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ASTON MARTIN



COVER: The Duke and Duchess of Cambridge driving the Prince of Wales' 1969 Aston Martin DB6 Volante on their wedding day, 29 April 2011

ISSUE 15  
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NARGESS SHAHMANESH BANKS

Taking Aston Martin's new city car to task on the labyrinthine streets of London is London-based design historian Nargess, who writes for a number of newspapers and magazines including 'Wallpaper\*', 'Esquire', 'The Independent' and 'Car' with an eye for what links cars and the word of design and architecture.

JOE WINDSOR-WILLIAMS

For this issue's drive story, Joe travelled to Aston Martin's newest market, India to photograph a Rapide cruising serenely through the chaotic streets of Mumbai. Over his 17-year career, Joe's style has developed from fashion to specialise in automotive photography, albeit with a lifestyle vision of the car, working on advertising campaigns and editorial, as well as projects for Aston Martin, Bang & Olufsen, Sunseeker and Jaeger-LeCoultre. He is based in London with his wife and family.

FARHAD HEYDARI

Born of Persian parents and a former New York resident for 15 years, Farhad is now based in London, contributing regularly to the pages of the 'New York Times', 'Travel + Leisure', 'Town and Country', 'Condé Nast Traveller', 'Robb Report' and is international managing editor of AmEx's reputed 'Departures' and 'Centurion' magazines across Europe, Middle East and Asia-Pacific. He rounds up the Big Apple's best new hotels from page 58.

JAKE TOWNSEND

Casting a wry eye over the global phenomenon that is the art fair is Jake Townsend, a branding and communications consultant for government and industry, as well as an automotive, travel and design writer based in Los Angeles. He is the author of 12 books including 'Cool Hotels Spain' and Aston Martin's in-house 'Pebble Beach' commemorative volume. He is the former West Coast Editor of 'Wallpaper\*'.

Aston Martin Magazine is published on behalf of Aston Martin Lagonda Limited by Affinity Publishing. For all publishing and advertising enquiries please contact:

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PRINTED BY BURLINGTON PRESS

Aston Martin  
(ISSN No:2045-3787) is  
published quarterly, Spring  
(March), Summer (May),  
Autumn (August) and Winter  
(November) by Affinity  
Publishing UK, and is  
distributed in the USA by SPP,  
75 Aberdeen Road, Emigsville  
PA 17318. Periodicals postage  
paid at Emigsville, PA  
POSTMASTER: send address  
changes to Aston Martin,  
PO Box 437, Emigsville PA  
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# ASTON MARTIN LIFE

## A RIGHT ROYAL AFFAIR

It was the event of the year. The 29 April 2011 saw Prince William marry Catherine Middleton and the patriotic British public and Anglophile world at large raised a glass to celebrate. An estimated million spectators (plus a red Aston Martin Cygnet) lined the streets of London between Buckingham Palace and Westminster to catch a glimpse of the happy couple, while two billion people around the globe watched on televisions. Many were swept up in the fairytale of young love, others simply grateful for an extended bank holiday weekend. For the fashion pack it was *that* dress (designed by Sarah Burton at Alexander McQueen) and *those* hats (step forward Princess Eugenie and Princess Beatrice). But for ardent motoring enthusiasts, the highlight was the newlyweds' surprise exit from Buckingham Palace, in the Prince of Wales' Aston Martin DB6 MKII Volante, no less.

They emerged from the Palace gates at 3.35pm in the Seychelles Blue classic, with William behind the wheel. The car, which runs on bio-ethanol distilled from surplus British wine and cheese whey, was a gift to the Prince from the Queen in 1969 for his 21st birthday. In true tradition, William's best man Prince Harry, had secretly



festooned the car with red, white and blue streamers tied to the bonnet, rosettes on the windscreen and an 'L' learner plate on the front. The number of online searches for Aston Martin has soared by more than 40% since the Royal Wedding weekend and with just 38 copies of the DB6 Volante MKII produced, the value of these heritage rarities certainly won't have been harmed. At May's Bonhams auction, two 1968 DB6 MKI Volantes were both sold for £232,500. An immaculate Works Service-restored MKII from 1970 sold in 2007 for a record £430,500.





# ASTON MARTIN LIFE

## BEST IN CLASS

At its world premiere on the 21 May, the Aston Martin V12 Zagato won the Concorso d'Eleganza Design Award for Concept Cars and Prototypes on the shores of Lake Como, Italy. All visitors to the terraces of Villa d'Este were invited to cast their vote for the best concept and prototype. Among 10 entries from around the world, the Aston Martin V12 Zagato was voted Best In Class. Dr Ulrich Bez, CEO of Aston Martin (pictured right with Marek Reichman, Director of Design) said: 'We are thrilled to see that this car conquered people's hearts. This is an exciting car, powerful and incredibly beautiful.' Dr Bez is looking forward to taking the car to the Nürburgring, where he will race one of two V12 Zagatos at the 24-Hours race in June.



## WELCOME TO MUMBAI

With the premium car market growing by an impressive 70% in India last year, Aston Martin has proudly opened the doors to its first Indian dealership with a sophisticated ballroom party at the Trident Oberoi Hotel in Mumbai.

Champagne and canapés were enjoyed by as many as 500 customers, owners, prospects, media representatives and VIPs. Customers were able to view and test-drive selected models from the entire range, including the V8 Vantage Coupe and Roadster, V12 Vantage, both the DBS and DB9 Coupe and Volante and the four-door sports car, Rapide. These models will also be joined by the recently

launched V8 Vantage S and Virage. The new showroom on Mumbai's prestigious Altamount Road will offer customers a premium boutique environment. Managing Director of Performance Cars, Mr Lalit Choudary said at the event: 'Partnering Aston Martin offers us a unique opportunity to bring one of the world's iconic brands to one of the most discerning and fast-growing markets. We are confident about the brand's success in India given the range of models, the comfortable ride quality on our roads and the exclusivity they afford.'

# ASTON MARTIN LIFE



## ENHANCE YOUR EXPERIENCE

Following on from the success of the free 'Explore' App released in December 2010, Aston Martin introduces the new, premium 'Experience' App which features exclusive content and advanced telemetry technology. Built-in motion sensors allow users to record forces acting on and around the car as well as lateral and forward stability. Indulge in the world's most memorable driving routes using the built-in GPS hardware and quirky features such as the Speedometer Launch mode.



## SURPRISE SURPRISE

Having debuted the new Virage and V8 Vantage S at the Geneva Motor Show in March, the new Aston Martin Geneva dealership got off to a flying start, with the immediate sale of a gleaming white V8 Vantage S Roadster. An anonymous customer purchased the elegant model, part of the latest stock launch, as a present for his wife. Displayed in the showroom for only a few days, it was later delivered in true Aston Martin style, wrapped in a vibrant red bow, to a very happy wife and a very satisfied customer.



## NEW ARRIVALS

The 18 and 19 March was an early opportunity for prospective customers and fans of the brand to come face to face with the new Virage and V8 Vantage S, shortly after their debut at the Geneva Motorshow. CEO Dr Ulrich Bez and General Manager of Aston Martin Europe, Jeffery L Scott hosted the Virage and V8 Vantage S Premiere over two days at Aston Martin's Test Centre at Germany's Nürburgring, where an illuminated central display perfectly showcased the new cars in Madagascar Orange and Cobalt Blue respectively.

Guests unwound on the Friday evening with cool drinks and lounge music, and on Saturday morning a mouthwatering brunch eased everyone into their weekends.



## WATCH THIS SPACE

The most exciting week for watch and jewellery lovers took place this spring in Switzerland's charming city of Basel, where the 39th Baselworld Watch and Jewellery Show provided eight days of utter indulgence for a record number of 103,200 visitors – including a spectacular respite from the tiny windows and their dainty products over in Hall 2.0, where Aston Martin were showcasing their own take on gleaming luxury as the first-ever car brand invited to attend the trade fair. Spectators were duly taken aback by the DBS sports car being displayed on the elegantly minimalist white show-stand, complemented by select examples of Aston Martin's merchandise.



# ASTON MARTIN LIFE



## SHANGHAI SHOWSTOPPERS

Aston Martin caused a buzz in Shanghai this April with debuts galore. At China's premiere car show Auto Shanghai, the Virage, V8 Vantage S, One-77 and Cygnet were showcased for the very first time, with the DBS and Rapide also on display. Several sports car enthusiasts could not even wait for the 14th Shanghai motor show, showing particular interest in the One-77 before the official opening. Matthew Bennett, the Asia-Pacific Director said: 'We are very, very excited about the potential in China.'



## RAPIDE RELIEF

Company CEO Dr Ulrich Bez auctioned his company Rapide at the 12th Annual Bonhams Auction held at Aston Martin Works Service, Newport Pagnell on 21 May, with all proceeds going to charities providing aid to victims of the recent earthquakes and tsunami in Japan. Furniture designer Viscount David Linley was the generous winning bidder, raising £112,000. Dr Bez said: 'After many years' presence in the market and closer ties being forged with the Japanese automotive business in recent projects, we have many friends in the region and we wanted to do something to help. I hope this superb car will raise a substantial amount to help make a difference.'

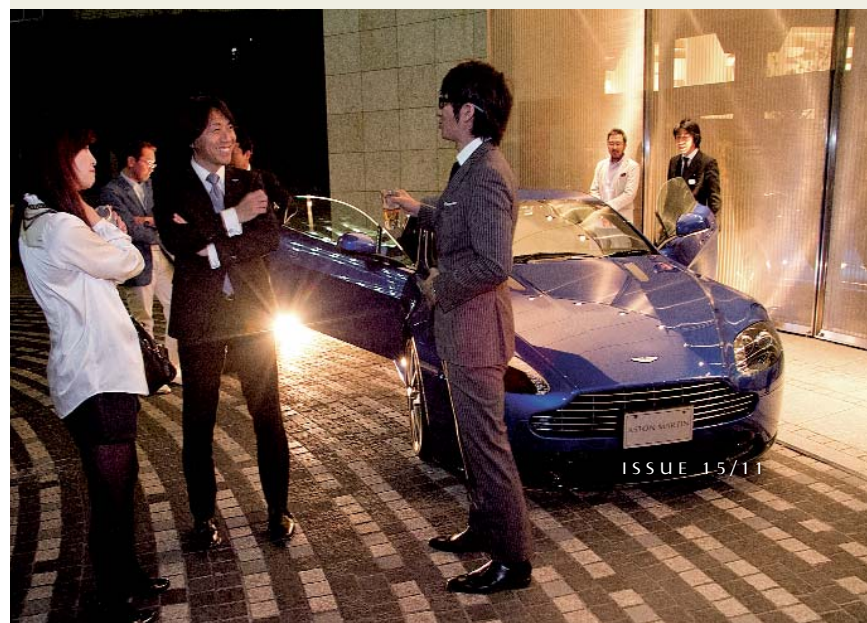


## CHINESE CHAMPION

The One-77 Media Conference held on 18 April at the Aerial Exhibition Hall of the 1933 Shanghai was a well-attended and glitzy affair, celebrating the launch of the One-77 before the opening of the 14th Shanghai International Automobile Industry Exhibition (see below). Members of the Chinese press, Aston Martin's regional team, Designer Director Marek Reichman and Chief Commercial Officer Michael van der Sande were all present for the unveiling of the limited-edition supercar.

## TAKING OVER TOKYO AND TAIWAN

Aston Martin has been taking Asia by storm with media launches of the V8 Vantage S and Vantage GT4 in Taiwan and the V8 Vantage S in Tokyo. Hosted at the sleek and effortlessly hip Scandinavian lounge bar Aquavit in the bustling Kit-Aoyama, a select 70 guests were welcomed with a striking beverage of cobalt blue champagne, specifically created for the launch to match the paint scheme of the cars on display. Dr Matthew Bennett, Aston Martin's Regional Director and racing driver Shinichi Katsura attended, with all guests kindly donating to the Red Cross Japan Earthquake Appeal.



# ASTON MARTIN DRIVING EXPERIENCES

## FAST TRACK

In collaboration with Aston Martin Racing, Aston Martin's 'On Track' team ran their latest performance-driving day at Silverstone on 13 April. Customers had the opportunity to sample a Vantage GT4 and witness the first testing for 16 competitors who were entering the AMR UK GT4 Challenge Championship. The 22 May saw fun-loving owners take part in the driver training programme around the 1,000,000 square metre track at Boxberg, Germany, spending hours cornering and braking in the famous high-speed oval.

There are still places for Aston Martin owners to join us on 7 July at the rarely available Brands Hatch Grand Prix circuit (pictured right). Aston Martin Instructors will provide one-to-one coaching until you have reached the required level of competency when your Instructor will sign your 'passport', allowing you to drive unaccompanied or with your guest on track.



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## EUROPE AWAITS

The current northern tour of Aston Martin Lagonda of Europe stopped off at Bernstorff Palace, Copenhagen on 3 May to indulge in a delicious afternoon tea. The event, held by Aston Martin Denmark welcomed 50 prospects and owners and an impressive line-up of 15 Aston Martins, creating quite a stir with passers-by and visitors to the Palace.

This summer, Aston Martin are offering the opportunity to drive through some of the world's most spectacular scenery. The Milan to Venice tour travels through the beautiful Italian countryside to Lake Como, staying at the opulent Renaissance-era Villa d'Este hotel (host to the annual Concorso d'Eleganza) and continues through the Tuscan countryside to reach Florence and Venice. The Highlands and Islands of Scotland tour in September takes in private castles, magnificent parklands overlooking sea lochs, as well as whisky tasting, and a stay at the historic Gleneagles Hotel.



## ASTON MARTIN LIFE



## TEAM SPIRIT

The Nürburgring Test Centre played host to Aston Martin's World Dealer Conference over three days in May, at which 150 dealers representing 35 dealerships from as far afield as Australia, Brazil, Russia and Canada took part in a range of events including driving on the Grand Prix Circuit and technical masterclasses from Product Development Director Ian Minards and Design Director Marek Reichman. The highlight was a Gala Dinner, where dealers joined in with some African drumming, joined by CEO Dr Ulrich Bez (pictured here with wife Martina).

## HEAVY METAL

The legendary guitarist of multi-platinum British rock band Def Leppard, Phil Collen visited Aston Martin's Gaydon Headquarters on 26 May. A lifelong Aston Martin fan and DB9 owner, Phil and his wife Helen enjoyed a private tour of the factory floor and One-77 specification room, taking plenty of time to admire the two-seater supercar (below). Die-hard fans are advised to book early, as Def Leppard have recently announced new upcoming tour dates. Check [defleppard.com](http://defleppard.com) for more information.



## MIRAGES AND VIRAGES

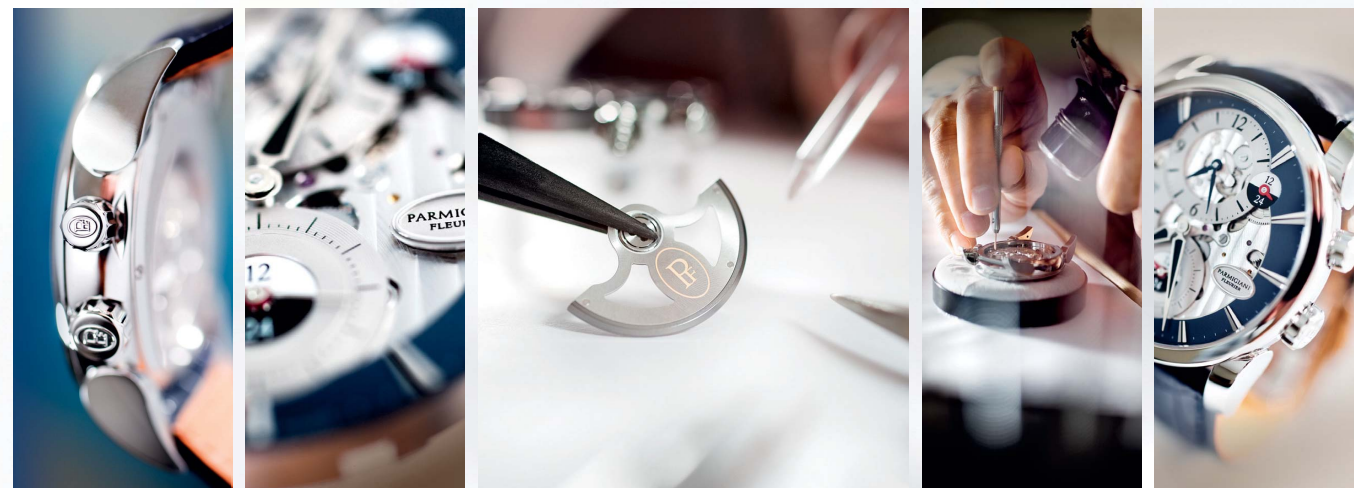
It was an unforgettable couple of days at the Spring Mountain Motorsports Ranch, Nevada. From 28 March to 2 April, sales teams from dealerships across America attended the Dealer Dynamic Training, whilst 10 press members also experienced the new models at the Virage and V8 Vantage S Media Day on 29–30 April. Virage's innate suitability to luxurious grand touring on an epic scale was taken to task by a journey to Death Valley and back, before the afternoon was spent on the track, where the punchy V8 Vantage S proved its mettle on the bends and straights. Carrying a full complement of four, the Rapide then reeled off a number of impressive hot laps, its sporting ability impressing all.



## LITTLE CYGNET GOES TO SCHOOL

Aston Martin Project Engineer Bal Choda is a busy man. Working on a voluntary basis as a Science, Technology, Engineering and Mathematics Ambassador, he helps to provide essential links between schools and industry. Now in his 10th year, Bal has visited in excess of 150 schools and spoken to over 18,000 students. Recently, pupils have been set a challenge to design their 'Cygnet of the Future' and with 1st, 2nd and 3rd prizes offered to the best designs, Bal has received over 1,000 entries. Design Director Marek Reichman will select the overall winner and the winning student, teachers and parents will be given a VIP tour of the factory, lunch and Aston Martin goody bag.

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# ASTON MARTIN LIFE

## MUSCLE IN MUSCAT



An eclectic mix of Aston Martin customers and representatives of the British and American Embassies attended the launch of the V8 Vantage S on 8 May at the Aston Martin Oman showroom. Guests were welcomed with delicious cocktails and jazz music from a three-piece band. Paul Varley, Sales Manager said: 'The Vantage S has an outstanding performance and everyday usability. The car is comfortable for driving through the streets of Muscat.'

## HIS'N'HER GRAND TOUR

Marion and Gert Fischer spent a glorious four weeks in June last year touring the sweeping roads of western Europe in their Aston Martin DB9. The tour began in France, with Portugal in their sights. They cruised the Pyrenees to arrive in La Mancha, Spain and stayed at the Parador of Alarcon, dining at Cabana de Alarcon. Whilst driving through Jaén, Gert delights in recalling his encounter with a Ferrari, when both drivers could not resist a James Bond-style race up the twisting hillside highway (his Nürburgring training paying off, incidentally). Days were spent swimming in Nerja, dining on the terrace of the Vitana Beach Club and horse riding near El Rocio. On arriving in Portugal, Mr & Mrs Fischer stayed at the Hotel Albatroz in Cascais and enjoyed the sights, before embarking on the long road home, stopping en route in Cognac to purchase some souvenir blends.



## HONG KONG STYLE

Set amid the lush tropical greenery of the Gold Coast Yacht & Country Club, the Hong Kong Boat Show took place between 6 and 8 May showcasing the very latest in boating technology and luxury. Proving to be a successful show for Sunseeker Asia, their synergistic partnership with Aston Martin added to the ambience, with a gleaming new Rapide taking centre stage together with Michael Wong and his ten-piece band.

## SUITE DREAMS

Hôtel Plaza Athénée, the Dorchester Collection's hotel on the prestigious Avenue Montaigne in Paris, has partnered with Aston Martin to offer guests the newest and most exclusive way to discover Paris in style. Both the Aston Martin Rapide and Cygnet will be available exclusively with unlimited access to all hotel guests staying in one of Hôtel Plaza Athénée's signature suites.



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RACING



# ZAGATO, pronto

Aston Martin and Zagato are celebrating 50 years of their famous partnership with yet another stunning reinterpretation of Aston Martin's design language – and this time, it's a V12-powered natural-born racer

Every aluminium panel was formed using an English wheel and traditionally crafted body bucks. Each front wing alone comprises seven separate pieces of aluminium, combined and hand-finished to give one flowing form



On Saturday 21 May, by the picture-postcard shores of Lake Como in Italy at Villa d'Este, Aston Martin's new V12 Zagato was unveiled to the world. It was the premiere that everyone was talking about on the terraces of this most exclusive of concours – and disappoint it most certainly did not. So arresting, dynamic and daring is Zagato's take on the V12 Vantage's already-sculpted form that, unsurprisingly to most, this stripped-back endurance racer-cum-work of art promptly won the Concorso d'Eleganza Design Award for Concept Cars and Prototypes.

Reviving a collaboration that has produced some of the most beautiful and sought-after cars in the world, this latest partnership takes inspiration from the past to create a modern descendent of classics such as the DB4GT Zagato, V8 Vantage Zagato and DB7 Zagato based on Aston Martin's ultimate performance interpretation of the Vantage range. Dr Ulrich Bez, CEO of Aston Martin said: 'The Zagato design language is a perfect complement to our design and engineering expertise. Of course, 50 years ago Italian design houses were widely seen as leading the way with new designs but now, supported by our independency, Aston Martin has its own in-house design ability so this new venture with Zagato is more collaborative than it perhaps would have been in the past.'

Work began in 2010 with initial meetings between Aston Martin and Zagato where sketches incorporating the design DNA of both companies were discussed and a decision was made to proceed with the project. As Director of Design, Marek Reichman reveals, 'The Design team at Gaydon spent time refining the concept using a mixture of the latest computer-based modelling techniques along with crafting traditional clay models to give a real-world idea of proportion, stance and detail.

'The V12 Zagato is an elegant yet brutal design that reflects the great balance between race performance and pure Aston Martin style. The original DB4GT Zagato was a true icon, powerful and graceful; the new design is a true representation of the spirit of DB4GT Zagato. The muscular organic forms define the thoroughbred nature of the car's racing credentials.'

Featuring a new handcrafted aluminium body, the V12 Zagato delivers a beautiful and muscular design not possible using pre-formed panel techniques. Using the influences and skill of nearly 100 years of heritage in the craft, every aluminium panel was formed using an English wheel and traditionally crafted body bucks. Each front wing alone comprises seven separate pieces of aluminium, combined and then hand-finished to give one flowing form. Another iconic Zagato design cue is the double bubble roof created from five separate pieces alone.

At the time of press, all are looking forward to seeing the car in action at Nürburgring where it will have its racing debut at the 53rd ADAC ACAS H&R-Cup VLN race on 28 May. Dr Bez will then lead a driver team racing two V12 Zagato cars at the Nürburgring 24-Hours race on 25–26 June. 'Nürburgring is where we sign-off every new model in terms of dynamics,' he reminds us, 'and there can be no better place for the new V12 Zagato to be finally tested. The 24-hour race is the ultimate road test and a fitting introduction for the V12 Zagato.

'Based on the reactions of our customers to this race car, we hope to offer a road-homologated V12 Zagato in a small, limited number as soon as possible. First feedback has been great so far, and this makes us confident that the V12 Zagato will be a winner of the classic car vote at Villa d'Este in 50 years time!'



'The V12 Zagato's design is a true representation of the spirit of DB4GT Zagato. The muscular organic forms define the thoroughbred nature of the car's racing credentials'



## Partners in Time



### DB4GT ZAGATO

The first partnership with the Milanese coachbuilder came to fruition in 1961 after Aston Martin sought to remove even more weight from the DB4GT. Of the original 19 DB4GT Zagato built, the most famous were ordered to racing specification by the Essex Racing Stable, registered '1 VEV' and '2 VEV' and raced successfully by great names such as Jim Clark and Roy Salvadori. It's in tribute to this heritage that the V12 Zagato will be campaigned in endurance racing.



### V8 VANTAGE ZAGATO

Twenty-five years after the DB4GT Zagato, the two companies joined forces again in 1986 to design and build a limited number of the V8 Vantage Zagato and then later the V8 Zagato Volante. The former of the two cars, based upon the highly acclaimed V8 Vantage, was heralded as one of the most dynamic Aston Martins offering performance figures of 0-60mph in 4.8 seconds and a top speed of 186mph (300km/h).



### DB7 ZAGATO

A more recent project took place with the design and production of the DB7 Zagato. Launched to the world at the Paris Motor Show in 2002 with production following in 2003, 99 examples were built for sale with number 100 kept by Aston Martin. A great deal of interest was shown by customers in the USA for a version suited specifically to the climates of Florida and California and thus the collaboration extended to an identical number of DB-AR1 (American Roadster 1) being produced.

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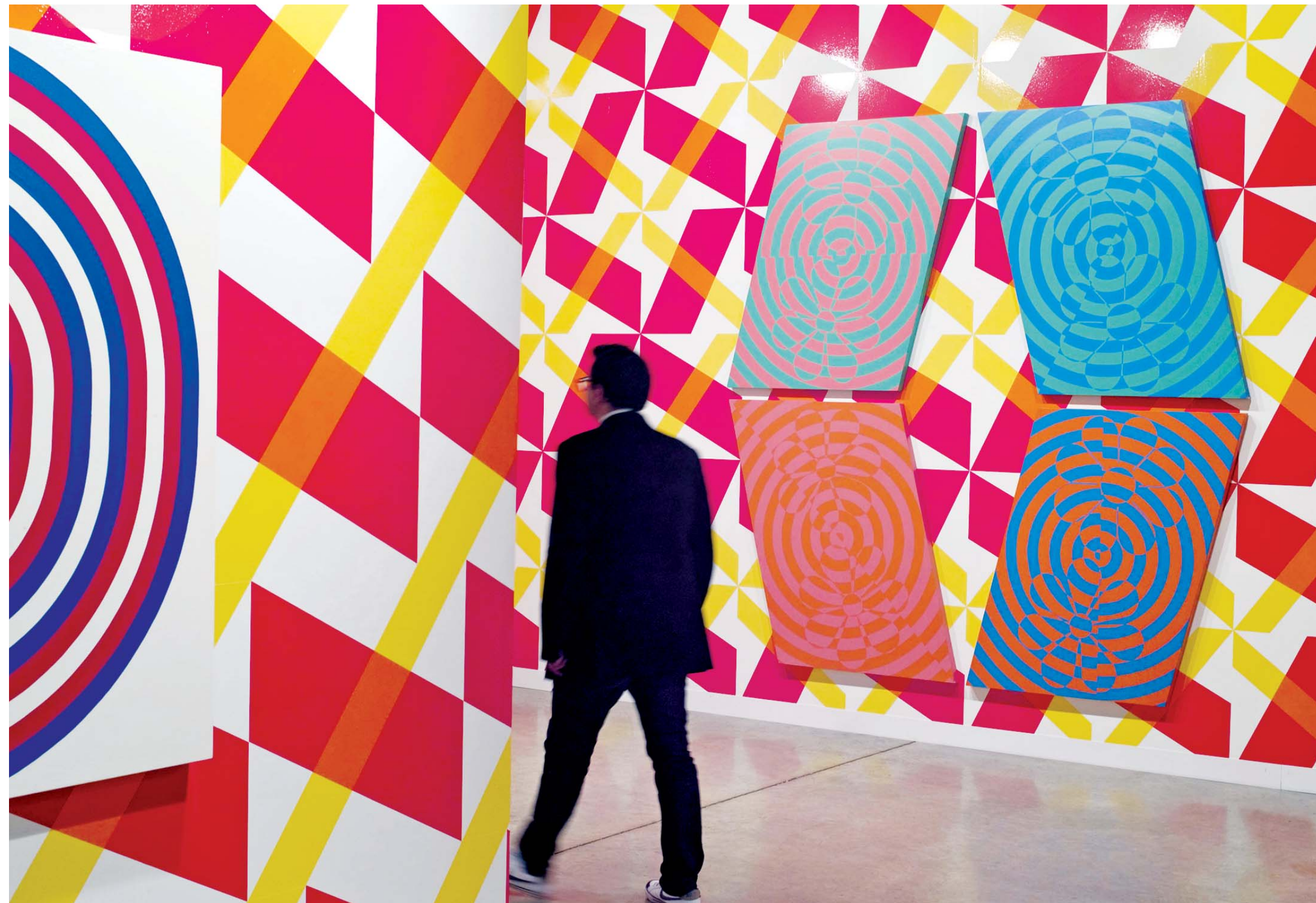
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## ALL THE FUN OF THE FAIRS

Fast becoming the new shopping mall for billionaires (and their leggy companions), international art fairs like Frieze, Affordable Art Fair, Art Basel Miami Beach, Art Asia and the Venice Biennale are getting bigger by the year. **Jake Townsend** asks what these have over the established galleries, and whether they really are a worthy influence on the art world, beyond the parties and society networking







Art is, once again, a hot commodity and though much of the world's 'trophy' art is sold at brand-name auction houses or through private art dealers, collectors of all stripes have flocked in droves to the world's major art fairs, seeking instant and consolidated access to the world's galleries and dealers

There was a time, not long ago, when the term 'art fair' conjured images of vegetable-hued macramé pot-holders or paintings of clowns being sold from rows of ramshackle booths in public parks around the world. Once the provenance of the aspirant, today's international art fairs are decidedly global affairs featuring art works selling in the tens (and sometimes hundreds) of millions of pounds, being snapped up like so much candy by collectors from all corners of the globe. Though born of humble origins, today's international art fair is anything but.

Collecting works of art, like collecting motorcars, has never gone out of style. Though markets – and recessions – ebb and flow, the worldwide trade in art never seems to slow down. Even in the depths of a global financial collapse, Warhols, Bacons, Koons and Basquiat were the subjects of recent fierce bidding wars that permanently drove up the prices of blue-chip modern and contemporary art to points some said couldn't be reached by artists who worked after the 19th century.

Art is, once again, a hot commodity and it is to the top international art fairs – Art Basel, Art Basel Miami, Frieze, the Armory Show in New York and ARCOMadrid among them – that the world looks for signs of who's buying what, and at which price. There is no question that collectors are collecting again: in the first six months of 2011 alone, contemporary art prices have set new global records. Works by blue-chip cash cows were feverishly subsumed in international bidding wars that saw price tags for already bloated price points being edged into the record books.

In May 2011, Christie's New York sold a record \$301.7 million worth of modern and contemporary art, setting a new high since the worldwide financial crisis hobbled the world's economy, and temporarily crippled the art market. In that fateful single evening, Christie's sold Andy Warhol's *Self-Portrait* for \$38.44 million, far exceeding the expected \$30 million estimate. The stratospheric prices were pushed to the limit in what was the longest bidding match in the history of any auction in the world, at 16 minutes. That same month, a buyer purchased a work by photographer Cindy Sherman entitled *Untitled #96* for \$3.89 million – the most ever for a single photograph.

Though much of the world's 'trophy' art is sold at brand-name auction houses like Sotheby's and Christie's, or through private art dealers in London and New York, collectors of all stripes have flocked in droves to the world's major art fairs, seeking instant and consolidated access to galleries and art dealers, which would otherwise require a laundry list of the world's capitals to find. These colossal multi-day international affairs are not dissimilar to any trade conference held in stadium-sized convention centres in cities from Mumbai to St Louis, though it is unlikely at the average sales convention that you'll encounter Russian oligarchs, featherweight female companions on arm, perusing the latest hot young artist while eager art dealers attempt to hide their desperation for a sale behind their dampened Commes des Garçons frocks.



PREVIOUS PAGE LEFT: Hans Mayer Gallery, Dusseldorf, Art Basel 2010. PREVIOUS PAGE RIGHT: Jim Isserman, Praz-Delavallade, Paris, Art Basel Miami Beach 2009. THIS PAGE LEFT: Gladstone, Kai Althoff, Punkt, Absatz, Art Basel 2011. THIS PAGE RIGHT: Butterfly, Daniel Firman, Galerie Perrotin, Paris, Frieze Art Fair 2010.

The world's top international fairs held throughout the calendar year are Art Basel in June, Art Basel Miami in December, Frieze in London in October, New York's Armory Show, ARCOMadrid in February and TEFAF in Maastricht in March. These fairs bring together the world's top galleries and dealers who set up shop either in booths or temporary walled spaces where they show the art and artists they hope will net them the largest and swiftest sales.

The art fair experience is among the most novel on the social calendar. Hordes of the wealthy, the fabulous and those that wish they were either, will descend upon a city like Miami or Madrid in the hope of buying some legitimacy to hang on the walls of their overly decorated homes. Opening-night parties, often thrown by art world heavyweights like the former gallery owner and current museum director Jeffrey Deitch, are somewhat less formal affairs than the orgy of collectors, museum trustees, and dealers that dominate the multi-day events. Hotels are taken over,

DJs are flown in, and crowds of attendees gather together to forge the connections that will keep the money flowing through the international art market for the following year. The artists themselves, often glaringly out of place, retreat to smaller satellite fairs and parties that invariably spring up around the big fairs like so many mushrooms.

Though this mass approach to sales isn't novel to almost every industry from defence to cosmetics, the art market has traditionally created the illusion of value through its inaccessibility. Decades ago, the notion that artworks by the most sought-after artists could be purchased from a glorified trade booth in an even more glorified warehouse would have elicited disbelief akin to the discovery of the latest Chanel haute couture on sale from Mr Lagerfeld's own car boot at a flea market. But with globalisation, and with it the democratisation of liquid wealth, a large swathe of potential art buyers were left without a channel for the purchase of art. Enter the Fair.





LEFT: *Black Shed*, Nathaniel Rackowe, Bischoff/Weiss Gallery, London, Art Basel Miami Beach 2009.

BELOW: Galeria Fortes Viaca, São Paulo, Art Basel 2010.

The fairs themselves have become brands, and their parties draw most of the attendees. Like conventions of salespeople, the international art fair is a way for art dealers to meet and compare notes, and a great excuse for potential art collectors to have their picture taken with the latest and greatest young art stars. These fairs are less about selling art as they are about selling the idea of an art market. In many ways, art that isn't at the price level of a Rothko or a Hirst is priced arbitrarily on speculation akin to other commodities markets: demand creates price, and demand can be created through shrewd public relations and marketing efforts. The art fairs of the world simply provide a forum for it.

The art fair is not an anachronistic, oversized version of something previously thought of as quaint. These international gatherings are retail solutions to market demand. The process of buying art, specifically the process of buying contemporary and modern art, is one that still remains a somewhat inconvenient mystery to many of those who have the means to purchase it. Most art galleries are scattered throughout urban centres, each featuring a show by one artist per month, and each of those featuring just a selection of the latest works by that person. Like a shopping mall, the art fair makes this arduous shopping unnecessary. And it is no wonder that the sale of high-value art has made its way to the convention hall floor. In this age of luxury shopping malls where Louis Vuitton stands shoulder-to-shoulder with Gucci, Hermès and all the rest, works by Damien Hurst and Vanessa Beecroft are luxury items akin to the latest lizard Louboutins.

Tens of thousands of works by thousands of artists can be brought to one place where the buyer and their consultants, curators, spouses and lovers can converge for a relatively simple, 'one-stop' shopping experience that can result in a handful of art without time-wasting trips to local galleries or artist studios. Art fairs, like luxury shopping malls, just make sense in this, the age of premium retail.

## FAIRS FOR THE DIARY

Art Basel, Basel, Switzerland: 15-19 June  
[artbasel.com](http://artbasel.com)

Frieze Art Fair, London: 13-16 October  
[friezeartfair.com](http://friezeartfair.com)

Art Basel Miami Beach, Miami, USA: 1-4 December  
[artbaselmiamibeach.com](http://artbaselmiamibeach.com)

ARCOmadrid, Madrid, Spain: 15-19 February 2012  
[ifema.es](http://ifema.es)

Armory Show, New York, USA: 8-11 March 2012  
[thearmosryshow.com](http://thearmosryshow.com)

TEFAF, Maastricht, The Netherlands: 16-25 March 2012  
[tefaf.com](http://tefaf.com)



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# MUMBAI calling

Aston Martin Magazine sent photographer Joe Windsor-Williams out into the teeming, technicolour metropolis of Mumbai – India's most populous city, and the latest to join Aston Martin's growing roster of global dealerships. As we discover, even on these roads, the Rapide makes for smooth passage, not to mention a rare spectacle







Aston Martin Mumbai is the marque's first ever dealership to open in India, highlighting this country's growing economic clout and increasingly globalised culture. From being an ancient fishing community and a colonial centre of trade, Mumbai has now boomed, to become south Asia's largest city and home of the world's most prolific film industry. As well as the richest city in India, Mumbai is also the busiest – some 12.5 million people are crammed onto its seven islands.



Mumbai is a city that never sleeps; its streets are never empty. So much more than a metropolis of concrete buildings, Mumbai is built on its people and its multi-culturalism





The majority of Mumbai's inhabitants rely on public transport, which can be an experience in itself. Black and yellow autorickshaws – required by law to run on compressed natural gas – swarm the busy streets, seemingly paying little heed to the highway code. Yet somehow, through the chaos, a sort of unwritten order has emerged – one that new Aston Martin owners best familiarise themselves with quickly...



Mumbai's nature as the most eclectic and cosmopolitan Indian city is symbolised most glamorously by the phenomenon that is Bollywood – the Hindi film industry based in Mumbai, and one of the largest centres of cinema in the world. Following India's independence from British rule, Bollywood's 'golden age' ran from the late 1940s to the 1960s, but with the 2000s its spectacular musical set pieces and stunning costumes have grown in popularity across the globe, bringing an increasingly western influence to its storylines and themes.



Mumbai is a sensory overload of cosmopolitan diversity: festivals, food, music, theatre, film, teeming markets and a buzzing nightlife, all competing for your time and indulgence. It is partly thanks to the city's history as a major trading hub, which has also encouraged all manner of religions and races to happily co-inhabit this urban melting pot. Aston Martin is proud to join the fray



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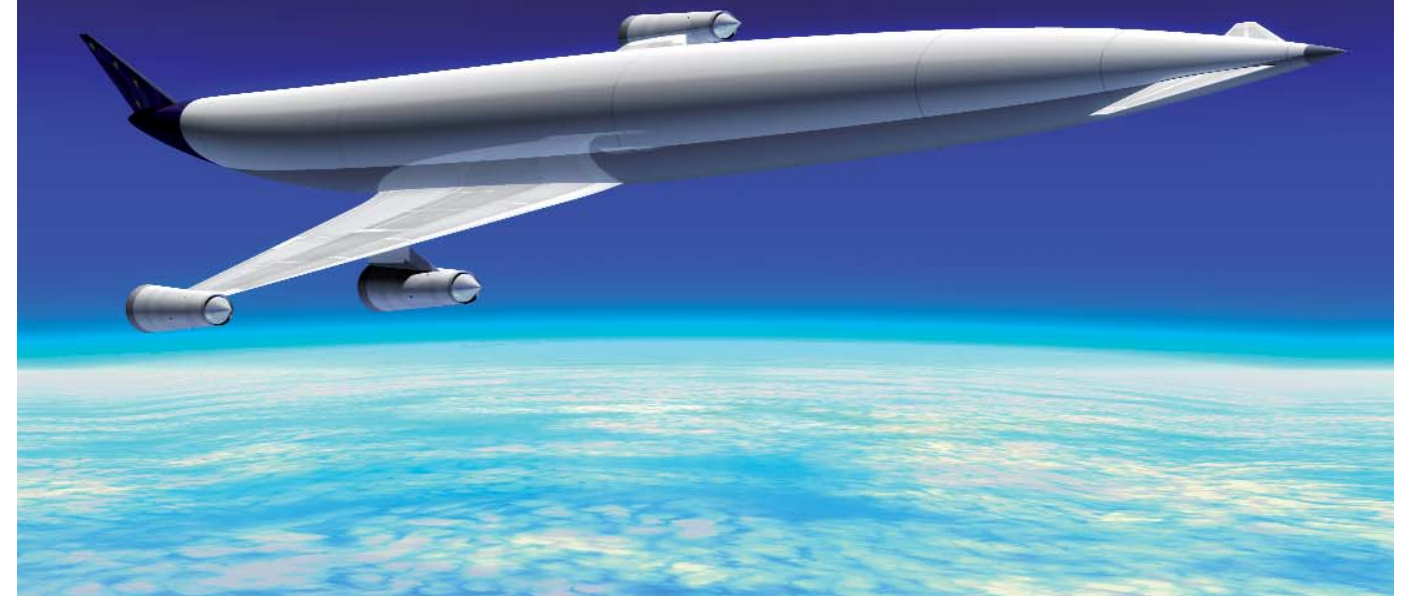
supersonic flight

## the second SONIC BOOM

Environmentalism and cost may have killed Concorde, but the demand for luxurious supersonic travel is still there – indeed, its return could be just around the corner, in a new, more eco-friendly fashion. Josh Sims asks just what it is that still stands between today's subsonic and tomorrow's supersonic generation of aircraft

When, next year, the second phase of the EU and European Space Agency-based study is completed, Reaction Engine's proposed A2 aircraft will be one step closer to take-off. Should this passenger jet become a reality, expect long queues to climb aboard: the A2 will be a large, 300-seater craft, potentially powered by liquid hydrogen, making it emission and guilt-free, and capable of flying non-stop to the other side of the world. So far, so not entirely remarkable. Except that the A2 would do this at around 3,500mph, or Mach 5 – five times the speed of sound.

'The objective was to design an aircraft that could travel from Brussels to Sydney in just a few hours,' says Richard Varvill, whose day job as Technical Director at Reaction involves developing space planes. 'Our studies have shown the A2 would do it in 4.7 hours. Such an aircraft is technically feasible – and that's an historic first with an aircraft of this range, halfway around the world and quickly too. We've even calculated that the likely ticket price would be about the same as today's typical business-class flight. The next question is how to make it commercially viable for manufacturers, for operators. But it's just not credible that we'll be stuck at Mach 0.9 from now on. Someone will up and do it.'



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Reaction is not alone in having strong memories of that incident little over a decade ago, when an Air France Concorde crashed on take-off, killing all 109 people on board, killing too the dream of commercial supersonic flight. Despite the crash being no fault of the aircraft or its pilots, three years later Concorde was mothballed – under a storm of claims and counter-claims as to its commercial viability (contrary to wide misconception, Concorde was profitable), as well as environmental questionability and the lack of political will to keep an engineering triumph alive. It offers a rare instance of proven technical progress being abandoned without a superior replacement, as though the car was to be dropped in favour of horse-drawn carriages.



While it is unlikely that the A2 will be seen flying before 2030, other developers with supersonic ambitions may have their birds in the sky within just five years. After all, the demand is there. NASA has inaugurated its Supersonics Project and one of the world’s biggest manufacturers of private jets, Gulfstream Aerospace, has already attempted to go supersonic through a project co-authored with Moscow’s Sukhoi Design Bureau, and is now working on a new jet. Aerion Aviation, a Nevada-based company, has even taken \$4 billion in advanced orders for its in-the-works \$80 million Supersonic Business Jet – a small business jet employing proprietary ‘laminar-flow’ technology and able to cross the Atlantic in just two hours. Aerion is now in discussions with manufacturers interested in scaling it up to create a 50-seater version.

This looks to be genuinely feasible too. After all, not only has technology rapidly advanced since Concorde was retired, but the very technology by which Concorde itself operated actually belonged to the late 1960s – leaving latter-day visitors to the cockpit somewhat panicked by the lack of digital instrumentation (none at all, in fact). ‘As an industry we’ve already got larger and more comfortable jets but we’re still providing aircraft that fly at the speed they did in the 1950s,’ as Aerion’s CEO Brian Barents laments. ‘Speed is the next frontier. And business jets are a stepping stone to the commercial jets that there is no question we’ll see.’

Certainly, ‘the lack of Concorde has actually reinvigorated interest in supersonic flight,’ reckons Robbie Cowart, Director of Gulfstream’s supersonic research programme, ‘because suddenly there’s nothing out there, and there’s a sense in the aviation industry that if we’re not going as fast as we were 10 years ago then we’re not progressing as an industry.’

If supersonic flight is going to be fully fledged rather than, say, limited to over the oceans, technology will first have to ban the sonic boom. Gulfstream has already completed the successful development of its Quiet Spike technology, a retractable lance that replaces one loud boom with three much quieter ones

So, will that progress actually come? Some suggest that, as with Concorde – a project co-funded by British and French governments – deeper, tax-lined pockets may be required to make supersonic passenger flight a reality again, arguing that sales of business jets will not provide sufficient funding to drive necessary new technologies on. And, as with the manned space programme in the US, governments are now loathe to commit large sums to what are, for some, easily dismissed as vanity projects. Yet money is not the biggest stumbling block to travelling faster than a speeding bullet again. What’s hindering things is far more unexpected.

It is not, for example, the fact that the highways of the skies – currently configured for aircraft travelling no faster than around 750mph – would need substantial reworking. Nor is it the eco impact, as those who see air travel as the font of environmental devastation might think. Although current subsonic aircraft can carry more people just as far for the same expenditure of fuel, last year saw a US Navy fighter jet make the first supersonic flight powered by a biofuel.

Unexpectedly perhaps, the single largest obstacle to the reintroduction of supersonic flight is the sonic boom – the thunder clap resulting from pressure waves ‘catching up’ with each other at the nose cone and being compressed into a single shockwave. To some, it is preposterous that such a quibble could scupper the next generation of air travel. But it is just such concerns that have underpinned the airspeed limit over land for decades, while noise complaints were what effectively killed the first true supersonic passenger flight project, the Boeing 2707, developed by John F Kennedy’s National Supersonic Transport programme.

If supersonic flight is going to be fully fledged rather than, say, limited to over the oceans, technology will first have to ban the boom. It is already getting there. Gulfstream, working with NASA, has completed the successful development of its Quiet Spike technology, a retractable lance for the aircraft nose that replaces one loud sonic boom with three much quieter ones. Rethinking aircraft shape in order to reduce drag, as Aerion has done, may also provide a solution. The Quiet Supersonic Transport concept aircraft, developed and tested in 2004 by the boffins at Lockheed Martin that created the Stealth Bomber, had a V-shaped tail design that produced a boom one-hundredth that of Concorde and is an idea that may yet be resurrected.

Or, at least, it may be if it turns out the desire to go faster is sufficiently strong. Perhaps the debate yet to be had is just how much we want to be inconvenienced by noise in order to have the convenience of time-saving. In an accelerating culture and a ‘we never close’ world, do we need technology to help us keep pace at any cost, or should we be looking to that which helps us step out of the whirlwind? (See sidebar.)

‘As odd an objection it may sound, it would be unacceptable to have sonic booms just going off every other minute during rush hour. There would be uproar,’ as Richard Varvill notes. ‘After all, one can always flip the debate – you can fly to Australia in a day and relatively cheaply and that is pretty good as it is. Getting there faster is not really solving a critical problem.’



## HOT AIR?

Supersonic speed is for some. Others prefer a statelier trip, akin perhaps to the great ocean-going cruise liners of the pre-war era. But, since the idea comes from British design duo Seymourpowell, this is by radical means. Their Aircruise concept proposes a giant, 265m-tall vertical airship, powered by hydrogen and solar energy and, given the vast interior space for its 100 passengers, effectively an airborne hotel. Indeed, one with four apartments for the live-aboards. Seymour Powell says the Aircruise could become a reality by as soon as 2015. And that is quite feasible. After all, the airship is already making a return, slowly overcoming public misconceptions as to its safety, ones that have dogged the craft since the Hindenburg disaster of 1937. The likes of American Blimp, Global Skyship and Cargolifter are among those with proposals for airships operating as everything from airborne cranes to mine-sweepers to tourist observation points, with 60 having entered service over the last decade. As for the return of passenger airships, it has already happened. A service between cities in Switzerland has now launched, with, investment allowing, extension over Europe planned. The name on the side of the new ships is a familiar one: Zeppelin, a company literally on the up again.





# SWANNING ABOUT



09.00



10.00

Aston Martin's joyous little city car, the newly launched Cygnet affords the perfect means to scoot about town in supreme style and comfort. We join **Nargess Shahmanesh Banks** for a whistlestop tour of London's brighter cultural pitstops, from Chelsea to Claridge's

The sun is struggling to break through the thin veil of white cloud as my chauffeur for the day, Craig drives up the King's Road and parks his Rapide outside the Bluebird Café. It is 8am on this unseasonably chilly May Monday morning, and I am in desperate need of a double espresso.

I'm in luck. A table waits, laden with a variety of freshly backed pastries, juices and coffees. Just as I grab a warm buttery croissant I notice a technicolour row of 10 Cygnets poised eagerly, almost like mini installations, in the Bluebird courtyard. The Chelsea hotspot is normally packed with fashionable sorts here for a light bite and a quick browse of The Shop at Bluebird's eclectic mix of fashion, jewellery and furniture – but this morning's automotive visitors have already caused quite a distraction.

I'm here to take Aston Martin's new small city commuter car to task on the labyrinthine streets of London – the natural environment for this perfectly proportioned urban runaround. Comfortably seating four with Tardis-like ability, it's available in almost infinite colour and trim options and the cars displayed in front of me today hint at just some of the complex shades that can be created for a personalised Cygnet.

I choose the snow white Launch Edition with twin matt satin stripes and 16" white diamond-turned alloys. The cabin is sporty, with its snug soft pearl black leather seats, black stitching, steering wheel covered in tactile leather, and subtle dark chrome 'jewellery' dotted here and there. Ignition on, I pull out of the Bluebird courtyard and onto the busy King's Road towards our first stop. The sun has finally broken through the cloud, and everything is suddenly bathed in bright warmth as I reach for my shades and the air-conditioning switch. It's going to be a beautiful day.

## Classics at Conran

My bright-white Cygnet and I nip northwards into the steady flow of traffic on Fulham Road and Michelin House veers into sight, home to Terence Conran's flagship South Kensington store, Bibendum Restaurant and Oyster Bar. The blue spring sky reflects vividly from the aquatic mosaicwork adorning the façade of this unique hundred-year-old building, originally built to house Michelin tyres' HQ.

Parking a car the size of the Cygnet is a breeze. I find a space just outside and pop in for a browse through Conran's collection of mid-century classics. Visitors to the store quickly appreciate how Sir Terence and his team cleverly fuse iconic furniture such as the Eames lounge chair and ottoman and Mies van der Rohe's Barcelona chair (found in every Aston Martin dealership) with work by emerging designers. I can't help but draw comparison to the Cygnet, which cleverly distils Aston Martin's signature styling motifs into such an audacious, original package.

Conran pioneered the appreciation of good modern design for most of us. As I snuggle back into my cosy Cygnet, shut the door with the elegantly sculpted chrome handle, hear the perfect click, take in the subtle leather aroma, I am reminded of how important thoughtful design is to our everyday life.





## Borough and the Bridge

Borough Market is a Mecca for foodies. These cobbled streets are narrow, almost like alleyways, and the Cygnet whizzes through effortlessly. I park what I am now considering to be 'my little Cygnet' outside Neal's Yard, opposite another icon of British design, Paul Smith.

## Dixon of Dock Orange



## A Fitting with Mr Hackett

Stuck in traffic on Sloane Square, I look around the cabin observing the level of detail and craftsmanship in this little city car. The seats are hand stitched, there is alcantara headlining, and dark chrome finishes that are almost like individual sculptures. There is even a removable bespoke glovebox bag – what an ingenious idea.

In keeping with the British tradition of tailoring, this particular car is Tailor-Fit to both the modern metropolis and to your own personality – more so than any other Aston Martin in history – and it's with this thought in mind that I pull up outside another quintessentially British marque, Hackett on Sloane Street. Here, founder Jeremy Hackett and Aston Martin's Director of Design Marek Reichman reveal the similarities between bespoke suit tailoring and the customised tailoring options available with the Cygnet. The swatches, samples, and seemingly endless choice of materials and stitching start to pile up in Mr Hackett's bespoke fitting suite as we toy with our fantasy three-piece, and I imagine a very similar scenario plays out when you start to spec your new Cygnet at an Aston Martin dealership. All too soon, it's back to the car and off to the decidedly edgier backstreets of Southwark.



Neal's Yard Dairy sells artisan cheeses with piles of potent-smelling, yet delicious cheeses stocked high in this minimalist setting. Like Aston Martin, this is a romantic tale of a smaller firm battling the odds against the bigger, bullish manufacturers. It too carries a genuine dream to make, market and sell real products that have value, and a story to tell.

I have work colleagues over tonight and need a strong cheese to end a simple meal of seasonal asparagus, purple-sprouting broccoli and spring lamb. The expert recommends a blue cheese made out of goat's milk. An unusual combination, he admits, but on tasting I am convinced it will be a fitting finale.

The drive from London Bridge back to west London is a tricky one. It seems half of central London is being dug up, workmen crowding out the already busy roads near Tower Bridge and St Paul's. A petite 3m long and 1.7m wide, the Cygnet is almost scooter-like as I rapidly change lanes and U-turn out of a terrible traffic jam (the 4m turning circle is pretty outstanding). Having driven in London all my adult life, I'm blown away by the friendly attitude towards the Cygnet. Even the normally sour-faced van drivers seem happy to let me through!

Lunch at Tom Dixon's Dock Kitchen is always a pleasure. The food at the former ash recycling plant and Virgin Records headquarters on Portobello Docks is locally sourced, where possible, and elegantly presented. Much like Conran, there is a natural juxtaposition of modern design and older artefacts, with giant African masks exhibited alongside Dixon's own furniture and signature urgent-orange stools. A custom-made Cygnet in this striking, fluorescent shade draws awe-struck locals on their lunchbreak to the sunny terrace, where it positively radiates. The colour, I'm told, took some time to perfect at the Aston Martin plant. 'I wanted to go against the stealth James Bond thing,' comments Dixon with a wry smile, when he joins us for a light lunch.

Over seared sea bass and local asparagus I get chatting to Reichman again. 'Tom Dixon is a design icon that thinks differently and works on a global scale. We are also a lifestyle brand and we feel a connection here,' he says as we tuck into our delicate warm apricot tart. 'Working with him encouraged us to think differently.'

I digest this thought as my little Cygnet and I zoom onwards through the leafy roads of Notting Hill and Westbourne Grove with its array of boutiques, along the lush boulevards of Regent's Park and back south into the seething streets of Mayfair and our final stop...





## High Tea

I pull up to the grand entrance of that old-school, five-star institution, Claridge's Hotel. As I reluctantly bid farewell to my little Cygnet, I rejoin Reichman in the opulent tearoom for a spot of afternoon tea – a ritual whose healthy revival looks unlikely to wane any time soon; a ritual that no one does more exquisitely than Claridge's.

There is possibly nothing more fantastically decadent than macaroons, cucumber sandwiches and a cheeky aperitif of Louis Roederer and images of Sofia Coppola's Marie-Antoinette take over as I relish one of these pink gems decorated with raspberries and cream. It is the end of my working day, and as I'm being chauffeured back later, I indulge in another drop of perfectly chilled champagne.

'This is established luxury that has managed to evolve into modern times by teaming up with the likes of Gordon Ramsey,' smiles Reichman as we look up at the decadent oil paintings and photographs of the many stars who have visited this landmark including one of Audrey Hepburn that hangs directly opposite. 'Like us, Claridge's is all about timeless luxury and style.'

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# THE LONDON SCENE

Why not hop into your Cygnet, hit the streets and try something new? Here's Aston Martin Magazine's guide to the hottest openings and happenings in the UK capital this summer

## WHERE TO EAT:

**DINNER BY HESTON BLUMENTHAL**  
The biggest restaurant opening of the year, Dinner reclaims and reinvents our own cooking heritage, reinvigorating the tired and ordinary orthodoxies of traditional British cuisine with menus inspired by Blumenthal's ongoing research into the flavours of the past. [dinnerbyheston.com](http://dinnerbyheston.com)

**POLLEN STREET SOCIAL**  
Ramsay protégé Jason Atherton comes of age with this, his first restaurant. Already receiving rave reviews, this bright, airy dining room boasts a novel dessert bar and diners get a key to unlock their own little gift box on leaving! [pollenstreetsocial.com](http://pollenstreetsocial.com)



**JOSÉ**  
Celebrated Spanish chef José Pizarro opens his first solo restaurant venture in Bermondsey at the beginning of June, an atmospheric cosy tapas bar serving simple, seasonal food. [josepizarro.com](http://josepizarro.com)

**CHISWELL STREET DINING ROOMS**  
The 14 June welcomes a new, British restaurant and cocktail bar from the team behind The Botanist. The menu offers dishes such as Native Scottish lobster with king prawn risotto and Breaded veal escalope with fried duck egg. Tel: +44 (0)20 7614 0177

## WHERE TO SHOP:

**LEICA STORE, MAYFAIR**  
Here you'll find the entire current range of Leica products for digital and film photography, digital projection and sports optics, tucked away off Berkeley Square. You can even take lessons in the studio upstairs. [leica-storemayfair.co.uk](http://leica-storemayfair.co.uk)

**LUCY IN DISGUISE**  
Pop princess Lily Allen's latest project is a 3,000-square-foot store in Covent Garden, decorated in true bachelorette style. Vintage Chanel and Ossie Clark sit alongside glittering modern stock. [lucyindisguiselondon.com](http://lucyindisguiselondon.com)

**ARIJE**  
Parisian watch boutique Arije chose London in 2009 to open its first international shop. Located on Sloane Street, the shop offers exceptional personalised after-sales service. [arije.fr](http://arije.fr)

**MRS JONES**  
Stylist, illustrator and DJ Fee Doran is better known as her alterego Mrs Jones. June 2010 saw the opening of her private studio as a shop. Browse her own collection, furniture and knick-knacks, or commission her to create a bespoke outfit. [mrsj.co.uk](http://mrsj.co.uk)

**ANGELO GALASSO**  
Glamorous Italian designer Angelo Galasso has recently celebrated the first anniversary of his flagship Knightsbridge store. Famed for his extravagant use of python leather, this is the ultimate in cutting-edge menswear. [angelogalasso.com](http://angelogalasso.com)

## WHERE TO BE SEEN:

**ROUX AT THE PEMBURY**  
Michelin-starred Michel Roux Jnr's new bar at his restaurant, Roux at Parliament Square is located in one of the most beautiful buildings in Westminster. [rouxatparliamentsquare.co.uk](http://rouxatparliamentsquare.co.uk)

**PUBLIC**  
West London's latest hotspot is Public, part-owned by Prince William's best friend, Guy Pelly. The 5,000-square-foot space is full of arresting and quirky design flourishes, including a merry-go-round and a VIP area decked out like a traditional sweet shop. [public.uk.com](http://public.uk.com)



**TOM'S TERRACE**  
Michelin-starred chef Tom Aikens is set to lead London's al fresco bar scene with the newly re-opened Tom's Terrace, set in the stunning surrounds of Somerset House with views across the river Thames. [somersethouse.org.uk](http://somersethouse.org.uk)

**ARTESIAN BAR AT THE LANGHAM**  
Why not indulge in the The G8Tea Tiffin, a new, modern, refreshing twist on afternoon tea at the newly opened Artesian Bar? [artesian-bar.co.uk](http://artesian-bar.co.uk)

**THE WORSHIP STREET WHISTLING SHOP**  
Combining the romanticism of side-alley Victoriana with the elegance of grand gin palaces, The Worship Street Whistling Shop redefines cocktails within the Capital. [thewhistlingshop.com](http://thewhistlingshop.com)

## WHAT TO SEE:

**SENNA**  
New from British producers Working Title is this feature-length documentary on the life of Formula One legend Ayrton Senna. Thrilling, spellbinding and moving, just like his driving. Showing at selected cinemas across London



**LISSON GALLERY**  
13 May – 16 July  
One of the most significant cultural figures of his generation, both in China and internationally, Ai Weiwei presents his sculptural and video works. [lissongallery.com](http://lissongallery.com)

**LONDON DESIGN FESTIVAL**  
17 – 25 September  
The nine-day event is made up of 200 events and exhibitions staged by 160 partner organisations from across the design spectrum. [londondesignfestival.com](http://londondesignfestival.com)

**STREET ART SHOW**  
17 June – 30 June  
Opera Gallery London's showcase of graffiti works by some of the most dynamic up-and-coming artists from the graffiti and street art scene. [operagallery.com](http://operagallery.com)

## WHERE TO RELAX:

**SO SPA BY SOFITEL**  
Rejuvenating traditions from around the world meet the refinement and skill of the latest in French cosmetology. [sofitelstjames.com](http://sofitelstjames.com)

**THE DORCHESTER SPA**  
Newly reopened after a stunning transformation. Exclusive Signature facials are by new discovery Carol Joy London. [thedorchester.com](http://thedorchester.com)

## WHERE TO STAY:

**CORINTHIA LONDON**  
Continuing the revived interest in 'grande dame' hotels, here's a distinguished new landmark with contemporary twists. [corinthia.com](http://corinthia.com)

**CLARIDGE'S LINLEY SUITES**  
The beautifully restored Linley Suites continue Claridge's tradition as a showcase for heritage combined with modern comfort. Each of them is unique and furnished with bespoke Linley furniture. The suites boast entrance halls, large sitting rooms, spacious marble bathrooms and a private butler, of course. [claridges.co.uk](http://claridges.co.uk)

**ST PANCRAS RENAISSANCE**  
George Gilbert Scott's neo-Gothic masterpiece has been brought back from the brink in spectacular style. Gold leaf ceilings, grand staircases and Marcus Wareing's new restaurant all revel in rail's golden age. [marriott.co.uk/st.pancras](http://marriott.co.uk/st.pancras)



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LEFT: Hat by Philip Treacy  
(philiptreacy.co.uk), dress by  
House of Worth Haute Couture  
(worthparis.com), diamond drop  
earrings by Adler (adler.ch).

RIGHT: Hat by Louis Marriette  
(louismarriette.co.uk), dress by  
House of Worth Ready to Wear  
at Browns (brownsfashion.com).







ABOVE: Hat by Victoria Grant (victoriagrants.co.uk), dress by House of Worth Ready to Wear at Browns (brownsfashion.com).

RIGHT: Hat by Victoria Grant (victoriagrants.co.uk), bracelet by Boodles (boodles.com), top by Ghadah (ghadahparis.com).







The pièce de resistance of any summer ensemble, hats are ultimately about individuality – something Philip Treacy, Stephen Jones, Louis Marriette and Victoria Grant know all about, as society's enduring favourites of fashionable millinery



LEFT: Large beret by Stephen Jones ([stephenjonesmillinery.com](http://stephenjonesmillinery.com)), shirt by Ghadah ([ghadahparis.com](http://ghadahparis.com)).

ABOVE: Hat by Louis Marriette ([louismarriette.co.uk](http://louismarriette.co.uk)), dress by Ghadah ([ghadahparis.com](http://ghadahparis.com)), diamond and ruby necklace by Adler ([adler.ch](http://adler.ch)).





# big apple BOUNTY

New York City’s roster of new boutique and designer hotels are the talk of the town, reports Farhad Heydari, injecting new life into the Manhattan scene. Could we be experiencing a throwback to the Roaring Twenties, when the culture of the whole city revolved around its hotels? For now it seems, the skyscraper’s the limit

Like Venice, Amsterdam or Hong Kong, Manhattan has a problem. A big one. It’s called real estate – and the lack of it has elicited some of the highest property prices in the world, forcing residents into the outer boroughs (or further) and companies to set up bases at suburban office parks in Connecticut and elsewhere. And yet, this heaving metropolis, practically bursting at the seams – or river’s edge, to be more precise – has somehow managed to shoehorn more than 40 new hotels onto its cramped and chaotic streets over the course of the last year.

It’s quite remarkable, but hardly a surprise. With occupancy rates at an envy-inducing 85 per cent, competition for rooms (especially among au fait corporate buyers) has always been cut-throat, which is why this latest clutch of hotels are a welcome addition to the cityscape. But because physical space is at a premium, many hoteliers have been forced into setting up shop on the fringes of well-trodden areas like SoHo as well as in the heart of familiar (but hardly luxe) locales like the Theatre District.

Not that guests will be complaining. Their collective entrée has forced some long-established brands to up their game, others to embark on wholesale renovation projects and others to rethink their strategies altogether. In the words of New York University’s Bjorn Hanson, America’s biggest city is now the ‘world capital of unusual boutique hotels’ and any way you look at it, that’s a good thing for both visitors and residents alike. Here now, the 10 most notable and noteworthy...





**ANDAZ FIFTH AVENUE** (above)  
Effortlessly laid-back and unpretentiously cool, this is the second outpost from Hyatt’s new lifestyle brand, in an ideal location across from the New York Public Library. Housed in what was once the Rogers, Peet & Co department store and later the Tommy Hilfiger headquarters, the 184 rooms are uncluttered and winningly designed loft-like by Tony Chi with amenities by New York apothecary CO Bigelow and styling cues that recall the building’s fashion provenance. The hotel also features a buzzy lobby and lounge, complemented by an all-day restaurant and delicatessen.  
[andaz.com](http://andaz.com)

**CHATWAL**  
What was once the city’s fin de siècle Lambs Club has been triumphantly transformed into this 84-room Art Deco-inspired gem, smack-dab in the heart of the Theatre District. Designed with replica 18th-century travel trunk furnishings, oak panelling and terrazzo floors by Thierry Despont as his first top-to-bottom project, the property’s décor timelessly evokes the atmosphere of ocean liners of yore. And with Joel A Freyberg, a Carlyle alumnus, installed as General Manager, it promises service to match its envy-inducing good looks.  
[thchatwalny.com](http://thchatwalny.com)

**CASSA HOTEL AND RESIDENCES**  
The brainchild of Enrique Norten of TEN Arquitectos, whose Hotel HABITA in Mexico City rightly has a cult-like following, this towering obelisk in the heart of midtown boasts 166 chic rooms with leather-studded headboards, buttery furnishings, Frette linens and amenities by Angelo Caroli. And, starting this summer, an American-style brasserie courtesy of Laurent Tourondel, a noted local restaurateur famous for his faultless burgers.  
[cassahotelny.com](http://cassahotelny.com)

**INTERCONTINENTAL TIMES SQUARE**  
Just when you thought The Crossroads of the World, as Times Square is affectionately known, couldn’t possibly welcome another hotel, there comes this mammoth new entry: a sleek 36-storey tower with 607 guest rooms, 29 panoramic corner suites and a sprawling 2,700-square foot duplex Presidential Suite – all bathed in brown, russet and golden hues and with IMAX-like views thanks to floor-to-ceiling windows. Catering to business travelers, it boasts a 24-hour gym.  
[ichotelsgroup.com](http://ichotelsgroup.com)

**SETAI FIFTH AVENUE**  
With beds by Duxiana dressed in Pratesi linens, amenities by Lorenzo Villoresi for La Bottega dell’Albergo and mirrors inset with plasma TVs, the decidedly indulgent 57 apartment suites and 157 bedrooms of this Capella-managed hotel are among the largest in the city, measuring 700 square feet or upwards. But that’s not the only place where this property, located a stone’s throw from Bryant Park, excels. The 60-storey limestone-clad edifice houses a luxurious spa with 11 treatment rooms and Ai Fiori, a Mediterranean restaurant by Michael White.  
[setaififthavenue.com](http://setaififthavenue.com)

**THE JAMES**  
Fronted by doormen in waistcoats and flatcaps, this eco-friendly 20-storey tower at the corner of Grand and Thompson Streets in the heart of SoHo houses 114 rooms and suites, each furnished in soft-muted natural fabrics with unobstructed views of Gotham. There is also a garden terrace, a David Burke restaurant and that other mandatory amenity: a rooftop pool and bar. But, as homage to the creative neighbourhood it calls home, the property also features artworks by local and international artists, both prominent and up-and-coming.  
[jameshotels.com](http://jameshotels.com)

**THE MONDRIAN SOHO**  
Located a stone’s throw from Chinatown, the fourth NYC venture from the Morgans Hotel Group is a lavishly decorated 25-storey glass tower with bespoke furnishings, crystal chandeliers and 270 aqua-accented rooms inspired by Jean Cocteau’s *La Belle et la Bête* (1946). There is also a restaurant helmed by top toque Sam Talbot and a canopied courtyard lounge – all winningly designed to attract showbiz types by architect Benjamin Noriega-Ortiz.  
[mondriansoho.com](http://mondriansoho.com)

**GANSEVOORT PARK AVENUE** (previous page)  
Like its sister hotel in the Meatpacking District, Michael Achenbaum’s latest 249-key property in Murray Hill features a swimming pool, not to mention a rollicking three-level rooftop nightclub, which will doubtless attract the beaux mondes. But unlike its predecessor, it will also have a dedicated entrance and lift, ensuring the conga line of high-heeled scenesters won’t spoil it for paying guests bedding down in multi-hued rooms designed by Andi Pepper.  
[gansevoortpark.com](http://gansevoortpark.com)



**W NEW YORK DOWNTOWN** (above)  
Add another W to the three already dotting the town (the Hoboken outpost across the river in New Jersey, notwithstanding). Located around the corner from Ground Zero and the site of the new Freedom Tower, the property boasts 217 mod guest rooms (with their trademark mono-fixtures and fittings) as well as a dramatic fifth-floor lobby-cum-lounge with an undulating superjacent LED light installation by Berlin’s GRAFT studios and polished black flooring. The entire equation is showered twice-weekly with deep trance, courtesy of an in-house DJ.  
[wnewyorkdowntown.com](http://wnewyorkdowntown.com)

**TRUMP SOHO** (right)  
Parodied by *The New York Times* as being in NoHoTu – ‘North of the Holland Tunnel’ – rather than SoHo, which it abuts, the 46-floor structure features 391 rooms furnished with Fendi Casa and richly decorated public areas (think plush leathers and dark woods in its mezzanine level library, stocked with art books and anchored by a gas powered fireplace), all designed by the Rockwell Group. There is also an 11,000 square-feet, Turkish-inspired bi-level spa with the only private hammams in the city.  
[trumpsohohotel.com](http://trumpsohohotel.com)





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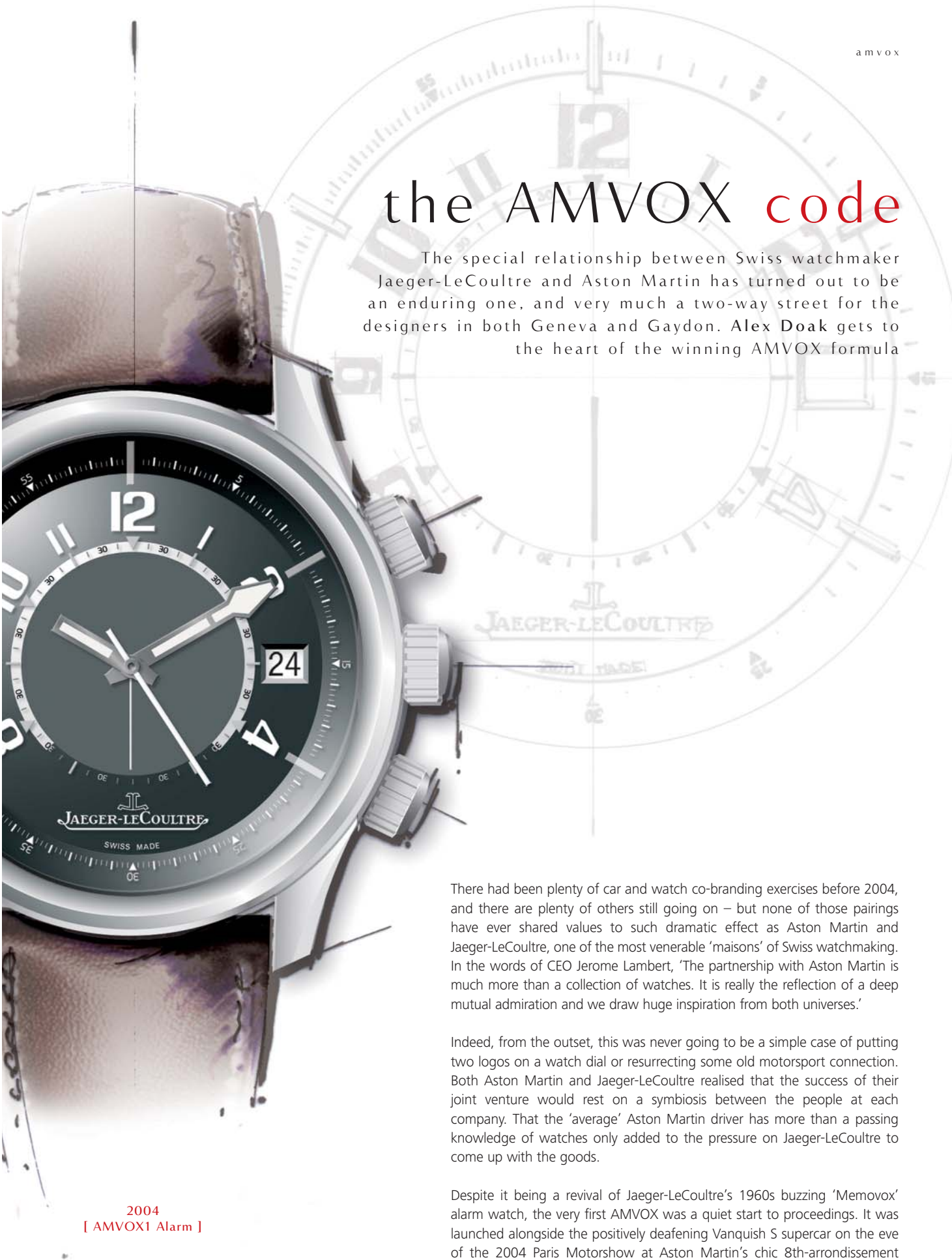


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amvox

the AMVOX code

The special relationship between Swiss watchmaker Jaeger-LeCoultre and Aston Martin has turned out to be an enduring one, and very much a two-way street for the designers in both Geneva and Gaydon. Alex Doak gets to the heart of the winning AMVOX formula



2004  
[ AMVOX1 Alarm ]

There had been plenty of car and watch co-branding exercises before 2004, and there are plenty of others still going on – but none of those pairings have ever shared values to such dramatic effect as Aston Martin and Jaeger-LeCoultre, one of the most venerable ‘maisons’ of Swiss watchmaking. In the words of CEO Jerome Lambert, ‘The partnership with Aston Martin is much more than a collection of watches. It is really the reflection of a deep mutual admiration and we draw huge inspiration from both universes.’

Indeed, from the outset, this was never going to be a simple case of putting two logos on a watch dial or resurrecting some old motorsport connection. Both Aston Martin and Jaeger-LeCoultre realised that the success of their joint venture would rest on a symbiosis between the people at each company. That the ‘average’ Aston Martin driver has more than a passing knowledge of watches only added to the pressure on Jaeger-LeCoultre to come up with the goods.

Despite it being a revival of Jaeger-LeCoultre’s 1960s buzzing ‘Memovox’ alarm watch, the very first AMVOX was a quiet start to proceedings. It was launched alongside the positively deafening Vanquish S supercar on the eve of the 2004 Paris Motorshow at Aston Martin’s chic 8th-arondissement showroom. But even without flipping the watch to see the winged logo engraved on the back, the synergies were plain for all to see – from the





2005  
[ AMVOX2 Chronograph ]



2007  
[ Aston Martin Reverso Vantage ]



2008  
[ AMVOX3 Tourbillon GMT ]



2009  
[ AMVOX2 Chronograph Racing ]



2010  
[ AMVOX2 DB9 Transponder ]



2010  
[ AMVOX5 World Chronograph ]

270° speedo-style numerals, to the upholstery-leather strap. It almost seemed unnecessary for Jaeger-LeCoultre to allude to the dashboard speedometers its Jaeger subsidiary manufactured from the 1920s onwards, so instantly ‘right’ was the AMVOX DNA.

AMVOX1 showed that Jaeger-LeCoultre wanted to make watches to complement the Aston Martin name rather than to trade off it. And just as the design teams have spent time learning the language of their opposite numbers, so have the watchmakers capitalised on the Aston Martin connection as a spur to new ideas.

The AMVOX2 Chronograph of 2005 was just such a new idea – one that everyone wishes they’d had. AMVOX2 didn’t just progress the two marques’ relationship, it stood alone as genuinely progressive ‘haute horlogerie’. A brand-new chronograph movement inspired by the crownless ‘Futurematic’ of the 1950s, AMVOX2 did away with conventional pushbuttons and consigned start, stop and reset functionality to its sapphire crystal, which, when pushed, vertically triggered the mechanism.

This clever allusion to the ‘Engine Start’ button was the most tangible link ever seen in an industry bustling with ‘collaborations’ banking solely on radiator grille or wheel-inspired design. (Though, forgivably, Jaeger-LeCoultre’s designers couldn’t resist revealing a flash of red-coloured cam bearing more than a passing resemblance to a brake caliper.) What had started as a welcome revival of Jaeger’s-LeCoultre’s long-lamented Memovox had quickly turned into a deeply involved, and rather fun relationship. And beyond 2007’s V8 Vantage Roadster edition of Jaeger-LeCoultre’s iconic ‘convertible’ Reverso, plus the neo-Gothic stylings of 2008’s skeletal AMVOX3 Tourbillon and 2010’s AMVOX5 World Chronograph (with ‘Gaydon’ replacing ‘London’ on the city ring of course) we would have forgiven both parties for resting on their laurels. But the best was yet to come.

Returning to the AMVOX2, the boffins at Le Sentier went on to subject this remarkable chronograph to an overhaul worthy of Bond’s Q-Branch – in the process promoting this little watch to an intrinsic role in the Aston Martin driving experience. So intrinsic, in fact, that things progressed a little beyond Aston Martin Design Director

Marek Reichman’s visits to Megali Metrailler’s design studio in the Vallée de Joux. As Lambert recalls, ‘This was totally uncharted territory. Our teams worked closely together – at times even co-located – for more than 18 months. They were incredibly energised by the challenge.’

Almost as far-fetched as the buzzsaw Rolex Submariner in *Live and Let Die* or the laser-beam Omega Seamaster in *GoldenEye*, press the touch-sensitive crystal of the AMVOX2 ‘DBS Transponder’ between 8 and 9 o’clock and, with a quiet ‘kerchunk’ and discreet flash of lights, your DBS unlocks. Touch between 3 and 4 o’clock and the doors lock again. It was pure gadget heaven.

Created specially for Aston Martin DBS owners in 2008, and for Rapide and DB9 owners more recently, this was the first mechanical timepiece to operate as the key to a luxury sports car. Working in close partnership with Aston Martin’s engineers, Jaeger-LeCoultre succeeded in miniaturising the electronic components of the DBS key fob and integrating them within the existing AMVOX2 movement – the case only growing in height by a single millimetre to accommodate the extra parts.

It is difficult to imagine a watch more closely or more faithfully intertwined with a car’s functional purpose. But this is what you get when two brands with a deep affinity for one another venture beyond the usual tried-and-tested cross-promotional rigmarole. As Lambert attests, ‘More than working on a formal agenda of exchanges, we take every opportunity – events, meetings, a simple call – to discuss any idea that might give birth to an exciting project... Playing around with the Start button, it was a short step to imagining a watch controlling the locking mechanism.’

A short step it may well have been, but we’re still impressed. Given that the next AMVOX watch will be directly inspired by Aston Martin’s little Cygnet city car – perhaps the most daring Aston Martin created yet – is it even worth trying to imagine what the boffins at Le Sentier will dream up next? Watch this space...





# Two Hearts, ONE SOUL

The V12-powered Virage and V8 Vantage S made their collective debut in Ronda this March, where the world's automotive media experienced the very best of Aston Martin's world: grand touring on an epic scale, hard and fast track driving, and the good life in all its many guises. A thoroughly exhilarated Kevin Hackett reports back from Spain







There aren't many established motoring journalists that can justifiably complain about their lot in life. Travelling the world, experiencing culture aplenty as well as some incredible cars of course, before having one's considered words published and read around the globe. It is a genuine privilege.

But despite a tendency for the days and weeks to merge into an impenetrable blur of memories (ask any motoring journalist where he or she was this time last month and, chances are, they'll have no idea), now and again we hacks get to experience an event that sets the standards for everything that follows; a new car launch that leaves you on an absolute high. Aston Martin's recent double launch in the Andalucian town of Ronda was one of those events. For here, the new Virage and V8 Vantage S were presented to the world's press, to be tried and tested on Spanish road and track over two full days.

'Two Hearts, One Soul' was the theme and it's easy to see why. The V8 Vantage S has a V8 engine underneath its shapely nose and the Virage that famous V12. So the hearts are different but they're both fitted into bodies that share the same Aston Martin design language; the same core DNA. And the setting for their inaugural press drives could not be more perfect. Not the usual type of tourist haunt, Ronda is drenched in history and Moorish culture; a haunting, beautiful and medieval treasure,

sitting 750m above sea level, atop the deep El Tajo canyon. It's a stunning location that found favour with Ernest Hemingway and Orson Welles, both of whom wrote extensively about their experiences there.

Situated a few miles outside Ronda's centre, the hotel that Aston Martin's Brand Communications team chose as base for the double launch, the Molino del Arco, was built in 2004 but it looks and feels like it's been there for centuries. It has a warm, intimate, homely feel that immediately puts visitors at ease; perfect for the groups of journalists that have travelled thousands of miles to put these two cars through their paces. Teresa Barrenechea, who took her delightful Basque cuisine and made it famous in America, is now based in Ronda and, for one night, took over the kitchens and blew everyone away with food that defies description. It's what your taste buds were made for. (See our interview with Teresa from page 72.)

The roads in this part of Spain are some of Europe's finest and could not be more suited to the remarkable new Virage. Brutally fast when you want it to be, yet smooth and refined enough to convey you across continents, it also furthers the DB9's design with some exquisite touches. And, to enable the assembled scribes to enjoy the full sonic experience of the Virage's masterpiece of an engine, the route books contained an instruction never normally seen, but showing Aston Martin's undoubted





sense of fun. Tunnels make the perfect environment for enjoying the sound of any Aston Martin and the route intentionally took in a particularly long one. Which had to be driven through twice. The instruction? ‘Tunnel – windows down please, engage ‘Sport’ and enjoy.’ Brilliant.

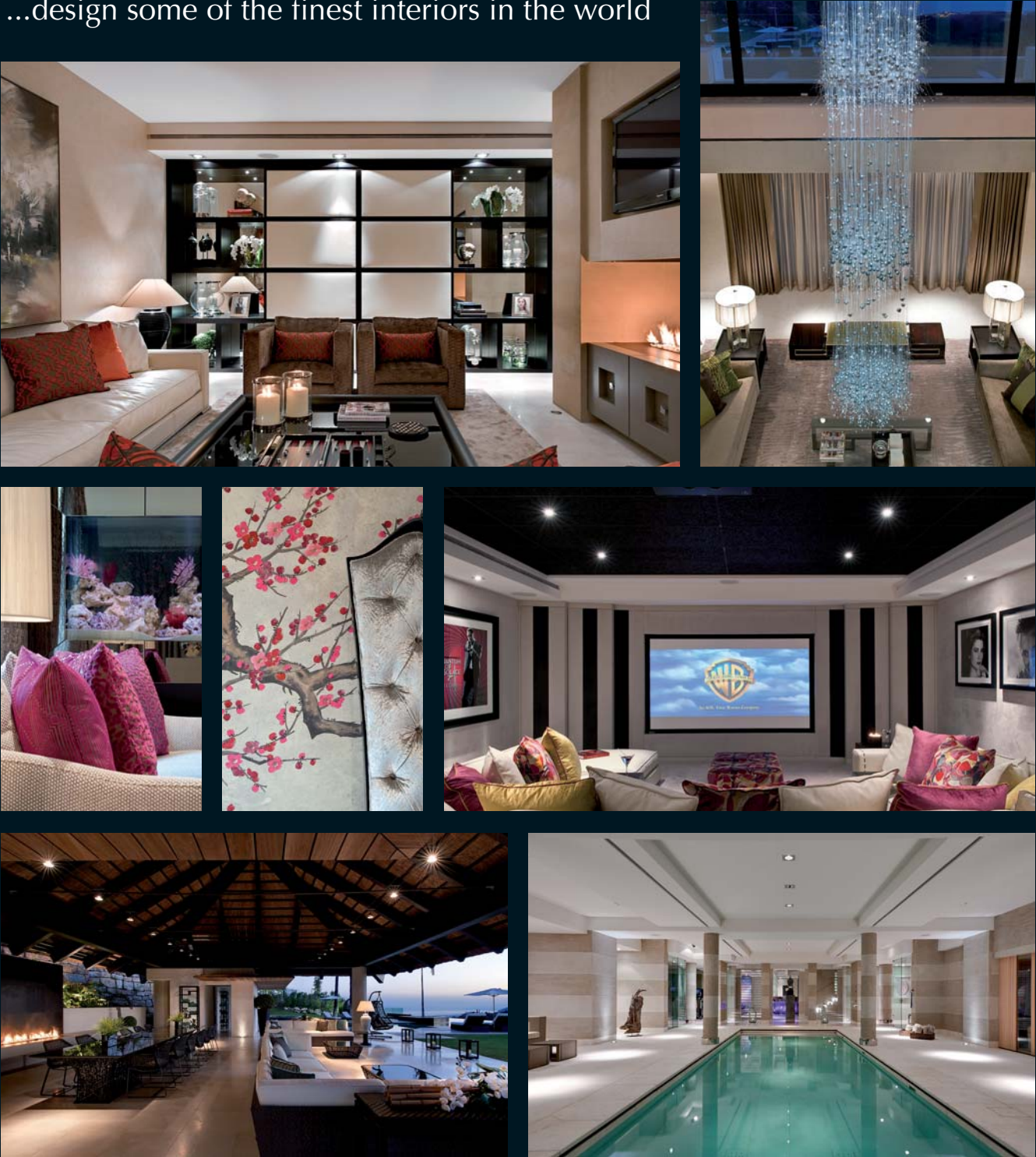
As good as the mountain roads are, this region is loved by many car enthusiasts for an entirely different reason: Ascari. And this challenging, technical racing circuit was the venue for our second day’s driving when it was the V8 Vantage S’s turn to shine. And shine it did, for this is the most driver-focused road-going Vantage yet. With race-bred dynamics making for sharper handling, a new seven-speed ‘Sportshift II’ transmission and even more power from its astonishing 4.7-litre V8 engine, there could be no finer combination when it comes to car and track. But the V8 Vantage S’s trump card, in either Coupe or Roadster form, is that it’s entirely usable on public roads, too.

Matthew Clarke, Aston Martin’s Product Communications Manager, perfectly summed up proceedings: ‘Media launches are consistent in their underlying purpose: present the car in the right environment and context and ensure the media get value for their trip. This one was no different; it just had the added complexity of two new cars at the same time. However, both are very different in character and in Ronda we were able to present them in entirely different contexts within the same location.’

It’s testament to the incredible organisational skills of Aston Martin’s Brand Communications staff that this complex event, which lasted six weeks, came together so seamlessly. The cars, it goes without saying, were sublime. But so was the entire experience. That’s the Aston Martin way.

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## AUTHENTICALLY BASQUE

Aside from the new Virage and V8 Vantage S, the star of Aston Martin's recent launch event in Ronda was a chef – a chef on a one-woman crusade to educate and delight with her very real take on southern Spanish cuisine. Allow **Fiona Sims** to introduce you to Teresa Barrenechea

The Basque country might just be the best place to eat in Europe. Where local bars can turn out culinary heaven and Michelin stars grow on trees, it's no surprise that its influence is far reaching. You can't move in San Sebastian these days for food tourists, who've come from Japan to South America to try its exquisite seafood, punchy peppers and feisty cheeses. Where in other latitudes people play golf or bridge, the Basque sport is cooking – and no one knows this better than Teresa Barrenechea. 'It doesn't matter if you're on the beach with friends, or taking a taxi – everyone talks about food all the time,' laughs Basque native Barrenechea, before launching into yet another mouth-watering memory of eating in her childhood.

Barrenechea is a celebrated chef and food writer. The author of best-selling US publications *The Basque Table* (Harvard Common Press) and *The Cuisines of Spain* (Ten Speed), she was also the chef owner of a couple of highly regarded Basque/Spanish restaurants in New York called Marichu, which she ran for 13 years whilst juggling a job as Spain's press attaché at

the United Nations (one of the Rockefellers was a regular customer) and bringing up four children with her German husband Raynold. 'And I only really started cooking when I got married!' she exclaims.

Marichu was her mother's name, and it was her mother who inspired her love of food and cooking. 'I was always hanging around the kitchen,' Barrenechea remembers. But her father played an important role, too. 'We used to spend the summer months at our holiday home in the fishing village of Mundaka. My father, my siblings and I would go fishing in the evenings, mainly for baby squid and bass, but sometimes bonito. The fishermen would make these stews on their boats – they still do. Called marmitako, meaning 'from the pot', they add potatoes, green peppers and onions to a pot with some wine, then the fish. It tastes so good,' enthuses Barrenechea, who also loves to experiment with the region's percebes (goose barnacles), angulas (baby eels) and smoky, unpasteurised cheese (Idiazabal), amongst many other ingredients.



‘Ferran Adrià put Spain on the map, which is a very positive thing. But there are very few geniuses like Ferran, and I see so many young chefs failing. You need to understand the original dishes before you can start modifying them’



Barrenechea is from Bilbao, the gritty, atmospheric northern Spanish port, home to Gehry’s jaw-dropping Guggenheim Museum and countless good restaurants and bars. Though it’s San Sebastian that gets most of the glory in the Basque country, with its many Michelin stars and its haughtier architecture. Contrasts aside, the region is on a roll, along with that other Spanish gastronomic epicentre, Catalonia, of which Barcelona is the capital.

The effervescence that buoyed French nouvelle cuisine somehow bubbled over the Pyrenees to the northern part of Spain – headed up famously by Ferran Adrià at his El Bulli Restaurant in Rosas. But with Adrià closing up shop at the end of the summer to rethink his whole approach, that mantle has been passed to other Spanish culinary hotshots, from Bilbao to Jerez – even the French admit that the most creative cooks in Europe these days are the Spanish, with the Danes, led by René Redzepi at Noma, on their heels.

‘Ferran put Spain on the map, which is a very positive thing. But the bit I feel negative about is that so many young men and women dream about being famous chefs and follow Ferran’s direction – but there are very few geniuses like Ferran, and I see so many people failing. You need to understand the original dishes before you can start modifying them,’ believes Barrenechea. She recalls a meeting she once had with famous US chef Jean-Louis Palladin, who had drafted her in for a week at his Washington DC restaurant to show, step-by-step, how to make traditional Basque dish bacalao al pil-pil (salt cod in an olive oil emulsion), so that his brigade could fully understand the origin of one of his sophisticated dishes.

Barrenechea has done a lot of guest-chef stints in her time to promote traditional Spanish and Basque cookery. ‘I’m not an artist, I’m an artisan. I’m not creative – though I evolve and add creative touches to dishes. If you can’t create spectacular dishes then you are better off cooking the real thing to perfection,’ she reasons.

Who does Barrenechea favour as a major influence in Spain now that Ferran is out of the picture temporarily? ‘Carme Ruscalleda is amazing, and Andoni Luis Aduriz is so zen, but I think the chef who will make the greatest mark now is Martín Berasategui,’ she predicts. The last two, in case you are wondering, are both from the Basque country – Aduriz at Mugaritz, and Berasategui at his eponymous restaurant, both just outside San Sebastian. A spot of favouritism, maybe, but all three chefs are regularly voted into the top slots by gourmands the world over.

You first realise something is up when you visit a tapas bar in the Basque country. No one gets away with offering less than the freshest food, bought that morning in the market. And the humblest housewife thinks nothing of buying an expensive bit of fish for their supper. Though the sensibility that the Basques have with their food is rather at odds with their national character – they can be a headstrong lot, easily angered, displaying fanatical nationalism – though Barrenechea has played the diplomat for far too long to display any of those traits.

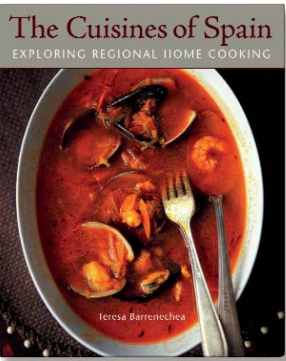
She chooses to live in southern Spain these days – in Ronda, where she now offers cooking classes and culinary tours from her lovely home, surrounded by olive groves. Here, she will show you – as she showed members of the press on Aston Martin’s recent Virage and V8 Vantage S launch – how to cook dishes from the Basque country. She is just as happy showing you how to cook the perfect paella, but just don’t get her started on the poor imitations that you see outside the country. ‘You can’t talk about Spanish cuisine in general – it differs so much from region to region, that’s why I called my book ‘The Cuisines of Spain’. The south is famous for deep-frying, the central part is known for its roasts, while Galicia in the west has the most fantastic raw material that they do very little with it. In Basque country, we are famous mainly for our fish dishes, but also for its stews, soups and sauces,’ she explains.



This prompts another discussion on the intricacies of Basque sauces, most notably the Biscayne, its most famous sauce. Dried, red, sweet, nutty choriceró peppers are soaked and then cooked with onion, garlic and tomatoes – fantastic with salt cod, she says.

Peppers are a key feature in Basque cooking – particularly the finger-sized, delicate-skinned Guernica green pepper (which turns red when left on the plant and becomes choriceró) used in tortilla, or fried in oil and served with grilled meat. Not unlike the better-known Padrón peppers, grown further west, where every one in ten blows your head off. ‘Of all the dishes that say Basque to me, it’s the peppers,’ declares Barrenechea. ‘Heat a pan with a little olive oil, add some hot pepper flakes, some garlic and cook until golden then add a slug of vinegar and spoon over freshly cooked fish – it’s the essence of Basque cooking.’

For more information about Teresa’s cooking courses, email her at [tbarrenechea@hotmail.com](mailto:tbarrenechea@hotmail.com)



*The Cuisines of Spain: Exploring Regional Home Cooking by Teresa Barrenechea is published by Ten Speed Press; 2nd revised edition (2009).*

## TORTILLA ESPAÑOLA, BY TERESA BARRENECHEA

As its name suggests, tortilla española is our national dish, much like paella or gazpacho. There is no prescribed time of day to eat tortilla. Indeed, we are just as likely to have it as a snack along with a coffee in the morning as we are to have it as a tapa with a glass of wine in the evening. In bars, it is usually served in bite-sized squares pierced with a toothpick or placed on top of small bread slices.

Serves 6

- 1 cup olive oil
- 1 yellow onion, chopped
- 4 boiling potatoes, about 2 pounds total weight, peeled and cut crosswise into half-inch-thick slices
- 4 eggs
- Salt

In a 9” non-stick skillet, heat the olive oil over medium-high heat. Add the onion and sauté for about 5 minutes, or until lightly golden.

Add the potatoes and decrease the heat to medium. The hot oil should cover the potatoes and onion about halfway. Fry the potatoes, turning them every 5 minutes or so, for about 20 minutes total, or until they are fork-tender. Season with salt.

Increase the heat to high and cook the potatoes, turning them frequently, for 2 minutes longer, or until they are crisp and golden outside and soft inside. Using a slotted spoon, lift the potatoes and onion from the pan and drain on paper towels. Reserve the oil.

In a large bowl, lightly beat the eggs. Add the fried potatoes and onion and let rest for a few minutes to allow the eggs to permeate.

Return the skillet to high heat and add 1 tablespoon of the reserved oil. When the oil is almost smoking, slide in the egg-potato mixture, moving the pan in a gentle circular motion to prevent it from sticking, and cook for about 30 seconds. Decrease the heat to medium-low and cook, shaking the pan gently on the heat for about 3 minutes longer, or until the eggs are set around the rim.

Flip the half-cooked tortilla onto a large plate and slide it back into the skillet, uncooked side down, with another tablespoon of smoking-hot oil. Decrease the heat to medium-low, and cook for about 3 minutes, or until the eggs are set around the rim.

Slide the tortilla onto a plate and serve it warm or at room temperature.



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MAN WAS BORN TO FLY

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BACK BATTERY PACK

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Text by Keith Wildman



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# HIGH STYLE

Mark C O’Flaherty reports on the current swathe of daring architecture sweeping the Alps, doing away with the Tyrolean twee and chocolate-box clichés in favour of a contemporary restraint born of the city – slick and flowing spaces that blend seamlessly into the widescreen landscape. Within the freshest air in Europe, these are some of the cleanest lines in the world

The road from Zurich to the South Tyrol is a travelogue of idyllic green valleys, ornate sloping-roofed pine chalets and onion-domed church towers. Even if you miss the Austrian border entirely, the earworm of *Edelweiss* is always just around the corner. The area is also home to some of the most progressive and sophisticated architecture in the world. It’s a powerful, sexy update of true modernism with all of the photogenic pull of the most serene Maldivian infinity pools. Stripped bare of decorous flourishes, these are buildings that put the emphasis on the balance of interiors and exterior landscapes. They use daylight and shadow as decoration; they are serious, yet playful. Inner volumes have an elegant flow, enhanced by expanses of glass and warmed by wood construction.

The new wave of Alpine architecture began to gain momentum in 1996 when Swiss architect Peter Zumthor – responsible for the radical ‘garden within a garden’ 2011 Summer Pavilion at the Serpentine in London – unveiled his dark, linear, monochrome Therme Vals. This revolutionary spa design would go on to appear as a backdrop in countless fashion editorials and become a place of pilgrimage for design students as much as those looking to ‘take the waters’.

Even Aston Martin CEO Dr Ulrich Bez is doing his bit for the Alps’ quiet architectural revolution. The Brixental in Tyrol and the Wildschoenau are still places where new houses are built incorporating new technology but in the traditional style. In Grafenweg however, Dr Bez is driving simplicity, craftsmanship and modern technology with a high-tech timber house built with local Vorarlberg company Holzbau Saurer. The landscape from Scheffauer Kaiser to Hohe Salve, Westendorf Zillertaler is an integrated part of the concept, as the house is essentially a wooden ‘block’ that opens to the east and south, with ‘cuts’ allowing the view and light to flood in, whilst offering shade in the summer. The interior flooring is stone, which to the surprise of visitors, gives a warm tone but cool atmosphere.



A mere 150km away, the Therme Meran – which opened in 2005 – takes a different approach but is still boldly, architecturally apposite. If Therme Vals embraces the dynamic of a subterranean minimalist cave, Therme Meran is more of a giant, surface-level glass cube. Far removed from the world of municipal swimming baths and children’s tacky water parks, Therme Meran is a slick and inviting place to immerse yourself in spring water while the adjoining hotel – designed by Italian architect Matteo Thun – has a deeply glamorous, modular appeal.

Thun is the peerless starchitect of the Tyrol. Somewhat surprisingly, he rose to fame as part of the arch 1980s design phenomenon, Memphis. His early ceramic works, and collaborations with fellow Memphis founder Ettore Sottsass, gel perfectly with that post-modern, hot-pink, grey-flecked decade. In contrast, his architecture today may have the impact of the flashiest landmark skyscraper, but comes coupled with the sensitivity and introspection of the most humble of hillside cottages. His Vigilius Mountain Resort, reached by cable car from Lana, may be the most beautiful hotel in the world. Pictures of it – resembling a sleek James Bond villain’s lair as much as a ‘tree that has fallen’ (Thun’s initial concept) – have kept room occupancy sky-high since it opened seven years ago. His next project, ‘KlimaHotel’, is similarly subtle yet big on impact: rooms are set almost imperceptibly into the side of a hill, beneath a set of nine rippling roofs rising from the earth like waking eyelids. Thun describes his work in the Alps as ‘Archilandscapes’. ‘Above all, we respect nature,’ he says. ‘The projects don’t interfere with their surroundings but melt into it. We only use material from the region of the building, we study the winds, landscape, culture and colours of a location.’



Much of what makes all of this new Alpine modernism so exciting is that it takes the slickness of urban high design and adapts it for such grandstanding natural situations... It proves that there can be a sensitivity in modern architecture far removed from some of the ego-driven works of many ‘starchitects’



PREVIOUS PAGE & OPPOSITE PAGE ABOVE: ‘Maybe the most beautiful hotel in the world,’ Matteo Thun’s five-star Vigilius Mountain Resort in Lana, Italy.

OPPOSITE PAGE BELOW: What kickstarted it all, Peter Zumthor’s 1996 Therme Vals in Vals, Switzerland.

THIS PAGE RIGHT: Thun’s all-wood Pergola Residence hotel, close to Vigilius, is a smaller interpretation of his environmentally sensitive philosophy.

THIS PAGE BELOW: The first of Thun’s KlimaHotel concepts in Bozen, Italy, whose three pillars of sustainability are the concepts ‘Nature’ (ecology), ‘Life’ (socio-cultural aspects) and ‘Transparency’ (economy).



Thun’s all-wood Pergola Residence hotel, close to Vigilius, is a smaller interpretation of the philosophy. It’s the kind of place that would make the perfect writer’s retreat – the visitor feels immediately absorbed by the landscape while the interiors are prosaic, with a warmth that distances the spaces from the chill of minimalism, but a boldness of line and a starkness that is as modern as can be. It’s a matter of materials: the aforementioned Zumthor’s next project is a set of treehouses to be built at the rustic Pension Briol in the Isarco Valley. If built in glass and steel, they’d be at home in the Hollywood Hills, but as planned in wood, they blend artfully with their environment.

Vigilius was conceived as a ‘modern wooden house’. To stay there certainly makes you rethink your own, perhaps less sophisticated, domestic arrangements. All of Vigilius’ flawless five-star hotel elements have an Archilandscaped twist: Chef Mauro Buffo produces muscular nouvelle dishes at the Restaurant 1500 using almost entirely locally sourced ingredients. The swimming pool is indoors, but expanses of glass, and the reflection from the water, diverts attention to the Dolomites in the distance. Thun’s mountain retreat works on long, confident perspectives. The building is effectively a single elongated stroke with an elegant curve at one end, the exterior windows and balconies disappear behind finely articulated unbroken lines of larch and each morning, graphic horizontal shadows are cast into the bedrooms through red curtains. It’s a cinematic, visual flourish within a building that lets light and shadow take the place of traditional wall-hung art. It’s also an impossibly beautiful start to every day.

The wood on Vigilius’ frontage has already started to darken, as intended. The nearby façade of German architect Sebastian Fischer’s Arosea Life Balance Hotel is younger, and only three years into its century-long journey to reach full, weathered potential. Both hotels riff on contemporary style more in common with loft living, but turn it on its head to focus on ecology, nature and the organic.

Much of what makes all of this new Alpine modernism so exciting is that it takes the slickness of urban high design and adapts it for such grandstanding natural situations. Zurich’s Dolder Grand hotel may be just a short, steep, funicular railway ride from the centre of one of Europe’s

most monied capitals, but its view is of diamond-like Alpine snowcaps, not the housing for bank vaults full of gold. When Lord Foster was brought in to mastermind the property’s recent reboot, he brought his full metal Feng Shui approach to a new spa and golf annex, with undulating curves of black metal and floor-to-ceiling glass unfurling next to the imposing 19th-century structure. There are now Takashi Murakami cartoon mushroom sculptures beside the lifts and a black tiled pool that’s neither rectangular nor kidney shaped; instead, the water sits elegantly within a slice of splayed curves leading to a wall of glass and the outside terrace.

Switzerland and its neighbours have considerable pedigree for modernity and everyday attention to detail. The treatment rooms and boutique at the spa at the Dolder Grand are lined with silver-boxed, assuredly lower-case branded La Prairie product, still the most premium spa range in the world. When it launched in 1978, it made a splash with its logo in Helvetica Light 45, a made-to-measure twist on the most celebrated contemporary font of all time. It still looks as fresh and modern as the typography that the Dolder has commissioned for its lift menus: Dolder Frutiger Next Light (an adaptation of the font you’re currently reading). After all, there are few things as sexy in the world of high style as a freshly cut font, whether it’s aligned to a £150 moisturiser, or a £1,500 hotel room. The Swiss don’t sell chocolate as seductively as they sell directional chic.







ABOVE: Aston Martin CEO Dr Ulrich Bez’s new, high-tech Tyrolean house, built with local Vorarlberg company Holzbau Saurer.  
BELOW: The new Tamina Therme spa designed by Joseph Smolenicky at the Grand Resort Bad Ragaz in Switzerland has decidedly futurist rather than modernist leanings.

Some of the new Alpine style is a straight-down-the-line modernist update: the Alpina Dolomites ski resort opened in December 2010 and has touches of the classic International style of California and Palm Springs. The interiors are a symphony of warm, sandy Pantone shades, with 21st-century hunting lodge antler chandeliers and backlit digital prints of forests in the bronze-tiled bathrooms. Everything is razor-sharp and meticulous. The adjacent ‘chalet’, housing four suites and a restaurant, is a circular Ken Adam-esque building surrounded by a rhythm of arching wishbone wooden shapes. In contrast, the new Tamina Therme baths, designed by Joseph Smolenicky, at the Grand Resort Bad Ragaz has decidedly futurist rather than modernist leanings.

The Grand Resort Bad Ragaz dominates most of a town that established itself as a health resort shortly after the thermal waters from Pfäfers were first pumped here in 1840. Its two adjoined hotels are a blend of grand styles that run from historic (one wing is in an ancient monastery with original details intact) to a contemporary spa tower with state-of-the-art motor-adjustable beds, via swanky chandelier-drenched 1920s opulence. Guests bathe in whirlpools full of gold leaf, drink champagne full of gold leaf, and get massaged in... gold leaf. Others order egg-white omelettes while recovering from a little light (on-site) cosmetic surgery. Two years ago the blinding white all-wood Tamina Therme landed – a total reinvention of ‘grand hotel’ style. As swimmers cut through the mist rising off the al fresco thermal pool on a cold day, Bad Ragaz resembles the surface of a terraplanned sci-fi leisure planet, many galaxies away.

All of these projects represent the pinnacle of high design, and yet each is sympathetic to its environment to a degree that urban architecture seldom has been. Technological revolutions in architecture have liberated the so-called starchitect, and while every one of these Alpine buildings bears the marks of state-of-the-art computer technology, they prove that there can be a sensitivity in modern architecture far removed from some of the ego-driven works of many architects. In focusing on fashioning a very human sense of wellbeing within settings of extraordinary natural beauty, they’ve developed a distinctively sensitive yet absolutely contemporary style for life in the 21st century. It’s a style that looks good, will last long and travel far.

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*Mark C O’Flaherty travelled as a guest of Quintessentially Travel, ‘the masters of travel couture’, who offer a 10-night architour of the Alps from £2,030 per person based on two people sharing, including flights with British Airways and car hire (quintessentiallytravel.com).*



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# RUNNING RINGS

A passion for motorsport runs deep at Aston Martin, where every road car in the range influences our racing cars, and every race car has lessons for the road car – especially when it comes to endurance racing. **Brian Laban** reports from the circuits on a busy season so far

On 11 May, an exciting new collaboration was announced, bringing the great names of Aston Martin and Zagato together again 50 years after the launch of the iconic DB4GT Zagato. Ten days later, the V12 Zagato took its public bow at the ultra-prestigious Concorso d'Eleganza on Lake Como, and just a week afterwards it made its second appearance in a rather different setting: the most challenging circuit in the world, Germany's Nürburgring.

Like its 50-year-old forebear, the V12 Zagato is being raced as well as being sold in limited series as a road car. Based on the V12 Vantage, with a handcrafted aluminium body and Zagato's signature 'double bubble' roof, the first two have been dubbed (as is traditional with Aston Martin race cars) Zig (in green) and Zag (in red) and both follow that philosophy of straightforward adaptability from road to track, adopting the mandatory steel roll cage, plus fully adjustable dampers, all-round double wishbone suspension, and a 120-litre endurance racing fuel tank.

It was Zig that ran the 53rd ADAC ACAS H&R-Cup VLN race at the Nürburgring on 28 May, driven by Chief Engineer Chris Porritt (who oversaw its development), journalist Richard Meaden and sports car star

Peter Cate. The typically eventful four-hour race amongst more than 150 other competitors formed part of vital preparations ahead of a two-car V12 Zagato entry at the Nürburgring 24-Hours race in late June. Aston Martin's Head of Motorsport, David King said: 'For V12 Zagato, today was all about working on our race setup and developing the car ahead of the 24-hour race. Clearly, the car is still in the very early stages of development having only been unveiled a week ago and it was important for us to take as much learning and data as possible from today and give our drivers a chance to familiarise themselves with the car.' As ever, the 'Ring has loomed large in its development. In 2009 the donor V12 Vantage (in near-production form) opened its own Nürburgring account with a debut 24-Hours class win – and in 2011 it also forms the basis of the latest Aston Martin GT3 race car.

Aston Martin's 2011 Nürburgring campaign started with two 'works' one-tuos and two customer wins in the super-competitive VLN endurance championship. In each of the opening rounds, the bright-green V12 Vantage 'Kermit' was chased home by sister car 'Woody' in the SP8 class, while Mathol Racing's V8 Vantage continued the German customer



## V12 ZAGATO

Aston Martin's new V12 Zagato endurance race car concept completed its first running under race conditions in the 53rd ADAC ACAS H&R-Cup VLN race at the Nürburgring on 28 May, just one week on from its first public appearance at the Villa D'Este Concours. The typically eventful four-hour race formed part of vital preparations ahead of a two-car V12 Zagato entry at the Nürburgring 24-Hours race in late June.



## VLN ENDURANCE SERIES

In each of the opening rounds of the Veranstaltergemeinschaft Langstreckenpokal Nürburgring (VLN) endurance championship, the bright-green V12 Vantage 'Kermit' (below) was chased home by sister car 'Woody' in the SP8 class, while Mathol Racing's V8 Vantage (left) continued the German customer team's domination of the GT4-based SP10.







GT4 CHALLENGE

The Aston Martin GT4 Challenge of Great Britain returned in 2011, with an increased number of races and an expanded grid. The one-make race series which is fundamentally based around the V8 Vantage road car provides the first step on the GT ladder. Following the success of the inaugural series in 2010, Aston Martin Racing has increased the number of races to nine, including two rounds in mainland Europe at Spa Francorchamps and Dijon, as well as introducing two longer, three-hour races.



GT1

Young Driver AMR had a great home race in the German round of the GT1 World Championship at the Sachsenring in May. Stefan Mücke (GER) and Darren Turner (GBR) claimed their second consecutive podium finish, when they came third in their Aston Martin DBR9. The next race of the GT1 World Championship takes place on 5 June at Silverstone.



LMP1

Aston Martin Racing made the decision not to contest the 1000km of Spa Francorchamps on 7 May, but instead to focus on the ongoing AMR-One testing and development programme. Still in its early stages of a three-year plan, the ground-up developed prototype racer features a new turbo-charged direct injection 2.0-litre straight-six petrol engine.



team’s domination of the GT4-based SP10. In April, Kermit and Woody came 22nd and 29th overall from a 165-car grid and on 3 May, Kermit enjoyed a second VLN win in spite of two punctures,. In this second round, with an eye to the 24-Hours in June, AMR works driver Darren Turner also explored the ‘Ring in a V8 Vantage.

After both results, David King was happy: ‘We have been undertaking modifications over the winter months particularly in relation to aerodynamics, chassis and tyres. We wanted to test these as soon as possible so that we can go home with new data and continue improvements... We are in good shape.’

Turner is also near the front of Aston Martin’s 2011 GT1 charge, driving the AMR Young Driver team’s DBR9, with Stefan Mücke. But early in the season they are chasing fellow AMR Official Partner, Hexis Racing – after Andrea Piccini and Christian Hohenadel scored a spectacular first win in the fourth round of the GT1 World Championship Race at Sachsenring, Germany, to lead the ever-more prestigious series.

The 3 May also underlined the breadth of Aston Martin’s programme. The V8 Vantage has become a winning mainstay of the GT4 Challenge of Great Britain, and throughout 2011 a factory Vantage GT4 will contest the series with invited journalists as guest drivers. Chassis number ‘006’ is nicknamed ‘Alec’, after the secret double-0 agent Alec Trevelyan in *GoldenEye*, its ‘X-Ray’ livery graphically emphasising its relationship to the road going V8 Vantage. At the opening round at Silverstone, journalist Owen Mildenhall drove with Aston Martin Design Director Marek Reichman, qualifying in fourth place and fighting back from early traffic delays to third on the podium.

Zig will have Zag for company for Aston Martin’s biggest date with the ‘Ring – the 24-Hours race on 25/26 June, an event that has become as much an Aston Martin ‘must-do’ as that other famous 24-hour race, in France, two weekends earlier.

Along with Kermit (the green V12 Vantage), the Mathol team’s Vantage GT4, plus two other customer cars, all are real contenders for class honours in a race with more than 200 cars on the grid.

For the sixth year in a row, the ‘works’ driving line-up will include Chief Executive Dr Ulrich Bez, for whom the 24-Hours has become a massively important day in the office. ‘The Nürburgring,’ he says, ‘is where we sign-off every new model in terms of dynamics, and there can be no better place for the new V12 Zagato to be finally tested.’

This year is also a milestone year for Le Mans, as drastic rule changes throw down a huge new challenge, looking to make endurance racing ever more relevant to the real world. Reducing engine sizes and increasing other restrictions have pushed the quest for ultimate efficiency – including the balance of different technologies for diesel and petrol, to which end Aston Martin Racing has decided to develop a concept with gasoline engines. For some, that has prompted evolution, for others, a clean sheet. Aston Martin is among the latter, with a long-term programme in place. So ‘AMR-One’, AMR’s first modern open-top Le Mans prototype introduces an in-line six-cylinder engine to free crucial areas of the car for radical aerodynamic thinking, and to wring every last ounce of performance from the new regulations. It will take time to realise its potential, and for the balance between petrol and diesel cars to be resolved.

And while AMR-One dips its first toe in the Le Mans waters, Kronos will give last year’s coupe one more tilt at the big prize, while Jota, Gulf AMR Middle East and Young Driver will battle it out in GT2 with the V8 Vantage.

Once again, it’s a year with involvement across the spectrum – just as the Doctor ordered.





# ADVANTAGE GT4

If you’re lucky enough to be in the market for Aston Martin’s peerless V8 Vantage, and wish to wring every last drop of this sports car’s prodigious power and superb handling, then GT4 racing could be your next calling. Henry Hope-Frost makes the case

Conceived in 2006 as an entry-level racing category for high-end manufacturers to showcase their wares in a cost-effective way, GT4 is the perfect fit for Aston Martin and its diverse motorsport activities.

The most accessible opportunity in racing for Aston Martin, GT4 is the first step on the ladder. For around £100,000, anyone who fancies taking things to a more competitive level can buy a race-ready V8 Vantage. And the beauty of the GT4-spec V8 Vantage is that you can start at a entry level, in a series such as the GT4 Challenge of Great Britain – a wonderful opportunity to compete on a level playing field, on some of the very best racing circuits, in a friendly atmosphere with the full support of the factory. From there onwards – depending on motivation and budget – it’s relatively easy to progress to international events, such as the gruelling Nürburgring 24-Hours or even the FIA European Cup.

The 2011 car is actually an update of the original, ‘N24’ tagged GT4 car, styled on the V12 Vantage road car with an FIA-approved roll-cage, lightweight bag tank, uprated brakes and suspension, Perspex windows and stripped-out interior ready for racing. Apart from that – and a mildly tuned engine – the GT4 car is very close in specification to the road-going version, with identical body panels, steering rack and gearbox.



The sheer success of Aston Martin’s GT4 machine can be measured in hard numbers: since the GT4 concept was launched in 2006, 90 per cent of the 90-plus cars sold so far are still racing.

The quantity of GT4 Aston Martins flying the flag in series and events around the world is matched by the quality of their performance. Denmark’s Jac Nelleman won the inaugural FIA GT4 European race at Silverstone in 2007, and since then Aston Martin drivers representing six different teams – Mathol, Jetalliance, Beechdean, Speedlover, RS Williams and Rhesus – have been regular visitors to the podium, with Rhesus driver Paul Meijer securing the 2010 drivers’ championship and Mathol Racing remaining at the top of the VLN series’ GT4-based SP10 class.

No more fitting an endorsement of the Vantage GT4’s pedigree comes from British driver Michael Mallock, who won five races for the RS Williams squad in 2009/2010 and took second to Meijer in the final reckoning last year. He pays the Vantage GT4 the perfect compliment:

‘The car covers all the bases,’ he says. ‘It’s accessible for gentlemen drivers and provides a challenge for professionals. I think that’s testament to how easy it is to drive, as well as how responsive it is to the minimal set-up changes permitted in GT4. The car is delivered ready-to-go from Aston Martin Racing and it immediately tells you what it’s doing. It’s really only driving technique – which can always be improved – that sets the cars apart.’

David King, Director of Special Projects and Head of Motorsport at Aston Martin, counts the GT4 programme within his remit and is keen to point out the pivotal role it plays in the Aston Martin Racing fold:

‘Success in GT4 racing is the perfect endorsement of the ‘win on Sunday, sell on Monday’ concept and the car has proved to be competitive and reliable. It might not attract the sort of international headlines as the FIA GT1 World Championship [in which Aston Martin is a frontrunner with the DBR9], but it’s a vital part of Aston Martin Racing’s programme.’

And, as King, reiterates, racing a Vantage GT4 is not as prohibitive as you might imagine: ‘The Aston Martin V8 Vantage is the most successful GT4 car in the world but what’s great is that our customers are genuinely surprised at the affordability of GT4 and the ease with which you can maintain the cars.’

So, if an Aston Martin V8 Vantage is has already taken your fancy, and you fancy having a go, what’s stopping you?







# Sale of the Century

**Adam Towler** reports from the back of the throng at Bonhams' 12th annual auction of Aston Martin sports cars and related automobilia – another buoyant affair generating almost £6 million, the most successful yet

As a location to hold an auction of historic Aston Martin cars, there's surely no better place than the site of where many gulped their inaugural mixture of air and petrol. And so it was that on Saturday 21 May, the 12th annual Bonhams Aston Martin sale took place at Aston Works Service, Newport Pagnell, former home of the company and these days a thriving centre for renovation, repairs and personalisation. The Bonhams sale is one of the most popular classic car auctions on the calendar, and once again demonstrated the buoyant market for classic Aston Martins, despite the still uncertain global economic forecast.

The sale total on the day amounted to a best-ever £5.9 million including buyers' premium, but as Bonhams' James Knight confirms, 'This is a typical Aston sale – lots of enthusiasm! It's one of our favourite sales of the year, mainly thanks to our hosts.' And who could disagree when confronted with row upon row of classic Aston Martins parked outside in the sunshine.

The morning offered a chance for bidders and keen enthusiasts alike to peruse the cars, the most serious of buyers probably having had their potential purchases already inspected by someone such as marque specialist Richard Williams, who had been examining his clients' auction targets the day before via the workshop ramp and a test drive.

It was also when the first part of the auction gets underway, with numerous lots of Aston Martin literature, parts and ephemera going under the hammer. Whether you're desperately requiring a DB4 workshop manual or simply enjoy collecting 1960s sales brochures from the company, this is your moment to catch the auctioneer's eye.

Lunch then intervened, and for Aston Martin's VIP guests this meant retiring for chilled champagne and fine dining. This year, conversation around the tables reflected the rising sense of excitement in the impromptu auction hall outside, but while some present did indeed have their paddle ready for bidding, for many it was simply a great day out: a chance to see, hear, talk and breathe 'Aston Martin' with like-minded passionate enthusiasts.

This year three cars defined the sale catalogue. The star, a 1963 DB4 Convertible in 'barn-find' condition – unused since 1980 – smashed the estimate at £309,500 including buyers' premium (with a similarly dusty 1964 DB5 not far behind at £282,000). Much work is required before this DB4 will be on song once again, but as Knight and Williams both attest, the appeal here isn't diminished by the effort now required post-purchase, it's the complete opposite – the addictive opportunity to recreate the car to exactly the specification desired by the new owner, and the thrill of watching the car slowly come back to life. No doubt Aston Martin Works Service's highly experienced Heritage Restoration department will have their



work cut out very soon (turn to page 98 to see how one of last year's star lots is getting on). The distinction of highest price achieved fell to another DB4 Convertible, but this time a stunning, 'concours' 4.2-litre Vantage model in Aegean Blue, which sold mid-estimate at £507,500 including premium. But perhaps the most memorable of all the lots was a wonderful 1965 DB5 Vantage with Shooting Brake coachwork by Harold Radford. This delightful high-performance 'estate car' had been owned by a father then son since 1972, and it's new owner parted with £430,500, no doubt for the pleasure of carting picnic hampers friends to the Goodwood Revival later this year.

From Aston Martin's modern era, this year's auction also saw a 2009 Rapide formerly used by the company's Chief Executive, Dr Ulrich Bez raise a sizeable charitable contribution towards the provision of relief following Japan's earthquake. Interestingly, it was purchased by long-time Aston Martin enthusiast David Linley, the world-renowned furniture designer and 14th in line to the throne.

As the hubbub drew to a close, Kingsley Riding-Felce, Director of Aston Martin Works Service and Parts Operations commented: 'This year's Aston Martin auction has taken things to a new level... Our partners Bonhams consigned a superb collection of Aston Martin and Lagondas along with a great variety of automobilia, all creating a real excitement in the marketplace and a set of results that surpassed expectations and reaffirmed the strength of the Aston Martin brand and its heritage.' While only a fortunate few went home with the keys to their 'new' Aston Martin, everyone left with their enthusiasm for the marque well and truly topped up.



**TOP:** Once the property of Aston Martin CEO Dr Ulrich Bez, proceeds from the sale of this Rapide went towards the relief fund for the Japanese earthquake and tsunami disaster.  
**CENTRE:** A visitor to the auction gets a closer look at one of the headline lots, a rare 'barn-find' DB4 Convertible, which had lain in dry storage for over 30 years, selling for £309,500 against a pre-sale estimate of £80,000–140,000.  
**BELOW:** An extremely rare 1965 DB5 Vantage Shooting Brake, which sold for £430,500.





## V12 Vantage Avails

Kingsley Riding-Felce and his Works Service team handed over their main workshops to a host of V12 Vantage owners in April, all eager to hear the story of Aston Martin’s potent performance sports car from the men who had made it happen. **Steve Wakefield** was there



‘It’s business... but we do enjoy it,’ stated Kingsley Riding-Felce in his speech welcoming owners to the first day at Works Service held in celebration of the V12 Vantage. By 10.30am on Sunday 17 April, 20 multi-coloured V12 Vantages were gathered outside the customarily sparkling facility in Tickford Street.

After coffee and photos, it was time for a tour of Works Service, followed by a presentation by Paul Barritt, Chief Programme Engineer for the Vantage platform, whose responsibility it was to transform a ‘what if...?’ exercise based on a surplus DBRS9 engine into an exciting road car launched in May 2009.

Shoehorning the 6.0-litre engine under the bonnet of the V8 Vantage was no easy task – the V12 had to meet all statutory tests, as well as having the reliability expected of the marque.

Those present gained a fascinating insight into the extensive re-engineering work required before the car went into production, as well as ‘insider-only’ facts such as the carbonfibre bonnet louvres being of such complexity that they could not have been painted and polished to Aston’s high standards, hence the trademark unpainted finish.

The successful event finished just after lunch and, ‘business’ or otherwise, everyone enjoyed it hugely. Just as Kingsley promised.

**BRIDGESTONE**



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# A CLUB LIKE NO OTHER

With some 5,600 Members worldwide, you may be forgiven for thinking, ‘What exactly does the Aston Martin Owners Club do for its members?’ Here’s just a snapshot of what’s in store for 2011, and what you missed last year

A prospective member of the Aston Martin Owners Club (AMOC) may not necessarily be an individual who chooses to acquire their vision of Power, Beauty and Soul, but an individual with a desire to acquaint him or herself with something seemingly unattainable. This vision, firmly planted by Bond films, is of course one of the reasons for many young men and women to ‘aspire to acquire’ the world’s most admired motorcar. But age is not restrictive when it comes to loving an Aston Martin. Young or old, heads always turn when an Aston Martin growls, and simply put, AMOC brings like-minded people together to enjoy the fruits of owning one, or just the desire to be near one.

**But what exactly does the Aston Martin Owners Club do?**

With almost 100 years of history since the birth of Aston Martin and 75 years since that of the Aston Martin Owners Club, the link between the two is already cemented for the future, its illustrious past preserved by the Aston Martin Heritage Trust. Landmark occasions will always be a reason to celebrate and last year’s 75th anniversary of AMOC was a good example of what the Club does in fine fashion: celebrating in style, worldwide. This culminated in a flagship Concours event held at Blenheim Palace with a record-breaking attendance, a Spitfire flypast and Royal approval from the Prince & Princess Michael of Kent.

**So what about 2011?**

Throughout the world, the Club’s Area Representatives are planning their own individual local activities. At home, AMOC Competitions Racing are staging an exciting series of AMOC racing joined by the Aston Martin Racing GT4 Challenge. The focus of this racing year is the St John Horsfall meeting at Donington Park in June, where an historic gathering of 1935 Aston Martin Ulsters and a track parade will make for a memorable occasion.

Following the Aston Martin Racing team at Le Mans has become an annual pilgrimage for the Club’s band of campers, and 2011 is no exception. One visit to Le Mans and you’re hooked. The world’s most famous motorsport event has something for everyone over the five days: the journey, the supercars, the racing, the famous Hotel de France in La Chartres, the Parade des Pilotes in Le Mans, the classic British welcome in Saint Saturnin...

The social side of the club led with the Spring Concours and International Dinner at Althorp House, and subsequently the Autumn Concours and Dinner at Chavenage House near Tetbury in Gloucestershire. Concours have flourished in recent years to become one of the Club’s most supported events. Held at a variety of stately homes and interesting locations, they continue to exceed all expectations.

All of this, along with the success of numerous other tours and events organised by Club Area Representatives, a band of enthusiastic volunteer Members, together with the staff at HQ (our beautifully restored 15th-century Barn in Oxfordshire) makes the Aston Martin Owners Club what it is: a membership unified by passion, and love, for a very special car.

For full details of this and next years’ Aston Martin Owners Club and Heritage Trust events, please visit [www.amoc.org](http://www.amoc.org) or [www.amht.org.uk](http://www.amht.org.uk). To join AMOC, just download your application form or call the Membership Secretary on +44 (0)1865 400400. All AMOC members are automatically members of the Trust.



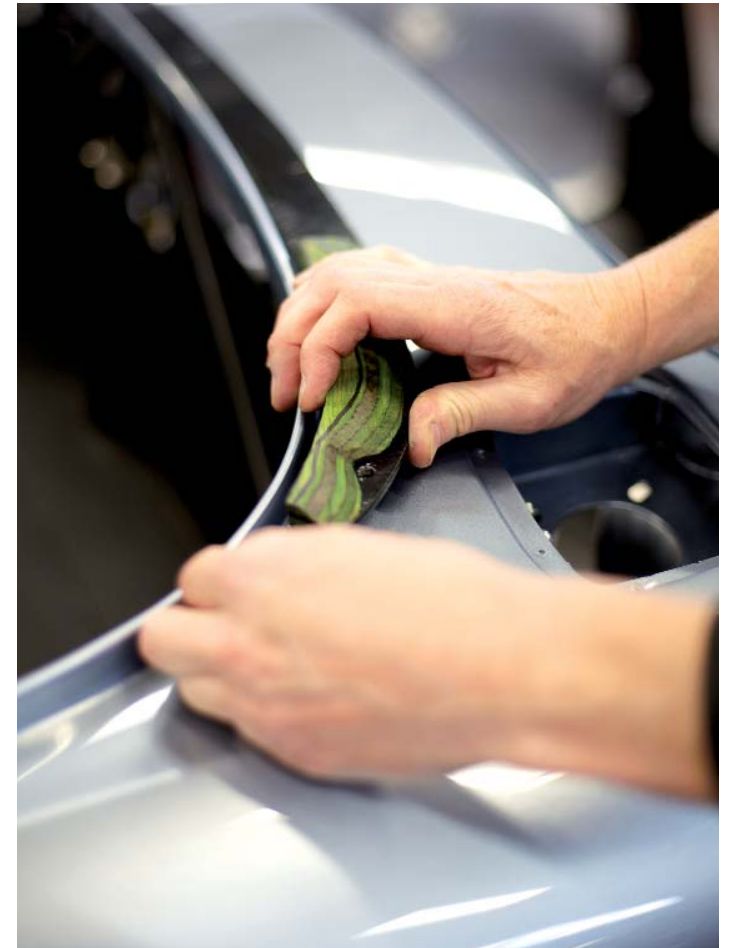
## AMOC & AMHT IN 2011: CALENDAR OF EVENTS

23-25 June	Lime Rock Meeting, Troutbeck Resort (NY, USA)
25-26 June	St John Horsfall Race Meeting, Donington Park (Derbyshire, UK)
15 July	Midsummer Ball, Wentworth Golf Club (Surrey, UK)
16 July	AMOC Goodwood Sprint, Goodwood House (W Sussex, UK)
6 August	Oulton Park Race Meeting (Cheshire, UK)
18-21 August	Monterey Auto Week (CA, USA)
2-5 September	Lagonda Lovers (Brittany, France)
10-11 September	Snetterton Race Meeting, Snetterton Circuit (Norfolk, UK)
25 September	Autumn Concours, Chavenage House (Gloucestershire, UK)
25 September	Curborough Sprint (Staffordshire, UK)

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## ROAD TO RESTORATION [PART TWO]

In the second of our ongoing series charting the complete, ground-up restoration of a 1965 DB5 convertible, **Simon de Burton** returns to the floor of Aston Martin Works Service's Heritage department, where we last saw this historic car stripped back to its bare chassis. With the final milestone now in sight, we reveal what's gone into the 800 man-hours already lavished upon it





Back in issue 13 we announced the arrival at the Works Service Heritage department of a 1965 DB5 convertible that had been bought from Bonhams annual Aston Martin auction in May 2010 for £359,000.

The car was believed to have originally belonged to the late English actress Beryl Reid before entering the ownership of its second owner who kept it for more than 37 years, eventually deciding to part with it at Bonhams. It was hotly contested by several would-be buyers before fetching considerably more than had been expected.

A classic ‘barn find’, the car had been squirrelled away around a decade ago after a failed water pump caused a stream of scalding water to cascade onto the bonnet. Despite its years of confinement, the Midnight Blue car still looked quite presentable, but the new owner – a long-standing Aston Martin collector – realised that it was far from the ‘concours’ example that he wanted, so immediately after the sale entrusted it to Works Service for a complete restoration.

From day one, ‘2 NKN’ has been under the watchful eye of Heritage Manager David Townsend, whose originally predicted that the car would be completed by late June or early July this year – a target that, as this edition of Aston Martin Magazine went to press, looks likely to be met with a remarkable degree of accuracy.

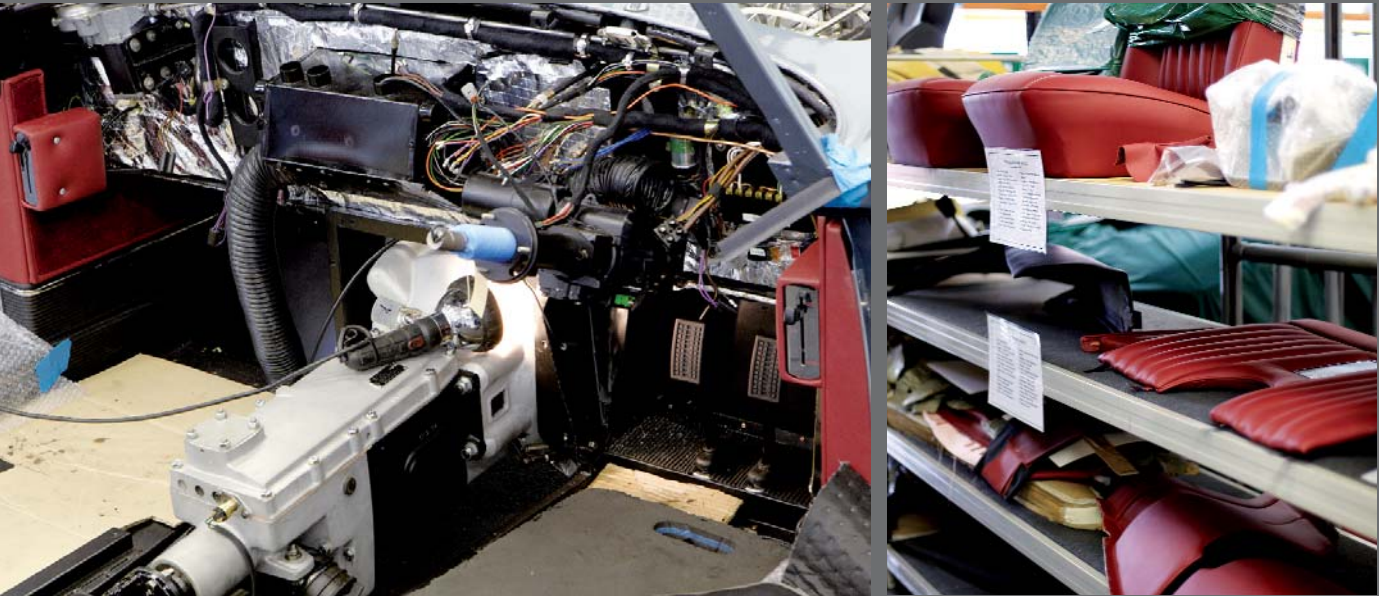
‘We are now up to what we call ‘milestone four,’ which involves the re-trimming of the interior and the fitting of the hood – the final part of the rebuild,’ explains David.

‘It has actually been quite a straightforward restoration and was made easier by the fact that the car was complete, original and not accident-damaged. The most significant problem was found at the back of the chassis, which had just rotted away at the rear-axle mounting points. We had to make a new half chassis, which took a couple of weeks, and carry out some fairly extensive body repairs to the bottom six inches of the front lower wings and to the rear valance.’

David makes it sound easy, but his team of four technicians have spent a staggering 800 hours working on the car to bring it to the milestone four stage, starting with a full strip-down of every last nut and bolt. The engine was dismantled and found to be in relatively good condition, so the cylinder head and block were refurbished and fitted with all new mechanical components, such as pistons, crankshaft, valves and so on – and a dynamometer test showed the finished unit to be producing an extremely healthy 298 horsepower.

The gearbox was also fully rebuilt, with all of the other mechanical and suspension components being stripped back to bare metal, zinc-coated and stove-enamelled in high gloss black before everything was carefully refitted to the car using new fasteners throughout.

Much of the bodywork is original, including the bonnet, boot and front valance, although the owner specified a non-Aston Martin paint colour called Gabbiano Blue, which will be complemented by a rich, burgundy-coloured leather interior and matching mohair hood. Otherwise, the car is being completed to standard specification and will even be fitted with its period radio – albeit discreetly converted to receive an FM signal and to enable connectivity to an iPod. At the time of writing, the rebuild still has another 200 man-hours to run – but David is confident that the DB5’s owner will be able to get out on the road and enjoy his ‘as new’ 46-year-old car throughout the summer.



David makes it sound easy, but his team of four technicians have spent a staggering 800 hours working on the car to bring it to the milestone four stage, starting with a full strip-down of every last nut and bolt





The cylinder head and block were refurbished and fitted with all-new mechanical components, such as pistons, crankshaft and valves. A dynamometer test showed the finished unit to be producing an extremely healthy 298 horsepower



‘Once the trimmers have finished the interior and fitted the new hood, we will give the car a general shake-down test, iron-out any minor problems that arise and then it will be ready for delivery. It will actually be better than new, and there is no reason at all why it should not provide another 40 or 50 years’ service, so long as it is looked after and properly maintained,’ says David. Assuming his advice is followed, Aston Martin Works Service should be seeing plenty more of ‘2 NKN’ for years to come, on the famous green-liveried Servicing floor next door to Heritage.

And in the 12 months that this rebuild has taken place, the value of heritage Aston Martins has continued to hold strong and, in many cases, rise. This year’s Bonhams sale at Works Service – the 12th in succession – saw a 1964 DB5 saloon that had been parked in a domestic garage for 35 years fetch an unprecedented £282,000 against a pre-sale estimate of £50,000–60,000, while a 1963 DB4 convertible made £309,500, two and a half times what was expected. It had sat unused since 1979 with just 60,000 miles on its odometer.

Needless to say, David and his team are standing by with the spanners...

## MODEL RANGE PURE ASTON MARTIN

- ONE-77\_II-III
- DB5\_IV-V
- VIRAGE\_VI-VII
- RAPIDE\_VIII-IX
- DB9\_X-XI
- V12 VANTAGE\_XII-XIII
- V8 VANTAGE & V8 VANTAGE S\_XIV-XV
- CYGNET\_XVI-XVIII



ASTON MARTIN





# One-77

For a strictly limited number of discerning customers, One-77 fuses advanced technology with stunning Aston Martin design to create what is possibly the world’s most desirable automotive art form

Aston Martin’s One-77 exists at the intersection between a limited edition artwork and pure technological innovation. The 77 people who will become owners are making a major commitment – their reward, a car that is the culmination of all the elements that define Aston Martin’s modern era; V12 power, lightweight construction, modern materials, craft skills, design excellence and, naturally, raw beauty.

It goes without saying that One-77 is not a traditional production car. For a start, the exquisitely engineered chassis is not designed for assembly on the high-tech production line at Gaydon. Instead, the car is comprised of a series of bespoke elements, all brought together in a specially designated production area, where each finished customer car will take an estimated 1,500 hours to create.

Based on a sophisticated carbon-fibre chassis with a hand-crafted aluminium body, this 200 mph-plus, 7.3-litre V12 supercar will deliver exhilarating performance for a strictly limited number of discerning customers. The vision of Aston Martin’s design team, led by Marek Reichman, Director of Design, has been faithfully translated into a stunning machine by the One-77 team led by Engineering Director Ian Minards, with the structural tub and cross-bracing revealed beneath its flowing skin. One-77 is as pure an expression of Aston Martin design as it is Aston Martin engineering.

For Aston Martin, One-77 is a unique opportunity to create a car as functional art – an object of beauty and contemplation that can also be interacted with, enjoyed by a select few on a strictly personal basis. Although One-77 delivers nothing less than shattering performance and handling, at rest it will provide a different kind of enjoyment; the indulgence in manufacturing excellence and the appreciation of pure form.

## TECHNICAL SPECIFICATION

### BODY

- Two-seat, two-door coupe
- Carbon-fibre monocoque structure
- Hand-crafted aluminium body panels
- Single bi-xenon headlamps with integrated LED side lights and direction indicators
- Carbon-fibre front splitters
- Carbon-fibre rear diffuser with integrated transaxle cooler
- LED rear lamps (fog and reverse)
- Active aerodynamics with deployable spoiler

### ENGINE

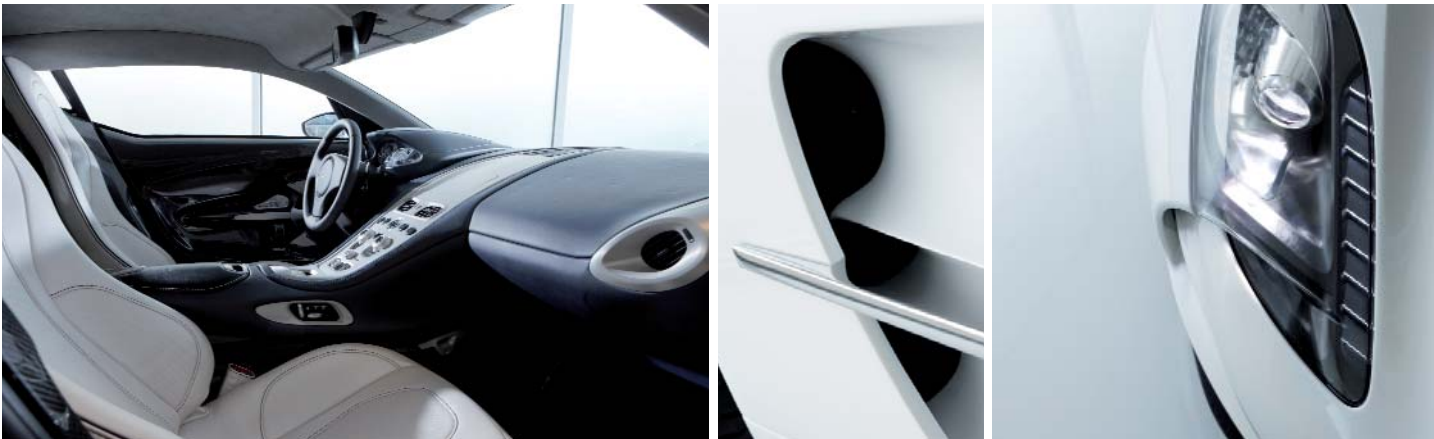
- Alloy quad overhead camshaft, 48-valve, 7312 cc V12
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless-steel lightweight sports exhaust system with active bypass valves
- Compression ratio 10.9:1
- **Max power** 559 kW (750 bhp/760 PS)
- **Max torque** 750 Nm
- **Acceleration** 0–100 km/h (62 mph) in under 3.7 seconds
- **Max speed** Over 354 km/h (220 mph)

### TRANSMISSION

- Rear mid-mounted, six-speed automated manual gearbox with auto shift manual/select shift manual (ASM/SSM) electric hydraulic control system
- Magnesium alloy torque tube with carbon fibre propeller shaft
- Limited-slip differential
- Final-drive ratio 3.538

### CO<sub>2</sub> EMISSIONS

- 572 g/km





# DBS [ COUPE & VOLANTE ]

Seductively powerful and exquisitely finished, the Aston Martin DBS is the ultimate blend of refined performance and minimalist luxury



Truly great luxury sports cars are rare. In a world often diminished by mediocrity, genuine design innovation and engineering accomplishment are available only to the discerning few. With its race-car roots and luxury appointments, the Aston Martin DBS is just such a car. One of the most potent production Aston Martins ever made, the DBS represents the synthesis of raw power, race-bred technology and design excellence. Powered by a hand-built V12 engine producing 380 kW (510 bhp/517 PS), it delivers breathtaking power and performance.

Like a well-toned athlete in a figure-hugging suit, the aluminium and carbon-fibre bodywork of the DBS is a tight wrapping on the muscle that lies beneath, expressed in the taut lines and heavily sculpted flanks. Every flowing line, crease and curve conveys the enormous potential of the DBS, honed to create an exhilarating driving experience: taut, dynamic and monumentally fast, but always highly controlled. Using technology developed in competition, the DBS is a direct descendant of the DBR9 – a thoroughbred race car that has won many of the world’s greatest GT endurance race titles, most notably back-to-back GT1 class honours at the

coveted Le Mans 24-Hours in 2007 and 2008. Carbon ceramic brakes and adaptive suspension that adjusts to virtually every situation ensure that the DBS is perfectly at home in the city, on the open road or on the track. Representing a milestone of Aston Martin’s technological abilities in car design, it is an open invitation to drive: the supreme temptation.

The DBS Volante affords customers the combination of the DBS’s established benchmark sports car characteristics with all the thrills of open-air motoring. Broadening the DBS’s character, the DBS Volante appeals to drivers who wish to combine the excitement of driving a finely tuned sports car with the invigorating feeling of being open to the elements. ‘Volante’, meaning ‘moving with light rapidity’ or ‘flying’, perfectly defines the performance potential and the dynamic characteristics of the car. The DBS Volante delivers the ultimate driving experience with the hood up or down.



## TECHNICAL SPECIFICATION

<b>BODY</b> <ul style="list-style-type: none"><li>Two-door coupe body style with 2+0 seating or soft-cover convertible top body style with 2+2 seating</li><li>Extruded bonded aluminium VH body structure</li><li>Aluminium, magnesium alloy and carbon-fibre composite body</li><li>Extruded aluminium door side-impact beams</li><li>High Intensity Discharge headlamps (dipped beam)</li><li>Halogen projector headlamps (main beam)</li><li>LED rear lamps and side repeaters</li></ul>	<b>ENGINE</b> <ul style="list-style-type: none"><li>All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12</li><li>Compression ratio 10.9:1</li><li>Front mid-mounted engine, rear-wheel drive</li><li>Fully catalysed stainless steel exhaust system with active bypass valves</li><li><b>Max power</b> 380 kW (510 bhp/517 PS) at 6500 rpm</li><li><b>Max torque</b> 570 Nm (420 lb.ft) at 5750 rpm</li><li><b>Acceleration</b> 0–100 km/h (62 mph) in 4.3 sec</li><li><b>Max speed (manual)</b> 307 km/h (191 mph)</li><li><b>Max speed ('Touchtronic 2')</b> 295 km/h (183 mph)</li></ul>	<b>TRANSMISSION</b> <ul style="list-style-type: none"><li>Rear mid-mounted, six-speed manual gearbox</li><li>Rear mid-mounted 'Touchtronic 2' six-speed gearbox with electronic shift-by-wire control system</li><li>Alloy torque tube with carbon-fibre propeller shaft</li><li>Limited-slip differential</li><li>Final-drive ratio – manual 3.71:1</li><li>Final-drive ratio – automatic 3.46:1</li></ul> <b>CO<sub>2</sub> EMISSIONS</b> <ul style="list-style-type: none"><li>388 g/km<sup>1</sup> – manual</li><li>367 g/km<sup>1</sup> – automatic</li></ul>	
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<sup>1</sup> Data not applicable to North American market





# Virage [ COUPE & VOLANTE ]

The Aston Martin Virage is a new breed of handcrafted luxury sports GT. Powered by an effortlessly muscular V12 engine mated to a smoothly responsive paddle-shift ‘Touchtronic 2’ automatic transmission, the Virage is a lesson in discreet style and assured performance: elegant, opulent, exclusive and seductively understated



French for ‘bend’ or ‘turn’, ‘Virage’ was an apt nomination for Aston Martin’s new top-end V8 sports car in 1988. Immaculate design, innovative engineering, immense performance and impeccable quality were the founding cornerstones of the Aston Martin Virage range. Twenty-three years on, built around Aston Martin’s proven all-aluminium structure for lightness and strength and powered by a bespoke version of the company’s iconic V12 engine, Virage is back, offering a new twist to Aston Martin’s unique brand of performance.

Neatly fusing the full-blooded performance and striking looks of a thoroughbred sports car with the effortless character and lavish appointments of a luxury GT, the Virage is the perfect choice for the discerning driver who demands comfort but also desires genuine dynamism. It combines the presence and formidable performance of a V12-engined sports car with the comfort, convenience and prestige of a true luxury car.

Delivering an intoxicating blend of imperious pace and cossetting sensory indulgence, every journey is an experience to savour. The smooth, sensual lines of both the Coupe and convertible Volante perfectly reflect the way the Virage performs. With a peerless 490 bhp 6.0-litre V12 engine it has the outright pace of a purebred sports car, but thanks to its six-speed ‘Touchtronic 2’ automatic transmission and carbon ceramic brakes such performance is delivered with composure and maturity.

Taut lines and generous, fluid curves give the Virage a sleek, muscled physique to match its powerful performance potential. Masterful detailing ensures it has its own distinct identity, while an opulently appointed interior fashioned from the finest natural materials creates a truly luxurious environment for driver and passenger alike.

## TECHNICAL SPECIFICATION

<b>BODY</b> <ul style="list-style-type: none"><li>• Two-door coupe or soft-cover convertible top body style with 2+2 seating</li><li>• Extruded bonded aluminium VH body structure</li><li>• Aluminium, magnesium alloy and composite body</li><li>• Extruded aluminium door side-impact beams</li><li>• Single bi-xenon headlamps with integrated LED side lights and direction indicators</li><li>• LED rear lamps and side repeaters</li></ul>	<b>ENGINE</b> <ul style="list-style-type: none"><li>• All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12</li><li>• Front mid-mounted engine, rear-wheel drive</li><li>• Fully catalysed stainless steel exhaust system with active bypass valves</li><li>• Compression ratio 10.97:1</li><li>• <b>Max power</b> 365 kW (497 PS/490 bhp) at 6500 rpm</li><li>• <b>Max torque</b> 570 Nm (420 lb.ft) at 5750 rpm</li><li>• <b>Acceleration</b> 0–100 km/h (62 mph) in 4.6 seconds</li><li>• <b>Max speed</b> 299 km/h (186 mph)</li></ul>	<b>TRANSMISSION</b> <ul style="list-style-type: none"><li>• Rear mid-mounted, ‘Touchtronic 2’ six-speed automatic gearbox with electronic shift-by-wire control system</li><li>• Alloy torque tube with carbon-fibre propeller shaft</li><li>• Limited-slip differential</li><li>• Final-drive ratio 3.46:1</li></ul> <b>CO<sub>2</sub> EMISSIONS</b> <ul style="list-style-type: none"><li>• 349 g/km</li></ul>	
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# Rapide

Rapide is the world’s most elegant four-door sports car. The Rapide exists in a class all of its own – a stunning evolution of Aston Martin’s unmistakable design language, accommodating four adults in luxury and comfort with benchmark levels of driver engagement and refinement



The elegant Rapide, functional yet luxurious, provides space for up to four adults combined with an engaging driving experience synonymous with all Aston Martins. As the marque’s first production four-door sports car, Rapide encapsulates the core values of Power, Beauty and Soul.

Four ‘swan wing’ doors provide access to cossetting sports seats both front and rear, comfortably accommodating four in supreme comfort and luxury. Rapide’s rear environment has been intelligently packaged to create a space where passengers feel a part of the driving experience with clear views to the front and sides. Comfort and support is supplied in the form of two hand trimmed individual seats and a personal heating and air conditioning system. Aiding the practicalities of everyday use, a 317-litre luggage compartment affords generous space for belongings for all four occupants

whether they are sports bags or, indeed, sets of skis, creating an Aston Martin which can be enjoyed on any occasion, anytime, anywhere.

Chief Executive Officer, Dr Ulrich Bez says, ‘With Rapide, the entire family can enjoy their Aston Martin together in unison, in an invigorating yet comfortable environment, sitting low, with plenty of visibility from every seat and with new levels of comfort, refinement and entertainment.’



## TECHNICAL SPECIFICATION

### BODY

- Four-door body style with tailgate and 4 individual seats
- Extruded bonded aluminium VH body structure
- Aluminium and composite body panels
- Extruded aluminium door side impact beams
- Single bi-xenon headlamps with integrated LED side lights and direction indicators
- LED rear lamps and side repeaters

### ENGINE

- All-alloy quad overhead camshaft, 48-valve 5935 cc V12
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless-steel exhaust system with active bypass valves
- Compression ratio 10.9:1
- **Max power** 350 kW (470 bhp/477 PS) at 6000 rpm
- **Max torque** 600 Nm (443 lb.ft) at 5000 rpm
- **Acceleration** 0–100 km/h (62 mph) in 5.2 seconds; 0–60 mph in 5.0 seconds
- **Max speed** 296 km/h (184 mph)

### TRANSMISSION

- Rear mid-mounted ‘Touchtronic 2’ six-speed gearbox with electronic shift-by-wire control system
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final-drive ratio – 3.46:1

### CO<sub>2</sub> EMISSIONS

- 355 g/km





# DB9 [ COUPE & VOLANTE ]

The Aston Martin DB9 is the quintessential sporting grand tourer – a thoroughbred performance car that combines true beauty with functionality. Whether in Coupe or Volante form, it offers a supreme combination of driver involvement, character, luxury and refinement



The Aston Martin DB9 is a thoroughbred sports car with GT levels of comfort and refinement. Combining Aston Martin’s unique character with an uncompromising design philosophy, the DB9 was borne out of a synthesis of traditional craftsmanship, high-tech manufacturing, modern components and use of the finest materials. The DB9 is both a full-blooded sports car and a hugely capable grand tourer. Beautifully styled, the DB9 never fails to stir the soul with its unique sound, power and performance. This purebred sports car is also a technical triumph, its beauty signifying aerodynamic efficiency, its power unencumbered by weight, its devastating straight-line performance paired with exquisite handling. All great sports cars strive to balance these qualities, and the DB9 creates an experience that is both unique and unforgettable.

What the driver sees, hears and feels is in harmony. The reward is total involvement: a level of engagement that truly stimulates the senses, that re-ignites a passion for driving. But an Aston Martin is also about luxury, indulgence and enjoyment – it is a feast for the senses. Sure enough, the magnificent exterior styling of the DB9 gives way to a sumptuous, comprehensively equipped cabin, trimmed in the finest materials. Every element is perfectly conceived, from the 6.0-litre V12 engine to the hand-stitched seats and carefully selected interior woods. Nothing is out of place.

Above all, the DB9 encapsulates the qualities embodied in every Aston Martin: Power, Beauty and Soul.

## TECHNICAL SPECIFICATION

BODY

- Two-door coupe or soft-cover convertible top body style with 2+2 seating
- Extruded aluminium bonded VH body structure
- Aluminium and composite body panels
- Extruded aluminium door side-impact beams
- High Intensity Discharge (HID) headlamps (dipped beam)
- Halogen projector headlamps (main beam) with power wash
- LED rear lamps

ENGINE

- All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless-steel exhaust system with active bypass valves
- Compression ratio 10.9:1
- **Max power** 350 kW (470 bhp/477 PS) at 6000 rpm
- **Max torque** 600 Nm (443 lb.ft) at 5000 rpm
- **Acceleration** 0-100 km/h (62 mph) in 4.8 sec; 0-60 mph in 4.6 sec
- **Max speed** 306 km/h (190 mph)

TRANSMISSION

- Rear mid-mounted, 'Touchtronic 2' six-speed automatic with electronic shift-by-wire control system
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final-drive ratio 3.154:1

CO<sub>2</sub> EMISSIONS

- 345 g/km







# V12 Vantage

One of the world’s great engines clothed in one of the most stylish coupes ever designed, the V12 Vantage is a unique and extraordinary Aston Martin. Compact, agile and blisteringly quick, it is the most potent of the Vantage model range



The most potent production sports car in the marque’s 95-year history, the Aston Martin V12 Vantage is the fastest and most agile model in the range – designed to provide a unique character that appeals to different drivers with different tastes. Based on the hugely successful V8 Vantage, the V12 Vantage features Aston Martin’s most powerful engine, the 6.0-litre V12 engine, which produces 510 bhp (380 kW/517 PS), and 570 Nm (420 lb.ft) of torque with a top speed of 305 km/h (190 mph) and acceleration from 0–100 km/h (62 mph) in 4.2 seconds. Purposeful, striking and functional styling signals the performance capabilities of this formidable car, which, like the Aston Martin DBS, benefits from the use of race-derived technology and features lightweight carbon fibre.

The original V12 Vantage concept was unveiled to guests at the opening of the Aston Martin Design Studio in December 2007. Continuing the marque’s impressive record of bringing concepts to market in their original form, Aston Martin engineers brought the V12 Vantage to market in just 12 months. Designed for the focused driver, every component of the V12 Vantage has been honed with pure driving enjoyment in mind; performance and agility have been tuned to perfection. Visually enticing, the V12 Vantage expresses its potential through its purposeful stance created by enhanced aerodynamic and cooling aids. Equally inviting, the cossetting interior permits the driver to extract maximum performance ability from the car while also enjoying customary levels of Aston Martin comfort on longer journeys. High levels of power and torque are available at all engine speeds, making the V12 Vantage responsive and tractable in any driving situation.

## TECHNICAL SPECIFICATION



### BODY

- Two-door, two-seat coupe body
- Bonded aluminium structure
- Extruded bonded aluminium VH body structure
- Extruded aluminium door side-impact beams
- High Intensity Discharge headlamps (dipped beam)
- Halogen projector headlamps (main beam)
- LED rear lamps

### ENGINE

- All-alloy quad overhead camshaft 48-valve 5935 cc V12
- Compression ratio 10.9:1
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless-steel exhaust system with active bypass valves
- **Max power** 510 bhp (380 kW/517 PS) at 6500 rpm
- **Max torque** 570 Nm (420 lb.ft) at 5750 rpm
- **Acceleration** 0–100 km/h (62 mph) in 4.2 seconds
- **Max speed** 305 km/h (190 mph)

### TRANSMISSION

- Rear mid-mounted six-speed manual gearbox.
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final-drive ratio 3.71:1

### CO<sub>2</sub> EMISSIONS

- 388 g/km





# V8 Vantage & V8 Vantage S [ COUPE & ROADSTER ]

A supreme example of modern automotive design, the V8 Vantage and V8 Vantage S are hand-crafted sports cars offering exceptional performance, outstanding agility and everyday usability



The V8 Vantage epitomises Aston Martin’s approach to design: a commitment to engineering excellence without aesthetic compromise. Each model shares the same beautiful form, undeniably modern yet with a direct lineage to some of the great Aston Martin models of the past. At the heart of every great sports car is a great engine, and the V8 Vantage is powered by Aston Martin’s 4.7-litre V8, developed for both flexibility and outright performance. The engine is so willing, the handling so predictable and the controls so easy to use that it is as comfortable in town or city as it is on winding country roads or even a demanding race circuit.

As its name and race-bred looks suggest, the new V8 Vantage S is a more overtly sporting Vantage aimed at the keenest driver, heavily influenced by the 2011 Vantage GT4 race car. Available as a Coupe or a Roadster, styling

changes include new wheels and race-winning aerodynamics honed in GT racing, while inside unique detailing creates a very special driving ambience. Featuring a tuned version of the same V8 developing 321 kW (430 bhp) and 490 Nm (361 lb ft) of torque, the V8 Vantage S mates this added potency to an all-new seven-speed Sportshift II paddle-operated transmission specifically designed for ‘S’ model. The seven-speed gearbox is fitted as standard and features close gear ratios which, in combination with the short final drive ratio, ensure exceptional in-gear acceleration for a searing sense of urgency. Thanks to more sporting suspension settings and a more responsive steering rack it has the reactions to match, while a competition-derived floating disc front brake system complete with larger discs and new six-piston calipers ensure immense stopping power for absolute confidence.



## TECHNICAL SPECIFICATION

### BODY

- Two-seat, two-door coupe or soft-cover convertible top body style
- Extruded bonded aluminium VH body structure
- Aluminium, magnesium alloy, composite and steel body
- Extruded aluminium door side-impact beams

### ENGINE

- All-alloy quad overhead camshaft, 32-valve 4735 cc V8
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless-steel exhaust system with active bypass valves

- Compression ratio 11.3:1
- **Max power (V8 Vantage)** 313 kW (420 bhp/426 PS) at 7300 rpm
- **Max power (V8 Vantage S)** 321 kW (436 PS / 430 bhp) at 7300 rpm
- **Max torque (V8 Vantage)** 470 Nm (346 lb.ft) at 5000 rpm
- **Max torque (V8 Vantage S)** 490 Nm (361 lb.ft) at 5000 rpm
- **Acceleration** 0–100 km/h (62 mph) in 4.9 seconds; 0–60 mph in 4.7 seconds (V8 Vantage S data TBC)
- **Max speed (V8 Vantage)** 290 km/h (180 mph)
- **Max speed (V8 Vantage S)** 305 km/h (189 mph)

### TRANSMISSION

- Rear mid-mounted, six-speed manual transmission – manual
- Sportshift six-speed automated manual transmission – Sportshift
- Rear mid-mounted Sportshift II seven-speed automated manual transmission – V8 Vantage S
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final-drive ratio 3.909:1; V8 Vantage S, 4.182:1

### CO<sub>2</sub> EMISSIONS

- 321 g/km – manual
- 295 g/km – Sportshift
- 299 g/km – V8 Vantage S







With Cygnet, Aston Martin have created a car that is breaking into a new automotive space. Previously, 'small' has meant a compromise to materials and craftsmanship; Cygnet is a small car without compromise to either quality or craftsmanship. It looks and feels like an Aston Martin, with a hand-crafted interior comparable to the marque's current sports car range – even the One-77 supercar.

Cygnet is the eighth major production car Aston Martin has introduced at its state-of-the art Gaydon facility since 2004, and is assembled in a new dedicated facility by the same skilled local workforce of technicians and craftspeople that create Aston Martin's award-winning range of sports cars.

Cygnet is innovative, luxurious and forward-thinking: a genuine solution for urban mobility, providing significant manoeuvrability and parking benefits and yet still being capable of carrying up to four people. It is a natural extension to Aston Martin's line-up of acclaimed luxury sports cars, complementing the range by providing an alternative for the city commute – a luxury commuter car that can thread easily and unobtrusively through the modern metropolis.

The same Aston Martin philosophy of design, craftsmanship and attention to detail all result in a car of exceptional quality – the perfect expression of your own character and lifestyle.

## Cygnet

We are moving in a changing world. It is time for an Aston Martin Tailor-Fit for the city. Elegant and distinctive, individual and practical, Cygnet is the luxury solution to urban mobility







ASTON MARTIN

## TECHNICAL SPECIFICATION

### BODY

- Two door body style with full width tailgate and four seats
- Bright aluminium front upper and lower grilles
- Bright metal side strakes with Magnum Silver mesh
- Bi-halogen headlights
- LED tail lamps

### ENGINE

- 1.33 litre with Variable Valve Timing (VVT)
- 4 in-line cylinders
- 16-valve DOHC (Double Overhead Camshaft) chain drive
- Electronic fuel injection
- Front mounted engine and differential
- Front-wheel drive
- Fully catalysed stainless steel exhaust system
- Compression ratio 11.5:1

### TRANSMISSION

- 6-speed manual (with Stop & Start technology and gear shift indicator)
- Optional Constantly Variable Transmission (CVT) (with Eco Driving Indicator)

### CO<sub>2</sub> EMISSIONS

- 116 g/km (6-speed manual)
- 120 g/km (CVT)



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