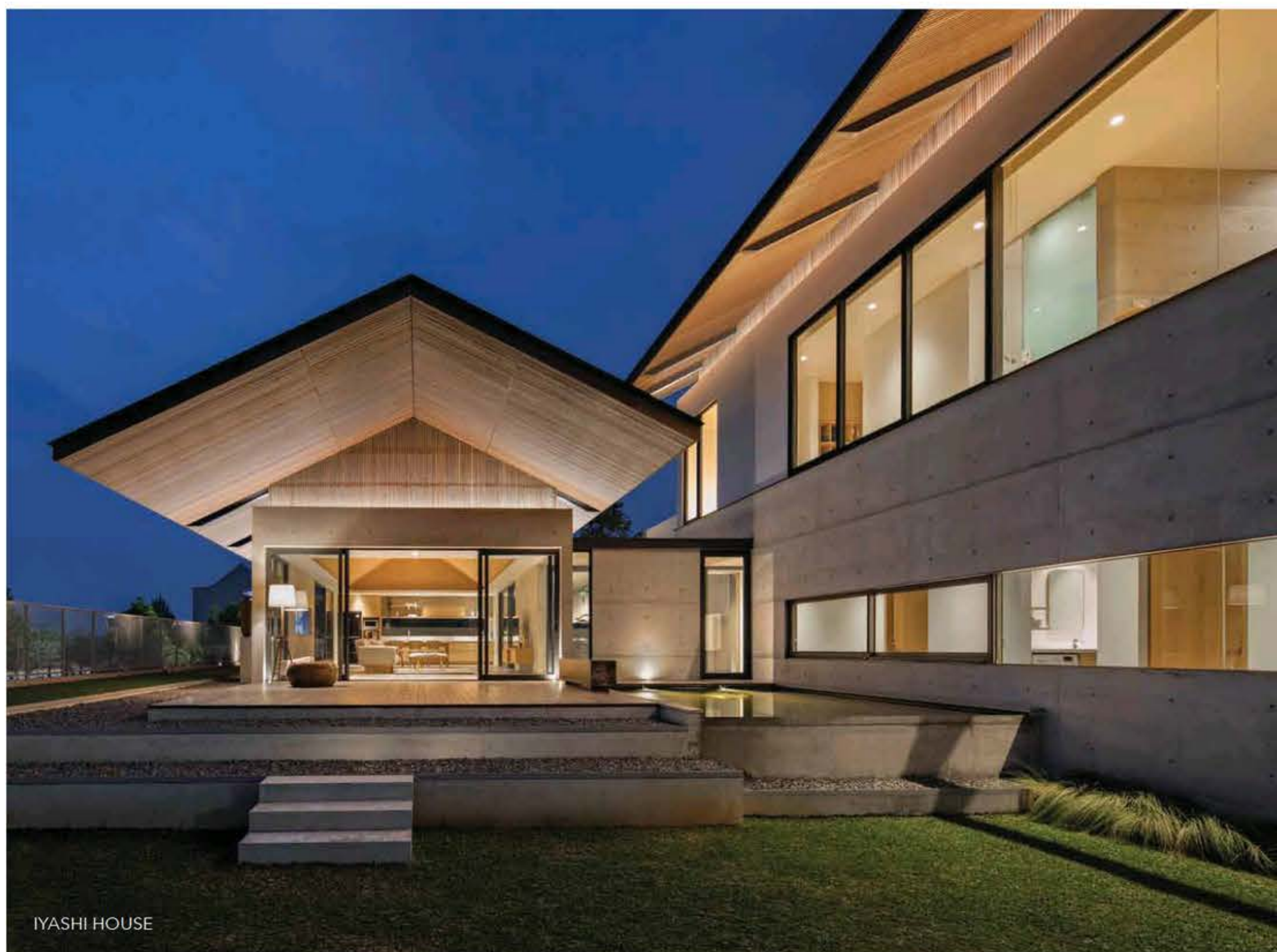
WEAVING THE FUTURE

LIM MASULIN sits with Liviani Putri to talk about the endless possibilities of weaving in answering the design and architecture challenges of today with a versatile and sustainable approach

There's something that always caught my eye these past few years every time I visited architecture and art exhibitions, or even hotels, offices or restaurants: weaving. And when it comes to weaving, one name that now stands out with intriguing creations is Byo Living and its founder, Lim Masulin. "I can say that weaving is the most flexible craftsmanship," he says with a grin. "Because if you are working with iron or wood, you will be stuck with something heavy that will one day rust. Weaving, on the other hand, is something that can be used for everything from day-to-day goods such as furniture to fashion, art and architecture." Byo Living was established back in 2008, and is now known as a leading design customization company that specializes in weaving and craftsmanship innovation for energy-efficient design and architecture. Back then, Lim discovered that the best products of several global brands were actually made in Indonesia. "Many people acknowledge Paris and Milan is the centre of the trend. One day, I was sent by ASEAN to attend Salone del Mobile Milano and I asked myself, why are flying all the way to Europe just to see the Europeans using Asian or Asian-inspired technique?" he ponders. "All this time, we were being noticed but we were not confident enough. They can see our beauty but why can't we?"

Having observed the way objects tend to be appreciated in terms of design and materials, Lim decided to see technique and craftsmanship. "I was thinking what if we focused on the know-how? There's beauty inside the simple things because what makes it attractive is not that it has the grandest design or uses the most expensive materials, but it's about the craftsmanship." Realising how vast the world of local craftsmanship can be, Lim decided to focus on developing and mastering weaving techniques. It was, in fact, quite a huge step as weaving allows for multidisciplinary functionality and opens up various possibilities in terms of sustainability. Taking this leap of faith – which meant a lot of research as well as trial-and-error – culminated with Lim being invited as a speaker at House Vision Tokyo in 2013. Through discussions with Japanese graphic designer Kenya Hara and fellow architects such as Yanto Effendi, Heru M. Prasetyo, and Andra Matin, about the future of Asian housing, he and Byo Living decided to bring back weaving into modern architecture. "It was shocking, but then we are the first company in the world who can create a wide-ranged architectural language through weaving."

Our chat then turned towards sustainability. "Since the beginning of Byo Living, we knew that weaving can be the answer to many environmental challenges," Lim expresses. "Can you imagine if a building uses thousands square meters of weaving? Beside using a lot of resources, people may not realize how it can help cool down the building. As the population grows every year, we don't want consumption to run out of control and for us to produce even more waste. The more we can utilize weaving into a building's construction, the more we can reduce energy usage." This idea proved to be effective in a project for a state-owned corporation which went on to become the greenest building in Asia. Besides keeping the building's temperature down, Byo Living also used recyclable materials. "100 percent of the materials were sourced from plastic waste that came from public consumption."



Realising the huge potential of upcycled/recycled waste, the fan of Frank Lloyd Wright and Alvar Aalto created a dedicated team of architects for research and development. “We are a research-oriented company and for several materials we are able to produce it in-house,” Lim elaborates. “Other companies have subcontracted their production, but we are still hands-on. As craftsmen, we couldn’t stop thinking about technology and the future. Recently, we found that there’s a leather-like material made from mushrooms and it was produced in Bandung. It is in our list of alternative materials.” He continues: “As I mentioned earlier, the versatility of weaving means we can build using various materials, from paper to rattan to plastic waste. The company is currently developing optical weaving technique as we realised that there are a lot of waste materials that have a translucent effect. Then we were approached by a Dutch architecture firm called O M E who has worked on the Potato Head project in Bali. They asked if it was possible to use translucent material in their architecture plan? So, we came up with a recyclable material from Sprite plastic bottles.” Interestingly, there was a surprisingly in-depth thought process behind this idea. Lim explains: “The love the green colour of Land Rovers. So, for the aesthetics of this project, we married the vintage green hue with a retro touch. A lot of people, including the architect, were sceptical, but the result was astonishing. It took us six tons of Sprite bottles,

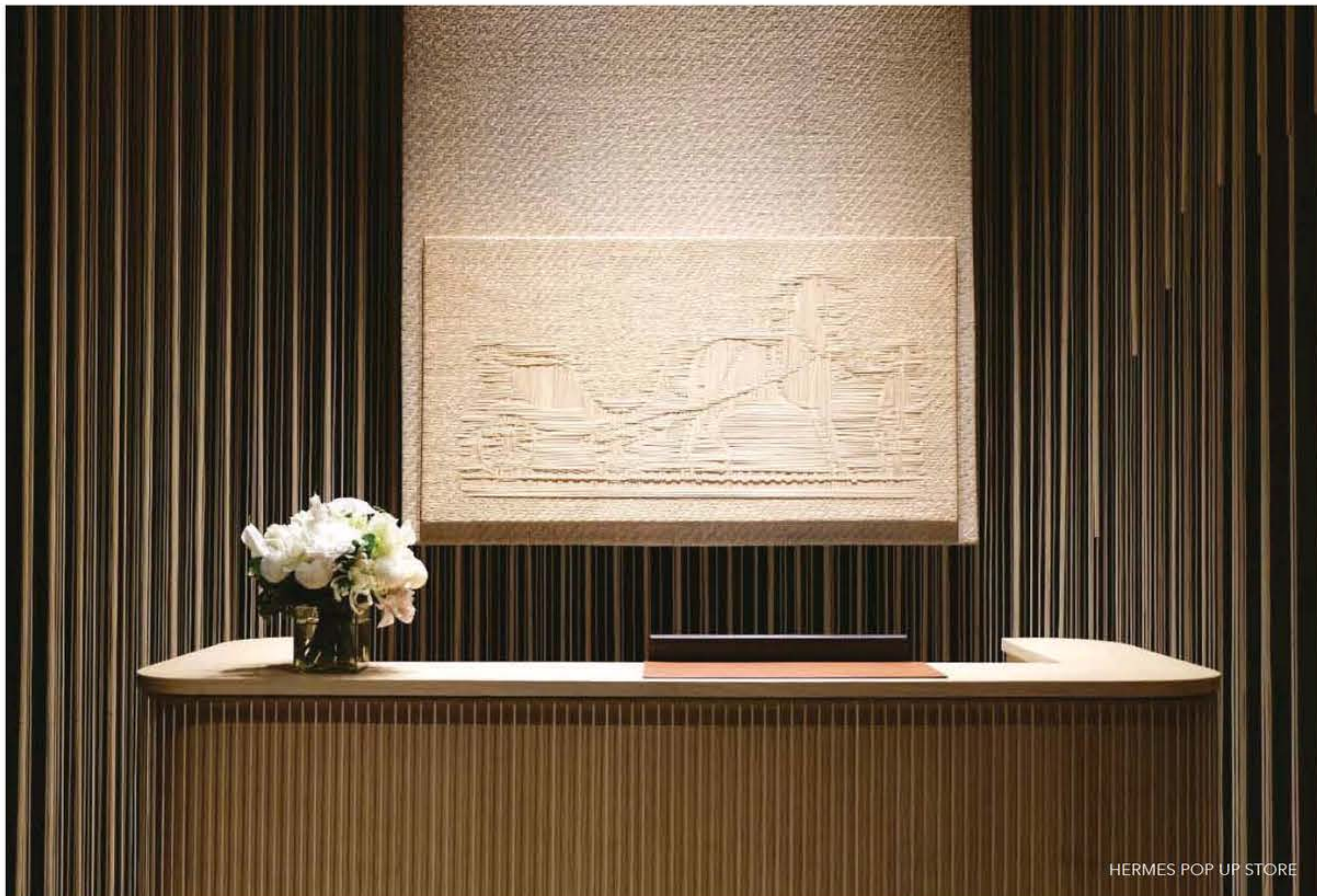
which is certainly a massive amount. It’s a smart way to build a building using the post-consumer waste.”

Of course, getting to this point wasn’t an easy ride for Lim and his company. “There is this mentality that anything made in Asia is second class while Western-made products are more appreciated. It took courage to say to ourselves that there is a greater potential worth exploring here. If we don’t have the right mindset, it will be difficult to break the boundaries of the highest aesthetics. We will be forever trapped in the same definition, the small mindset that we’ll never be on the top.” As a case in point, Lim mentioned the holographic works in Andra Matin’s *Elevation* that was showcased at the 16th Venice Biennale and ended up as one of two Special Mentions by the jury. “The inspiration came from Dayak weaving technique and it looks flat on the front but there’s depth when looked at from the side. Its appearance in Venice shook the world at that time. Throughout the exhibition area, everything looks very industrial, modern and cold. Meanwhile, from Indonesia, we are presenting a sense of humanity with its hospitality, warmth and closeness to nature. There’s a real anti-thesis and it starts from the courage to tell ourselves that we can.” Nevertheless, those innovations resounded with many prominent figures in the world of architecture, and the likes of Kengo Kuma, Thomas Heatherwick, and Norman Foster came to Byo Living to inquire about the possibilities of weaving.

From building façades to ground-breaking home design without walls that uses only *sudare* screens made from local rattan as partitions, weaving seems more and more like a major part of future designs. Lim agrees with this notion, but he doesn't want it to sound too heroic. "Weaving has existed since pre-historic times and it's been the modern solution since ages ago. I don't know why, but in the end of the 1800s and beginning of 1900s when there was this huge wave of industrialisation, weaving was regarded as something traditional, and exotic." So, it is time to normalise weaving again. "I think there's something wrong in the modern context. The proper technology in architecture which relies heavily on computational technology is something that we

have normalised. There's nothing wrong with it, but it must be done in moderation. Weaving is not something new, but because we at Byo Living are able to make it properly, it is seen as something spectacular. But actually, the nature of weaving is beyond boundaries." Lim then adds: "If we are looking at brands such as Hermès, John Hardy, and the top chefs in the world, if we want to dig deeper, what changes culture is process. It takes time to learn, to fix and modify. Some people might ask are we going to be a hyper specialist? For me, the future of design is to be hyper specialists because we can't stop working on the surface. It takes depth and process in mastering things. This is a continuous journey and I'm always excited to look forward." ■

“If we don't have the right mindset, it will be difficult to break the boundaries of the highest aesthetics. We will be forever trapped in the same definition, the small mindset that we'll never be on the top”





THE STORY INTERPRETER

ALEXANDER GOTAMA shares new insight into his company LXE Moments and event design with Prestige's Claudia Rindiantika

Back in 2019, when *Prestige* last talked with Alexander Gotama, he told us how he became inspired to get into event decorating when he was doing an elective course in New York. When he lived there, he discovered several Spring Street Social Society gatherings decorated by Patrick Janelle and was blown away by what he saw.

After returning to Jakarta, Gotama started LXE Moments in 2016. He initially started doing decorating projects for friends, but one project led to another and another and another. And through photo shoots and social media posts and word-of-mouth recommendations, Alexander's client list expanded to include upscale patrons such as Dior Indonesia, Alexander McQueen and Optik Seis. He has also worked with Adam Riadi in designing a huge fashion show in 2017.

Two years ago, Gotama was leading a double-life of being an aesthetic doctor and an event decorator. But as time passed and after quite a few projects, he realised that working on events took so much time. "So now I am an independent practice doctor," he clarifies. "I'm a full-time event decorator, part-time doctor now."

In our recent conversation, Gotama shares about where he usually gets inspiration. "Mostly from fashion shows. That's why I always keep myself up-to-date with fashion shows, to see the set design of the shows. There are two event design and production companies which often handle Paris, New York, Milan and London fashion weeks: Bureau Betak (New York) and La Mode en Image (Paris). Those two companies also inspired a lot of my works."

He continues: "Their concepts are always fresh and they are always able to adapt with the concept proposed by fashion houses that they work with, because the concepts initially come from the creative director of the fashion houses. Implementing the main concept of the collection into the fashion show and its set design is not easy. So, it inspires me in conjoining aspects from my clients into the concept of the event so it could be an interesting story."

Gotama seems to be drawn to stories while doing his work as a creative director. It shows in how he always uses stories as the base for the concepts of the projects he works on. "First, I do an interview to get to know the client, to see what their personality is like, as well as their history," Gotama explains about the process of his work. "For example, for a wedding, I would like to know the history of the couple's relationship, how the love story and their journey are like. The story then becomes the inspiration for the main concept. I also adjust the concept based on the personal preferences of the client, such as favourite colours or favourite styles; we can put those components into the main concept of the event. Since a wedding is a very personalised event, I try to wrap all the personal elements into a whole package as a concept of the event."

This practice reflects how Gotama runs LXE Moments. On the website, you can find a quote from Gotama himself that says, '*interpersonal approach and idealism are the key to creating an art in events*'. On that, Gotama elaborates, "The client is the host of the event. They are individuals who want to make an event for themselves and then they invite their friends and colleagues. So, it is truly something personal."

"Not only weddings, a fashion designer who wants to hold a trunk show is also something personal since the show would be based on the personal style of the designer. The collection itself must be very personal, too."

Gotama also explains about how he would want to know the client deeper in order to create the perfect concept for them. "I would befriend my clients. By being friends, I can learn about the client as an individual and get to know their personality. A friend would know their likes and dislikes. I will, then, extract all the information that I have learned and create a main concept based on that. That makes it easier for me to execute the concept that the client would like."



Applying this interpersonal approach has become beneficial not only for work, but outside of work as well. Gotama tells that the relationship with his clients mostly turned into long-term friendships. He also notes the importance of maintaining the relationship with clients beyond any given event. “Who knows? After the project that I handle, I would get asked to do another project. Or maybe we would come up with or start a business together, or maybe build a start-up together in the future.”

Unsurprisingly, not all of Gotama’s clients become post-project friends. “Do as your instincts say. If you develop a chemistry and the relationship develops into friendship, then go on. But if it doesn’t, and it stops at a professional relationship, then it is okay too.”

It seems that Gotama finds comfort in working for friends. Like he mentioned earlier, Gotama started his journey as a creative director by decorating events for his friends. One of the most important projects he handled was the wedding of his own friend, Noi Aswari, which was held in August last year. “That was one of the most memorable for me because it was my own close friend. Noi trusted me 100-percent with the concept. Anything I designed and proposed, she went with it. So, the execution was well done.”

Gotama was also involved in the wedding of Arya Bakrie and *Prestige*’s November 2019 cover girl Vannya Istarinda, as well as the lovely couple who graced the cover of *Prestige*’s

November 2020 issue, Indra Djokosoetono and Nikita Willy. He shares a brief of the creative process behind both weddings. “Both couples appreciated me as a creative director. I also understand their stories, from how they met and everything, so it is easier for me to execute the concept. They are also open to new ideas. As we know, both couples used traditional concepts for their weddings, but they still welcomed my input to infuse modern elements in order to make the concept fresher.”

Gotama might always see his work as exciting, but it is not without obstacles and challenges. “There are too many if I tell you about all of them,” Gotama laughs. “Being an event decorator or creative director is like being an art worker. When we work with a client – who, again, is the host of the event – the biggest challenge is that not all clients are 100-percent open to the concept I suggest.”

“There are clients who have their own creative direction. Sometimes, there is a clash between my idea and theirs. When that happens, it can be frustrating. And sometimes it feels like they don’t appreciate my input as an art worker. The way I overcome it is by not taking it personally. When working, there needs to be balance between emotion and logic. When such a conflict happens, that’s when you need to use your logic more, put your emotions aside, and try to find the middle ground.”


Gotama continues: “As an art worker, we have to be

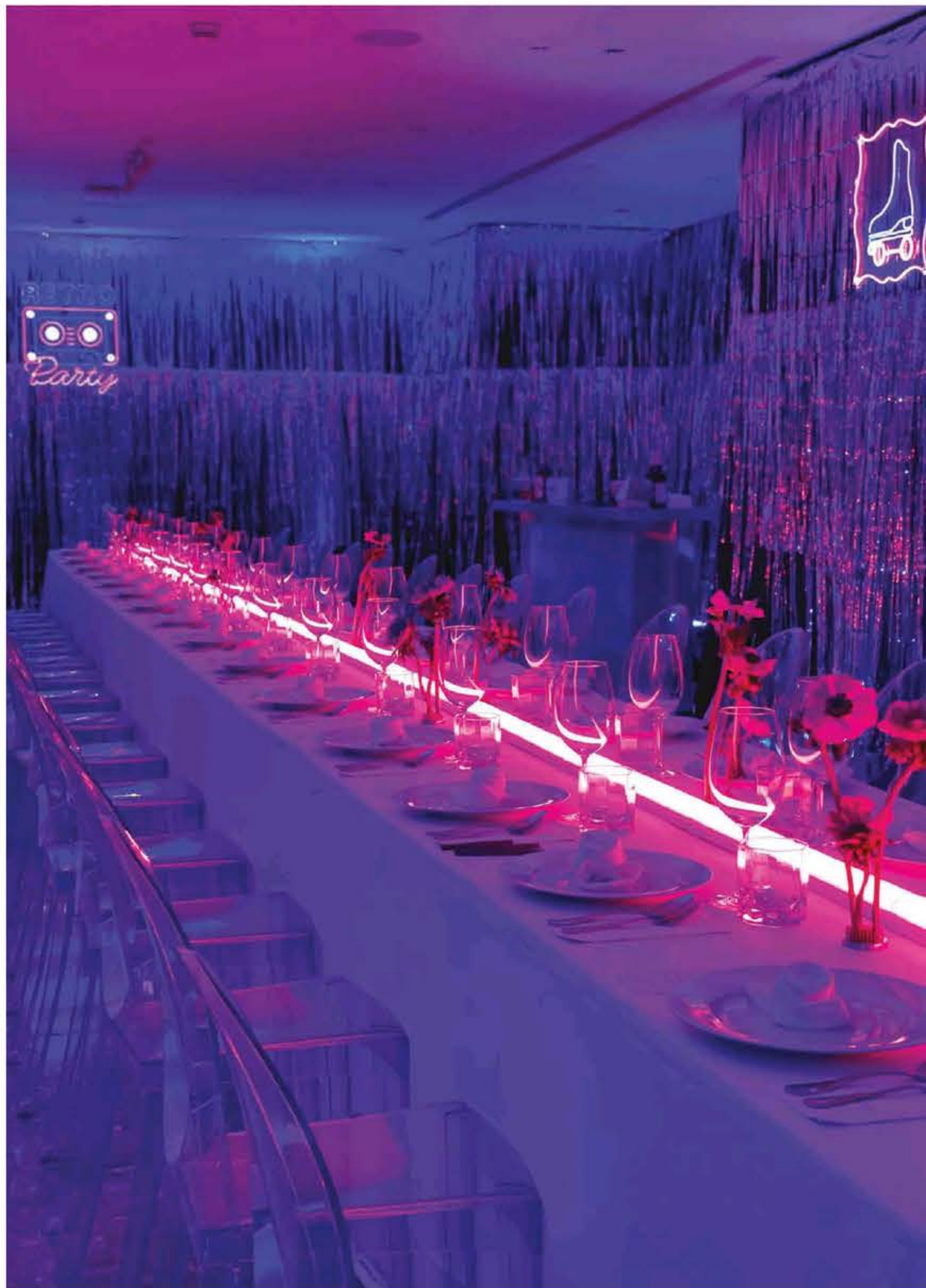
“As an art worker, we have to be flexible. We cannot be selfish and force our ideas. At the end of the day, we need to remember that the client is the host of the event. So, we have to listen to what they want”

flexible. We cannot be selfish and force our ideas. At the end of the day, we need to remember that the client is the host of the event. So, we have to listen to what they want while, during the process, also trying to educate them from my point of view as a creative director. By doing so, we should be able to find the middle ground.”

Just like in any other artistic field, Gotama admits to experience creative-block too. How does he overcome it? “My work is not something that is rushed by deadlines. The preparation of an event takes such a long time - let’s say, six months to a year. Therefore, I never force myself in ways like, for example, I need to get an idea ready today by lunch. No, I never do that. If I happen to not have any ideas or inspiration, or when I’m experiencing an idea-block, then I just don’t get into my work for a while. I would usually find another activity to do, such as exercising or traveling. But the situation right now severely limits the traveling part, so I would just exercise, watch Netflix or read a book. Sometimes, I go to a coffee shop, order a cup of coffee and catch up with fashion shows or check the websites of fashion houses. I would just look around, and then the inspiration would come.”

Another challenge that Gotama, and the rest of us, has been facing is the COVID-19 pandemic. The situation has forced a lot of things to change: plans, behaviours, and our way of living. How has this pandemic affected Gotama? “It was troublesome in the beginning. Since the situation does not allow large gatherings, there were many clients that needed to change their plans. They had to minimize the number of guests which forced them to change the venue or the concept of the event, the rundown, etc. It impacted the initial design of the decoration or the set for the event, and we have to change everything to adjust with the new plan. But all that hustle trained me to work faster and to become more adaptive to changes, especially sudden ones.”

Gotama expresses how unfortunate the situation was. “There were supposed to be more exciting projects in 2020. But all were postponed due to pandemic,” he observes. Although some of his projects had to be put on hold, Gotama found the projects that did run during the pandemic to be memorable as the situation encourages people to make smaller events. “With fewer guests, the event would feel more intimate,” he points out. “The event might be smaller, but it would be more meaningful.” 



PEOPLE *Profile*



GAMFRATESI WITH THE FYNN SADDLE
HIDE ARMCHAIR, DESIGNED FOR MINOTTI

AN HONEST FUSION

Italian-Danish architect duo STINE GAM and ENRICO FRATESI talked with Liviani Putri about embodying two cultures into their design, including for their harmonious collaboration with Minotti

GamFratesi, a design studio named after its founders Stine Gam and Enrico Fratesi, was established in 2006 in Copenhagen. Although born from two different design cultures, GamFratesi is rooted deeply in a perfect fusion of tradition and innovation, craftsmanship and technology, rigour and poetry. Based on a deep respect for the Scandinavian masters of the past, their work showcases a unique quality of craftsmanship and materials combined with a functional and honest design. At the same time, GamFratesi displays a high level of admiration to the Italian masters for their intellectual approach to design. “We draw on the Danish furniture and craft tradition,” the duo expresses, “as well as the classic Italian conceptual approach.”

Taking decisions and sharing responsibilities together, the couple share plenty of similarities as well as differences. Stine is known for her free spirit, while Enrico is more methodical and structured. But both of them share a similar passion for perfectionism, convictions and emotions. They also find joy in working within large spaces, so the GamFratesi studio is nested in a beautiful industrial building in the centre of Copenhagen with five-meter-high ceilings and abundant natural light.

Throughout their journey in the world of design, GamFratesi has produced a number of notable works through collaboration with luxury furniture and lifestyle brands, including their latest with Italian furniture company Minotti, which it can be found in Indonesia at Minotti Jakarta by Moie. Excerpts from an interview with Stine Gam and Enrico Fratesi:

The two of you represent two different, but equally strong, design traditions: Italian and Danish. How do you combine these two into your own style?

It is difficult to literally divide the two parts of our work between Italian and Danish. The product is an honest fusion of two cultures and a work process that leads to a hybrid and interesting result. We do not define if a project is closer to the Scandinavian or Italian universe, but it spontaneously takes shape between our two personalities.

I’m sure you get this question a lot, but what is it like working together as a couple? Especially today as you hear about so many couples having to relearn what it means to spend most days together at home...

We must honestly say that in this period the way of working has definitely changed, especially without the possibility of travelling and meeting the companies we work with. But in everyday life, the intimate way of working between us is the same. Ours has never been an eight-hour office job, but a continuous dialogue in the studio, at home and on the road. This continuous intimacy has obviously remained, and in this period, we have always worked closely together as usual and this is really the way we like it, since our work is also our passion and part of the family and everyday life.

We’ve noticed that many designers across multiple industries – from fashion to even watchmaking – have taken into account how people live under today’s “new normal” in their designs. Is this something that also applies to your more recent works and how has your creative process changed?

We have not worked in an artistic way. Sometimes some pieces have become iconic and characteristic, but this has been a consequence, whereas at the beginning it has always been important to consider functionality and comfort. We think that the values we had before the pandemic are definitely the same that people are looking for at this moment and that is why our language and principles have remained the same.

Speaking about ideas, there are no boundaries because it can arise from a conversation, a vision, pen and paper. However, the production and prototyping phases need a company as well as a physical comparison on the piece. This is why it was important to work with companies we know and to have the ability to work together even in a moment where the whole process we used to go through has changed and new work and collaboration dynamics have taken over.



One important aspect is that it's never just focusing on the product itself, it's very much a discussion about how people should live with it and all the behaviours around the product, which is very interesting.

Are there any particular reasons that you chose to work a lot on chairs and seating systems? And can you tell us about the inspiration behind your creations with Minotti? Particularly the Fynn family of seats, as well as the Shelley and Angie family of seats?

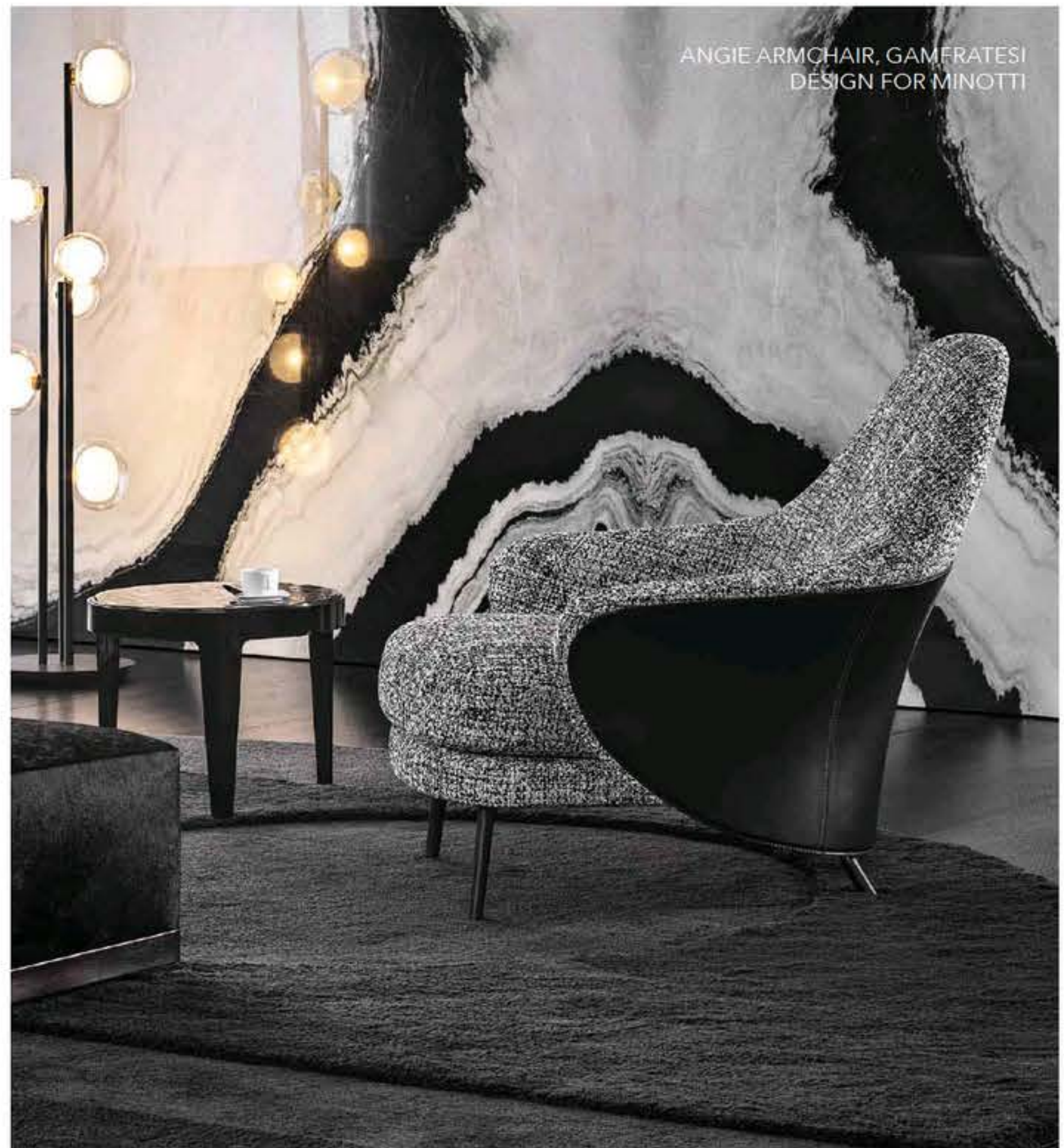
Seating has always been one of our main passions in furniture design and we love to work on this topic. They are very close to the body and intimate in the way to use them and relate with them. In our latest design, Fynn, which is part of Minotti's 2020 Collection, the curved armrest is centre of the project and it has become the clear and defined sign to tell a story. Wood as a source material evokes the Scandinavian tradition. The structure, which usually requires numerous elements and connections to ensure stability, is challenged and developed in the project with advanced elements and connections, allowing a few lines to gently support the seat without compromising the construction. The product is declinable in numerous typologies, with different dimensions and areas of use, and we really appreciate the ability of the

“For us, creating quality products with materials that resist over time or are able to ‘age’ in a beautiful way is a correct way to respond to sustainability”

Speaking about your collaborative works, can you also tell us about your partnership with Minotti? In particular, what was it that sparked this collaboration?

The 2020 Collection is the second Minotti collection we worked on, and it is a sincere pleasure for us to be able to enter more deeply into the company and better understand the unique Minotti style: a code that starts from a family, extremely passionate and dedicated, capable of materializing an idea of design, style and elegance with an uncompromising sartorial quality. For us, it was essential to bring our minimal language, full of stories related to Nordic traditions, to be reinterpreted within a universe that clearly expressed a “Made in Italy” value. The result is a sober and balanced project, but also unique and personal, creating a product that embodies that timeless elegance that distinguishes the company.

Every time we meet, there is really a lot of energy around the table with everyone. Everything is in development where we are taking the traditional language but bringing it to an intense level of comfort, as major ability of the Minotti craftsmanship. We try to really develop together the original idea but without limitations, being very open until the last part of the project.





SHELLEY SEATS, GAMERATESI DESIGN FOR MINOTTI

chair to fit different contexts. For the project, we created a soft and welcoming version, a version with a tailored padding in saddle-hide to maintain a more graphic and decisive line and, finally, an outdoor version to break the boundaries of the space and connect these two areas in a single living project.

For Shelley and Angie, they were designed for Minotti's 2019 Collection. The starting point was the saddle-hide, which was studied and approached in two different ways, enhancing the characteristics of the material: on one hand its structural property, while on the other its mouldable capacity. The Shelley armchair is based on a light metal structure connected by three parts in saddle-hide creating a large basket to accommodate cushions. On the other hand, the Angie armchair is characterized by a saddle-hide element with a characteristic rounded wing shape around the armchair. The defined shape is opposed to the softness of the front and seat of the chair, while the back remains sculptural and rigid.

You're also known for your collaborative works with luxury lifestyle brands, from the plant-filled interior for harlan + holden's Glasshouse Café in Manila, the Apple Watch Hermès and more. Can you walk us through your creative process when working on displays like these? How do you find the meeting point between your own aesthetics and the key messages of each brand you work with?

The message must be in perfect harmony and must take

into account what we want to communicate and what the company's DNA is. Working with luxury brands is not only a pleasure for the specific brand but also because their identity is well defined and it is interesting to seek new directions and possibilities while respecting their image and history.

Tell us about your policy on sustainability. What are some of the steps that are you taking to become more sustainable?

For us, creating quality products with materials that resist over time or are able to "age" in a beautiful way is a correct way to respond to sustainability. A design that manages to maintain its physical and aesthetic qualities over time, merging function and contemporary classicism, and creating products not as a temporary trend phenomenon but as an intimate and personal object to be experienced and transmitted in the future.

For our last question, can you share with us how you personally pick and choose furniture pieces for your own home?

The Fynn armchair arrived and immediately found its place in our living room. It is nice to finally try out the products that have been in the pipeline for a long time.

There is also a group of Danish vintage pieces from our private collection together with the various seats that we have created in these years of work. **P**



INTO THE REALM OF IMAGINATION

*For young artist ROBY DWIANTONO,
imagination holds the key to his works and by it,
we are invited to his magical world*



Through every work that Roby Dwi Antono has presented, he takes viewers into this fascinating world that once lived only in his mind. And more often than not, he lets his imagination guide him to create these wonderful works.

Antono tells his stories through his own contemporary juxtaposition and some has described his visual style as fusing the aesthetics of surrealism and classical Renaissance. One thing for sure, his works have personal meanings as past memories played a very influential part in his creation process. We talked to the Jogjakarta-based artist about his creative process and manifesting his imagination into reality.

First and foremost, if we could start from, well the start, what was it that inspired you to become an artist? When exactly did you first become interested in art?

My interest in art has been around since I was a kid. Of course, at that time I didn't understand what art was. I just loved scribbling on the walls of my house. My parents allowed me to draw on the walls of my home as a means of expressing myself. To be honest, as a child, what I wanted to be was a professional soccer player. Becoming an artist was not exactly my dream back then. But when I moved to Jogja and met many artists and had the opportunity to see exhibitions that were held here, my desire to create art became stronger. You can say that what inspired me to become an artist was the environment in which I lived in and also the artists who became my role models.

How did you learn to become an artist? Did you attend art school?

I studied art but not formally. So, you could say that I was self-taught. After graduating from high school, I decided to work as a layout designer for a printing/advertising company. My job is to prepare everything that will go through the printing process. In 2011, I worked at a school yearbook company, working on page layouts and the illustration for the covers. There I developed my manual and digital skill. I learned and practiced using Adobe Photoshop to make digital illustrations or photo manipulation. I'd still take the time to make drawings on paper and digital drawings between working hours. Afterwards, I became more serious about continuing to study art. Almost every morning before work, I'd make a drawing in my sketchbook – a kind of visual diary. Then I posted my picture on my personal blog and Facebook, because at that time there was no Instagram. Then in 2012, I got an offer to present my work in a solo exhibition at a new small artspace in Yogyakarta. I showcased my little drawings here. At that show, there were visitors who appreciated my works. Some of my works were even bought by young collectors.

On multiple occasions, we've heard your style described as "a fusion of surrealism and classical renaissance". What do you think about this description? Is it accurate, misplaced, or perhaps at least partially correct?

I honestly never thought about this. But I always accept what other people think of my work. I love how viewers bring unique interpretations of my paintings. Because I really

believe that when I have displayed my work in an exhibition room or published it on social media and have it enjoyed by other people, the work will completely belong to the audience. Multiple interpretations are natural. I don't want to lead the audience's interpretation based on what I want. Like a song or a poem, I want my paintings to stimulate feelings that may be different for each person. And I've always liked my work to be a little poetic. For example, when my work is exhibited at an art fair, many people come and go to my painting. There are people who just stare at the work in confusion, frown, and leave. Some are very excited and try to open a conversation with me. There was a girl who came to see my painting. She was eager to understand the meaning of my painting. But I threw back questions to her about the feelings she felt and the interpretations she caught. Then, when she started to interpret my painting, I was amazed because it turned out that the interpretation she expressed was deeper than the simple things I really wanted to convey. According to her, the visual language in my painting is very relevant to her past. Since then, I decided not to always answer people's questions about the meaning of my paintings.

Overall, how do you express yourself artistically?

What elements do you incorporate into your own style?

I love to pair aliens and spaceships with various dinosaurs in my works. The reason is that, as a child, I watched films about dinosaurs as well as aliens, and I fell in love with them. Movies like *Mars Attacks!*, *Men in Black*, *Star Wars*, *Jurassic Park*, *The Lost World*, *Dinosaur*, and many others made a strong impression on me. I also love the TV shows on the Discovery Channel and National Geographic Channel about prehistoric beings and also the mysterious universe and cosmos. All of my interests stimulated my delusion to always wish they were real and that I could find them. As a child, I always had a dream that I could raise one of those dinosaurs. I like to add these symbols in my paintings because each one has a meaning that I interpret by myself.

Dinosaurs or other prehistoric creatures and sometimes small microorganisms in my works are representations of the past. An arrangement of microorganisms or bacteria that represent the past where life first appeared about two billion years ago. A past time that we may not be able to meet again. Something that only exists in memory. We can remember, but it's not always accurate. Just as researchers and scientists reimagine the shapes, colours, and textures of each type of dinosaur with the help of computers and sophisticated technology, I think with the data they have they might be able to bring dinosaurs back to life. But still, the creatures they create will not always be accurate because we have never encountered them directly. They can only approximate their appearance. They became extinct before humans came to this earth.

Meanwhile, the symbols of aliens and star clusters and other materials that make up the cosmos are representations of mystery. In the movies, we are often visited by aliens from outside the earth, who have a much higher level of intelligence and technology. Various human questions regarding the universe remain unanswered. Scientists are competing to continue to explore our universe.

Your works feature everything from starry-eyed children to mythological creatures. How do you select the subjects in your artworks?

The creatures and figures that are created and appear in my paintings are a combination of real people and imagination. But, I think imagination takes a bigger portion. I like to modify original characters into something new; they can become beautiful, or broken and strange. In designing these creatures, I usually look for and collect image references or photography of two or more characters, then I let my imagination work by adding or subtracting certain parts. I used to work by making a few rough sketches in a sketchbook then I would scan it and process it in Photoshop. Or sometimes from sketching on paper I immediately move to canvas.

Past memories are very influential in this creation process. Childhood figures that are deeply imprinted in emotional memories are very interesting for me to re-draw into my works. There are many characters that I remember from various movies or cartoon series, both Japanese and American, when I was a child. For example, the old-school *kaiju* shows such as the *Ultraman* or *Godzilla* series. I think the *kaiju* have a strange physical form; it is as if they are created from several combined creatures, whether animals or plants modified into one whole creature, which in my opinion is a pretty cool thing.

We also noticed that rabbits appear quite often in your works. Is there a particular reason behind it?

There is no particular reason, I just love it. These rabbit characters appeared in between 2011 - 2018. After that, they slowly became less of a main figure and became a little forgotten. Now the main figures in my work are children and



strange figures inspired by pop icons that were popular when I was a child and accompanied me when I was growing up.

Where do you find inspiration? And on a related note, who do you consider your “heroes” in the world of art?

Many influences and inspiration have had an impact on my own artistic voice in my work. I think the people closest to me have a lot of influence. I’m a visual person. I’ve always enjoyed playing with visuals. My heroes in the world of art are Yoshitomo Nara and Mark Ryden.

Tell us about your working space: What it looks like and since when did you start working in your studio?

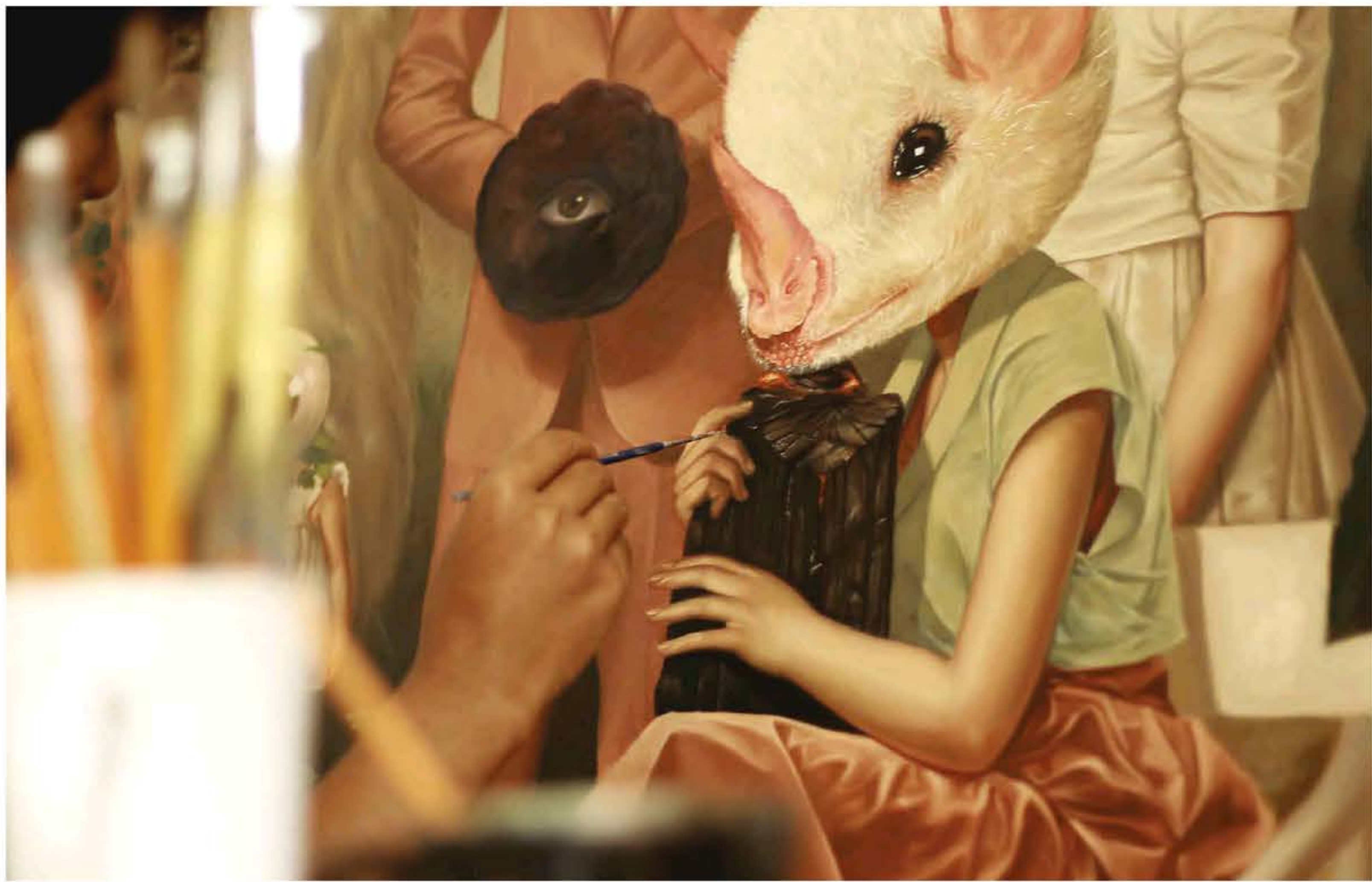
My studio is always quiet; I work alone. I don’t have any special rituals. Usually, I make tea before I start painting. I feel very comfortable starting my paintings in the morning and finishing in the afternoon. The morning air is very relaxing and I still have enough energy after waking up. Also, working under sunlight. So, my productive time is in the morning to evening. Usually, I do the drawings at night after I finish painting on a large canvas.

In general, what is your creative process like from beginning to end?

Like I mentioned earlier, I used to work by making a few rough sketches in a sketchbook, then scanning and processing it in Photoshop. Or sometimes from sketching on paper I immediately move to canvas. I feel that all materials have their own joy. I always feel challenged to use new mediums: Oil paints, watercolours, pencils, soft pastels, spray paint, charcoal – I love all of that.

What I love the most about the creative process is finding the unexpected while painting. Usually, I already have a picture in my head of the visuals that I will paint on the canvas. But when I do something accidental and come up with something new and interesting, I feel really good. Sometimes I get it from my dreams while sleeping. Even though I don’t remember them well and don’t accurately reflect them, I will make rough sketches of the characters and settings that appear in the dream so that I don’t forget them. Usually, the characters and settings that appear in dreams are strange, illogical, and have abstract shapes and colours. But it is very interesting for me to translate those into a visual form. Of course, I add and subtract things according to my imagination. That’s an interesting thing for me. It is like giving souls to my dream world beings. But in some works, I get them by looking at references from other artists or also from strange characters in films, old photos that I find on the Internet, and many other sources that have had a lot of influence on my work. I really like to recollect my memories from the past randomly and then combine them into one shape that might represent a different meaning from the original form.

Moving on to some of your more recent works, we’d like to take a closer look at your solo exhibition titled “EPOS” in Los Angeles and the collaboration with Moosey Art in the UK. Can you tell us a bit about how those projects came to be? And are there any specific messages that you want to deliver through those two projects?



“I really believe that when I have displayed my work in an exhibition room or published it on social media and have it enjoyed by other people, the work will completely belong to the audience”

This exhibition is my attempt to visit the memories that appear on the surface and to dive into those buried deep in the bottom. It is not an easy thing to retrieve all of those memories, gather and organize them in a neat and timely order when they were born. Pieces of memory scattered in the middle of the map were piled up in the corner of the room. Maybe they aren't really forced to be sequential and traced, but random and not even traceable. The past that can be both good and bad. EPOS is a kind of traditional literary work that tells stories of heroism. These epics are often stated in verse. Some examples of famous epics are the Ramayana, the Mahabharata, and so on. There is always balance, good and bad. Of course, my childhood heroes were fictional '90s characters. They are things that provide a strong emotional bond. Whenever I feel lonely or go through bad events, their presence will give me peace. Sometimes I even wish to be them. Past memories are very influential in this creation process. Childhood figures that are deeply imprinted in emotional memories will be very interesting for me to re-draw into the work.

In this effort to dive into memories, I chose to try to look at everything simple, trivial, and insignificant memories to very emotional memories. Then I process these random memories and present them in a visual language that might

give birth to new meanings and feelings from the fragmented pieces, whether it becomes simple or becomes even more complex. On the way, this activity of remembering took me by and dragged my memories mostly toward the house, more specifically to the family.

One by one the memories that I managed to capture were collected and broken down into details that may or may not be accurate. And that opens the assumption that the past that I experienced had a huge impact on me in the present. These memories are the accumulations of past human experiences that have always been the root of present and future events. Something that we do as small as anything can be a big role in our lives today. Time will continue to pass. Humans are always faced with worries and fears of a future that is always a mystery.

Do you have any upcoming projects that you are currently working on?

I am currently working on a number of paintings and drawings – maybe there will be sculptures, too – as part of my solo exhibition which is planned for later this year. I have not found the right title for this exhibition yet. The solo exhibition will take place at the Unit London in November. And I will also participate in several group exhibitions at several galleries and art fairs. ■



THE LANGUAGE OF DESIGN

CINDY TAN chats with Riga Ramadhan about the basic process of exhibition design, virtual museums, and her dream exhibition

My conversation with Cindy Tan, the Head of Facilities and Operational Planning as well as the Exhibition Designer at The Museum of Modern and Contemporary Art in Nusantara (better known as Museum MACAN), for this story was – as is the norm these days – done via Zoom. Even with the indirect setup, however, the easy-going energy that she manifests throughout the interview was contagious. “I think that I, and I believe together with millions of other creative practitioners around the world, have been busy adapting to adjust ourselves and our works to today’s ever-changing world,” she opens up the conversation. “On the other hand, the current season has been encouraging us, both in our professional practice and in our personal lives, to learn and re-learn about practically everything.”

Adjusting to the new demands of working under “new normal” conditions proved to be quite the new thing for Tan, as she has to deal with unique challenges such as measuring artworks virtually. “Usually, it was just a quick walk from my office to the exhibition room, and I can calculate about the size of paintings or simply measure the artworks, and go back to my office again. If I forget about something, I can just head back to the room again,” she says with a laugh. “But now, everything must be done virtually, so I simply can’t forget any little detail that I want to put on an exhibition.”

Speaking of which, Museum MACAN recently unveiled an exhibition of contemporary art from Southeast Asia titled “Stories Across Rising Lands,” which will be open across various virtual platforms from January 23 until May 23, 2021. The exhibition itself will include works by eight artists and an

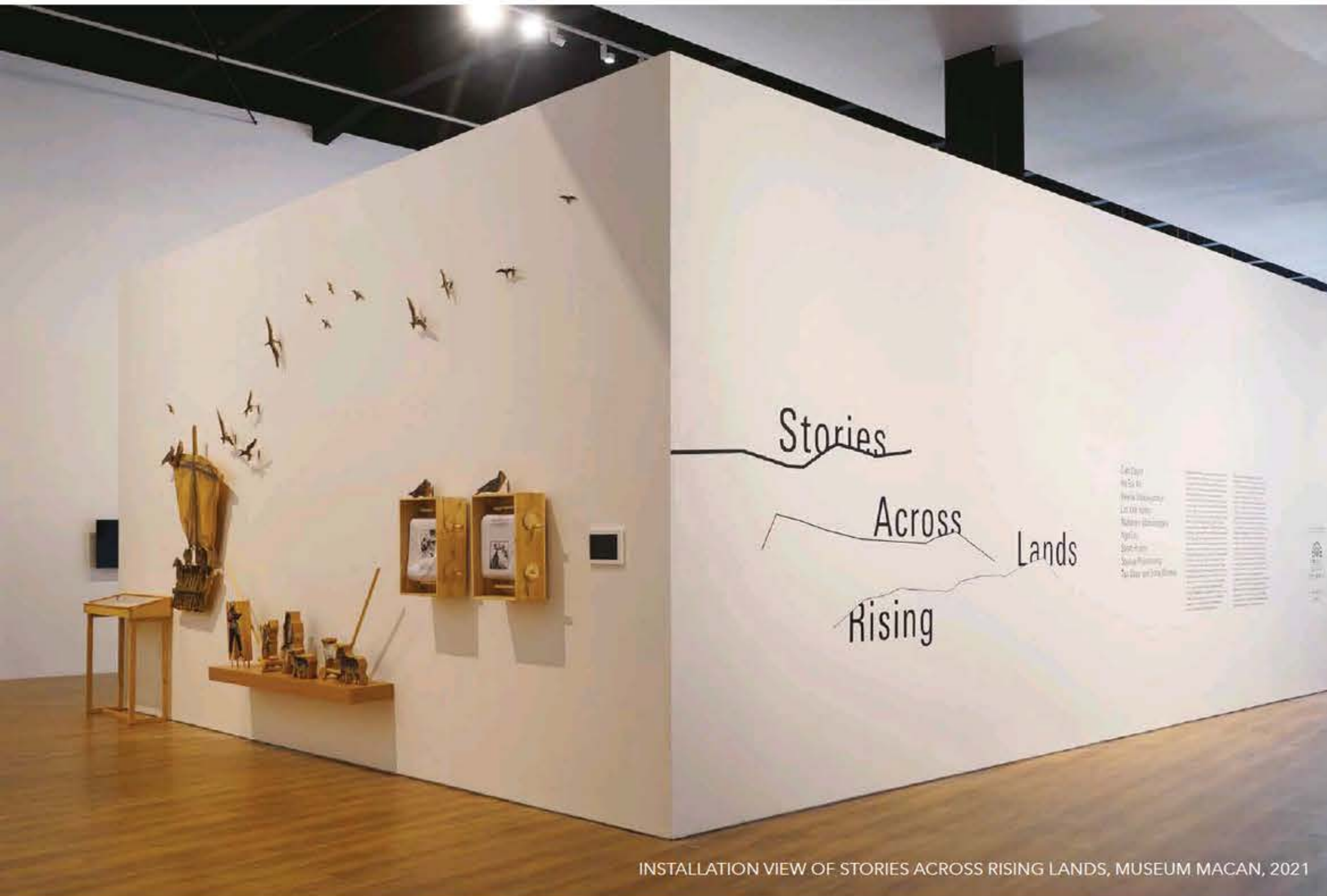
artistic collaboration, namely Cian Dayrit (Philippines), Ho Rui An (Singapore), Kawita Vatanajyankur (Thailand), Saleh Husein (Indonesia), Lim Kok Yoong (Malaysia), Souliya Phoumivong (Laos), Maharani Mancanagara (Indonesia), Nge Lay (Myanmar) and a collaboration between Tan Vatey and Sinta Wibowo (Cambodia/Belgium).

Born in and around the 1980s, these artists — — work in a range of media, including video, installation, photography, painting and video performance – are connected by their generational experience of media technology, the impact of shifting economic and political discussions within their home territories, and approaches to different aesthetic formats that reflect the subtle movement between local, regional and global contexts.

Co-curated by Museum MACAN’s Asep Topan and Jakarta-based Korean curator Jeong-ok Jeon, the exhibition will focus on everyday actions and the small daily narratives that help define social and cultural connections to places. More importantly, this exhibition will reflect the diversity and substantial geographic spread of the region by emphasizing personal and fragmented connections to history and politics observed through the perspectives of artists.

“I believe that design is a language, and exhibition design is a storytelling process. In particular, the exhibition design process begins when there is a narrative to tell, and it could come in different forms, depending on the genre or topic of exhibition they fall into,” Tan passionately explains. “For example, in the ‘Stories Across Rising Lands’ art exhibition, a narrative could consist of individual stories, conveyed by an artist, or in a group and collective exhibition conveyed by numbers of artists. Most of the time, these smaller stories are expressed through artworks that the artists create, and are sometimes supported by background stories and other elements such as props, costumes, archival materials, photos, videos, and many more.

“After that, all these individual elements are gathered and arranged into a comprehensive narrative by the curator,” she then continues. “So, for me, the exhibition process starts when I receive this narrative from the curator. From there, it continues with what needs to be transformed and translated into a three-dimensional museum experience that can be experienced by the audience through all senses in a spatial context.”



INSTALLATION VIEW OF STORIES ACROSS RISING LANDS, MUSEUM MACAN, 2021



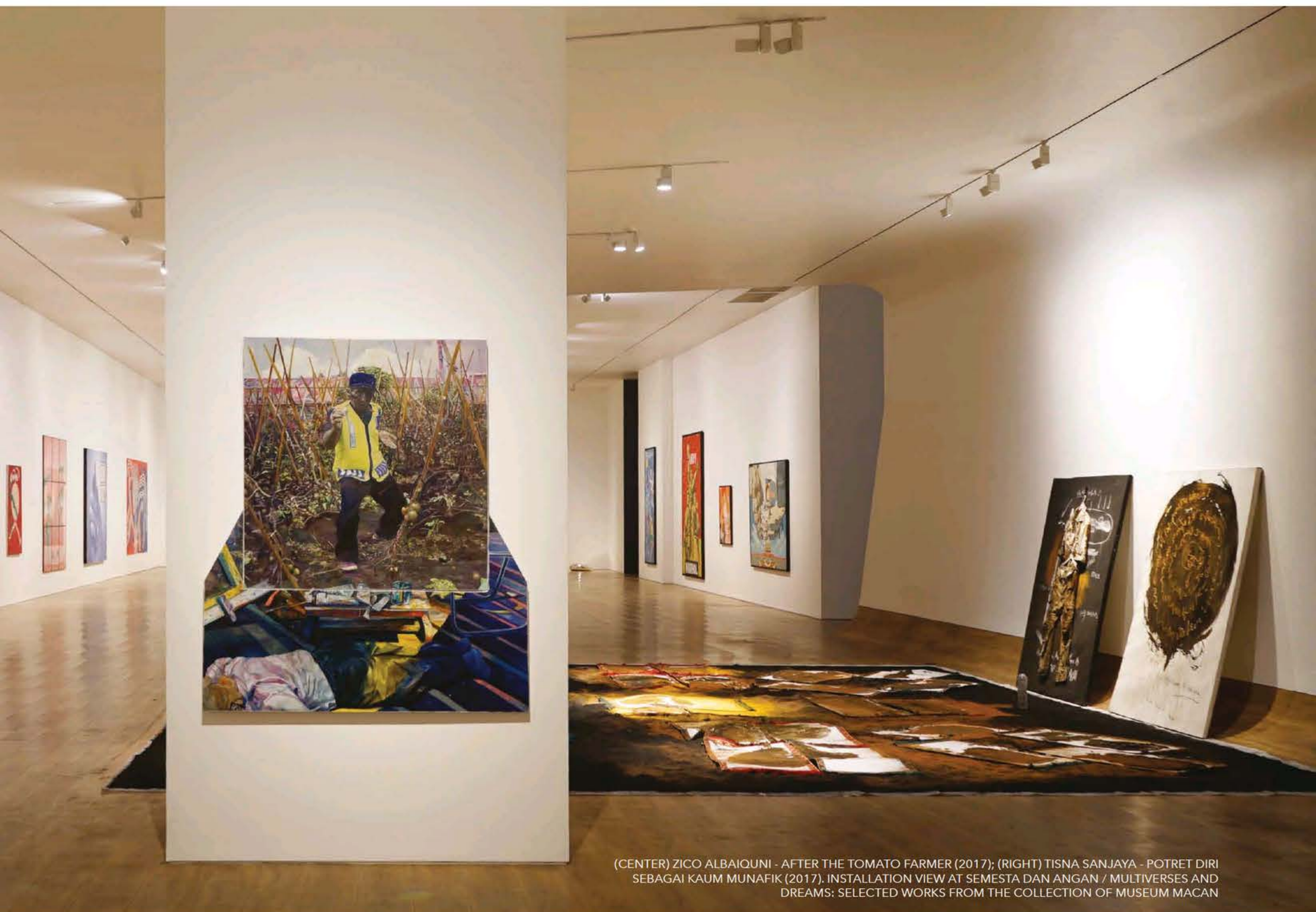
Tan also notes that the very first step for an exhibition designer is none other than to do an in-depth study to the narrative. “So, the usual process is for me to sit down with the curator, sometimes with the artist as well, to get an in-depth understanding of the narrative as well as the stories that are contained in the narrative. The relationships between all those stories or elements, and all the messages the exhibition is trying to convey to its audience,” she elaborates. “I know that the word ‘designer’ is so closely linked with the action of creating producing, sketching, drawing, or building. But actually, in my opinion, one of the most fundamental steps in design is to listen and understand.”

Another thing that Tan brings is the creative process of the design. “Basically, it develops from the concept stage, where we explore designs in the ‘big bubble,’ or the general idea and concept of the exhibition. The flow of the story in relation to the nature of the space, so to speak,” she explains further. “After that, it goes into the development stage, where we start to look and divide the design into smaller bubbles and look into each bubble in a very detailed manner. Furthermore,

“Continuous and in-depth conversations and discussion between an exhibition designer, the curators, the artists and other related teams are crucial throughout the entire exhibition design process”

after we finalize the design, we move on to the next step to build our design on-site. The result of this phase is a blank new ‘canvas’ or ‘stage’ for the exhibition to take place.”

Interestingly, that is not the end of the exhibition design process. “The establishment of exhibition design marks the stage where we could invite the other narrative elements to enter the exhibition in the installation phase,” Tan goes on. “To that end, continuous and in-depth conversations and



(CENTER) ZICO ALBAIQUNI - AFTER THE TOMATO FARMER (2017); (RIGHT) TISNA SANJAYA - POTRET DIRI SEBAGAI KAUM MUNAFIK (2017). INSTALLATION VIEW AT SEMESTA DAN ANGAN / MULTIVERSES AND DREAMS: SELECTED WORKS FROM THE COLLECTION OF MUSEUM MACAN

discussion between an exhibition designer, the curators, the artists and other related teams are crucial throughout the entire exhibition design process.”

Our chat then turned towards virtual exhibitions and the opportunity to travel through museums virtually. Throughout the past year, many of the world’s celebrated art institutions have been forced to temporarily close their doors to the public. It’s still fortunate, however, that despite the hopefully temporary closure, we haven’t really lost access to the countless valuable items, artworks, paintings and so on that are housed in all of these great museums.

There are a lot of ways to see the museums worldwide, like through the Google Arts & Culture project, which offers access to more than 2,000 cultural institutions from 80 countries around the world. “Now, we don’t have to travel to another country to see the museums or to explore art, history and the wonders of the world. We can see cultural institutions and the works of artists from around the world at home, through your computer,” Tan says with a smile. “But to be honest with you, despite the world’s art now being more accessible than ever, I still prefer to see them the old-fashioned way. I prefer to come directly to a museum, to see

the artworks by myself, fulfilling all of my senses and merging with the surroundings.”

As for what the future holds, Tan shares about her dream exhibition and that she really wishes to be able to highlight and introduce Indonesia as a whole to the world. “I often imagine myself working on story-based exhibitions like *Harry Potter*, *Star Wars*, or the *Marvel Cinematic Universe*. I guess it goes back to how I love to see museums or exhibitions as a storytelling method and design as a form of language,” she reveals. “But then again, this question about my dream exhibition got me thinking about why I decided to pursue this path as an exhibition designer and went back home to Indonesia in the first place.

“It was born out of the desire to highlight what we have here in Indonesia and introduce it to the world,” she expresses. “We live in a country full of richness and beauty in almost every aspect of our lives. Whether it’s about art, design, culture, culinary, and the list goes on and on. We travel the world and encounter all the wonderful things that different countries have to offer, and I hope for the same thing to be experienced by people from around the world when they visit us here in Indonesia.” **P**

Grateful for Everything

RAISA ANDRIANA TALKS WITH
RIGA RAMADHAN ABOUT HER SOLO
CONCERT'S CANCELLATION, HER
THOUGHTS ABOUT PERFECTIONISM
AND HER HOPES FOR HER DAUGHTER

CREATIVE DIRECTOR **BRAD HOMES**
PHOTOGRAPHER **INDRA LEONARDI**
STYLING **PETER ZEWET**



DIOR 30 MONTAIGNE TRICOLOR
SHINY PYTHON COLOR VERT

DIOR J'ADIOR 8' T-SHIRT,
30 MONTAIGNE BAR JACKET,
AND STRAIGHT-CUT PANTS,
30 MONTAIGNE HOOP EARRING,
AND CD NAVY RING

PEOPLE *Cover Story*

LADY DIOR SOFT SHINY OSTRICH COLOR DENIM

DIOR OBLIQUE HOODED ANORAK, STRAIGHT-CUT PANTS, AND J'ADIOR EARRINGS



SINCE WE'RE ONLY A COUPLE

of months into 2021, it was only natural then, that our conversation with Indonesian singer Raisa Andriana – famously known by her mononym Raisa – began with a straightforward typical year in review question on what she thought about the year 2020. “Oh, wow ... where do I even begin?” she says with a smile. “With a lot of challenges as well as blessings at the same time, it was really unpredictable. It was a year that taught all of us on how not to be selfish. 2020 drove me closer to my family, my support system, it helped me get to know myself better, and probably made me think about life and art in a different way. And I’m grateful for all of that.”

Before we continue, perhaps we’d best begin this story with a short recap. 2020 was supposed to be a good year for Raisa. At first, just like everybody else, she welcomed it with plans, hopes and dreams. One of them, in particular, was a solo concert that was initially scheduled to be held on June 27 at the Gelora Bung Karno Stadium in Jakarta. Titled “Raisa Live in Concert 2020,” it was aimed at celebrating the 10th anniversary of Raisa’s first single, “Serba Salah.”

Moreover, it would also mark the first time an Indonesian female singer performed a solo concert in the stadium. The concert was first announced back in November 2019, and 10,000 tickets were sold within 14 hours. The rest of the tickets across various categories were sold out within the next couple of hours.

But, as with so many great things that were supposed to happen in 2020, the concert came face to face with the realities of the pandemic. At first, it was postponed from June to November 28. Raisa also mentioned that her team had actually planned various possible scenarios to hold the concert during the pandemic, which included physical distancing arrangements, among many other things. However, after fully taking into account the safety and health of everyone involved in the concert, including the concert-goers, it was then canceled altogether. Raisa then posted a video on her Instagram account, announcing the news and offering her apologies to her fans.

“From the time we changed the schedule from June to November, and then to postponing it to an undetermined time, the disappointment gradually wore off,” Raisa shares. “At the time, I just didn’t want to push too far, because it’s not only about the concert. One thing I learned from the pandemic is the importance of prioritizing other people’s needs over personal interests. So, we prioritized the safety and health of everyone is involved in the concert, my team and the fans.

“Of course, I’m sad. We already prepared everything for more than one and a half years. Preparations were already more than half done. But, then again, if we somehow forced our way to do it at the time, I think it would be chaotic. So, I’m just thinking that maybe I’ve got some extra time to prepare now. And maybe later, when my new album is out – which is something I’m currently preparing for – there will be some new songs to perform at the concert as well.”

Speaking of which, despite being held back by the pandemic, Raisa has also started working on a new album. She notes how it’s actually very important for her to always look for new challenges, in order to keep growing each and every day. “For me, when I’m back at the studio and creating new songs again for the new album, I’m trying more and more to be a perfectionist,” she passionately explains. “I mean, I’m not trying to compete with anyone in the music industry, I’m competing with myself to be the best. Even though it’s my umpteenth recording session, I’m still looking for new experiences; I’m always looking for a new way to create something in my new songs.

“ONE THING I LEARNED FROM THE PANDEMIC IS THE IMPORTANCE TO PRIORITIZE OTHER PEOPLE’S NEEDS OVER PERSONAL INTERESTS”

LADY DIOR SHINY ALLIGATOR COLOR BLEU

DIOR J'ADIOR 8' BOXY SWEATER, WHITE PLUMETIS TULLE PLEATED SKIRT, AND J'ADIOR EARRINGS



DIOR 30 MONTAIGNE BOX TRICOLOR SHINY
PYTHON COLOR ROSE BAG

DIOR BLACK PLUMETIS TULLE TRANSPARENT
BLOUSE, BOYFRIEND JEANS,
30 MONTAIGNE HOOP EARRINGS, CD NAVY
NECKLACE AND RING



LADY DIOR HAND-PAINTED DEGARDE & PATCHWORK MULTICOLOR LIZARD

DIOR OFF-THE-SHOULDER DOUBLE BREASTED JACKET, BLACK PLUMETIS TULLE PLEATED SKIRT, J'ADIOR CHOKER, DIOR TRIBALES EARRINGS, AND DIO(R) EVOLUTION RING SET

“SOMETIMES, I FEEL LIKE BEING A

perfectionist makes trying to meet my goals ever more challenging. Like, for this new album, I'm comparing it to my previous album 'Handmade,' and made notes here and there. I don't want to repeat the same vibes, or tones, that I think I already achieved in my previous songs. There was a time when I finished my recording session for a certain song, and I heard it over and over again in my car, and I would then feel that it's not perfect and I'm not satisfied. I would request my team to do another recording session the next day. And it's safe to say that I'm happy with the results from those new sessions that I took.”

Preparations for a new album is not the only update in Raisa's story. She is also set to release two new projects at the first and second weeks of March. “First of all, I've got an offer from Disney to sing the original soundtrack of Disney's 'Raya And the Last Dragon,’” she opens up. “Raya is basically the first Southeast Asian Disney Princess, and for this original soundtrack, I collaborated with several Southeast Asian rappers. The following week, my latest single, which is titled 'Ragu,' will be released. I wrote this song back in 2016, and I can't wait for singing this song in front of you guys.”

Our conversation then turned to the way artists performed these days and that she truly misses interacting with a live audience. “For me, nothing can replace that kind of synergy with the audience,” she quips. “The energy that we got from them – it's unbelievable. I miss those moments. It doesn't feel the same without an audience.”

“The last time I was on air in a television station, I felt like Dora the Explorer,” Raisa says with a laugh. “I tried to be my usual self when performing, and asking the audience questions such as 'How are you, guys?' but they stayed silent. It instantly felt awkward as I tried pretending to have a big audience when there's really nobody there. So, thanks to the pandemic, I will need to learn and adapt to talking in front of a camera with no audience in front of me, just like a vlogger.”

One thing for sure, amid all the challenges and obstacles, the singer also found quite a few silver linings amid the sombre days. For one, she shares that the free time she has now

allowed her to spend more time with her family and her two-year-old daughter Zalina Raine Wyllie. “She keeps me busy and happy at the same time, as if there is nothing as gloomy like a pandemic outside,” Raisa happily explains. “We try to keep the atmosphere inside of the house always happy with songs like 'Baby Shark' and the ones from 'Moana'.”

Raisa continues: “Zalina has been our greatest blessing for the past two years. Even though the past year has been hard for everyone, our little family is grateful to be able to go through all of this in each other's company. That's why, on Zalina's second birthday, we would like to invite you guys, friends and relatives, to give gifts – not for Zalina, but for many other children who are not as lucky as her. A donation of any amount can be forwarded through the Kita Bisa platform, in the form of Learning Gifts containing activity books, colouring supplies like crayons, and toys. All of them will go towards helping other children during these difficult times, so that they can study at home with more enthusiasm.”

As our chat came to a close, Raisa expresses her hopes and dreams for her daughter Zalina: “I really hope that she can be anything that she wants. I want her to explore her dreams and I hope that she can fail comfortably. For me, if our children are not allowed to make mistakes, it will be a missed opportunity for them to learn. I hope to be a parent who can protect her and I also hope she will become a woman who has strong principles. So that wherever she is, she will stick to it, because that's the most important thing. The most important thing is within ourselves, not our surroundings, in the sense that even if our surroundings are bad, we can still be good people, no matter what.” ■

“EVEN THOUGH THE PAST YEAR HAS BEEN HARD FOR EVERYONE, OUR LITTLE FAMILY IS GRATEFUL TO BE ABLE TO GO THROUGH ALL OF THIS IN EACH OTHER'S COMPANY”

DIOR 30 MONTAIGNE TWO-TONE
PATINA SOFT SHINY ALLIGATOR
COLOR JAUNE

DIOR DOWN JACKET, J'ADIOR 8'
T-SHIRT, MID-LENGTH TECHNICAL
MESH PLEATED SKIRT, AND DIOR
TRIBALES EARRINGS



DIOR SADDLE HAND-PAINTED MULTICOLOR ALLIGATOR

DIOR BEIGE TRENCH COAT, STRAIGHT-CUT DRESS WITH 'CD' BUTTONS, MID-LENGTH TECHNICAL MESH PLEATED SKIRT, **DIOR** TRIBALES EARRINGS, AND CD NAVY BRACELET

MAKE UP **BUBAH ALFIAN** (62 812) 8744 6465

HAIR **RANGGA YUSUF** (62 813) 1497 9990

STYLING ASSISTANT **LINTANG HUTAMI**

DIOR IS AT PLAZA INDONESIA & PLAZA SENAYAN



COME TO LIGHT

FROM SUITS THAT SEDUCE TO PRINTS THAT DRAW YOU IN, FASHION MANIFESTS A NEWFOUND DESIRE TO DRESS UP

FASHION DIRECTION **JOHNNY KHOO**
PHOTOGRAPHY **ALECIA NEO**
FASHION STYLING **JACQUIE ANG**

VEST AND DRESS **DOLCE & GABBANA**

OPPOSITE:
DRESS **BOTTEGA VENETA**





T-SHIRT, MESH TOP AND
BUSTIER DRESS **BURBERRY**

TRENCH COAT, T-SHIRT, PANTS,
BAG AND SANDALS **COACH 1941**;
SPECTACLES **PRADA**



IN A
SOUND
BARRIER

BLAZER, MESH TOP, DRAWSTRING
PANTS AND BAG **LONGCHAMP**;
SUNGLASSES, **OAKLEY**;
SLINGBACK SHOES **SERGIO ROSSI**





CROP TOP AND WRAP SKIRT **GUCCI**

THE LOOK *Fashion*

OUTER DRESS, INNER DRESS, BAG,
BELT AND SHOES **FENDI**





JACKET, TANK TOP, PANTS
AND BOOTS **LOUIS VUITTON**

PULLOVER, T-SHIRT AND PANTS **GIVENCHY**



JUMPSUIT, BANDEAU, BAG,
BANGLES AND MULES **HERMÈS**





CLOAK, SHELL TOP, TURTLENECK
TOP, PANTS, SUNGLASSES, BAG AND
SLINGBACK SHOES **PRADA**

DRESS, EARRING, CHOKER,
NECKLACE AND RING **DIOR**

HAIR **SEAN ANG**, USING KEUNE HAIRCOSMETICS
MAKE-UP **MELISSA YEO**, USING NARS COSMETICS
PHOTOGRAPHY ASSISTANCE **YOON WONG**
FASHION ASSISTANCE **JESSICA KHOR**
MODEL **MICHAELA H/LOOQUE**





PLATINUM-GOLD

The best-of-both-worlds approach sees OMEGA meld two precious metals - platinum and gold - to conceive an uber-luxurious alloy. Even though independently 950 platinum and 18k gold are somewhat resistant to signs of wear and tear, this proprietary alloy surpasses them with ease where scratch resistance and durability are concerned. The SEAMASTER DIVER 300M JAMES BOND NUMBERED EDITION, though not a limited edition, is offered in this remarkable material. Apart from discernible references to the British spy, the 42mm watch is affixed with a platinum-gold plate engraved with the individual edition number.

Scaling NEW HEIGHTS

The payoffs of intensive research and development in metallurgy, these six extraordinary timepieces are made of metals exhibiting remarkable properties ideal for watchmaking.

TEXT JUSTIN NG | ART DIRECTION IBNU ASWAN





LUCENT STEEL A223

While it shares a few characteristics with the everyday stainless steel, Lucent Steel A223 is undisputedly more advanced. To begin with, it is 50 percent harder. Partially upcycled from recycled steel, Lucent Steel A223 is also produced in adherence to REACH-certified ethical practices. Previously offered in **ALPINE EAGLE** Large and Small, this silvery alloy developed by **CHOPARD** in partnership with Voestalpine Böhler has found its way to the **44MM ALPINE EAGLE XL CHRONO**. This resolutely modern chronograph is complemented with an Aletsch blue dial inspired by the eponymous glacier located in the Alps.



TITANIUM

Titanium is fast becoming the material of choice for sports watches. Compared to conventional steel alloys, titanium is lighter in weight but far more durable. Ceteris paribus, a watch made of titanium is better than another made of stainless steel. Long considered a "holy grail" sports watch, for the first time, the ROYAL OAK is beating a self-winding movement equipped with a flying tourbillon. This AUDEMARS PIGUET example features a 41mm titanium case and signature bracelet, and flaunts a sandblasted slate grey dial instead of the customary Tapisserie motif.



ALUMINIUM

Though widely utilised in heavy industries such as automobiles, aerospace and shipbuilding, aluminium is rarely exhibited in watchmaking. Apart from being lighter than steel, this non-ferrous alloy boasts superior corrosion resistance. The winner of the 2020 Grand Prix d'Horlogerie de Genève Iconic Watch Prize, **BVLGARI'S ALUMINIUM CHRONOGRAPH** reaps benefits from a 40mm aluminium case reinforced with a titanium caseback. Coupled with a black rubber bezel and strap, this chronograph is an amalgamation of unexpected elements.



YELLOW TITANIUM

Famous among connoisseurs for its wealth of blue titanium-clad watches, independent brand DE BETHUNE takes matters to another level utilising brilliant yellow titanium. The unique production calls upon gentle oxidation of grade 5 titanium in order to imbue the metal with an inimitable hue. This process is similar to the technique employed in obtaining the blued screws used by watchmakers to secure movement components. Measuring 44mm, the DB28GS "YELLOW SUBMARINE" is flanked by the patented floating lugs which give the wrist a snugly hug no matter how large the case is. This beauty is limited to 25 pieces.



WATCHMAKING WITH A TWIST

HAVING EARNED ITS PLACE ALONGSIDE THE HEAVYWEIGHTS OF HOROLOGY, HERMÈS' LEGITIMACY AS A WATCHMAKER IS NO LONGER QUESTIONED. BUT, AS CHARLENE CO LEARNS FROM **PHILIPPE DELHOTEL**, THE MAN CURRENTLY AT THE HELM OF THIS DIVISION, THE BRAND IS BENT ON DOING THINGS DIFFERENTLY



PHILIPPE DELHOTAL,
CREATIVE DIRECTOR OF
HERMÈS HORLOGER,
THE MAISON'S WATCHMAKING
UNIT. OPPOSITE PAGE:
THE 2020 HERMÈS ARCEAU
POCKET AAAAARGHI FEATURES
A MINUTE REPEATER AND A
DESIGN BY ENGLISH ARTIST
ALICE SHIRLEY

THE LOOK Watches

AN ARTISAN WORKS ON THE MARQUETRY AND LEATHER MOSAIC MOTIF ON THE CASE OF THE ARCEAU POCKET AAAAARGHII PIECE



The brand's much-coveted Birkins and luxurious silk scarves notwithstanding, Hermès timepieces have seeped into the consciousness of discerning high-end consumers and, likewise, connoisseurs. The French house has in the last four decades launched a number of commercially successful watch models, such as the Cape Cod, H-Hour, Arceau and Medor, but it was during the past 10 years and under the direction of Philippe Delhotal, creative director of its Hermès Horloger watch division, that we've seen the brand truly make its mark within the haute horology space. In that time, Hermès has presented not only stunningly designed watches but also technically impressive complications, which earned the *maison* a few awards in the process.

As other major fashion brands climbed aboard the watchmaking bandwagon, Hermès proved that it was deadly serious about its endeavour. In 2006 it bought 25 percent of movement maker Vaucher, enabling the manufacture of more complex calibres. This was followed by the purchase of a dial manufacturer in 2012, and a case maker the following year. And, of course, for those who made the annual pilgrimage to Switzerland's watch shows, it was hard to miss Hermès' presence with its thoughtfully designed booth, built in wood to give it a welcoming but luxurious atmosphere – a glaring contrast with the often-clinical feel of competitors' set-ups.

"The DNA of the house is and always has been all about aesthetics, and this holds true with everything we do," says Delhotal, "from our fashion items, home objects, down to our watches. And when we present our creations to clients, or the press for that matter, whether in one of our boutiques or at a trade show like Baselworld and SIHH, they need to live within an equally beautiful and luxurious environment."

Having previously worked at Patek Philippe, Vacheron Constantin, Piaget and Jaeger-LeCoultre, Delhotal is an industry veteran and was ripe for a challenge, thrilled at the prospect of working within "a universe of creation". "I knew that coming to Hermès would allow me more diversity, imagination and creativity, opening up partnerships with other artists."

And, indeed, he's opened up Hermès' watchmaking world to novel ideas and possibilities. The most recent was in 2019, when the brand released an entry-level dress watch called Galop d'Hermès, for which Delhotal partnered with American multi-discipline designer Ini Archibong. In the same year, he presented the Arceau l'Heure de la Lune, a whimsical take on the traditional moon phase, which also won a Grand Prix d'Horlogerie de Genève (GPHG) award, an accolade that's often referred to as the

Academy Awards of watchmaking.

It must be said that it wasn't Hermès' first GPHG; that honour came in 2011 for the Arceau le Temps Suspendu, the Slim d'Hermès QP in 2015, and the Arceau Robe du Soir in 2018.

"Part of my job is to be able to bring a new object into the Hermès universe – something that's novel, never-before-seen but that also fits well with the other existing objects. And this is how I always challenge myself: to create pieces that will always astonish people. This is how I find my motivation," he says.

Delhotal's most recent masterpiece is the Arceau Pocket Aaaaargh!, which joins the Slim d'Hermès GRRRRR! (2017) and the Hermès Arceau Awooooo (2019) in the whimsical bestiary universe imagined by English artist Alice Shirley. Drawn by Shirley's

work and approach of choosing fierce animals and transforming them into friendly and charming creatures was precisely what Delhotal was looking for his timepieces.

"The Arceau Pocket Aaaaargh! is a bit different from the other two, as we added a complication: a minute repeater," Delhotal explains. "While overall the piece had to be consistent with the previous ones, we also wanted it to be a surprise. It was very important that I created a piece that was different from what you can find from other brands – and I do that by introducing more fun and humour, while presenting a high complication, like a minute repeater."

"Technically, it was not only being able to perfect the sound that proved difficult, but also finding a new sound

– that which is different from what already exists. And this part of the research took the longest, all of two-and-a-half years, during which time we worked with sound experts and specialists, and a watchmaker who specialises in minute repeaters."

While indeed there's genuine earnestness in creating high-complication timepieces, Delhotal insists that, at least at Hermès, it's not supposed to be taken too seriously. "We wanted to break the seriousness of high watchmaking, introduce lightness and fantasy and, really, we just want to make people smile. And I feel now, more than ever, we need this. The fact is, when people look at our pieces and let out a wide smile, if not a laugh, it's very rewarding, and I feel that a big part of the mission has been achieved."

"Again, it's about finding another way of doing things from how other more serious watchmakers operate – watchmaking with a twist! To be honest, some would ask us: 'Why are we doing a minute repeater? It's too serious for Hermès!' My answer is simple. We do high-complication watches because, no question, we can, but we will do so on our own terms." ■

"WE WANTED TO BREAK THE SERIOUSNESS OF HIGH WATCHMAKING, INTRODUCE LIGHTNESS AND FANTASY AND, REALLY, WE JUST WANT TO MAKE PEOPLE SMILE. I FEEL THAT NOW, MORE THAN EVER, WE NEED THIS"

LIFESTYLE *Indulgence*





UNDERSTATED ELEGANCE

BRYAN GIRSANG from Ros.tudio presents a table setting inspired by the Bronze Giant Leaves from Alexander Lamont with warm and welcoming vibes

“In decorating this table, I was inspired by tropical leaves cast in permanent bronze,” interior stylist Bryan Girsang explains, referring to the Bronze Giant Leaves by Alexander Lamont. “Living in a tropical climate always gives me endless inspiration. Looking where we live here in Indonesia, everything is very vibrant, colourful, with a lot of textures that we can explore and apply to tables.” Colour wise, the founder of Ros.tudio chose brown as the main palette of the setting. “For me, warm tones provide a homey feeling and ensure that guests feel welcome. I want to pursue something casual where people can gather around but also remain elegant. That’s why I’m choosing Clematis and Nutan flowers for this setting.”

What makes this setting particularly interesting is how Bryan invites people to channel their creativity when decorating their tables. “This set was made so as not to intimidate people who are trying for the first time. The arrangement is not too organized because there’s no perfection in a first effort and it’s totally fine. I used items that can be easily found in the house like books as the base for the Matrix Collection vases from Vista Alegre and the table lamps from Flos to make it look taller, and, surprisingly, it works!” Then he continues: “For the flowers, I just chose them this morning as an example that we can use the flowers we have in the house and arrange it by ourself. It doesn’t have to be extravagant.”

LIFESTYLE *Indulgence*



CLOCKWISE: VASES BY VISTA ALEGRE MATRIX COLLECTION, PLATES BY VISTA ALEGRE FIJI COLLECTION, SILVERWARES BY TOPAZIO, WINE GLASSES BY VISTA ALEGRE ORNAMENT COLLECTION, TABLE LAMP BY FLOS, AND FRUIT BOWL BY VISTA ALEGRE SOLITAIRES COLLECTION. TABLE SETTING BY BRYAN GIRSANG FOR PRODOTTI.

JOE SABARTO



This informal setting, which can be applied for brunches and cocktails with close friends and family, centres around the Spello Dining table and Elsa Dining Chair from Flexform. Designed by Gabriele e Oscar Buratti Design, the table comes veneered in Canaletto walnut, ash, or ebony, and is also available with various marble tops. The dining chairs, designed by Samuel Accoceberry, are crafted with generously padded shell that provides unrivalled ergonomic comfort. Various creations from Vista Alegre then become the centrepieces. There are

architectural vases from the Matrix Collection, a fruit stand from the Fiji Collection, a fruit bowl from the Solitaire Collection, and also a table lamp from Flos.

Spanish tapas and various canapés were served on plates from Vista Alegre's Fiji Collection, accompanied by wine glasses from the Ornaments Collection. The Fiji collection retraces the colours of sunsets in the Caribbean islands while the Ornament collection has a classical design inspired by the ceiling medallion crown moulding from the palace in Ilavo,

in Portugal. The silverware comes from the Continhas collection by Topazio.

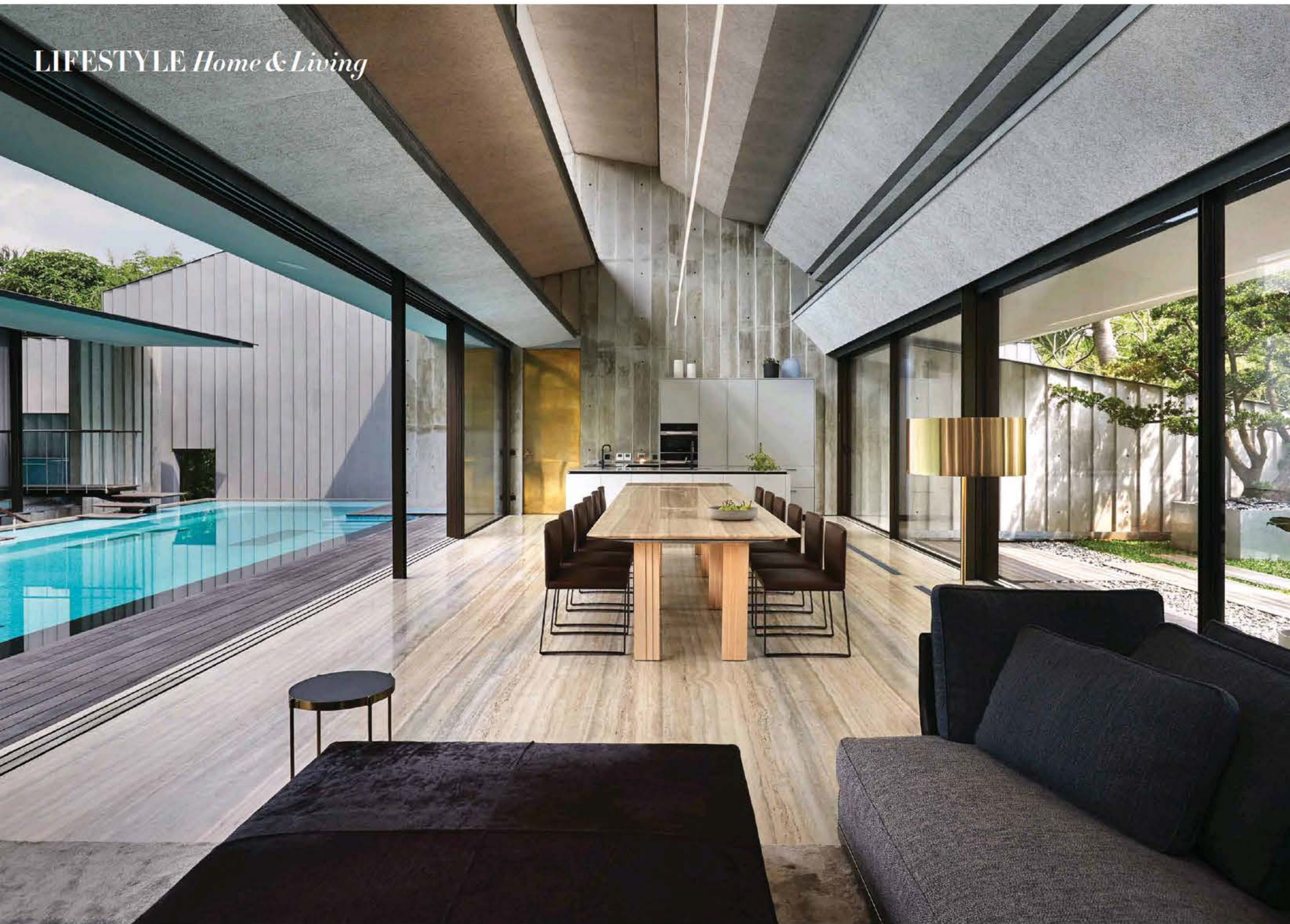
On the sides of the dining room, Icaro Bookshelves from Flexform – featuring a combination of cowhide and wood – showcased various collectible items and memorabilia. It is a powerful decorative style made using an elegant solid wood structure and crafted following fine Italian cabinetmaking traditions. For sure, it compliments the exquisite Mantle Boxes and Fuma Bowls from Alexander Lamont, as well as the Lampadina table lamp from Flos. ■



A NEW ORIGINALITY

Creating a multi-purpose space to gather family members and colleagues, ANTONY LIU of Studio TonTon plays with unexpected spaces and presents a closer connection to nature





“In creating a house, it has to represent the owner’s needs and their way of living,” begins Antony Liu of studio TonTon. Having graduated from Tarumanagara University, Jakarta, in 1991 with a degree in architecture, he started his career as a partner architect in 1994. Since 1999, together with his partner Ferry Ridwan, Antony started to work on a number projects, including residences, clubs, resorts, and hotels, to even churches and schools. Later in 2007, they build their own architecture firm and named it Antony Liu + Ferry Ridwan/Studio TonTon.

As Antony likes to point out, when it comes to building a house that can be enjoyed for a long time, there’s a synergy and collaboration between the way of living and architecture know-how. “It takes a lot of discussion, exchanging information, in order to create a new originality designed by Studio TonTon

but not *for* Studio TonTon. It has to show the owner’s soul because it is the place where they might be spending the rest of their lives in,” he elaborates. “We have to think about the detail where the architecture offers a good response to the weather and climate. Just like humans, a house has to grow with us and age gracefully. It is important to create something that will last longer and doesn’t need major maintenance along the way.”

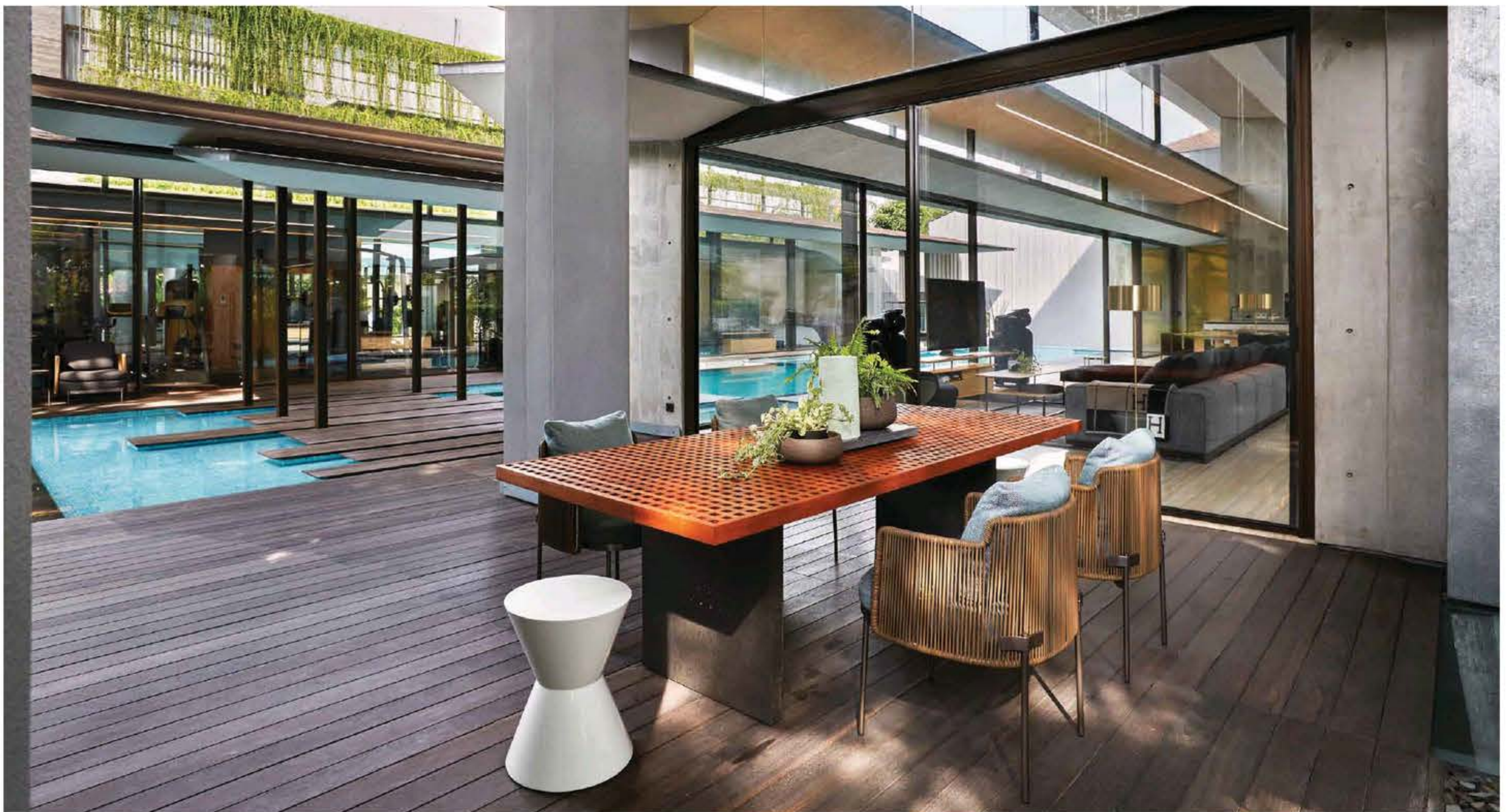
In each of his works, Antony aims for a new originality. This principle is particularly apparent in one of his latest projects: Y House in Pondok Indah. “The client brief was an extension house on 900 square meters of land beside the main house. The initial concept was to create a multi-purpose house with complete facilities to entertain guests and family who stay over. The aim is to facilitate intimate events and parties, as well to fit all the extra needs from the main house.”



MELANIE TANUSETIAWAN

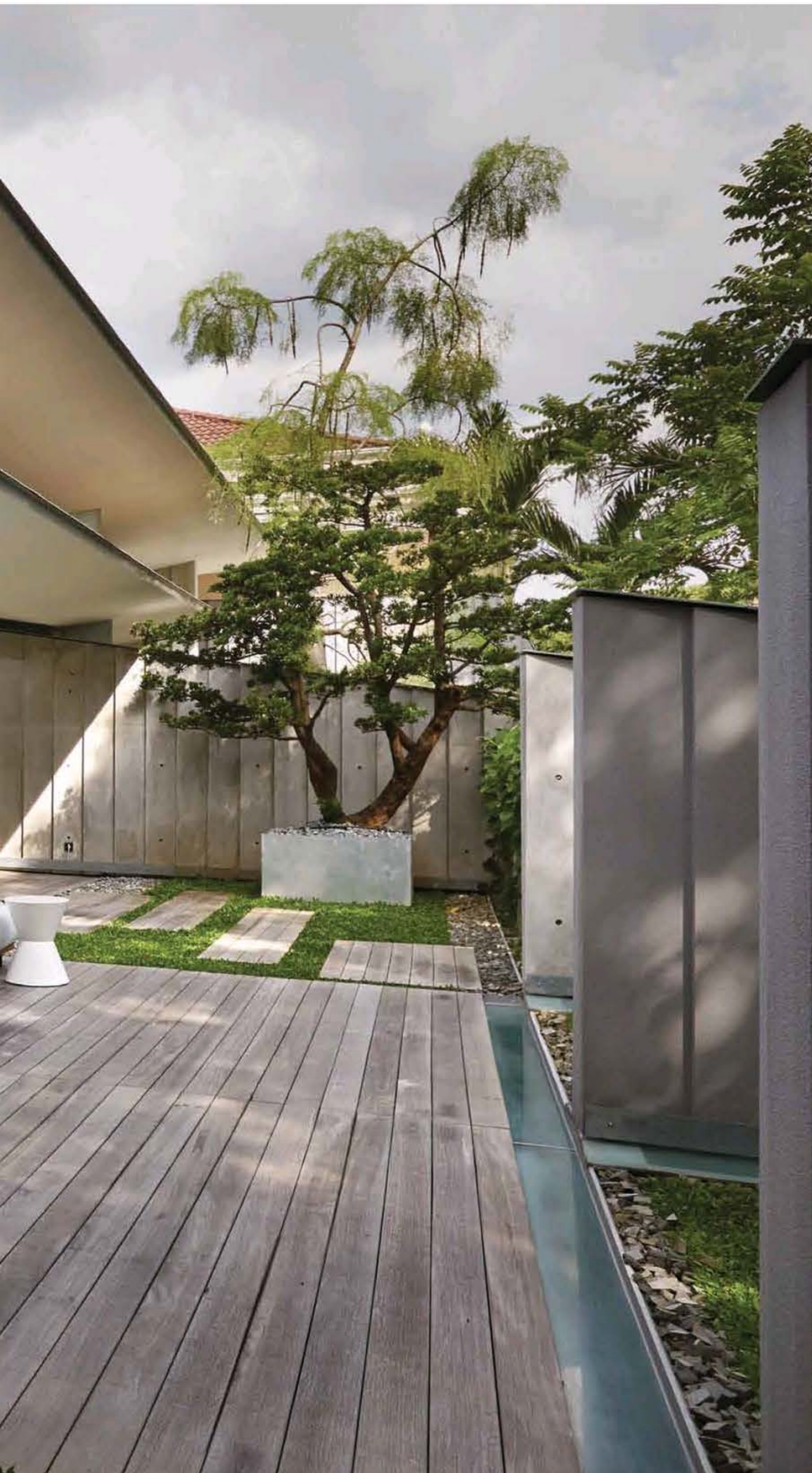
When it comes to the design, having a balanced and harmonious relationship with nature is important, especially when it comes to the movement of the sun. “Y House is located in a corner and is surrounded by neighbours who have direct views toward it, which it makes it less private. The sun rises from the back of the house and sets on the front. This is a challenge for me as I have to figure out how to ensure that all the rooms get the same amount of sunlight in the morning while reducing the heat from the midday sun. The idea is to make the house slanted horizontally to the west as there’s less heat and sunlight from that direction.”

It took three years from concept to construction until the project was done. And it was surprising to see that it ended up becoming a two-story house. To that end, where Antony shares his design twist: “I was thinking about creating a horizontal shape and making it look like a one-story house. The façade was built slanted to give an elevated illusion and make the ground floor seem to disappear – that’s why we began with working the second floor first. It looks like two layers and we don’t want to be distracted because the highlight is the second



“There’s a satisfaction when you can implement a vision – a match between the clients’ needs and my very own interior perspective – that’s been well thought out”





floor.” The house’s roof is also quite interesting as it appears as if it was floating, “The idea, again, was about dealing with the climate and weather: How it can survive the rain and winds, and how to avoid leaves going inside the roof area.”

Antony was also in charge of the interior, up to the final touches such as the vase in the courtyard. “For me, the interior is a transformation of the architecture. It’s a part that inseparable,” he explains. “In every work, I try my best to avoid decorative furniture and I always think how they can blend so that the interior can present the soul of the architecture. Looking at the bigger picture, the interior is monochrome but not in a single colour; instead, there’s a play on gradation and texture.” Further highlights inside Y House came from Minotti, such as the Tape Cord Outdoor sofa and table, as well as the West sofa. “I love the terrace area where we have a special area for breakfast with a very durable table and chairs for semi-outdoor activities. What I also love the most is the transparent design where we can easily blur the boundaries between the indoor and outdoor spaces with the three-meter sliding door.” In the end, the house design presents a blended open space, where nature can easily breathe in. **P**





LIVING ROOM

Light and airy with a splendid sea view to boot, the living room is outfitted with hues of cream, the Let It Be modular sofa in Pelle Frau leather and fabric, and a matching pouf ottoman.



LUXURY BY THE SEA

Venerable Italian design company Poltrona Frau brings its inimitable brand of style and bespoke customisation to its first foray into US residential interior design at Palazzo Della Luna. By Yanni Tan

Sun, sea, swank and style – nothing describes Fisher Island more accurately. The man-made private island off the coast of Miami, also the richest ZIP code in America with an average income of US\$2.2 million (S\$2.9 million), recently welcomed its newest, Kobi Karp-designed condominium Palazzo Della Luna. With its launch is also the debut of a branded US\$8.7 million home, which is the first US residence by none other than Italian leather and furnishing maestro Poltrona Frau.

Founded in 1912 and a status symbol in Italy by the 1920s, when it was appointed the supplier of the Italian royal family, Poltrona Frau products today are highly coveted for private residences, grand hotels, performance halls, sports cars, mega yachts and aviation. Based in the cultural and automotive city of Turin, the brand is also synonymous with customised car upholstery for luxury marques including Ferrari, Maserati and Porsche.

On this partnership, developer Heinrich von Hanau says: “We continue to deliver on the zenith of bespoke luxury at Palazzo Della Luna through this partnership with Poltrona Frau, a brand known for uncompromising artisanship. Complementing Italian design elements throughout the boutique building, the residence was created to carry the same exceptional quality throughout the home. Our selection of the world’s best designers to outfit a collection of residences on Miami’s most exclusive private island has resulted in tremendous success for Palazzo Della Luna and record sales since autumn.”

Other exceptional features that contributed to the 30-unit waterfront property's success include six-star services and amenities exclusive to the building, such as multilingual concierge services, valet parking, a waterfront lobby lounge with a butler-serviced aperitivo bar, sunrise and sunset infinity-edge pools, and a beauty salon with private treatment suites.

Accessible only via a private yacht or auto-ferry, Fisher Island boasts over 87ha of tropical living, located within minutes from Downtown Miami and Miami Beach. The premier Fisher Island Club also offers access to a beach club, the restored historic Vanderbilt Mansion, a par-35 championship nine-hole golf course, 18 tennis courts and two private deep-water marinas, among other facilities.

In this turnkey interior project by Poltrona Frau, the brand transformed a 3,807 sq ft, three-bedroom apartment on the fourth floor of this complex into a masterpiece that blends refinement with functionality and resort chic. Against a backdrop of light wood flooring, custom millwork and natural tones, fine Italian leather of the highest grade is featured in several pieces of expert-crafted furniture throughout – achieving a harmony of sumptuous textures, a rich olfactory signature and a modern Italian sensibility. Here, we bring you the highlights of the residence. **P**



DINING ROOM

Adjacent to the living room is the elegant dining room, featuring a round Calcutta marble table and stylish Soffi chandelier glass blown by Venetian artisans.



LIBRARY LOUNGE

The floor plan is both spacious and inviting, with high ceilings and a private elevator entry. An intimate foyer leads to the sophisticated library lounge, featuring a matte black oak Lloyd bookcase designed by Jean-Marie Massaud for Poltrona Frau. A focal point, this statement piece is covered with saddle Camello leather and accented with bright orange shelving.



MASTER BATHROOM

Other made-in-Italy staples of this and every Palazzo Della Luna residence are custom-designed Lualdi doors and bathrooms (pictured here) outfitted with tailor-made Fisher Island soaking tub and Margraf statuary book-matched marble in honed and bamboo finishes.



TERRACE

Floor-to-ceiling glass sliding doors provide an abundance of natural light from a 1,729 sq ft wrap-around terrace, which affords panoramic vistas of the Atlantic Ocean, bay, South Beach, Downtown Miami and tropical island surroundings.



BEDROOMS

In each bedroom, dressers and bedside tables are transformed with Pelle Frau and saddle leather accentuated by Canaletto walnut and Calcutta marble. The master bedroom (pictured) flaunts the Jobs executive desk in tobacco oak, paired with the Ginger desk chair. Allowing the occupants to enjoy the outdoor view in comfort are the saddle-leather Nivola love seat and Lepli twill fabric pouf chair, while the Brera bench sits at the foot of the king-size Suzie Wong bed, which is lined with Panna Pelle Frau leather.



A CHAMPAGNE PRIMER

The magnificent sparkling wines of northern France are synonymous with good times, celebration and indulgence. They're also serious, wonderfully complex and rewarding. SIMON TAM takes you on a brief tour of the region, the wines and their delights.



Champagne is one of the loveliest and easiest wine regions to visit in France. It's only an hour north of Paris by TGV – in fact, I know many local *champenois* who commute daily to the capital for work, just as Parisians journey in the opposite direction to enjoy lunch at one of the many great restaurants of the Champagne region.

Pick up a hire car and the entire region is your oyster. There are two main communes in Champagne. Epernay is the home of some of the most famous houses, with Moët et Chandon, Pol Roger and Perrier Jouët being just three of the better known. From the plateau of Epernay you can easily see the Côte des Blancs, a chardonnay-dominant area that has wine lovers drooling over its vintages – Krug's Clos du Mesnil and Taittinger's Comte de Champagne Blanc de Blancs are exquisite examples, with both capable of ageing for decades, given patience and the right storage conditions.

Reims is the region's unofficial capital; the Cathedral of Notre Dame de Reims is impressive and photogenic, with beautiful stained-glass windows and Gothic carved portals. Just as important are the great champagne houses headquartered here.

A well-thought-out itinerary will help you get the most out of your time. Many champagne houses offer guided tours of their cellars, but don't be too ambitious: visit two to three *maisons* in leisurely fashion and make time for a luxurious long lunch each day that you're there. The small fee that several of them charge will include a tasting of their champagne range.

It's a good idea to focus on a couple of styles of champagne. There are many to choose from, but the styles primarily fall into vintage and non-vintage categories. Vintage releases are made mostly from a single year's harvest, while non-vintage (or NV) is made from a blend of vintages. The champagne region sits on the northernmost latitude for grape growing, where there can be barely enough hours of sunshine to ripen the grapes. Thus, the NV blending process allows winemakers to compensate for these difficult geographical circumstances. By ageing the wines for extended periods, they develop a richer character that, when blended to the champagne-house formula, should not only be delicious but also impart the recognisable trademark taste of the producer.

For the sake of simplicity, there are three main grape varieties grown in Champagne: the white chardonnay, and the black pinot noir and pinot meunier. Each of these varieties has its preferred and sometimes legally defined vineyard areas. For example, the Côte des Blancs is planted with more than 80 percent of chardonnay and very little pinot noir. The near opposite is true in the Vallée de la Marne, where there are roughly 70 percent plantings of pinot noir and less than 20 percent of chardonnay. Lessons learned from previous generations have found natural affinities and pairings of certain grape varieties, geography, soil and other natural elements. Avoiding frost during the spring bud-burst time is one of the most important determining factors.

Since each champagne house has its own unique land holdings and access to different grapes, their finished blends inevitably vary. So one of the main questions in your guided tour concerns the proportions in the blends. Generally speaking, pinot noir gives the wine a frame and structure, pinot meunier is often regarded as the fruity component, and chardonnay brings freshness and, to an extent, perfume. This insight into the percentages of different grapes will help you understand the taste and style of the house.

Blending is, above all, the most important process in making champagne in NV styles, involving grape varieties from different vineyard areas and several years of harvests, while also taking into account the subtle nuances created by varied wine-making techniques and grape-handling practices. It's not only a mind-boggling matrix of possibilities, but also one that changes with each new harvest and the addition of new wines to the reserve stock. The biggest challenge is to ensure that the house's signature NV blend tastes the same year after year, even though the raw materials that go into the blend are constantly evolving.

To understand the significance of blending, try this fun exercise with your friends. Grab a bottle of NV Blanc de Blancs, such as Champagne Henriot, Ruinart or the widely accessible – and excellent – Tesco own brand, and do your own blending with the pinot noir- and meunier-dominated Blanc de Noirs from Champagne Cattier, Palmer & Co. Taste them individually and you'll notice that Blanc de Blancs offers an upfront engagement, an immediate taste sensation that only slowly fades away. Blanc de Noirs, on the other hand, is shy at first but builds in intensity towards the end, as if chardonnay and pinot noir were taking turns to be on the high end of a seesaw led by chardonnay.

NV champagne is generally a blend of at least chardonnay, pinot noir and pinot meunier, though some houses also use pinot blanc, pinot gris, petit meslier and arbane. There are no “right” or “wrong” blends – it's entirely the preference of the champagne house. However one thing that needs to be said is that, almost always, a NV with the longer-lasting aftertaste is deemed to be of higher quality; after that, everything else is down to personal taste.



Rather than with other wine styles, when tasting champagne it's really not a good idea to rinse your mouth with water. Champagne is, by nature of the climate and style, one of the crisper and more tart wines, with a pH that hovers around 2.9, and is thus very much at the acidic end of the spectrum. Water, on the other hand (and depending on its origin), sits at around pH 7. Rinsing your mouth with water before a tasting will exaggerate the low pH or acidic nature of the champagne, irrespective of how well-balanced or well-crafted it is. I think most readers would agree with me when I suggest that the best technique for tasting involves rinsing the palate with yet more champagne to acclimatise to the sourness.

And then there are the bubbles – as these, of course, are a very important feature of champagne and a key product of fermentation. Simply put, the bubbles should be silky and velvety on the palate, very much like San Pellegrino when compared to Perrier. In fact, at the top end of ultra-luxe champagne, the gas is weightlessly marshmallow-like.

Oh, and if you do get the opportunity to travel there soon, there are no fewer than eight Michelin-star restaurants in the region, which means at least eight superb meals excluding breakfast! Bon appétit – and *toujours champagne, toujours champagne!* **P**





RAISE YOUR GLASSES

SIMON TAM CHOOSES FIVE NON-VINTAGE CHAMPAGNES WORTH EXPLORING

- **CHAMPAGNE RUINART BLANC DE BLANCS NV** (*available widely*)

100 percent chardonnay. It's fragrant with lovely notes of lemon and stone fruits. Refreshing and lively, it's perfect as an aperitif or with your favourite sushi and sashimi.

- **CHAMPAGNE DELAMOTTE BRUT NV** (*from Altaya Wines*)

55 percent chardonnay, 35 percent pinot noir, 10 percent pinot meunier. A complete and satisfying champagne, rich and tasty, yet retaining plenty of finesse and elegance. It's a good friend of Hainan chicken rice.

- **CHAMPAGNE JACQUES SELOSSE LE MESNIL-SUR-OGER LES CARELLES NV** (*from Avize Wine Cellar*)

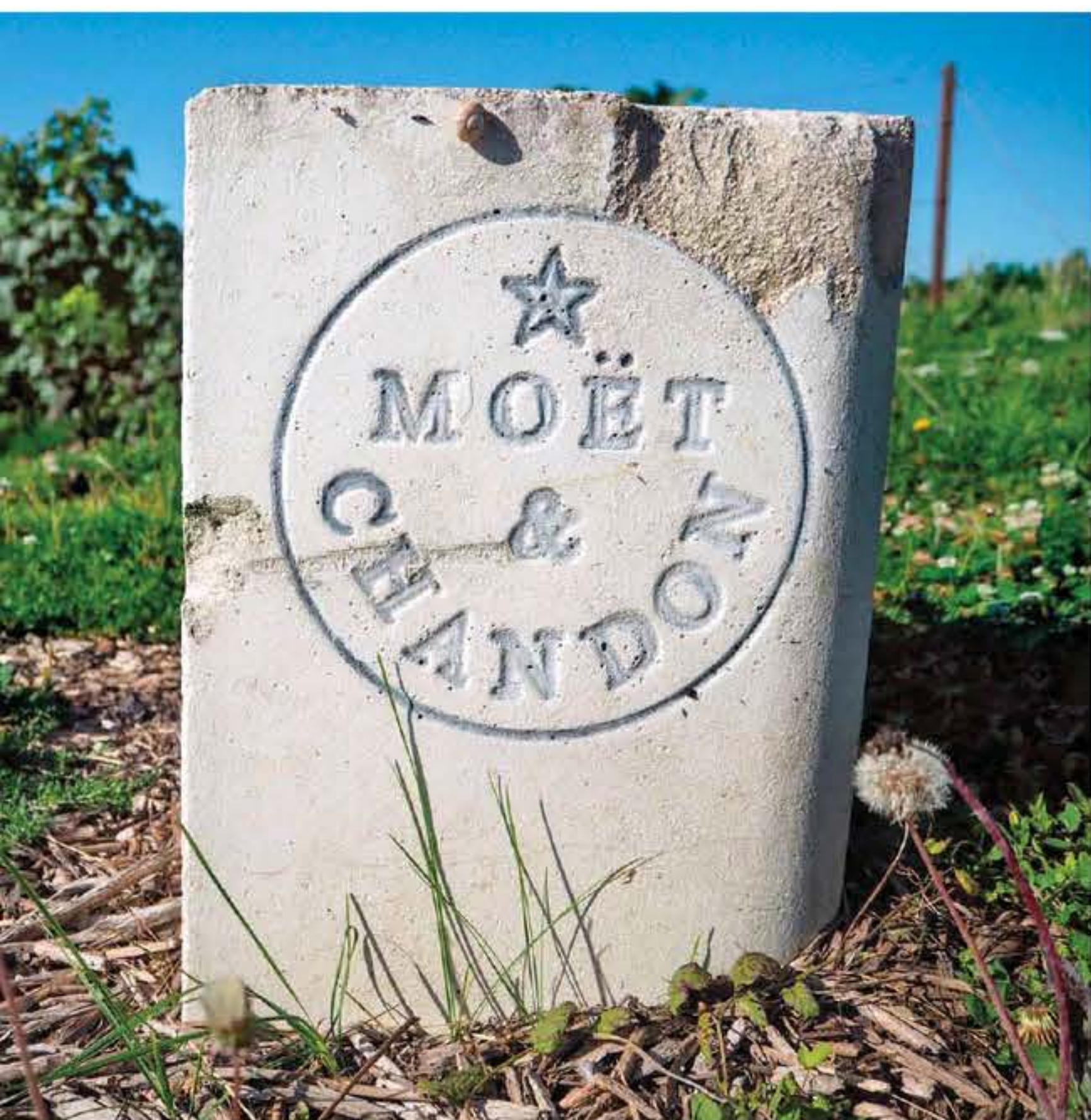
100 percent chardonnay from the Grand Cru vineyards at Le Mesnil-sur-Oger. Like everything from Selosse, there's nothing "usual" about this wine. It's cultivated biodynamically, fermented in burgundy oak cask with natural yeast and aged for four years before release. It's not for the faint-hearted. Serve it in a white Burgundy glass, just cool to the touch.

- **CHAMPAGNE TAITTINGER PRÉLUDE GRAND CRU NV** (*from Fine Vintage*)

50 percent chardonnay, 50 percent pinot noir, from the highest vineyard classification, Grand Cru. The five-year cellar maturation resulted in a wine that's both rich and complex. It's velvety, with a long, lingering finish. Try it with Japanese beef shabu shabu.

- **CHAMPAGNE TESCO FINEST PREMIER CRU NV** (*from U Select*)

Non-disclosed percentages of chardonnay and pinot noir. Selected by British supermarket chain Tesco, it's made by Champagne Union from high-quality Premier Cru-designated vineyards. Apple bun on the nose with a creamy mouthful and long fruity finish. A perfect Sunday-brunch opener!



ABOVE: CHAMPAGNE AGEING IN BOTTLES, WHICH ARE CHARACTERISTICALLY TILTED NECK DOWN, IN A TYPICAL CAVE. LEFT: THE ENTRANCE TO A VINEYARD OF MOËT & CHANDON, THE GIANT OF CHAMPAGNE



FRONTAL ASSAULT

You can't have missed the BMW 430i Coupe's controversial styling, but could you live with it? JON WALL gets behind the car's steering wheel to find out



SOME PEOPLE REALLY DO LOVE MARMITE, BUT DOES ANYONE LIKE THE FRONT VIEW OF THE BMW 4-SERIES?

A car designer once told me that it was more important for an automobile to evoke a strong reaction – positive or negative, it didn't really matter – than for it to leave people unmoved. It's a sentiment that clearly applies to the latest generation of BMW's 4-series, whose frontal aspect, which is dominated by a pair of enormous kidney-shaped nostrils, has divided opinion more vehemently than with any recent car I can think of.

Do I like it? The straight answer is no, though in mitigation I do admit that I can now look at the garish grille of a Lexus – which I once thought to be vulgar, verging on the hideous and a taste I'd be unlikely ever to acquire – without batting an eyelid. Time will tell if, several years hence, I'm able to say the same about this car.

Citing the 328 of 1936 or the E9 2800CS of the late '60s as inspirations, BMW defends its controversial styling choice by telling us it's simply drawing on its own design heritage, though neither car was as in-your-face as this. (On the contrary, the E9 was one of the loveliest automobiles of its era, with an elegance and delicacy of line that the company has rarely bettered since, if at all.)

Even more strangely, the 4-series' alarming visage is in distinct contrast to the rest of the car, which though far from perfect is nicely proportioned and from some angles actually rather handsome. Nor is the design of this latest G22 incarnation a simple evolution of the 3-series saloon on which it's based, for the 4 is now developing a distinct stylistic identity of its own – and though comparisons of the two-door coupe's fastback roofline with that of Ford's current Mustang might not be what the BMW designers wanted to hear, it's not a bad look to be striving for.

In growing apart from the 3-series, the latest 4 has also become significantly lower than its predecessor – by almost 6cm – and a tad wider at the rear, which respectively hint at a dropped centre of gravity and improved traction. As is the way of things it's also longer and, says BMW, more aerodynamic than the old 4-series, and the engineers do seem to have shaved a little weight from the car's considerable girth, partly thanks to the extensive use of aluminium for the front wings, bonnet and doors. Nonetheless, at more than 1.6 tonnes unladen, my 430i Coupe test car is still on the porky side; the question is whether that heftiness in any way dampens the car's responses and performance.

I last drove a 4-series during the launch of the first-gen model in 2013, a carefree time when the perils of global

warming weren't looming quite so menacingly and no one questioned the notion of dropping a 3-litre straight six into the engine bay of a mid-range coupe. Not so today, when big engines and multiple cylinders are anathema – unless, that is, you opt for the current range-topping M440i, which comes with a mildly hybridised version of Beemer's classic six-pot as well as xDrive all-wheel drive.

Thus, and in spite of a name that suggests otherwise, the motor lurking beneath the 430i's bulbous bonnet is a 2-litre inline four, its relatively humble dimensions and configuration ameliorated by twin-scroll turbocharging that manages to wring from it a respectable 254bhp and 400Nm of torque, the latter usefully available between 1,550 and 4,400rpm. If those numbers don't exactly turn the 430 into a surface-to-surface missile, nor will they leave you stranded, frustrated and cursing behind a line of slow-moving vehicles. Like most four-cylinder engines, the Beemer's serves up little in the way of aural delights, but around town and at cruising speeds it's smooth and unobtrusive.

BMW continues to eschew double-clutch transmissions in favour of its ZF-sourced eight-speed Steptronic gearbox, which is employed on all versions of the 4-series, and on the evidence of the 430i it's a wise move indeed. With fluid, quick and invariably intelligent shifting that effectively plugs whatever gaps appear in the 2-litre's delivery of power and torque, this is by no means your slush-pump of yore, but rather a responsive and versatile box of tricks that's easily the match of anything that Mercedes or Audi can throw at it – and it lets you have fun in Manual/Sport modes. Any time soon we must surely expect an outbreak of hat-eating among those who've said that the days of the torque-converter are numbered (full disclosure: one of those *chapeau*-munchers will be me).

Along with lighter metals in its construction, the 4-series is also a deal stiffer, which by rights should mean a less flexible chassis and, hence, more precise handling. My 430i is also kitted out with the M Sport package, which includes revised and lowered suspension, as well as the expected raft of exterior and interior cosmetics, such as 18-inch alloy wheels, body-kit embellishments, and sport front seats and steering wheel.

The result is that on the road, the 430i impresses with the feeling that it's more than merely the sum of its parts. As I've said, it's no rocket ship but performance is a good deal livelier than you might expect, with acceleration from rest to 100km/h in less than six seconds and the customary maximum speed of 250; indeed, the engine and transmission work in such impressive harmony that you're rarely left feeling as if you need more (and on those occasions when you do, a flick of the left-hand paddle will quickly put you back in the zone). Handling and steering are sharp without being nervous, with plenty of information being served up through the helm and grip levels that are reliably predictable. All in



BMW 430i COUPE M SPORT

ENGINE	Turbocharged 2-litre 4-cylinder
TRANSMISSION	Eight-speed automatic
MAX POWER	254bhp
MAX TORQUE	400Nm @ 1,550-4,400rpm
MAX SPEED	250km/h
ACCELERATION	0-100km/h in 5.8 seconds
UNLADEN WEIGHT	1,620kg
PRICE	HK\$639,000

all, it's much like the 330i that I drove almost two years ago, only even more precise and, if anything, more agile, the trade-off being ride that's on the firmer side, even when the softest Comfort setting is selected.

As for the cabin, if you're seated in the front and you're familiar with the current 3-series you'll be hard pressed to notice any differences between the two, which is to say that in spite of being shaded in terms of glitz and glamour by the C-Class Coupe, which is easily the 4's closest competitor, the quality is equally superb and the ergonomics and arguably better (though I'm not overly fond of the digital display, which could be more intuitively legible). This is, in short, an extremely pleasant space in which to spend time, with an excellent driving position, but if you're in the back and above average size you'll encounter some compromises in headroom, not to mention difficulties in getting in and out. The boot, on the other hand, looks commendably cavernous.

In fact, if I could get past the perpetual shock of the 430i, fully frontal, I'd like this sophisticated and extremely driveable coupe very much, as it provides sufficient performance, genuine involvement and a good deal of quotidian practicality with few sacrifices beyond the restricted rear headroom. It's good enough, in fact, that I'd seriously consider living with it, if only I could find a way of approaching it without actually having to get an eyeful every time I did so. Never reversing into a parking space would be one way of doing it, I suppose – or can anyone recommend some *really* dark glasses? **P**





**HANDLING AND
STEERING ARE
SHARP WITHOUT
BEING NERVOUS**



CLOCKWISE FROM THIS
PICTURE: ERGONOMICS IN
THE 4-SERIES' CLASSY CABIN
ARE PREDICTABLY EXCELLENT;
THE 430I IS MORE AGILE THAN
YOU MIGHT EXPECT; ONE OF
THE NICER VIEWS OF THE CAR



Subscribe today to **PRESTIGE** for the very best in life



One Year (12 issues)

Regular Rp 1,320,000
SAVE 20% Rp 1,065,000

Two Years (24 issues)

Regular Rp 2,640,000
SAVE 30% Rp 1,846,000

Renew your subscription and get **35% off**

One year (12 issues) Rp 860,000
Two years (24 issues) Rp 1,710,000

* Prices valid for JABODETABEK area only.

For subscription enquiries, please contact: **+62-21 573 7070** or e-mail to: subscribe@destinasian.com

DIGITAL VERSION

Get your digital version directly on your laptop, tablet and smartphones.

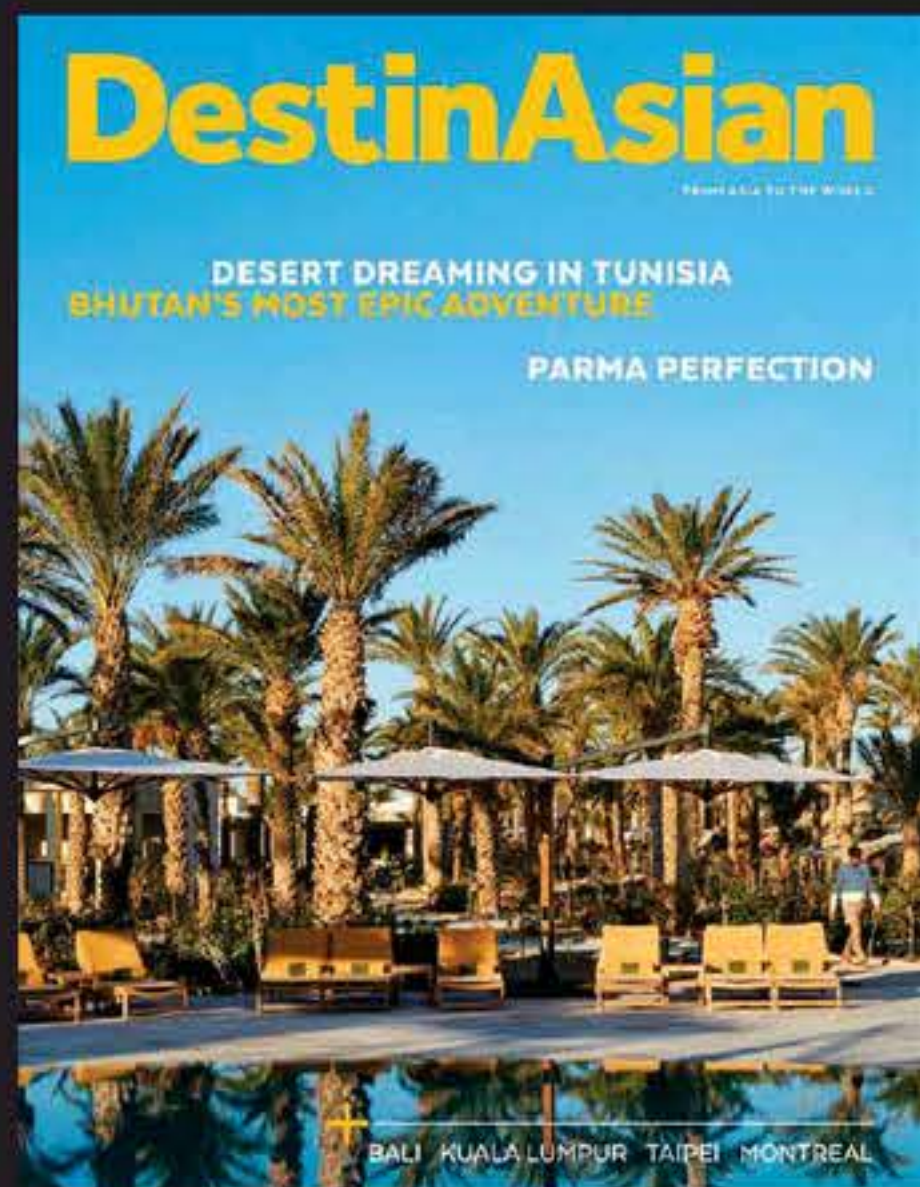
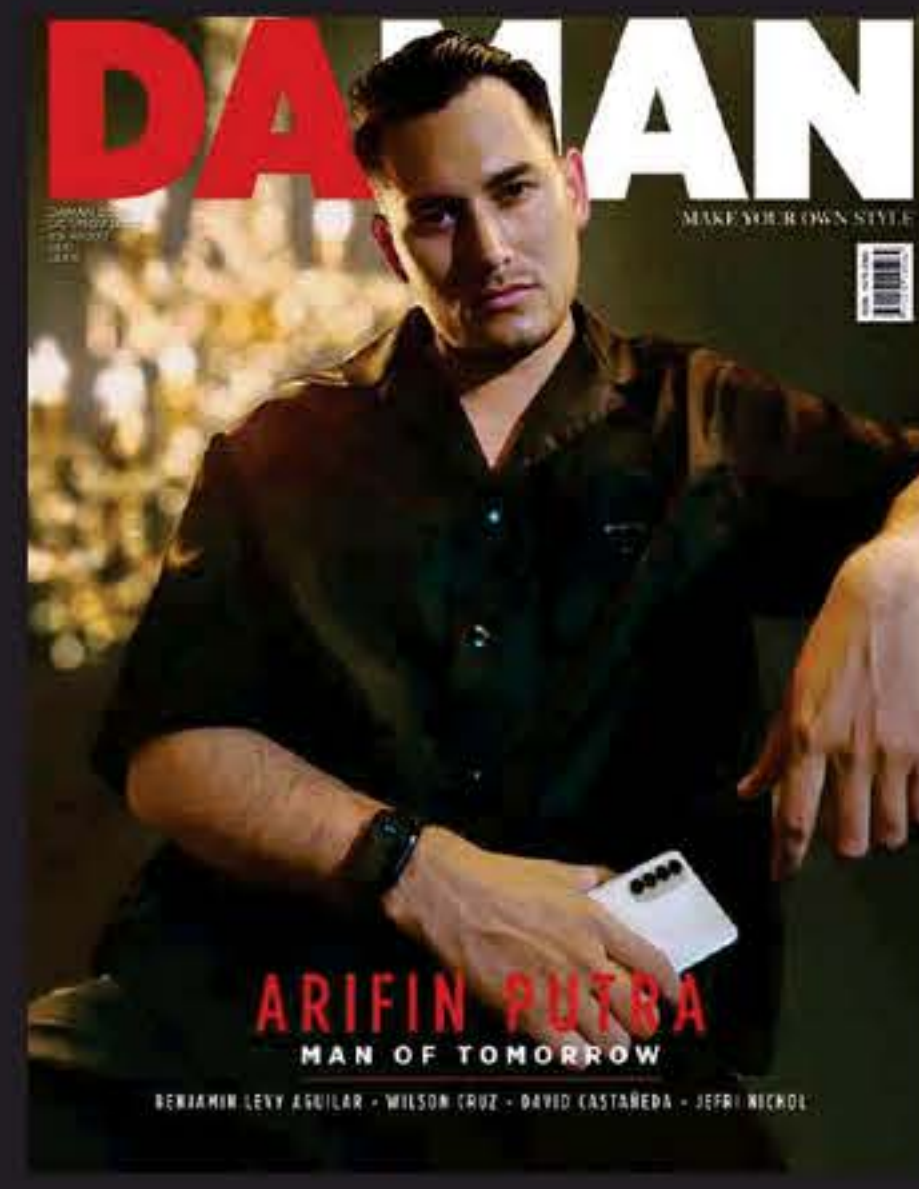
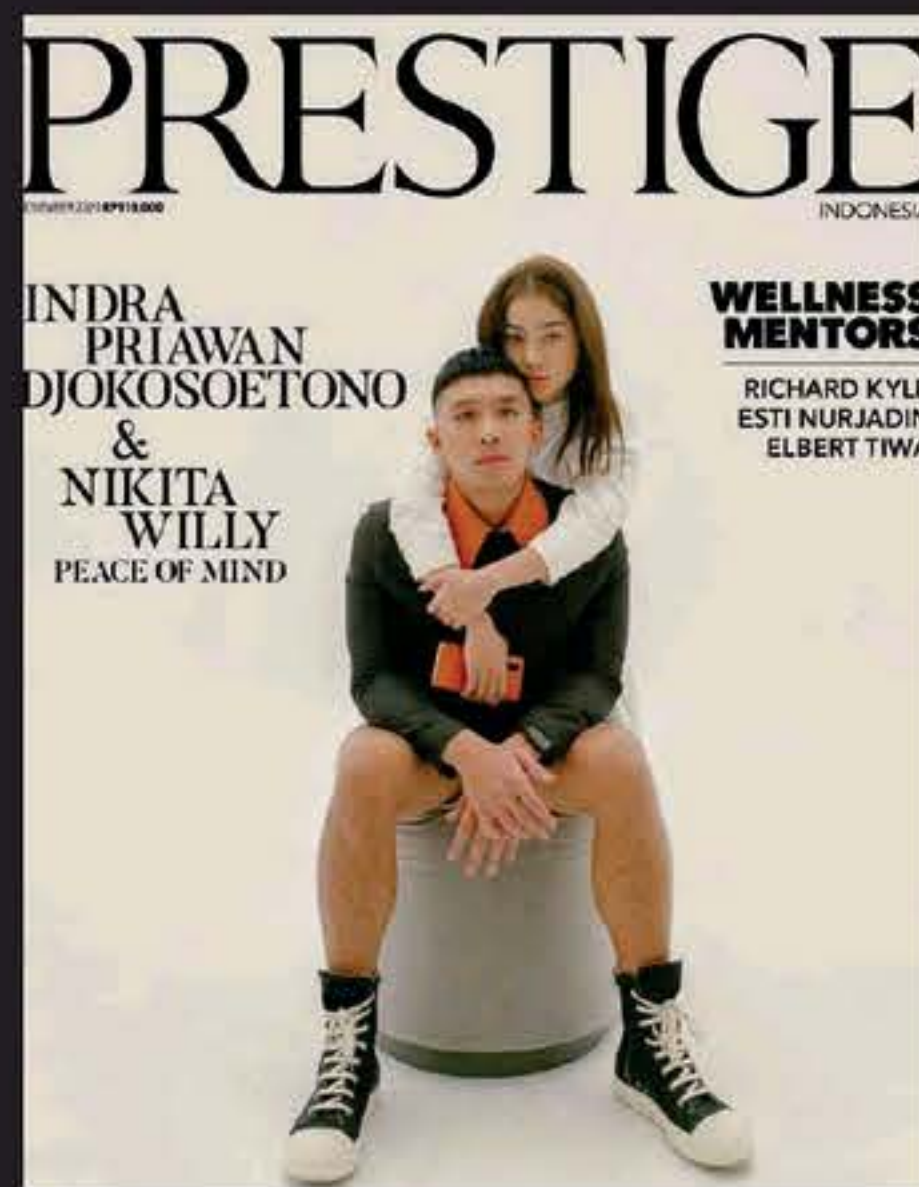
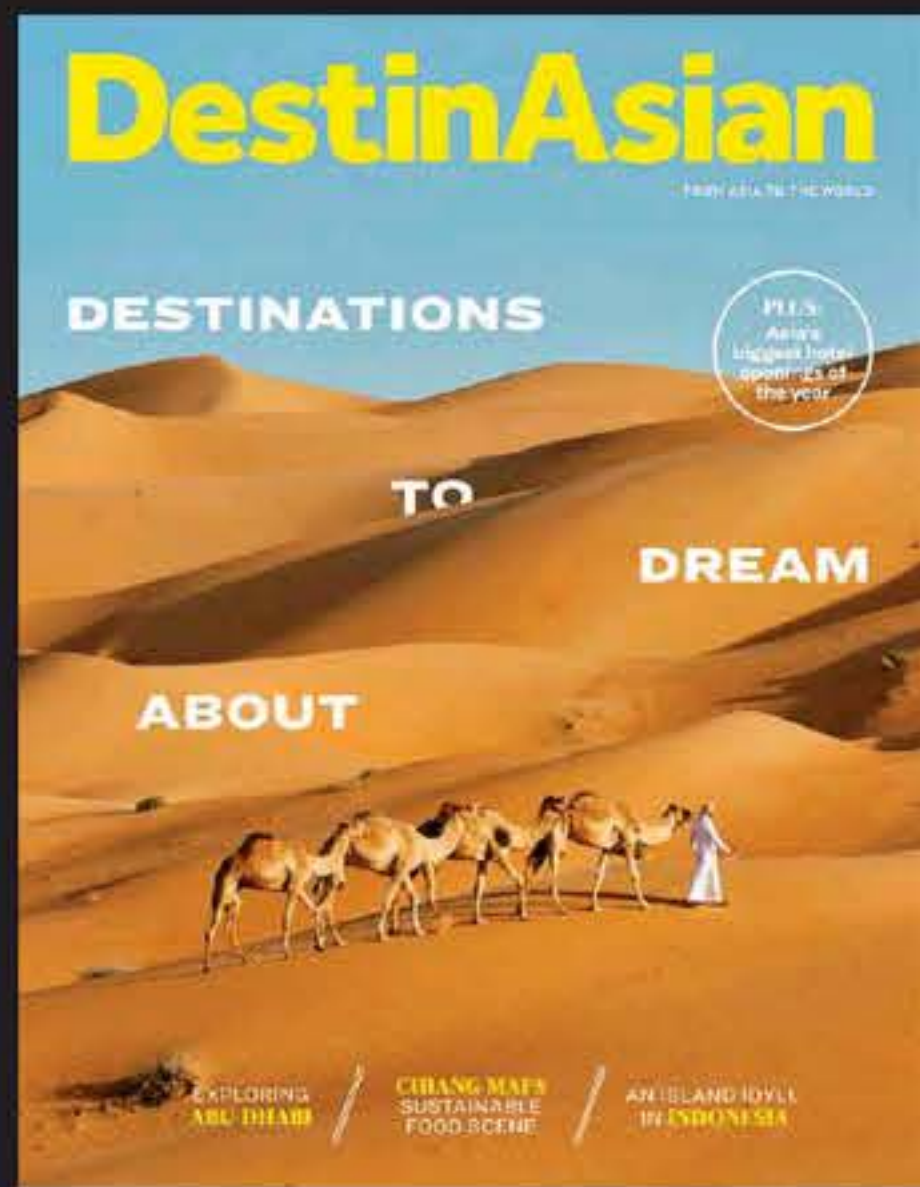


DOWNLOAD NOW AT:



FOLLOW US ON

[@Prestige_Mag](https://twitter.com/Prestige_Mag) Join us on [f /Prestige Indonesia](https://facebook.com/PrestigeIndonesia)
[/PrestigeIndonesia](https://instagram.com/PrestigeIndonesia) Subscribe to [YouTube /PrestigeIndonesia](https://youtube.com/PrestigeIndonesia)



DestinAsian
FROM ASIA TO THE WORLD

PRESTIGE
INDONESIA

DAMAN
DAMAN.CO.ID

DestinAsian
INDONESIA
DESTINASIAN.CO.ID

FOR ADVERTISING INQUIRIES, PLEASE CALL: 62-21/573-7070



RICHARD MILLE

The RM 71-02 Automatic Tourbillon Talisman collection brings the quintessence of '70s culture to life for today's haute horlogerie connoisseur

BACK IN 2018, Richard Mille introduced the RM 71-01 Automatic Tourbillon Talisman, which charmed watch aficionados and collectors alike through the way it weaves together the supreme technicity specific to the brand and the sculptural universe of fine jewellery. Today, the journey that started with a black and white showcase of visual and technical magic continues in a

profusion of colour in the RM 71-02 Automatic Tourbillon Talisman.

Even at a glance, the ten models within the RM 71-02 Automatic Tourbillon Talisman collection bring to mind the colours, beats, and styles of the '70s. Known as the "me decade," this period in time saw the rise of club culture, the birth of electronic and disco music, and an urban culture marked by a vibrant nightlife. This unapologetic individualism became a major source of inspiration for Cécile Guenat, Creative and Development Director at Richard Mille: from the haunting rhythm of the music that practically defined the '70s to the theatrical décor of legendary nightclubs such as Studio 54, as well as the rhinestone and sequin-heavy fashion of the era.

The resulting design for the RM 71-02 Automatic Tourbillon Talisman glows with a profusion of colour and a combination of stones that have never been seen before on Richard Mille timepieces. There are tsavorites and spessartites, amethysts and diamonds, spinels and rubies as well as sapphires and more. And, as the name of the collection implies, there is a talismanic meaning behind their inclusion. Hematite, for one, has always been associated with strength, while malachite

symbolizes inner balance and pink opal is the stone of healing.

It goes without saying that arranging these stones across the case and dials of these new watches represents a supreme work of craftsmanship. More than six months were needed to validate the stones' positioning to achieve the precise effect sought. "The intense glamour of the disco era resided in a multiplication of colours and textures," explained Cécile Guenat. "I had to find a way to make this idea tangible. Working with the stones themselves proved to be a considerable challenge. Because stones of very similar hues can end up looking completely different depending on their size and the type of setting."

As mentioned earlier, the RM 71-02 Automatic Tourbillon Talisman encompasses ten models, each a limited edition of seven pieces and distinguished by the arrangements of their stones, their setting

pattern, their engraving and the central decoration of the dial. All ten models, however, are powered by the same movement: the CRMT1 calibre first introduced in the aforementioned RM 71-01. This is Richard Mille's first automatic tourbillon calibre and – as befitting of its pedigree – its thickness is a mere 6.2mm and it weighs only 8 grams. To call it a technical marvel would be an understatement.

Finally, a series of bracelets specially crafted for each of the ten models adds a masterful finishing touch. These are embossed with discreet vegetal motifs at 12 o'clock and geometric lines at 6 o'clock, feature two shades each, and are treated in a way that enhances the visual impact of the stones.

So, whether you're interested in timepieces with vibrant dashes of colour or excited at the chance to channel your inner disco persona, the RM 71-02 Automatic Tourbillon Talisman offers a breath-taking array of choices. Perhaps it's the soft tones of the Bianca model with its pink sapphires, rubies, and peridots; or maybe you prefer the deep hues of Paloma with its sapphires, lapis lazuli, and black spinels. No matter your tastes, Richard Mille invites you to express yourself like never before.

richardmille.com



SELECT



PATEK PHILIPPE

Three new expressions join the Genevan manufacturer's storied Twenty~4 collection for ladies with a discerning eye for elegant timepieces

AMONG PATEK PHILIPPE'S various current collections, arguably the most feminine timepieces would be those from the Twenty~4 family. Introduced back in 1999, the collection is "dedicated to the young, active and modern woman" and "conceived to fit in with every moment of her life." Indeed, these watches perfectly complement professional business attire, fit nicely with casual outfits, and can hold their own paired with elegant eveningwear.

Initially, the Twenty~4 collection featured "manchette" or cuff-style models with cambered rectangular case and quartz movement. In 2018, Patek Philippe introduced the Twenty~4 Automatic, featuring round cases and – as the name suggests – automatic or self-winding movements as more and more women expressed interest in mechanical movements.

Fast forward to 2021, and the Genevan manufacturer has introduced three new models in this storied line-up: Two Twenty~4 Automatic variants in steel and rose gold, along with a more classic-looking "manchette" model in rose gold.

Ref. 7300/1200

Since its introduction, the Twenty~4 Automatic models have seen quite a few interesting dial and case combinations with intriguing colour schemes. The first of this year's new models add an entirely new shade to the family. The Twenty~4 Automatic Ref. 7300/1200A-011 in stainless steel features an elegant sunburst dial in olive green. Against this cool hue, the gold applied numerals and hands stand out nicely. Luminescent coating on both of these elements ensures solid legibility when ambient light is low.

Adding a touch of subtle luxury, the bezel of the watch is set with two staggered rows of diamonds. A total of 160 brilliant-cut Top Wesselton Pure diamonds (~0.77ct) are placed on the bezel using the exclusive "dentelle" setting. The matching steel bracelet – which is entirely hand-polished – is fitted with a patented fold-over clasp secured with four independent catches.

If your tastes lean more towards precious metals, however, then perhaps the Twenty~4 Automatic Ref. 7300/1200R-011 would be more to your liking. This watch's rose gold case pairs harmoniously with the rose-gilt sunburst dial. The hands, applied Arabic numerals and date aperture frame are all fashioned in the same precious metal. Like its steel and olive-green sibling, this model also features a diamond set bezel and the same refined

bracelet – but in rose gold, obviously.

Both the Ref. 7300/1200A-011 and the Ref. 7300/1200R-011 are powered by the self-winding Caliber 324 S C. The intricate workings of this movement and its elaborate finissage can be admired through the sapphire-crystal case back.

Ref. 4910/1201R

There is something inherently elegant, timeless, and – perhaps most importantly – feminine about the "manchette" model that started the Twenty~4 saga. This design was then reworked in the fall of 2020 and now, in 2021, we have the third model in this lineage which has also become the face of the Twenty~4 collection. Meet the new Ref. 4910/1201R-001.

Combining a case in 18K gold with a chocolate brown sunburst dial, the Ref. 4910/1201R-001 gives off a sense of warmth, refinement, and feminine grace. The shape of the of the case, by the way, is actually more intricate than what might appear at first glance, with its slightly cambered

construction and two-tier flanks. The case design is further emphasized by two vertical rows of diamonds, each containing 17 flawless Top Wesselton brilliant-cut diamonds. The dial, meanwhile, features applied Arabic numerals, trapeze-shaped hour markers, and rounded baton-style hands – all in rose gold enhanced with luminescent coating. And below the dial ticks the Caliber E 15 quartz movement, which boasts the same level of craftsmanship as Patek Philippe's mechanical creations.

As the final finishing touches, the Ref. 4910/1201R-001's crown is adorned with the iconic Calatrava cross, and the watch is fastened to the wrist by way of a precious rose-gold bracelet with a fold-over clasp consisting of three rows of entirely hand-polished individual links. All in all, this new expression of the Twenty~4 design becomes a magnificent celebration of timeless, feminine elegance.

patek.com





HERMÈS

Once again, the storied French luxury introduces a collection filled with what are undoubtedly this season's most sought-after objects of desire

NADÈGE VANHEE-CYBULSKI'S vision for spring/summer 2021 is an expansion on her prior ideas for Hermès' Resort 2020 line-up, which was put on hold due to the pandemic. It's proven now that not even a global health crisis can disrupt Vanhee-Cybulski's efforts to bring a collection to life. The French designer added just enough fashion, visual and tactile stimulation to keep things enticing, along with classic touches and a dose of freshness.

The Objets spring/summer 2021 collection

encompasses a cornucopia of delightful offerings, as usual, but particularly noticeable are subtle and exciting styles for the accessories. From the bags, silk scarves, jewellery and watches, this season's highlights are rich with vibrant details, new twists and fresh iterations of beloved designs.

In other words, this season's Objets collection features a blend of old and new. For the bags collection, familiar shapes have been reworked and reimaged. Case in point, the Kelly Sellier 28 bag

that now comes with a new textile model. There is also the Quadrille canvas with a three-tone weave and checked grain that creates an intersecting lines illusion. Extremely dense, it lends its firm hand and body to the Kelly, Herbag and Victoria bags. Meanwhile, the Birkin 30 is now strapped with a harness inspired by equestrian bridles. This leather harness fastened with button studs that cradles the Birkin bag can be worn over the shoulder thanks to its adjustable strap.

And, of course, every bag needs a witty charm to go with it. The Kellydole bag charm is a cheeky miniature version of the Kellydole bag created in 1999 by Jean-Louis Dumas. This charm features a lovely smile and is a masterful technical feat. Its saddler construction, gusset and strap assembly, and a miniature swivel clasp showcase detailed craftsmanship. This practical little bag charm can also be used to store small objects like earphones.

Another notable quirky entry in this season's Objets collection is the ingenious belt made of Chamonix calfskin fitted with a removable pouch, sized for a smartphone and hot stamped with the "Mr Farrier" design by Kin Fan Lo from the men's universe.

Moving on the iconic Hermès silk, this season's collection invites us on an adventure into space with the Space Derby scarf in silk twill. Artist Ugo Bienvenu drew inspiration from American comic books in the mid-20th century and their superheroes for the cosmic teams of horses steered by daring drivers. Every detail contributes to the futuristic and colourful atmosphere of this thrilling race, from the curves of the chariots to the combinations of the horses.

On the jewellery and accessories front, the collection of aluminium bracelets and cuffs welcomes new colours and a thin format that plays with the Collier de chien codes. Moving on to shoes, there is one design that dominated the spring/summer 2021 show, which was none other than the clog. Made of calfskin, this clog highlights detailing and Hermès' unrivaled know-how with its beechwood sole, metallic studs and Kelly buckle.

Last but not least is the highlight from the watches collection. The Heure H this season adopts a new style with a metal bracelet. Made up of small square plates echoing the form of the dial, this supple bracelet is built into the case and boasts an invisible folding clasp. This geometric piece is available in three versions, with or without diamonds.



hermes.com

SELECT

DIOR

Dior Beauty presents the most powerful serum ever created with rose micro-nutrients to fight the visible signs of aging





FOLLOWING 20 YEARS of research, Dior science has, for the very first time, combined its double expertise in a single bottle, reinventing the houses' iconic skincare treatment: the Dior Prestige Micro-Huile De Rose Advanced Serum. It is the first repair serum at Dior that concentrates the dual power of the Rose de Granville from the stem to the flower for intense revitalization and visible youthfulness.

And certainly, the hard work and the years of research really pays off. The Dior Prestige Micro-Huile De Rose Advanced Serum contains 10,000 micro-pearls in every 30ml bottle, and is enriched with revitalizing rose micro-nutrients that are now activated by the regenerating power of rose sap. The journey to find this rose itself deserves the highest trophy for dedication. It took ten years to create and select this wild rose of Granville, from among 40,000 other roses, to become the very first rose at Dior entirely dedicated to skincare. It is, essentially, the most potent flower, with a genetic heritage enriched more than one hundred-fold thanks to seven generations of breeding. A miracle that lies at the crossroads of science and nature, the Rose de Granville conceals extraordinary anti-aging powers.

Cultivated organically in its own dedicated Dior Garden, the Rose de Granville blossoms in

the ground without fertilizer or pesticides, but with plenty of concentration and a full awareness of time. In this Eden, thanks to the rose growers' constant attention, it develops its 100-percent traceable, exceptional active molecules. In 2020, for the first time, Dior science took an interest in the rosebush wood. Trimmed twice a year in order to maximize abundant blossoming potential and the regrowth of new stems, it gives the plant the strength to grow and to resist the passage of time.

Harvested only during the first two weeks of July, right after the first blossoming, these stems are cut at just three months old. Each rose bush delivers only 50 grams of this exceptional ingredient, which is young, fresh and infinitely richer in sap than lignified wood. Guided by unique ethnobotanical expertise, Dior science has developed extraction technologies that respect the environment and are adapted to each part of the plant, in order to recreate its full molecular richness in the skin.

Which brings us back to the Dior Prestige Micro-Huile De Rose Advanced Serum. With an elegant gold and glass outline and delicate shimmering pink that resembles the colour of the rose, the serum's "little pink bottle" has an

immediately recognizable allure. Pressing two to three times on the bottle's subtly gilded pump is enough to deliver exactly the right amount of product, which feels like an exquisitely soft petal beneath your fingertips. As fresh as ever, these incredibly richer pearls penetrate deeply, seeming to fill the face from within. The 10,000 micro-pearls texture instantly melts into the face of the skin, neck and décolleté, bathing them in the nourishing richness of an oil and the corrective power of a serum. Finer and yet infinitely richer, they are suspended in an essence with an ultra-high concentration of rose sap. This dual-phase skincare, which resembles no other, is the only one to concentrate the double power of the Rose de Granville, for double efficacy.

Right from the first application of the serum, the skin brims with intense and deep nutrition and notably appears plumper and refreshed. With regular use, the skin's transformation can be seen, touched and felt. And after one month, the skin's fundamental youthful structures appear three years younger as the skin seems denser, firmer and wrinkles appear noticeably reduced. Dense, shapely, resilient – a radiant beauty that transcends time.

dior.com

SELECT

JOHN HARDY

The famed jeweller's Spring 2021 collection celebrates the radical renewal of self-expression

BALI-BASED LUXURY artisan jeweller John Hardy unveiled its Spring 2021 collection and with it, embraces the liberating sense of transformation that comes after a time of reflection. This new collection celebrates fluid self-expression that is deeply authentic, connected and real. The brand's commitment to soulful, handcrafted tradition remains intact while at the same time, its approach to reach full-circle sustainability evolves further. Multifaceted and unisex designs transcend John Hardy's classics with edgy layers of natural metals, created to be styled in various ways – uniquely stacked and paired with others. The brand empowers the wearer to adorn the ever-changing sides of themselves while

sustaining the essence of who they are.

Mad Love by Adwoa Aboah

This season also marks the second design collaboration between John Hardy and activist and model Adwoa Aboah. Their respectable relationship began when Aboah was appointed as the face of John Hardy's campaign – a partnership that has lasted for the past four years. Evolving Aboah's role from muse to design partner for the second time, this second collaboration is named "Mad Love."

"Mad Love" articulates the heart of Aboah's philosophy of self-expression: a passionate acceptance of oneself and others, flaws and all.

Through hands-on design sessions, Aboah and the John Hardy design team translated these inspirations into a 14-piece collection that combines the jeweller's Classic Chain with symbolic hearts. The playful heart shape is a nod to Aboah's multiple heart tattoos and embodies her co-existing power and vulnerability. Originating from her freehand sketches and recalling the autograph on Aboah's personal notes, each heart is wholly unique – just like its wearer. The dynamic combination of the hearts paired with structural, sinuous chain links mimics love's fluid juxtaposition of strength and spontaneity, while providing character and edge synonymous with both Aboah and John Hardy.

The collection comes in seven distinct designs, each available in reclaimed 14K gold or sterling silver. Collectively, they represent Aboah's trademark penchant for layering and stacking statement pieces.

Chain Remix

John Hardy's signature woven chain now comes in its most fiercely ground-breaking form: the Chain Remix. This bestselling necklace from the Fall 2020 collection has gone through a unisex evolution this season and this hero piece drapes lightly on the body with an intricate alchemy of chain textures that can be worn five ways. Rooted in meaningful tradition and sustainable practices, its sinuous silver links embody the essence of John Hardy – embellishing the body in unconventional ways – anchored by hardware-like graphic elements, from carabiners and seamless clasps to oval links. The myriad possibilities for styling invite the wearer to explore and evolve their sensibility each day, an homage to the individual diversity and complexity of our incredible community.



Bamboo

The iconic Bamboo Collection interprets the innate qualities of this poetic resource: flexibility, strength and growth. Bamboo is a remarkably regenerative and useful plant intrinsic to Balinese culture; it is also the pinnacle expression of bending without breaking. The collection celebrates John Hardy's commitment to full-circle sustainability through Wear Bamboo, Plant Bamboo, a sentiment engraved inside of each piece, and also the brand's initiative in partnership with the non-profit 1,000 Bamboo Villages. This program ensures that each design in the collection is not only handcrafted from reclaimed metals, but also interprets the elegance of nature while sustaining it by ensuring that bamboo seedlings are planted for every purchase. The individuals who plant these seeds cultivate and protect our earth while sustaining themselves, their families and communities.

While a picture might be worth a thousand words, and the stories behind John Hardy's Spring 2021 collection are certainly compelling, nothing quite compares to seeing the new pieces in person, discovering how they might look and feel on you. So, a trip to one of John Hardy's boutiques to discover the collection in its entirety will definitely be worth your time, as you feast your eyes and feed your soul on its expression for beauty.

johnhardy.com





TALE OF BEAUTY

During the LVMH Watch Week 2021 event held earlier this year, **Bvlgari** unveiled a new chapter in its tale of colourful treasures with three new Divas' Dream Peacock iterations. And arguably the most intriguing of them is the Divas' Dream Peacock Dischi, which features a natural peacock feather marquetry dial. This special dial is set with 24 natural hand-cut feather elements with a central circle fully depicting the "eye" of the peacock feather. To top it off, the elegance of the feather marquetry dial is complemented by the way the in-house BVL 308 "dischi" automatic movement tells the time. See, the movement presents an exquisite technical solution based on the rotation of two discs to indicate the hours and minutes by using, respectively, a round and a pear brilliant-cut diamond. Crafted as a limited edition of 50 pieces, the Divas' Dream Peacock Dischi successfully showcases a glorious synthesis of *haute joaillerie* and *haute horlogerie*, uniting decorative techniques and jewellery-making know-how with Swiss watchmaking expertise to create wearable masterpieces.



GIVENCHY





CONSTELLATION 29MM

Born in 1952, the Constellation quickly became a symbol of OMEGA's high quality manufacturing and record-breaking precision. Today's Master Chronometer certified models, tested at the highest level by the Swiss Federal Institute of Metrology (METAS), guarantee more accuracy, reliability and supreme resistance to magnetism from electronic devices, such as phones and laptops. Almost 70 years later, the Constellation remains a star performer.


OMEGA

OMEGA Boutiques:

JAKARTA : Plaza Indonesia, Level 1 (021-29923723) • Plaza Senayan, Ground Floor (021-5725663) • Kelapa Gading Mall 3, Ground Floor (021-45864985)
MEDAN : Delipark Mall, Ground Floor (061-62001618) SURABAYA : Tunjungan Plaza 4, Upper Ground (031-99243026)