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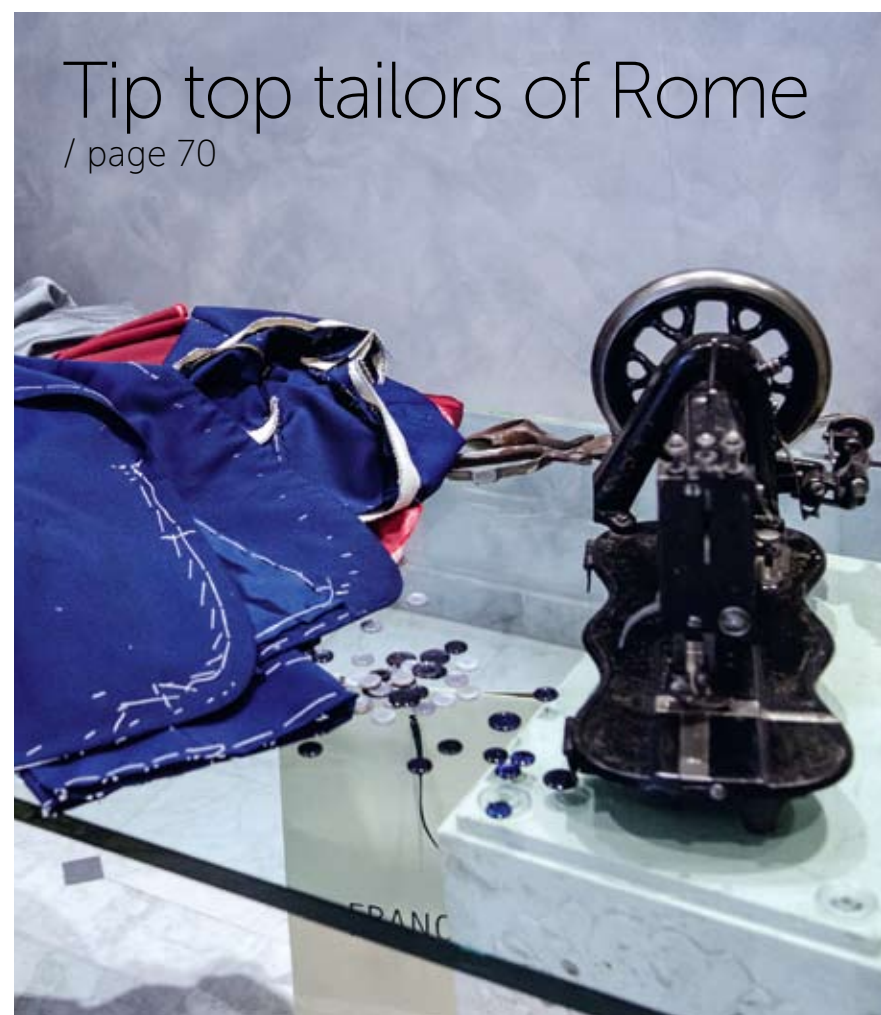
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October

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dined well."

— Virginia Woolf



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baltic Outlook

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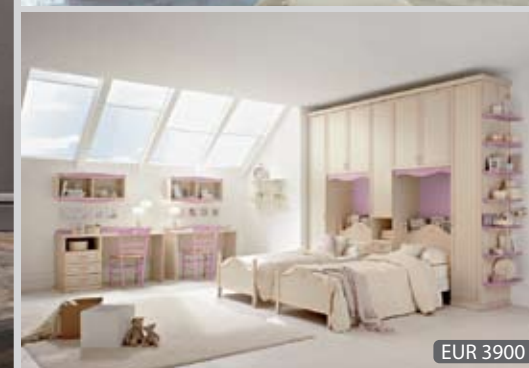
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Friendship of strangers

An unexpected lurch of the boat. Suddenly, I was skidding in my hard-soled mountain boots on the silvery steel deck of the fast moving hydrofoil, straight toward its open stern. Only two chains were spread there as barriers. A tall, wiry woman grabbed my elbow and kept me from going into the chains – an act that probably saved me from plunging into the white and green boiling wake of the boat. I thanked her profusely.

The small passenger boat had been weaving fast between rocky headlands and skerries. Occasionally, lighthouses and brightly coloured wooden homes appeared, then quickly vanished astern. My camera with the telephoto lens was getting plenty of exercise. I rushed from one side of the deck to the other, excited to capture all that this splendid Norwegian seascape just north of the Arctic Circle offered.

“I am Anna-Beth Wihl from Sweden and this is my husband Jan-Åke,” my saviour said in a lilting Swedish voice. Jan-Åke had a kindly smile, his blue eyes sparkled. Gently, they both gave me advice about being careful in such a fast-moving craft. We met again in the small port city of Svolvær, where the boat journey ended. Would I join them for dinner? I was delighted. The conversation was animated. To our mutual



DOES FATE HAVE A HAND IN HUMAN AFFAIRS AFTER ALL?

surprise, we had all journeyed from Lund in Skåne, southern Sweden. Lund was their home. They were doctors en route to a conference in Norway. I was a visiting scholar at the University of Lund. Our ways parted in Narvik, after handshakes

and promises that I would visit them while in Lund. We met sooner than that, as we had adjacent reserved seats on the same train. The reservations were made in Lund. Does fate have a hand in human affairs after all?

In Lund, I was reluctant to call them due to my shyness. However, one day Anna-Beth came to the scholars’ guest house on her bicycle and insisted that I join them for dinner at their house that night. The carefully presented meal started with a choice of Swedish herring in either wine or mustard sauce. There was a definite order of drinks: first beer, then Swedish vodka that Jan-Åke had enriched with either wormwood or bog myrtle herbs picked in meadows, followed by wine and a liqueur. Thus began a friendship lasting to this day. It is often said that long-lasting friendships are few, begin early in life and take a long time to nurture. Modern travel often facilitates easy contact and sharing of joy at certain events, but few lasting friendships. You “hit it off” with mutual enthusiasm, exchange addresses and swear to “keep in touch.” An e-mail or two, then silence and some memories. As the old proverb says, it was all a “hail fellow, well met” sort of thing. Not so, however, with Anna-Beth and Jan-Åke. BO

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Coffee City

Coffee, the world's second-most traded commodity, has a long tradition in Hamburg and has helped to make the city wealthy. Today, 1 million tons of coffee pass through the harbour every year, making Hamburg the world's leading coffee terminal.

Four distinguished gentlemen are standing around a table. They take a spoonful of coffee, slurp it loudly and then spit it out. Not a therapy for stressed managers. It's daily routine for the green coffee traders at *Benecke* in Hamburg. They are "cupping", or tasting various sorts of coffee offered to them before ordering and on arrival. "Check the wonderful bergamot note in the Yirgacheffe grade 2," suggests one of the tasters, named Arthur Darboven.

Many variables make the coffee trade a difficult business, including the weather, transport conditions and pests like the rust fungus, which ruined last year's harvests on many Latin American farms; as well as the increasingly volatile prices at the commodity futures exchanges in London and New York. There are lots of different qualities and varieties for the basic sorts, such as the rustic Robusta and the more complex Arabica, with 800 nuances in taste. Local consumers' wishes differ. Germans prefer Arabica, while Eastern Europeans like Robusta. And coffee is often traded even before it has been harvested.

That makes trust a crucial virtue for the traders who seal a deal by a simple "OK" on the phone. A discrete arbitration procedure helps in case of a bad delivery. The coffee

**COFFEE
IS OFTEN
TRADED EVEN
BEFORE IT
HAS BEEN
HARVESTED**

traders travel a lot in the producing Third World countries. Arthur himself grew up in El Salvador. They know how hard life can be for the small-scale coffee farmer, and how labour-intensive coffee harvesting is. That's why many have become strong promoters of fair trade.

"It's not about getting the lowest possible price" explains Andreas Christmann, who buys the coffee for roasting giant *Tchibo*.

"We are more interested in quality, in developing long-term business relationships with the producers and even in protecting them from dumping prices".

"The farmers should be able to make a living, send their children to school and reinvest into their farms, resulting in even better quality", adds Sven Hähnsen of *NKG*. *Overproduction*. According to

Hähnsen, speculators are to blame for the current prices, which are below the costs of production for most farmers.

Tchibo has thus launched several programs to help coffee farmers and their families and plans to deal only sustainable coffee in the near future.

Meanwhile, Arthur drinks his 10th cup of coffee, in addition to the 100 he has cupped today. The coffee trader assures me with a smile that "coffee is only harmful when a 60-kilo bag falls right on your head". **BO**



For your address book

Elbgold: Gourmet coffee directly bought from the farmers and freshly roasted in a stylish café. Lagerstr. 34a. Online-shop at www.elbgold.com

The *Speicherstadtmuseum* in the historical warehouse district gives an insight into the history of coffee trading. Am Sandtorkai 36

Speicherstadt Kaffeerösterei: Roastery, coffee shop and café. Kehrwieper 5



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SPOTLIGHT ON AUTUMN

Five things that you should do in Latvia in October

- Take part in the season's final golf tournament at the *Viesturi* golf club on October 26 (www.golfsviesturi.lv).
- Go fishing for flounder in the Baltic Sea off the Kurzeme coast, when the fish are bigger and swim closer to the shore.
- Attend the annual *Forest of Sound (Skaņu mežs)* innovative music festival from October 10-12 and find out about the latest trends in the world of sound (www.skanumezs.lv).
- Visit Zvārte Cliff (Zvārtes iezis) by the Amata River. It is one of the most picturesque sandstone cliffs in Latvia, with a breathtaking view of the surrounding fields and forests.
- See Rundāle Palace – Latvia's most majestic Baroque and Rococo structure – and enjoy an autumn stroll through the grounds' vast rose garden.

READING LIST

Stephen King, *Doctor Sleep* (19.99 EUR, www.hodder.co.uk)

King's sequel to his 1977 hit *The Shining* has been a long time coming, but is well worth the wait. Here, Danny Torrance, the Big Wheels-riding child protagonist from *The Shining*, is now middle aged and working in a New Hampshire nursing home. He's turned his uncanny mental abilities into a trade, offering comfort to the dying as they pass into the next world. However, once a tribe of killer paranormals enter the scene, you'll see that King's ability to pen page after gripping page of horror, suspense and thrill has not abated in the least during his old(er) age.



Marisha Pessl, *Night Film* (16.99 EUR, www.randomhouse.com)

Delayed for some three years, this much-anticipated second novel by the author of the bestselling *Special Topics in Calamity Physics* centres on a young investigative journalist covering the apparent suicide of Ashley Cordova, the daughter of a reclusive European cult horror film director. Smart and entrancing writing from one of America's freshest literary voices.



Beauty

If you are a fan of the *Downton Abbey* TV series, then this month you will have something extra to be happy about. A special cosmetics line devoted to the series is coming out this month, available exclusively at *Marks and Spencer* stores. All of the packaging has an Edwardian look and features the *Downton Arms*.



Design

Can't figure out what to buy as a gift? *Muniio Candela* offers beautiful design candles made of soy wax. Each candle is handmade and decorated with wild plants picked from Latvia's summer meadows. A skilled candlemaker can make about 60 candles per day. www.muniiocandela.com

ON THIS MONTH'S MENU

Celebrate life in all of its splendour with some tips by *Baltic Outlook*



THE TREND:

Music

Those who have already seen talented British musician Peter Gabriel in concert will never forget his visually and emotionally charged shows, which perfectly complement his beautiful and intellectual music. Gabriel is once again on tour in Europe in October. www.petergabriel.com

ART FOR YOUR PRIVATE COLLECTION



The *Antonija* art gallery is the oldest classical art gallery in Riga. If you are looking for an artwork by a particular Baltic artist for your private collection, then there is a good chance that you might find what you need at this gallery. Although *Antonija* specializes in recognized Latvian and foreign painting masters from the 20th century, it also features art by young and promising contemporary artists at its exhibitions and auctions. The gallery has established several records in the Latvian art world, including the sale of the most expensive oil painting at an auction, selling the *Portrait of a Young Woman* by Nikolajs Bogdanovs-Belškis for 100 000 LVL (140 000 EUR). **More information at www.antonija.lv.**

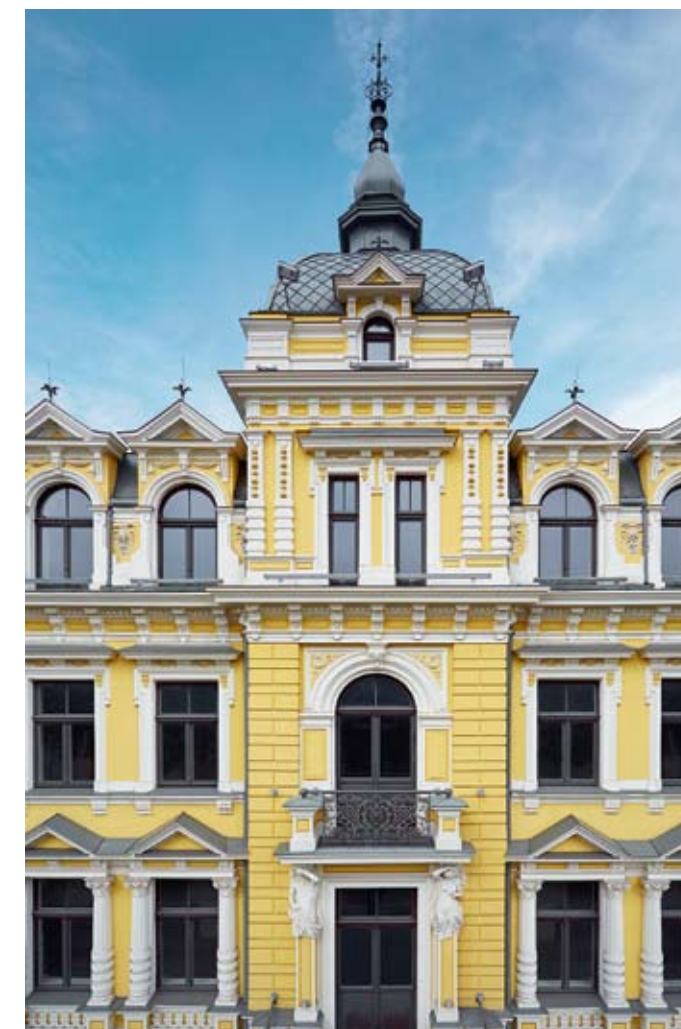
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Neo-Charleston, Electro-Swing Stars Concert by Alice Francis

**Palladium concert hall, Riga
October 25**
Apart from her unique voice, which merges contemporary pop music with the crystal-clear tones of the legendary Billie Holiday and Eartha Kitt, Alice Francis is also an extraordinarily gifted poet and stage performer. Alice and her long-standing musical partner Goldielocks go beyond the retro chic of famous French dancer and singer Josephine Baker, the Charleston tradition and jazz from the 1920s, converting it all into digital music arrangements of the 21st century.

Tickets at www.bilesuserviss.lv. Price: 11-21 LVL (16-30 EUR)
Marijas iela 21

OCTOBER 2013

Love Quadrangle (Mīlas četrstūris) exhibition

**Romans Suta and Aleksandra Beļcova
Museum, Riga
October 16 – January 12**
Since as far back as anyone can remember, the private lives of talented artists have interested both art historians and the general public. This curiosity is especially great if the artists in question have been held in high regard, as was the case with Latvia's most famous and cosmopolitan artist couple, Romans Suta (1896–1944) and Aleksandra Beļcova (1892–1981). Set up in the memorial apartment where both artists once lived, the *Love Quadrangle* exhibition provides a fascinating insight into their creative work and talent and sheds

new light on lesser-known facts about their personal lives, including their affairs with other well-known people. The museum's collection consists of about 4,500 artworks by Romans Suta and Aleksandra Beļcova, including paintings, painted porcelain objects, Indian ink drawings, water colours, sketches of dishes, costumes and stage scenes, as well as memorial furniture, household objects and archival material – the latter consisting of photographs, letters, awards, exhibition catalogues and other documents.

More information at www.inmm.lv.
Elizabetes iela 57a-26 (entry through the courtyard, 5th floor)



Romans Suta. *Self portrait in a decoration workshop*. 1929. Cardboard, paper, Indian ink



Aleksandra Beļcova and Romans Suta in Jūrmala. Early 1930s. Paper, photograph



Motocross freestyle
world championship

**Arēna Rīga, Riga
October 26**
Those who are fond of electrifying thrills and circus-style tricks will once again be in for a treat during the last weekend of October at *Arēna Rīga*, where the adrenaline will be flowing to the fullest as some of the world's best motocross freestyle masters compete for a range of world championship titles. Motocross freestyle is an exciting motorcycle sport that could also be called motocross dive jumping or acrobatics. In its essence, it is not only a sport, but also a gripping spectacle. This year for the first time, Latvia will host famous Spanish freestyle king Dany Torres, who is the world's most experienced and titled *Red Bull X-Fighters* competition participant.

Tickets at www.bilesuserviss.lv. Price: 15-35 LVL (24-50 EUR)
Skanstes iela 21

**kim? Contemporary Art Centre,
Riga
October 9 – November 17**
On October 9 at 7 PM, a unique international media art exhibition named *Save As* will be inaugurated at the *kim?* Contemporary Art Centre in Riga. The exhibition will also mark the opening of the 15th International Festival for New Media Art *ART+COMMUNICATION 2013*. *Save As* will present historically significant works from the collections of several European museums and galleries, along with contemporary media artworks from Latvia, Russia, Germany, Netherlands, Italy, the UK and other countries. Instead of giving instructions, the exhibition *Save As* is asking questions about the future of contemporary media art.

More information at www.kim.lv
Maskavas iela 12/1



Save As exhibition

Aristarkh Chernyshev and Alexei Shulgin. *Artomat*. Russia

significant works from the collections of several European museums and galleries, along with contemporary media artworks from Latvia, Russia, Germany, Netherlands, Italy, the UK and other countries. Instead of giving instructions, the exhibition *Save As* is asking questions about the future of contemporary media art.



**Museum of Decorative Arts
and Design, Riga
October 10 – November 24**
This exhibition acquaints viewers with some of the most iconic design objects created by a number of the best-known 20th and 21st-century French designers, ranging from Philippe Starck to Ora-Īto and from Ronan Bouroullec to Patrick Jouin. French design has become known for its ability to creatively use the most advanced technologies and innovative materials of its time without forgetting about art and aesthetics. For example, among the objects on display at the museum in Riga, the legendary *Juicy Salif* lemon squeezer by Philippe Starck can be seen as both a sculpture and as a practically useful device.

More information at www.inmm.lv.
Skārņu iela 10/20

20 French Design Icons exhibition

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Saint Petersburg

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Oblomovs, *The New Riga Theatre*

Baltic House (Baltiyskiy dom) theatre festival October 4 – November 20

The Baltic House International Theatre Festival has become an established tradition in Saint Petersburg, taking place for the 23rd time this fall and offering captivating theatre performances from Russia, the Baltic States and other European countries.

This year's festival will be inaugurated by *The Russians*, a play performed by *Toneelgroep Amsterdam* and directed by Ivo van Hove. *The Russians* was inspired by two other plays, *Platonov* and *Ivanov*, which were penned by the father of modern theatre, Anton Chekhov, and which centre on unhappy people who don't know how to live out their lives in full. For more than a decade, van Hove has been one of the top theatre directors in the Netherlands, known for his experimentations with live acting and video art.

Another extraordinary look into the human soul will be offered by Latvian theatre director Alvis Hermanis' rendition of Ivan Goncharov's *Oblomov*, performed by *The New Riga Theatre* (*Jaunais Rīgas teātris*). Audiences are also looking forward to Lithuanian director Eimuntas Nekrosius' intriguing interpretation of Dante's *Divine Comedy* in the language of theatre. This play will be presented by the *Meno Fortas* theatre of Vilnius.

📍 www.baltic-house.ru

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Brussels

Europalia. India, 4 Months of Encounters
BOZAR Centre for Fine Arts
October 5 – January 26



Hock Khoe, *The Universe and the terrestrial sphere*

Over the past decade, Mumbai and Delhi have seen the appearance of numerous new art galleries and private art museums. This fall, Old Europe will be paying tribute to Indian art in a festival that will last nearly four months, with a rich programme of more than 100 events at 150 locations in Belgium and its neighbouring countries. The main focus is on India's culture and art from ancient times to the present, along with the West's attraction to Bollywood and other Indian cultural manifestations.

The BOZAR Centre for Fine Arts in Brussels will be one of the main venues for the festival, hosting two large exhibitions: *The Body in Indian Art* (October 5 – January 5) and *Indomania. From Rembrandt to the Beatles* (October 16 – January 16). The first will highlight various Indian assumptions, traditions and myths associated with the human body in the form of 250 artworks. The second exhibition is a fascinating multimedia story of India as a source of inspiration for countless European artists, from the 16th century to this very day. The BOZAR's Horta Hall will also host the first public showing of the installation *Large Mountain* by well-known Indian contemporary artist Anish Kapoor (October 5 – January 5).

Rue Ravenstein 23
📍 www.bozar.be

Vienna

Lucian Freud
Kunsthistorisches Museum Wien
October 8 – January 6



Five years ago, a painting by Lucian Freud (1922-2011) sold for 33.6 million USD, setting a world record auction price for a living artist. The fact that he was considered to be the most famous and influential British artist of his generation, and that his grandfather was the well-known neurologist Sigmund Freud, no doubt helped his works to fetch such high prices.

The upcoming retrospective in Vienna of Freud's work covers an incredible 70 years of the artist's career. Among other oeuvres, the exhibition features some of Freud's

most famous portraits, which reveal the artist's own psychological dramas and introduce the viewer to his friends, lovers, numerous children (14 in all, of which 12 were born out of wedlock to various mistresses) and other family members. A separate section is devoted to still lifes and to Freud's intense interest in such historical painters as Albrecht Dürer, Peter Paul Rubens, Rembrandt, Diego Velázquez and Pieter Bruegel the Elder.

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Justin Matherly, *Untitled* (2011)

À Triple Tour: Oeuvres de la Collection Pinault La Conciergerie

October 22 – January 6

Showcasing works from the private collection of François Pinault, this Paris exhibition is a unique event, particularly if one takes into account Pinault's complicated relationship with the French capital city. Pinault is a well-known art collector and billionaire (the second richest person in France), as well as the owner of the luxury concern PPR and Christie's auction house. When Pinault's plans to set up a museum

for his impressive art collection were spurned by the French bureaucracy, Pinault turned on his heels and moved his collection from Paris to Venice. His first contemporary art space opened there in 2006 at the Palazzo Grassi, which was later followed by another art space at the Punta della Dogana. Both of these venues have since become must-visit destinations for art enthusiasts. Pinault's flamboyant return to Paris is not without a trace of irony. The theme of this exhibition is incarceration and the showing is being held at La Conciergerie, a former royal palace that was converted into a prison during the French Revolution. This is where Marie Antoinette, the wife of deposed king Louis XVI, awaited her execution by guillotine. Titled *À Triple Tour* or *Triple Locked*, the exhibition features 50 works of art by various artists, including Bill Viola, Damien Hirst and Mona Hatoum. Most of these oeuvres have not been shown to the public before and all share the common motif of imprisonment, be it political, mental, criminal or emotional.

La Conciergerie
① www.monuments-nationaux.fr/en

Paris

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Allen Jones, *Chair* (1969) © ALLEN JONES

Art Under Attack: Histories of British Iconoclasm Tate Britain

October 2 – January 5

London

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This unique exhibition is possibly the first to offer such a large-scale look at artworks that have been physically vandalized – hit, smashed and splashed with paint for religious, political, social or aesthetic reasons – covering the period from the Reformation to the present. Among the incidents covered is a feminist attack by three suffragettes at the Manchester Art Gallery in 1898, during which the women targeted 13 paintings, including Edward Burne-Jones' *Sibylla Delphica*. In breaking the glass that covered the artworks, they also inflicted considerable damage upon the paintings themselves. Then there was the incident on International Women's Day in

1986, when Allen Jones' fetishist sculpture of a woman titled *Chair* (1969) was attacked by another group of feminist campaigners with paint stripper. By the way, the most recent attack at Tate Britain's sister museum, Tate Modern, took place last year, when Włodzimierz Umaniec, a Polish national, defaced a painting by Mark Rothko in broad daylight with black paint. He was sentenced to two years in prison for this crime. The museum subsequently announced that the restoration of the damaged work might take as long as 20 months and cost 200,000 GBP.

20 John Islip Street Millbank
① www.tate.org.uk/



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Five reasons for
going to Moscow
this fall

Novikov

Arkady Novikov, the king of the Moscow restaurant scene in the 2000s, opened a restaurant named after himself in London last year. Although it received a devastating critique in a *Guardian* review, that did not prevent *Novikov* from becoming one of the most popular venues for London celebrities and Russian businessmen. A branch serving Asian food has recently been opened in Moscow's *Ritz-Carlton Hotel*, within 500 metres of the Kremlin. Dinner in this restaurant will cost you a pretty penny: from 2500 rubles (58 EUR) per person. However, a visit to *Novikov* will give you a good idea of how high-end restaurants have evolved during the Putin era.

Ulitsa Tverskaya 3
① www.novikovgroup.ru



► The Fifth Moscow Biennale of Contemporary Art September 20 – October 20

While the Moscow Biennale has not yet gained the status of a world-renowned art event, even those who are not fans of contemporary art rush to look at the installations, sculptures and paintings that are displayed in the city by contemporary artists every other autumn. The curator of the Biennale 2013 is an Austrian named Catherine de Seger, a feminist, art critic and artistic director of the Sydney Biennale 2012. In addition to the main program, exhibitions by legendary American conceptual artist John Baldessari, Austrian hooligan sculptor Erwin Wurm and Polish video artist Miroslaw Balka will be on show in Moscow.

Manezhnaya ploshchad 1
① www.5th.moscowbiennale.ru



Jumaadi, A Man Carrying a House
(fragment from shadow play *The Woman Who Married the Mountain*),
2012-2013



▲ Piet Mondrian. Path to Abstraction September 13 – November 24

The Year of the Netherlands in Russia, launched in July, brings Dutch artists, musicians and designers to Moscow. An impressive exhibition by abstract art pioneer Piet Mondrian promises to be the pivotal art event of the year. The Tretyakov Gallery is housing 37 of his works dating from different periods. Moving from the early to the late Mondrian, visitors will be able to trace the way the artist evolved from a good landscape painter into an abstract one, gradually narrowing his choice of colours. He then arrived at an almost monotone but brilliant solution, restricting his work on the canvas to a grid and three colours: yellow, red and blue.

Ulitsa Krymsky Val 10
① www.tretyakovgallery.ru

Moto Café Enthusiast

Enthusiast is a recently-opened establishment with a Berlin ambience opened by four friends who love motorcycles. Located in a quiet courtyard in the city centre, the café offers excellent sandwiches, soups and homemade brownies, as well as cider, ale and lemonade. An inexpensive lunch is not all you can get there: watch a retro movie and come to a fun party on Fridays or go to a barbecue on Sundays. A vinyl record store and bike repair shop stand right next door.

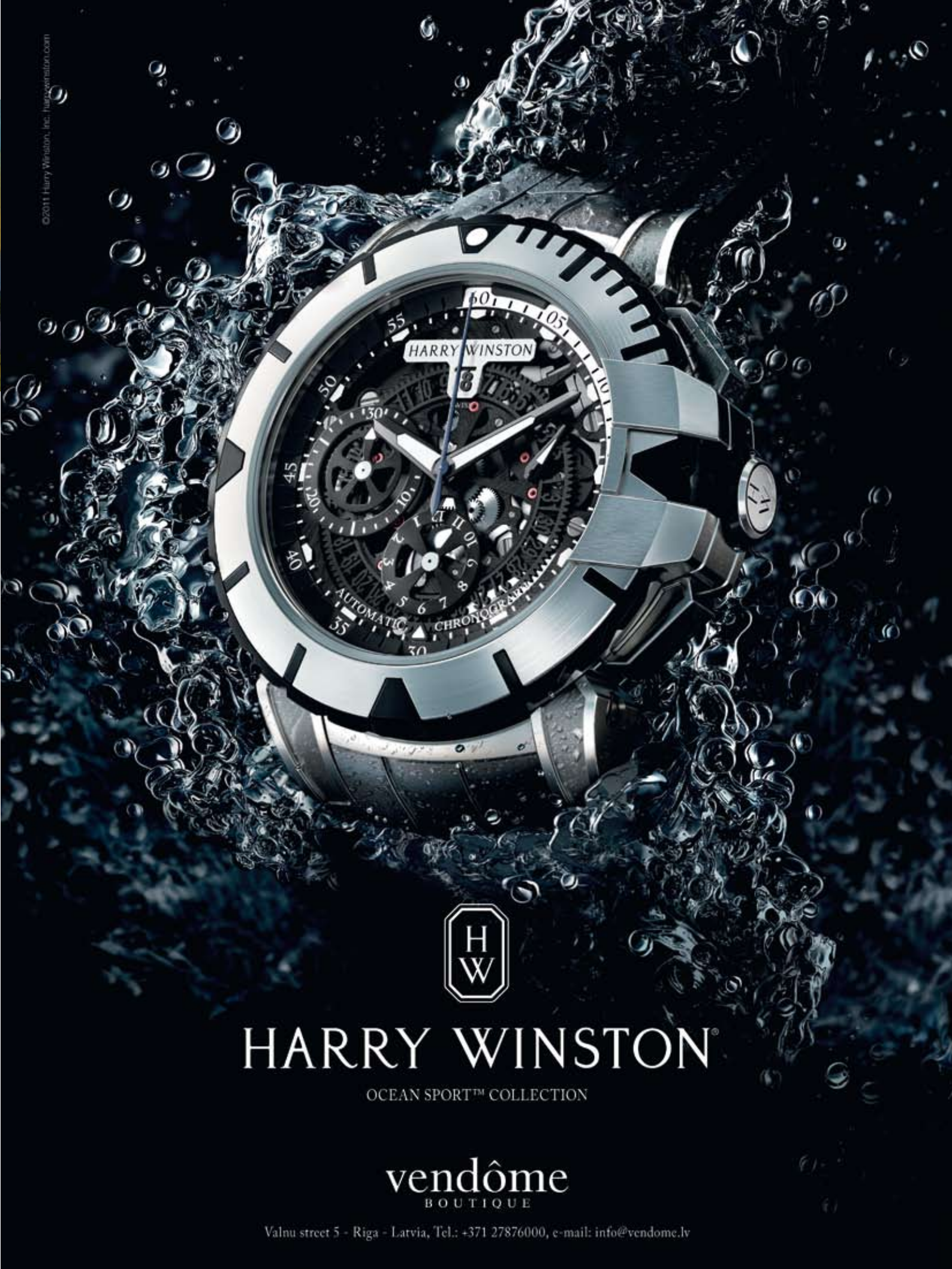
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▲ Documentary Film Centre

The opening of Moscow's first Documentary Film Centre is a manifestation of the city's new cultural policy. Inaugurated in June, it can be found in one of the buildings of the Museum of Moscow. Documentary films from around the world are shown four to five times a day. You might see a film on dinosaurs or Antarctica in the afternoon, or perhaps a movie on the life of J. D. Salinger or Woody Allen in the evening. All films are shown in their original language with Russian subtitles.

Zubovsky Boulevard 2
① www.cdkino.ru



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Resting machine

Fans of the cult TV series *Mad Men* may have noticed the sophisticated interiors of Don Draper's and Roger Sterling's offices...

The series is set in the atmosphere of 1960s and 1970s New York, and in both of these decades, the office interiors feature an iconic piece of design – the *LC4 chaise longue* by Le Corbusier.

An issue of *People* magazine from 2010 featured the lounge chair in a spread about the famous TV series' interiors. While Roger Sterling's office has a reproduction of the 1928 design in white, Italian furniture company *Cassina* offers additional versions of the famous "resting machine", as it was called by the master himself.

Le Corbusier (whose real name was Charles-Edouard Jeanneret) was born in the Swiss Jura in 1887. His pseudonym has become a guarantee for pure and sophisticated designs that have stood the test of time. He has been deemed a revolutionary in his approach towards architecture and town planning, while his impact on modern design has been no less immense.

The story of Le Corbusier's success dates from 1922, when he began collaborating with his cousin Pierre Jeanneret in

Paris and later involved talented architect Charlotte Perriand, creating a team of forward-thinking geniuses who were not afraid to push the limits of design towards the avant-garde.

In 1928, the team designed models for a house near Paris named the *Villa Church Pavilion*, as well as experimental prototypes for what was later known as the *LC4 Villa Church*.

The lounge chair is still known as an icon and has been produced by *Thonet* and *Cassina* since the 1930s. Lately, *Cassina* has revisited the initial version of the *LC4* to

offer a faithful reproduction within the framework of its *Maestri* collection, since other manufactured versions have differed in certain details.

Aside from being a revolutionary in design and architecture, Le Corbusier was also an internationally renowned professor and theoretician. His ideas continue to inspire professionals from various fields, including rapper Kanye West, who recently revealed that Le Corbusier's *Wall Light* provided inspiration for his album *Yeezus!* **BO**

① www.cassina.com



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Don't miss your breakfast at Tiffany's!



1. Harry Winston, *Ocean Tourbillon Jumping Hours*

The tourbillon is considered to be one of watch-making's most sophisticated inventions, originally developed at the dawn of the 19th century. Today, the tourbillon is revered by connoisseurs not only for the history and craftsmanship that it represents, but also for the mesmerizing visual effect that it creates. Executed in black sapphire, this watch's dial reveals the hour through an aperture at the 12 o'clock position that "jumps" instantaneously once per hour. Unlike many jumping hour watches, the *Ocean Tourbillon Jumping Hour* timepiece has a minute hand specifically designed not to block the hour window.

① www.harrywinston.com
At Vendôme, price on request

2. RAYMOND WEIL, *Jasmine*

For many years, world famous RAYMOND WEIL has been inspired by classical music. Likewise, the name of his new *Jasmine* has come from Giacomo Puccini's opera *Turandot*, in which the brilliance of the Princess is compared with a flourishing jasmine flower. The watch's gentle mood is enhanced by 29 sparkling diamonds. Its dial is designed in the *guilloché* style as a background for gold-plated Roman numerals, while the date window brings added refinement and elegance. The crown of the watch is decorated with sapphires, with the clasp being made in the butterfly style.

① www.raymondweil.com
At VAN REIN, Galerija Centrs, starting from 1 500 LVL / 2 134 EUR

3. Bovet, *Amadeo Fleurier Rising Star*

As the first QFQ-certified BOVET, the *Amadeo Fleurier Rising Star* bears significant symbolic value – a gem belonging to the *Amadeo Grandes Complications* collection. This one-of-a-kind model admirably highlights the work of the in-house artisans, be they watch-makers, engravers or dial-makers. The *Rising Star* tourbillon features an *Amadeo* case that enables the timepiece to be converted into a reversible wristwatch, a miniature table clock or a pocket watch. The stringent certification procedure calls for six to 12 months of tests and controls, meaning that the first timepieces in this distinguished edition will be available by early 2014.

① www.bovet.com
At Vendôme, starting from 203 460 LVL / 290 660 EUR

4. De Grisogono, *Tondo by Night*

Andy Warhol's famous quarter-hour of fame gets an original twist in the shape of a creation that requires just three-quarters of an hour of exposure to light – whether natural or artificial. It then lights up from the inside, thanks to the ultra-secret composition of the material from which the case and the buckle are made: a composite known as "Pearly Photo-luminescent Fibreglass", exclusive to *de Grisogono* and strewn with mother-of-pearl particles.

① www.degrisogono.com
At Vendôme, starting from 7 315 LVL / 10 405 EUR

5. FREY WILLE, *Helena*

Helena infatuates with her feminine charm and artistic flair. A classic dial made of shimmering mother-of-pearl in an elegant steel housing highlights a harmonious silhouette inspired by lovely flowers in bloom. As a tribute to one of the most beautiful women in ancient Greek mythology, the name *Helena* was chosen as a tribute to her grace, pureness and unique beauty.

① www.frey-wille.com
At FREY WILLE, starting from 1 185 LVL / 1 690 EUR

6. Harry Winston, *Midnight Monochrome*

In order to reproduce the unique structure of slate, the dial-makers at *Harry Winston* developed a new technique far removed from the usual watch-making finishes, creating a plate with a truly slate-like effect. In addition to its mineral beauty, the dial is durable and destined to last for years and years. The silver-white shade of the ladies' model has been treated to a damask effect and makes a perfect match with the diamond-set bezel, lugs and rose gold case. This 39-mm model is equipped with a quartz movement mechanism.

① www.harrywinston.com
At Vendôme, starting from 52 900 LVL / 75 570 EUR

Addresses in Riga: FREYWILLE, Valņu iela 10, Vendôme Valņu iela 5. Prices in euros are approximate and appear only for information purposes.

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РБК ТЕЛЕКАНАЛ

Epic reunion of Zodiac



Back in 1980, when permed hair was all the rage, a new Latvian pop group named *Zodiac* released its first instrumental studio album, *Disco Alliance*, of which 20 million copies were eventually sold

Times change, but the legend of electronic music supergroup *Zodiac* – which acquired a massive cult following throughout the Soviet Union – lives on, as does the group itself. This fall, after a hiatus of more than a decade, *Zodiac*, led by composer Jānis Lūsēns, is once again pressing *Play* and returning to the stage at the *Palladium* in Riga, offering a reunion concert of songs from the band's first two albums.

Zodiac had made a number of unsuccessful attempts to revive itself as a group over the course of the past five years. Then, a fateful turn of events occurred this summer, when the band was invited to perform in the northern Latvian coastal town of Salacgrīva at *Positivus*, the largest music festival in the Baltic countries. Two of *Zodiac's* original members – founder Jānis Lūsēns (keyboards) and Zigfrīds Muktupāvels (electric violin) – were joined on stage by

Lūsēns' son Jānis Lūsēns Jr. (bass guitar), Mārcis Auziņš (guitar) and Mārtiņš Linde (drums). The group's performance at *Positivus* was a tremendous success.

Interestingly, during the 1980s, *Zodiac* was unable to present its instrumental music onstage, because it lacked the technical means to perform its electronic space disco tracks before a live audience. The studio band attained immense international popularity through its extensive and progressive use of electronic instruments and dazzling album covers.

"We were offering a student experiment in instrumental music and struck a resonant chord with our listeners. There was a huge demand for what we were doing," says the group's leader Jānis Lūsēns. With *Disco Alliance*, the East finally had an album that looked and sounded just as poppy as any Western recording.

By the way, only ten years after *Zodiac's* ascent to dizzying heights of success, a French band named *Daft Punk* came into being. It plays a similar type of electronic music and remains popular to this day.

After *Zodiac* had successfully lured millions of listeners into the mysterious world of space-age disco sound, the musicians planned an expedition to Moscow to meet with genuine Soviet cosmonauts and obtain additional inspiration for their next studio release. Although the trip to the Russian capital didn't pan out, the group's second album, *Music in the Universe* (1982), turned out to be even more refined and surreal than the first. It didn't match the



THE STUDIO BAND ATTAINED IMMENSE INTERNATIONAL POPULARITY THROUGH ITS EXTENSIVE AND PROGRESSIVE USE OF ELECTRONIC INSTRUMENTS AND DAZZLING ALBUM COVERS

stratospheric album sales of *Zodiac's* first recording, but its sales also extended into the millions.

Ironically, the dark suits and shiny silver boots that the band members wore for a black-and-white publicity photo taken 30 years ago – and in which British musician David Bowie would have felt quite at home looking for traces of life on Mars – had been borrowed from a cabaret show programme at the *Hotel Latvija* (now the *Radisson Blu Hotel Latvija*). Now, in 2013, the reborn *Zodiac* will perform the legendary tracks from its first two albums in a new concert programme, which, according to Lūsēns, will offer a unique take on acoustics and outer space. He did not divulge whether shiny silver boots would also be a part of the show. **BO**

REUNION CONCERT
Legendary Latvian space disco band *Zodiac* will perform a long-awaited reunion concert on October 31 at 19:00 at the *Palladium* in Riga. Concert tickets available at www.bilesuserviss.lv for 19 LVL (27 EUR, standing room) or 45 LVL (64 EUR, table seat).

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РЕКЛАМА



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The Industrial Revolution changed how wool was produced, mechanising production with conglomerate mills. These massive factories, which employed hundreds of men, women and children, tended to congregate in the larger cities near farming communities up north. Industrial towns in Yorkshire such as Bradford, Keighley and Huddersfield became known as the centre of the UK wool industry. In fact, the 'Made in Huddersfield, England' label came to signify extremely high quality, and was for many years stitched onto millions of fabrics worldwide. Moving even further north, Scottish tweeds still hold a unique place in people's hearts for their warmth and resilience.

High Street brands such as *Paul Smith*, *Burberry* and *Barbour* feature woollen products across their various lines, which can often involve mass production. But many smaller, more niche clothing producers in the British Isles are coming up with some very special (and often bespoke) woollen goods that are put together largely without the use of heavy machinery. *Toast* (www.toast.co.uk), for example, makes organic and ethical spun wool products, while *Old Town* (www.old-town.co.uk) produces nostalgic, made-to-order clothing. Although the wool itself is no longer hand-woven as it was in the pre-industrial era, the stitching of many exclusive wool garments is still laboriously done by hand.

Fine, three-season wool suits come in different levels of fabric quality: super 100, super 120, and super 150. The higher the number, the higher the price. The highest quality wool will show itself in a tight weave that drapes well and doesn't wrinkle (still, be aware of numbers that are too high: a 180 suit is probably too fine and will wear out fairly quickly). When shopping for wool suits, the quality of the wool used can often be determined most easily by looking at other aspects of the garment.

For example, be cautious of suits that use glue for some of the stitching – especially in the lapel – since the best hand-made suits will only have fabric and buttons. In addition, keep an eye out for the quality of the button material and stitching, as well as the fineness of the fabric that lines the jacket and trousers. And be aware of details: run your finger along the seams looking for frayed fibres or bumps, which are a sure sign of a poorly-produced suit.

Shopping for less formal wool wear, however, might require a different tack. As Matthew Darth Gray, a Belfast-based tailor, explains: "When it comes to wool trousers, go for something a few inches bigger around the waist, since solid wool trousers will shrink with use. And if you're going to be active, then remember to keep ample room in your seat and thighs." **BO**

THE HIGHEST QUALITY WOOL WILL SHOW ITSELF IN A TIGHT WEAVE THAT DRAPES WELL

Having once brought real prosperity to the country, wool has become one of Great Britain's greatest national assets

Wool-making became popular across northern England largely because the region's terrain was unsuitable for growing crops and far too coarse for cattle to graze. Having exported wool fabrics to Europe and abroad as early as the Norman conquest of 1066, Britain's first wool mills were powered by water, with massive wooden hammers that beat the cloth until the fibres were small enough to weave together. British breeds of sheep tend to produce coarser wools, best suited for carpets, tweeds and thick woollen sweaters and scarves.

Threads of history



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Read on how lampreys are caught in Latvia and other interesting tidbits on page 80 of this issue

"The lampreys swim up the river. Hazlenut trees grow along the riverbank. Mushrooms are in the nearby forest. Further upstream one might find a garden, where parsley, chives and dill grow in the fall. These ingredients all go great together! Lampreys also taste good with radish, mustard and peppers. The main thing is not to overcook them," he explains. Dreibants and his two colleagues skilfully prepare lampreys at the *Trīs pavāru restorāns* (Three Chefs' Restaurant) in Riga.

For this meal you will need:

fresh lampreys
penny buns and chanterelles
a couple of parsley roots
a bundle of chives
a handful of sweet peas
fresh hazelnuts
butter and salt
dill flowers

Ēriks tosses the parsley roots into a small pot to boil for 15 minutes, while Rūta peels the skins off of the fresh hazelnuts and Mārtiņš works on the lampreys. He cuts off their heads immediately behind the gill openings and squeezes out the blood by massaging their bodies. As someone who is quite fond of lampreys, I can assert that this procedure greatly improves their taste. From now on, I will also do the same! The drained lampreys are lightly salted and heated in a pan with butter at half the maximum temperature. Meanwhile, the mushrooms, chives and sweet peas are also fried in butter in another pan. The lampreys are fried on both sides for about seven minutes, while the mushrooms and veggies are heated up for a slightly shorter period.

Arrange everything on a serving plate while the ingredients are still hot, then sprinkle with fresh, crunchy hazelnuts and dill flowers. Ēriks recommends chewing on lightly salted cucumbers in the place of bread. **BO**



From left: Mārtiņš Sirmāis, Rūta Rietuma and Ēriks Dreibants

Have you heard about lampreys?

Latvian chef Ēriks Dreibants has based this wonderful recipe on his observations of nature along the Salaca River, which flows in the northern part of the country.


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A wine and gastronomy revolution in Catalonia

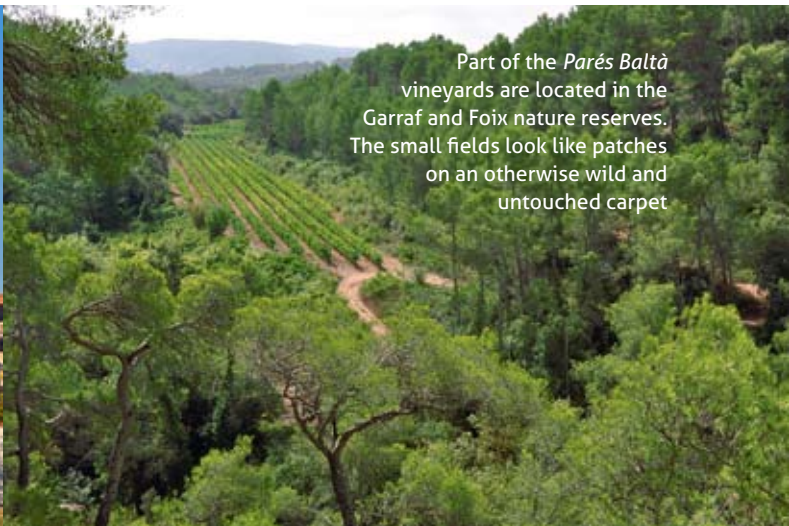
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Gratallops, the wine capital of Priorat



Part of the *Parés Baltà* vineyards are located in the Garraf and Foix nature reserves. The small fields look like patches on an otherwise wild and untouched carpet



Harvest season at Clos-Mogador



Priorat, one of the most exceptional wine regions in Spain

Penedès is located less than an hour's drive from Barcelona and is like an uncut gem that has been, unbelievably, relatively untouched by tourism

The drive from Barcelona to the resort town of Sitges has been described as one of the most beautiful drives in all of Europe by the owners of the small B&B where we plan to stay in the Penedès wine-growing region. The road leads along the Mediterranean coast, offering panoramas of breathtaking natural beauty that alternate with industrial landscapes.

Penedès is one of the oldest wine-growing regions in Europe. Its history reaches back to the time of the Phoenicians, who began cultivating *Chardonnay* grapes there in the 6th century BC. Penedès is located less than an hour's drive from Barcelona and is like an uncut gem that has been, unbelievably, relatively untouched by tourism. This, despite being recognised in recent years as an innovative and exciting region on the wine maps of Spain and Europe, largely thanks to the many small, family-owned wineries that make wine differently. Their philosophy includes a passion for organic and biodynamic farming methods, as well as the preservation and reintroduction of forgotten local grape varieties.

There are various explanations for why Penedès has retained the aura of an undiscovered place, despite being so close to Barcelona. In fact, Penedès is statistically one of Spain's most frequently visited wine-growing regions, with armadas of tourists and cruise ship passengers flocking to the giant wineries of *Torres*, *Freixenet* and *Codorníu*. But after having forayed into Sant Sadurní d'Anoia, the heart of the Spanish sparkling wine (Cava) region, the tourists rarely venture any further into Penedès. Hardly anyone other than true wine connoisseurs even make it to the capital of Penedès, Vilafranca del Penedès, and the Museum of Wine located in its Royal Palace. Some people call this phenomenon the Barcelona Effect, meaning that Barcelona is so close, so large and

so saturated with all possible cultural and gastronomic delights that after spending a few days in the Catalan capital, most tourists who venture beyond the city only make it as far as the resort town of Sitges. Many tourists also flock to Tarragona and its Roman amphitheatre as well as to Figueres, the birthplace of the father of Surrealism, Salvador Dalí, and home to the extravagant Dalí Theatre and Museum.

The Tuscany of Spain

In terms of landscape, Penedès is sometimes referred to as the Tuscany of Spain. However, unlike that mecca of Italian wine, Penedès is a more industrialised region, and its industries often brutally intrude on the otherwise idyllic landscapes of cypresses and proud, old hilltop estates. But this is nevertheless a true paradise for lovers of wine and food. Prices are also still much friendlier than in Tuscany, which has become a well-travelled destination for gourmands.

One of the characteristics of Penedès is its proximity to the sea, along with the system of mountains and valleys that divides the region into separate zones and also provides for a very special type of soil. The elevation ranges from 250 to 750 metres above sea level, which ensures at least three separate growing zones that are reflected in the quality and character of the region's wines. The climate is also very conducive to growing grapes: plenty of sunlight during the daytime (leading to high levels of alcohol in Penedès wines) and a pleasant coolness from the Mediterranean Sea in the evenings that also brings the necessary moisture to the grapevines. Thanks to the various elevations in the region, the harvest season is very long.

"It seems this will be a great year for wine in this region. Provided, of course, that it does not rain. But everything we've harvested so far has been simply fantastic," says Silvia Roig, who represents *Parés Baltà*, one of the best-known wineries in the region. *Parés Baltà* was established back in 1790 and has cultivated grapes organically since its inception. Today, of course, it has the corresponding certification as well and has changed owners only once. It now belongs to the Cusiné family, which has managed the winery for four generations. The youngest members of the family have only recently begun attending school, and the grandmother

is 93 years old. The current owners are her two grandsons, while the actual winemaking process is in the hands of their wives, which is definitely something that makes *Parés Baltà* unique.

Even though the number of female oenologists (i.e. experts in the science of wine and winemaking) has been growing in recent years, and many of them are very innovative and bold, the winemaking trade is still stereotypically very male. Marta is a pharmacist by training, and Maria Elena is a chemical engineer. After getting married, they both returned to university to study viticulture and oenology. The moment the family entrusted the two young women with the winemaking process was surely a challenge but also a turning point in the history of *Parés Baltà*, radically changing the winery's style and adding it to the list of the most innovative wineries in the region.

When asked to characterise the new generation of winemakers, Marta and Maria Elena answer, "The new generation are people that have travelled a lot, worked abroad across the globe, are open-minded and merge knowledge and winemaking techniques from different parts of the world, using ancestral techniques such as biodynamics, the use of ceramic tanks, natural yeast, no sulphites,

and applying them to local winemaking, considering the different local soils, microclimates, grapes and viticulture."

In accordance with organic farming principles, *Parés Baltà* uses only natural fertilisers. The winery has 300 sheep, which are allowed to pasture in the vineyards after the harvest until the following spring, grazing on the grass and leaves between the vines and fertilising the fields. *Parés Baltà* also keeps 30 bee hives, which not only produce outstanding rosemary honey, but also pollinate the grape vines.

This year, *Parés Baltà* also received certification for biodynamic winemaking. This means that it not only grows grapes according to the phases of the moon, but also prepares a special type of compost in a process that has become a ritual for the winery. "The vineyard is like a microcosm, and each creature and being in it has a reason to be there. Traditional farming methods are focused on producing beautiful fruit by destroying everything that disturbs it, a process that also influences the environment and our health. Growing organically means not harming the environment and along with it human health. But biodynamic farming goes a step further and tries to cure the soil, which has

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Wine cellar at Parés Baltà

The silence can almost be felt on the skin,
and the green caresses the senses like velvet

suffered for long enough, having been poisoned by pesticides, herbicides and other chemicals. In a way, biodynamic farming is like homeopathy – it tries to give the vines enough energy and information so that they can manage on their own,” says Silvia Roig. *Parés Baltà* and several other wineries in the region have been farming biodynamically for several years, and the results are obvious: their vines are much stronger and healthier than many others.

A part of *Parés Baltà*’s fields are located in the *Garraf* and *Foix* nature reserves, near the only river in the Penedès region that never dries up, although by the end of August the river looks very much like a narrow dribble of water and thirsty for some rain. A 4x4 vehicle is needed to get around there. Hidden between the cliffs and mountains in this region are two natural water reservoirs surrounded by almond trees and an almost tropical-looking jungle of green. I can hardly think of a better place to refresh a city-weary soul. The silence can almost be felt on the skin, and the green caresses the senses like velvet. The children of winemakers come to swim in these paradise-like waters, and the water is deep enough to allow diving from the surrounding cliffs.

Grape vines grow on the slopes of the cliffs, practically in the middle of the jungle, between century-old trees, blackberries, rosemary and lavender. The small fields look like patches on an otherwise wild and

untouched carpet. But wild boars are fierce rivals for the winemakers. Just as in more northern climates, wild boars know exactly when potatoes have reached maturity, so here they know when the grapes are ready for harvest. The winemakers even jokingly call the boars their “quality control” division, although in reality this is not a funny matter. Sometimes the boars are more nimble than the winemakers and make a lunch out of their grapes. Besides, this being a natural preserve, the winemakers are not allowed to fence in their vineyards.

Parés Baltà also owns a small winery in Priorat, currently one of Spain’s most prestigious wine-growing regions. This year it has created its first sulphite-free wine. Sulphites, in combination with artificial yeast and other chemical elements still used in wine production, are often associated with headaches the morning after consuming wine. *Silvestris 2011* is a blend of 85% Grenache and 15% Cabernet Sauvignon grapes and comes from a very new field of grapes that has been farmed organically from the very beginning. Unfortunately, *Silvestris* is currently available only in very limited quantities, because sulphite-free wines are still considered experimental. As Marta and Maria Elena say, “A key thing with these wines is to guarantee their stability in the long term and predict how they will react to long-distance transportation.”

Wine safari in Priorat

Priorat is only an hour’s drive from Vilafranca del Penedès, the wine capital of Penedès, and 160 kilometres from Barcelona. Priorat is also one of two regions in Spain that have received the prestigious DOQ designation of quality (the other is Rioja). Wines from Priorat are known for their potential to age well and their unique bouquet; they are considered luxury brands among wine connoisseurs. But Priorat is also one of Europe’s most impressive wine regions. After all, there aren’t very many places in the world where one can see grape vines growing on the sides of steep cliffs. All around, as far as the eye can see, are mountaintops clothed in a light blue haze. The sun shines almost all day; the summers are long and hot and the winters are cold, although people say it never freezes in Priorat.

Gratallops, a small mountain village with a population of 250, lies at the heart of Priorat. Gratallops received city privileges in the year 1258 but has been inhabited for much longer. Its name in Catalan means “the place where wolves scratch”, but no one remembers why. Of the two hotels in Gratallops, *Cal Llop* is the more charming. A true boutique hotel seemingly in the middle of nowhere, each of *Cal Llop*’s ten rooms is decorated differently. The hotel reminds one of a slightly rowdy bohemian oasis in which a centuries-old patina melds with spots of contemporary colour.

The owner, Cristina Jiménez, notifies guests that it is best to arrive either in the morning or after six in the evening, because the middle of the day is siesta time. *Cal Llop* is located on a pocket-shaped plot at the end of a steep stone street in the very centre of the village. All around are only mountains and cliffs strewn with vines. It’s a harsh yet majestic beauty that immediately pulls the visitor into a different rhythm of life.

Jiménez herself is from Casablanca. She later lived in Madrid and ended up in Gratallops on account of being a passionate lover of wine. She laughs that mostly two types of tourists come to the sleepy little village: mountain climbers and wine connoisseurs. The *Cal Llop* house wine, created specially for the hotel by the *Sao de Coster* winery, is proudly displayed on the shelf. The label is a bit wild, and the sign next to the bottle shouts “no sulphites”.

Jiménez explains that the owner of the winery, oenologist Fredi Torres, is from Galicia, grew up in Switzerland, has travelled extensively and even worked has a DJ before he finally found his life’s calling: wine. He came to Priorat ten years ago...and came down with a bad case of wine fever. He bought a field of grape vines that had almost died out and rejuvenated them. He is a strict follower of the biodynamic principles of farming and ploughs his 45-degree-angle fields with a mule. He is particularly proud of his *Canyarets 2008*, a wine made from only the best fruit of 85-year-old *Carignan* grapevines.

In a way, passion is the essence of Priorat. And passion was also what lured the legendary René Barbier III to Priorat. In wine circles Barbier is known as “the pioneer” and the reason for the region’s current status. Barbier is the soul of Priorat’s most prestigious winery, *Clos Mogador*. He is also the descendant of an old family of French winemakers whose history dates back to the 19th century, when they owned 1500 hectares of vineyards in southern France. In 1880, the family’s vines were destroyed by the phylloxera plague and they moved to Catalonia. There they established a new vineyard that the



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Legendary Priorat wine maker René Barbier III. In wine circles he is known as the pioneer of the region

When asked why he chose Priorat, René Barbier III laughs and says it was because he's always liked the "wild West"

owner, Leon Barbier I, named in honour of his son, René I.

Everything went well for a time and the winery was passed on to the next generation, Leon II and René II. But then René II suddenly passed away at age 50. It was the time of Franco's dictatorship in Spain, and the family winery was bought by a company of questionable reputation. After the fall of Franco's regime, the Barbier family could no longer afford to buy its winery back. Instead, it was bought by the giant *Freixenet*, which kept the *René Barbier* name. Needless to say, the two René Barbiers have nothing in common anymore. Or, as René Barbier III says, "That's all history." Everyone in the wine world knows what's what anyway.

René Barbier III studied economics and oenology. When he and his wife arrived in Priorat in 1979, it was a completely different place. "This has historically always been a wine-growing region, all the way back to the 12th century, when the Carthusian monks brought the first grape vines here. In 1893, the region was hit by the phylloxera plague from southern France, and many of the locals moved to Barcelona or Tarragona. When I arrived here, countless families had already left Priorat because it was too difficult to make a living here. A part of the vineyards had already been abandoned for

many years. In addition, no one here had previously thought much about quality."

When asked why he chose Priorat, René Barbier III laughs and says it was because he's always liked the "wild West". Then he invites us into his 4x4 vehicle, as Priorat and Barbier's philosophy of winemaking can only be understood once it is seen in person. And a 4x4 is needed to navigate the small roads that wind like a snake between the mountains and rocks. Surrounding flora and fauna get thrown and blown into the vehicle, but Barbier laughs that by local standards this road is a fine highway. The harvest has just begun, and the hills are full of hunched-over figures picking grapes and placing them in boxes.

Barbier shows us the vineyard where it all began. These are the oldest grapevines in the region; they are 100 years old but still producing. "Carignan", he says. Barbier began by replanting the old vines; then he gradually established new terraces and renewed the old local varieties of grapes. He harvested his first grapes in 1983. And he persuaded other winemakers to move to Priorat. Four of them remained and established wineries of their own: *Mas Martinet*, *Clos Erasmus*, *Clos de l'Obac* and *Alvaro Palacios*. Together with Barbier's *Clos Mogador*, they are known as the "big five" of Priorat.

By 1990, all of *Clos Mogador's* terraces had been planted with grapevines. In 1993, a Priorat wine, *Clos Mogador 1991*, was first judged by Robert Parker's prestigious *Wine Advocate*. This set off a snowball effect: if in the 1990s only 15 Priorat wineries had been registered as DOQ, then by now that number is over 100. But it is René Barbier III's philosophy of wine-growing that made *Clos Mogador* a legend. From the very beginning, he has made wine using organic methods, and soon he will also receive the proper certification.

"People in the wine industry have always known that we grow our grapes organically. Previously, a certificate might not have been so important, but now it is." But biodiversity has always been more important to Barbier than organic farming methods. "That means leaving everything the way it is. The wine grows up as a part of a natural environment." In effect, it grows almost as it would in the wild. The grass, bushes, trees...nothing is touched or disturbed, and moving about the *Clos Mogador* property is like a true safari ride. "We're not just talking about plants, but of the whole natural environment, all of the wildlife. There are many gardens around here, lots of chickens and rabbits. Everything together, and wine is but one part of it all." Of course, under such conditions the grapevines produce less than they would with conventional farming techniques, but the quality of the grapes and their ageing potential is incomparably higher.

Later, when we taste the *Manyetes 2010* red wine (named after a nearby village)

with René Barbier III, he tells us it is made of Carignan grapes from an old vineyard that has been pesticide-free for ten years. "You can still taste it in the wine. You can feel that the vineyard is not yet completely alive; it will need at least another ten years before it is completely revitalised. Then everything will have returned: the little insects, the microorganisms."

True, there is another side to all of this. When the people of Priorat left their homes during the industrialisation of the Franco era because they could no longer survive off of the land, it was precisely pesticide use that preserved the old grape varieties. "It's ironic that if the fields had not been subjected to pesticides, then we would no longer have the old grapevines. When the fields were abandoned, they were preserved as if in a tin. The soil itself had died, but the vines were still capable of being replanted." Referring to *Manyetes*, Barbier says that his greatest challenge right now is to revitalise the soil. At *Clos Mogador*, on the other hand, he began completely from scratch in healthy soil that had previously been used as household fruit and vegetable gardens.

In parting, Barbier gives us a large almanac covering the whole history of his winery, beginning with his first steps in Priorat. The introduction explains, "To taste a wine is to taste the spirit of where it has been made. The moment is ephemeral, but you will remember it forever." And anyone who has ever been to Priorat will agree with that.



A room with a view. *Boutique Gastronomique Hotel Do: Plaça Reial* in Barcelona

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Pakta, a new Japanese-Peruvian restaurant by the Adrià Brothers

An epicentre of innovative gastronomy

As in the wine industry, where it is now becoming increasingly important that wine embody the essence of a particular place, Barcelona's gastronomy and lifestyle sectors have also experienced major changes in recent years. Last year, a small 18-room hotel with the intriguing name *Boutique Gastronomic Hotel Do: Plaça Reial* opened on Plaça Reial, a mid-19th -century square with lantern posts designed by Antoni Gaudí. The owners of the new hotel were once involved in the fashion and textile business, and the DO in the hotel's name is a nod to the Spanish *Denominación de Origen* designation of quality, which is traditionally applied not only to wine but also other local products such as cheese, honey, meats, etc.

Located in a Neoclassical building built in 1856, the interior design of *Gastronomic Hotel Do: Plaça Reial* embodies the saturated bouquet of a very good red wine; the designers have preserved the old wooden beams and other historical details and then supplemented them with carefully chosen modern accents and art works. Until now, Barcelona has had few small, charming hotels,

and the *Hotel DO* is special for setting a precedent. Its restaurant serves seasonal Mediterranean cuisine using only the highest quality local produce.

Nearby, the Adrià Brothers – Ferran and Albert – continue their large project of turning one of Barcelona's neighbourhoods into a true epicentre of innovative gastronomy. This time, however, unlike the case at the legendary but now defunct *elBulli*, it's Albert playing "first fiddle" instead of Ferran. This year in Poble Sec (a neighbourhood once known for its proletariat past), Albert opened a 32-seat restaurant called *Pakta* to join the brothers' *Tickets* tapas bar, which opened in 2011 and can be thought of as the people's version of *elBulli*.

The *Pakta* menu is a marriage of Japanese and Peruvian cuisines, also known as *Nikkei* cuisine. The word *nikkei* means a Japanese emigrant or descendant of an emigrant who lives in a country other than Japan. The word is also applied to the cuisine that evolves when Japanese food traditions are combined with the cuisine of the new country of residence. Of course, there is a history to the combination of Peru and Japan, because in 1899 a group of 790 Japanese emigrated to Peru.

The interior of *Pakta* is dominated by a system of colourful yarns threaded onto stylised looms, while the meals presented to guests resemble a likewise strikingly woven fabric of flavour. Just recently, in late summer, the Adriàs opened the tapas bar *Bodega 1900*, or *Vermuteria*, right across the street from *Tickets* and *Pakta*. The new restaurant is like a hymn to the once-popular Spanish tradition of enjoying vermouth as an aperitif, a tradition that is now experiencing a renaissance.

Traditionally, vermouth was always served with snacks, and this slightly nostalgic niche became an inspiration for the contemporary gastronomic experience at *Bodega 1900*. But that's not all. The Adrià brothers plan to open a three-story Mexican restaurant in the near future. When asked whether their goal is to build a whole empire, Albert laughs. He just sees "some holes in the market" and would like to fill them in. An interview with Albert Adrià will be published in the November issue of *Baltic Outlook*.



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Insider's view



Ariane and Rainer Paasch

Ariane and Rainer Paasch are the owners of the charming B&B *Arianelle de Can Coral*, which is located on the outskirts of Vilafranca del Penedés in the heart of the Penedés wine region. Formerly the home of an Andalusian family for generations, the property was bought by the Paaschs ten years ago and transformed into an eight-room hotel. Ariane and Rainer have become true Penedés patriots and enthusiastically share their knowledge of the region and their favourite places with their guests. Originally from Germany, the Paaschs' previous careers were in marketing and communications. They lived in England for some years, then moved to Spain and decided to settle there.

"We've always enjoyed travelling and getting to know people, environments and cultures through places such

Discovering Penedés wines

as this. In addition, we've often talked about not being able to do one and the same thing until retirement." And that's how the story of *Arianelle de Can Coral* began.

When asked why they specifically chose Penedés, Rainer says that the region's strategic location appealed to them. Barcelona is just under an hour's drive away, and the beaches and Tarragona's historical centre are an hour's drive in the opposite direction. Also, the Penedés region is still relatively unknown. In fact, they consider its relative obscurity to be a certain advantage.

"If you go to Rioja, you'll be on well-travelled roads. But everyone who has been in Penedés has had the feeling of discovering something new and unknown to others. Also, the locals have not yet grown weary of tourists. In Penedés you can still experience an authentic way of life and meet real people – often the owners of wineries themselves – and they all tell honest, genuine stories."

Ariane and Rainer guess that even if wine prices in Penedés go up due to the greater visibility of the region, visitors will still be able to discover true gems – outstanding wines for relatively low prices.

Below is a list of five wineries – gems – that Ariane and Rainer believe are worth a trip to Penedés:

"Parés Baltà. This is a family-owned winery producing organic wines. Its owners are very open and friendly, and also very proud of what they are doing. The father, who is around 60 years old, runs the company. His two sons met their wives at university, and the wives are currently the key to *Parés Baltà's* success. The wives are the ones who make the wine, and the quality is outstanding! *Parés Baltà* is definitely one of the best wineries in the region.

"Agustí Torelló Mata. This winery produces possibly the best Cava in the region. Comparing wines to automobiles, if a big winery like *Freixenet* is the *Volkswagen* or *Toyota* of the Cava world, then *Agustí Torelló Mata* wines are the *Lamborghinis*. Their wines are elegant and produced in small quantities, but they are nevertheless found on the wine lists of the *Ritz Carlton* and other luxury hotels. *Agustí Torelló Mata* is a family-operated business and is located in Sant Sadurní d'Anoia, the Penedés capital of Cava.

"Heretat Mont Rubí. This winery is owned by a married couple and is one of the most innovative wineries in the region. It produces two wonderful wines: *Black* and *White*. *Black* is a splendid young red wine that has received several significant awards in recent years.

"Albet I Noya. This winery has been a pioneer in ecological wine-making in the Penedés region since 1978. The owners are open, down-to-earth people who gladly chat with visitors to their winery.

"Mas Candi. Owned by four young people working on land that once belonged to their grandparents, *Mas Candi* produces wonderful white wines, red wines and Cavas. And since the winery's owners have been doing so, people have begun talking about them: 'Oh, *Mas Candi*, they're a must!' *Mas Candi* does things differently. They experiment, they grow grapes differently, their methods are organic and they constantly try out new varieties. The winery's *Mas Candi QX* was rated as one of the three best white wines by the 2011 Catalan Wine Guide." **BO**

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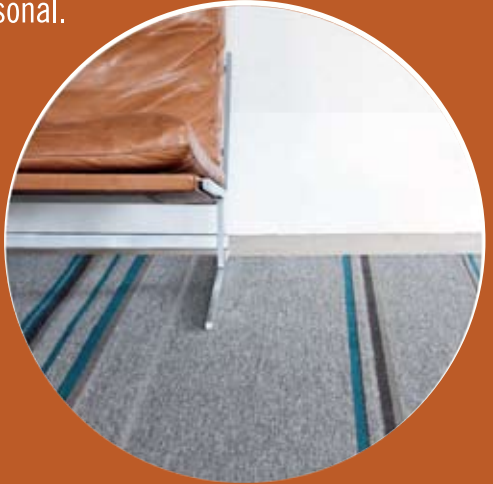
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Ksenija Sidorova,
Latvian accordionist

TEXT BY ZANE NIKODEMUSA
PUBLICITY PHOTOS AND BY F64

An accordionist with a mission

For the past few years, Latvian musician Ksenija Sidorova (b. 1988) has been showing the world that the accordion can make meaningful contributions to classical music performances. In a conversation with *Baltic Outlook*, Ksenija talks about the path that has led her to perform on the world's best-known stages and charm the most sceptical music critics

When I offer to interview Ksenija, we come up with three possible times and places for a meeting. In the end, we settle upon Berlin, where Ksenija is being filmed for a Christmas show on Germany's popular ZDF TV channel. The musician's schedule is planned down to the hour and her suitcase has been packed for a month-long concert tour. We meet after her exhausting TV filming session has ended. She has just flown in from Denmark earlier that morning and is set to leave the next day for a concert in Greece. That week she plans to be in four different countries.

However, it doesn't look like the weight of Ksenija's heavy accordion has worn her down or that she feels tired from her flight. As we seek a suitable café for the interview, she releases a hearty laugh and says that her light clothes have turned out to be too summery for the autumn chill that is settling over Berlin. She adds that her hotel is in a neighbourhood that seems a bit too peaceful and family-oriented for her taste, and that she consequently can't feel the throbbing pulse of Berlin as a major European metropolis from the quiet location of her temporary residence.

Although Ksenija is only 25 years old, she has been taking the world by storm with her accordion-playing in classical music concert halls across the world. One *Financial Times* critic had viewed the accordion as "an unwelcome intruder in a temple of muses" until he heard Ksenija play. *The Times* termed Sidorova as "one of the real finds of this series", while *The Telegraph* wrote that her performance had "the lightness and grace of a ballerina". Ksenija has won numerous international competitions and music awards. Most notably, the young musician was the first accordion player to win

the prestigious Worshipful Company of Musicians Prince's Prize in 2009.

This has been an eventful year for Ksenija, who feels particularly happy about the release of her second music album *Fairy Tale*, a "very personal" recording that reflects the ups and downs that she has experienced in her lifetime. She will hold a presentation concert of the new album on October 15 at the Great Guild Hall in Riga. The CD was released by the distinguished *Champs Hill Records*, with the participation of the well-known BBC National Orchestra of Wales and conductor Clark Rundell.

Looking utterly serious and completely devoted to her musical craft onstage, the Latvian accordionist exudes fiery energy, unbridled optimism and charming attractiveness offstage. As we chat over tea in a quiet Berlin café, I conclude that a casual passer-by would never suspect that Ksenija's current life is just about as fast-paced as that of a sports car on a German freeway.

How do you feel when you have to perform in several different countries every week? Do you still manage to enjoy life's smaller pleasures?

I recently read Robin Sharma's book *The Monk Who Sold His Ferrari*. Although it's not particularly difficult to grasp, I made a point of taking my time to read it. It's a story about being happy and living one's life to the fullest. Do I enjoy what life has to offer? It seems that I never have enough time to do certain things, like meeting with my friends and family as often as I would like, or going to the doctor's or just relaxing.

However, I've dreamt all my life about performing at lots and lots of concerts. I feel sorry for those who



I just recently moved into a nice new apartment in London, but haven't yet got the chance to spend a quiet day in it

have to work every day at a job that they don't like. I thank God and the people who have been together with me for helping me to develop those qualities that are now letting me live the kind of life that I am happy with.

My musical orientation and my desire to be on the stage keep driving me forward. Not every musician likes to be onstage, but I certainly do! At one point I had decided to spend more time teaching my students in London and less time performing.

However, I soon came to realize that I derive much more joy and satisfaction from being onstage.

What other attributes have helped you to attain your current success?

My parents instilled a strong go-getting spirit in me, the tenacity to stick with things and fight for what I want to achieve. They were born very far away from here in the Russian countryside, and both of them decided to study and work in Riga. That wasn't easy, because Riga has always been a refined, intellectual and Western-oriented city. Nevertheless, they managed to find a place for themselves and spent everything that they earned to provide me with a good education.

Regarding my career, a teacher once told me something that has stuck with me to this very day: "If you can live without music, then go and do something else, but if you can't, then stay where you are and work your butt off." Speaking of which, some of my teachers gave me the nickname "iron bum". (Laughs.) They're right in a sense, because in order to accomplish something with the accordion, you have to sit down for long hours and perfect your skills by playing. You have to learn the compositions that you'll be performing for new concert programs and keep rehearsing pieces that you've already played to prepare for ongoing shows. I'm OK with all that.

The thing that I regret most is that due to my concert schedule, I can't enjoy being at home as much as I'd like. I just recently moved into a nice new apartment in London, but haven't yet got the chance to spend a quiet day in it.

Where do you get the energy for such an active pace of life?

It's very important for me to get a good night's sleep. During my many flights, I relax by reading books or watching movies. I read quite a bit, anything from classic novels to the latest bestsellers. But since my accordion weighs 20 kilograms, I don't carry too many books around with me. Instead, I bring an e-book reader. I also go to a lot of classical music and jazz concerts. London has many fantastic music clubs where something noteworthy is happening every day. I also go to art exhibitions. All of these things inspire me.

Do you get inspired while playing at your own concerts?

Yes, of course, playing in front of a receptive audience is very inspiring, but I have to admit that it is not always easy to step onto the stage and play a concert program. Sometimes you have to struggle with

yourself. It's hardest of all when something very sad has happened in your life – the breakup of a relationship or the death of a loved one. You can't show any of your grief to the public, you have to pull yourself together and get on with the show. At other times, I don't get the reception that I am hoping for from the audience. It's very hard to play when your audience feels tired, but that goes with the territory. A concert is hard work, it can't always be a party. Music is not only entertainment, it can also place demands on the audience. Some of my performances might be a bit too hard on people who aren't used to the type of music that I play. You could call my playing a form of education.

It seems that over the past few years, you have become a very influential proponent of accordion-playing all across the world.

Yes, I do feel like I am on a mission. The accordion is an underrated musical instrument. Many people still think that it is played primarily by drunk men at weddings and other parties. That's because during the Second World War, the accordion was one of the few instruments that people could carry along with them into the forest. It was one of the few items that provided joy and entertainment to soldiers and refugees. It was only from about 1960, when they started making accordions out of new materials and when the quality of the sound improved, that people began to appreciate it as an intricate and nice-sounding instrument.

The notion that accordions can emanate only sad-sounding melodies is a wartime stereotype. The accordion is actually a very versatile instrument, and that is what I am trying to prove to the world, together with my fellow accordion players. We are giving the instrument a new lease on life, for example, by working with new composers and expanding the instrument's repertoire. I want to show off the accordion's good qualities. I'm always thinking about that and I am continuing to learn as I play.

Are there other stereotypes that you often come across as an accordion player?

Many people see the accordion as a cheap and low-class instrument. Actually, an accordion can be very expensive. Of course, the price depends on the quality of the instrument, the name of its manufacturer and other factors. The accordion that I play costs between 20,000 and 30,000 euro. It is an instrument that gets better over time, that gets used to the person who's playing it. Once a year, I get it refitted by a master tuner who lives in Bulgaria. People wait years in advance to see him. This is a sign that the number of professional accordion players is increasing, and in various genres, including classical, jazz and pop music.

How do you perceive your accordion? As a man or as a woman?

As a man. A passionate man. An honest man who can be trusted. We have a very good relationship. (Laughs.) When people see me for the first time, few of them know what's inside the big bag

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The accordion doesn't appear that often on stage, which is why some people have trouble recognizing it

that I'm carrying around everywhere. I usually joke that I've brought along an old computer or TV set. Recently in Australia somebody asked me if I was carrying a typewriter. The accordion doesn't appear that often on stage, which is why some people have trouble recognising it. However, there are places where the accordion is a traditional instrument. In Italy, for example, accordions are sometimes hung up behind pasta store windows, and in France one can see them

as part of the décor in metro stations. Latvia also has an established tradition of accordion-playing.

Nevertheless, few people in Latvia choose to become professional accordion players. Probably no more than a handful of master accordionists have learned how to play the instrument at music school. What made you opt for such an unusual choice?

During my childhood, I used to spend the summer months at my grandparents' place in Russia. They lived beyond the Ural Mountains, very far from Riga. It took three days to get there by train. They taught me everything, including how to swim and how to weed the garden.

One fine summer day, when I was about five or six years old, my grandmother brought home an old accordion that had many buttons and keys missing. She taught me how to play a few short songs on it. My grandmother knew how to play the Russian *bayan*, which also has buttons and is driven by bellows, so it wasn't hard for her to teach me songs on the accordion.

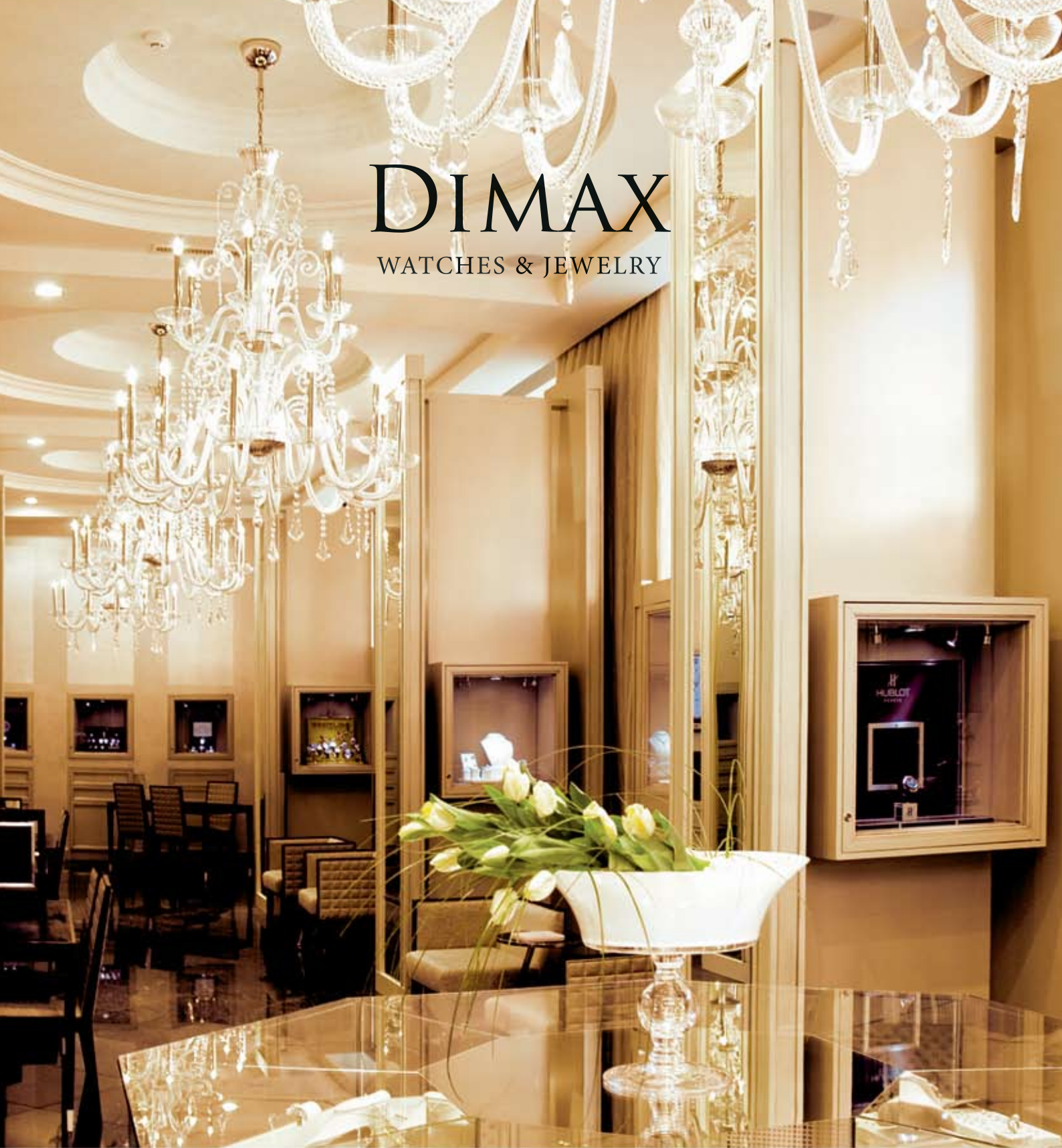
When my parents arrived to take me back home, they were surprised at my new fixation, but thought that it would only be a passing summer fad. However, that same fall we paid a visit to Riga Music School No. 1, where I told a teacher that I wanted to play the accordion. I was given until Christmas to prove myself, as until then nobody had expressed the desire to play that instrument.

And so I remained at the music school in Riga for ten years. In the beginning I looked a lot at the clock



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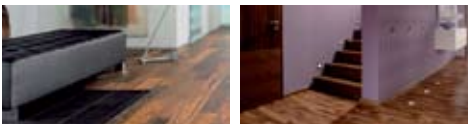
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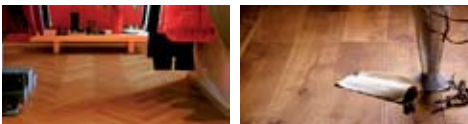
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OUTLOOK / INTERVIEW

on the wall, counting away the minutes until the end of each lesson. Now I can hardly wait for a free moment to play the accordion.

After studying for ten years at a music school in Riga, you headed off to London to study at the school of life, so to speak.

Yes, I enrolled in the accordion department at the Royal Academy of Music in London at the age of 16. I've now been living in London for the past nine years and have also obtained my Master's degree there. I had a wonderful childhood in Latvia and have lived an inspiring life in London, where I did admittedly have to grow up very quickly. Not long after I arrived there, somebody stole my accordion. I took that very badly, because my accordion was a valuable instrument, not to mention the only reason why I had come to London in the first place. After the theft, I felt like a rug had been pulled out from under me.

Now, however, I call London my home. There is an indescribable feeling of freedom there. Where else will you see so many smiling faces on the streets? Where else will you find women who don't feel shy about putting on some makeup while they're on a bus or a subway? By the way, it is precisely the city of London that helps me to get my internal rhythm in order and that revs me up into a working mode. I can always do more things and achieve greater accomplishments there. Whenever I'm in Riga, I let myself relax and have my parents take care of me. I visit Riga every Christmas. That's really important to me.

Can you afford to take a vacation?

I hope not to give any concerts for a couple of weeks during the second half of December, but realise that in reality, I can't afford to go on any lengthy vacation. My calendar is already planned out at least until the year 2015, and I keep getting new offers to play at concerts and festivals all the time. That's really exciting! At the same time, I try to find the occasional free day for myself amid this busy schedule, so I can clear my head a bit and clean up my

apartment, for example. Yes, I actually like to do housecleaning, because then I can concentrate on something different, like dust specks! *(Laughs.)*

Do you get the feeling that you have sacrificed some very important things for the sake of your career?

No, not for now. I believe that each person makes their own life for themselves. Right now I am immersing myself in an active schedule of concert tours. I can see myself some time in the future with a family and kids, but not right now. I don't feel ready for that yet. But later on, yes, I'd like to have a family and...my accordion. I'll never give that up! I'd like the accordion to gain greater recognition as a musical instrument and for people to enjoy listening to it. I'm used to the fact that we both – me and my accordion – have to work really hard to leave a positive impression.

Does that also apply to classical music performers, who sometimes smirk at the idea of an accordionist appearing onstage at the most famous concert halls?

Recently the British classical music magazine *Gramophone* asked me to write an opinion piece precisely about this subject. I'm glad that the magazine wanted to bring this issue out into the open. Every time that I start to work with a new orchestra, I feel like I am entering a closed family. Often classical music performers don't take my instrument seriously.

During the recording of my new CD [*Fairy Tales – ed.*], I collaborated together with the BBC National Orchestra of Wales. It was very satisfying to feel the musicians' attitude toward the accordion change for the better and to see the smiles appearing on their faces. I have good memories of our work together.

Recently I played in the Austrian capital with the famous Vienna Chamber Orchestra. Every concert has moments when the soloist is playing alone on the stage. That can be very trying emotionally, because you can feel the thoughts and emotions that the orchestra is sending at



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In 2012, Ksenija received the highest prize given by the Latvian state in the field of music: the Great Music Award. She also gave a concert performance during the prestigious awards ceremony at the Latvian National Opera

you from behind. When I sensed the positive vibes emanating from the musicians of the Vienna Chamber Orchestra, I felt truly inspired.

You have played on stage with such a wide variety of people. Who do you best like playing with?

I really like to play solo, because then the responsibility rests entirely on my shoulders and my shoulders alone. I create my own story and present my own interpretations. However, there is a different and powerful type of appeal when playing with chamber ensembles. If you are playing together with a group of superb musicians and you manage to create a special vibe together, then you get a marvellous feeling. It's precious moments like these that are really worth living for! It's fantastic when everybody is on the same wavelength and that you can share in the joy of putting on a wonderful performance.

What are the most unusual places where you have performed?

A night club in London and a rock festival in Texas. This summer I played at a beach by the ocean in Australia. They handed me a chair and asked me if I would be OK. Did I have a choice? It was only during the concert that I felt myself slowly sinking into the sand. (*Laughs*). However, the surroundings were so beautiful!

Actually, my instrument is quite appropriate for experiments, which is why I can afford to play in the most unusual concert locations. However, I feel best in a classical music environment, together with classical music musicians. My favourite composers are Bach and Mozart and my favourite concert venue is the legendary Wigmore Hall in London. **BO**

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Half a life in the stratosphere

TEXT BY AGRA LIEGE
PHOTOS BY ANDREJS TERENTJEVS, EMILS DESJATNIKOVS, F64,
AND FROM PERSONAL ARCHIVES

They have gotten to know the second major level of the Earth's atmosphere like nobody else and they have seen the aviation industry transform considerably over the decades. In this issue we pay tribute to *airBaltic's* most experienced captains and thank them for flying us safely throughout all these years. We had a chance to talk to four of them



Per-Inge Enochsson (58)

captain of Boeing 737-500 and Boeing 737-300 aircraft

- Per-Inge favours classical and country music. He has recorded a CD called *Flying for Life*, in which he plays the violin and his former wife plays the harp. The CD was recorded to support a charity initiative by *Mission Aviation Fellowship*, which was raising money to provide extra wing tanks for planes flying "where no one else would fly" in Africa. One such plane was later piloted by Per-Inge himself.
- He always brings a flashlight and earplugs on his flights.
- The most beautiful scenes that he has viewed from the air are the Caucasus Mountains on a clear morning and Mount Kilimanjaro in Tanzania.
- The seasoned pilot would love to fly a 1910 *Blériot* if he had the chance.

Per-Inge Enochsson, a Swedish-born pilot and avid globetrotter, started off his career as a violinist in an orchestra. In 1975, at the age

of 20, he moved to the USA, where he continued to study music. He also began flight training once his tours as a musician brought in enough money to cover the costs. After spending more than 15 years in the USA, Per-Inge moved to Africa with his family, where he served as a bush pilot for *Mission Aviation Fellowship*, performing medical evacuations, providing humanitarian aid and taking doctors to wherever they were most needed.

Per-Inge's family moved back to Sweden in 1997, after having acquired incredible experiences in such countries as Tanzania, Uganda and Burundi, and after having witnessed the tragedy of the Rwandan civil war and genocide. The oldest of his children was 16 at the time and needed to continue with a higher education, so Per-Inge started working for the Swedish company *Skyways*. He later transferred to an airline in Norway, but after it fell bankrupt, he and about 50 other pilots were left looking for a new company to join. Per-Inge contacted *airBaltic* and has been happily working with the company for the past five years.

Per-Inge says that he can partially thank *airBaltic* for the staggering number of airports that he has visited – almost 300 to date. "The airline's wide variety of destinations is making my job quite interesting. The new technical developments and innovations, and the constant efforts to make operations smoother correspond with my own approach to life and work. This company has been a great place for me to improve myself as a person," he explains.

Talking about the changes in the aviation industry over the years, Per-Inge admits that nowadays it is not as easy to become a commercial pilot. He has noticed a change of attitude in the younger professionals, who "often seem to want to achieve everything in a heartbeat". Previously, aspiring pilots started flying with small companies and worked their way up, learning the ropes step by step. When asked to name a distinguishing feature of airline pilots, he replied:

"The constant willingness to learn new things is what describes a pilot best, and now, with the rapid developments and changes in the aviation field, this is a more valuable characteristic than ever before."



< Woman with sick child, ca 1994. A child with a severe case of malaria and needing urgent care took a flight from a village to a local hospital. (Over half a million people die from malaria every year in Africa!)

✓ Visiting with locals on the island of Ukerewe in Lake Victoria. Waiting for his passenger, the Tanzanian Speaker of Parliament, who was paying a visit to his home village on the island in 1996.

✓ Per-Inge and his friend Peter enjoying some backpacking in Mexico and Arizona, 1985.





Vldas Kemtis (62)

captain of
Boeing 737-300 and
737-500 aircraft

Vldas Kemtis, an *airBaltic* veteran of Lithuanian origin, entered the Civil Aviation Flight School of Sasovo (Russia) in 1969. Vldas had wanted to become a pilot since his early childhood, when at the age of five near his hometown of Plungė, he was given a ride on a plane during a festival by a lake. After graduating from aviation school, Vldas worked as a pilot in the Lithuanian branch of *Aeroflot*, the largest airline in the Soviet Union. Later he moved to Latvia, the native country of his future wife. Vldas mastered

the local tongue in four months and started flying for *Latavio*. The company didn't last for long, however, and Vldas was among the eight pilots who went on to work for *airBaltic*, a new company at the time. He has remained with the airline ever since.

Vldas remembers how *airBaltic* started off with only one aircraft but grew rapidly, acquiring new planes and hiring more people in a short period of time. "In aviation, which is a constantly changing field, a pilot has to constantly learn new things, repeat what he already knows and retrain when there are new types of planes to be flown," he explains. Vldas started flying AN-2 planes for *Aeroflot*, continuing

- Vldas' dream plane is a large transcontinental aircraft, such as a *Boeing 747*.
- For the holidays, Vldas likes to visit his hometown of Plungė in Lithuania or his country house near Zaķumuiža in Latvia.
- Vldas says that with the help of a tail wind, a commercial aircraft can even reach a ground speed of over 1200 km/h, which matches the speed of sound. However, the air speed in such cases is lower and the aircraft does not break the sound barrier.
- Vldas likes reading detective novels and listening to light, cheerful music.
- Vldas cannot resist traditional Lithuanian cuisine – pork chops and the national food, *cepelinai* dumplings.

with AN-24 and Tu-132 aircraft back in the days when the dashing *Boeing* had not yet made its inroads into Eastern Europe. He also worked as an instructor, teaching the subtleties of flying a *Saab 340* to other pilots.

Vldas describes the changes that have taken place in aviation as similar to the change from public telephone booths to private cell phones. He remembers how in the older Russian planes, one had to rely very much on one's own hands. The cockpit crew was larger, because the

controls were much more mechanical than nowadays. While he sees the more modern and automated planes as a great improvement, the fact that they are easier to fly and that more precise measurements can be made does not mean that there is less to do or learn.

The improvements have to do with better organization, safety and precision, but the pilot still needs to constantly learn and watch over all the goings-on. The training and studies for the annual tests



In Vilnius, Lithuania, 1974.

and bi-annual simulation exercises have become more personalized and individual, providing a good psychological boost.

According to Vldas, a crucial characteristic of a pilot is his ability to think ahead, as in a game of chess. One needs to have a plan, but an elastic one that can be adjusted as needed. With the right degree of flexibility, the pilot can ensure that there will be no lasting unpleasant surprises.

Flying a Yak 18A sports plane at flight training school in 1971. >



Vldas' (on right) first flight as the captain of an AN-24 aircraft, en route from Riga to Leningrad in 1976.





Andris Brauns (59)

captain of Boeing 737-200 aircraft

A native of Latvia, Andris is happy to have been based in Riga for the length of his career. He states proudly that he has been involved with aviation for 39 years, and that he has amassed an incredible 25,000 hours of flying time. Andris joined the local Young Aviators' Club while still in high school in Ventspils, and after graduating in 1972 he entered the Civil Aviation Flight School of Sasovo, one of the four aviation schools in the Soviet Union.

He completed his studies in 1974 and flew AN-2 planes, later retraining to fly Tu-134 passenger aircraft. Andris spent nine years as a first officer before becoming a captain. After a five-year term of

employment at *RIAIR*, he started his career at *airBaltic* in 1998. Like his colleague Per-Inge, Andris appreciates the fact that *airBaltic* has such a wide range of destinations.

Andris sees the move from Soviet-era planes to modern Western models as a massive step forward for Latvian aviation. The new aircraft were equipped in a completely different way and required a cockpit crew of only two, as opposed to four crew members for *Tupolev* airplanes, which also had a navigator and a flight mechanic. In those days, the navigator flew the aircraft for most of the flight, while the

- Andris likes listening to Latvian country music while driving his car. He also loves to read detective stories on his iPad.
- The pilot vividly remembers having the honour of flying the former president of Latvia, Vaira Vīķe Freiberga, to Oslo and Bergen in Norway and Marrakesh in Morocco. He also had the opportunity to explore these cities in between flights.
- A dream plane for Andris would be the *Bombardier C Series* plane, which is set to join the *airBaltic* fleet in the near future.
- One of Andris' favourite ways of resting and relieving stress is to swim and sunbathe by the water in the summer.

pilots were responsible for the takeoff and landing. Now the procedures are different and the pilots operate the aircraft for the duration of its flight. They also have to do a bit of a "land work", which involves checking the technical condition of the plane before each takeoff.

With many processes now being largely automatic, there are more check-ups to be done and all the goings-on have to be monitored very closely. However, there are less mechanical functions to fulfil, making the *Boeings* comfortable and easy to fly.



OCTOBER

LATVIAN NATIONAL OPERA

05, 06, 20	ballet	KARLSSON FLIES...
10	ballet	MESSIAH
12, 13	ballet	OTHELLO
16	ballet	THE SLEEPING BEAUTY
17	opera	EUGENE ONEGIN
18	ballet	DON QUIXOTE
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22	ballet	CARMEN. 5 TANGOS
23	ballet	LE CORSAIRE
24	opera	IL BARBIERE DI SIVIGLIA
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The navigation system has gone through the most noticeable change. When Andris started flying, airplanes were guided primarily by radio towers. Now the navigation work is done almost exclusively by an onboard computer. Within the framework of a triple safety net, the pilot, the computer and the dispatcher simultaneously check up on the moving plane's position.

In order to be good at what they do, the pilots need to constantly update their knowledge and skills. According to Andris, they must have an interest in learning, as well as be attentive and focused on their tasks. He sees the new psychological tests – which are still a novelty and which have been introduced over the last couple of years – as a good addition to the selection process of would-be pilots. Even though



people “who shouldn’t be pilots” usually don’t even try to join the profession, the more demanding selection process means that only the most capable candidates will be invited to carry out one of the most responsible jobs in the world.



At the beginning of his career in 1975, when Andris flew AN 2 aircraft as a first officer.



◀ Brauns (right) as a first officer in 1976, together with captain Igors Butko, who also joined *airBaltic* and went into retirement earlier this year.

▼ Brauns (centre) at the US Air Force Academy in Denver, Colorado, with an American B-52 bomber in the background, while obtaining his qualifications for flying *Boeing 737-200* aircraft in 1993.



КОНСУЛЬТАЦИИ · ИНВЕСТИЦИИ · БАНКОВСКИЕ УСЛУГИ



Anatolijs Samcovs (62)
captain of Boeing 737-300 and 737-500 aircraft

The first time that Latvian-based pilot Anatolijs Samcovs flew an aircraft was in 1967. He still remembers the date – July 11, when the instructor Pāvels Lide took him on his first ride in a glider as a member of the Cēsis-Valmiera Aviation Club. After completing his studies at the Civil Aviation Flight School of Sasovo, he started his career with the Latvian Civil Aviation Agency. “He began flying AN-2 aircraft from which he moved on to AN-24, but from that he moved on to a Tu-154, which he flew for six years.

When Aeroflot was liquidated along with the Soviet system in the early 1990s, approximately 400 Latvian-based pilots lost their jobs. Only about 100 of them remained in their profession, including Anatolijs, who worked as a pilot for a private company for two years, taking care of the four-seat single-engine single pilot operated plane AG-5B Tiger and organizing passenger flights. However, when the opportunity to retrain on a Boeing presented itself in 1995, Anatolijs moved on to RIAIR. Three years later, Anatolijs and five other RIAIR pilots joined airBaltic, where he works to this day.

Regarding the changes that have taken place in the field of aviation, Anatolijs says that navigation has become much more

automatic. In the past, the pilots had to come in for their job much earlier and prepare for the flights in the navigation room. They had to prepare the flight plan using maps, angles, pencils and navigation rulers. Now the pilots go to the briefing room and put the data into a computer, which is much simpler and less time-consuming.

The plane systems are also much more automated, with more back-ups and an additional safety net in the form of a dispatcher on the ground. These days, some things are easier and some are more difficult to learn for both experienced and new pilots. Now, when

- Anatolijs always has a flashlight with him. It has often come in handy, both when checking the plane from the outside and within the cockpit.
- Among the most beautiful scenes he has seen from the air are the Alps on the way to either Venice, Milan or Barcelona, and the fjords of Norway.
- He likes to spend his free time at home or in the great outdoors, where, he believes, trees and plants absorb negative energy and recharge us with energy.
- As a dream plane Anatolijs mentions the latest Boeing model, which is still mechanical enough compared with the “fly-by-wire” type Airbuses. The latter are a bit too automatic for his taste.
- Anatolijs has had to deal with passengers who have said that they are too scared to fly. He talks them into joining him on a flight that turns out to be pleasant after all.
- His pilot jokes usually have puns concerning planes and flight attendants.

even the smallest planes are equipped with ultra-modern navigation devices, the more complex part of the education is mastering the navigation setup. The theory studies are just as complex as always, but that is a good thing, because even with the more automated models, pilots should know exactly what is going on at all times.

Anatolijs says that pilots have chosen a profession where they must keep learning for the entire duration of their careers. They retrain on a simulator every six months and have an annual exam. Like most of his colleagues, Anatolijs loves learning, challenging his skills and finding out about new developments and inventions.



Working as a first officer (R) at RIAIR on a Boeing 737-200, together with captain Andris Brauns (L) in 1998. “A specialist would be able to tell that this was one of the first modifications of a Boeing 737 aircraft,” says Anatolijs.



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Ключевая идея, воплощенная архитекторами в проекте «НАШЕ МОРЕ», – «юрмальская роскошь в каждой детали». Легкость формы здания подчеркнута солнечной фактурой натурального юрского камня. Оригинальная форма здания подчеркивается нестандартным оформлением фасадов. «НАШЕ МОРЕ» – необычный, невероятно эффектный «дом-скульптура», настоящее произведение искусства, со своим характером и яркой харизмой.

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3	1	3	65,5	18	83,5	183 000 €
4	1	2	45,6	12	57,6	143 000 €
5	2	3	68,8	-	68,8	182 000 €
7	2	3	81,3	-	81,3	185 000 €
9	3	3	70,2	75	145,2	240 000 €
10	3	3	82,4	65	147,4	245 000 €



TEXT BY AGRA LIEGE
PHOTOS BY GATIS GIERTS, F64

Roman sartorie

People ought to be dressed, not simply covered up



Those who think that tailor-made suits are artefacts remaining from the days when technology was not yet sufficiently advanced are in for a big surprise. The Romans have a particular take on this subject, even today. Respected Roman tailors working out of their *sartorie* (the plural form for *sartoria* or 'tailor's shop') are busy as can be and in high demand, notwithstanding the wide selection of ready-to-wear clothing that beckons from the city's enticing shop windows. It turns out that many Italians still give precedence to a personal tailor and his fully individual approach, and not just for practical reasons

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WAY

BATTISTONI

"The collar of a shirt is like the frame of a picture."

Guglielmo Battistoni started off as a shirt-maker in 1946, opening his workshop on Via Condotti. Today, the prominent street houses a staggering number of high-fashion establishments, but it was the arrival of *Battistoni* that made the street a household name in Rome.

Guglielmo's son Gianni runs the prestigious workshop together with his sister Simonetta, and both have also established the *Guglielmo Battistoni Foundation* to support young artists. Gianni says that from the very beginning of its establishment, the *Sartoria Battistoni* has been a gathering place for painters, actors and the like. This relates to the fact that *Battistoni* has always tailored for public figures known worldwide, including famous stars from the acting world, as well as for the needs of many films and plays. Among *Battistoni's* clients have been actor Marlon Brando, the Duke of Windsor and the Italian novelist and journalist Alberto Moravia.

Ten years ago, film director Anthony Minghella asked Gianni to give him three tuxedos for the film that he was shooting at the time, *The Talented Mr. Ripley*. Its budget was running low and the director was hoping to get the tuxedos for free, offering a "surprise" for the *Battistoni* workshop in return. The generous tailor agreed and forgot about the promise, until a friend from New York called him after the movie was released. It turns out that in the movie, Jude Law's character Dickie says to Matt Damon's Tom: "Let me buy you a jacket. When we get to Rome, there is a great place – *Battistoni*." One could hardly disagree...

Battistoni is represented by *Barneys* – the American chain of luxury department stores – in New York, Los Angeles and San Francisco. *Battistoni* also runs a "task force", which means that Gianni and his crew occasionally fly out to cater to the most prominent clients on the spot, bringing all sorts of fabrics with them and doing the fittings.



Gianni Battistoni



Gianni started working at his father's *sartoria* in 1960, when he was 24 years old. He had studied to be a lawyer, but only worked in the field for a year when he realized his true calling as a tailor. He took on his father's trade, preserving *Battistoni's* styles and designs, especially its wide variety of shirt collars, because his father used to say that "the collar of a shirt is like the frame of a picture". Gianni has also maintained the workshop's status as a cultural hub and as a meeting point for journalists, writers and movie stars.

He admits that some changes in the way that traditional tailors work have taken place, mostly regarding the production time. "Clients used to be fine with waiting for 40 or even 50 days for their garment

to be made. Now they sometimes need something to be done in a couple of days!" says Gianni Battistoni. Such an attitude is sometimes connected with the production of films and plays and generally with people whose schedules are quite frantic. "If we have to, we work day and night!" he adds.

With his vast clientele and the continued interest in his work by heavyweights of the film industry, Battistoni is convinced that tailoring, as long as it adjusts a little to the times, will be around for many years to come.

Via Condotti 61A

Made-to-measure suits – approximately 3000 EUR

Ready-made suits from collections – approximately 1500 EUR



Fabio Litrico

FRANCO LITRICO

"People don't mind waiting for a high-quality piece of clothing."

OUTLOOK / SPECIAL

Situated on Via Margutta, a beautiful, narrow and quiet street just a minute's walk from the famous Spanish Steps in the centre of Rome, the chic *Sartoria Franco Litrico* has clearly found a place that complements it.

Fabio Litrico, the tailor who runs the workshop today, is the son of Franco Litrico, who opened the *sartoria* in 1950 together with his older brother Angelo. Fabio started working with his father at a very early age, coming to the workshop after school and learning the trade. He joined the tailoring business officially when he was 18 and took over after the premature death of his father, who passed away the same year as his older brother.

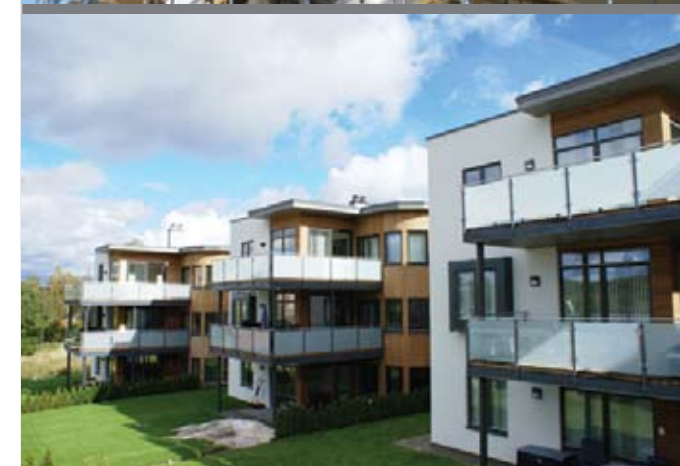
Fabio continued working in the traditions of his father and preserved all of his designs. He says that even though tailoring is a tough trade, the hard physical work and other demanding aspects of it are justified when compared with the simplified ways in which most garments are mass-produced today. "This is the right way to do it," he says. Every hand-made suit at *Franco Litrico* has hand-stitched buttonholes, which is the final sewing procedure and the most visible sign of a top-quality garment.

Fabio says that the making of a suit still takes a considerable amount of time, but people don't mind waiting for a high-quality piece of clothing. It usually takes around one month and requires two fittings, but once you have been served by Litrico, you will always be able to order again from abroad without a fitting – that is, for as long as the dimensions of your body don't change. The tailor keeps each client's measurements and patterns, and he can send his customers samples of fabrics to choose from.

Fabio is not secretive about some of the tricks that a good tailor uses in order to ensure the best fit of a suit. To Italian men, who are generally of a relatively short stature, he recommends placing the breast pockets higher on the suit jacket to make the wearer look taller. Likewise, shorter men benefit from cuff-less pants. Larger men, for their part, look more elegant in a jacket with a suppressed waist that creates the coveted "V" shape. And special cuts have to be made in the chest area for men with obvious muscles, so that the lapel doesn't hover above the chest.

OUTLOOK / SPECIAL

The *Sartoria Franco Litrico* has served some very prominent clients in its day, including statesmen from both East and West at the height of the Cold War. Among them were former US presidents Richard M. Nixon and John F. Kennedy, as well as Soviet leader Nikita Khrushchev. Khrushchev met Fabio's uncle



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Angelo Litrico in 1957, when Angelo presented his workshop's latest designs in Russia. Angelo had brought a couple of coats to Khrushchev as a present, who liked them so much that he rung up Rome a couple of months later, asking for all of his wardrobe to be done by Litrico. Franco and Angelo made pants, suits and shirts for Khrushchev, after which the word really went out. Suddenly, *Sartoria Franco Litrico* was serving throngs of Russians from the privileged Soviet nomenclature.

Fabio says that people tend to choose a personal relationship with a service provider when it comes to acquiring good things, which is why designer brands will never be a match for tailoring businesses. "Our clients really appreciate what we do," he explains.

Via Margutta 86

Made-to-measure suits – approximately 3000 EUR

Couture-porter (half hand-made, half machine-sewn) – approximately EUR 1500



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Lorenzo Gammarelli

OUTLOOK / SPECIAL

Ditta Annibale Gammarelli was established in 1798 under Pope Pius VI by a tailor named Giovanni Antonio Gammarelli. Six generations later, his descendants Lorenzo, Maximiliano and Stefano Paolo are still running the family business – the oldest and most famous *sartoria* for clergymen. The Gammarellis have tailored for the Roman clergy from the very start of their operations, serving countless priests, bishops, cardinals and all popes since Pius XI, who reigned from 1922 until 1939.

The Gammarelli workshop on Via Santa Chiara is just around the corner from the Pantheon. Lorenzo says that tailoring for the clergy is extremely specialised compared to work on more ordinary garments. Thus, the Gammarellis don't do much non-clergy tailoring, although they have made exceptions and also tailor for prominent friends of the family. One tailor works at the shop, assisted by ten seamstresses.

Although very different from other branches in the clothing industry, even the tailoring for the clergy has gone through some changes over time. Lorenzo says that in fashion terms, the Church is obviously quite conservative, since traditional designs have more than an aesthetic value. However, since the mid 20th century, central heating has played a significant role in changing the type of clothes worn by clergymen. Before the installation of central heating in church buildings, dense wool fabrics were used and priests ordered very warm and heavy gowns. Nowadays, they ask for light clothes – the lighter, the better.

Some of the other tailors who specialize in clothing for the clergy have started to use synthetic fabrics along with the traditional wool and cotton. This has not really affected the Gammarelli workshop, which still uses mostly natural fabrics.

There are five other tailors for the clergy in Rome and a few others elsewhere in Italy. Lorenzo Gammarelli also knows of one workshop in France, two in Germany and a couple in the United States, but he believes that the advantage of being the oldest known tailor's workshop for the clergy gives him a privileged position. For example, a client could come to the workshop and ask: "Can you make me an 18th-century-style cassock [priest's gown]?" To this, Gammarelli would answer "Of course!" because

DITTA ANNIBALE GAMMARELLI

The pope's tailors



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Ditta Annibale Gammarelli, renamed after Lorenzo's great grandfather, is also famous for a specific tradition. Since it is the *sartoria* that tailors for the pontiff, it prepares three sets of vestments before a new pope is elected. These are then displayed in the workshop's window for everyone to see. After the pope is elected, he puts on one of these sets and goes out to greet the people.

The average delivery time for a cassock is two to three months. However, eight years ago, after the death of Pope John Paul II, things at *Gammarelli* got a bit out of hand. "The whole world was coming to Rome, the clergy was ordering new cassocks and we had two tailors retiring. At that time, clients had to wait a year and a half for their cassocks," says Lorenzo. And, having come to the best-known *sartoria* for clergymen, wait they did!

Via Santa Chiara 34



VITTORIO COCCURELLO

"Everyone can be made to look good."

The tailoring workshop of Vittorio Coccurello has found its place in a spacious apartment in Parioli, which is known as the most elegant residential area in Rome, a little outside of the city's buzzing centre. Vittorio is now 77 years old and started learning the trade at the age of 15. He worked as an apprentice for another eight years before opening his own *sartoria*. The premises on Via Tacchini, where he moved his workshop 23 years ago, seem perfectly appropriate for the elderly tailor. The beautiful apartment



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makes one's mind wander back to better times, when the slower pace allowed people to live with grace and enjoy the present to its fullest.

Vittorio's is a workshop with stacks of fabric piled in closets and coated paper patterns for each suit that he's made hanging from the walls. The tailor keeps a client record book stuffed with pieces of fabric attached to the pages – those are from each one of the suits he has made over the years. The book is a living record, listing

OUTLOOK / SPECIAL

all of the changing measurements, because the bodies of his clients change over time as well. On the table in the living room where Vittorio sees his clients one can flip through amazing books on the history of fashion and style, as well as new magazines with interviews and articles on Coccurello himself.

Coccurello takes an individual approach with every client, saying that "people should be dressed in accordance with their character" and that a tailor can only know what really suits his clients by talking with them throughout the years.

"Everyone can be made to look good. There are people who are not that easy to dress so that they look great, but it is never impossible!" he explains.

Among Coccurello's clients have been some of the most popular Italian politicians, including former prime minister Benedetto (Bettino) Craxi and the minister of justice at the time, Claudio Martelli. Vittorio makes sure to dress people according to their profession and has always had a knack for making politicians look their part.

His motto over the years has been "to dress people, not to cover them up", and in order to do so, Coccurello uses some of the best fabrics in the world. There is the finest wool and cashmere from *Loro Piana*, a company trading exclusive fabrics since 1800, and also *Scabal*, which is a supplier for the most prestigious tailors and textile businesses around the world. The finest cashmere from *Scabal* can cost up to 1500 euros per metre, but he believes the result is truly worth the price.

"My clients always return. They might buy some clothes from the shops sometimes, but they always come back for the real thing," says Vittorio Coccurello. He adds that if somebody has grown up in a family where his father and grandfather dressed in a certain manner, then the young man will likely continue the tradition of his forebears. In other words, the heritage of having a family tailor of one's own continues to be passed on through the generations.

Via Pietro Tacchini, 29

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ALCOHOL CONSUMPTION MAY HAVE ADVERSE EFFECTS



TEXT AND PHOTOS BY UGIS OLTE

A round mouth under a narrow wooden weir

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“A lamprey isn’t a fish, a lamprey is a round-mouth!” shouted sexy tropical island reality show participant Kristine at her not-too-bright camping associate Andrītis. A speckled cartilaginous fish similar to the lamprey – which the third Latvian on the island, Jānis, had lured from the warm sea – was frying in a primitive way on the campfire before them.

Calling a lamprey a fish is a historical mistake that is just as widespread as the view that a frog is the wife of a toad. All told, this animal has almost three eyes,

no backbone and its mouth is masked in the depths of an impressive sucker crater. How can that be a fish? However, no matter how history may have been distorted, one truth has been correct throughout the ages – if creatures similar to the lamprey are found anywhere, then Latvians will eat them. Even on a tropical island.

This characteristic of eating everything that nature provides – otherwise you might not survive the winter – is not typical of all northerners. Latvian

fishermen say that if an Estonian happens to catch a lamprey, then he won’t eat it, but will instead sell it to a Latvian. One either despises this creature, which tastes like the love child of a herring and a rabbit, or loves it so much that one is prepared to even eat its head! Aside from Latvia, lamprey is rarely offered as a dish in European restaurants, except for in Portugal and the south of France. However, the lamprey in the latter two countries are huge monsters that live in the salty Atlantic Ocean, eat everything they come across and need to be stewed for quite a long time. Latvian lampreys, in contrast, are no fatter than a thumb, live in the much less salty waters of the Baltic Sea on a diet of herring, and can be prepared quicker than a medium-cooked steak!

The moment is fast approaching when – as every autumn at the Riga Central Market – barrels of lamprey will appear on the counters next to mountains of orange Norwegian salmon, cod, carp, trout and their roe, and piles of countless smoked products. To a stranger’s eye, this may not be a particularly inviting scene. There, in a place where other sea creatures have long ago found their peace, the lampreys will be writhing and moving about for at least a week. The price will be high as well, just like that of the Norwegian salmon, which at least looks like a fish. I am one of those Latvians who love lamprey to the depths of their hearts (the lampreys’ hearts, not mine), which is why I’m prepared to help dispel first-timers’ natural fear of the strange and the unknown, so that visitors can at least get to the level of “I’d like to try a lamprey after all”.

It’s the end of August and a bleak day, almost the beginning of autumn. I’m driving north away from Riga and, looking over to the left from the highway to Salacgrīva, I can’t make out where the sky starts and where the sea ends on the horizon. Bright scattered clouds are moving inland quickly, fleeing away from those that have darkened the horizon. Lamprey enjoy this type of weather, as do their human catchers. By nightfall, I have to be at the third lamprey weir in Salacgrīva, where fisherman Valdis Celmiņš will be commencing his 24-hour shift. He has promised to reveal how the lamprey are fished.

The weir is an ancient and effective lamprey-fishing

tool. Under a narrow wooden footbridge that has been built across the entire Salaca River, the fishermen fasten net-like traps into a square frame. These are called *punģi* in Latvian, with the rougher netting on the outside and a finer netted cylinder in the middle. The traps are placed into the river, one after the other, so that the flowing water squeezes through the larger eyes of the net. The lamprey, swimming against the current, get through this, but after they let the current push them back a little, they’re done for. Once they’ve got into the fine-meshed cylinder, they won’t find a way out.

It’s already dark at nine o’clock. Half a kilometre from the main road, I am by the shores of the Salaca River and standing on the carefully constructed weir. The pole construction, cut from small fir trees, looks like the skeleton of a huge centipede from which the meat has been stripped by the current. Valdis’ shift has just begun. One man per weir is quite enough, but even so, Valdis’ dog Edžus eagerly offers to help out. The little dog has obviously been here before and has no fear of falling into the water from the narrow footbridge.

There’s not that much to do while there’s no snow or ice. Put in the fish baskets and take a look every four hours, dislodging any river weeds that may have got caught among the vertical poles of the weir. One can’t delay with this seemingly trivial task. Any rubbish that catches along the half-metre poles sunk into the riverbed increases the force with which the current presses onto the weir. If the wooden construction doesn’t withstand the pressure, then the fishing season is over. There’s more work to do in the winter, when you also have to chip the ice away from the poles.

Ancient creature

The lamprey is an ancient creature. Something similar to it was already moving about 350 million years ago in the seas of the Late Devonian period. That was even before the days of the dinosaurs, at a time when the first water creatures were just crawling out onto dry land. This is why the lamprey looks and behaves so uniquely. The river lamprey is born in a river, where it feeds as a young larva on anything that’s smaller than its own mouth – mainly detritus and micro-organisms –



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A lamprey-fishing weir over the Salaca River in northern Latvia

It doesn't eat for the entire autumn and winter! It's just travelling along, planning and thinking about something

while it burrows around in the dark sediment. It later transforms into an adult and travels to the sea, where it begins to feed again, adopting a lifestyle that humans call "parasitic". The tool of the lamprey is its sucker.

"The Baltic herring doesn't have a skin to speak of! The lamprey goes and latches onto it and keeps on sucking at it until there are just fish bones left!" says Valdis. "And when it's finished, it swims up to the next herring!"

The instincts of the lamprey are strange. It spawns only in May, but already begins its journey up the river to its spawning grounds about 10 months beforehand, and survives all of this time from the fat reserves that it has built up while in the sea.

"It doesn't eat for the entire autumn and winter! It just lives in the river, travelling along, planning and thinking about something. I don't know what it does for so long there! Nobody has put a tag on its tail, after all!" says the fisherman. That's why you can eat the lamprey with all of its innards, as a lamprey that has swum up a river has almost no functioning digestive organs to speak of – just a primitive little brain, a spinal cord, gills with seven spot-like openings and a gullet that's grown over. It doesn't need one after its journey to its spawning grounds, because once the lamprey has spawned, it dies. Therefore, spurning lamprey meat and calling it a corpse-feeder, as a lot of Latvians do, is incorrect.

"The lamprey doesn't feed on corpses! Remember that! It's an ancient Latvian myth that lampreys eat corpses, and it's due to the fact that the lamprey is a true creature of the dark. If the day is bright, then the lamprey looks for somewhere to hide. If an animal has drowned in the river, then a lamprey might indeed slip into its stomach, as there's complete darkness there!"

Total darkness has settled over our weir as well. Once the dusk fades into blackness, it feels as if the river has begun to trickle more loudly. In three hours'

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Fisherman Valdis Celmiņš oversees the activities on Salaca weir no. 3

time, we'll go and check out the *puņģi*, because the lamprey begin to move about around then. At the end of the summer and early in the autumn, they are fat and powerful as they emerge from the sea.

"You can throw them straight onto the grill. In the winter, though – after they've been moving around for a few months – they become like rubber, especially the black ones!" says Valdis. That's why in August, at

the beginning of the fishing season, the price of the lamprey is highest and it tastes the best. This is also the time when fishermen build up their own reserves.

"The start of our season is in the spring, in the forest, sawing the poles for the new weir," adds Valdis while we wait in the fisherman's hut. "All of the poles have to be dried out and stripped of their bark. The long poles have to be sharpened so that they can be driven into the stony river bottom." The weir is built to last one fishing season, because it won't survive the spring thaw, when the river ice breaks up and flows toward the sea. Every three metres, poles are driven vertically into the river bed. These are strengthened with a supporting pole and then linked together. The planks for the footbridge are attached on top. The fishermen and their dogs are nimble, especially in the winter, when mistakes are allowed to occur on the footbridge about as often as for a bomb disposal expert!

I ask him how they manage to drive the weir poles into the river bed. Valdis says that it's done with the use of a special support platform. You stand on the platform and slam down on the pole with a 16-kg wrought iron hammer. "You have to hit it with all of your might – hard and accurately! If you're too light, then nothing will come of it. The end of the pole will wriggle, the hammer will bounce up like a spring and the pole won't enter the ground." The Salaca here is about 150 metres wide. Two poles every three metres make for a big job. It's hard to find a fat lamprey fisherman in these parts.

"Everybody thinks that for four lats (nearly 6 EUR) a kilogram, with 30 kilograms in the churn six times a day, we must be swimming in money. But the season is only as long as the footbridge will last. And that is no longer than from August until February! And when one season ends, you're off to the forest preparing for the next one."



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I still think that there's hardly anything better than lamprey grilled on coals and stewed in its own juices with a little salt

The third weir on the Salaca is maintained by four men. They have built it together, with each man fishing on it for a day at a time, or every fourth day. Whatever the fisherman catches on his fishing day, he can sell.

Grilled delicacy

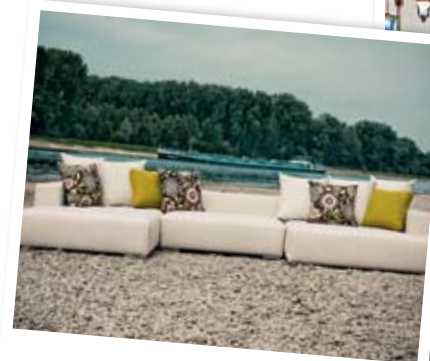
Long ago, when the lamprey in the Salacgrīva region were still called *zutiņi* (or "little eels"), until the German word *Neunauge*, or "nine eye" evolved into *nēģis*, there were 13 weirs on the Salaca, providing enough lamprey for everyone. But the Soviet era of artificial fertilizers dragged a green blanket of algae over the white pebbles of the river beds, which were spawning grounds not just for the lamprey, but also for salmon, trout and other fish. That's why the catch in the river is so small now. Valdis set his own personal record at a time when an ice bulldozer had prematurely wiped away all three weirs on the Salaca. He reacted quickly and renewed three 10-metre sections on the current near the riverbank. Within 24 hours, he had managed to fill 40 full churns with lamprey, which amounts to 1,200 kilograms!

The fishermen themselves don't get

carried away with eating the lamprey, as today's catch is money for them, and there may not be any tomorrow. Nevertheless, a special lamprey-cooking oven has been installed in the corner of the hut. Whenever a customer places an order, the fishermen place the lamprey onto a grate in two rows with the tails to the middle, get the coals firing, run a furrow into the coals so that the tails don't get scorched while cooking, grill the lamprey for four minutes on one side, then four on the other (turning them over is a trick worthy of a circus artist), salt them, tie them in parchment and allow them to stew for 15 minutes in their own heat and juices.

Valdis' partner in the craft, Aleksandrs, has transformed this fishing and cooking ritual into an attraction attended by tourists who arrive by the busload. The other fishermen look askance at this circus, while people of a respectable age, hanging on to the footbridge's railing for dear life, move to the middle of the river with trepidation to take a look at what they'll be eating a half-hour later.

Nobody else on the shores of the Baltic Sea eats lamprey with the enthusiasm of the Latvians. Adventurous diners and



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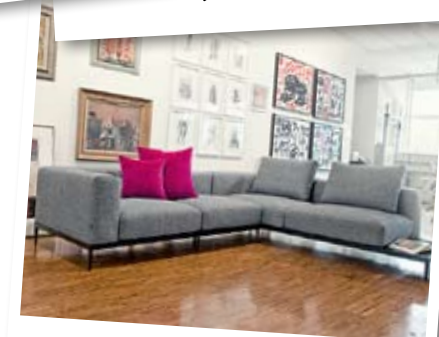
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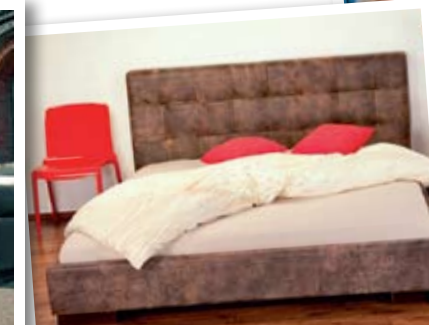
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Lamprey-fishing implements

seasoned gourmets might try some on rare occasions, but certainly not to the same extent as in Latvia, where lamprey are a national delicacy.

The lamprey also differ in appearance, depending on where they spawn. "Estonian lamprey are black. That comes from the riverbeds they live in. The ones in the Gauja River are lighter and more silvery, while the ones in the Salaca have a golden tone. These are real coloured critters!" says Valdis. People used to eat lamprey in southern Europe in the Middle Ages, but this dish was reserved mainly for the aristocrats. More recently, Queen Elizabeth II was served lamprey pie at her coronation ball in 1953. "We obviously have good taste in delicacies," quips Valdis when I tell this to him.

Here my explanation about the lamprey's habits and the fishermen's trade ends, and the dining part of the lamprey story begins. I couldn't imagine a better place for eating lamprey than in a fisherman's hut by a weir. The taste is as unforgettable as the smoke and steam from the lamprey cooking process, which was soaked up by my clothes during my visit. I ate 15 lamprey on that occasion, although I usually feel full after four. I still think that there's hardly anything better than lamprey grilled on coals and stewed in its own juices with a little salt. Anybody can get them prepared this way, only 100 km north of Riga at Salacgrīva. At Pāvilsta on Latvia's west coast, guests are treated to smoked lamprey, while at Carnikava – by the delta

of Latvia's longest river, the Gauja – they're packed in sealed tins.

Don't hesitate if you see lamprey on the menu at a restaurant in Riga or at a rural manor in Latvia. For trendy chefs, it's considered a matter of honour to present new Latvian cuisine alongside tiger prawns, coconut milk, *foie gras* and asparagus. This cuisine includes rye bread, mushrooms, beets, hemp butter, marinated and smoked products – and, of course, lamprey, which goes so well with all horseradish and mustard-type nuances of flavour.

The third and most easily accessible means of obtaining lamprey is the way that most locals get it – factory-prepared and carefully arranged in natural cartilaginous jelly in wooden barrels at fish stands in the market. Even though the lamprey may have lost part of their strong texture, this is the way that we, the locals, usually eat them. Consumed with a splash of lemon juice on rye bread with Dijon mustard, lamprey is my favourite breakfast next to Eggs Benedict!

At midnight, we do the rounds with Valdis the fisherman, and as I try to take a photograph of his bright orange figure on the footbridge of the weir in the dark of the night, he has already collected a score-and-a-half of lamprey. A score-and-a-half is an ancient measure, which means 30 lamprey. The autumn lamprey are fatty and lively. Even after four days in a fridge in Riga, one went and attached itself to chef Mārtiņš Sirmāis' finger. I didn't know that Mārtiņš had such thick skin. **BO**

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Responsible leaders in construction

The construction enterprises operating under the name *Skonto* are known as the largest, most financially stable and most capable export-oriented construction companies in Latvia. They also stand out as socially responsible businesses

For many years, *Skonto's* various enterprises have been among the leading construction companies in Latvia and have played a significant role in the development of the country's infrastructure. The knowledge and experience of these enterprises' highly qualified specialists, along with the engineering and technical solutions that they offer, have been in high demand in other countries as well, which is why *Skonto's* export division, *Skonto Enterprises*, has set up subsidiaries in Norway, Sweden, Great Britain and Germany. Among their specialties are complicated prefabricated concrete and steel structures, as well as a wide variety of façade solutions. The turnover of *Skonto Enterprises* has doubled every year since the company began operating, reaching 30 million EUR in 2013.

Skonto's enterprises regularly invest into the continued development of their factories, which have undergone major reconstruction works and which have been equipped with the newest technologies over the past four years. This has resulted in the manufacturing of more complex and higher quality products, along with increased productivity, in accordance with the enterprises' core values of energy efficiency and sustainability.

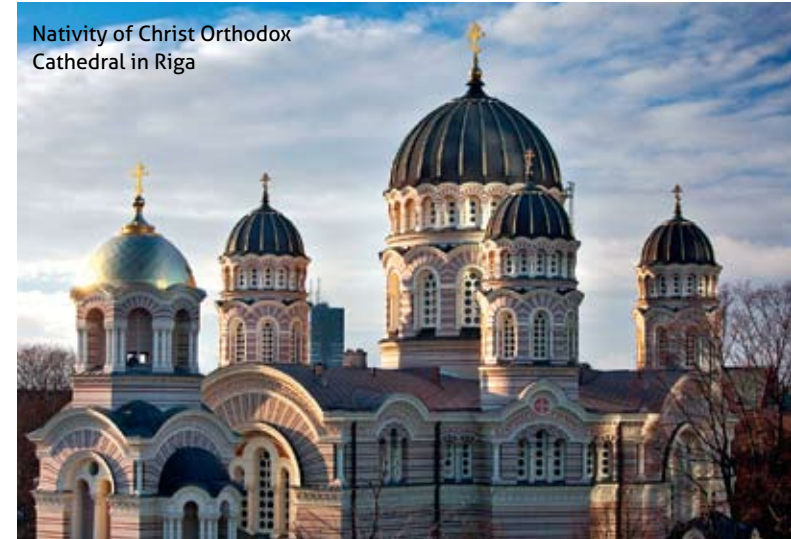
Considerable investments have also been made to improve the companies' logistics capabilities. Every year, *Skonto Enterprises* makes more than 2,500 truck deliveries to its clients in Europe. The above-mentioned factors, namely, modern factories and an expanded fleet of transport vehicles, along with the synergy between them, have given *Skonto Enterprises* a notable competitive advantage.

In the future, *Skonto Enterprises* plans to become the largest export-oriented construction company in the Baltic countries. In order to achieve this goal, the enterprises under *Skonto* are investing not only in the modernisation of their factories and software solutions, but also in the qualifications, well-being and continued personal growth of their employees. *Skonto Enterprises'* engineers and project managers stand out with their competence, erudition and flexibility, as well as with a personal approach to their customers. It is precisely these human qualities that are mentioned most often by the clients of *Skonto Enterprises*.

In addition to enjoying a healthy relationship of mutual trust with their clients, the enterprises of *Skonto's* enterprises are successfully cooperating with highly-ranked local and international financial institutions. This has provided them with a sound background and placed them in the lowest credit risk category in Latvia.

Along with their core business, *Skonto's* enterprises see the implementation of socially significant projects as a key priority. One of the largest projects currently being carried out involves the renovation of the Orthodox Nativity of Christ Cathedral in Riga. Named *SVET* (or "light" in Russian), the project was initiated by Mr. Guntis Rāvis, the chairman of the largest Latvian general contracting company, *Skonto Būve*. The considerable amount of money, know-how and hard work that *Skonto's* enterprises have invested to completely renovate the cathedral have resulted in the rebirth of one of the most beautiful and historically significant buildings in Riga's city centre. *Skonto's* enterprises also invest in the development of sports and culture in Latvia, regularly providing financial support to the Latvian National Opera, the *Dinamo Riga* ice-hockey team and many other valuable initiatives. As *Skonto's* business ambitions continue to grow, social corporate responsibility projects always follow. **BO**

Nativity of Christ Orthodox Cathedral in Riga



Construction entrepreneur Guntis Rāvis (L), one of the largest sponsors of the Riga memorial to Righteous Among the Nations Žanis Lipke, meets with Israeli president Shimon Peres at the memorial's inauguration in 2013. Lipke saved the lives of dozens of Jews during the Holocaust.



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Driven: the Opel Cascada



The *Opel Cascada* is a four-seat convertible that's designed to compete with the likes of the *VW Golf Cabriolet* or even provide a notably cheaper alternative to *Audi A5* cabriolet. The drop-top has a fabric roof, rather than a folding metal hard-top, and is the first car to get *Opel's* all-new 170-hp 1.6-litre turbo petrol engine, which is also going to be available with 200 hp. There's also a 140-hp 1.4-litre turbo petrol, a 165-hp 2.0-litre diesel and a 195-hp 2.0-litre twin-turbo diesel.

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What's it like to drive?

The all-new 1.6-litre turbocharged petrol engine is quiet and willing to rev hard without becoming harsh. However, even in manual guise and with a healthy 170 hp, the engine feels somewhat overburdened by the *Cascada's* 1.7-tonne bulk and never qualifies as quick or responsive.

The weight of the car is still more of a problem in the 1.4. You'll be working the notchy gearbox seriously hard to achieve any decent pace, although if you don't mind sedate progress, then the smaller 1.4 moves the *Cascada* along in a quiet and calm fashion.

We'll test the 195-hp diesel later this year, but our favourite engine so far is the 165-bhp diesel. You forgive the gruff engine note in return for the muscular mid-range surge, which gives the *Cascada* impressive real-world acceleration.

Most of the models we've driven were fitted with optional adaptive suspension and rode comfortably, especially in the softest Tour setting. Even with standard suspension, the *Cascada* soaks up small imperfections with little fuss, although larger bumps and ruts can send jolts through the cabin.

That said, the body is fairly rigid by open-top standards, so flexing is kept to a minimum and the *Cascada* feels more settled and pliant than most big convertibles.



Handling is unexceptional but secure. There's lots of grip, not too much body roll and the steering is weighty, although it does have a rubbery self-centring action. The *Cascada* is also stable at speed and easy to drive smoothly. Few will expect or want more. Wind noise is particularly well-suppressed with the roof up, although general traffic and road noise does intrude. A more heavily insulated roof is available as an option and is worth adding if you really value your peace and quiet. Regardless of material, the roof folds down in just 17 seconds.

What's it like inside?

There's loads of room and adjustment for drivers of all sizes and the *Cascada* will seat four adults with ease, provided those in the rear aren't six-footers. Taller passengers will find their head and knees pressed against encroaching cabin parts.

Access to the two individual rear seats is as easy as it will ever be in a convertible, thanks to long doors and front seats that fold and slide with a single lever pull. They return to their original position just as easily. The boot is usefully big, too. There's 380 litres of space with the roof up (280 with

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Svitrigailos g. 11B

it down) and the rear seats fold to allow longer items to be carried. It's even possible to squeeze in bulky items such as golf clubs, although the narrow boot opening makes this rather difficult.

Every *Cascada* gets a leather-trimmed dashboard with contrasting stitching, which combines with piano black or metal highlights to make the cabin feel very classy. However, some of the materials aren't quite as sturdy as they look and can rattle over patchier road surfaces.

The switchgear is typically *Opel*, with a button-heavy array on the centre console and a rotary controller to navigate around the various infotainment functions. Visibility isn't great, even by soft-top standards. The steeply raked windscreen pillars create large blind spots at junctions, while over-the-shoulder visibility is limited by the high, letterbox-shaped rear screen.

As for safety, you get four airbags and active rollover bars, which pop up to protect occupants if the car rolls. The list of options is pretty generous as long as you are willing to pay and includes seat ventilation, which is a really useful feature in the summer.



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Should I buy one?

The *Cascada* can be pitted against the *VW Golf Cabriolet*, which might be smaller, but requires very little compromise in interior space or practicality. However, if rear passenger space and sleek looks are a priority, then the *Cascada* definitely has the upper hand. **BO**



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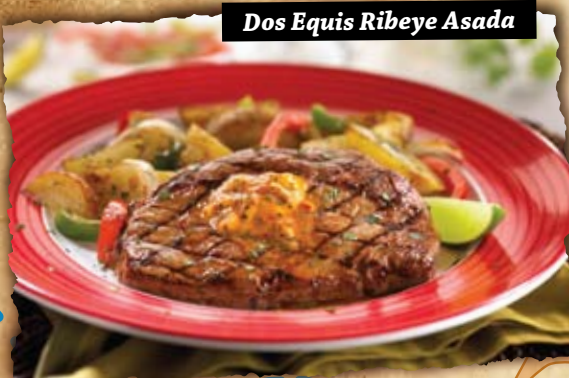
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The discovery of a new food provides more joy than the discovery of a new star, influential French lawyer and politician Jean Anthelme Brillat-Savarin once wrote. Roberts Smilga, the head chef at the historical and cosy family restaurant 1221 in Old Riga, wholly agrees with this gourmet philosophy. He says that some recipes even come to him in his dreams and that the autumn – when the market is full of local fish, vegetables and wild game – is the perfect time to make these culinary dreams come true.

Roberts is one of the most skilled chefs in Riga, regularly planning and preparing lunch and dinner menus for the guests of Latvia's highest-ranking politicians. What would Roberts present to a foreign prime minister if he was in the Latvian capital today? The most popular dish among 1221's patrons is roasted lamb leg with pearl barley in sour cream sauce and Balsamico cherries. Once this dish has been tried, it destroys all preconceptions about the combination of such seemingly incompatible ingredients.

The chef is also quite proud of his pheasant roasted in fennel

seeds, which goes together with a fruit cocktail warmed in butter and truffle sauce. The flavours in this dish surprised even a chef from Moscow who serves some of the world's most knowledgeable and demanding gourmets. The Russian capital, by the way, is one of Roberts' main sources of inspiration. He plans to return there soon and pay more visits to some of the city's best restaurants, in what he terms as yet another "professional reconnaissance mission".

Naturally, 1221's head chef also gets ideas for his latest culinary delights at the local market, where farmers from all over Latvia bring domestically grown fruits and vegetables, as well as fish and wild game. Roberts stresses that the wide variety of healthy, superior, aromatic

and fresh produce available spurs him to make all kinds of experiments in the kitchen. The invariable result is a new series of dishes with unforgettable nuances of flavour.

Thanks to the culinary masterpieces created by its chef, 1221 is a great choice for a late and lazy breakfast. The restaurant can also serve as a reserved and elegant meeting place for serious business lunches, as well as a perfect venue for a beautiful romantic dinner. **BO**

THANKS TO THE CULINARY MASTERPIECES CREATED BY ITS CHEF, 1221 IS A PERFECT VENUE FOR A BEAUTIFUL ROMANTIC DINNER

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FOOD&DRINK

TEXT BY AGRA LIEGE
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Ave Luna, Rīga

"My passion for food is also very much about being Latvian. I just love the local flavours, the 'Latvian taste' obtained from seasonal produce that grows in our gardens and forests and that swims in our rivers," says Ineta Grēniņa, the owner and head chef of Ave Luna.

The restaurant sits right by the famous Ave Sol concert hall on Citadeles iela, just a minute's walk from the beautiful Kronvalda Park and not too far from the Latvian National Theatre. Yet Ave Luna is like a hidden treasure: you need to know of it to find it, and once you're there, the picturesque surroundings and the peace and quiet are almost magical.

Ave Luna is a family business,

for Grēniņa has also recruited her loved ones to work by her side. This adds a personal touch to the already welcoming place, whose interior is decorated with some fine family-made pieces of furniture. For example, the round table and the buffet were made by Grēniņa's great grandfather, who was among the finest carpenters in the district of Jelgava.

"My grandmother was always collecting herbs for teas and telling me about the plants that she picked," Grēniņa recalls. "I use many plants, not only for teas or seasoning, but also in my dishes." Locally available plants such as verbena, thistle-root or blackcurrant buds add a unique touch to the chef's

original dishes, and the place rightly deserves to be called "the wild kitchen". Grēniņa loves mixing together different cuisines, creating refined and unique meals.

The gastronomic experience that you'll have at Ave Luna will convince you that Grēniņa's trade really is her greatest passion. Every morning, she visits the local market to later transform what she's selected into various enticing dishes. At Ave Luna, you can order a bacon-wrapped meat tureen with lentils; a barley risotto with beetroot; a baked ruffe salad with potatoes, cucumbers and yoghurt sauce; and much more.

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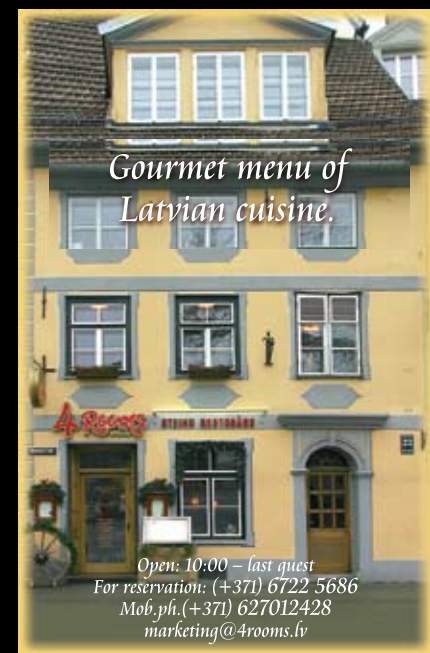
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FOOD&DRINK



Kirsons Māja, Riga

Gunārs Kirsons is a household name in Latvia and has been for quite a while. He is the man behind the popular *Lido* restaurant chain, which offers hearty traditional food to suit local tastes. Now he is making a venture into something more international with his new *Kirsons Māja* (or "Kirsons Home" in Latvian). It has been intentionally set up outside the city centre, which is already swarming with dining establishments, and has found a home in the suburban district of Purvciems – a neighbourhood that can be easily and quickly reached by car or public transport.

Kirsons Māja has both preserved and shifted away from the traditions and practices established in *Lido*. It still offers fare with the feel of homemade food – hearty, simple and made right in front of your eyes; yet it now places more emphasis on a healthy and varied selection of dishes where greenery and lightness play the main role.

Likewise, local dining customs are complemented with an Asian twist through the introduction of woks. Just pick your favourite type of meat and it will be mixed with noodles and vegetables in a

delicious mix, on the spot. The changes are subtle yet convincing, and *Kirsons Māja* has proved in a short while to have a personality of its own. Details such as savoury rye-bread sticks or a seasonal dessert of baked apples are a nice touch, but the bottom line is this: come round and you will find something that is exactly right for you.

The top floor of *Kirsons Māja* hosts a delicatessen, where cured meats and various tasty dishes can be brought home. The interior is simple and light, but has preserved a few traditional details, making one feel as if one has returned to a familiar place.

In the words of founder and owner Kirsons, *Māja* does not have a niche, nor does it want to be in one. Everyone will likely find something that suits them. The high-quality produce mixed with tradition and flexibility gives the impression of a progressive, fast yet healthy dining spot, but still slow enough for all to jump in.

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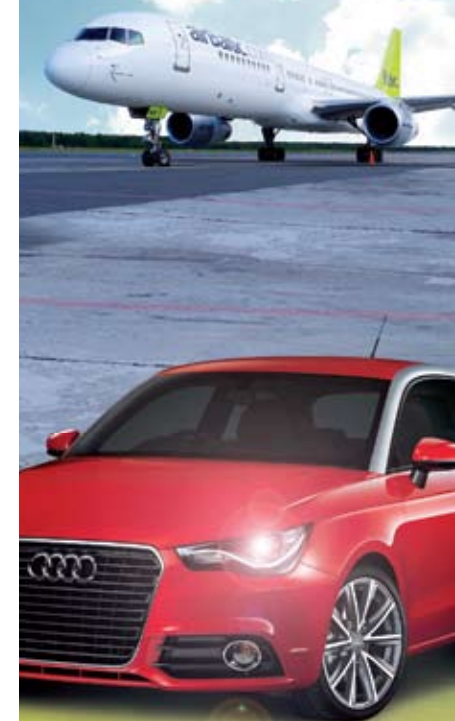
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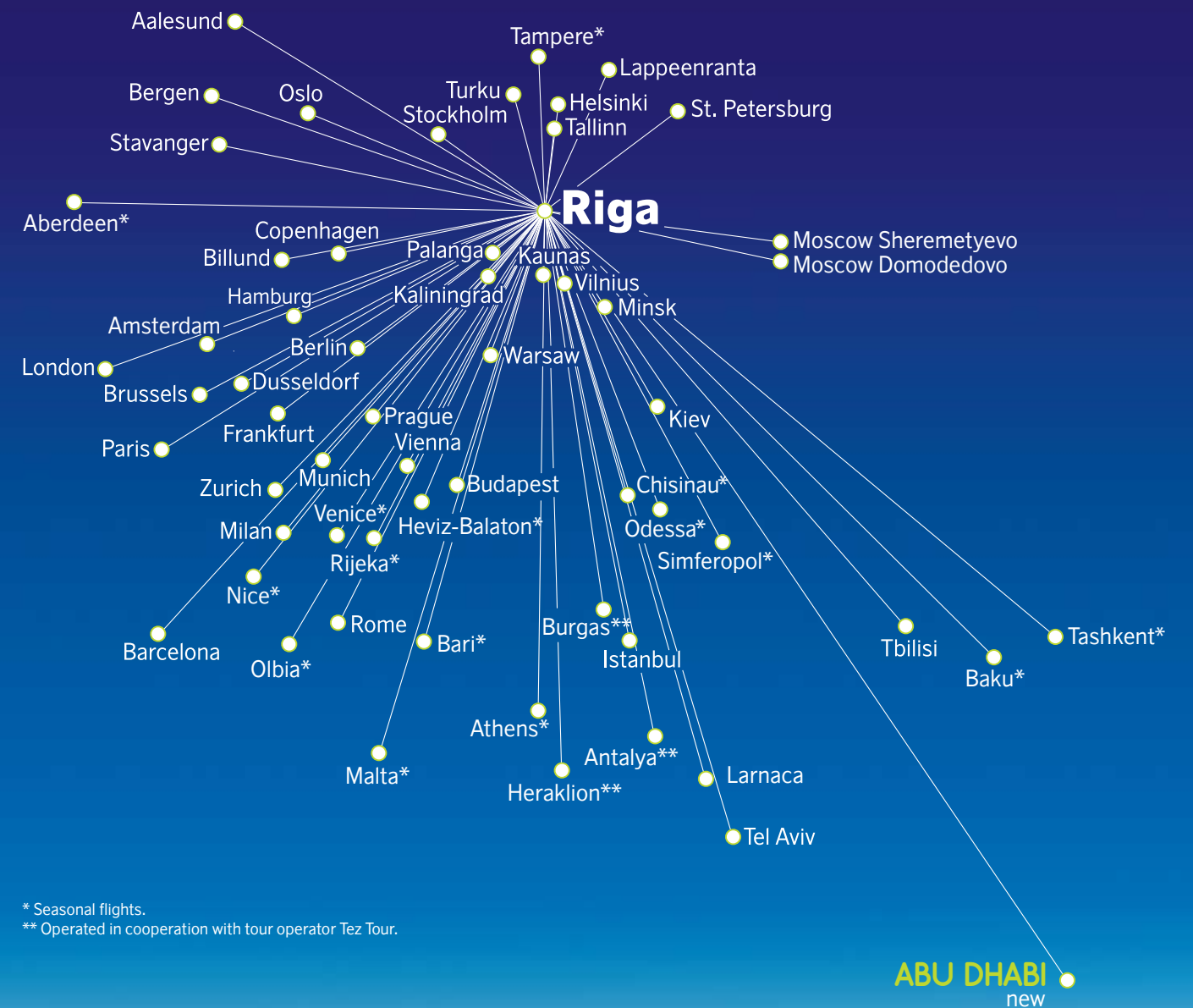
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IN BRIEF

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- 3/ Business Class on all flights
- 4/ *airBaltic's* brand new product – Economy Elite
- 5/ Tap-tap. Yes, it's Instagram
- 6/ Group discount

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Larnaca

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5/ Tap-tap. Yes, it's Instagram

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6/ Group discount

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Andris Vasiļonoks,
head chef



TEXT BY ZANE NIKODEMUSA
PHOTO BY ANDREJS TERENTJEVS, F64

Restaurant in the sky

How would you like to visit Riga’s largest restaurant? With over 40 chefs working in its kitchen, it serves more than 3,500 meals a day. If you happen to be on an airBaltic flight while reading this, then that means that you have already arrived

The delectable dishes served on *airBaltic* flights are prepared every day by the professional team of *LSG Sky Chefs*, which is headed by one of Latvia’s best restaurant chefs, Andris Vasiļonoks. The headquarters of *LSG Sky Chefs* at the Riga International Airport look exactly like a genuine restaurant kitchen, with pots and pans steaming over flaming stovetops, massive ovens and white-clad chefs scurrying about with large bowls of food in their hands. This skilled team prepares the meals for all *airBaltic* flights, as well as for private planes that take off from the Riga airport. On a typical day, one chef might be frying scrumptious paper-thin crepes on a pan, while the chef beside her is meticulously roasting chicken fillets in an oven, taking care to ensure that the dark brown roast marks on each fillet are symmetrical. “We try to make sure that everything is done perfectly, because we want every meal to generate a ‘Wow!’ reaction,” says the captain of this culinary airport crew, Andris Vasiļonoks. He is a perfectionist at heart, with 14 years of experience as a chef at the highest class hotels and restaurants. *Baltic Outlook* recently caught up with him for a brief chat.

The menu on *airBaltic* flights will be changing significantly in October. Can you tell us about these changes? Yes, starting from this month, we are offering a wider choice of dishes, as well as a greater range of combinations. Now it will be easier than ever for people with special dietary requirements to order a meal that suits their needs. That includes adherents of various religious faiths, vegetarians and people who can’t eat products like nuts or gluten, for example. In addition, the menu of healthy and tasty foods for kids has also gotten bigger. And to make things even more convenient, passengers can now order their meals up to 24 hours before their flight through *airBaltic*’s internet webpage. Previously, customers had to make a selection from a menu with fixed meal combinations. Now they can put their own meals together from start to finish and choose which starters, mains or desserts they would like to have for breakfast, lunch or dinner.

What foods would you choose as a perfect combination for an inflight meal? I would choose Latvian dishes if I was flying to Latvia, because I think that if you travel somewhere, then you should eat the local foods from that country. I like to eat French foods when I am in France and Spanish dishes when I am in Spain. If you want to learn more about a country, then get acquainted with its cuisine. If I was on an *airBaltic* flight, I would order lamb for myself and chicken breast for my wife. And for dessert, I would select goat-cheese cake for the both of us. This cake is the pride and joy of our team. It is a dessert that has been worked out to perfection and that has received numerous compliments. There is also a large demand for our chocolate cake and for Latvia’s traditional rye-bread dessert. The desserts on *airBaltic* really are superb – among the highlights of every flight! (*Laughs.*)

Which of the dishes on *airBaltic*’s menu is the most complicated and takes the longest to prepare?

The lamb that I just mentioned and that I enjoy so much. In order for lamb’s meat to be soft and tender, the chef has to work with it for a long time over a low fire. It takes at least six hours to prepare the lamb from start to finish and place it on its serving plate. Since we want to ensure that our customers receive their meals no more than 12 hours after the meals have been prepared, the lamb that is served on *airBaltic* flights has practically come straight from the oven.

People are placing increasing importance on the origin of their food. Who provides you with your lamb’s meat, for example? We get our lamb’s meat from one of Latvia’s most highly esteemed organic farms – *Sidrabjērs* (Silver Lamb). It is headed by a reliable and trustworthy farmer named Imants Dzelme and I hope that soon he will be able to provide us with all of the beef that we need as well. Our rabbit and chicken meat also comes from private farms. The meat is delivered to us once a day, while vegetables might come in as many as three times a day. Currently, local farmers are supplying us with all of our zucchini, cucumbers and dill, for example.

Where do you get the inspiration for new recipes? I just recently returned from an exchange program in Chelyabinsk, Russia. Next week I’ll be taking a trip to Kiev, Ukraine, where I’ll be meeting with other chefs from the world’s most influential

airlines. Actually, I get inspiration for new recipes at practically every step. I’ve even gotten ideas while flying and written them down on a napkin. The latest technologies are also quite useful. For example, I might use my smartphone to take a picture of a page in a magazine or a cookbook and add in writing what came to mind when I saw the picture.

Passengers can now order their meals up to 24 hours before their flight

Are there any places with good food that you would be ready to fly to at a moment’s notice? It’s always a pleasure for me to return to France or Spain. I regularly take skiing trips to France and they have specialised cheese shops in the mountain villages where I stay. The cheeses that they sell there are fabulous! Spain, for its part, draws me with its paellas and seafood and I can say that Mediterranean cuisine is definitely my favourite. However, food obviously isn’t the only attraction for me when I travel. I also like to learn about the history and culture of the places that I visit. I wouldn’t be able to just fly to a resort and sit on the beach all day. I’d get bored pretty quickly if I did that. **BO**



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Easy to **collect** New partners in October

<div data-bbox="1635 265 2273 333"> <div>New</div> <div>BoardSports stores</div> <div>LT</div> <div></div> </div> <div data-bbox="1669 337 1928 525"> </div> <div data-bbox="1941 337 2267 525"> <p>BoardSports, specialized sports and leisure goods stores in Lithuania, offers the most famous brands and will infect you with a crazy lifestyle! Kites, surfboards, snowboards, skateboards, longboards, accessories, clothes, shoes and much more can be easily found at BoardSports stores.</p> </div> <div data-bbox="1669 531 1928 623"> <div>1 Point</div> <div>for each 3 LTL spent</div> </div> <div data-bbox="2053 529 2136 623"> </div>	<div data-bbox="2273 265 2939 333"> <div>New</div> <div>Puma stores</div> <div>LV</div> <div></div> </div> <div data-bbox="2328 337 2588 525"> </div> <div data-bbox="2603 337 2929 525"> <p>As one of the world's leading sport lifestyle companies, Puma designs and develops footwear, apparel and accessories. Puma starts in sport and ends in fashion. Shop at Puma stores at Domina, Spice and Alfa shopping centres in Riga and receive Points for your purchases.</p> </div> <div data-bbox="2328 531 2588 623"> <div>1 Point</div> <div>for each LVL spent</div> </div> <div data-bbox="2667 525 2847 619"> </div>
<div data-bbox="1635 641 2273 709"> <div>New</div> <div>Lāčuks toy stores</div> <div>LV</div> <div></div> </div> <div data-bbox="1669 719 1928 905"> </div> <div data-bbox="1941 719 2267 905"> <p>Lāčuks, the largest retailer of toys and everything for children in Latvia, invites you to the friendly stores in Riga, Daugavpils, Liepāja, Ventspils, Jelgava, Kuldīga, Saldus, Bauska, Tukums, Sigulda, Valmiera, Salaspils, Ogre, Jēkabpils and Rēzekne.</p> </div> <div data-bbox="1669 911 1928 1001"> <div>5 Points</div> <div>for each LVL spent</div> </div> <div data-bbox="2035 893 2160 987"> </div>	<div data-bbox="2273 641 2939 709"> <div>New</div> <div>Cremona Spa</div> <div>LV</div> <div></div> </div> <div data-bbox="2328 719 2588 905"> </div> <div data-bbox="2603 719 2929 905"> <p>Relax and rejoice at Cremona Spa in the center of Riga. Over 75 treatments for your health, beauty and relaxation, as well as special spa ritual packages for couples. Hair styling and nail care is also available at Cremona, as is face contouring and massages.</p> </div> <div data-bbox="2328 911 2588 1001"> <div>10 Points</div> <div>for each LVL spent</div> </div> <div data-bbox="2661 938 2856 987"> </div>



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Onboard menu

Business Class

We aspire to provide individual service and an excellent dining experience on all *airBaltic* flights. Our Business Class menu features traditional and seasonal dishes, blending Latvian and international cuisine. Business Class customers enjoy a complimentary full meal tailored for the time of day when they are flying, together with carefully selected beverages.

Passengers with particular religious, health or dietary

preferences may order special meals up to 24 hours before departure.

On *airBaltic* flights customers are offered food and drinks from a special menu.

Economy Class

Economy Class passengers can choose from our *airBaltic* café menu, which offers hot meals, sandwiches, paninis, croissants and sweet snacks, as well as a broad selection of hot and cold drinks.



Order your meal before the flight

If you wish to enjoy a gourmet meal or have special dietary requirements, then take a look at our special pre-order menu.

By ordering a meal before your flight, you will save money and will be served first on board.

You can pre-order your meal while you book your flight ticket or anytime later, up to 24 hours before departure, under the *Manage my booking* section at www.airbaltic.com.

Breakfast serving EUR 9



- Pancakes
- Croissant and jam
- Fruit
- Coffee and orange juice

Cold meal EUR 10



- Salmon in mustard with pickled vegetable salad
- Dessert
- Orange juice

Latvian Cuisine EUR 15



- Potato pancake with smoked salmon
- Latvian free range chicken breast with fried potatoes and seasonal mushrooms
- Crumble cake
- Orange juice

Flights from Riga						Flights to Riga					
Flight No	From	To	Days	Departure	Arrival	Flight No	From	To	Days	Departure	Arrival
KAUNAS						KAUNAS					
BT 041	RIX	KUN	1--4--7	23:15	00:00+1	BT 042	KUN	RIX	12--5--	06:55	07:45
VILNIUS						VILNIUS					
BT 341	RIX	VNO	1234567	09:45	10:40	BT 350	VNO	RIX	1234567	06:55	07:50
BT 343	RIX	VNO	1234567	13:05	14:00	BT 342	VNO	RIX	1234567	11:20	12:15
BT 345	RIX	VNO	1234567	16:25	17:20	BT 344	VNO	RIX	1234567	14:25	15:20
BT 347	RIX	VNO	1234567	19:30	20:25	BT 346	VNO	RIX	1234567	17:45	18:40
BT 349	RIX	VNO	1234567	23:05	23:59	BT 348	VNO	RIX	1234567	21:05	22:00
PALANGA						PALANGA					
BT 032	RIX	PLQ	1234-6-	07:00	07:45	BT 033	PLQ	RIX	123-5-7	23:05	23:50
TALLINN						TALLINN					
BT 311	RIX	TLL	1234567	09:45	10:40	BT 362	TLL	RIX	1234567	06:55	07:50
BT 313	RIX	TLL	1234567	13:05	14:00	BT 312	TLL	RIX	1234567	11:20	12:15
BT 315	RIX	TLL	1234567	16:25	17:20	BT 314	TLL	RIX	1234567	14:25	15:20
BT 317	RIX	TLL	1234567	19:30	20:25	BT 316	TLL	RIX	1234567	17:45	18:40
BT 361	RIX	TLL	1234567	23:05	23:59	BT 318	TLL	RIX	1234567	21:05	22:00
STOCKHOLM Arlanda						STOCKHOLM Arlanda					
BT 101	RIX	ARN	1234567	09:10	09:25	BT 104	ARN	RIX	1234567	06:25	08:40
BT 105	RIX	ARN	1234567	14:30	14:45	BT 102	ARN	RIX	1234567	09:55	12:10
BT 109	RIX	ARN	1234567	19:15	19:30	BT 106	ARN	RIX	1234567	15:10	17:25
BT 103	RIX	ARN	1234567	23:05	23:20	BT 110	ARN	RIX	1234567	19:55	22:10
COPENHAGEN						COPENHAGEN					
BT 133	RIX	CPH	1234---	06:25	07:25	BT 142	CPH	RIX	-----7	06:15	08:55
BT 131	RIX	CPH	1234567	09:40	10:25	BT 134	CPH	RIX	1234---	08:05	11:05
BT 139	RIX	CPH	1234567	18:20	19:05	BT 132	CPH	RIX	1234567	10:50	13:35
BT 141	RIX	CPH	-----6-	22:45	23:30	BT 140	CPH	RIX	1234567	19:30	22:10
BILLUND						BILLUND					
BT 145	RIX	BLL	1-34567	22:40	23:40	BT 146	BLL	RIX	12-4567	06:00	08:55
OSLO						OSLO					
BT 151	RIX	OSL	123456-	09:10	10:05	BT 158	OSL	RIX	1234567	06:00	08:45
BT 153	RIX	OSL	1234567	17:55	18:50	BT 152	OSL	RIX	123456-	10:40	13:30
BT 157	RIX	OSL	1234567	23:00	23:50	BT 154	OSL	RIX	1234567	19:15	22:05
BERGEN						BERGEN					
BT 171/173RIX	BGO	1-345-7	22:45	00:05+1		BT 172	BGO	RIX	12-456-	05:35	08:55
STAVANGER						STAVANGER					
BT 177/179RIX	SVG	-2345-7	22:45	00:05+1		BT 178	SVG	RIX	1-3456-	05:40	08:55
ALESUND						ALESUND					
BT 175	RIX	AES	1---5-7	12:45	14:10	BT 176	AES	RIX	1---5-7	14:35	17:50
HELSINKI						HELSINKI					
BT 301	RIX	HEL	1234567	09:40	10:45	BT 326	HEL	RIX	1234567	07:45	08:40
BT 303	RIX	HEL	1234567	12:40	13:50	BT 302	HEL	RIX	1234567	11:15	12:15
BT 305	RIX	HEL	1234567	16:20	17:30	BT 304	HEL	RIX	1234567	14:15	15:20
BT 307	RIX	HEL	1234567	19:40	20:40	BT 306	HEL	RIX	1234567	17:55	19:00
BT 325	RIX	HEL	1234567	22:55	23:59	BT 308	HEL	RIX	1234567	21:15	22:10
TURKU						TURKU					
BT 355	RIX	TKU	-234567	22:55	00:05+1	BT 356	TKU	RIX	1-34567	07:25	08:30
TAMPERE						TAMPERE					
BT 357	RIX	TMP	1-4--7	22:55	00:15+1	BT 358	TMP	RIX	12--5--	07:15	08:30
LAPPEENRANTA						LAPPEENRANTA					
BT 387	RIX	LPP	12345-7	22:45	23:59	BT 388	LPP	RIX	123456-	07:10	08:30
BERLIN Tegel						BERLIN Tegel					
BT 211	RIX	TXL	12345-7	09:20	10:15	BT 212	TXL	RIX	12345-7	10:40	13:35
BT 217	RIX	TXL	123456-	13:05	14:00	BT 218	TXL	RIX	123456-	14:30	17:25
BT 213	RIX	TXL	1234567	17:55	18:50	BT 214	TXL	RIX	1234567	19:15	22:10
HAMBURG						HAMBURG					
BT 251	RIX	HAM	1-3-56-	09:10	10:25	BT 252	HAM	RIX	1-3-56-	10:40	13:45
BT 253	RIX	HAM	12-45-7	17:30	18:45	BT 254	HAM	RIX	12-45-7	19:10	22:10
MUNICH						MUNICH					
BT 221	RIX	MUC	12345--	09:25	11:00	BT 222	MUC	RIX	12345--	11:50	15:25
BT 223	RIX	MUC	-2-456-	16:05	17:50	BT 224	MUC	RIX	-2-456-	18:45	22:10
BT 223	RIX	MUC	-----7	17:05	18:20	BT 224	MUC	RIX	-----7	19:00	22:10
FRANKFURT						FRANKFURT					
BT 243	RIX	FRA	1-3--7	09:10	10:45	BT 244	FRA	RIX	1-3--7	11:15	14:25
BT 243/245RIX	FRA	-2-456-	16:15	17:55		BT 244/246FRA	RIX	-2-456-	18:30	22:00	
DUSSELDORF						DUSSELDORF					
BT 231	RIX	DUS	-2-4-6-	09:50	11:25	BT 232	DUS	RIX	-2-4-6-	12:00	15:40
BT 233	RIX	DUS	1-----7	16:00	17:45	BT 234	DUS	RIX	1-----7	18:20	22:00
BT 233	RIX	DUS	-----5-	16:30	17:45	BT 234	DUS	RIX	-----5-	18:50	21:55
VIENNA						VIENNA					
BT 431	RIX	VIE	123456-	09:35	11:10	BT 432	VIE	RIX	123456-	11:45	15:15
BT 433	RIX	VIE	1-3-567	16:35	18:10	BT 434	VIE	RIX	1-3-567	18:45	22:15
ZURICH						ZURICH					
BT 641	RIX	ZRH	1-4--7	11:10	12:40	BT 642	ZRH	RIX	1-4--7	13:30	17:10
BT 641	RIX	ZRH	-2--56-	16:10	17:40	BT 642	ZRH	RIX	-2--56-	18:20	22:00
MOSCOW Domodedovo						MOSCOW Domodedovo					
BT 416	RIX	DME	1-3-5-7	22:45	01:55+1	BT 417	DME	RIX	12-4-6-	07:25	08:35
BT 418	RIX	DME	12345--	09:35	12:15	BT 419	DME	RIX	12345--	13:00	13:45

Flights from Riga						Flights to Riga					
Flight No	From	To	Days	Departure	Arrival	Flight No	From	To	Days	Departure	Arrival
MOSCOW Sheremetyevo						MOSCOW Sheremetyevo					
BT 424	RIX	SVO	12345--	06:00	08:30	BT 425	SVO	RIX	12345--	09:20	10:05
BT 424	RIX	SVO	-----67	09:25	12:00	BT 425	SVO	RIX	-----67	12:45	13:35
BT 422	RIX	SVO	1234567	17:55	20:30	BT 423	SVO	RIX	1234567	21:15	22:00
ST-PETERSBURG						ST-PETERSBURG					
BT 442	RIX	LED	123456-	09:30	11:50	BT 443	LED	RIX	123456-	12:20	12:40
BT 444	RIX	LED	12345-7	18:50	21:10	BT 445	LED	RIX	12345-7	21:40	22:00
KALININGRAD						KALININGRAD					
BT 428	RIX	KGD	1234567	22:50	23:50	BT 429	KGD	RIX	1234567	08:00	08:55
MINSK						MINSK					
BT 412	RIX	MSQ	1-34--7	14:10	15:20	BT 413	MSQ	RIX	1-34--7	15:55	17:05
KIEV Borispol						KIEV Borispol					
BT 400	RIX	KBP	1234567	09:20	11:15	BT 401	KBP	RIX	1234567	11:45	13:40
BT 404	RIX	KBP	1234567	18:00	19:55	BT 405	KBP	RIX	1234567	20:20	22:15
ODESSA						ODESSA					
BT 410	RIX	ODS	-2---6-	22:55	01:30+1	BT 411	OSD	RIX	--3---7	06:00	08:45
SIMFEROPOL						SIMFEROPOL					
BT 452	RIX	SIP	1---5--	23:10	01:35+1	BT 453	SIP	RIX	-2---6-	06:00	08:30
CHISINAU						CHISINAU					
BT 420	RIX	KIV	-2-4-6-	12:55	15:25	BT 421	KIV	RIX	-2-4-6-	15:55	18:35
WARSAW						WARSAW					
BT 461	RIX	WAW	-2345--	14:00	14:35	BT 464	WAWRIX	1-4-6-	06:30	08:55	
BT 463	RIX	WAW	--3-5-7	22:45	23:20	BT 462	WAWRIX	-2345--	15:00	17:30	
PRAGUE						PRAGUE					
BT 481	RIX	PRG	1-4----	09:20	10:25	BT 482	PRG	RIX	1-4----	10:55	14:00
BT 481	RIX	PRG	-----7	13:05	14:15	BT 482	PRG	RIX	-----7	14:45	17:50
BT 481	RIX	PRG	----5--	14:10	15:20	BT 482	PRG	RIX	----5--	15:50	18:55
BUDAPEST						BUDAPEST					
BT 491	RIX	BUD	1-3-5-7	13:05	14:35	BT 492	BUD	RIX	1-3-5-7	15:00	18:20
BRUSSELS						BRUSSELS					
BT 601	RIX	BRU	12345--	06:05	08:00	BT 602	BRU	RIX	12345--	08:30	12:15
BT 601	RIX	BRU	-----6-	09:20	11:15	BT 602	BRU	RIX	-----6-	11:55	15:40
BT 605	RIX	BRU	1234----	12:40	14:35	BT 606	BRU	RIX	1234----	15:05	18:50
BT 603	RIX	BRU	-----7	15:50	17:45	BT 604	BRU	RIX	-----7	18:15	22:00
BT 603	RIX	BRU	12345--	17:05	19:00	BT 604	BRU	RIX	12345--	19:30	23:15
AMSTERDAM						AMSTERDAM					
BT 617	RIX	AMS	123456-	09:10	10:35	BT 618	AMS	RIX	123456-	11:20	14:35
BT 619	RIX	AMS	12345-7	16:40	18:05	BT 620	AMS	RIX	12345-7	18:50	22:05
LONDON Gatwick						LONDON Gatwick					
BT 651	RIX	LGW	123456-	09:20	10:10	BT 652	LGW	RIX	123456-	10:50	15:30
BT 653	RIX	LGW	-----7	16:00	16:50	BT 654	LGW	RIX	-----7	17:20	22:00
BT 653	RIX	LGW	-----5--	16:15	17:05	BT 654	LGW	RIX	-----5--	18:10	22:50
PARIS Charles de Gaulles						PARIS Charles de Gaulles					
BT 691	RIX	CDG	-234-67	09:05	10:55	BT 692	CDG	RIX	-234567	11:55	15:35
BT 691	RIX	CDG	---5-7	09:20	11:20	BT 694	CDG	RIX	123-567	18:35	22:15
BT 693	RIX	CDG	123-567	16:00	17:50						
NICE						NICE					
BT 695	RIX	NCE	--3----	10:40	12:50	BT 696	NCE	RIX	--3----	13:25	17:30
BT 695	RIX	NCE	---4-6-	15:10	17:20	BT 696	NCE	RIX	---4-6-	17:55	22:00
ROME Leonardo da Vinci Fiumicino						ROME Leonardo da Vinci Fiumicino					
BT 631	RIX	FCO	--3-5-7	09:20	11:25	BT 632	FCO	RIX	--3-5-7	12:10	16:20
BT 633	RIX	FCO	12-4-6-	15:05	17:10	BT 634	FCO	RIX	12-4-6-	17:55	22:05
MILAN Malpensa						MILAN Malpensa					
BT 629	RIX	MXP	-2-4-6-	09:35	11:20	BT 630	MXP	RIX	-2-4-6-	12:00	15:40
BT 629	RIX	MXP	1-3-5-7	15:50	17:35	BT 630	MXP	RIX	1-3-5-7	18:20	22:00
BARI						BARI					
BT 623	RIX	BRI	-----6-	15:55	17:50	BT 624	BRI	RIX	-----6-	18:25	22:20
OLBIA						OLBIA					
BT 655	RIX	OLB	-----6-	09:30	11:40	BT 656	OLB	RIX	-----6-	12:15	16:30
ISTANBUL Sabiha Gokcen						ISTANBUL Sabiha Gokcen					
BT 711	RIX	SAW	1-3-5-7	09:20	12:25	BT 712	SAW	RIX	1-3-5-7	13:00	15:55
BT 711	RIX	SAW	---4-6-	15:45	18:40	BT 712	SAW	RIX	---4-6-	19:15	22:10
LARNACA						LARNACA					
BT 657	RIX	LCA	-----6-	22:40	02:30+1	BT 658	LCA	RIX	-----7	04:35	08:40
BARCELONA						BARCELONA					
BT 681	RIX	BCN	-2--56-	09:25	12:10	BT 682	BCN	RIX	-2--56-	12:50	17:30
BT 683	RIX	BCN	---4--7	14:00	16:50	BT 684	BCN	RIX	-----7	17:25	22:05
BT 683	RIX	BCN	1-3----	14:15	17:00	BT 684	BCN	RIX	1-34---	17:40	22:20
MALTA						MALTA					
BT 739	RIX	MLA	-----7	09:20	12:00	BT 740	MLA	RIX	-----7	12:45	17:25
TBILISI						TBILISI					
BT 722/724RIX	TBS		-2--5-7	22:55	03:25+1	BT 723/725TBS	RIX		1-3--6-	06:00	08:35
TASHKENT						TASHKENT					
BT 742	RIX	TAS	1-----	19:10	02:10+1	BT 743	TAS	RIX	-2-----	05:20	08:40
BT 742	RIX	TAS	---5--	23:05	06:05+1	BT 743	TAS	RIX	-----6-	09:10	12:30
TEL AVIV						TEL AVIV					
BT 771	RIX	TLV	123-56-	09:30	13:45	BT 772	TLV	RIX	123-56-	14:35	19:05



Country/City Ticket offices	Airport Ticket Offices
AUSTRIA	
Vienna airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ 0820600830 local calls (EUR 0.17/min) service@airbaltic.de	Airport Schwechat Terminal 2 Airport Ticket Office Celebi Ground Handling ☎ +431 700736394
AZERBAIJAN	
Baku Improtex Travel 16. S. Vurgun Str. Baku AZ1000, Azarbaijan ☎ +994 124089239 info@improtex-travel.com booking@improtex-travel.com	Heydar Aliyev International Airport Airport Ticket Office Silk Way Airlines South Terminal ☎ +994 124972600
BELARUS	
Minsk	Airport Minsk 2 2 nd floor Airport Ticket Office airBaltic ☎ +375 172792568,
BELGIUM	
Brussels Air Agencies Belgium 153 A Vilvoordelaan 1930 Zaventem ☎ +32 (0) 27126427 airbaltic@airagencies.be	Airport Zaventem Departure Hall ☎ +32 (0) 27230667 Airport Ticket Office Aviapartner
Croatia	
Rijeka	Rijeka Airport Airport Ticket Office Zračna Luka Rijeka ☎ +385 51 841 222
CYPRUS	
Larnaca	Larnaca International Airport Airport Ticket Office airBaltic / LGS Handling
CZECH REPUBLIC	
Prague	Vaclav Havel Prague Airport Terminal T2 Airport Ticket Office CEAS ☎ +420 220117540
DENMARK	
Copenhagen	Airport Copenhagen International Terminal 3 Departure Hall Airport Ticket Office SAS
Billund	Billund Airport Departure Hall Airport Ticket Office ☎ +45 76505205
ESTONIA	
Tallinn ☎ 17107 (0.51 EUR/min, local calls only) tallinn@airbaltic.com	Airport Tallinn Main Terminal, Departure Hall Airport Ticket Office airBaltic /Tallinn Airport GH
FINLAND	
Helsinki	Helsinki-Vantaa Airport Terminal 1 Airport Ticket Office Servisair
Lappeenranta	Lappeenranta Airport
Tampere	Airport Tampere-Pirkkala Airport Ticket Office Airpro OY
Turku	Airport Turku Airport Ticket Office Airpro OY
FRANCE	
Paris APG France 66 avenue des Champs Elysées Building E, 2 nd floor 75008, Paris ☎ +33 153892100 airbaltic@apg.fr	Airport Charles de Gaulles Terminal 2D Airport Ticket Office Swissport Services CDG
Nice	Airport Nice Cote D'azur Terminal 1 Airport Ticket Office Lufthansa Ticket Desk
GEORGIA	
Tbilisi Discovery Travel Ltd/airBaltic GSA 72 Palashvili st. Tbilisi ☎ +995 32 2 900900 airbalticgsa@discovery.ge	Airport Tbilisi Airport Ticket Office Discovery Ltd ☎ +995 32 2 900900
GERMANY	
Berlin airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ 0900 124 7225 (EUR 0.69/min German landline – mobile calls may be different) service@airbaltic.de	Airport Berlin-Tegel Main Terminal Airport Ticket Office GlobeGround Berlin Opposite Gate 4/5
Dusseldorf	Airport Dusseldorf Terminal B Airport Ticket Office AHS ☎ +49 (0) 2114216275
Frankfurt	Airport Frankfurt Airport Ticket Office AHS Terminal 2, Hall E, Desk 939 ☎ + 49 69 690 41464

If there is no local ticket office phone number indicated and you would like to contact airBaltic reservations, please call ☎ +371 67006006.

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Munich	Airport Munich Terminal 1 Airport Ticket Office AHS ☎ +49/89 975 92553
GREECE	
Athens Tal Aviation 44 Ithous str. 17564 – P.Faliro ☎ +30 210 9341500 F: +30 210 9341620 airbaltic@tal-aviation.gr	Athens International Airport Airport Ticket Office Goldair Handling
HUNGARY	
Budapest Tensi Aviation Kft. Komjádi Béla utca 1. ☎ +36 1 3451526 F: +36 1 9991466 aviation@tensi.hu	Budapest Airport Airport Ticket Office Celebi Ground Handling Hungary
ISRAEL	
Tel Aviv Caspi Aviation Ltd 1 Ben Yehuda st. Tel-Aviv 63801 ☎ +972 3 5100213 /4 F: +972 (3) 5108365 bt@caspi-aviation.co.il	Ben-Gurion International Airport Airport Ticket Office Lauter Aviation GHL Level 3, Terminal 3 ☎ +972 39754076
ITALY	
Rome Tal Aviation Italy Via Adolfo Rava, 106, 00142, Rome ☎ +39 0654242544 F: +390654242534 airbaltic@talaviation.it	Leonardo de Vinci – Fiumicino Airport Terminal 3, Departure Hall A.R.E. Airline Representative Europe
Bari	Bari Airport Airport Ticket Office Bari Palese
Milan	Milan Malpensa Airport Terminal 1, Departure Level Airport Ticket Office A.R.E. Airline Representative Europe
Venice	Airport Venice Marco Polo Airport Ticket Office A.R.E. Airline Representative Europe
LATVIA	
Riga ☎ 90001100 (0.37 LVL/min, local calls only)	Riga International Airport Main Terminal Airport Ticket Office airBaltic
LITHUANIA	
Vilnius ☎ 890015004 (2.12 LTL/min, local calls only) vnoreservations@airbaltic.com	Vilnius International Airport Airport Ticket Office Litcargus tkteting@litcargus.lt
Palanga	Palanga Airport Airport Ticket Office Orlaivis Aptarnavimo Agentura ☎ +370 46052300 F: +370 46056401
Kaunas	Kaunas Airport Airport Ticket Office Litcargus
MALTA	
Malta	Malta Airport Airport Ticket Office Air Malta ☎ +356 22999620 mia.airmalta@airmalta.com
MOLDOVA	
Chisinau Moldavian SRL - AirService Bd. Stefan cel Mare 3, MD-2001 Chisinau ☎ +373 22 549 339 ☎ +549340, 549342 F: +373 22549341 agency@airservice.md	Chisinau Airport Airport Tickets Office Air Service ☎ + 373 22 525 506
NETHERLANDS	
Amsterdam	Amsterdam Schiphol Airport Air Agencies Holland Ticketdesk Departure Hall 3, opposite checkin 22 ☎ +31 20 3161945 / 46 Fax: +31 20 316 1998
NORWAY	
Oslo	Oslo Airport Departure Hall Airport Ticket Office SAS
Aalesund	Aalesund Airport Airport Ticket Office Roros Flyservice 6040 Vigra ☎ +47 70 30 25 60
Bergen/Stavanger	Bergen Airport – Flesland Stavanger Airport Airport Ticket Office Aviator
POLAND	
Warsaw	Warsaw Airport Airport Ticket Office BGS

Country/City Ticket offices	Airport Ticket Offices
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Moscow	International Airport Sheremetjevo Terminal E Airport Ticket Office DAVS ☎ +7 (495) 9564661 International Airport Domodedovo Airport Ticket Office DAVS Ticketing counters no: 177, 185
St. Petersburg	Airport Pulkovo Terminal 2 Airport Ticket Office LTD North-West Transport Agency
Kaliningrad	Airport Khrabrovo Airport Ticket Office airBaltic / Aviapartner
SPAIN	
Barcelona	Airport El Prat de Llobregat Terminal 1 Airport Ticket Office Lufthansa Ticket Desk
SWEDEN	
Stockholm	Stockholm Arlanda Airport Airport Ticket Office airBaltic / Nordic Aero International Terminal 5
SWITZERLAND	
Zurich airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ 0840600830 local calls service@airbaltic.de	Airport Zurich (Kloten) Departure Hall Airport Ticket Office CGS Terminal 2 ☎ +41 438166739
TURKEY	
Istanbul Aviareps Havacılı ve Turizm Mıralay Şehitbey Sok. No:9 D:5 Gümüşsuyu, 34437 Beyoğlu ☎ +90 212 297 48 51/2 F: +90 212 297 4854 bt.turkey@aviareps.com	Sabiha Gökçen International Airport Airport Ticket Office Merkur ☎ +902165888800 F: +902165888801
UKRAINE	
Kiev	Airport Borispol Terminal D Airport Ticket Office Interavia ☎ +380 442 817 461
Odessa	Odessa International Airport Airport Ticket Office airBaltic Airport Handling ☎ + 38 048 239 3025
Simpferopol	Simpferopol Airport Airport Ticket Office Airport Handling ☎ + 38 065 259 5693
UNITED KINGDOM	
London Aviacircle Building D, 2 nd floor 28-29 The Quadrant Business Centre 135 Salusbury Road, London NW6 6RJ ☎ +44 870 774 2253 Res.AirBaltic@aviacircle.com	Airport Gatwick Airport Ticket Office Skybreak Terminal 5
USA	
New York airBaltic USA 1 Penn Plaza, Suite 1416 NY 10119 ☎ +1 - 877 359 2258 ☎ +1 - 646 300 7727 nyc@aviaworldna.com	
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