ISSUE 01/2014

HISTORY
ART
AEROSPACE
INNOVATION
GOURMET
JET AVIATION

COVER STORY
Prada
It is a great honor and privilege for me to address you for the first time in this forum as President of the Jet Aviation Group. Since taking over at the beginning of the year, one of my priorities was to meet with clients, business partners and OEMs. Not surprisingly, this has been much more exciting than crunching numbers! Through these discussions I continue to gain a better understanding of our customer needs, concerns and expectations when entrusting their business to Jet Aviation. I understand the importance of open dialogue in building and furthering relationships – which I and the rest of the Jet Aviation team commit to provide you.

Globally, the Jet Aviation leadership team continues to endorse new initiatives that further promote and improve safety standards in every aspect of our operation. Jet Aviation has been ensuring your health and safety for almost half a century, and this is a responsibility we take very seriously. In addition, the team is committed to company-wide continuous improvement to help achieve efficiencies, reduce aircraft downtime and improve the customer experience.

Looking across our portfolio of businesses, I am confident that you will agree that we have accomplished a great deal. On the MRO front, I am very pleased to inform you that our new state-of-the-art, 7,500 square meter hangar facility at Seletar Aerospace Park in Singapore is in the process of opening (page 51) after a year of construction. Large enough to accommodate a Boeing Business Jet or an Airbus ACJ and permitting up to five Gulfstream G650 or five Bombardier Global Express 7000 aircraft, we are delighted to be able to meet the demands of large aircraft owners and operators flying in Asia. We are also advancing our narrow-body capabilities in St. Louis to better meet the needs of Boeing Business Jets and Embraer Lineage 1000 customers (page 53). And in addition to the appointment of St. Louis last year, Rolls-Royce has just selected our MRO hubs in Basel, Dubai and Singapore to join its network of authorized line maintenance and warranty support centers for its engines.

I am encouraged by recent developments at the Basel Completions center as well. The company was awarded a VIP cabin interior completions contract for an ACJ-A320 aircraft in January and the Completions team just re-delivered its second narrow-body completions project of the year – both of which were delivered ahead of schedule. At St. Louis, the Completions team continues its strong performance, re-delivering four Bombardier aircraft to date this year, also on time or early, while continuing to meet the highest quality standards. From an FBO standpoint, our global refurbishment and corporate rebranding program launched last year to enhance passenger amenities, customer services and facilities has already received public accolades (page 56). Passengers and crew arriving at our FBOs in EMEA and Asia will also soon see a new look, as we introduce uniforms designed to present a more consistent image with those worn at our FBO facilities in the U.S.

Our global aircraft management services continue to earn the trust of aircraft operators, while Jet Aviation Flight Services in the U.S. has just expanded its charter agreement with Wheels Up to provide the private club more jet options (page 57).

I urge you to read more about Jet Aviation’s news and events in Outlook’s Jet Aviation Inside section. For those of you in Geneva for EBACE, I would also like to invite you to visit me at our booth (#418).

Ensuring your safety and the ongoing delivery of quality personalized services that you’ve come to expect from Jet Aviation is my priority. Your feedback is important and I look forward to meeting or hearing from you soon. robert.smith@jetaviation.ch.

All the best,

Rob Smith
President
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Miuccia Prada took over the family luggage business in 1978 and turned it into a global fashion powerhouse. She had not grown up learning to sew and dreaming of being a designer; instead, she had earned a doctorate in political science and trained as a mime. She married Patrizio Bertelli, an equally strong, bright personality with a similar love of art and a solid head for business. The two of them have joined intelligence, intuition and bursting energy to create a brand in touch with art and change.
Prada’s Transformer building in South Korea was designed for dynamic presentation of art, fashion, cinema, culture and architecture.

In 2009, Prada built the Transformer in South Korea, on the grounds of Seoul’s Gyeonghui Palace. The Transformer is a movable building that unites the four sides of a tetrahedron – a hexagon, a cross, a rectangle, and a circle – into one structure. The sides are covered by an elastic membrane of the sort used to wrap abandoned airplanes in the desert. The structure can be rotated using four cranes, and each configuration creates a different space.

The hexagonal floor plan was designed for an exhibit presenting a selection of Prada skirts, as well as skirts by Korean fashion students. The rectangular floor plan was used for “Flesh, Mind and Spirit,” a series of films selected by “Babel” director Alejandro González Iñárritu. An exhibition by the Swedish artist Nathalie Djurberg was held on the cruciform floor plan, and the circular floor plan hosted an exhibit of new works and ideas by Korean students on the theme of “transformation.”

The goal was to present fashion, art, cinema, culture, and architecture in one dynamic spot. In many ways, the project was a physical manifestation of the diverse influences on Miuccia Prada, and, in turn, her impact on the world around her.

Far from someone who grew up intending to design and learning the trade with single-minded focus, head designer Miuccia Prada got a doctorate in political science from Milan Univer-
Miuccia Prada eventually discovered the power of fashion to shape identities.
tended to accommodate not only merchandise, but also public events. The New York store, designed by Koolhaas and his Holland-based Office for Metropolitan Architecture (OMA), has a wooden “wave” that sweeps from the ground floor down into the basement-level and back up. It can be used to display merchandise, or a stage can be flipped out of one side and the space used for concerts or film viewings. Overhead is the “hanging city,” a collection of large cage display units that can be reconfigured to suit changing uses of the store.

The dressing rooms are see-through boxes that become opaque at the touch of a button. Once in the box, customers can get product information, order additional items, and also freeze an image of their backside.

Koolhaas also designed the Los Angeles epicenter, which features green resin sponge walls. The Tokyo epicenter, an asymmetrical building with a diagonal metal grid filled with convex and concave green glass windows, was designed by Switzerland’s Herzog & de Meuron.

Image is vital in fashion, and there is a strong synergy between the personal interests of Prada and Bertelli and elements designed to make the Prada brand appealing. When the company is marketing, there is no doubt it is a commercially driven activity. The fact that the artistic, edgy image being sent out has strong roots at the head of the company, however, gives the message a certain depth.

NEW SWISS STORES

Prada is opening three new stores in Switzerland. The Geneva and Lugano stores will have the classic checkered floor of black-and-white marble, with Prada-green walls. The Crans Montana location will follow the company’s style for mountain stores, with larch panels and local stone in a local, traditional architectural style. With these new additions, Prada will have seven Swiss stores.

Prada was founded in 1913 by Miuccia Prada’s grandfather, Mario. The Fratelli Prada store sold leather bags, trunks, beauty cases and luxury accessories in Milan’s exclusive Galleria Vittorio Emanuele II. In 1919, the company was appointed “Official Supplier to the Italian Royal Household.”

Miuccia joined the store in 1970 and took it over in 1978. Patrizio Bertelli, who she had met the year before she took control of Prada, almost immediately became a vital force in the company. The two of them modernized the inventory, and in 1984 they introduced the black nylon backpack that was to become their first wild success.

Today, Prada produces men’s and women’s leather goods, clothing and footwear, as well as eyewear, fragrances and mobile phones. The Prada brand is part of the Prada Group, which also includes the fashion brand Miu Miu; Church’s, a high-end men’s footwear manufacturer established in the British town of Northampton in 1873; and Car Shoe, inventor of the original driving moccasin.

The Prada Group is present in 70 countries and has 540 directly operated stores. On June 24, 2011, Prada listed 20% of its shares on the Hong Kong stock exchange, where the company was valued at just over $13 billion.

THE BUSINESS

Patrizio Bertelli is known as a man with a strong will and powerful energy. In February of 1997, Bertelli was talking to the Argentinean yacht designer Geran Frers about the construction of a cruise ship. Frers challenged Bertelli by saying the CEO would be the right person to launch an Italian bid for the America’s Cup. Bertelli, who had sailed competitively in the 1970s, said, “Let’s do it.”

Within fifteen days they had planned the core of the project, and three years later, the “Luna Rossa” was runner-up for the America’s Cup.

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AMERICA’S CUP

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Tutankhamun: His Tomb and His Treasures – Reproducing a sense of discovery

When Howard Carter discovered the tomb of Tutankhamun in 1922, the treasures of the boy king captured the imagination of the world. Tutankhamun: His Tomb and His Treasures exhibits replicas of over 1,000 of the approximately 5,000 pieces found in the young king’s tomb. The use of reproductions, and the careful attention of a team of Egyptologists, producers, artists and an architect, provides a visible context for the excitement the ancient artifacts have generated then and since, pulling the visitor into the world of exploration and discovery.

The Valley of the Kings is dry and inhospitable. It was carved from a plateau by ancient rains, and now it stands baking in the Egyptian sun. For 400 years, beginning around 1450 BC, the Egyptians buried their pharaohs here, near present-day Luxor, to the west of the Nile River.

The Nile is the lifeblood of Egypt, the precious resource flowing through an arid land, nurturing life in its floodplains. On the east bank the ancient Egyptians built the things of daily life – houses, shops, temples. The west was the direction of the underworld, where the sun died each day, and it is here that they buried their dead.

When a pharaoh came to power, a whole team of workers and artists would begin preparing his tomb and the objects that would be sent with him to the afterlife. After the pharaoh’s death, his mummy and these items would be sealed in the tomb, in the hope that they would remain safe from grave robbers.

Archeological excavation in Egypt began with specialists Napoleon brought to the area at the beginning of the 19th century, and it has not stopped since. Many tombs were discovered, giving insight into Egyptian beliefs
When the world saw images of the tomb and its treasures, a new wave of Egyptomania was set off.

When the world saw images of the tomb and its treasures, a new wave of Egyptomania was launched. Objects from the tomb traveled abroad for the first time in 1961, and the exhibit was a huge success. There have been several subsequent exhibits, all quite limited in the scope of the pieces, and all extremely well received. Whether pieces can be sent abroad has always been a matter of complex domestic and diplomatic discussion. It is not clear whether an exhibition of originals from the Egyptian Museum will ever take place again outside of Egypt.

An Idea is Born

The new Egyptomania inspired many films, including various mummy movies. Props and sets for the films were often made in Egypt.

In 2002, Wulf Kohl, a German who has been living in Cairo for over three decades, came across a jumble of such items belonging to a film company. They were all piled up in a corner, and Kohl imagined this was similar to how it must have looked when Carter first entered the tomb. Kohl thought this might be the way to give a feeling for that discovery. He believed this could give viewers a better understanding than they would gain seeing the objects isolated in glass cases.

Kohl spoke to his friend Paul Heinen in Hamburg, who had a background in event management. The two joined forces with the concert producer Dieter Semmel, and Semmel made Christoph Scholz the producer in charge of the project.

The traveling exhibition is a commercial venture, with creators who care a lot about the accuracy and legitimacy of the exhibit. Scholz hired the German Egyptologists Wolfgang Wettengel and Martin von Falck as scientific advisors. He brought in the architect Rainer Verbist, who specializes in designing museum exhibits.

About the afterlife and revealing some fascinating treasures. Grave robbers had always beaten archaeologists to the graves, however, and most of the riches were missing.

In 1922, Howard Carter discovered a tomb with doorways that were still sealed. Though there had been some robbery shortly after Tutankhamun’s burial, very little had been taken, and the tomb still contained over 5,000 pieces of unimaginable diversity and richness.
Most participants shared initial concerns about working with replicas. They all say, however, that the experience has shown them the many benefits of this kind of exhibit, and how it fits into the archaeological landscape. When Tutankhamun artifacts have traveled outside of Egypt, they have been limited in number, which has made it impossible to create a complete picture. Often important pieces were too large, fragile or valuable to send abroad.

At Tutankhamun: His Tomb and His Treasures, visitors begin their visit by watching a film that tells the story of the discovery. The next room contains mock-ups of the chambers inside Tutankhamun’s tomb and their contents as Carter first saw them. An audio guide offers more details, and old photographs give a further feel for the historic days of discovery. In subsequent rooms, the over 1,000 items are shown again, grouped by subject, with explanatory texts. Although the pieces are replicas, their size and splendor are imposing and dazzling. The visitor recognizes the level of artistry and effort that went into this work, and as the architect Verbizh says, “gets a strong feeling for the incredible power of the belief in the afterlife.”

The exhibit features full-size replicas of the elaborate housings that surrounded Tutankhamun’s mummy. Closest to his body was the famous gold mask. Then came three coffins, which were nested like babushka dolls, and placed in a sarcophagus. There were then four nested shrines surrounding the sarcophagus.

Seeing these pieces grouped together gives a visceral impression of their grandeur. The other pieces in the exhibit provide insight into the daily life of a pharaoh and the religious beliefs of ancient Egypt. Some of the materials used are the same as are found in the original pieces. Some are not, for reasons of cost, weight and practicality. The dimensions and details are identical to the originals.

CREATING THE REPRODUCTIONS

The production of the replicas was overseen by Wulf Kohl, in Cairo. Kohl had trained as a window dresser in Germany, then became a graphic designer. After many years working in diverse aspects of graphic design and advertising, he traveled around the world for a year, then visited a friend in Cairo. The friend said, “You know, they don’t have Yellow Pages in Cairo.” The two set about creating the phone book, which they then sold to a company from Dubai for a healthy profit. So Kohl became Cairo-based with the freedom to pursue what interested him. He is a natural entrepreneur and a rebel, with a shy, soft-spoken manner. Organizing the production was not an easy task. Creating over 1,000 pieces that required intricate craftsmanship meant involving a wide array of specialists in sculpture, carpentry, jewelry-making, coloring, painting, ceramics, alabaster work, molding and much more.

Kohl did many of the measurements. The dimensions of the pieces had to be perfect, and for most pieces, measurements had not been recorded. He also made some of the objects himself.
For the main pieces, such as the golden mask, the shrines and the coffins, Kohl turned to Mostafa El-Ezaby. El-Ezaby has a doctorate in pharaonic art and is an Associate Professor of Art at Minia University.

El-Ezaby grew up in a poor village, where children would often pass the time by drawing and playing with clay. When he was 18 he recognized his talent and began to study art. Given the interest among collectors in ancient Egyptian art, he soon began making replicas of ancient pieces.

He went on to get a master’s degree, focusing on the position of ancient Egyptian artists between freedom of expression and their obligation to the pharaoh. Then he earned a doctorate for work analyzing the engineering relations in ancient Egyptian sculpture. As he looked at the structures and laws inside pharaonic art, El-Ezaby says that he began to think the art was like architecture, that it was perfect. This perspective prompted a change in his own work. He looked at his replicas and said, “Rubbish. It is just rubbish.” And he began again from scratch.

As he made the new replicas, El-Ezaby studied photographs and visited the pieces in the Egyptian museum. He says the most important thing is getting the feeling. He would go back to the museum every day, sometimes more than once, trying to feel the difference between the old and the new kingdom, a figure standing, sitting or moving; a man and a woman. He would study the eyes and study the hands.

El-Ezaby says the hardest piece he made for Semmel was the golden Tutankhamun funerary mask. He had made his first replica of the mask years before, in 24 hours, and had thought it was perfect. This next time it took him five months.

He began with a rough clay sculpture of the mask, which he covered with plaster. He added details to the plaster, then covered it with rubber to make a mold, which was filled with polyester. He used electroplating to coat the polyester statue with metals. In this process, a bar of metal is put into a solution that conducts electricity, and electrical charge is used to dissolve metal from the bar and attract it to the mask. In the first bath, the mask was plated with copper. This was difficult, because polyester cannot carry an electrical charge, but El-Ezaby says he has developed a special process. In the second bath, a layer of silver was put over the copper, and in the third bath, the final gold layer was added.

El-Ezaby then concentrated on the details. He spent two days, working day and night, on the eyes alone. He would move them a millimeter to one side and then the other. It had to feel exactly right.

When the mask was being sent to Zurich for the first exhibition, it was held up in customs at the port in Zurich for a few minutes.
Seeing the shrines and coffins together creates a strong impression of their grandeur and the power of the belief they represent (top). Ptha, the god of creation (left). King Tut presented as an accomplished hunter (right).

There is so much to understand about Tutankhamun and his treasures. There is the beauty and artistry, the religious background, the hints about daily life, family structure, social hierarchy, wars. The more one understands, the richer the experience becomes.

For those who cannot travel to Egypt, the replica exhibit offers a glimpse into a world they would otherwise have missed. For those who may be fortunate enough to view the originals in the future, this is a first glimpse, an introduction that will lay the groundwork for a deeper understanding.

Zahi Hawass, former Minister of Antiquities and for many the face of Egyptian archaeology, believes the educational aspect of the exhibit is the most important part. He talks about having seen hundreds of Swiss schoolchildren in Geneva learning about the young king and the country of Egypt. “This is really how antiquities should work,” he says. “We can use replicas for education, and these replicas will encourage people to come to Egypt.”

This is a tough time for Egypt. It is a good time for the world to be reminded of the country’s riches. Egypt needs income from tourists, exhibits and sponsors to maintain and protect its antiquities.

Tutankhamun is the star of Egyptian antiquities. “The tomb, gold, 5,398 pieces, the world of curse,” says Hawass. “‘Tutankhamun’ means gold, mystery, and magic.”

Over 5 million people have viewed Tutankhamun: His Tomb and His Treasure. The exhibits have visited 20 cities in Europe and Asia. One is being showing in Linz, Austria through June 29th. On April 4th, the first US showing opened in Kansas City under the name “The Discovery of KING TUT.” The exhibit will be there through July 9th, before moving to San Diego.

ANCIENT TREASURES

Standing in Tutankhamun’s tomb in the Valley of the Kings, contemplating paintings that were done by a human hand, right there, more than 3,000 years before, is a powerful experience. It is both hard to comprehend and moving. It gives a feeling of shared humanity—of a link across time and distance.

Similarly, in the Egyptian Museum in Cairo, the treasures from the tomb have a stunning, elusive quality. The animal figures are bursting with character. The lines and curves of the sculptures are captivating.

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“The tomb, gold, 5,398 pieces, the world of curse,” says Zahi Hawass. “‘Tutankhamun’ means gold, mystery, and magic.”
Hannes Schmid – Armed with insatiable curiosity and a camera

Hannes Schmid headed out into the world with interest, youthful energy and a camera. The results were photographs of isolated tribes, rock stars and eventually fashion models at the Everest base camp or among a herd of elephants. He re-imagined the Marlboro cowboy and recorded ancient Chinese ritual opera. Today, his attention is tuned to culture and change in Asia.

Hannes Schmid says that people tend to talk about his life more than his work. At first it sounds like maybe he finds this is a bad thing. Then he says, “I think my life is as strong as my art. I really went my way.”

After growing up in a poor Swiss family and completing an apprenticeship as an electrician, he and some friends decided to move to South Africa. At the time, the country needed tradesman, and the South African consulate would pay their airfare. He bought a used camera, and he took some courses at a local university. He quickly discovered that the camera opened doors. He once ended up in one of Cape Town’s toughest neighborhoods, and instead of acting aggressively, the locals posed for pictures. Then they asked whether he was coming back the next day, and he said yes.

He later headed off and traveled around Africa for four years, shooting film and sending the rolls to his sister in Switzerland, who would have them developed. She would then send him an airmail letter, letting him know if the photos were too light or too dark. After Africa, Schmid traveled in Asia. Interested in the adventures and disappearance of Michael Rockefeller in West New Guinea, Schmid then headed into the forest to find the Dani tribe. The tribe practiced a ritual form of cannibalism, eating certain body parts of vanquished enemies, so that these enemies would have to serve them in the afterlife.

After a few months alone in the forest, he was discovered by some of the warrior tribesmen. During his first days with the tribe, Schmid was beaten repeatedly, and then, slowly, he was tolerated as he observed the culture and took photographs. The tribe members had no idea what his camera was. He stayed for a few months, then headed off to continue following Rockefeller’s footsteps.

Schmid was an adventurous, curious, perhaps foolhardy young man. And this experience went on to have quite an effect on his life. Years later, when a friend took him to a dinner with the British rock band Status Quo, the musicians wanted to kick him out, because they did not like photographers. The friend convinced the group to let Schmid stay by explaining that he was a crazy guy who had lived with cannibals. After dinner the band’s manager asked whether he had really photographed cannibals. When Schmid said yes, the manager asked him to photograph the band.
This was the beginning of eight years of photographing 250 bands, from “A” like Abba to “Z” like Zappa. He would go on tour with the band, into the studio and sometimes even on vacation with them. The really lucky musicians would get to visit to his home canton of Thurgau, and learn to ski, while staying with Schmid’s mother, who would make them traditional meatballs and mashed potatoes. Schmid says the bands and their managers liked him because he had a certain sensitivity – he knew when to stand back and when to step up. He enters new environments slowly. “My top priority is respect and being humble,” he says. “I don’t want to be an intruder.” And he was willing to carry suitcases while the band got to know him.

His travels would be different today. Cameras are common and they no longer open doors in the same way. He points out that most of the major events of the past ten years were photographed by people on the street rather than professional photographers. He says today, as a professional photographer, “You have to find a niche to stick out of that huge ocean of a picture world.”

He also says, provocatively, that he is not really a photographer, that he was never really interested in his pictures. When Schmid started taking pictures in Africa, he did not see the photos until he got home after four years. “I came home and it was the biggest disappointment to me,” he says. “It was nothing. It was nothing like what I thought they should look like.” He says this led him to develop a stronger relationship to the process of making a photo than to the image itself.

**A DIFFERENT WORLD**

When Schmid was catapulted into the world of fashion photography in 1984, however, it turned out that many people liked his photographs quite a bit. The magazine GQ was launching a German version, as “Men’s Vogue,” and for the first issue, the editors wanted an article on the punk-rock star Nina Hagen. They hired a famous fashion photographer, with whom, ten minutes into the photo shoot, Hagen had a fight before storming out. She then demanded Schmid.

Fashion photography was radically different than what he had been doing. “Before I always had to wait until things happened;” he says. “Then I moved to fashion and I started to realize, wow, now I can create my own world.”

Schmid’s own world involved taking models out to extreme locations and insisting, much to the chagrin of the stylists, that they get dirty or wet or cold or whatever it was that a normal human being would be in those circumstances. He rebuilt his 35-millimeter camera to shoot more frames per second, because the wind, snow or dust was sometimes so extreme that he would only have two minutes to shoot. He was known for delivering surprising, interesting work, and one fashion magazine after another began calling.

Philip Morris became aware of him, and hired him to re-envision the Marlboro Man. Shoots for Marlboro were elaborately, meticulously staged. Schmid says four days of shooting sometimes cost more than Hollywood was spending on entire feature films. He once had 20,000 kilograms of dust
Hannes Schmid was born in Zurich in 1946, and he spent much of his childhood in the mountainous Toggenburg region. His father was a baker, and when Schmid was young, he tended goats in the summer. He is now based in Zurich with his wife and two children, though he is constantly on the move.

Brought in to create a special hazy effect in the red early-morning light. The crew built rivers, towns and portable corrals.

“The ads gave a thirst for the West, to enjoy this freedom,” he says. He had entered the process fascinated that something created by a commercial company had become the iconic image of America. He also found it entertaining that a Swiss guy from a mountain canton was pulled in to recreate an American icon. “Our farmers have eight cows,” he says. “The cows have names and they come when we call.”

A PATIENT OBSERVER

In 1998, in Singapore, near the apartment of the woman who was to become his wife, Schmid came across a Chinese opera group that performed wholeheartedly, every day, in front of empty chairs. He was curious. It was ritual street-opera performed exclusively for Chinese gods and ghosts, based on cultural and religious traditions of the Teochew Chinese. The group believed that photographing a performance would unleash the wrath of the gods.

Schmid returned to the theater repeatedly, and after four years, he was allowed to take photographs backstage. He says he became part of the troupe and slept under the stage with them, in a hammock. A few years later, the group had lost its concern that he would raise the wrath of the gods and had begun to think that, when they were gone, it would be good to have a record of what they had done. He was then able to photograph during a performance.

He says that though he liked his photographs, they could only communicate a part of what he felt watching this impressive performance for the gods. He turned to the art of calligraphy, and worked with his father-in-law, a calligraphy artist, to use Chinese characters painted on the photographs to communicate more of the atmosphere and story of the ritual.

In 2007, the opera performed for the last time. Schmid says he still helps to support fourteen members of the troupe.

SHIFTING FOCUS

In the past 6 years, Schmid's work has been catching the attention of curators, gallerists and publishers. In the early years, this was not important to him as long as he could explore. When he was photographing rock stars, he would sell the occasional photograph for $25 or $50, but mostly he would give photos to the band in exchange for travel and living expenses. He says he was fine with this, that he was a simple guy who did not need more. With a laugh, he adds that Rod Stewart once bought him a fur coat, because the rock star felt his Momentous exhibit will open on June 22 at the Today Art Museum in Beijing. It includes five mobiles in constant motion onto which images from work he has done on Formula One will be projected. Visitors can then use their mobile phones to upload their own photographs, which will morph with Schmid's images. He will also be creating a permanent installation for the Shenzhen airport, and an exhibit for the Power Station of Art, Shanghai's new contemporary art museum.

Schmid's children are half Swiss and half Chinese, and he says he wants to build a bridge between the cultures. He has always followed his heart and his interest, and he shows no signs of slowing down.

BEING INVOLVED

Schmid says he has never considered himself a photojournalist, and he has always maintained the level of confidentiality desired by those who have granted him access. Instead of viewing investigative reporting as his contribution, he has chosen certain causes related to his experiences and supported them.

He recently partnered to start Smiling Gecko, a nonprofit organization that supports children in Southeast Asia. For the organization, he spends time in Cambodia, supporting families living in Phnom Penh's garbage dumps and helping to resettle families onto agricultural land. He is also using photography to document their situation.
Dassault Aviation has announced its newest business jet. Designed to give passengers a luxurious large-cabin feel even for midrange flights, the 5X has the roomiest cabin area of any Falcon, plus a new cabin design with flowing lines and sleek furnishings. Like all Falcon aircraft, it benefits from advanced technology derived from the company’s experience with fighter jets.

**The Falcon 5X: Large-scale comfort for midrange flight**

“Dassault wants the aircraft to be a success for the next 30 years,” says Villa, “so we need to not be shy of any new technology, putting basically everything we can in this aircraft, in terms of aerodynamic progress, in terms of systems, and the best new engines.”

After introducing the first business jet equipped with a fly-by-wire (FBW) flight control system, the Falcon 7X, the company has improved the system for the 5X. FBW systems replace the mechanical linkages between flight controls and aircraft systems with electronic wiring. As FBW systems have become more advanced, pilots have been able to reduce their focus on the various flight controls and have increasingly been able to simply tell the aircraft the direction in which they want to go. The aircraft then figures out the best way to achieve this.

Dassault Aviation already had extensive experience with FBW in fighter jets, where it is essential that a pilot be able to concentrate on high-level decisions and not on the aircraft’s handling.

“You have these pilots that are flying above the speed of sound,” he says. “In an environment where they are turning, and they do not know what is up and what is down. They have teammates around, and targets. When you look at all the information they have in a fraction of a second to decide what to do, it is absolutely crazy.”

Incorporating FBW in business jets reduces pilot workload in this realm as well, and contributes to safety and capability. The world in which commercial pilots operate is becoming more difficult. It is increasingly common to ask pilots to fly sophisticated trajectories, both because of increased air traffic and for the sake of efficiency. Villa says there has been a lot of change in the demands on pilots in the past 20 years, and there will be a lot more coming.
The mix between military and civil aviation has a long history at Dassault. Founder Marcel Bloch developed a successful new propeller during World War I, and then formed a company that designed a two-seat fighter plane. As fate would have it, the first series-production version of this fighter rolled out on Armistice Day, the end of the war, and the government cancelled its 1,000-aircraft order.

After the government warned it would not be ordering more aircraft for a long time, Bloch, only 26 at the time, became a furniture maker, then entered the construction industry. He was drawn back into aviation after watching Charles Lindbergh land in Paris in 1927 and recognizing the potential in civilian aviation.

His new company, Avions Marcel Bloch, produced three civilian aircraft. Then, the political climate changed once again. As nationalization swept across France, Bloch was put in charge of a national company for aeronautical construction. The company’s factories produced fighter planes and bombers. After France’s military defeat at the beginning of WWII, the Third Reich ordered 100 of the largest French transport aircraft. Bloch refused to fill the order, and he was sent first to prison, then to an internment camp and eventually to a concentration camp. He emerged in 1945, emaciated and ill, and changed his surname to Dassault, which was the nom de guerre that had been given to his older brother by the French resistance. His brother had been fond of assault tanks, “char d’assault” in French.

Dassault was determined to continue building aircraft, and he was soon fully back in the swing of things. He built propeller aircraft for a variety of applications, and then, as the jet age set in, he developed a fighter plane. He named the second version of this fighter Mystère, from Dr. Mystère, the hero of one of his favorite children’s books. The plane was the first French aircraft to exceed the speed of sound, and it was also the precursor to the Falcon.

Dassault’s first aircraft designed for business aviation was the Mystère 20, which flew for the first time in 1963. For the American market, the name was changed to Mystère Falcon 20, and then Falcon 20. The aircraft was the beginning of a line of business jets that increased in range and comfort, up to the long-range Falcon 7X, which made its debut in February of 2005.

The company has also continued to develop advanced fighter jets. At Dassault Aviation, engineers are not assigned to either military or civilian projects, but rather move from one to another. This creates a natural flow, bringing military technologies and approaches into the civilian program.

Dassault Aviation produces the Rafale fighter jet and the Falcon line. The company employs over 11,000 people and has assembly and production plants in France and the United States. Since the first Falcon 20 in 1963, over 2,250 Falcon jets have been delivered.
THE LUXURY INTERIOR

In stark contrast to the military aircraft, Falcons are luxury airplanes, and the company is increasingly embracing this identity. For the 5X, the company’s interior designers were brought into the aircraft design process earlier than in the past, and the Falcon brand was emphasized in the cabin.

Designers worked with flowing, unbroken lines to enhance the feeling of space. They made everything flush and seamless, air vents and electric charging stations as smoothly as possible. LED lights, signage was created that is invisible until illuminated. Designers worked with flowing, unbroken lines to enhance the feeling of space. They made everything flush and seamless, air vents and electric charging stations as smoothly as possible. LED lights, signage was created that is invisible until illuminated.

Just like engineers designing other aspects of the aircraft, the cabin designers worked with Catia, Dassault Systèmes’ 3D visualization system, and took advantage of Dassault’s Immersive Reality Center. The center surrounds the user with computer-generated images of an area of the aircraft. Position-tracking sensors mounted on the operator’s goggles, hands and other body parts, the user can reach around and explore spatial relations in connection with concerns such as maintenance clearance or the ergonomics of a galley.

The interior designers also built a basic full-scale mock-up of the cabin. “Catia is so powerful you think you can do everything with it, but it is important to actually sit in a seat and feel it, and then see the general layout of the cabin,” says designer Agnes Gervais. “Some people think this is going backwards, but it is important to feel the space.”

Position-tracking sensors mounted on the operator’s goggles, hands and other body parts, the user can reach around and explore spatial relations in connection with concerns such as maintenance clearance or the ergonomics of a galley.

The Falcon 5X is already being flown on the bench, which means that pilots are flying it in a fixed-base simulator. This enables them to test the software that is central to the digital flight control systems as well as other aircraft systems. When the real flight testing begins, engineers will be able to make sure the physical characteristics they have modeled hold up in the real world. They will also refine the data they have entered into the flight control system.

MAKING SURE

With the modeling power of Catia, as well as other programs and test facilities, engineers are convinced that the structure of the Falcon 5X will be essentially perfect by the time the first aircraft takes off for a test flight in early 2015. They are so sure of this, in fact, that at the time of that first flight, over ten Falcon 5Xs will already in production. "We have very good engineers," says Dassault Aviation Chief Test Pilot Philippe Deleume, with a laugh. "But Airbus is doing the same. Boeing is doing the same."

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Through modeling and wind tunnel testing, engineers should already have an accurate picture of how the aircraft will handle in the middle of the flight envelope. Those sources are not as accurate at making predictions for very high or low speeds, so engineers will need to gather this information through flight testing.

Once the team members have made their final adjustments, they will put the Falcon 5X through the wringer to convince themselves and the certification authorities that the aircraft is absolutely solid. After a series of tests to demonstrate that the aircraft functions well in good conditions, the test crew will seek out extreme conditions.

It will probably head for Iqaluit, in northern Canada, which has the dubious honor of offering the coldest international airport in the world. It will head to the heat of the North African deserts and seek out high altitudes and cross winds, as well as various forms of mist, rain and snow.

Deleume enjoys the process, with its challenging flying and remote locations. He says, however, that the very first time the Falcon 5X flies will have been the real magic moment. “Everybody is waiting for the test,” he says, “the engineers, the ground crew. As a pilot, when you are in action, you don’t feel it, because you are very concentrated, you are doing your job. And then, little by little, you discover the plane.”
Maxon Motor – Small motors moving astronomical projects

Maxon Motor’s headquarters are just outside the town of Sachseln, in central Switzerland. Sachseln has about 5,000 inhabitants, and Maxon’s buildings are surrounded by farmhouses, barns and apple trees. Many of the offices and production spaces have a view of Sarnen Lake; others have views of the surrounding mountains. This is the heart of Switzerland, less than twenty miles from where three men are said to have met on an alp in 1291 to form the Helvetic Confederation.

In 1991, one of Maxon’s US salesmen contacted headquarters and said someone had asked him whether the company could make a motor capable of withstanding –130°C. Management was skeptical. This sounded quite strange. They were not even sure how they would test at this temperature.

Management told the salesman to find out why the potential customer wanted such a motor. The answer put an end to all hesitation. The motors were needed for a space-exploration rover. Nighttime temperatures on Mars go down to –130°C.

Maxon worked with NASA’s Jet Propulsion Laboratory for about five years to adapt some of its motors to the conditions of space and space travel. The motors would need to handle extreme vibrations and the shocks of landing and take-off. They would have to withstand both extreme heat and extreme cold, and function in the reduced atmospheric pressure of Mars. It was also important that they be able to withstand sterilization, because the mission did not want to bring life forms from earth into space.

The motors also had to be light. It takes a lot of energy to accelerate a payload into space. “You may start out with a rocket that weighs a thousand tons, trying to send a spacecraft that weighs maybe one or two tons to Mars, of which you are then going to land a hundred kilos,” says Robin Phillips, Maxon Motor’s Head of Aerospace Projects. “Increase those hundred kilos at the end to one hundred and ten, and you have to hugely increase the size of the rocket at the beginning.”

In December of 1996, eleven Maxon motors went into space with the Mars Pathfinder mission. This put Maxon in the worldwide media, and the company’s connection with space exploration was established. For the next Mars rovers, Spirit and Opportunity, Maxon provided 39 motors each, which drove everything from robotics arms, to cameras, to the steering mechanism and wheels. Spirit got stuck in sand in 2010, while Opportunity is still running and celebrated its 10th anniversary of Mars exploration this past January. The rovers were originally designed to last about 90 Martian days, or 92 Earth days.

Maxon now works with several space agencies and has developed motors that will go to Mars in the European Space Agency’s ExoMars rover toward the end of this decade. Maxon has also been supplying motors for Space X’s Dragon spaceships, which transport materials to and from the International Space Station.

REINVENTING ITSELF

Maxon is firmly a Swiss company. It has a Swiss CEO and is an integral part of its home canton of Obwalden. It did not, however, grow from the seeds of its small-town community. The German
Maxon now has production facilities in Switzerland, Germany, Hungary and Korea, with research and development in Switzerland and Germany. More than half of Maxon’s approximately 2,000 employees work in Sachseln, Switzerland.

Maxon worked with NASA’s Jet Propulsion Laboratory for about five years to adapt some of its motors to the conditions of space and space travel.
Maxon and the client first identify an existing motor that is close to the desired size and power. Then Maxon engineers redesign the things that will need to be changed for space.

They build a motor based on these plans; test it, fix any problems and test it again. Once they have developed the motor to their satisfaction, it goes out to the customer, who will put it in their machine and test it.

If the motor functions well in the machine, the client will run it for a “life-time” – the number of cycles the motor machine, the client will run it for a “life-time” – the number of cycles the motor will undergo testing, to make sure it was built correctly.

Phillips says that one of the things that surprised him when he began working with space agencies is that everyone is very human. “I envisioned a magical organization that did everything right,” he says. “It turns out they are manned by the same human beings we have here. They all make the same mistakes. They all have the same problems.” And so they all test and test. Causing a mission to fail because of one faulty part is not an option.

BROAD APPLICATIONS

Characteristics that make a motor ideal in one environment are often helpful in several others as well. The technology for making a motor resistant to the very low temperatures on Mars also made it possible for Maxon to supply motors to the Dome C telescope in Antarctica. The resistance to vibration needed for space travel is also important for Formula One race cars and petroleum drilling.

Maxon's motors make them ideal for various humanoid robot projects. Tokyo University, for example, has built Kenshiro, a 1.58 meter tall robot that has 160 artificial muscles, the most ever installed in a humanoid robot. Ninety-three Maxon motors are used to contract these muscles.

For the human body, Maxon motors drive insulin pumps, prosthetics and implantable medication delivery systems. They are also used by physicians in devices such as robotic surgery arms and hand-held tools.

The many aviation applications of Maxon motors include autopilot systems, brake flap adjustment, seat adjustment, flight recorders and radar systems. In each Boeing 787, in the climate control system alone, there are 48 Maxon motors.

In 2013, Maxon received the annual award presented by Aerosuisse, the umbrella organization for the Swiss aerospace industry. Aerosuisse cited Maxon’s “groundbreaking development and production of high-precision drive systems,” which it considers of vital importance to the aerospace industry.

Maxon CEO Eugen Eliemiger says that as small motors become more efficient, they are often replacing hydraulic or pneumatic systems on aircraft. He expects demand from the aerospace industry and elsewhere to remain strong. In fact, he says the biggest surprise during his years at Maxon has been the continuous increase in applications for the motors. “Every day,” he says, “there is something new that makes me think, ‘Wow, I would never have thought that that really needs a motor – that it needs to be moved.’”

At present, Maxon is working on a motor that will be able to withstand 500°C. As a base, the company is using its Heavy Duty motor, which was designed for oil drilling and can withstand temperatures of more than 200°C. In September of 2012, engineers confirmed they had a motor that could run above 420°C, and in later tests, the motor ran for an hour at 450°C.

This project is once again at the request of NASA’s Jet Propulsion Laboratory. Mars is not the only neighbor of Venus is over 460°C.
Over the course of more than a century, Zurich's Hiltl restaurant has transitioned from a suspiciously regarded bastion of vegetarianism to a fashionable dining spot. Now led by the fourth Hiltl generation, the restaurant has kept its emphasis on fresh, healthy food, while adding a bar, a club and a cooking school. It is true to its history, but the times have changed, and Hiltl is right there with them.
At the end of the 19th century, Europe was industrializing rapidly, and life was changing. Not everyone was pleased with the new society, and an alternative, back-to-nature movement developed just south of the Gotthard Pass in Switzerland. This Monte Verita movement is said to have attracted bohemians, nudists, pacifists, feminists, Freemasons and theosophists.

It also attracted a large number of famous artists and writers, including Herman Hesse, Erich Maria Remarque, Franziska Gräfin, Marianne von Werefkin, Hans Arp and Sophie Tauber. It was an important place for the Dadaist, Bauhaus and anarchist movements, and German expressionist dance is said to have originated on the mountain. Psychologists also came to the movement, with Carl Jung himself having spent some time at Monte Verita.

A healthy diet and vegetarianism were central to the group, and in 1898, it opened a vegetarian restaurant in Zurich. Just as the group on the mountain was often considered crazy by its southern Swiss neighbors, residents of Zurich considered this Vegetarians’ Home and Teetotallers’ Café to be quite strange. Traditional Swiss cuisine included a lot of meat. Meat and potatoes were solid. Real men ate meat.

Around the same time that the restaurant was founded, the young German tailor Ambrosius Hiltl was led to vegetarianism in Zurich through a very different set of circumstances. He had grown up on a small farm in Bavaria, and, after completing his apprenticeship as a tailor, he set out for his journeyman years. These years of practicing his trade while on the road through foreign countries included many stops in Switzerland. At the end of this time, in 1897, he settled in Zurich.

Soon thereafter, he was diagnosed with rheumatoid arthritis, and his doctor ordered him to stop eating meat. As a vegetarian bachelor in search of nourishment, he turned the to Vegetarians’ Home. His health quickly recovered on the new diet.

The restaurant, however, was struggling. It was in need of new management, and in 1903, Hiltl agreed to take the job. The next year, he bought the restaurant. Business improved under his leadership, but the skepticism continued. Vegetarians were often called grazers and the restaurant referred to as the “Wurzerlbunker” or root cellar.

Today, led by the Hiltl family’s fourth generation, the restaurant has a renowned buffet, a take-out service, cooking classes, a vegetarian butcher shop, a catering department, meeting rooms, a bar and even a dance club. While the restaurant was once separated from Zurich’s central Bahnhofstrasse by a small forest, the expanding city grew up around the building, making it part of the Zurich’s dynamic center. The restaurant has changed as much as its surroundings. Recent renovations have turned Hiltl into a prime example of the upscale stylishness of Switzerland’s largest city.

**THE CHANGING FACE**

Rolf Hiltl, today’s fourth-generation manager, wants to make sure the restaurant atmosphere and the menu are geared towards enjoyment. One of his first moves was to take oatmeal gruel off the menu. He has tried to banish anything reminiscent of austere health-consciousness. Rolf himself is not vegetarian, but rather refers to himself as “flexitarian.” He says about 90% of Hiltl customers are not vegetarians, but rather people who simply enjoy delicious, healthy food.

While the chefs continually present new dishes, and Asian and Arab foods have become important at the restaurant, Rolf makes sure to keep Swiss staples on the menu. He is aware of the role memories and emotions play when it comes to food. “When you eat,” he says, “a lot is about traditions – what you ate as a child.”

Some Swiss dishes are easily kept vegetarian, such as Risotto und Gemüse, the traditional meal made with grated potatoes and vegetables, or Stock und Seel, mashed potatoes topped with a “little lake” of red-wine sauce. Other dishes are altered, such as the local specialty Züri Geschnetzeltes, which is served with the wheat product seitan instead of the usual veal. Ninety percent of Hiltl customers are not vegetarian, but rather people who simply enjoy delicious, healthy food.
The restaurant serves various pasta dishes, and it just recently introduced a burger. There are also vegetarian versions of old European classics such as coq au vin, beef stroganoff and beef tartare.

The centerpiece of Hiltl’s cuisine is its buffet. About two-thirds of the restaurant’s guests head for it, where they can choose from about 100 dishes, several of which are the same as the entrees that can be ordered individually. There are numerous Indian dishes, as well as single-vegetable salads; multi-vegetable salads; vegetable-and-grain salads; salads with tofu; salads with cheese; rice dishes; curries made of chickpeas or tofu or millet; dishes with jalapeño; fruit; desserts; chutneys; special sauces and much more.

The buffet is so popular that dishes are refilled continuously, keeping the selection extremely fresh. In general, little food stays in the Hiltl building for more than 24 hours. Every morning, about 90 kilos of oranges are delivered, 50 kilos of potatoes, and 30 kilos of tofu. There is a small night shift that comes in to begin longer processes such as soaking chick peas and simmering Indian curries.

In its early years, Hiltl focused on vegetarian dishes within the flavor ranges familiar to central Europeans. The first chef was the German Martha Gneupel. She had started at the restaurant for Monte Verita, and then not only stayed to work for Ambrosius Hiltl, but also married him. She had grown up in a vegetarian family, and she cooked the gruels, knoedel, and other foods typical of her homeland.

In 1951, Margrith Hiltl, wife of the second generation restaurant manager Leonhard Hiltl, went to India as the Swiss delegate to the World Vegetarian Congress. She returned to Zurich with a variety of Indian spices and a strong enthusiasm for Indian cuisine. She was determined to serve Indian food at Hiltl.

Her brother-in-law Walter, the head chef, did not think patrons would be interested in this foreign food, and he refused to make it. This did not stop Margrith, who simply cooked it upstairs in her apartment and served it to guests who ordered ahead. Eventually, Swissair asked Hiltl to supply food for the airline’s Indian passengers, and Walter’s resistance broke down. Indian dishes became a central element at Hiltl, and in the early years, Indian friends brought coriander, turmeric, cumin and cardamom to Margrith when they visited Zurich.

Margrith’s son Heinz introduced an Indian buffet at Hiltl in the 1970s, when his son, Rolf, was about six years old. “It was very special,” says Rolf. “The people who went there were special, hippie, a little crazy.” Heinz also introduced a salad bar at which the food was sold by weight. This was a novelty, and not all clients were enthusiastic. At first, Heinz placed pre-made salad plates, sold at a set price, on the buffet for those who preferred more traditional menu choices.

Heinz also initiated a “shocking” renovation in 1973, adding bright, flashy colors to the restaurant’s décor. This was an early attempt to shed some of the “rabbit-food” image then associated with vegetarian fare.

While the second-generation and third-generation Hiltl bosses, Leonard and Heinz, had trained as pastry chefs, Rolf apprenticed as a cook at the five-star Dolder Grand hotel in Zurich and then went to hotel management school in Lausanne. He continued his culinary training in Acapulco, Paris and San Francisco, and dreamt of opening a bar in San Francisco.

The famous Hiltl buffet. Here customers pay by weight for their meal – an almost scandalous concept when it was introduced in the 1970s.
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At the end of 2015, Hiltl will open a self-service and takeaway restaurant in a former post office near the main Zurich train station. About twenty years ago, when the post office was being refurnished, Rolf Hiltl asked for the old 1930s furniture, and the renovators were happy to be rid of it. Recently, the post office decided to close this Sihlpost branch, and Rolf will move the furniture back into the building to create something that is “authentic vintage.” He says people want true stories, things that really happened. Hiltl will create an industrial look for the space connected to the way mail was sorted with conveyor belts.

When Rolf took over the restaurant, female customers outnumbered male customers by about four to one. He has been working to even this out. During a recent remodeling, he added more dark woods and other design elements intended to appeal to men. He says he has also made sure the restaurant has good beer, as well as hearty dishes such as the cordon bleu and the Hiltl burger. Today, women still outnumber men at Hiltl, but only by a ratio of about two to one. Rolf says that as he makes changes at the restaurant, he works from more of an American trial-and-error principle than a typical Swiss mode of caution. He seems to be a natural entrepreneur, and the idea of doing things in a new way is interesting to him.

This is not the only reason things are changing so rapidly. Rolf is working in a world very different from that of his predecessors. Vegetarianism and veganism are now “in”. They are trendy. While this means that competition from other vegetarian restaurants is increasing, it also means that Hiltl has evolved to the point where it is an established restaurant in a hot segment. More and more young people are coming to the restaurant. “All those rock and pop stars are turning vegan and Hollywood is turning vegan,” says Rolf. “and the kids see that on YouTube and think it’s cool.”

Hiltl stood its ground when vegetarians were considered austere contrarians, and now it can bask in the lifestyle’s glory days.

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SIHLPST RESTAURANT

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Jet Aviation launches new global website

Jet Aviation launched its new website in January, introducing its new corporate branding in addition to improved functionality, design and navigation. Accessible through a wide range of web browsers and devices, the website features an intuitive navigation system, a cleaner layout of all services and facilities and an enhanced homepage design. It also offers FBO pre-arrival forms and fuel pricing and maintenance quotation requests.

Integrated within the website is a video tool from which all Jet Aviation videos can be viewed. Applicable videos can be accessed from all website pages.

The Jet Aviation charter website will be incorporated by mid-year.

New hangar facility at Seletar Aerospace Park

Jet Aviation Singapore is in the process of going operational at its new state-of-the-art hangar facility at Seletar Aerospace Park.

The new 7,500 square meter facility triples the size of the former facility, adding more than 4,000 square meters of shops and offices and nearly 9,400 square meters to its apron.

Through its significantly larger new 420 square meter Interior Shop, the company expands its interior services capabilities from minor interior repairs to full interior aircraft refurbishment.

Undertaken in direct response to growing demand for large, long-range business jets in the region, the new hangar has an arched roof reaching 24 meters at its highest point to accommodate aircraft such as the Boeing Business Jet (BBJ) and Airbus Corporate Jet (ACJ). It can also hold up to five Gulfstream G650 or five Bombardier Global Express 7000 aircraft.

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Basel Design Studio wins SBID Award for TIMELESS TO VISIONARY designs

Jet Aviation St. Louis grows its MRO narrow-body business

Jet Aviation St. Louis expanded its service offerings last year to include the Boeing Business Jet (BBJ), taking delivery of its first BBJ in February 2013, with two more following later in the year. In March 2014, two BBJs arrived at the same time, delivering the company’s first BBJ doubleheader. One came in for a 24-month inspection that included some non-routine items such as replacing headliners in the lavatory and replacing curtains with leather-bound panels. The other came in for a C3 inspection (12 year) that included interior removal and new installation and overhaul of all landing gear.

“Having two BBJs in adjacent hangars right now really highlights the extent of our narrow-body capabilities,” says Chuck Krugh, senior vice president and general manager of Jet Aviation St. Louis. “We’ve been developing this line of business for almost five years and are very intent on achieving BBJ completions here.”

The company has two narrow-body hangars, each of which can accommodate two to three larger jets.

In recognition of its top-to-bottom team commitment to high professional performance, Jet Aviation St. Louis has won the FAA’s 2013 Diamond Award for Excellence for the second consecutive year. The FAA’s Diamond Award program focuses on regulatory, airworthiness and safety awareness training to reinforce, promote and foster a high level of professionalism and safety within the industry.

Qualifying for the award required all 254 of the eligible aviation maintenance technicians (AMT) – including Krugh – to successfully complete FAA training and certification requirements to achieve Bronze, Silver or Gold award levels. The award is presented through the FAA’s William (Bill) O’Brien Aviation Maintenance Technician (AMT) Awards program.

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With more than 400 entries submitted for 14 design categories from 33 countries, Jet Aviation Basel’s wide-body Timeless to Visionary cabin interior design campaign won the coveted Visualization award in the Contract category at the 3rd annual SBID International Design Awards ceremony for 2013. Judged by international industry leaders, the highly contested SBID International Design Awards honor creative talents in the design industry and reward design excellence across the globe.

Jet Aviation Basel has also appointed Matthew Woollaston as director of Market Development and Completion Sales. Woollaston joins Jet Aviation from New Zealand-based Altitude Aerospace Interiors, where he successfully led the company’s VIP Completions Business for five years. He is a licensed aircraft maintenance engineer and holds a bachelor of commerce degree from the University of Auckland.
Jet Aviation restructures FBO management in EMEA & Asia

The company has appointed João Pedro Pires Martins to succeed Ratsira as manager of the Jet Aviation Geneva FBO. A 15-year industry veteran, Martins is responsible in his new position for overseeing the Geneva FBO operation and ensuring continuity of the highest service standards. He joins the company from Vistajet Group, where he served as head of Global Purchasing and Logistics since 2011, and held a number of senior management positions with NetJets Europe prior to that.

To ensure uncompromising service levels as the company grows, Jet Aviation has created a new regional client relations position and appointed Bernard Ratsira director of FBO Client Relations for EMEA and Asia. With Jet Aviation for more than 30 years, Ratsira has been directing operations in Geneva since 1988. His new role includes developing client relations and promoting customer service excellence in the EMEA and Asia region.

To promote the important of business aviation, Jet Aviation Berlin recently hosted a customer cocktail reception and dinner in Dusseldorf, welcoming approximately 60 customers and members of the German Business Aviation Association (GBAA). With the first 2014 quarterly GBAA meeting reviewing traffic and slot strategy at Dusseldorf airport the next day, the dinner served to boost membership attendance to demonstrate the concern of the business aviation community.

“We really appreciate Jet Aviation’s support,” said Dr. Bernd Gans, Head of the GBAA Board. “Record attendance at our meeting clearly established the importance of business aviation in Germany.”

Dubai operates from DWC during summer construction

With runway construction already underway at Dubai International Airport, Jet Aviation Dubai is now supporting full FBO, line maintenance and AOG services from the company’s Dubai World Central (DWC) facility. Runway restorations are scheduled to conclude on July 21, 2014, and the company will provide services from DWC throughout the construction period. Following runway resurfacing, Jet Aviation Dubai will resume full maintenance and FBO operations at Dubai International Airport and continue providing FBO services from DWC.

In related news, the General Civil Aviation Authority (GCAA) of the United Arab Emirates presented Jet Aviation Dubai its Safety Performance award at its recent triennial Strategy Plan (2014–2016) meeting.

Jet Aviation Palm Beach hosts its 14th Annual La Bella Macchina

For its 14th Annual La Bella Macchina (“The Beautiful Machine”), Jet Aviation opened the doors at its Palm Beach facility to showcase spectacular displays of business aircraft – including a Bombardier Challenger 500 of its new partner, Vistajet – Ferrari automobiles and luxury lifestyle exhibitions. More than 1,400 guests gathered to celebrate high-performance machinery, featuring aircraft from many of the world’s leading manufacturers and approximately 50 classic and late-model Ferraris.

A silent auction was also held, raising $22,000 for the Boys & Girls Clubs of Palm Beach County, a non-profit youth development organization dedicated to promoting educational and vocational opportunities, as well as the health and character of boys and girls in a safe, nurturing environment.

Dusseldorf and Berlin support business aviation community in Germany

Jet Aviation Dusseldorf and Jet Aviation Berlin recently hosted a customer cocktail reception and dinner in Dusseldorf, welcoming approximately 60 customers and members of the German Business Aviation Association (GBAA). With the first 2014 quarterly GBAA meeting reviewing traffic and slot strategy at Dusseldorf airport the next day, the dinner served to boost community.

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Jet Aviation measures up with top ratings

Jet Aviation’s refurbishment program and corporate rebranding introduced last year at its FBO facilities in Geneva and Zurich received a firm customer vote of approval in AIN’s International FBO Survey. Jet Aviation Geneva ranked 2nd in 2014, up from 9th last year, while Jet Aviation Zurich came in 13th, moving up to 12th from just 17th in 2013.

In Professional Pilot’s 2014 PRAE Survey of more than 4,000 FBOs in the U.S., two of Jet Aviation’s FBOs were ranked in the top 40, including Jet Aviation Palm Beach (13th) and Jet Aviation Teterboro (35th). In addition, Jet Aviation came in fourth in the Best Small U.S. FBO Chain class, while Jet Aviation Dubai was voted second in the Best Middle East and African FBO category. The AIN Survey further distinguished Jet Aviation Palm Beach, which placed in the top 20% of all U.S. FBOs.

Jet Aviation’s Palm Beach FBO Team

Jet Aviation expands its global aircraft management fleet

Jet Aviation has recently added eight new aircraft to its global managed fleet, including its fifth new EMEA-based Gulfstream G650.

To its rapidly expanding fleet in Asia, the company added a second Gulfstream G550 and two G450s this year, increasing the fleet in the region to 30 aircraft – up from just three aircraft five years ago. All but one of the G450s are based in Hong Kong and will be maintained by Jet Aviation’s Hong Kong maintenance facility – a Gulfstream Factory Authorized Warranty Service Center for G450/G550/G650 aircraft.

In the U.S., the company has added Challenger 300 and 604 aircraft to its fleet in Teterboro, as well as a Bombardier Global 5000 based in Palm Beach.

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Jet Professionals partners with IFBOA to offer its PEO Services

Jet Professionals continues to support small and medium-sized business aviation companies through its Professional Employer Organization (PEO) by enabling them to concentrate on the operational and revenue-producing aspects of their business.

The company recently partnered with the Independent Fixed Base Operators Association (IFBOA) to directly deliver tailored employee benefits and payroll services to its members. With this agreement, the Jet-Pro PEO service offering will ensure that IFBOA member companies have the opportunity to stabilize benefits, payroll and HR administrative costs, while ensuring compliance with healthcare reform and ultimately increasing employee satisfaction.

Jet Aviation Flight Services has expanded its partnership with Wheels Up to benefit the private club membership by adding midsize, super midsize and large jet aircraft access options. Wheels Up members pre-purchase flight time with Jet Aviation’s fleet at a fixed hourly rate, and can further profit from an hourly package program that includes guaranteed availability with a minimum 10-hour advance call-out period. Members now have access to Jet Aviation’s midsize charter aircraft such as the Cessna Citation Excel and Hawker 800XP, its super midsize aircraft including the Citation X and Gulfstream G200, and large aircraft within its fleet such as the Challenger 605 and Gulfstream G450.

The jet options will be introduced in stages across five regions within the U.S. In recognition of the company’s commitment to safety, quality and continuous improvement, Jet Aviation Flight Services recently received International Standard – Business Aircraft Operations (IS-BAO) stage 3 certification from the International Business Aviation Council.

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Jet Aviation expands partnership with Wheels Up

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Gulfstream

Gulfstream Aerospace Corporation, a wholly owned subsidiary of General Dynamics (NYSE: GD), designs, develops, manufactures, markets, services and supports the world’s most technologically advanced business-jet aircraft. Gulfstream has produced more than 2,200 aircraft for customers around the world since 1958. To meet the diverse transportation needs of the future, Gulfstream offers a comprehensive fleet of aircraft, comprising the Gulfstream G500™; the Gulfstream G280™; the Gulfstream G450™; the Gulfstream G550™ and the Gulfstream G650™. Gulfstream also offers aircraft ownership services via Gulfstream Pre-Owned Aircraft Sales™. The company employs more than 14,000 people at 12 major locations.

Halte AG is one of the leading building and real estate services companies in the German-speaking part of Switzerland. Its strategic business units Halte Entwicklungen (real estate development), Halte Generalunternehmung (general contractor) and Halte Immobilien (real estate services) operate independently in the market, but can draw on the know-how of the entire group. Together they cover development, construction and services around real estate, all the core competencies needed for the entire life cycle of a property. In the centre is a quintessential mission: the identification and implementation of the potential of land, construction projects and real estate.

DE WITT

Offering over 5000 square-metres of surface spread over three floors, and employing 60 people, the DE WITT Manufacture, located in Meyrin (Geneva), houses all the traditional watchmaking activities, from design right through to production and quality control. Mr de Witt, the inventor of these watches is the descendant of emperors and kings in Europe, including such illustrious ancestors as the Emperor Napoleon, King Jerome of Westphalia, and King Leopold II of Belgium. DE WITT proudly defends passion, tradition, creativity, integrity, and watchmaking excellence, in a deliberately bold vision: the creation of a different type of Haute Horlogerie that is noble and authentic, combining age-old expertise and exceptional technical excellence.

The total package

Delivering superiority in all aspects of a super midsize aircraft, the Gulfstream G280™ gives you outstanding performance, comfort and advanced technology. Add to that its exceptional fuel efficiency, low operating costs, and Gulfstream’s award-winning worldwide product support network and it’s clear that the G280 is everything you want in a new aircraft. And more.

To contact a Gulfstream sales representative in your area, visit GULFSTREAM.com/contacts.
British chic, Swiss excellence: Breitling for Bentley combines the best of both worlds. Style and performance. Luxury and accomplishment. Class and audacity. Power and refinement. Perfectly epitomising this exceptional world, the Bentley B05 Unitime houses a Manufacture Breitling calibre, chronometer-certified by the COSC (Swiss Official Chronometer Testing Institute), the highest benchmark in terms of precision and reliability. It is distinguished by its exclusive crown-adjusted worldtime system featuring revolutionary user friendliness. A proud alliance between the grand art of British carmaking and the fine Swiss watchmaking tradition.