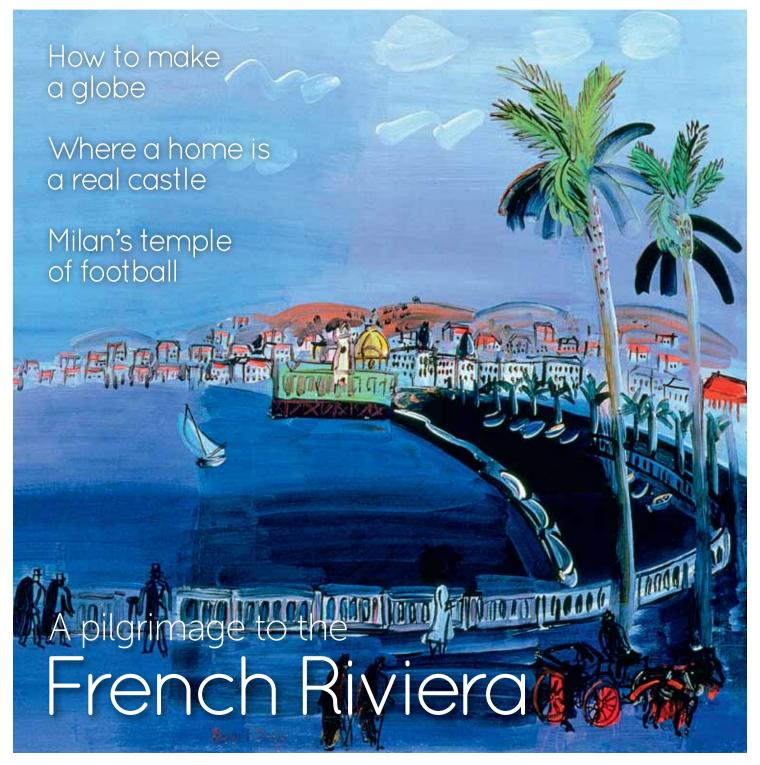
SEPTEMBER 2014 O Coutlook inflight magazine







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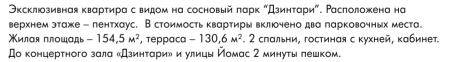


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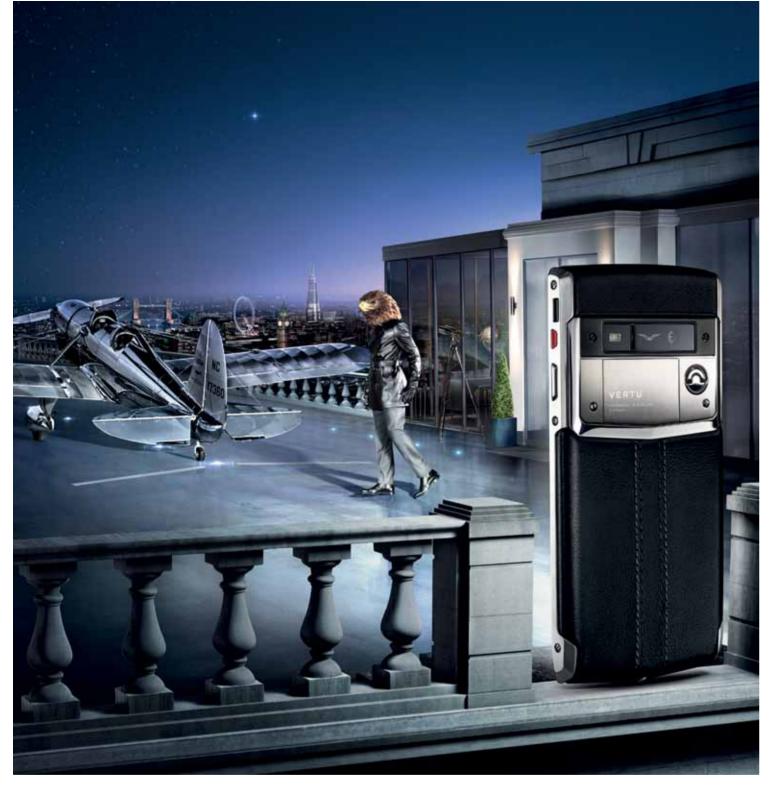
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Martin Alexander Gauss
Chief Executive Officer airBaltic

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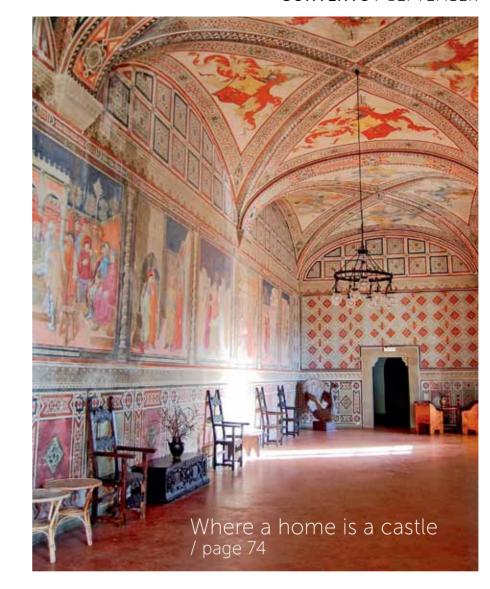
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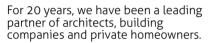
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In the Snoozing cities article of our August issue, a photograph of the train station in Antwerp was published in the place of the train station in Brussels. We apologise for this error

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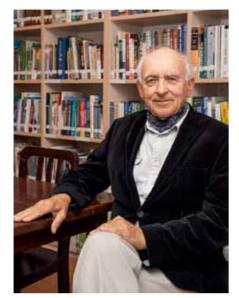


Archipelago's charm

ears ago, I spent a summer in Åland, an autonomous archipelago of islands between Stockholm and Helsinki. What drew me to this Finnish-administered territory of Swedish speakers? It was a fascination with islands, a love of the Baltic Sea and an interest in windjammer history. I also thought that Åland would be a pleasant and peaceful place to do some serious writing.

Between the two world wars, Captain Gustaf Erikson of Mariehamn, the regional capital, had bought up the last of the great Cape Horners - four-masted, steelhulled sailing ships that were the modern versions of the grand Tea Clippers. The latter had raced to Europe loaded with tea during the 19th century, before steam power drove them asunder. Erikson loaded his ships with Australian grain, manned them with lean crews of young men and boys, and had them sail around Cape Horn in the continuous westerly gales of the "roaring forties" (southern latitudes). He competed with steamships. The crews were attracted by the romance of sail and the challenge of danger.

That era had been long gone when I arrived in Aland with my wife and year-anda-half old boy. We settled on the shores of a remote vik (bay) in two tiny, well-designed cottages, which were separated by a meadow. I wrote feverishly in one cottage,



SEVERAL PLATES PILED HIGH WITH BOILED RED CRAYFISH GREETED US

Whenever I needed a break, I ran "home" across the meadow, barefooted. A small wooden sailboat built in the ancient Norse style was also at our disposition. We used it to sail out to sea among the skerries - tiny granitic islands resembling the backs of partly submerged whales.

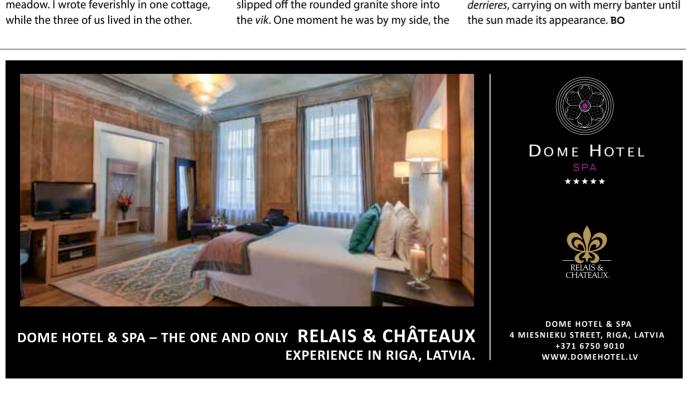
It was like being in paradise until our boy slipped off the rounded granite shore into

TEXT BY EDMUNDS VALDEMARS BUNKŠE, PROFESSOR EMERITUS AND GEOGRAPHER PHOTO BY EMILS DESJATNIKOVS, F64

next I saw his astonished blue eyes looking up at me through the crystal-clear water. He was going down fast, almost like a rock. In an instant I dove in and saved him before he had swallowed any water. That was one of the most frightening moments that I have ever experienced.

Another, much more pleasurable event was a summer solstice celebration, Swedish style. We had become acquainted with a Stockholm native named Ulf and his wife, Marianne. Ulf was an advertising executive, short and with a bushy moustache. For several evenings, Ulf went off in his motorboat to collect kräftor (crayfish). On solstice day he invited us to join his family and another couple for a celebration. Several plates piled high with boiled red crayfish greeted us, along with white bread, beer and Swedish vodka.

By midnight we were guite merry. The plan was to see the sunrise. Well before that we decided to have a swim. We had no bathing suits, but "never mind", the women said, and led the way, plunging into the cold waters without a stitch of clothing. Jovial conversations and much laughter continued in the water. Then the women proposed that we all climb naked into the pine trees, the sooner to see the sunrise. There we were, each in a tree, like queens and kings, sitting on the hard branches with our unprotected derrieres, carrying on with merry banter until the sun made its appearance. BO







Milan's temple of football

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TEXT BY DAVID NIKEL PHOTO COURTESY OF PROVINCE OF MILAN, WWW.VISITAMILANO.IT

ake a look around as you exit the Lotto Fiera metro station in Milan. Families spanning multiple generations are walking to the upcoming football match together, some in red, some in blue. Street vendors sell shirts and scarves, and good-natured banter is shared as a real sense of occasion fills the air. Closer to the distinctive concrete towers and red girders of the San Siro, the shared home of European football giants AC Milan and Internazionale, the atmosphere builds to fever pitch. This is the Derby della Madonnina or the Milan Derby.

Although named after an Italian footballing legend, the Stadio Giuseppe Meazza is better known as the San Siro. The centrepiece of the city's sporting district, the stadium isn't just an icon of Milan; it is one of the world's most famous football arenas. There is no better time to experience the place than the twice-yearly game between the two city giants.

When the *Rossoneri* (red and blacks) meet the *Nerazzurri* (black and blues) in the crosstown Milan Derby, the entire city holds its breath. The 85,000 fans inside the stadium create a day to remember as they set off firecrackers, wave banners and flags, and chant in an intense yet friendly atmosphere.

The Milanese rivalry is charged not only because the two clubs share the same stadium; they actually used to be the same club. *Internazionale* was formed in 1905 by a breakaway group unhappy that a Swiss player wasn't allowed to play on the existing Milanese team.

Getting a ticket for the derby is tough, but don't despair. Obviously, it's much easier to get a ticket to other games at the San Siro, which hosts one or two matches every week during the football season. And of course, the stadium is home to more than just football; music stars such as Bob Marley, Madonna, Bruce Springsteen, David Bowie

and the Rolling Stones have all graced the famous venue with concert performances.

If you don't fancy taking in a game, then you can take a guided stadium tour, where you can explore the inner workings of the San Siro, from the dressing rooms of both AC and Inter (you won't believe the difference!) to the rooms where the players meet the press. You can also look around the shared museum featuring historical shirts, trophies, boots, art objects and souvenirs. It's a great outing for a football fan, but even non-fans will enjoy feeling the history of this very special corner of Milan.

The museum and guided tour in Italian and English (EUR 17) can be taken almost every day, except when matches and major events are held, with private tours in other languages available on request. On days when the tour is unavailable, you can still enter the museum (EUR 7). **BO**

• www.sansiro.net



SPOTLIGHT ON THE LATE SUMMER

Five things that you should do in Latvia in September

 Visit the grazing areas of wild horses, auroxen (semi-wild cattle) and bison in the company of a guide at the Pape Nature Reserve near the southern Latvian seacoast (www.pdf-pape.lv).
 Watch some great films at the Baltic Pearl international movie

festival in Riga from September 12-21 (www.balticpearl.lv).

- Clear your mind and test your endurance at the Mežakaķis (www.mezakakis.lv) and Tarzāns (www.tarzans.lv) adventure parks in the picturesque town of Sigulda.
- Taste salted mushrooms and cucumbers at a small-town food market.
- See the world's best motocross riders compete for victory in the exciting *Motocross of Nations* race in Kegums on September 27 and 28 (www.mxon2014.lv).



ON THIS MONTH'S MENU Celebrate life in all of its splendour with some tips

from Baltic Outlook

Design Ansis Cīrulis was one of the most influential Latvian graphic artists and designers of the early 20th century. To celebrate his accomplishments, the Latvian design brand MIESAI has launched three pieces of graphic design based on Cīrulis' works, out of a planned collection of 12. Among them are some attractive and practical plates by designer Madara Krieviņa. The Cīrulis-inspired products are available at www.miesai.com.

Fashion The new Latvian brand I'M YOUR BAG has just come out with a line of high-quality men's leather bags by designer Indra Mikläva. These follow in the success of I'M YOUR SHIRT shirts, which have been purchased by such well-known personalities as singer Ricky Martin and producer Will.i.am.

TREND





Music Riga has joined the worldwide Sofar Sounds movement, which brings live music straight to your living room. To keep the gigs as intimate as possible, their locations are released just a couple of hours prior to each performance through a private mailing list. This is a great way to meet locals while travelling and to see unforgettable acts (even George Ezra had played under Sofar). For more information on how to sign up to the newsletter, visit www.sofarsounds.com.

TEXT BY ZANE NIKODEMUSA AND ROGER NORUM PUBLICITY PHOTOS

READING LIST





Maggie Shipstead. Astonish Me

Arriving on the heels of her bestselling debut novel Seating Arrangements, Maggie Shipstead's second and equally acclaimed work is a thoughtful story of an American ballerina's love affair with a Russian dancer. Loosely based around some of Mikhail Baryshnikov's life events, this is a novel to relish.

EUR 17.27, www.harpercollins.com

Kristin Newman. What I Was Doing While You Were Breeding: A Memoir

Delving into the art of love on the road, Hollywood sitcom writer (and commitment-phobe) Newman writes about the "sweet, sexy epic little vacationships" she fell into during ten years of foreign travel in her 20s and 30s. Reading about her dalliances with everyone from Argentinean priests to Israeli bartenders is something of a guilty pleasure. It can be a bit vapid at times, but hey, this is what late summer reading should be!

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EUR 15, www.crownpublishing.com



Shiseido instagram.com/shiseido

HOUSING ESTATE FOR SALE Brivibas bulvaris 21, Riga





Located in the heart of Riga, this prestigious and historic building, along with the land property, is up for sale. A beautiful view of the park is revealed from its windows. The building is located at the intersection of Brivibas and Kalpaka Boulevards, and is just a few minutes away from the Old Town. The Freedom Monument - one of the most important national symbols of Latvia, is located nearby. The premises are best suited for either a hospitality business or premium-class apartments.

Land area – 1 467 m². Site area – 1 148 m². Gross site area – 5 625 m². Price – 8 900 000 EUR.

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DETAILS / LOCAL AGENDA - RIGA

TEXT BY ZANE NIKODEMUSA



The Kennedys. Photographs by Mark Shaw Riga Art Space Intro Hall

This month, the Riga Art Space is hosting a unique travelling exhibition: *The Kennedys. Photographs by Mark Shaw,* which was recently shown at a gallery in Los Angeles. Legendary American photographer Mark Shaw is best known for his photographs of US president

John F. Kennedy and his wife Jacqueline, which

September 3-26

Shaw initially took on assignment for LIFE magazine. He established a very close friendship with the Kennedys and continued chronicling the family's life as a private photographer. The exhibition showcases more than 40 official and unofficial photographs of the Kennedy family.

More information at www.makslastelpa.lv Kungu jela 3

SEPTEMBER 2014

Dinamo Riga hockey games Arena Riga September 6, 8, 10, 23, 25 and 27

The time has come for the teams of the renowned Kontinental Hockey League (KHL) to return to the arena and start a new championship season. This spring, the *Dinamo Riga* team finished 5th in the Western conference, its best showing so far. With forwards Miķelis Rēdlihs (Latvia) un Petr Schastlivy (Russia) joining the lineup, as well as many players from Latvia's national hockey team (which finished 8th at this year's Olympic Games in Sochi), *Dinamo Riga* hopes to do even better in 2014/2015.

More information at www.dinamoriga.lv Tickets at www.bilesuserviss.lv Skanstes iela 21





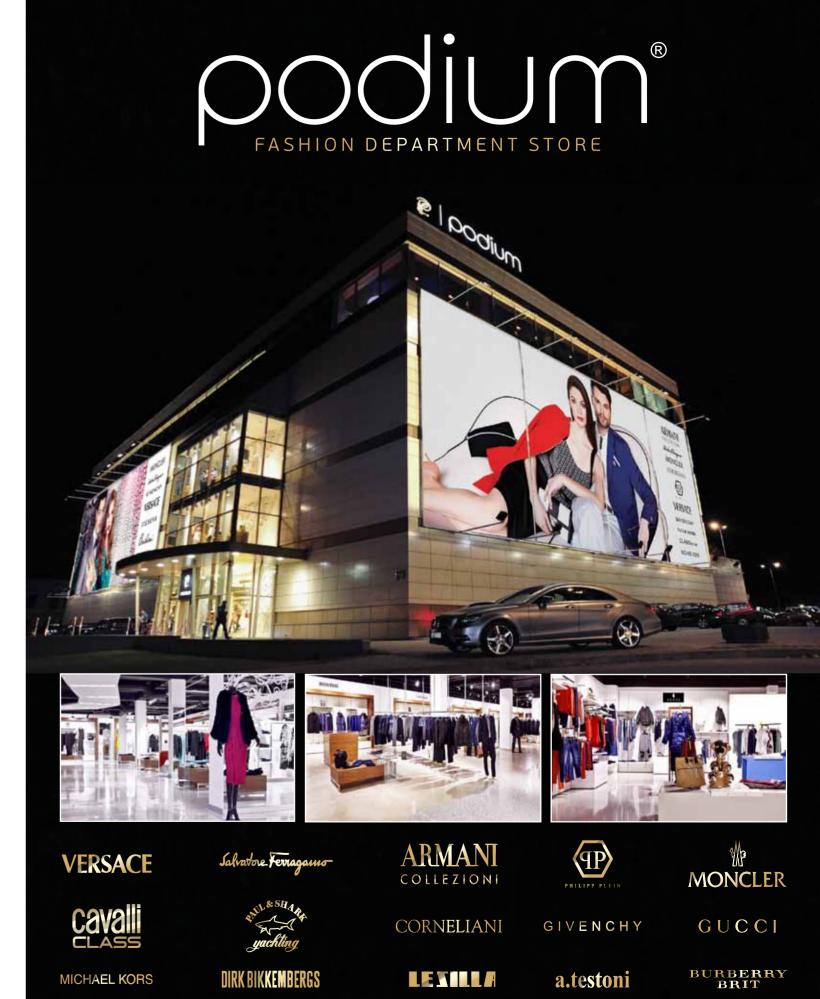
Retrospective 25 Years of Ted Noten/Gold, Sweat & Pearls Art Gallery PUTTI

September 19 – October 11

Dutch jewellery designer Ted Noten is a versatile man. Along with handmade jewellery and sculptural objects, he also creates installations, videos and projects for museums or public spaces. He started his career in the early 1990s and currently goes by the name of Atelier Ted Noten.

The Riga exhibition includes the interactive and provocative installation *Wanna Swap Your Ring*, with 500 Miss Piggy rings made of 3D-printed nylon in shocking pink. Spectators can obtain a ring made for the installation by replacing it with an old one of theirs. Noten says that it is not the value that counts and that he is equally happy to receive both precious rings and cheap ones.

More information at www.putti.lv Mārstalu iela 16



DETAILS / LOCAL AGENDA - RIGA

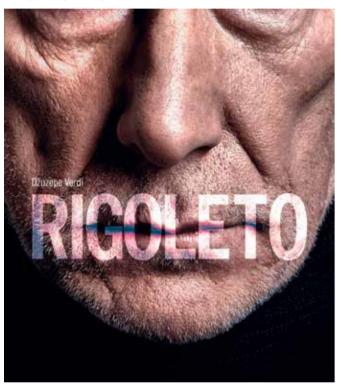
Rigoletto Latvian National Opera September 18, 19 and 20

A brand new production of Giuseppe Verdi's *Rigoletto* opens the Latvian National Opera's new season. This staging will present talented opera director Margo Zālīte, a Master's programme graduate from the Hanns Eisler School of Music Berlin, to Riga's opera audiences.

A tale of innocence lost. A vengeance gone tragically awry.

A deformed court jester wants nothing more than to protect his virtuous daughter from a licentious duke who seduces and then abandons her. *Rigoletto* was a resounding success already at its Venice premiere in 1851 and has grown ever more popular, elevating this masterpiece into the ranks of the most recognised operas of the world.

More information at www.opera.lv Tickets at www.bilesuparadize.lv Price: EUR 6-65 Aspazijas bulvāris 3





European Professional Doll Art Festival

Latvian Railway History Museum September 4-7

FOI the first time in the Baltic States, professional doll artists from 18 European countries will gather together with masters from the United States, Azerbaijan and Japan – countries with a long and interesting tradition of doll art. Among the scheduled events are master classes, lectures and an international doll exhibition showcasing unique works that reflect current trends in professional doll art. Each doll is created according to its author's unique design and usually exists in a single copy. These are not dolls for children, but collectibles and objects for specialised art doll exhibitions.

More information at www.dollart.lv Tickets at www.bilesuserviss.lv Uzvaras bulvāris 2A







www.degrisogono.com

Ķīpsala calling Ķīpsala Island is a fantastic place that offers a glimpse of a different Riga











ou're at the edge of Riga's Old Town and decide to cross the cable-stayed Vanšu Bridge – which links the two shores of the Daugava River – by foot. After climbing steadily up to the middle of the river, you descend down towards Ķīpsala Island. At its edge to your right lies a man-made beach, specially created for Rigans run down by the summer heat. This is the first indicator that, further on to the right, something other than an industrial area awaits vou.

Ķīpsala is quite varied in the way that it looks and feels. The island unfolds along the path beneath your feet, taking you further away from a city that is nevertheless always there, across the gleaming water, waiting for you to re-join its buzz and activities.

But here in Kīpsala, time feels like it has ceased moving forward. This might partly be due to a wondrous piece of history – the Žanis Lipke Memorial at Mazais balasta dambis 8, dedicated to a man who saved the lives of 57 Jews during the Second World War by hiding them in a secret shelter under his shed. This ultra-modern museum offers both rich content and a powerful sense of presence, which have been so hard to achieve in similar establishments elsewhere.

Walking further down Balasta dambis (at the museum you will be given a little map conveniently pinpointing the architectural "must-sees" of Kīpsala – be sure to take it!), you'll soon reach the Gypsum Factory at number 70, with the well-known Fabrika restaurant being an integral and aesthetic part of the complex. The restaurant floor is made out of concrete hexagonal tiles that were designed specifically for the original factory. Furthermore, the concrete terrace of the restaurant is a floating one, providing an exclusive dinner spot with the ultimate view of downtown Riga and its Old Town.

Another building not to miss on your walk is the Laube House at Zvejnieku iela 5A. A true monument of wooden Art Nouveau architecture, it was designed by Latvian architect Eižens Laube and built in 1908. The house has been brought back to life as an apartment building, while the masonry ground floor has three office spaces for rent.

Among the beautiful new and renovated houses, some old and dilapidated buildings can also be seen. However, something about the place renders the coexistence of the old and the new more natural and bearable than anywhere else in the city. The whole area is a living memory, and the contrasts are always there. Ķīpsala is like a city and like a village in one. It is modern and it is shabby. It's forward-moving, but time seems to stand still. If you visit the island during the late summer, you'll be hard pressed to believe that this sunny day, threaded by a tender breeze, will ever come to an end. BO





Since reopening its doors last year after an extensive reconstruction, the Palais Galliera has devoted several exhibitions to important chapters in fashion history. The current showing focuses on the 1950s, which is known as the golden age of high fashion. In 1947, the ascetic postwar fashion scene experienced a veritable culture shock with the advent of a New Look and the birth of Christian Dior's woman-flower. "Fashion monk" Cristobal Balenciaga followed with masterfully designed barrel-line cuts. At the opposite pole of the

New Look, Coco Chanel came forth in 1954 with a revolutionary new line of simple and straightly cut costumes. The 1950s were a time when Paris became the world's de facto fashion capital, and this exhibition concludes with clothing from 1957, the year of Christian Dior's death and arrival of young upstart Yves Saint Laurent, who in turn began a new phase in fashion. Curated by French fashion historian Olivier Saillard, the exhibition features more than 100 clothing items and accessories.

10, avenue Pierre 1er de Serbie ① www.palaisgalliera.paris.fr

Vienna





SHOEting Stars.
Shoes in Art and
Design
Kunst Haus Wien
Until October 5

This extravagant dedication to shoe design in its extreme forms is being shown in a no less extravagant venue, the *Kunst Haus Wien* – a former factory building that was colourfully reconstructed in accordance with a project by Austrian painter Friedensreich Hundertwasser (1928-2000). The unconventional artist rejected symmetry as well as horizontal,

vertical and straight lines in his free-thinking design of buildings with chaotically placed windows, rooms of varying shapes and sizes, and trees and bushes growing through them. Such is the Kunst Haus Wien, its slanted floors and walls forming an ideal backdrop to the shoe as a design object and representation of the craziest ideas - sometimes made from the most unimaginable materials as well. The exhibition features more than 220 experimental pairs of shoes created by various artists, designers and architects.

Untere Weißgerberstraße 13

① www.kunsthauswien.com



Sir Simon Rattle and the Berliner Philharmoniker orchestra

Taking place for the tenth time this year, the Musikfest Berlin is featuring orchestra concerts by 24 composers over the course of three weeks at various venues in the German capital, including the Philharmonie and the Konzerthaus am Gendarmenmarkt. In accordance with romantic composer Robert Schumann's (1810-1856) wish to herald "a new poetic age", the festival is incorporating works by colleagues whose work Schumann admired. including Johann Sebastian Bach, Felix Mendelssohn and Johannes Brahms, as well as oeuvres by later composers who followed in Schumann's footsteps, such as Anton Webern, Anton Bruckner,

Alfred Schnittke, Helmut Lachenmann, Enno Poppes and György Ligeti. Israeli-Argentinian pianist Daniel Barenboim will launch the festival with a performance of Piano Concertos No. 1 and 2 by Johannes Brahms, accompanied by conductor Gustavo Dudamel (Venezuela) and the Staatskapelle Berlin. Another highlight is Greek violinist Leonidas Kavakos' rendition of Brahms' Variations on a Theme by Joseph Haydn, with Latvian maestro Mariss Jansons conducting the Royal Concertgebouw Orchestra Amsterdam.

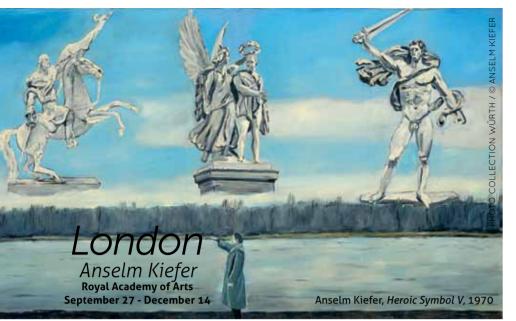
i www.musikfest-berlin.de

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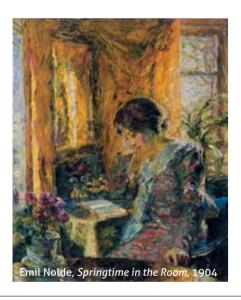
At the end of this month, London will host the first retrospective of works by well-known German artist Anselm Kiefer (b. 1945) in the United Kingdom. Kiefer is considered to be one of the most influential artists of his generation. During a career that has spanned more than four decades, the artist has created paintings, sculptures, installations and drawings, many of which are housed in the most prestigious public and private art collections. Kiefer is known for his admiration and depiction of the forces of nature in his works as well as his interest in Germany's tumultuous 20th-century history. He has been called an alchemist who skilfully incorporates elements from mythology, the Bible, the Kabbalah, history, philosophy and dance. Kiefer adds an extra sense of symbolism and depth to his oeuvres through the materials that he uses

cloth and dried flowers.

Burlington House, Piccadilly

(i) www.royalacademy.org.uk

in their creation, including clay, ash, earth, lead,



Humlebæk

Emil Nolde. Retrospective Louisiana Museum of Modern Art Until October 19

Although expressionist legend Emil Nolde (1867-1956) was German by nationality, Denmark also played an important role in his artistic and personal development. Born in a small town near the Danish border, Nolde married a Dane named Ada Vilstrup and spend a year in Copenhagen, where he decided to become an artist. A Nordic motif can also be detected in many of his works, which were

characterised by the search for non-traditional and modern forms of expression. Like other expressionist artists, Nolde was deemed a degenerate by the Nazi regime in 1937 and later banned from producing any more artworks. The artist continued painting in secret at his home on the island of Sylt in the North Sea. By the end of the Second World War, Nolde had painted more than 1,300 watercolours no bigger than the palm of his hand, which he called the Unpainted Pictures. The comprehensive retrospective at Louisiana Museum of Modern Art showcases some of Nolde's most outstanding works, with an emphasis on the Danish imprint on his style of painting.

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Birthday museums

This year, three well-known European museums are celebrating notable anniversaries





Saint Petersburg State Hermitage Museum – 250

This year marks the 250th anniversary of the Hermitage museum, which houses one of

the largest and most valuable art collections in the world. The museum is so vast that it is almost like a state within a state, its massive art collection distributed in five different buildings – the Winter Palace, the Small Hermitage,

the Large Hermitage, the New Hermitage and the Hermitage Theatre. During the Soviet era, the museum was visited by millions of visitors every year and this remains the case today.

The history of the museum began in 1764, when Empress Catherine the Great purchased the first paintings for her collection, which she continued to augment until she died. With distinguished experts such as Denis Diderot and Voltaire advising her on what to buy, the collection's high-quality artworks were only appreciated by a narrow circle of people. This inspired the empress to name her collection *Hermitage*, which means "home of a hermit" in French.

As the monarch wrote in 1778: "All this is only for the mice and myself to admire." Although the Hermitage collection consists of all forms of art from various time periods, starting with Neolithic wood figurines and ending with contemporary artworks, it is the priceless collection of classic Western European paintings that ensures the museum's continuing popularity and prestige.

One of the richest parts of the collection is dedicated to Italian art.

Among the gems of Renaissance painting that are convincing in their artistic technique and powerful emotionality one might mention Madonna and Child with Flowers (the Benois Madonna), an early masterpiece by Leonardo da Vinci, along with his lyrical Madonna Litta, Raphael's Madonna Conestabile and The Holy Family, Giorgione's Judith, as well as Titian's Danae and St. Sebastian. The Flemish school of art is most extensively represented by Peter Paul Rubens, with 22 works that include the textbook masterpieces Perseus and Andromeda, Portrait of a Ladv-in-Waiting, Infanta Isabella and the somewhat repulsive Bacchus.

Among the halls dedicated to Dutch art, the one deserving most attention is the Rembrandt Room, with gems like Flora. Danae, The Holy Family and the moving Return of the Prodigal Son. English painting is best represented with three works by Sir Joshua Reynolds: The Infant Hercules Strangling the Snakes (commissioned by Catherine the Great and supposedly symbolising the growing power of the young Russia) as well as The Continence of Scipio and Cupid Untying the Zone of Venus, both intended as a present to Count Potemkin.

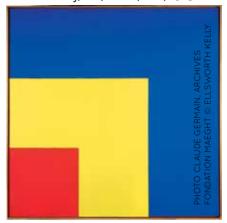
Since 2007, under the Hermitage 20/21 programme, the museum has been devoting increased attention to contemporary art. This year, for example, the Hermitage hosted the Manifesta art biennale, becoming the largest museum in Europe to do so since the event was first held in 1996.

The Hermitage's 250th anniversary celebrations are set to last for several more months. For example, three paintings by Claude Monet, on loan from the Swiss Fondation Beyeler in Switzerland, will be on view at the Winter Palace until October, followed by a comprehensive exhibition of works by British expressionist painter Francis Bacon from December 7 until March 8, 2015.

2 Dvortsovaya Ploshchad

① www.hermitagemuseum.org

Ellsworth Kelly, Red, Yellow, Blue, 1963



Saint-Paul-de-Vence (flights to Nice) Fondation Maeght – 50

To mark its 50th anniversary, one of Europe's most beautiful small museums – the Fondation Maeght – is holding a large exhibition of works from the private collection of the museum's founding family. As one of the 20th century's most influential art dealers and collectors, publisher Aimé Maeght created the foundation together with his wife Marguerite in 1964. Today, the foundation's museum building is home to one of the world's most outstanding collections of 20th-century art. It is also the first museum in Europe specifically designed to house works of modern art, based on artists' grumblings about

having to display their new oeuvres in churches and other inappropriate venues.

Initially, the picturesque pine-ensconced hill on the outskirts of the village of Saint-Paulde-Vence was the site of the Maeght family home, which was often visited by Henri Matisse, Alberto Giacometti, Fernand Léger, Joan Miró, Georges Braque and other prominent artists. The visits ended following the tragic death of Aimé and Marguerite's son Bernard at age 12 from leukaemia. Dedicated to the memory of Bernard

Maeght, the modern, functional museum fits organically into the grounds' large Mediterranean garden and serves as an exhibition space for contemporary artists. Today, the family traditions are being sustained by Maeght's grandchildren and great-grandchildren, who are continuing to expand the museum's art collection with contemporary works by 21st-century artists.

623 Chemin des Gardettes

(i) www.fondation-maeght.com





Paris Fondation Cartier – 30

Legend has it that in 1984, French artist César convinced Alain Dominique Perrin – the president of the *Cartier International* luxury concern – that a 19th-century estate in a suburb of Paris would make an ideal place for hosting art exhibitions. This led to the creation of the first corporate contemporary art foundation in France. In the 30 years that have passed since its establishment, the Fondation

Cartier has actively supported contemporary art through the purchase of works from both established artists and little-known young talents.

On its tenth anniversary in 1994, the foundation moved into a new building in Paris specifically designed for the organisation by Jean Nouvel. The imposing glass and steel structure stands out with its incredible transparency, creating

the feeling that there is no border between the building's interior and exterior. More than 150 exhibitions have since been held there. Last year's main attraction – a showing by Australian sculptor Ron Mueck – drew more than 300,000 visitors.

The 30th anniversary celebrations began in May and will last until next March. Under the *Vivid Memories* programme, works that well-known personalities such as fashion designer Issey Miyaki and film director David Lynch have created specifically for the anniversary celebrations are displayed in exhibitions that change every two months. Currently a photo project by Japanese

photographer Nobuyoshi Araki is on display until September 21. to be followed in mid-October by New York architects Elizabeth Diller and Ricardo Scofidio, who are known for experimental projects that make use of the latest technologies and that balance on the border between architecture and design. The Fondation Cartier has entrusted the entire building to the two architects and given them complete artistic freedom to carry out their wildest ideas within it. One thing is sure – there will be no lack of surprises here!

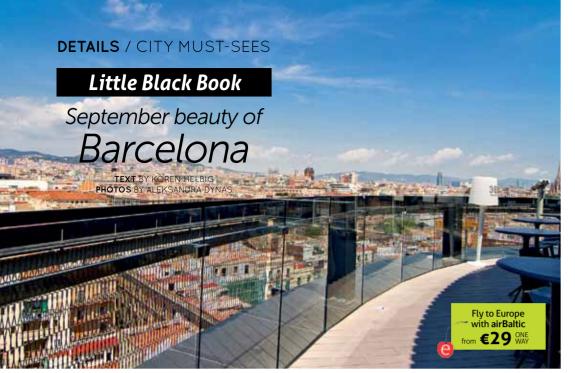
261 boulevard Raspail

(i) www.fondation.cartier.com



View of the exhibition Vivid Memories, May 10 – September 21, 2014, Fondation Cartier pour l'art contemporain, Paris

30 / AIRBALTIC.COM



Shop: Mar de Ċava Mar de Cava is a treasure trove of artisanal homeware, furniture, clothing and accessories tucked inside a century-old building within the modernist Eixample district, just a 10-minute walk from the Plaça de Catalunya. Created by architect and interior designer

Mar Gômez in 2011, the

gallery and design shop

showcases talented

young designers and

creative souls from

around the world.

Carrer de Valencia, 293

◀ View: Hotel Barceló Raval

For magnificent panoramic views stretching from Barcelona's beach all the way to the hills surrounding the city, head up to the 360-degree terrace bar of the Hotel Barceló Raval. The view is particularly spectacular around sunset, especially with a glass of locally made cava (Spanish sparkling wine) in hand. Match up pictures on the terrace's glass barriers with the city's main landmarks, including the Parc de Montjuïc and Antoni Gaudi's Sagrada Familia cathedral. The terrace is open to both hotel guests and the general public.

> Rambla del Raval, 17-21 (i) www.barcelo.com



▲ Drink: Les Gens Que J'Aime

Dimly lit with soft red velvet armchairs, Les Gens Que J'Aime is one of the most atmospheric bars in Barcelona's centre. The 1920s-style bordello-like lounge is located within the Eixample district. Stop here for cocktails, a beer or a secret meeting with a lover.

> Carrer de Valencia, 286 (i) www.lesgensgueiaime.com





▲ Tapas: Cervecería Catalana

Boasting some of the best tapas in Barcelona, the Cervecería Catalana is always packed and buzzing with locals. It's a classic Spanish tapas establishment with bright lights and a long bar laden with traditional favourites such as croquettes and patatas bravas, plus a wide range of montaditos (small baguettes with a range of toppings) and good-quality seafood. International beers and regional wines are also on the menu. While the place doesn't take reservations, it is well worth waiting for a table.













true British spirit, the
London Design Festival – as
one of the world's most
important annual events
for designers – has been devoting more
attention to the creative side of design than
to its commercial aspects. The focal event
of the festival is the 100% Design exhibition.
While admittedly geared to find clients for
British manufacturers, this festival bows far
less to market pressures than similar events,
including i Saloni in Milan and Maison &
Objet in Paris.

For example, the successful career of young and internationally renowned British designer Benjamin Hubert was launched precisely at the 100% Design exhibition of 2008. Two years after graduating from the faculty of industrial design and technology at the little-known Loughborough University, Hubert displayed his independently designed objects for the first time at the London showing. The previously unknown youth was deemed to be the exhibition's most promising young designer and received an award from Blueprint magazine.

While the exhibition marked a splendid start to Hubert's design career, he didn't rest on his laurels for long. At the following 100% Design exhibition, Hubert surprised the demanding public with a new exposition of masterfully crafted works, making the definite transition from a promising talent to a serious and respected professional. A few years later, Hubert's oeuvres were all the rage at Milan's Design Week, the largest event of its kind in the world, with many of the world's leading furniture manufacturers proudly displaying

AT TWO METRES IN LENGTH AND ONE METRE IN WIDTH, THE RIPPLE WEIGHS ONLY NINE KILOGRAMS

one or another of Hubert's creations at the *i Saloni* exhibition. One of the main events at last year's London Design Festival was a solo exhibition by Hubert, who is also gearing up for this year's festival in earnest.

Lately, young designers and newly established professionals have been delving into the constructive properties of the material that they are using, a trait that has not been typical of current-day designers. Hubert's intimate understanding of the materials that he uses and his ability

to make the most of their properties are a hallmark feature that is widely appreciated by manufacturers and by a media that is generally eager to display nice-looking photographs.

One of Hubert's latest and most highly regarded works is *Ripple*, which he describes as the world's lightest wooden table. At two metres in length and one metre in width, the table weighs only nine kilograms, with 70-80% less wood being used than for the manufacture of similar-sized wooden tables. The highly acclaimed piece of furniture is made from three layers of 0.8-mm thick laminated birch plywood, whose wavy corrugated construction ensures extra durability.

Manaufactured by *Corelam*, a Canadian enterprise, the special type of plywood used to make the *Ripple* table was also used in the manufacture of the legendary *Hughes H-4 Hercules* aircraft, which was assembled almost entirely of wood components and had the largest wingspan of any aircraft in history.

Adding to Hubert's accomplishments, the *Ripple* table has been shortlisted for the 2014 Designs of the Year awards at London's Design Museum, one of the most prestigious prizes in the field of design. **BO**



















T/c "Spice Home" Jaunmoku iela 13, Rīga Tālr.: 66100047, 27477774 spice@gaismasmagija.lv www.gaismasmagija.lv

Brīvibas iela 99, Rīga 66047077, 27709909 brivibas@gaismasmagija.lv www.gaismasmagija.lv



A jacket

There is hardly a more universal clothing item than the classic jacket. A jacket is a must for observing business-style etiquette, but if one chooses the appropriate accessories, then it can be easily transformed into an appropriate clothing item for casual events.



Jacket, Massimo Dutti, EUR 165

Take note of these details when choosing your jacket:

• Choose a jacket in proper proportion to your height. The jacket should be proportionally shorter for people of shorter stature and proportionately longer for those who are tall.

• The jacket should fit perfectly at the shoulders and the padding should end in the same place as your shoulders.

• The pockets of a jacket are more important than one might think. Large pockets can make the waistline look wider, while slanted or angled pockets can make the waistline look narrower.

STYLE BY KATRINA REMESA-VANAGA PHOTO BY LAURIS VIKSNA, F64

From early in the morning until late at night

At work

+ Androgynous shoes, an elegant bag and a white shirt will complement your jacket perfectly as you head off for a work meeting.



Shirt, Zara, EUR 25.95



Shoes, Stefanel, EUR 212

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+ High-heeled pumps and a clutch bag in combination with a loose chiffon dress or skirt will look great at an exhibition or concert.



High-heeled pumps, Högl, EUR 148.50

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Scarf, Max&Co, EUR 87



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Global success story

When Uldis Leiterts co-founded infogr.am in 2012, he couldn't have imagined that his company would rapidly rise to become the world's most popular infographic creator and that it would be broadly used by journalists, bloggers and students.

TEXT BY AGRA LIEGE PHOTO BY EDMUNDS BRENCIS, F64

he Latvian software company *infogr.am* develops web-based applications of data visualisation for non-designers and has increased in value multiple times, from a modest 2800 euros in starting capital to 5.24 million euros today. At the beginning of 2014, the company announced that it had received an investment worth 1.34 million euros – the largest obtained by any start-up in Latvia.

Now, *infogr.am* can pride itself at having brought well-qualified and ambitious workers back to Latvia

from abroad. Behind the company stands 29-year-old Uldis Leiterts, a man who introduced Latvia's name to the world's start-up community.

Two years ago, Leiterts was working as a graphic designer and programmer at *Delfi*, one of the largest news portals in Latvia. Some of the ideas behind *infogr. am* already came to him as a student in high school, when he drew timelines to facilitate his understanding of links between different events while studying history.

One day, while addressing the public at a session of Latvia's Young Creative Entrepreneur Awards, Leiterts spoke about his concept of timelines, after which several institutions invited him to present the idea. The urge to become more financially independent motivated Leiterts to start thinking of his own business enterprise, which he founded along with his friend Raimonds Kaže.

As the founders toyed around with the idea of timelines, they realised that only an existing need can drive a business idea, rather than whatever is trending at a given moment. Leiterts and Kaže felt that the demand for a means to visualise verbal and written information was sufficient to warrant a concerted effort.

Word of what the company was doing spread quickly. Soon banks, media representatives and even local government organisations were at its door, interested in what *infogr.am* had to offer. It took the company three months to create its first interactive infographs, and by the end of the summer of 2012, the owners had earned their first 10,000 lats (14,000 euros).

Leiterts was hooked and didn't want to pursue with a slowly growing company that employs only two other people. He got to know about start-up accelerators, which are often created by the founders and owners of massive business enterprises, and decided to aim high.

"We needed to find people who could get us together with Google," says Leiterts. The owners took part in events, presented their idea, participated in many competitions and were turned down repeatedly. Then Leiterts met a representative of the Hack Fwd investment company, which agreed to invest 145,000 euros in return for a 27% share of infogr.am. The investor also helped with publicity and connections, giving infogr.am additional opportunities to take part in conferences and to be seen and heard.

Along with its business goals, *infogr.am* also has various social agendas, working together with non-governmental and educational institutions.

At the beginning of last year, *infogr.am* created a *Pro* version of its infograph and started earning even more. The *Pro* version is currently making 10,000 US dollars a month, and Leiterts hopes to attract half a million paying customers in the near future. **BO**











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TEXT BY FLORIAN MAAG PHOTO BY MASKOT/CORBIS

THE SILENT

TRAVELLER PREFERS TO GET ADVICE FROM HIS BEST TRAVEL BUDDY -

THE SMARTPHONE -THAN IN A REAL **CONVERSATION**

WITH REAL PEOPLE

Lost in applications

The advent of digital apps has given rise to a new kind of traveller who is adept with all kinds of online and mobile tools.

ost people love to travel to foreign countries, but not many like to be "tourists" – a term that is associated with ugly Bermuda shorts, a huge camera across one's chest and bad behaviour. Hence, a new tourism trend has arisen: that of the silent traveller, who tries not to be apparent at all. He avoids the tourist traps but instead frequents spots where the cool locals go.

Since the silent traveller is very adept at obtaining online information, he knows the locals' favourite spots and habits, thanks to such websites as www.spottedbylocals. com, which he prefers to consult rather than asking the locals face-to-face, as this could reveal that he is a holiday-maker. So if you see a decent but a bit desperate-looking unknown lost in a mobile application in front of your house, don't offend him by offering to show him the way.

Better locate him on one of the social media sites that connect vacationers and locals and offer your help there. That is because the silent traveller prefers to get advice from his best travel buddy – the smartphone - than in a real conversation with real people.

Silent travellers also avoid communicating with staff at tourist information centres or hotel receptions. This makes it harder to find out what the silent traveller needs or likes. One can only hope that he has revealed his thoughts on social networks or travel blogs.

Another digital trend motivates the silent traveller: fomo, or the fear of missing out on something, which might happen if he guit checking the social networks to have an actual chat with someone. The self-contradiction of the silent traveller is that he tries very hard to fit into the local scene and to be respected by the locals but interacts less with them than the common tourist, who has no qualms about asking for directions or for advice about a good nearby restaurant, or who just wants to be photographed.

After all, isn't talking to people and making friends part of the travel fun? The locals with whom you speak will figure out that you are a traveller regardless of how well you fit in, and that's nothing to be ashamed of. Most people feel flattered if their city and culture attracts foreigners. Well, that is, if they don't live in Venice.

With 30 million visitors a year, Venice's 40,000 locals might actually welcome the silent traveller as a real relief. If 90% percent of your daily communication is concentrated on giving directions to the Piazza San Marco, then the pleasure of encountering foreigners is bound to fade

However, that doesn't make visiting this marvellous city any worse, and not all of the obvious tourist attractions are a trap. There's nothing wrong with sitting at sunset among hundreds of other visitors and locals near Saint Mark's Basilica.

Another travel trend also makes sense: detox, which involves not using any mobile communication device while on vacation. As many of us already spend a considerable amount of time with various electronic gadgets, spending a vacation offline might be a good idea. More and more destinations, even luxury resorts, tout being out of Wi-Fi reach. But then again, even these places can be booked through an app.

As Lao Tzu didn't say: "The journey of a thousand miles begins with a single app." BO









/ISUS PHILIPS (LG NOKIA SONY apple



















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GUESS DIESEL Calvin Klein Betty Barclay





















ELKOR



TEXT BY KRISTINE BUDZE, PASTAIGA

Colour of the Year

owadays, when individualism is all the rage and when everybody wants to look unique, it's becoming increasingly difficult to be a fashion trendsetter. Even Li Edelkoort, an experienced and respected fashion guru from Holland, says that naming any universal fashion trends for the beginning of the 21st century would be a major challenge.

Considering the widespread trend towards individuality, *Pantone's* annual promotion of a Colour of the Year might seem to be an almost reckless undertaking. The American company's efforts have succeeded only due to its long-standing authority in colour issues. *Pantone* started off as a commercial printing firm in the 1950s. Soon after, it hired a young chemist named Lawrence Herbert to systematise and simplify the enterprise's varied stock of pigments.

Lawrence created a colour guide, under which related colour swatches were printed onto small cardboard sheets and laid out into a fan-like deck, with each colour's catalogue number listed on the reverse side. For decades, such colour formula guides have been an indispensable tool for graphic designers, printing houses and paint

manufacturers. They also provide clients with the opportunity to purchase objects in finely nuanced and detailed colour tones of their own choice.

Since the year 2000, *Pantone* has annually announced a Colour of the Year, which is actually chosen the previous year in a secret two-day meeting of experts from various countries. The colour must be topical and in tune with the current *Zeitgeist*. For example, during the recent global economic recession, Honeysuckle was chosen as the colour for 2011 because people allegedly needed something to lift their spirits.

Of course, the promotion of a Colour of the Year also creates great marketing opportunities for *Pantone*, reminding people about the company's products and generating discussions about the experts' colour choice. Many might ask if Radiant Orchid 18-3224, *Pantone's* designated colour for 2014, will really appear in our clothing and accessories and on the walls of our homes. After all, many of the fashion and other products currently on our store shelves were actually designed and manufactured earlier than in 2013, when Radiant Orchid was chosen as the feature colour for the current year.

As things stand, Radiant Orchid has actually been used fairly extensively to date. *Pantone* studies the collections presented by designers at fashion shows and compiles a list of the most frequently used colour tones. Accordingly, the most frequently used shade for autumn 2014 collections is the wine-red Sangria 19-2047, which can be found just as frequently in men's as in women's clothing and accessories. *Pantone's* Radiant Orchid has fared quite well, placing in a respectable third position at this year's fashion shows.

Pantone also offers diverse fashion colour combinations in its catalogues to suit a wide variety of tastes, including those who beg to differ with the company's choice of Colour of the Year. According to Li Edelkoort, currently it is not possible or even necessary to announce completely new fashion trends every year. In the shadow of the recent economic crisis, people have grown tired of upheavals. They are not ready to change their wardrobe and interior decorations to match the trends of each successive season, but rather want to continue using the items that they have already purchased in previous years. BO

(i) www.pantone.com

ГОЛЬФ АПАРТАМЕНТЫ И ТАУНХАУСЫ У ЮРМАЛЫ





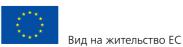
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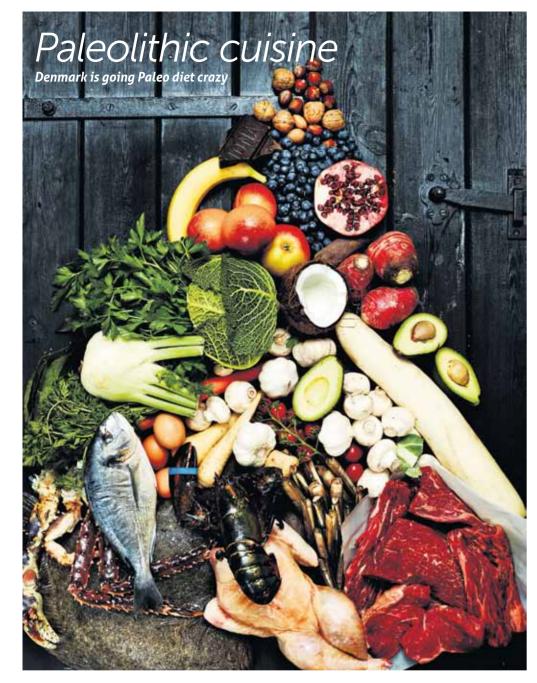
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TEXT BY SIMON COOPER PHOTO COURTESY OF THE PALÆO RESTAURANT

he rise to prominence of Copenhagen's Noma (named the Best Restaurant in the World for four of the past five years) worked wonders for enshrining the Danish capital into global culinary folklore. It also galvanised the city's natives into a new way of thinking, turning their heads beyond expensive imported produce to that which can be found just beyond their doorstep. Now, building on this back-to-basics outlook, an exciting new trend is taking flight in Copenhagen, but this time, a takeaway restaurant is

at the forefront. Introducing the Paleolithic diet.

Palæo, a city-centre takeaway, has taken the foraging ethos adopted at Noma (and many other Michelinstarred city eateries) to the next level with the promotion of food that would have been available to a Stone Age human anywhere between 2.5 million and 10,000 years ago. The Paleolithic or caveman diet is proving popular amongst health-conscious, 21st-century Copenhageners on the lookout for a fresh means of cooking. Indeed, disciples of this diet are

steadily increasing in number.

People eat along the dietary lines of hunter-gatherers who foraged their way across the landscape, gathering whatever was at their finger- or spear tips. That means no refined starches or sugars, legumes, grains or alcohol. Instead, it means fresh fruit and vegetables, seafood and meat, nuts and seeds and healthy (non-trans) fats.

Palæo kick-started the trend after opening in Copenhagen's Torvehallerne market in 2012 (before adding a second branch later on Pilestræde). The diet was the brainchild of owner Peter Emil Nielsen, who enlisted the expertise of local Michelin-starred chef Thomas Rode Andersen to formulate dishes of 'primal gastronomy' on the menu.

Hanging large on the takeaway wall and printed in tribal, runic-style lettering, Palæo's menu changes over the course of the year and has included such items as a pastafree bolognese, a meatza (meat pizza), mushroom risotto with cabbage instead of rice, and the signature Paleo hotdog, which comes enclosed in an omelette and not a bread roll. Smoothies, fruit juices, and salads complete the line-up.

Palæo's innovative culinary offerings have filled a niche in terms of healthy, filling, onthe-go food, and this success has inspired other places to bring in dishes that adhere to the Stone Age philosophy. The Lagkagehuset bakeries and certain kiosks now serve up Paleo bread and rolls, while the Manfreds restaurant (Jægersborggade 40) and Gavlen café (Ryesgade 1) actively advertise Paleo ingredients in their menus. Even the Roskilde music festival has jumped on board by licensing a Paleolithic food stall to cater to the thousands of rock fans who attended this summer. BO



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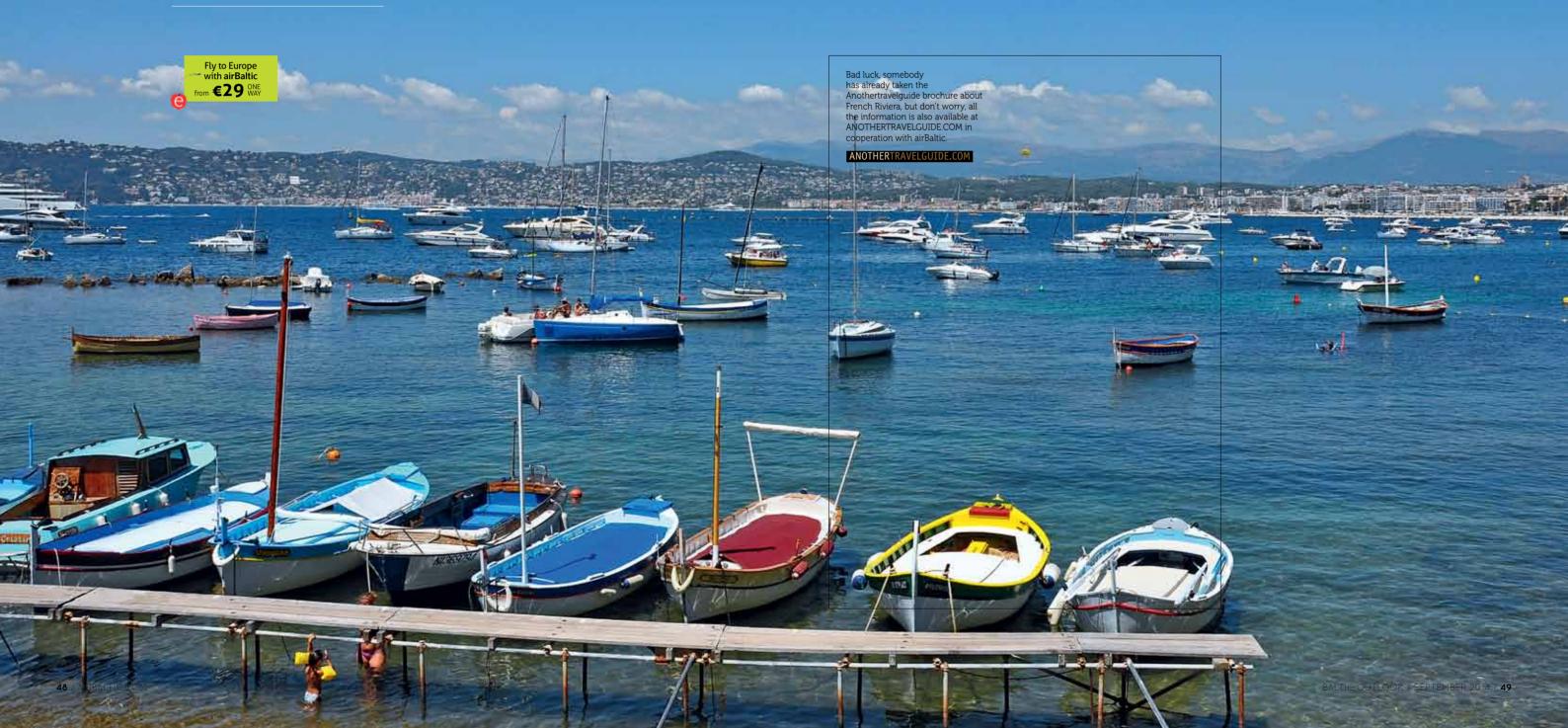


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YOUR **NEXT DESTINATION**YOUR **NEXT DESTINATION**

A pilgrimage to the French Riviera

TEXT BY UNA MEISTERE, WWW.ANOTHERTRAVELGUIDE.COM PHOTOS BY AINARS ERGLIS





oday, culture does what religion used to do. Culture has, in essence, taken religion's place, because in contemporary society religion plays a much smaller role than it did a hundred years ago," a prominent Parisian art gallery owner told me in a recent interview. I remembered this quote as I stood in front of the altar in the small Chapelle du Rosaire in the town of Vence on the French Riviera. The interior of the church is a masterpiece by Henri Matisse. The building still serves as a chapel, and here we can say that art and religion meet literally under one roof. In addition, nowhere else but in the French Riviera will you find such a high concentration of small, unique chapels that have been made special by the touch of an artist. Matisse, Picasso, Cocteau, Chagall, Braque...they've all left their mark here, and the search for these marks can become a true pilgrimage.

The Chapelle du Rosaire enchants the visitor with a fantastic simplicity and plays of light that change depending on the time of day, thereby also changing the mood of the space. One's sense of time vanishes and the visitor is pulled into a humble silence. This feeling is, of course, only heightened if there happen to be no other visitors in the chapel at the time. The Chapelle du Rosaire is located very close to the villa that Henri Matisse rented when he moved to Vence in 1943. The artist was then 73 years old and already quite ill. He had always considered himself an atheist, and his involvement in the design of the chapel came in large part thanks to his friendship with his former caregiver and model Monique Bourgeois, who had become a nun. The Chapelle de Rosaire was Matisse's dedication to the Dominican nuns. By 1951, when the chapel was finished, the artist was too ill to attend the dedication ceremony. He wrote: "This work required of me four years of an exclusive and tiring effort and it is the fruit of my whole working life. In spite of all its imperfections, I consider it as my masterpiece."

Matisse designed not only the chapel's stained glass windows and wall frescoes, but also the blue-white design on the roof, the gilded bronze crucifix and altar candleholders and even the ornaments on the priests' robes. The colour palette of the stained glass windows is very simple – ultramarine blue, green and lemon yellow – and the design resembles leaves seemingly emerging from nowhere to reach for the light, dividing the chapel wall into slender lines from the floor to the ceiling. Due to his illness, Matisse had resolved already in 1941 to no longer work with brushes and oil paints, giving preference to scissors and paper that his assistants painted with bright gouache paints. Thus, the artist was able to work even while confined to his bed. This style later became known as "paper cut-outs" and was considered revolutionary for its time.

Matisse also used this technique to create the models for the chapel's stained glass window designs, and he paid particular attention to the selection of colours. For example, in his opinion the colour red disturbed the effect of calmness – something he wished to achieve in the space – and therefore this colour was not used. But at the same time, the artist wanted the colours used in the chapel to act upon on the visitors' feelings "like a sharp blow on a gong."

One wall of the chapel is covered with a white fresco on a ceramic base that uses simple graphic lines to depict the Virgin Mary and her child surrounded by a slightly chaotic jumble of blossoms or maybe clouds. It has been rumoured that Matisse's inspiration for the Virgin Mary was Pablo Picasso's lover at the time, Françoise Gilo, and her young daughter, Paloma. However, Jacqueline Duhême, who was Matisse's model from July 1948 to August 1949, maintains that she was the inspiration for the Virgin Mary. Whatever the case, it is said that Picasso, despite having recommended his own ceramicists to Matisse to help create the chapel's wall, was terribly jealous of his fellow artist. Picasso is said to have created his own chapel, which is named *La Guerre et la Paix* (War and Peace) and is currently a part of the Picasso National Museum, out of this jealousy and spite.

The museum next to the Chapelle du Rosaire contains sketches and six sets of vestments that Matisse designed for the priest.

The colourful robes are richly decorated with crosses, stars, fish

and other fable motifs and look more like theatre costumes than sacred clothing.

Matisse did not limit himself to Christianity alone; one of the frescoes in the chapel is full of references to Islamic art and was inspired by his earlier journeys to follow the footsteps of the Moors in Spain and North Africa. In 1950, he wrote: "I believe my role is to provide calmness, because I myself have need of peace."

Not far from the chapel, surrounded by a large garden and contemporary art objects, is the restaurant of French star chef Christophe Dufau. A small gate leads from the restaurant's garden out onto the street where the chapel is located. Restaurant guests often finish their lunch with a visit to the chapel, which is usually open in the early morning or in the afternoon. It's actually quite fun to watch the guests, having drunk their espressos, follow the meandering path through the herb garden and past the doghouse, one after the other taking their afternoon pilgrimage. There is usually almost no one else on the small street except people on their way to the chapel. Dufau says that he also often visits the chapel, because, due to its unique lighting, the mood in the chapel changes not only at various times of day, but also at various seasons of the year.

In contrast to the Chapelle du Rosaire, Picasso's War and Peace chapel, located about a half hour's drive away in the town of Vallauris, no longer serves as a house of God. Nor was it a sanctuary during Picasso's time. The locals of the town gave the building to the artist on his 70th birthday as a thank you for the pottery renaissance that Picasso had inspired there. The town had once been a centre of pottery, but it had lost its lustre until a visit by the artist gave a boost to the craft again.

Picasso locked himself into his workshop for two months and let no one inside except his son Paulo. The War and Peace chapel was Picasso's last work devoted to the theme of peace, following the legendary dove that he created for the First International Peace Conference in Paris in 1949. The inspiration for the dove is said to have been a very realistic image of a pigeon given to him by his friend and competitor Matisse. When working on the chapel,

Picasso began with the theme of war – violent and destructive scenes in which the central element is a horned Death in a horse-drawn chariot holding a bloody sword in one hand and a vessel full of bacteria in the other, symbolising chemical warfare. On its shoulders Death carries human skulls.

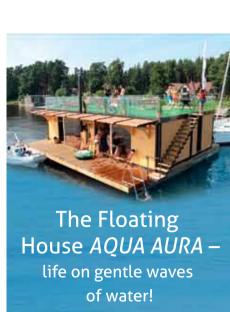
On the opposite wall of the chapel, the theme of peace was created later and includes practically all associations we have with the idea of peacetime. In the very middle is Pegasus, ploughing the earth under a bright sun of peace, consumed with his work of rebirth. Next to him is a musician, a dancing girl and a man juggling with a container full of birds in one hand and an aquarium of golden fish in the other, possibly symbolising the fragility of peace. The trees are full of fruit, a child nurses at his mother's breast, someone writes, another person is preparing food...and life unfolds in its natural rhythm. Both compositions are huge (over 100 square metres) and completely cover the chapel's vaulted ceilings and walls.

At the altar end of the chapel are four human figures, each of a different skin colour (black, yellow, red, white), holding up the dove of peace basking in the sun. The chapel itself is small and has no windows; the only natural light enters through the door. Picasso lived in Vallauris from 1948 to 1955 and was by far the village's most famous citizen. On the same square, a few steps from the chapel, is the pottery museum, which contains many works by Picasso and his contemporaries: Jean Cocteau, Georges Braque, Henri Matisse and Marc Chagall.

Cocteau's dedication to the sea

Jean Cocteau, for his part, is said to have convinced the local fishermen in the small town of Villefranche-sur-Mer to entrust him with the artistic makeover of a small 14th-century seaside chapel (the Chapelle St-Pierre) that was being used as a storeroom for fishing equipment. Cocteau was known as the "eclectic genius" due to his many talents (poet, author, designer, painter, director) and was also famous for his reputation as a dandy, his bohemian lifestyle and the opium demon that undeniably left its mark on his work.

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THE CHAPEL WAS COCTEAU'S DEDICATION TO THE SEA, FISHERMEN AND THE BEAUTIFUL DEMOISELLES OF VILLEFRANCHE

Cocteau was a friend of Coco Chanel, Edith Piaf, Pablo Picasso and Marlene Dietrich, and one of the loves of his life was Jean Marais. When in Villefranche-sur-Mer, Cocteau always stayed at the same place, the *Welcome Hotel*. Officially, his room was No. 22, but he was also given a second room in which to smoke his opium. Cocteau began with the design of the chapel in 1956 and when he finished, he wrote: "When I open my window onto one of the most beautiful harbours in the world, there is the Chapelle St-Pierre just below, blinking at me with its candelabras straight from the Apocalypse."

The visitor's head may begin to spin a little upon entering the small sanctuary, because Cocteau's images whirl about in a riot of colour. The chapel was Cocteau's dedication to the sea, fishermen and the beautiful demoiselles of Villefranche. Here we find episodes from the life of St. Peter, who is the patron saint of fishermen, as well as reflections of Cocteau's own friends and images from his films. The stained glass windows contain elements of the Apocalyse. The chapel is now owned by the Villefranche fishermen's coop; local fishermen may get married in the chapel, but people of all other professions must suffice with just admiring Cocteau's

masterpiece. The small village's harbour was once full of wooden fishing boats, but now only a couple of them remain, looking as if they've wandered in by accident among the countless yachts. There are small restaurants all along the harbour front, and life here rolls along at a peaceful pace, as if in a time capsule that even the tourists cannot disturb.

In 2011, the Jean Cocteau Museum was opened about 25 kilometres from Villefranche-sur-Mer, in a town called Menton located almost on the Italian border. Maybe it's due to the proximity of Italy, but Menton differs very much from the rest of the coastal towns and cities of the French Riviera. For example, as opposed to Nice, whose promenade currently resembles something more like an international Babel and where the inheritors of past glamour now spend their days behind the walls of luxury villas, Menton does not seem to have lost its soul.

The town, unique for its location near both sea and mountains, is full of ornate Belle Epoque villas and charming shops selling practically everything possible made of lemons. Lemons are the pride of Menton, which was at one time the largest supplier of the fruit to Europe. Since the 1930s, the town has hosted a lemon

festival every February. But Menton only became a part of France in 1860. In the 13th century it was a part of Genoa, in the 14th century a part of Monaco, and in the early 19th century it was a protectorate of Sardinia.

Menton is special for its proximity to both mountains and the sea, and the temperature here is said to be on average three degrees warmer than elsewhere in France. One of the most noticeable landmarks in Menton is the Belle-Epoque-style market hall located right on the edge of the medieval Old Town and across from the Jean Cocteau Museum. The history of the museum is likewise interesting. The initiative was begun by Severin Wunderman, an American businessman and passionate collector of Cocteau's works. Wunderman had been obsessed with the artist since the age of 19, when he obtained his first work by Cocteau.

Shortly before his death, Wunderman bequeathed his entire collection, along with a generous monetary donation, to the French state with the condition that it ensure a suitable home for the artwork. Located on the edge of the water, the museum is only one storey tall, but its graphic black-and-white architectural form resembles a tooth, or maybe a row of hands held up in the air. The designer of the museum, French architect Rudy Ricciotti, has stated that he wanted the building to embody the contrasts so abundant in the artist's life. The windows look completely black from the outside, but on the inside they are transparent and allow views of the sea and city to enter the building. In a way, the museum is a no less extravagant resident of the city than Cocteau himself. In addition to Cocteau's artworks, the museum also contains oeuvres by his contemporaries Picasso and Modigliani. Here one can also





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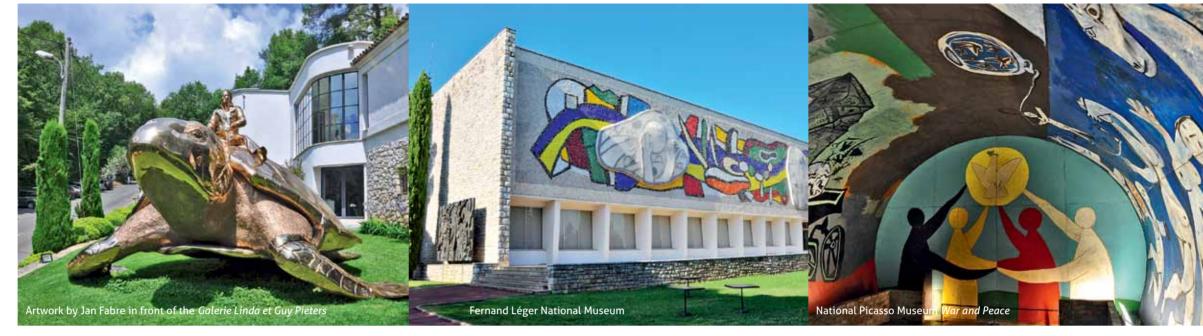
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A SLIGHT SHOT OF HEDONISM IN THE FRENCH RIVIERA'S AIR IS A PART OF ITS FLESH AND BLOOD

view episodes from Cocteau's films, including his 1946 masterpiece *La Belle et la Bête* (Beauty and the Beast).

There are two other Cocteau-themed stops in Menton. Unlike the museum, both were projects directed by the artist himself. The first stop, Musée du Bastion, is located in a 17th-century stone bastion just a little further along the shore from the Jean Cocteau Museum. Cocteau created the museum's interior mosaic. The second is the Salle des Mariages, located in Menton's town hall (Hôtel de Ville). In the late 1950s, Menton's mayor asked Cocteau to create the interior for the marriage ceremony hall, which is still in use today.

In recent years, and thanks to Argentinian chef Mauro Colagreco and his two-*Michelin*-starred restaurant *Mirazur*, Menton has also become a gastronomy destination. *Mirazur* is located on a small hill on the outskirts of town, and its windows provide views of the Mediterranean Sea. Downhill, spreading across many levels of terraces, is the restaurant's vegetable, fruit and herb garden. Here, peppermint, sage, wormwood and chives grow under orange trees, while vegetables occupy the higher terraces. The food is faultless as the chef gives free rein to his creativity in terms of both flavour combinations and presentation.

Chagall's sanctuary among the grape vines

A slight shot of hedonism in the French Riviera's air is a part of its flesh and blood. Therefore, it comes as no surprise that our fourth "artist's chapel" – the Chapelle Sainte Roseline, decorated with a mosaic by Chagall, a work in bronze by Giacometti and stained glass windows by Raoul Ubac and Jean Bazaine – is located on the grounds of a vineyard. But this has not always been a vineyard. With help from the monk Roubaud, an abbey was opened there in the 11th century, which was supervised from 1300 to 1329 by

Roseline, the daughter of the Marquis de Villeneuve. She was known throughout the region for her piety and generosity, and the locals therefore named the abbey after her.

Roseline was made a saint in the 19th century, and her mummified body now lies in a glass sarcophagus in the small chapel, right across from Chagall's mosaic. In the 14th century, with the support of the Pope of Avignon, the abbey grounds were turned into one of the first vineyards in Provence. When businessman and art collector Bernard Theillaud bought the vineyard in 1994, his ambition was to make the ancient abbey into a wine and art destination. The vineyard was awarded *cru classé* status already in 1955, and today the property is home to many works of contemporary art living in a delightful symbiosis with the ancient legends. The chapel is still a pilgrimage destination, and those who also enjoy indulging in this life's hedonistic aspects follow the chapel with a visit to the nearby wine-tasting room.

Works by Chagall, Giacometti, Ubac and Bazaine were installed

in the chapel in 1975 on the initiative of Marguerite Maeght. The Maeght family of art dealers, collectors and publishers is one of the largest patrons of art in the region, and their art foundation in the small French Riviera town of Saint-Paul-de-Vence is celebrating its 50th anniversary this year. When it opened its doors for the first time in 1964, it was the first museum in Europe to be built as a home for modern art.

The foundation's beginnings, however, can be traced back to a sad event for the family. Namely, when Marguerite and Aimé Maeght's son Bernard died of leukaemia in 1953, the artist Fernand Léger, a friend of the inconsolable parents, suggested they take a trip to America. It was there, having been inspired by the Barnes and Guggenheim foundations and having been urged on by friends, that they decided to open their own art space and dedicate it to their son. The Maeght's wish was to create a modern, functional museum that would also fit in organically with the large Mediterranean garden; they wished for it to serve





not only as a museum but also as a supporting institution of sorts for artists by offering them a space where they could freely express their creativity. The Catalonian architect Josep Lluis Sert, who had recently finished designing a studio for his friend Joan Miró in Palma de Mallorca, was invited to help in the realisation of the project.

It is symbolic that a small chapel, the ruins of which the Maeght family had discovered as construction began, was to become the centre of the nascent foundation. The chapel was restored and integrated into the whole architectural ensemble; the artists Ubac and Braque, also friends of the family, created the design for the stained glass windows. Today, the family's enterprise is continued by the Maeght's children, grandchildren and great-grandchildren.

F BRAQUE AND PICASSO WERE STILL ALIVE, IT'S POSSIBLE THAT THEY WOULD ALSO BE ON THE LIST OF LA MERENDA'S REGULAR GUESTS

The day I visit the Fondation Maeght building to meet Isabelle, Aimé Maeght's granddaughter, there are so many visitors to the anniversary exhibition that the only quiet space Isabelle finds is in the kitchen. As we drink coffee, Isabelle smokes one cigarette after the other and slightly resembles Peggy Guggenheim. She considers Braque her third grandfather.

"He was a wonderful person. He loved me as his granddaughter. I was the only one who was allowed to enter his studio. Of course, I was very proud. You can imagine. I was just sitting there and talking with him. I was eight when he died. I was very young, but for me it's still alive. He was so beautiful. Very tall, with his white hair and grey-blue eyes. For me he represented something strong."

Recounting her family history, she adds, "I'm always saying that the foundation was born out of a drama. From my uncle who died of leukaemia. Back then the artists told my grandparents to please do something for us; we need a space. New and modern, because we're tired of exhibiting in classical buildings, in all of

these hôtels particuliers. Life must go on. And for us - their children, grandchildren and great-grandchildren – life goes on in exactly the same way. We simply do not know how else to live. My mother very often said, 'We have to go on, we have to go on.... If we don't go on, we are going back and we will be in the same place again. That's not our style, staying in one place.' And it's true. We have to go on and to have dreams."

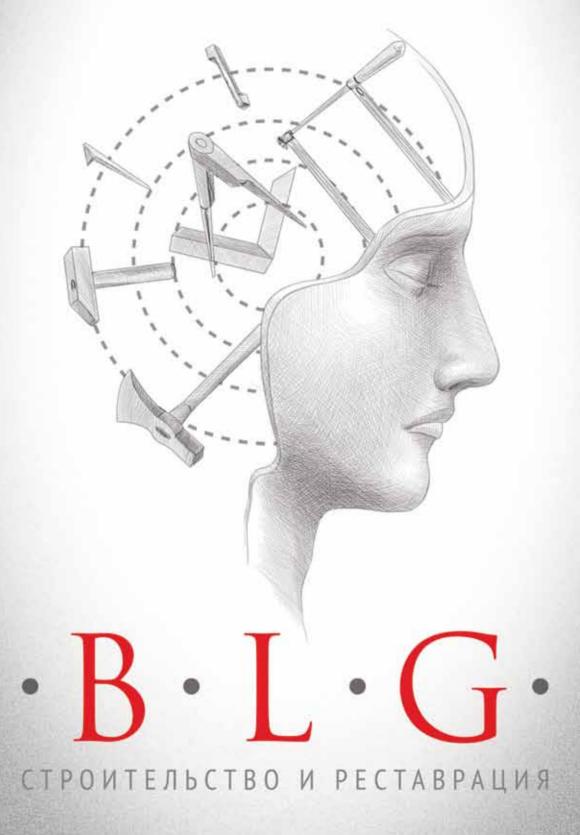
The cicadas are singing so very loudly in the foundation's garden. The sun shines into the small chapel through Braque's blue-and-white stained glass window with a white dove in the centre, and it lights the figure of Jesus Christ on the cross. There is no one in the chapel, and I am free to just be and to open my emotions to the colours, lights, silence and dreams.

Another small sanctuary (albeit to gastronomy) has been opened in Nice by former star chef Dominique le Stanc. He was once the chef at the legendary Hotel Negresco and helped bring two Michelin stars to the hotel restaurant. But then he decided to forego fame and all that accompanied it in order to open his own place. On the outside it's completely simple, small and unpretentious. And, La Merenda does not even have a telephone, which means that in order to make a reservation, you must go the restaurant yourself that morning or a day in advance. La Merenda also does not take credit cards. The guests sit close to each other, everybody seated at two long tables, and the menu is written on a blackboard.

The name of the restaurant means "the delicious morsel" in the Niçois dialect. Le Stanc himself works in the open kitchen, his hair pulled back in a ponytail, and it seems like nothing else exists for him in the world outside of his passion. He does not hide the fact that what interests him most is the very essence of gastronomy, namely, simple food made from fresh ingredients obtained from the local market. One of La Merenda's highlights is the cold ratatouille, which is a favourite of the regular guests. "Less is more" - this now folklorised phrase by the minimalist apologist Mies van der Rohe hardly suits any other place more than this small restaurant. And, if Braque and Picasso were still alive, it's possible that they would also be on the list of La Merenda's regular guests.



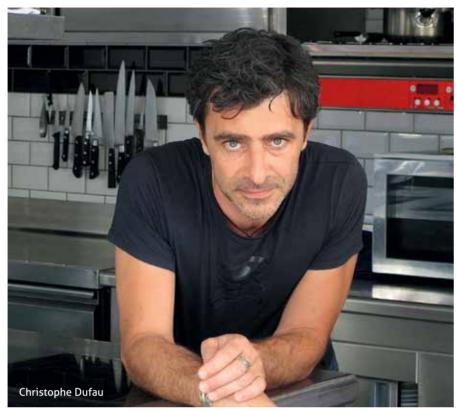




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INSIDER'S VIEW



"My foie gras is monkfish liver"

mother said that I'd never get a Michelin star because my restaurant does t have classic napkins or silverware. When I did receive the star, I called her and said, 'See, Michelin has changed,'" laughs Christophe Dufau, the star French chef whose restaurant Les Bacchanales is a destination in its own right.

Les Bacchanales is located on the outskirts of the French town of Vence, just across from the legendary Chapelle du Rosaire, whose interior was created by Henri Matisse and which the artist considered to be his life's masterpiece. The restaurant's home is a historical Belle Epoque building surrounded by a garden overflowing with all imaginable herbs lusciously growing in between sculptures and art installations. Dufau moves adeptly between the dining room tables and the garden, and he actually seems more like a rock star than a chef. In any case, it's hard to imagine a more appropriate name for this place then Les Bacchanales.

Born in southern France to a family of vintners and sent to chef school at age 14, Dufau has managed to work in a wide variety of situations: he worked in London for two years, he has prepared food for military officers and the French Minister of Defence, and he lived in Denmark for nine years, where, among other things, he worked in a restaurant that was open only in the summers and completely changed its image each year.

During the time that the restaurant was closed, Dufau spent the other six months of the year travelling around the globe to Malaysia, America, China, Spain, Italy and other places in search of gastronomic inspiration. Then he returned to France and opened a small restaurant in the town of Tourrettes. He received a *Michelin* star but then sold the establishment in order to open a place in Vence – *Les Bacchanales* – which more precisely embodies his feelings for the environment and gastronomy.

He created the interior together with his wife, who is a Spanish jewellery artist, and with other artist friends. The cuisine at *Les*



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Bacchanales is rooted in the traditions of Provence (albeit with Dufau's own special touch), changes with the seasons and makes use of local produce.

"When I go to a restaurant, the most important thing for me is that when I close my eyes and eat I know what part of the world I'm in. Terroir. If everyone uses one and the same ingredients, it becomes boring. For example, I do not use foie gras in my cuisine because goose liver is not characteristic of Provence's cuisine. My foie gras is monkfish liver," says Dufau, adding that the most important thing for a restaurant is to live for today. "French cuisine changes, too, just like *Michelin*."

Why do you enjoy living on the French Riviera?

I like the climate. Even though I was born in southern France, the winters in the town where I was born are always very bad and life pretty much stops during that season. Here the season is very long. In addition, there's a great variety of vegetation considering the relatively small area. Drive 20 kilometres from the sea and you're already 300 metres above sea level. Another 20 kilometres inland and you're already at 900 metres. When one ingredient goes out of season at sea level, it comes into season here, and a month later it's in season further up in the mountains.

Next to cooking, my second passion is diving. I go diving every other day from March to November. There are wonderful places here, particularly in the Antibes and Eze area. I dive to 15 metres, and it's just insanely beautiful!

I also very much enjoy the traditional cuisine of Provence. By the way, Côte d'Azur is one of France's most traditional regions. The locals do not like fancy food, and they place great importance on what they eat. It took at least four years until I was accepted; at first they considered me too pretentious. But Côte d'Azur is changing, too.

What are some of your favourite restaurants along the Côte d'Azur?

When friends come to visit, I always take them to *La Merenda* in Nice (4 rue Raoul Bosio; www.lamerenda.net). It's a small restaurant with traditional Niçoise cuisine. The owner was the chef at the *Le Negresco* hotel restaurant when it was awarded two

Michelin stars, but he left because he was tired of it all and so he opened this small place. It has no telephone and does not accept credit cards. If you want to make reservations, then you have to stop by in person.

When I feel like having some real gourmet food, I go to *L'Hostellerie Jérôme* (20 rue du Comté de Cessole, La Turbie), which is in La Turbie, a small town right before Monaco.

If you want to enjoy some wonderful fish dishes, I recommend *Le Bistrot de la Marine* (96 boulevard de la Plage, Cros-de-Cagnes; www.bistrotdelamarine.com). It belongs to the well-known French chef Jacques Maximin and there are only fish dishes on the menu.

Café de Turin (5 Place Garibaldi, Nice; www.cafedeturin.fr) is a classic, simple and legendary restaurant in Nice for times when you fancy oysters or other seafood.

Le Bistrot du Fromager (29 Rue Benoît Bunico, Nice) – a simple and great restaurant specialising in cheeses. It has a brilliant chef!

And *Le Vinivore* (10 Rue Lascaris, Nice; www.vinivore.fr) is a great place for wine-lovers. The chef masterfully pairs wines to foods, and you can also taste a huge variety of wines by the glass.

What are your favourite stops along the Côte d'Azur?

I like the Chapelle du Rosaire, or Matisse's chapel, very much. I go there once a month just to relax and catch my breath. Most often in the afternoons. I like the colours and light there, especially in September, when they are particularly magical.

The Fondation Maeght is a fantastic place for afficionados of nature and art.

I think one of the most special and unusual places along the French Riviera is the Fernand Léger Museum. It's located in Biot, a very beautiful town famous for its glass artists. The museum, however, is very rough and almost industrial, both the exterior and the interior, but that corresponds to Léger's style.

Every other month I head to the town of Imperia in Italy to buy fish for my restaurant, and that's a journey in and of itself. If friends have come to visit, then they always accompany me. It's about an hour's drive from Nice. **BO**



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Architecting a shoe

Paris and Toronto are just some of the cities that Latvian shoe designer Elīna Dobele visits while on business. In 2010, she founded the first designer shoe brand in the Baltic countries, and although she says that she has made some mistakes along the way, she recently felt honoured when French fashion expert Didier Grumbach bought a pair of new shoes on display at her Riga atelier, put them on and went out for a stroll in the city.





What's next on your agenda and what event are you preparing for right now?

I'm getting ready to take my new line of shoes to Paris, where at the end of this month and the beginning of October I will also be presenting the *Elina Dobele* women's shoe collection for next year's spring/summer season. Accessories are another recent challenge, because up until now I had only designed shoes and a few large bags and belts. Now I have created a separate collection of accessories that includes small shoulder bags, keyholders and *iPhone* wallet cases. In each collection I address a theme that seems topical for me as a designer. I have always been drawn by asymmetry, and recently that has been complemented by an interest in rounded pipe shapes. You can see those shapes in my shoes and in my accessories.

Your shoes stand out with their rigid geometric shapes and laconism. They almost look like works of architecture. That is a bit surprising, because designers are more prone to say that they have been inspired by mystical forest fairies than by imposing objects or by specific lines and shapes. Yes, I like shapes and geometry. I am an architect by profession. As a result, whenever I make a sketch of a shoe, I want every line that I draw to have a sense of meaning and to be there for a reason. But of course, I also have a poetic side. I am creatively inspired by various people and personalities. For years I have drawn inspiration from musicians like Nick Cave and Patti Smith – both by their visual look and by their strong personalities. From time to time, new personalities pop up and then I fantasise about what type of shoes would suit them.

You were a successful architect, but then five years ago you decided to change your profession and to design shoes. What made you take such a radical step?

When I was just starting my shoe business, other journalists also asked me this question and I found it hard to answer them. It is only now, several years later, that I have found the right answer. I went into architecture because my dad is an architect and my choice of profession was a way to be closer to him. I already knew in grade 8 or 9 that I wanted to be an architect. At that time, architects didn't work with computers; they stood at nice drafting tables and glued together models of their forthcoming

creations with their bare hands. During my childhood, I often stood beside my dad while he was working at the drafting table and when he turned away for a minute I sometimes drew onto his sketches in secret. I developed a highly romanticised notion of the architect's profession. Then, when I began my studies, Latvia was experiencing an economic boom and architects were in high demand. All of my study mates found jobs already in their first year at university, and I was already drafting my first individual projects as a third-year student! I was only 24 years old when the first house was built in accordance with a project that I had designed.

It sounds like you were living out the so-called American Dream pretty quickly, doesn't it?

Looking back, it all seems crazy to me now. I didn't have time to think about whether architecture suits me as a profession or not. Life was fast-paced, full of opportunities and money to make. I did quite well for myself, but I became worn out and didn't derive any deep-seated satisfaction from my work. Then my daughter, Adele, was born and I stepped into the sidelines for awhile. After three or four months, I became restless and realised that I wanted to resume designing things. However, I also realised that I wanted to see the end result much quicker than in architecture, and that I wanted to design things based on my own inner feelings, rather than on the demands of a client. I also wanted to be cosmopolitan. Now I travel a lot more extensively and meet all kinds of fantastic people.

How did you get to the idea of creating your own shoe brand? At first glance it seems that shoemaking is more of a large-scale industrial than an individual activity.

I had the educational background and work experience of an architect. I knew how houses are built and then I got the idea that shoes are like houses for the feet. In my opinion, the inspiration for clothing items comes more from abstract things, while good shoes are based on rationality. In fact, I have always liked shoes. Even before I got the idea to create my own shoe brand, I had a big collection of shoes at home.

What materials do you most enjoy working with? What is distinctive about *Elīna Dobele* shoes? Definitely leather, but I also like textiles. I used vegetable-tanned leather for my current fall/winter



AM LEARNING HOW TO UNCORK A BOTTLE OF CHAMPAGNE AND CELEBRATE EVERY MISTAKE THAT I MAKE. SO AS NOT TO REPEAT IT AGAIN

collection. This special type of leather is processed with natural tannins and is made at only about a dozen factories in Italy. Since this is a very lengthy process, the leather ages with time and changes its colour beautifully. I haven't been caught up in the current craze for future technologies. I am more interested in natural materials, shapes and geometry.

Could you see yourself working for such major

shoe brands as Reebok or Ecco?

I have thought about that and, actually, it might even be interesting from a professional point of view, as I have never worked under anybody else before. During my first years as an architect I worked together with my father, but he was more like a teacher and a supporter than a boss.

Have you ever felt the need for professional guidelines, taking into account that you have been your own boss through practically all of your professional career?

I have a few close friends with both creative and business backgrounds. They are an important source of support. Whenever we meet, we talk not only about



what's happening in our private lives, but also at our workplaces. If you have a problem, then it's important to talk about it with others in order to reach a solution, rather than keeping it to yourself.

Are there things that you would do differently if you had the chance to start everything all over again?

I am always thinking about how to make the process more effective and how to move forward more quickly. I have made a great deal of mistakes. I am learning how to uncork a bottle of champagne and celebrate every mistake that I make, so as not to repeat it again.

Do you remember your first shoe sketch?

Yes, it was a pair of summer boots for women and made of cloth. The boots were absolutely unwearable, because I had an unusual shape in mind that turned out to be impractical. The bottom part of the boots was wider in order to visually straighten out the feet, but they didn't stay steady in the cloth and slipped off to the side. It was a good idea, though, which I later modified and used in one of my most popular boots, *The Revolvers*.

How long has your *ZoFa* atelier been running?

I opened the atelier in 2011. I had gotten the idea to create my own shoe brand in 2009 and founded my own company in 2010. Fortunately, right at that time a movement had started to support local designers in Latvia. This provided me with wonderful opportunities to get media exposure and recognition. Despite the fact that my atelier was not located on a bustling pedestrian street, people stopped in to see us and knew about my brand. People continue to support local designers here and buy their products. My fellow designers from Lithuania and Estonia have told me with a sense of envy that this type of situation doesn't exist in their countries.

During the first few years, you worked day in and day out in your atelier. What

did you learn from your clients?

Yes, I certainly gained a great deal of valuable experience during that time. When you start a new business with no previous background in the field, you have to advance through various levels. As a salesperson I learned about what my clients wanted and saw what looks good on them as well as what doesn't. I saw people come in with many different types of feet. Sitting in your office, you can only guess about such things.

What is the best compliment that you have recently received?

In May, Didier Grumbach, the president of the French Federation of Fashion and of Ready-to-Wear Couturiers and Fashion Designers, was visiting Riga. [He left the post in July – ed.]. In 1966, he cofounded the Saint-Laurent Rive Gauche brand together with Yves Saint Laurent and Pierre Bergé. Now he was accompanied by fashion historian, journalist and luxury goods specialist Farid Chenoune. They came to visit my atelier on Antonijas iela.

It was a quiet Saturday afternoon and I had the feeling that two angels had landed in the room. I felt incredibly shy, and then they started to try out some of my shoes. Both of them ended up buying the same shoe model and asked me to put the shoes that they had been wearing into bags that they could carry back to their hotel. Then they both set off for a stroll through the streets of Riga, wearing identical new shoes and joking about this potentially awkward situation.

That in itself was a major compliment. But something else came on top of that. During his visit to my atelier, I told Grumbach how my shoe brand had come about. Before leaving, he looked at me intensely and said: "You are tough. You're gonna make it!" That was not only a huge compliment, but also a major dose of encouragement. That's what's boosting me forward right now.

Soon you will be visiting Paris again, a major fashion metropolis and the home of the two aforementioned gentlemen.



OUTLOOK / INTERVIEW



FASHION WEEK IN PARIS CONTINUES TO BE THE LARGEST AND MOST SIGNIFICANT EVENT IN THE FASHION WORLD

Yes, Fashion Week in Paris is an important event for everybody in the fashion business. It continues to be the largest and most significant event in the fashion world. A whole bunch of people gather there, and these are people who can influence whether a designer will enjoy international success or not – store owners, retail buyers, journalists, PR agents, bloggers, celebrities.

I have been presenting my items at Paris Fashion Week showrooms for several years now. Incidentally, that's where I met Canadian fashion designer Michael Thomas Bálint, who invited me to participate in the World MasterCard Fashion Week in Toronto together with him. That was a very successful partnership for both of us.

I also feel a great affinity for Tokyo. In 2010, Katya Shehurina, a successful designer from Latvia, brought over a collection of boots that I had made from the textiles of her clothing collection. The owner of a store in Tokyo liked my footwear and remains a client to this day. It was then that I understood the importance of showrooms and exhibitions in the fashion world. Japan is very receptive to brands that have not yet established a name for themselves. The Japanese place great importance on fashion. They are generally affluent and like to buy unique designer items.

In establishing partnerships with clothing designers, do you not run the risk of experiencing a situation when more attention is paid to the clothing item than to your shoes? Is it even possible for two strong personalities to have a partnership?

That depends on how the partnership is established. If it occurs naturally, as was the case with the Canadian fashion designer, then everything flows easily and harmoniously. We both had the same outlook on life and similar interests. Michael even made sure that both his and my brand logos were visible at the end of the fashion runway. He took me along whenever there was a





OUTLOOK / INTERVIEW



I'VE COME TO THE CONCLUSION THAT IN ORDER FOR WOMEN'S SHOES TO FEEL COMFORTABLE. THE HEELS SHOULD NOT **EXCEED SIX CENTIMETRES IN HEIGHT**

chance to talk with the media. However, I have also experienced partnerships that led nowhere. Generally, if you put two young and little-known designers together, then that is usually good for both

Do you work alone as a designer in creating new shoes for

Yes, during the first stage of a project I work in complete silence and preferably with my phone switched off. I draw my sketches by hand. Then I make all of the models out of paper and cloth. The final versions are made out of leather. As a designer, I generate ideas that are then implemented by other high-class specialists. A whole professional team of tailors and shoemakers are involved in the creative process and I am guite open to their suggestions.

I've noticed that when people talk about shoes, they tend to separate comfort and style. Are these two concepts really so irreconcilable?

Yes, I have also noted that people tend to separate the two. In my opinion, shoes can be both comfortable and stylish. I've come to the conclusion that in order for women's shoes to feel comfortable, the heels should not exceed six centimetres in height. The most comfortable heel is three centimetres high. No matter how ingeniously a sole has been fashioned, you can't expect a shoe to feel comfortable with a 12-centimetre-high heel!

What do you think about the comfortable UGG and Crocs shoes, which not everyone appreciates from an aesthetic point of view?

That is a story about fashion trends, which have a cycle that lasts about seven years. I don't have a negative attitude towards these shoes, because there are times when they are quite appropriate.





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OUTLOOK / INTERVIEW

I won't put on designer shoes when I go out to weed my garden, while *Crocs* will be perfect for such a situation. By the way, here's a practical tip: never trek across a meadow or through a forest in your designer shoes. Every shoe has its own time and place.

What about etiquette? Do you think that people can go to the opera wearing boots or running shoes?

I think that the most important thing is being in tune with one's inner self, with one's true personality. I can't imagine Patti Smith going to the opera in high-heeled shoes. She would definitely go with laced-up boots. At the same time, there are ladies whom I could never imagine wearing laced-up boots. The choice of a shoe is connected with one's personality. If your personality can handle wearing modern sneakers to the opera, then go to it! But in that case these should be special opera-edition shoes and they should be clean. However, I don't think that there are too many people who can really carry sneakers well and look good at the opera.

What are must-have shoes for this fall season?

I think that everyone should own at least one pair of coloured, high-quality leather shoes.

How many pairs of shoes do you have at home? Have you ever counted them?

I have a whole bunch of shoes. Some are arranged in rows in my closet and some have been brought out to my garden home. And some have simply been piled into bags. I can't get myself to throw out any of my shoes. But regardless of my impressive shoe collection, I only wear a few pairs, such as my *The Revolvers* boots, *Sharper Sharps* shoes and simple leather ballerina flats. They are already three years old and I like watching how they age.

Your shoes have interesting names, such as *Frankie*, *Lala* and *Sinner*. One

gets the impression that a specific personality is behind each shoe. How do you come up with these names?

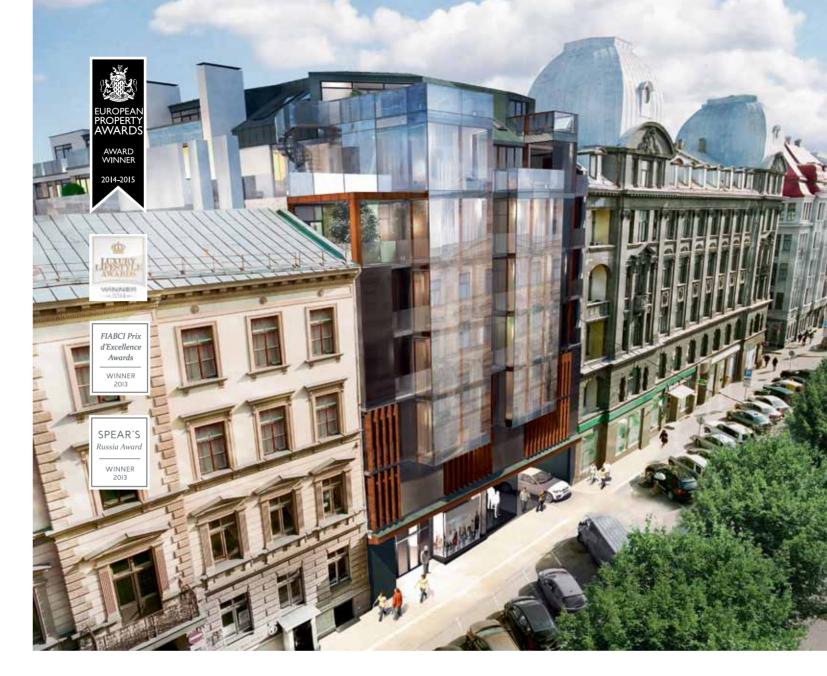
For some collections, I seek a name based on the shoes' design and shape, such as *Sharper Sharps* shoes. The emotional background for the current fall/winter collection was provided by artist Joseph Beuys and writer Charles Bukowski. First I studied the authors and their works and then I came up with the names for my shoes. The names for this year's spring/summer collection came from murder ballads – unusual American folk songs about murder brought on by love and jealousy. Nick Cave's music helped me to discover these.

How do you rest and clear your mind?

I rest by travelling to a completely different environment and culture. I really like cities, and I still love to party. Lately, these have become more private, with less people participating. For that reason, they have also become better. And my little daughter, Adele, also helps me to clear my head. The things that she says at the age of five sometimes really inspire me. She has already started to draw her own shoe collections. I would like to dress Adele up for her first day at school with one of the shoe models that she has drawn.

It would be foolish not to ask you for the most important tips about wearing and caring for shoes. What are your golden rules?

Firstly, never wear the same pair of shoes for two days in a row. Every pair of shoes needs time to rest. Secondly, shoes have to be cleaned and maintained. A wet cloth is best for cleaning off dust and dirt, because silicone sponges tend to dry out the leather. For smooth leather I recommend shoe creams that contain beeswax, especially in the wintertime. And most important of all, use a shoe horn when putting on your shoes, because it is very easy to ruin the heel counter. Once you've done that, it is almost impossible to repair the shoe. **BO**





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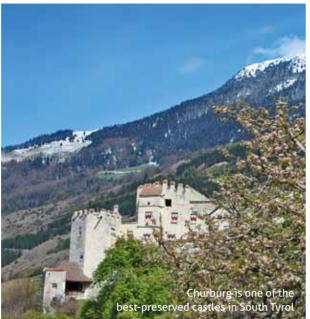


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the current count, Johannes, during the warmer months, when he uses the estate as his summer home.

If you have ever dreamt of being a knight or if you are travelling with children in South Tyrol, then a visit here is mandatory. Churburg hosts Europe's largest private collection of medieval arms, complete with chain mail armour, maces, lances, crossbows and flails. As some armaments weigh up to 50 kilograms, you can see how physical fitness was an issue a long time before the first gym opened.

Each August, the Alps' biggest medieval festival takes place at the foot of the castle. More than 1,300 performers make you experience the life of a knight first-hand. Chariot and horse racing, falcon shows and a re-enactment of the medieval battle of Calven are just the warm-up. The main attraction is the knights' tournament, with swordfights and other events that keep spectators on the edge of their seats. A huge medieval market will serve the needs of the adults, while kids can take part in a children's tournament open to all little cavaliers. Even if you don't fancy medieval history, Churburg's picturesque location near the cosy village of Schluderns and the romantic St. Nikolaus chapel make for a nice visit

(i) www.vinschgau.net, www.churburg.com, www. ritterspiele.it

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"Jurmala Palace" расположен в курортном городе Юрмала, в уникальном месте
— улице Vienibas prospekt 34. Это место эксклюзивных частных вилл и элитных жилых домов.

В то же время проект находится в стороне от суеты и толп отдыхающих. Минутная прогулка и вы на берегу реки Лиелупе. 7 минут и вы на белоснежном пляже Балтийского моря.

Клубный дом всего на 19 квартир: от 70 до 250 м². — это квартиры, предоставляющие собой единую, масштабную жилую зону, полную света и воздуха, оформленную в встиле hi-tech. Высота потолков в стандартных апартаментах составляет 3.0 м. Апартаменты третьего этажа имеют персональную террасу на крыше, а апартаменты первого этажа — собственную огороженную территорию. На подземном этаже нашего клубного дома распологается парковка на 20 мест.

Все апартаменты предлагаются с полной финальной отделкой и встроенной кухней (техника Miele). 9 апартаментов из 18 меблированный полностью (мебель Colombinicasa)!





www.jurmalapalace.com





Who's afraid of ghosts?

We all know the saying: "My home is my castle," but for Pietro Torrigiani, this is literally true. He owns a real castle – and it's a beautiful one – as his noble family,

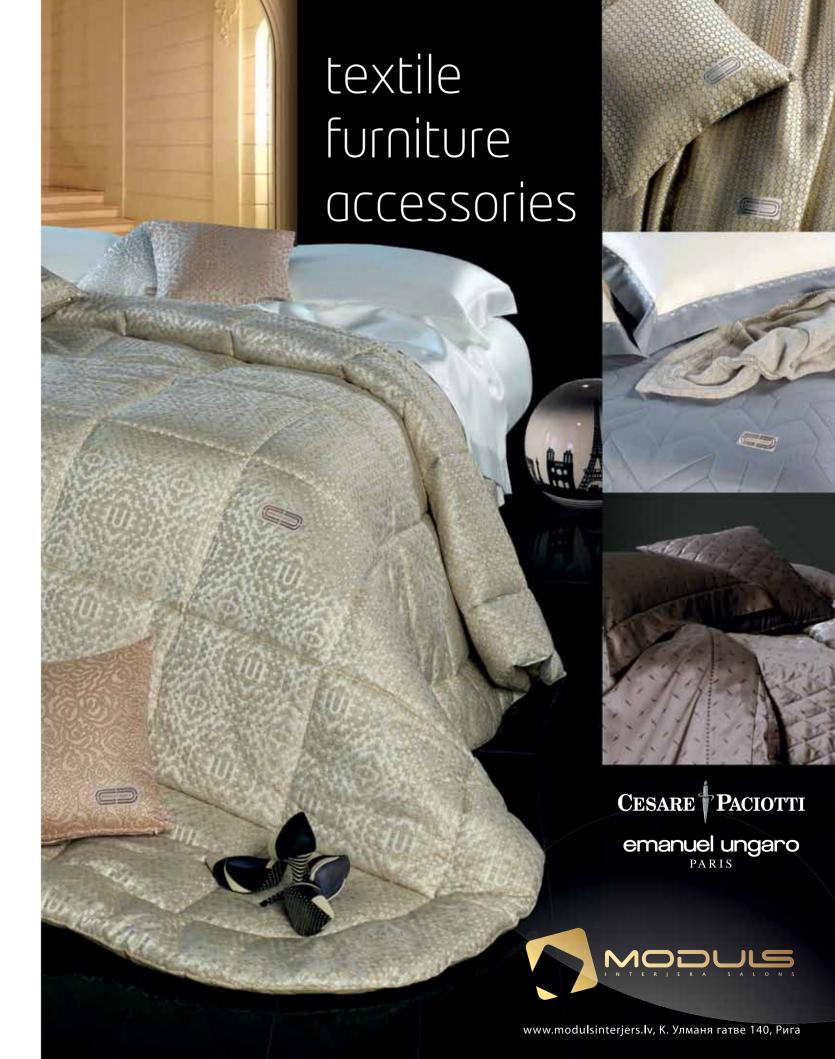
the Malaspinas, once ruled over large parts of northern Italy. The Castello Malaspina di Fosdinovo stands on a picturesque hill overlooking dozens of kilometres of Mediterranean coastline. Even the island of Corsica is visible in perfect weather conditions. Behind are the mountaintops of the Apuan Alps. The castle looks like a fairytale fortress, with watchtowers, a wallwalk, a postern to a walled garden, an arms collection and a huge hall with frescos.

Torrigiani doesn't keep the castle just for himself and his family. Most of the 41 rooms are open to the public, and not only for guided tours, as you can stay overnight as well. A good time to visit is when Torrigiani invites visual artists, musicians and writers to the castle under the cultural programme Castello in movimento (Castle in Movement), which he runs. This is a family tradition of sorts, as Torrigiani's ancestors hosted Dante when he wrote parts of Inferno there. The castle owner is also fond of good food and occasionally hosts medieval dinners.

Guests are free to wander through all of the rooms except for Torrigiani's private flat at nighttime. Even those with nerves of steel can't help feeling a certain thrill, perhaps as a result of the classic ghost movies from past decades. Or it might be

the cold breath of Bianca Maria Aloisia, a nice young girl of the Malaspina family who died more than 700 years ago. She allegedly fell in love with a man of lower social standing and refused to leave him. As punishment for her disobedience, her father had her walled alive together with a dog and a wild boar. No wonder that her soul hasn't found peace; at least that's what some ghost hunters believe. The team of the US documentary series *Ghost Hunters International* was sure that it had made contact with Bianca.

During my visit, the castle was again full of ghost hunters. With high technology sensors and microphones, they searched through its grounds that night. A talented violinist was another guest. We stood with him on the other side of the wall from which the ghost hunters were trying to make contact with Bianca. He played a quiet, scratchy tone on his violin. The ghost hunters were sure that they had found acoustic evidence of the castle ghost's existence, while those on the other side of the wall had trouble holding in their laughter. I was hoping that Bianca has a good sense of humour when I went back to my room alone along the dark, cold hallways. The castle is open year-round for viewing, while the B&B is open from April to October. i www.castellodifosdinovo.it



A refuge not only for beautiful girls

The Palladio Hotel and Spa in Venice is full welcome contrast, especially in the peak of sensations. The first sensation when entering the palazzo through the domelike façade is the wonder of finding a luxury hotel. The next sensation is when one looks back. The *Palladio* is located on the island of Giudeca, offering an amazing view of the Canale Grande, the Piazza San Marco and the Doge's palace. It's a far better picture than all of those postcard images of bella Venezia. The third sensation is the absolute silence that reigns in the old building. This is a

season, when the small backstreets and canals on the other side are packed and

The fourth sensation is the impressive interior. The walls are painted in warm, pale colours or decorated with Venetianstyle wallpaper, while the curtains are of finest silk. The furniture has a nice historical touch without being too ornate. The huge spa with its view of the Piazza San Marco is another sensation for







Francesca Bortolotti Possati, the owner of the Bauer Hotels, invested a lot into the restoration, with a special focus on the huge garden. And that might be the biggest sensation, as you just don't expect a garden of that size in Venice. Stretching out to the southern riverfront of Giudeca, the garden is a perfect mix of roses, lilacs, narcissus, oleander, aleppo pine, olive, magnolia and lime trees, along with a vineyard and vegetables such as tomatoes and purple-leaved Sant'Erasmo artichokes. The free shuttle service for guests from San Marco in a stylish wooden motorboat is an added bonus and makes one feel is if one is in an old movie.

The beautiful palazzo was built as the Zitelle convent in 1599 to house young girls from poor families and prevent them from engaging in sin. Nowadays, instead of keeping poor girls by force away from all of the fun outside, the quarters greet the rich and the famous, who arrive voluntarily – not exactly to confess their sins, but to have a break. Owen Wilson, Naomi Campbell, Teri Hatcher and Dwyane Wade have been among the hotel's guests, and Elton John owns a neighbouring house. No threat at all to innocent girls. (i) www.palladiohotelspa.com



Квартиры в историческом здании в центре Риги



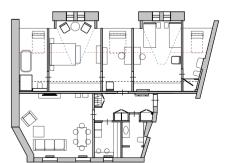






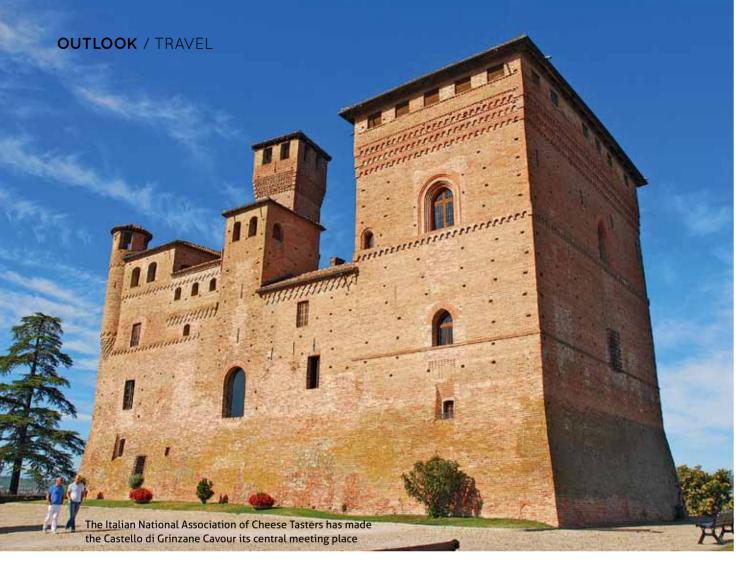
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A matter of good taste

The Italian National Association of Cheese Tasters has exquisite taste, and not only regarding *formaggi* (cheese). Its members have made the Castello di Grinzane Cavour their central meeting place. Set among the rolling hills and vineyards of the Langhe region of Piedmont, an important centre of culinary activity, the 13th-century castello actually hosts several notable culinary institutions. The *Enoteca Regionale Piedmontese* offers only the very best regional wines and grappas (think Barolo and Barbaresco wines from Langhe and Roero). Then there is the *AI Castello* gourmet restaurant. To cook in a place like this might be an even more valuable award for chef Alessandro Boglione than the *Michelin* star that he proudly holds. The most impressive room of the castle, the Hall of Masks, serves as the congregation hall of both the cheese-tasters and the Order of the Knights of the Truffle and Wines of Alba.

Each November, Grinzane hosts the world's most important white truffle auction. Chefs from all over the world gather to bid for these fungi. In 2009, one 750-gram exemplar was sold for more than 200,000 US dollars to a bidder from Hong Kong. Not surprisingly, chef Boglione's speciality is the white truffle. He gets the fungus for a cheaper price from his neighbours, as the white truffle menu at the restaurant is a real bargain for a mere 150 euros.

The castello's most famous former resident is Camillo Benso, the Count of Cavour, a leader of the Italian unification movement in the 19th century and mayor of Grinzane for 17 years, who also



sought to improve vine cultivation in the region. Part of the castle is dedicated to Cavour, with some of his original furniture and manuscripts on display. Another part hosts an ethnographic museum with a 17th-century distillery and 19th-century kitchen furniture. There you can also learn about the local food, wine and craft-making traditions in this rural region. The unseen stars behind the local gourmet scene are unjustly not welcome at the castle: the dogs who dig for and find the white truffles of Alba.

(i) www.castellodigrinzane.com



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Extravagance on the rocks

The Borromeo Palace looks too beautiful to be true, at least when you approach it on a foggy morning by boat. It stands on a small 400x320-metre island in the middle of Lago Maggiore, which is still home to a small community of fishermen. In 1630, Carlo III of the powerful Borromeo family named the island after his wife Isabella (the name was later shortened to *Isola Bella*, or Beautiful Island) and started to build a palace there. Its lengthy construction was

interrupted by the plague and a host of other setbacks, leading it to set a record that even the forthcoming Berlin airport will not manage to break – the palace wasn't completed until more than 300 years later, in 1959.

The island's setting in the middle of a lake with the mountains in the background is just breathtaking. The palace reminds one of a pyramidal version of Versailles and, despite the long construction process, it looks like it was built in one piece. That is because the basic plans for both the wonderful terrace garden and the buildings

were made by the same Milanese architect, Angelo Crivelli. The idea was to make the complex look like a galleon, with the dock as the vessel, the palace as the bow and the terrace gardens as the bridge. The Baroque era was all about extravagance and this is evident in the opulent interior as well, especially in the neoclassical ballroom. The six natural grottos add an additional romantic touch.

Even before its completion, the spectacular palace was a gathering place for high society from the end of the 17th century and remains so to this day. Napoleon, Prince Charles and the late Lady Diana have been among its guests. Today the grounds are also open to ordinary mortals and have become a major tourist attraction. During the summertime the palace hosts several events, including the Stresa Festival of classical music from late August until mid-September. Each Friday it's party time under the motto "Bella by night", often with live music. The quiet fishermen in the island village have seen it all and don't need to read the yellow press to be entertained.

(i) www.isoleboromee.it





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TEXT BY TREVOR BAKER PHOTOS COURTESY OF PETER BELLERBY

The world in his hands

Londoner Peter Bellerby has a mission to make truly great, hand-crafted globes.

ook at almost any map of the world and it doesn't take long to notice something odd. In the most common version, known as the Mercator projection, Scandinavia looks bigger than India, when in fact it's about a third of the size. China looks smaller than Greenland, when it's actually four times bigger. In flattening out our sphere, the Mercator projection makes everything close to the poles look much bigger than it should be.

If you want a truly accurate map of the world, then you need a globe. But as East London-based globe-manufacturer Peter Bellerby discovered, making globes is not as easy as it looks. He first decided to make one as a present for his father's 80th birthday, yet there were problems that he had never considered.

"I remember going to the pub with a group of friends soon after starting. We were confident that we could do it within a couple of months. However, everything took much longer than we had planned," he says.

In fact, it took over 18 months to construct the globe. Just making an oblate spheroid in the shape of the Earth was incredibly difficult. Nevertheless, the challenging process drew Bellerby further and further into the world of hand-crafted globe-making, a skill that had almost been lost for hundreds of years. Eventually, Bellerby started to accept commissions and what had been an expensive hobby turned, initially at least, into an even more expensive new business.

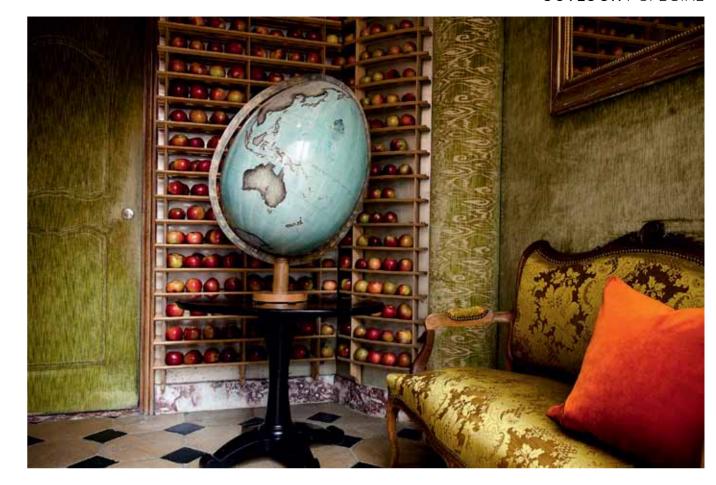
"I quickly ran out of money within about four or five months," he admits. "I've sold my house and my car to finance it. I've had to put a lot of faith into it, but as soon as we put the globes in front of people they absolutely love them."

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BALTIC OUTLOOK / SEPTEMBER 2014 / 87







▲ Golden Egg

"We made this for the Great Egg Hunt in New York and it made 25,000 US dollars for the Elephant Family charity. We were lucky to be in New York at the auction. One egg by Jeff Koons went for 900,000 US dollars. There were very high-calibre people at the auction, so it was nice to be taken seriously. We were surrounded by New York's gliterrati. It was terrifying on one hand and really fun on the other."

• Creating the globes

"I asked a friend, the cleverest person I know, to morph a wall map into segments that you can put onto a globe. He thought that it would be very easy. He was working only two-and-a-half days a week at his job and had plenty of time to spend with the globe. Then all of a sudden he got sent to a bank in Pakistan, working seven days a week, with a bodyguard holding an Uzi following him everywhere he went. It took him a year and three months to finish the globe."

















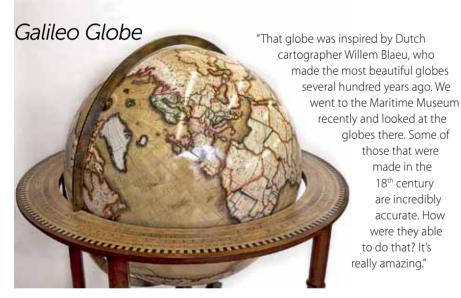


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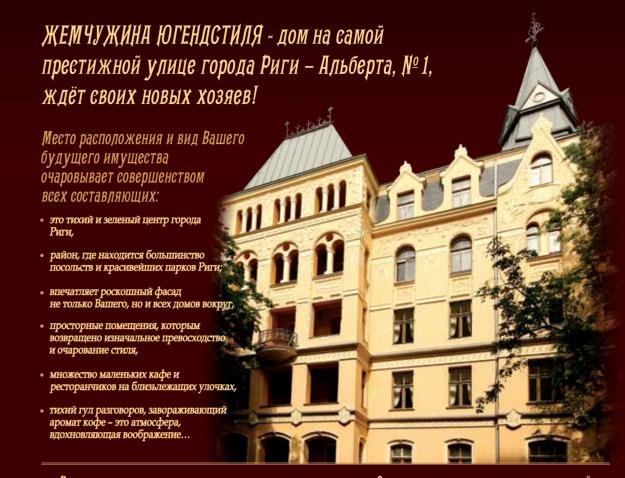
◆ Writing on the globes

"A gentleman came into our shop and looked at the writing on one of our globes. He said: 'That's not a very nice font, is it? I'll help you out.' He came back about an hour later and said: 'This is the font that I want you to have. It's my own personal font. I created it with another gentleman and I want you to have it for your globes.' I thought: 'Who is this person?' His name is James Mosley. He lived literally thirty yards from our shop and he's the world's authority on fonts."







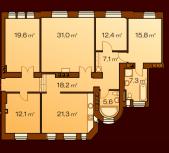


В этом уникальном пятиэтажном здании еще доступны 3 великолепные помещения – каждый с шестью-семью комнатами и общей площадью от 150 до 197 м², которые могут быть использованы как для квартир, так и для офисов. Помещение могут быть перепланированы и объедени.





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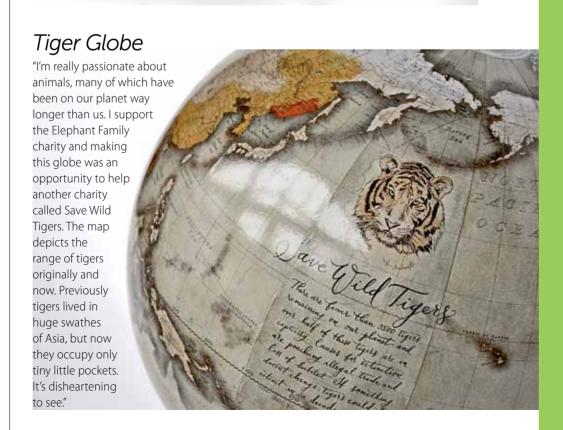


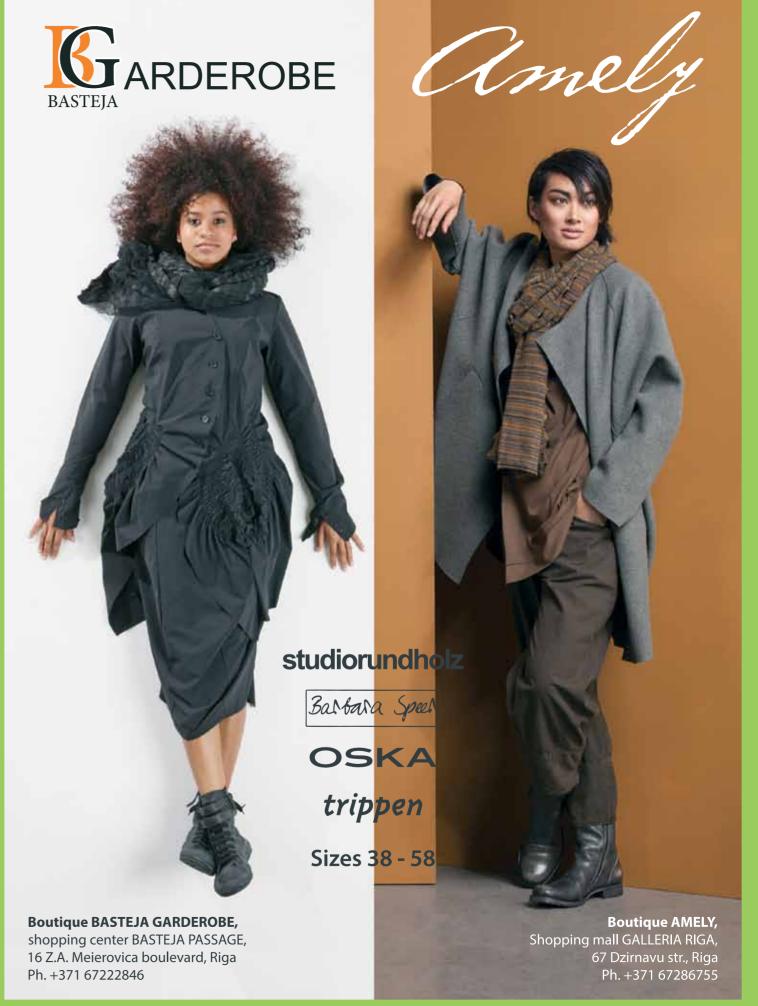
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OUTLOOK / SPECIAL Yinka Shonibare Globe "We do a lot of work with Yinka, who's an incredibly talented conceptual installation artist. He's partially paralysed, but comes up with amazing pieces like this one. It's great fun working with him because he's constantly churning out new ideas for us to try and translate onto a globe. These pieces always take far longer to implement but are worth it, even if they cost more. Had any accountant got involved with our company, we certainly wouldn't be making these works and would have been told that we're barmy."









▲ Changing borders

"It's surprising how often countries' borders change. South Sudan became a country in 2011. A new state was created in India recently. You do have to make political decisions about what to call places. We tend to go by what the UN says. Somebody recently asked me to change the name for Taiwan. We have it written as Taiwan and underneath in brackets as Chinese Taipei. We can play God a bit in terms of what we put down as a real country."

◆ Churchill Globe

"This is a replica of a globe that the US Army made for President Roosevelt and for Winston Churchill. When I was hunting for it nobody would admit where it was. I phoned up Churchill's old residence at Chartwell and said: 'Do you have this big globe?' and they said: 'No, no, we don't have a globe.' I said: 'Really? I was told that you do.' No, no, not here.' Then I made enquiries to Downing Street and Buckingham Palace and the Cabinet War Rooms. Then somebody said to me: 'I know it's at Chartwell, I saw it there two weeks ago.' So I rocked up to Chartwell and asked the gentleman at the entrance, whose voice I recognised: 'Is there a globe here?' And he said, 'Oh yes, the Churchill globe! It's over there.' But you're the same man who told me it wasn't here!' He said: 'Yes, we think that other museums have got designs on it so when someone calls on the phone, we just say that it isn't here." BO







Warmed by the hospitality

Upon our arrival in Baku, one of Israfil's climbing buddies, Rufat, was waiting for us at the airport with Israfil's four-seat 4X4 Toyota pick-up truck.

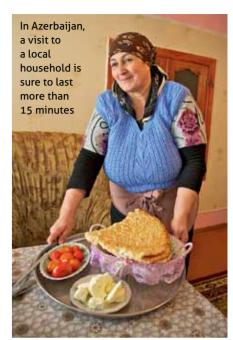
"Israfil will arrive tomorrow morning from Moscow and meet you for breakfast," he informed us and dutifully dropped us off at the small, centrally located *Hotel Altstadt* in the Old City. There are local car rental agencies in Baku, but this was just one of many gestures of Azerbaijani friendliness and hospitality that we would experience during our stay.

Fahri was another friend of Isafil's whom we had never met before and who invited us for dinner at the *Marriot Hotel*. There we feasted on a gigantic buffet that included a cucumber and tomato salad called *choban*, a mutton and vegetable soup called *piti*, hummus, dolmas, all kinds of scrumptious vegetables in olive oil and various sorts of kebabs.

Azerbaijanis consider it a sacred duty to show great respect for a guest, even a complete stranger, and to serve him with all of their heart and soul. That duty often extends to a houseowner's relatives as well. French writer Alexandre Dumas once wrote about Azerbaijani hospitality and the people of the Caucasus:

"If you knock on any door in Azerbaijan or anywhere in the Caucasus, say that you are a foreigner and have no place to spend the night. The owner of the house will immediately give you his largest room. He and his family will move to the small room. Moreover, during the week, two weeks, or the month that you stay in his house, he will take care of you and will not let you want for anything."

There was hardly time for a reprieve before Rufat was at our door the following morning to take us to breakfast with our primary beneficiary. As it turned out, Israfil was not just some hack who liked to look macho and walk around in his climbing boots. He had actually climbed the Seven Summits, or the highest mountain on each of the seven continents, including Mount Everest in Asia. He had flown in that morning primarily to escort us personally up to the newly opened



Shahdag Mountain Resort. Shortly after breakfast, we hopped into his pick-up and began the three-hour drive north.

The hotels directly by the resort's ski slopes are rather up-market and Israfil knew that we were travelling on a ski-bum budget.

"The cheapest way to go," he suggested, "is if I introduce you to one of the local families in the little village of Laza, about five kilometres past Shahdag. Not only will you save money, but it will also give you more of an authentic Azerbaijan experience."

Soon after, Israfil introduced us to Zahid and his wife Gulnara, with whom we stayed for the next few days. They had a big room in a separate building next to their farmhouse and we each paid about 25 euros a night, including our meals.

Then Israfil introduced us to various people working with the administration of the ski resort, handed me his car keys and stepped into a taxi to bring him back to Baku, 200 kilometres away.

"Wait a minute, Israfil, that is crazy," I protested. "You have saved us all the money of a rental car. At least let us pay for your taxi."

"Not a chance. You have Rufat's number. Just call him when you are done with the truck. I have to leave tomorrow for Sochi and then back to Moscow on business. Have a great time. Call me if you need anything else."

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Skiing in Azerbaijan

Our Lone Ranger headed back south. Robert and I were curious about what the skiing would be like in this newly opened resort and to see what sort of people would be cruising the slopes.

We got our answers the following morning. The pistes of perfectly groomed, packed powder were virtually empty. We saw twice as many sightseers riding the lift in their street shoes as people with skis or snowboards. Even late in the afternoon, the corduroy lines

pressed into the snowpack by the piste machine were almost entirely intact.

By around noon each day, a handful of locals had arrived to learn the sport by riding the magic carpet lift and gliding across the horizontal route back to the start. Other locals sat on the veranda that overlooked the beginner's area enjoying the sun and laughing at their friends. There was some old powder off to the side of the piste, which Robert and I were anxious to test. We got a bit of a shock, as the thin layer of loose snow was lying

directly atop the grass and rocks of the mountain. It was not easy to make turns, and we felt quite insecure about the hidden booby-traps that might be lurking just below the tempting soft fluff.

We had arrived in mid-February and there was virtually no base, because even though it can get very cold in Azerbaijan's mountains, winter is the dry season. The area averages no more than a metre of snowfall each year and this large ski resort was intended from its inception to rely predominantly on artificial snow.

It took a while for this realisation to sink in. Azerbaijan is not the first country to create a ski paradise without much help from Mother Nature. South Korea has done exactly the same thing with quite a few ski resorts and has been successful enough to win the honour of hosting the Winter Olympics in 2018.

In fact, a similar and equally ambitious new project is being set up in Gabala, not far from Shahdag as the crow flies, but on the western flank of the Caucasus range. It is the *Tufandag Resort*, which we also visited. What we saw seemed rather surreal. Azerbaijan was investing some of its considerable oil wealth to create expensive ski resorts and draw visitors to the mountains, in the hopes of eventually generating tourist revenue to complement its oil income.







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Azerbaijan's highest village

Robert and I still had another destination that we wanted to visit. At 2,300 metres above sea level, Xinaliq is the highest settlement in the country and also one of the most isolated, standing at the end of a mountain valley that lies between Shahdag and Gabela. The mountains that surround the village are covered with grass in the autumn, offering a stunning view of the Caucasus' snow-capped peaks (a four-wheel drive vehicle is recommended for this trip).

Built into a steep mountainside on the western edge of Mount Shahdag, Xinaliq is home to about 2000 sheepherders who speak a unique language. As members of the Khinalug ethnic group, they have been living in the Caucasus for thousands of years and have preserved their customs to this day. Until 2006, when the road was improved, Xinaliq was inaccessible for three quarters of the year. This helped the isolated inhabitants to maintain their traditional way of life, despite the major changes that have affected Azerbaijan in recent years.

Most of Xinaliq's houses are made from stone, as the village is above the tree line and wood is scarce. Cow dung mixed with straw is the main source of fuel for heating and cooking. These fuel bricks are made by hand and stacked in the sun to dry. While there is no running water,



several mountain springs in the village ensure that water can be easily brought back home.

Life is simple up in the mountains. A single store serves the entire village and a small museum houses local artefacts such as tools, toys, clothes and manuscripts. Women tend to domestic chores and do their laundry by hand with water that they have fetched from a spring. Farming, shepherding and home repairs also keep the villagers busy. The people are friendly despite our invasion and seem accustomed to occasional visits by foreigners. The faces of the elderly are weather-beaten and the children have a certain wisdom in their eyes.









Baku is where it all starts

Few locations in the world are as close to each other as Xinaliq and Baku but with such a radical divergence of lifestyles. Xinaliq, with its barren mountains and traditionally dressed women, looks a bit like Ladakh or Tibet. The primary mode of transportation is by horseback in a place with no running water and with blocks of cow dung piled high around every home.

Baku, by contrast, is full of shiny new SUVs, and there is certainly no need for cow dung when oil is so plentiful. The hospitality of the two places was the one common characteristic. In Xinaliq, just as in Baku, we were also invited to an excellent home-cooked lunch by a local family.

Baku is a peculiar mix of the ancient and the modern, where the former Silk Road meets high-tech petroleum. The narrow, winding, cobblestone streets exude an Old World atmosphere. Around practically every corner, one will come across a mosque, a minaret or a caravanserai where Marco Polo or Genghis Khan might have stopped for a drink of water and a bit of shade. The famous Maiden Tower is a medieval eight-storey fortress and an unduplicated architectural wonder.

New Baku is boom-built, as symbolised by the high-tech Flame Towers rising high into the sky. These three curvaceous skyscrapers put on a nightly light show over Baku. The lights first depict the red, blue and green colours of the country's flag, followed by the silhouette of a man waving the banner. Then, the towers burst into flames of orange, red, and yellow lights. All around are a rather large number of concrete apartment blocks inherited from the Soviet era.

In the hills and the Caspian Sea surrounding Baku is the source of what has been much more important to Azerbaijan than silk – namely, oil. During the Middle Ages, silk was merely passing through on its way from the Far East to Europe. Oil, on the other hand, bubbles right out of the rich Azerbaijani earth and sea.

This thick black liquid is nothing new to Azerbaijan. In fact, while most sources credit Edwin Drake for drilling the world's first oil well in Pennsylvania in 1859, a well was drilled prior to that, in 1846, just outside Baku. By the end of the 19th century, the city was surrounded by 3000 wells and half of the world's oil supply was coming from Baku. Nowadays, the country has also developed large resources of natural gas to add to its portfolio. The presence of oil is discernible not only in the capital city's construction boom, as exemplified by the recently built Heydar Aliyev Centre designed by famous architect Zaha Hadid. One can actually detect the smell of oil in the air when the wind wafts in from the nearby extraction wells.





Land of mud volcanoes

We still had a day left on our trip and Rufat now drove us to see one more unique attraction of Azerbaijan – the petroglyphs and mud volcanoes at Gobustan National Park. The ancient scribbles and drawings etched into the boulders are extremely well preserved, but even more unusual are the little bubbling mounds of mud that rise up above the plains all over this region. Over 1000 mud volcanoes are known to exist in the world, and some 400 of those are in the coastal area of Azerbaijan. This is not a sight that one can see in many places.

The world's largest mud volcanoes – Boyuk Khanizadagh and Turaghai – are both in Azerbaijan. The first of these is 10 kilometres in diameter and 700 metres high. In 2001, it erupted and blasted flames 300 metres up into the air, setting the record for the highest flames shot out from a mud volcano. The presence of mud volcanoes usually indicates the parallel existence of large oil and gas basins, which is definitely the case in Azerbaijan and which has attracted the attention of geologists from all over the world.

Gobustan's climate is very arid, with hot and dry summers and moderate winters. It has little vegetation and fauna. Nature revives only after the spring and autumn rains, when the area becomes green for a while. Trees and perennial shrubs grow mainly between rocks.



The volcanoes can be tricky to locate, so make sure that your driver either knows the route personally or chat with some locals to get the lowdown on how to find them. It is also possible to arrange cycling tours and treks to these mud volcanoes. By the way, the rocks and cliffs at Gobustan are ideal for mountain sports and mountaineering competitions.

Our week-long visit to Azerbaijan passed in a bit of a blur. Seven days with so many unusual experiences and new friends as well as extravagant hospitality. This remarkable land is full of surprises and

home to nine of the world's 11 possible climatic zones! Here one will find prehistoric stone carvings, new ski resorts, nearly half of the world's mud volcanoes, burning mountainsides and the world's first Christian church among many other curiosities. Azerbaijan truly is a country of contrasts and contradictions.

Five practical tips for travelling in Azerbaijan

- 1. Stay in the charming and compact Old Town of Baku, which is full of historical
- 2. It is probably easiest to get around the country with a rental car. Aznur Car Rental is in Baku (www.aznur-rent.net, info@aznur.ru, +994-12-492131).
- 3. Try to meet the local people. Many speak English well and their hospitality is amazing.
- 4. Azerbaijan has a long history of making wine. Make sure to try a few local varieties.
- 5. Baku gets very hot in the summer months. If you do not go for skiing in the winter, then spring or autumn are more advisable times to visit.





THINNING HAIR?

How a new pill can boost your hair and self-confidence

Hair loss can be a nightmare for both men and women. It can make you look less attractive, and also lead to disadvantages within your career and limit you in your partner choice. It can lead to depression, loss of self-confidence and even identity change.

Scientists in Oxford promise that they can help keep your hair thick and healthy. Their pill TRX2 Dr Thomas Whitfield. is currently one of Europe's best-selling hair supplements and is sold in over 90 countries. TRX2 is a food supplement based on organic compounds and compared to medicinal products has no side effects whatsoever. Also it does what it says.

"Your hair will look much bigger; it becomes heavier and thicker. You



maintain your healthy hair," says Oxford Biolabs CEO

Hair treatments often promise a lot without delivering, but TRX2 is backed by cutting-edge science and has been thoroughly tested. According to a study, 87 % of men and women see positive results when taking TRX2. The effects can be impressive - hair thickness may increase by 22.5 % after nine months and 38.7 % after 18 months of treatment.

Start TRX2 as early as possible in order to increase the chances of fully recovering your hair.

TRX2 is suitable for men and women of all ages. The crystalline white capsules come in a brown glass bottle, which is sufficient for one month of treatment and costs approximately €49. The manufacturer offers a money-back guarantee if ordered via TRX2's official website, and ships worldwide.

www.trx2.com, contact@trx2.com Oxford Biolabs Ltd, The Oxford Science Park, Oxford, UK

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ould this be the most ambitious car that BMW has ever produced? Imagine a lightweight, 120,000-euro supercar made from exotic materials, but powered by a three-cylinder engine and emitting less than 100g/km of CO₃. Can you really have your cake and eat it, too?

BMW seems to think so, and five years after the original concept was revealed, the i8 is even faster, even more high-tech and even more efficient than when it was conceived. Using a combination of a tiny petrol engine, high voltage lithium-ion batteries like the one in your laptop, and a powerful electric motor, the i8 is a plug-in hybrid that has been designed to be just as exciting to drive as it is kind to the environment.

The only cars on the market that do the same job are built by *Porsche* and *McLaren* and cost close to a million pounds each, so the BMW i8 seems almost affordable.

www.whatcar.lv

What is it like to drive?

It takes only a few miles to realise that the i8 is a totally different kind of supercar, and the first thing to alert you to that fact is the absence of noise when starting up. Something this fiendishly complicated should be difficult to drive, but in fact it's just as easy to operate as its little brother, the i3.

Push the start button and a chorus of sci-fi bleeps and a soft whirr from the electric motor are the only noises that greet you. The i8 always sets off in its default Comfort driving mode (one of five), which is designed to maximise fuel efficiency by using the best mix of

YOUR CAR BUYING JOURNEY STARTS HERE www.whatcar.ee

electric and petrol power based on your driving style, route and even the traffic on the road.

The 131-hp electric motor draws its power from a battery pack that runs down the spine of the car and sends it to the front wheels via a two-speed automatic gearbox. You can use this power source alone by choosing E-drive mode, which limits your top speed to 120 km/h and gives you a range of around 35 kilometres.

Bury your right foot all the way to the floor, or flick the gear lever left to activate Sport mode, and the dials turn from blue to orange as the 1.5-litre engine wakes up. It's the smallest motor ever fitted on a car wearing a BMW badge, but by using a two-stage turbo BMW has squeezed 231 hp out of it, all of which gets sent to the rear wheels through a sixspeed automatic box.

In this mode, it sounds like there is a huge V6 sat behind you, not a three-cylinder supermini engine. It growls pleasingly as you accelerate, getting louder as the revs rise, and the car even blips the throttle on downshifts for even more drama. The two power sources working together transform the i8 into a proper four-wheel drive supercar, bringing 0-100 km/h up in just 4.4 seconds, with a top speed of 250 km/h.

Despite having essentially two engines, the smooth, linear power delivery means that the i8 is a surprisingly refined cruiser. When you're in a high gear the engine fades into the background, removing the sensation of speed, so you can be going very fast without really noticing.

It's much more than just a cruiser, though. The front and rear tracks are wider than those on the new BMW M3 sports saloon, and there's a massive

amount of grip, even in tight corners or on rain-soaked roads. The four-wheel drive system sends extra power to the rear wheels on the entry of corners for better turn-in, then reverts to a 50:50 split for better traction once you're past the apex.

CARS

Our only gripe is the steering, which is oddly light, especially in Comfort mode. However, even in Sport there's a dead spot around the straight-ahead, which means you're not always aware of what the front wheels are doing.

That said, throw it into a corner and there's virtually no body roll. The i8 changes direction with no sensation of the weight of the batteries pulling you around or harming agility - a first for any hybrid car we've driven.

THE BMW IS JOINS THE 13 AS PART OF THE FIRM'S 'I' RANGE OF **VEHICLES**

This superb agility is down to the i8's light weight. It tips the scales at 1.5 tonnes, nearly 100 kg less than an Audi R8 with a V8 engine, thanks to its clever construction, a carbon fibre mixed with plastic panels and an aluminium chassis.

The ride could be better, though. Despite the standard adaptive dampers, the i8 can get a little bouncy over bumps, while scruffier surfaces cause the i8 to jitter over small imperfections.

The standard 20-inch wheels also generate a fair amount of road noise, which resonates around the cabin. However, this problem is no worse than in the i8's main rivals, including the Porsche 911.

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What is it like inside?

Swing open the i8's scissor doors and you'll find a pared down, futuristic cabin. The driver and front passenger sit low to the floor of the car on slender leather seats. These slide and recline electrically, so it only takes a few seconds to find the ideal seating position.

Getting in is a little tricky, though. There's a high sill to negotiate and you need to stoop to avoid cracking your head on the grab handles in the door or the low roof. The narrow aperture makes getting into the rear even trickier, so make sure that those who travel back there are either very small or possess the ability to fold themselves

Visibility is surprisingly good, though outstanding by supercar standards. The large rear screen gives an excellent view out of the back, and the car never feels too wide to manoeuvre through traffic, even on the narrowest rural roads that the UK has to offer.

Cabin quality is good, but no better than most of BMW's other models, so for a car that costs considerably more than 100,000 euros, some buyers might find a few of the plastics a bit disappointing. The bright blue seat belts and ambient lights are a nice touch, though.

The driving environment is quite snug, with no door pockets and only a tiny glovebox and some shallow trays for storing loose items. One of the two 8.8-inch screens shows your speed, revs and remaining level of charge.

The other screen displays the sat-nav, infotainment and other auxiliary systems and uses the brilliant iDrive interface that features in most other BMWs. A head-up display projects key information onto the windscreen so you can keep your eyes on the road. You can also open or close and

lock the doors and windows via an app on your smartphone, which also tells how much charge is left in the battery and can remotely pre-condition the climate control to warm up or cool down the cabin.

Every i8 comes with heated leather seats, sat-nay, adaptive dampers, parking sensors, a multi-function steering wheel, 20-inch alloys and LED headlights. Among the choice options are more opulent leather, a high-end Harmon Kardon sound system and (from November) laser beam headlights, which mimic daylight and which can illuminate up to 600 metres down the road.

The boot is pretty minute, with just enough room for a soft bag (or two backpacks) and a fabric parcel shelf, but that's your lot. However, since the rear seats aren't really suitable for adults, you can also use this space to store extra jackets and bags.

Should I buy one?

The i8 represents a brave, ground-breaking move by BMW to bring sports cars into the modern age. It looks and feels like nothing else in this class and manages to be every bit as exciting to drive as it is to stare at. It may not be the last work in dynamic poise, but this rapid, comfortable and grippy coupe can still thrill you like the best in the class, while returning close to 7 litres/100 km in real-world driving. It also emits just 49g/km of CO₂. With only a few hundred planned this year, exclusivity is virtually guaranteed. Having a total range of about 500 km and a three-quarter recharge time of two hours (from a dedicated high-voltage wall box), it's also a lot more useable than an i3.

All in all, the i8 is a superb achievement. It takes a huge amount of incredibly complicated technology and turns it into something desirable, easy to drive and easy to live with, which is truly remarkable. BO





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The Italian restaurant Galleria D'arte is a great place to hide from the city's bustle and feel the charm of Italy while savouring our authentic cuisine. In order to create a unique Italian atmosphere, the restaurant has thought of every little detail in order to ensure the comfort of its guests - a modern interior, great music, and of course, delicious Italian food.

The kitchen is managed by head chef Sanjeev Negi, who has been mastering the art of Italian cooking for 14 years by working in the most popular Italian restaurants.

Many of the restaurant's ingredients are sourced from Italy. In order for D'arte's pizza to have an authentic Italian flavour and texture, the chefs use imported Italian flour and bake the pizzas in a birch wood-fired oven.

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Jet set

This month, prepare for take-off with a stash of great new mobile gadgets

Ricoh GR

Advanced compact camera

This fast and responsive little gem is the pocket camera of the future and an amateur photographer's dream. Its lightweight body houses a DSLR-sized, APS-C 16.2 MP sensor that produces extremely sharp images with little noise. The fixed (i.e. no zoom), 28-mm equivalent lens means that shooters must get more intimately acquainted with their subjects, while a 3-inch LCD screen offers excellent resolution. The camera also offers HD video and RAW image capture, plus plenty of shooting effects. EUR 749 | www.ricoh-imaging.eu



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OUTLOOK / GADGETS

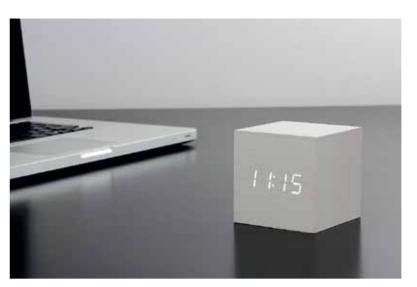
Me-Mover Pedalling Time to sell off your other scooter This next-generation eye-catching scooter – something of a stand-up tricycle - enables eco-friendly living in urban environments. The Danishdesigned vehicle is self-powered through pedals that the rider controls segway-style, shifting body weight as with an elliptical trainer. The expertlydesigned ergonomics allow for stability at any speed, while front and rear disc brakes enable control and safety. Weighs 20 kg and can attain a speed of up to 40 km/h. Comes in black, white, blue and red. EUR 1100 | www.me-mover.com



X30 Blue Aura Cute speakers

EUR 297 | www.blueaura-audio.com

These subtle, unobtrusive speakers are perfect for the bedside. The 25 W-per-channel amplifier pushes out solid, controlled audio through 20-mm soft-dome tweeters and a 3.5-inch paper cone. The small remote control has just a few buttons, making it simple to operate. Comes with *Bluetooth* and wired (RCA) connections as well as a USB port for an optional wireless receiver. The elegant faux leather finish is available in three colours: grey, beige and white.



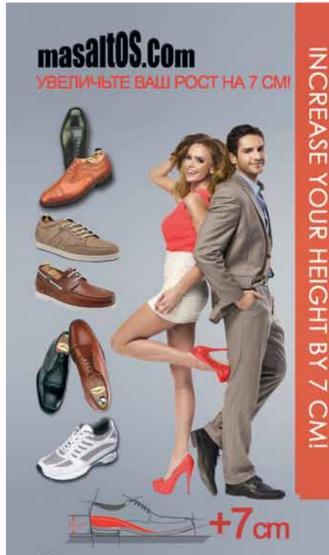
Click Clock Wood you have the time?

What looks like a block of wood is actually a retro-modern bedside alarm clock. At the simple click of a finger or tap on the top, the time magically appears for a few seconds with bright red LEDs that shine through the thin veneer façade. The clock, which comes in a number of finishes, also displays the date and temperature and features three alarms with snooze control. An auto dimmer wisely reduces the brightness between 9 PM and 7 AM. Powered by an AC/DC adapter (included).



This sat nav system for your bicycle avoids those awkward situations when you are holding your mobile device in one hand and trying to hold both handlebars with the other. This gadget can direct you anywhere and uses just three subtle flashing lights. You programme your destination on the mobile app, select which route you want to take, then swiftly send your chosen route to the device via *Bluetooth*. The big green lights then indicate which direction to head in (a speaker can also command you where to travel). Also functions as a water-resistant bike lamp.

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Historic building's venerable heritage

Across the street from Vermanes Park (Vērmanes dārzs) in the centre of Riga stands an elegant late 19thcentury building. Located at Krišjāņa Barona iela 6, the edifice has survived two devastating world wars and maintained a tasteful eclectic façade to please the eyes of all passers-by.

First stone apartment building

Back in the days when Riga was part of the Russian Empire, it was forbidden for military reasons to construct stone buildings outside of the Old Town, and thus all surrounding edifices had to be made of wood. The ban was rescinded in 1858 and, with the dismantling of Riga's stone fortifications in 1860, the Old Town's main streets were linked up with adjacent avenues. Consequently, the medieval Audēju iela now merges with the more recent Krišjāņa Barona iela.

One of the most attractive edifices on Krišjāņa Barona iela is building number 6, which also has the distinction of being Riga's first stone apartment block. At the time of its construction, Riga was experiencing a rapid increase in population. The active urbanisation of the city and the removal of its fortifications paved the way for various new construction works.

Hence, a local real estate developer named Isidor Friedmann commissioned the edifice that still stands today at Krišjāna Barona iela 6. Built in 1879, the historic five-storey stone apartment building was designed by Janis Fridrihs Baumanis, the first professional Latvian architect.

Masterpiece by Baumanis

Art Nouveau architecture expert Jānis Krastinš has researched all of the 100+ buildings that Janis Fridrihs Baumanis designed in Riga, of which about 80 are apartment buildings. Aside from being a skilled architect, Baumanis was, for a time, also one of Riga's largest property owners.

He designed numerous buildings that he owned and then rented out to others.

In his book Architectural Masters of Latvia, Krastinš reveals a number of characteristics that are common to J. F. Baumanis' buildings. For example, certain decorative elements appear on the façades of all three adjoining edifices at Krišjāna Barona iela 6, 8 and 10, which the architect designed. The exterior of the three buildings is quite similar, making them appear like a single whole, while their interior layouts and planning differ markedly.

While Baumanis eagerly incorporated innovative elements into his construction projects, he was best known for a practical approach to the buildings that he designed, placing great importance on the interior layout. Starting from 1880, the large apartment buildings that he planned featured extensive corridors in order to lessen the number of adjoined walk-through rooms in each flat, without increasing construction costs.



The building has retained several of its original fireplaces. which are watched over by gilded angels, while ornate roses and city sunset scenes adorn the ceilings



floor of the building at Krišiāna Barona iela 6



Architectural drawing of the façade (1928) from the archives of the Riga City

domestic staff. A detailed ledger kept by former building owner Isidor Friedmann is housed in the Latvian State Historical Construction Board Archives and indicates that up until 1944 the building was inhabited by

with window spaces being expanded. The building's retail space on the basement and ground floors has remained in demand from the very beginning and is being used by stores to this day. However, the upper floors are currently not occupied and await a new owner who will appreciate the building's venerable past.

Most people walk past the stately edifice at Krišjāna Barona iela 6 without a second thought because it fits so perfectly into its surroundings. Skilfully designed by Baumanis, it exudes a peaceful sense of balance on one of Riga's busiest streets. **BO**

www.ektornet.lv

Ornate décor and illustrious occupants

The floral decorations over the doorway of the building at Krišjāna Barona iela 6 remain to this day and are a characteristic feature of the edifices that Baumanis designed. The interior is no less ornate. At the end of the 19th century, it was common to include decorative finishings on walls, floors and ceilings. Wallpaper was widely used as a substitute for plaster decorations and parquet flooring was made of different types of wood. The ceilings had round plaster centrepieces depicting various flowers, with ornamental bands decorating the ceiling edges by the walls. The building at Krišjāņa Barona iela 6 has retained several of its original fireplaces, which are watched over by gilded angels, while ornate roses and city sunset scenes adorn the ceilings.

The most lavishly decorated apartments are situated on the second, third and fourth

designed to house stores and shops. It

has been modified several times to serve the needs of its storekeeper tenants, with separate store entries being built and

floors, while the fifth floor has lower

ceilings and formerly accommodated

doctors, typesetters, photographers,

teachers, servants, students, tailors,

a bank clerk. In 1928, apartment no. 9

was occupied by Teodors Anševics, an

unmarried diplomat from the Latvian

Foreign Ministry.

salesmen, engineers, architects, dance

accountants, knitters, a ballet dancer and

Like many other apartment buildings

in Riga's city centre, the ground floor of

the edifice at Krišjāņa Barona iela 6 was

ВЫДАЮЩЕЕСЯ НАСЛЕДИЕ ГОРОДА

Вплоть до 1858 года в силу оборонных требований в этом месте Риги, на подступах к Старому городу, запрещалось строить каменные здания – допускались только деревянные. Вскоре эти требования были отменены, и началось бурное строительство каменных домов в зонах, примыкавших к Старой Риге. Одним из них стал дом по улице Кришьяна Барона, 6. построенный в 1878 году по проекту первого профессионального латышского архитектора Яниса Фридриха Бауманиса. Часть здания, выходящая на отделанный барельефом в виде витого цветочного орнамента. В помещениях сохранились камины в обрамлении позолоченных амуров, потолки с орнаментом в виде роз и с изображением заката солнца в городе

Дом №6 по улице Кришьяна Барона не заселен и ждет владельца. способного по достоинству оценить его богатую историю.

Чтоб получить подробную информацию об этом объекте, свяжитесь с консультантом Ektornet Андрисом Козловским (+371) 26 342 333 andris.kozlovskis@ektornet.lv

Подробная информация о других объектах недвижимости от риелторской компании Ektornet, учрежденной Swedbank, на



Компания Swedbank группь



OUTLOOK / PROMO



Galleria Riga –

Riga's newest shopping centre



GALLERIA RIGA shopping centre Dzirnavu iela 67

Entrances from Dzirnavu iela 67 and Blaumaņa iela 10 (between Brīvības bulvāris and Tērbatas iela)

Information centre Tel. (+371) 67307000 info@galleriariga.lv ① www.galleriariga.lv/en ince opening in 2010, the *Galleria Riga* has found its place in the hearts of Riga's residents and visitors as a convenient shopping centre that also happens to provide opportunities for relaxation and entertainment.

The Galleria Riga is located in a thriving business area in the centre of the Latvian capital. A wide variety of shops line the seven storeys of the building, providing visitors with a broad selection of items. Here you'll find necessities for both daily life and celebrations.

At the *Galleria Riga* you can purchase items by such famous brands as *Mango, Tommy Hilfiger, Guess, MAX&Co, Diesel, Stefanel, Only, Marella* and many more. In addition, a number of talented Latvian designers are also making their mark on the fashion scene. Thanks to their refined sense of style, good taste, lively imagination and high-quality craftsmanship, they have gained international recognition in a short period of time. The latest collections of clothing and accessories by some of Latvia's best designers are available at *8 rooms, OT Ogres Trikotāža* and other shops in the *Galleria Riga*.

To better serve its customers, the shopping centre has a built-in parking garage (free parking for two hours on Sundays) and special stands for bicycles. Guests have use of free Wi-Fi and can take full advantage of *Global Blue* tax-free benefits.

Other useful services at the *Galleria Riga* include umbrella rental for up to seven days, free stylist's services, a post office, dry-cleaning, currency exchange and beauty salons. A favourite spot for guests to stop for a moment's rest is the centre's fountain, which offers a great view of the building's elegant architecture.





Men's fashion

The European brand Suitsupply has created an entirely new market in men's fashion that sets it apart from other boutique retailers. Its use of only the finest Italian fabrics, combined with European styling and unbeatable in-store service all within an attainable price bracket - represents a revolutionary approach to menswear and leaves retailers asking: "How do they do that?" Small wonder that customers keep coming back for more.

In a time when off-the-rack suits have invaded men's closets the world over, Suitsupply is introducing a better option: real suits for real men that really fit. No attention to detail is ever spared, and tailoring is done on-site while you wait, ensuring that no one leaves with anything less than a perfect fit. Suitsupply was founded by Fokke de Jong in 2000, and in 14 years it has grown to over 45 stores in Europe, Asia and the United States. Suitsupply Riga, Galleria Riga 2nd floor, Dzirnavu iela 67



Ready for the city

As you return to the city
from your summer vacation,
complement your autumn
wardrobe with some must-have
clothing and accessories.

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LAIKS AVENUE



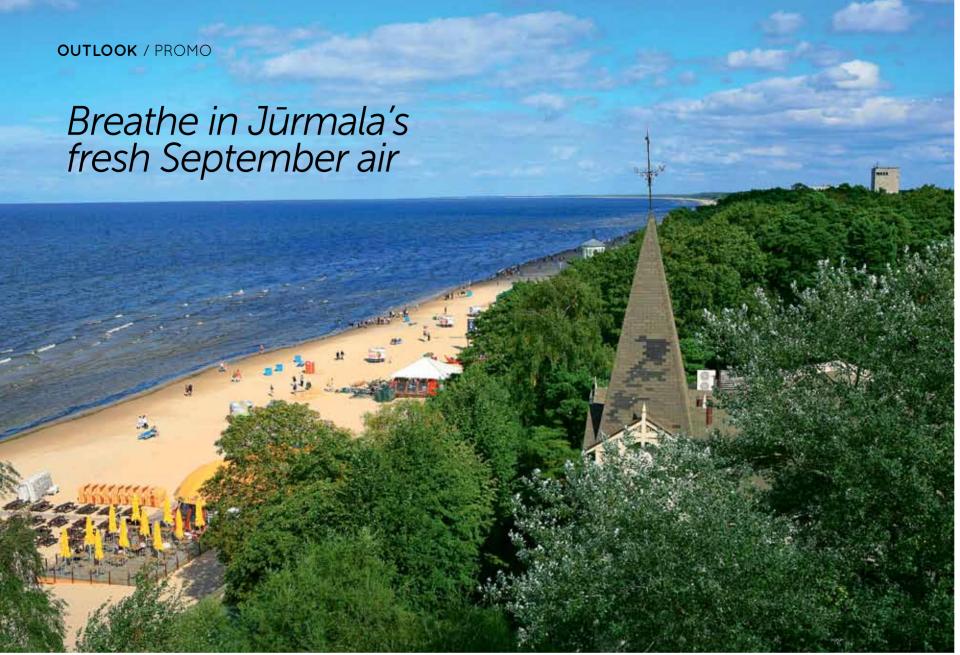
The Galleria Riga is located by Riga's key shopping area, the Terbatas Street Quarters.

Only a five-minute walk from Riga's Old Town, the historic cobblestone streets of the Terbatas Street Quarters are easy to reach by any means of transport. The thriving business and commercial area houses numerous stores, restaurants and entertainment venues that offer plenty of shopping and dining opportunities to suit all tastes (*Zara*, *Hugo Boss*, *Patrizia Pepe*, *Gerry Weber*, etc.).

A stroll through the verdant Vērmanes Park and its adjacent flower market, followed by a movie at the beautiful *Splendid Palace* theatre is just one of the many ways that one can enjoy the sounds and sights of the Tērbatas Street Quarters.

See a detailed map of the Terbatas Street Quarters' stores, restaurants and cultural attractions at www.terbataskvartali.lv.

116 / AIRBALTIC.COM









PUBLICITY PHOTOS

nsconced by picturesque pine forests, Jürmala's *Blue Flag*-certified white sandy beach extends for 27 kilometres along the Gulf of Riga. Enjoy the last days of summer, breathe in the refreshing sea air and walk along specially-made nature trails in some of the country's most scenic national parks. Culture and history buffs of all ages will have lots to see in the city's museums and exhibition halls, while numerous entertainment possibilities of all kinds await families with children.

With the arrival of the year's most colourful season, Jūrmala's historic wooden buildings look all the more charming, their finely crafted artistic details – including quaint wooden towers and stained-glass windows – standing out prominently among the yellow, orange and red hues of the autumn trees. While the sunlight is no longer as

intense as during the summer months, it remains quite resplendent, and on warm September days one can still soak up some rays on the resort town's sandy shores and take a briskly refreshing dip in the cool waters of the Gulf of Riga.

Jūrmala is home to some of the Baltic region's best resort hotels and rehabilitation centres, which offer a large variety of spa and medical procedures. The beginning of autumn is a good time to strengthen the body and prepare it for the winter with fruit and vegetable juice cures, cleansing procedures and various Ayurvedic programmes, along with Kemeri medicinal mud and mineral water therapy treatments. The city's spa resorts also offer special spa programmes for senior citizens, couples, men, women and children, while its sanatoriums and rehabilitation centres specialise in the treatment of various ailments

and provide post-operative recovery programmes.

Try out a unique amber massage or treatment, which you would be hard-pressed to experience anywhere else. Aside from being used in jewellery, this Baltic stone can be warmed and massaged into the skin to relieve stress and improve blood circulation.

Those who lead an active lifestyle can take bicycle or *Segway PT* outings along the seashore, go Nordic walking in the coastal pine forests, enjoy a swim in a pool of sea or mineral water, play a game of outdoor tennis, pedal out into the gulf on water bikes and much, much more. Many visitors combine these sports activities with health procedures, returning home refreshed and

energised for the long winter ahead.
Fall is an ideal season to see the wildlife and migrating birds along the nature trail in the Great Kemeri Moorland (Lielais Kemeru tīrelis), which is also home to the carnivorous sundew plant. At Lake Sloka, another trail will lead you to sulphur springs and to a floating seven-metre high observation tower that offers a great view of the resident waterfowl. Ragakāpa Nature Park, for its part, has four different nature paths that wind through an 800-metre-long and 100-metre-wide natural sand dune in a seaside pine forest.

Families with children will feel right at home at the *Līvu akvaparks* water park, which covers 17,000 square metres and which is divided into an active zone, a family

area and a spa section. Dzintari Forest Park (*Dzintaru mežaparks*) is another place that provides all kinds of recreational facilities for children and teenagers. It also houses the highest observation tower in Jūrmala, offering a wonderful view of the city and even of Riga's church steeples on clear, sunny days.

Enjoy Jūrmala in all of its autumn splendour! **BO**



Only a 15-minute drive from the Riga airport, Latvia's most beautiful resort city offers a wide array of healthy recreation opportunities.

118 / AIRBALTIC.COM



Discover the new designs, shapes and colours for the fall season with BoConcept's 2015 furniture and accessories collection. Arriving at the furniture manufacturer's stores around the world in September, the collection can also be seen in Riga at the KATE salon.

ith new iconic shimmering details, hues of blue and multiple functions, **BoConcept** is launching its biggest new collection of furniture and accessories for 2015. Under the headline 'It's a concept', BoConcept is celebrating individuality, with multiple options available in a completely coordinated collection. No matter whether you prefer the new blue tones or the shiny metallic colours or the most delicate grey, you will be sure to find something that matches your taste. Among the highlights of this superb collection are the new Boston and Adelaide chairs as well as a whole parade of elegant dining tables and wall systems.

More than a new chair

The new Adelaide chair, for example, will give your dining table a strong personal touch. The chair's cool, distinct design and curvy lines are inspired by the acorn, whose two curved parts are beautifully combined. As an established specialist in designing iconic chairs for BoConcept, Henrik Pedersen has created a chair that is comfortable

and beautiful to look at, not to mention completely customisable. That is because the Adelaide chair comes in so many different seat and leg options that you can practically design your own chair. You can have the seat with our without armrests, in plastic, or partly or fully upholstered. You can choose from more than 100 different fabrics and leathers, and you can have the legs done in one of several different materials. So go ahead and play with all of the available options and create your own chair. You can even make a chair that is suitable for outdoor use when choosing the plastic seat combined with steel tube legs. This version is also conveniently stackable.

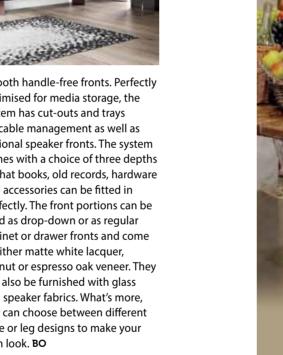
Everything sorted in super style

Along with the Adelaide and other fine chairs, consider the complete storage system designed by Morten Georgsen. The new Lugano wall system is intended meet the storage needs of those who lead a modern and contemporary lifestyle. Every little detail has been carefully considered in this elegant system, including its beautiful mitre joints and bevelled edges that allow for

smooth handle-free fronts. Perfectly optimised for media storage, the system has cut-outs and trays for cable management as well as optional speaker fronts. The system comes with a choice of three depths so that books, old records, hardware and accessories can be fitted in perfectly. The front portions can be used as drop-down or as regular cabinet or drawer fronts and come in either matte white lacquer, walnut or espresso oak veneer. They can also be furnished with glass and speaker fabrics. What's more, you can choose between different base or leg designs to make your own look. BO



Explore BoConcept's new 2015



collection at the KATE salon, where the company's products and design catalogue have been available since September 1. Welcome to KATE.





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Riga, Latvia





Planeta Riga Šķūņu iela 16 (entrance from Tirgoņu iela) Tel. (+371) 67223855 E-mail: planeta@rrg.lv • www.planetariga.lv

he atmosphere in the stylish interior is calm, light and cosy, with a lounge-type terrace that sports illuminated furniture, flower pots and palms, making the place all the more relaxing. It is the perfect spot to enjoy the establishment's signature cocktails, some of which contain sake, ginger or lychees.

Head chef Staņislavs Gurjanovs has set up a menu with top-quality products, including sushi, sashimi, maki, lunch bento and ramen, as well as exciting new dishes that are not served at any other restaurant in the city. To help visitors get a better grasp of the exquisite and rather exotic-sounding meals, the menu will soon have detailed photos of the dishes on offer. It also encourages guests to share their dishes and to try out a greater variety of delicacies, making for an even more delightful dining experience.

The tapas section exemplifies this sharing culture. Originally a concept of Spanish cuisine, tapas at *Planeta Riga* are prepared in a refreshing Oriental style and in a wide variety of seafood mini-sets. The newly updated menu also offers a special deal. For those who struggle to choose between the various tapas, a mixture of all types along with two glasses of white wine will come at a very accessible price! Likewise, the waitstaff will happily recommend the best that the restaurant has to offer.

But if *Planeta Riga's* menu has a star performer, then it is definitely ramen, the traditional Japanese soup-like noodle dish. Gurjanovs has gone out of his way to perfect his ramen preparation technique and learnt this trade from Japanese master chef Kanji Furukawa (also known as Ramen Boss) at the *Shoryu Ramen* restaurant in London, which was recently recommended in the *Michelin Guide 2014*.

Planeta Riga is the only place in the Latvian capital where genuine, trueto-tradition ramen can be tasted. Even seasoned travellers and foodies of Japanese origin have admitted that Planeta Riga has the best ramen that they've tried outside of their home country. The dish consists of a hearty chicken and pork broth, special ramen egg noodles, and pork and miso paste sauce, which adds a distinctive flavour to the whole dish. Two types of ramen are served: the hot Piri Piri Tonkotsu Ramen and a milder Planeta Ganso Tonkotsu Ramen. Regardless of which one suits you better, if you are in Riga and seeking some outstanding ramen, then you know where to go!

Another dish worth trying is dim sum, which Gurjanovs mastered while working under a renowned chef in Moscow. Dim sum is a Chinese delicacy – little packages of mushrooms, veal, chicken, lamb, Peking duck, salmon and more – served in a traditional steamer basket. *Planeta Riga's* dim sum are handmade and offer a truly unique taste experience.

Of course, the sushi (classical maki, Premium and even hot and tempura-baked rolls) has not been forgotten and parades under an array of impressive names, including famous Japanese manga artists and film directors. Along with the new fall season, nearly a dozen new types of maki have arrived. Salmon and cream cheese are the most popular fillings but, just to add a little more class, you can try Moto Hagio – the avocado-wrapped salmon and cream cheese maki with Japanese mayonnaise, Unaqi sauce and flying fish roe.

In the dessert section *Planeta Riga* offers sweet chocolate rolls with fresh fruit in a tender double-cream dressing. Sounds irresistible, right?

The mouth-watering menu aside, an immediate visual appeal comes from the beautiful and unique tableware created by artist Bārbala Gulbe. It contributes greatly to the elegant and unforgettable experience at *Planeta Riga*. Thus, whether you come for the authenticity, tradition and expertise, or just to relax, share and enjoy, *Planeta Riga* is ready to serve you and your companions. **BO**







BALTIC OUTLOOK / SEPTEMBER 2014 / **123**

GOOD FOOD LIVE MUSIC NIGHT CLUB **KARAOKE BAR** OPEN EVERY NIGHT . FACE CONTROL **NEW PROJECT STARTING 19.09.2014** «MUSIC KITCHEN» CELEBRITY GUESTS SURPRISES LIVE BAND Club +371 2929 9444

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Mute, Riga Newcomer with ambitions

Here it is – a new location for your summer outings on one of the most vibrant and hippest streets in Riga. *Mute* means "mouth" in Latvian, but the "muteness" that comes to mind in English also refers to the Slow Food concept – think of slowly enjoying your meal in silence; think of focusing on the flavour of the food and savouring it.

The small terrace is a bit narrow, but then again, so is the street itself. In any case, the terrace gives you a nice feel of Terbatas iela, which is teeming with all kinds of different establishments. Nearby is a casual 'local Starbucks', a wine bar and a bakery, along with a couple of restaurants of longer standing.

Perhaps this variety made the owners feel that Tērbatas iela also has room for a Slow Food spot, although upon closer examination Mute is hardly very original. Nevertheless, the owners seem to be trying hard. Apparently, they felt that there was nowhere in Riga for them to go and truly enjoy themselves (well, one doesn't argue about tastes, right?), resulting in "Mouth – gallery of flavours" (the full name of the restaurant is Mute – garšu galerija).

The owners initially visited Latvian farmers to select good local produce, upon which they established a solid set menu with simple names for the dishes. They serve pig's underbelly cooked in duck fat, beef liver with cheese and aubergine, grubotto (something akin to "pearl-barliotto", with pearl barley replacing the rice of the traditional risotto), and a simple countryside chicken breast.

The restaurant's traditional-as-they-come breakfast feels right, too, offering oat porridge, "homemade" muesli, pancakes with jam, scrambled eggs and, refreshingly, baked summersquash with tomatoes. What's more, it's reasonably priced, which is not something that I'd say of the main menu. For what is not a top-notch restaurant, the 21-euro steak and even the 13-euro chicken breast is a bit much.

Nevertheless, the products are good and the ambience kicks in during the evening. Their biggest draw might be the glass ceiling in the middle of the main restaurant area. The interior is pleasant, and the original decorative elements on the main floor of the historical building have wisely been left unaltered.

Tërbatas iela 63
Open:
Mon.-Thu. 8:00-23:00
Fri. 8:00-01:00
Sat. 10:00-01:00
Sun. 10:00-19:00

• www.twitter.com/MuteFood

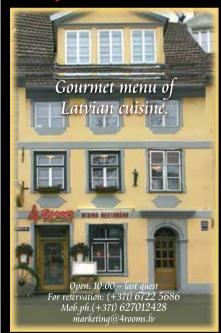




Queens is a British pub and restaurant with a gorgeous Victorian atmosphere and delicious food. More than 18 draught beers to choose from, including local and imported brands, a wide range of steaks, burgers and other meat dishes.

Kaļķu iela 2, Riga (+371) 67800001 Antonijas iela 9, Riga (+371) 67331130 www.aueens.lv





A first-rate Latvian restaurant with fine European cuisine. Banquet hall with a perfect view of Līvu Square on the 2nd floor. After your meal, enjoy a hookah in a relaxing atmosphere in one of the basement rooms.

Meistaru iela 23, (Līvu laukums), Riga (+371) 67225686



FOOD&DRINK



MUUSU, Riga Elegant and classy

MUUSU is the latest addition to the Riga chain of dining establishments that includes Steiku Haoss, Ribs & Rock and KID, each with its own specialties. The focus of Steiku Haoss (a word play that fuses "steak house" and "steak chaos") and Ribs & Rock hardly requires any explanation, while KID might. The latter is a spiced-up veggie bar to balance the heavier meaty offer of the other two.

Now MUUSU, which means "ours" in Latvian, attempts to convey an added sense of doting and care amid the aforementioned "family" of restaurants. Whatever the intentions, the place does seems a little cold at the outset. On the plus side, it sits right on the corner of Alberta iela, one of the most beautiful streets in one of the city's most lavish Art Nouveau districts, and fits in rather well.

MUUSU is a dash more elegant and classy than its

more thematic siblings, but if we were to look for any particular focus at all, then perhaps we could say: "natural and local ingredients". The atmosphere feels rather non-place-specific and neutral, which is not a bad thing per se, and at least nothing is overdone. The simple interior features dark, elegant wood, calm lighting and unobtrusive but pretty linen elements.

The crisply ironed tablecloths, napkins and waiters' aprons do put a slight accent on classiness, as does the artistic earthenware, which consists of handmade black-and-white clay plates, soup and dessert bowls, each created specifically for the MUUSU restaurant in a rural clay kiln.

So, what exactly goes onto these artisanal plates? Overall, the fare could be described as classic and popular dishes. The chefs stick to the season and pleasingly avoid overcooking and over-flavouring. They acknowledge the summer with

shoots, sprouts and greens, replacing the heavier mashes of wintery vegetables with lighter leafy veggies and sides. Meat-eaters looking for a more substantial starter can opt for the venison Carpaccio with red currant jelly and pearl onions, or pan-seared duck liver with nut bread, honeyed berries and cucumber noodles.

They've also thought of reasonably elegant vegetarian dishes, such as the risotto with asparagus, curd cheese, avocado and cherry tomatoes, as well as the homemade pasta with porcini, chanterelles, green beans and Parmesan in farmhouse butter. While the cool ambience may leave a bit to be desired, the locality is nice and the food is good, making the place not too bad overall.

Antonijas iela 13
Open: Mon.-Wed. 12:00-23:00
Thu.-Sat. 10:00-24:00
Sun. 10:00-23:00

www.muusu.lv



PROUDLY PRESENTS:





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IN BRIEF

1/ Poprad, gateway to the Tatras2/ airBaltic expands into the Baltics with new direct routes from Lithuania and Estonia

3/ New payment option via Bitcoin

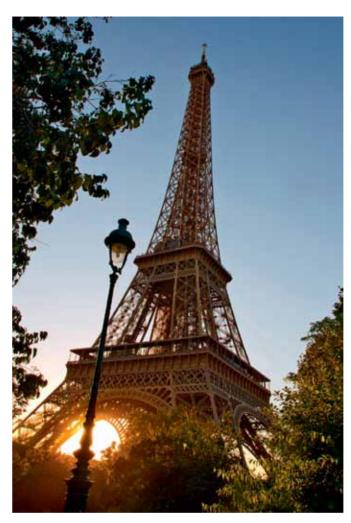
4/ Fly airBaltic and enjoy free bus service

1/ Poprad, gateway to the Tatras

For the upcoming winter season, we will launch a new route between Riga and Poprad, Slovakia.

Located at the foot of the High Tatra Mountains, 2500 metres above sea level, in northern Slovakia, Poprad is famous for its picturesque historical centre and as a holiday resort. The nearby mini Alps provide breathtaking scenery throughout the year, plus a host of outdoor activities, from skiing and snowboarding in the winter to hiking, mountain biking and rafting in the spring, summer and fall. If you are more of an indoor person, then the *Tatra Gallery* or the *AquaCity* water park are just two of many interesting places that one can visit. Also, the *Caffe Trieste*, located inside a bell tower dating from 1658, provides the best Italian coffee in town!

Starting December 13, airBaltic will operate one weekly return flight on Saturdays, with tickets available starting EUR 55. A full schedule of airBaltic flights can be found at www.airbaltic.com/timetable. In addition, those who fly to Poprad can bring along their ski equipment at no additional charge!



2/ airBaltic expands into the Baltics with new direct routes from Lithuania and Estonia

Good news to those who wish to explore the Baltics. *airBaltic* is expanding with new direct flight routes from Estonia and Lithuania in collaboration with code share partners *Air France* and *KLM*. Due to increasing demand, we are launching two new direct routes from Vilnius to Amsterdam and from Tallinn to Paris, covering more of the Baltics with direct flights to popular European destinations. For residents of the Baltic countries, this means even more accessible flights to stunning Paris and intriguing Amsterdam as well as convenient leisure and business travel connections. *airBaltic's* expanded route map and new direct flights from Lithuania and Estonia will start operating in October.

Direct flights from Vilnius to Amsterdam and from Tallinn to Paris will be held on Tuesdays, Thursdays, Saturdays and Sundays, with tickets available at prices starting from EUR 69. A full schedule of airBaltic flights can be found at www.airBaltic.com /timetable.

3/ New payment option via Bitcoin

Great news for those of you using Bitcoin, as airBaltic has just become the world's first airline to accept bitcoins as payment for flight tickets to more than 60 destinations! Bitcoin is a software-based payment system introduced in 2009. Payments are recorded in a public ledger and bitcoins are the unit of account. Bitcoin payments are accepted by a growing number of companies, including WordPress.com. Expedia, Dell and now airBaltic as well. To facilitate transactions with bitcoins, we have teamed up with *Bitpay*, a third-party

payment processor that converts bitcoins into euros. airBaltic has been ranked among the Top 10 most innovative airlines globally and introducing the Bitcoin payment option is a part of our innovative approach to service, with a central focus on

The Bitcoin payment option is available when purchasing airBaltic's least expensive tickets, known as Basic Class.

our customer.



4/ Fly *airBaltic* and enjoy free bus service

Start your journey in the comfort of an *airBaltic Bus*! This free bus service is offered to passengers travelling to or from the Riga International Airport, with convenient connections from Valmiera, Jēkabpils, Jelgava and Daugavpils in Latvia, Tartu in Estonia and Kaunas in Lithuania. Experience a comfortable start to your trip and even free Wi-Fi. Buses run according to a set schedule in line with *airBaltic* flight arrival and departure times. To use the *airBaltic Bus* service, you must have your *airBaltic Bus* confirmation e-mail and a passport or national ID card ready to show the driver.

Detailed information about our services and full bus schedule can be found at www.airbaltic.com/bus.

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airBaltic / BEHIND THE SCENES airBaltic / BEHIND THE SCENES



PINS without borders

TFXT BY FLINA RUKA

PHOTO BY ANDREJS

TERENTJEVS F64

Baiba Ebulina enjoys her job as the Chief Commercial Officer of Coalition Rewards, the operator of the PINS loyalty programme, which has no national borders and makes her think globally. The energetic and enterprising woman says that she is inspired by her colleagues, by the for further growth. Another motivator is the continued stream of loyalty awards that the PINS loyalty program has received, along with a growing number of PINS members that will soon

challenges of her position and by the opportunity reach two million.

How did you come to join airBaltic and how has your previous experience helped you in your current position? My first significant job involved business planning and development at Lattelecom after the company's monopoly in Latvia had ended and it had to start operating competitively. Later I worked in roles related to marketing and corporate client services. After 13 great years with the company, I was ready for new challenges and decided to found my own business consultancy firm together with partners. That was also a successful and valuable experience but I was soon ready for bigger projects, so the

offer to join *airBaltic* group about five years ago came at just the right time. Loyalty programmes were a new and undeveloped sphere of business in Latvia. I was drawn to the challenge of turning the airline's loyalty programme into a separate enterprise and expanding it to coalition. I feel very good when I have to develop and sell a product and attract new partners, especially when communicating with high-level decision makers. Teamwork and leadership are also very important - we have a great team in Coalition Rewards. For the past three years, Gabi Kool, one of the most talented managers with whom I have ever worked, has led our enterprise. He certainly deserved being named Industry Personality of the Year across the EMEA region at this year's Loyalty Awards ceremony in London.

Who is in your team?

In my team there are two main lines of work. One is business development, in which our business development people seek to attract new partners. Then we have key account managers who work at post-sales support for our partners. The team is based in Latvia as well as in Lithuania. Estonia. Finland and Russia.

What is PINS? How and why did the transition occur from BalticMiles to PINS?

The name of our enterprise, Coalition Rewards, reveals the business model by which we work. We analyse consumer wallet spending and then in the most popular categories we find PINS partners with whom PINS program members will be able to collect PINS. Because of the coalition of non-competing partners and shared investment, our partners find it less expensive to collect data about their clients and create promotional campaigns, while our clients can collect PINS more quickly. The other part of the member value proposition is the attractive goods and experiences that can be exchanged for PINS. We are investing a great deal into data analysis to better understand our members and to offer additional added value to our members and partners.

When airBaltic created its own BalticMiles programme, it gained a far greater degree of flexibility in addressing its loyal clients. However, only some consumers fly very frequently and collect points quickly enough to be rewarded for their loyalty. That's why the coalition model can deliver a more rewarding program at a better cost to airBaltic and other program partners.

In order to expand the programme and not place emphasis on any participating partner or region, the brand had to become more neutral, which is why PINS was created - a short, succinct and international name. It takes a considerable investment to change one's brand name, but our research reveals that the PINS programme was launched successfully and is now very wellknown, particularly in Finland.

We are introducing all kinds of unique and significant innovations in the loyalty field. For example, our shopper-flyer programme was the first in the industry globally to actually combine a frequent flyer programme with a retail loyalty programme. In doing so, we conducted productlevel data analyses and implemented promotional campaigns aimed at everyday shoppers. We are continuing to expand our operations, we are getting excellent results, and this is being appreciated. So far this year, we have already received eight global awards in our field!

What are the advantages and benefits of being a PINS cardholder?

Cardholders can collect PINS through their daily activities, such as by purchasing something at a pharmacy, book or

consumer electronics store, having their clothes cleaned at a dry-cleaner's or going out to a restaurant. The coalition model means that we, as an operator, invest in the infrastructure - the data analysis, the rewards portfolio and brand recognition. Since this loyalty programme is our principal sphere of business activity, we are constantly upgrading it and making it easier for clients to spend their PINS on all kinds of products. For example, among other rewards, our shop even offers flights into space! Admittedly, nobody has chosen this option so far.

Our partners gain a lot because they can use the data that we collect in their own marketing activities. A discount or a cashback opportunity is not as enticing as collecting PINS for a specific item, such as

CAN COLLECT PINS THROUGH THEIR DAILY ACTIVITIES

a holiday trip with one's friends or family, a bicycle or earrings. Our key account managers work with each partner, providing detailed information about the data that we have collected and offering targeted promotional campaigns that are relevant for individual consumers. Both our partners and our cardholders gain from this. Our partners offer products that make it worth collecting PINS, while our cardholders gain a wider opportunity to collect PINS faster and spend them on items that they truly want. We launched the PINS programme in Finland on May 7 and have already attained one million members there in only a few months. That might be because among large well-known retail partners we are also working with small and medium-sized companies to make this a neighbourhood programme that is accessible to everyone.

How do you explain this rapid growth? What accounts for the considerable support that you have received and for all those awards?

An enthusiastic and hard-working team of people obtained our results. Our team is highly motivated and our work environment

is very open and encouraging. Our work culture is geared towards teamwork, growth and innovation.

What gives you the greatest sense of satisfaction?

I really enjoy this work environment. I spend a lot of days travelling and working with people from other cultures. We are an ambitious team that has accomplished a great deal, with the knowledge that we have the ability to receive global recognition.

How do people spend their PINS?

It is different in every market because we have a good choice of both local and global reward items. The most popular rewards in Latvia are airBaltic flights; Lux Express bus tickets; Kino Citadele movie cards; Kolonna, Vīna studija and Līvu Akvaparks gift cards; and Mobilly account supplement coupons. In Finland it is redemption at the grocery store, but now as our members discover many other attractive rewards options it is shifting more towards items from our online rewards shop.

And how do you spend your PINS?

I have used my PINS to get plane tickets, and recently I purchased a docking station for my phone. I have also donated my points because we have many charity options in the rewards portfolio. I can say from my personal experience that if one makes a concerted effort to collect PINS, then one can quickly accumulate enough for fulfilling a smaller or bigger dream. It's also important for me to collect and redeem because I want to know first-hand what it's like to be an ordinary PINS member. BO

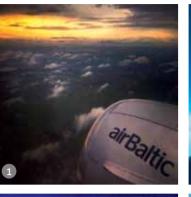
- PINS has more than 1.5 million members
- PINS can be collected at more than 700 local and international partner companies
- 80 PINS cards are swiped every minute
- · Members can spend PINS on rewards by choosing from more than 3,000 products and experiences

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airBaltic / STORIES airBaltic / MEALS

Travellers' Social Stories



There's nothing more beautiful

than being up in the sky. So why

and inspire others to fly! Tag your

don't you share the joy of travelling











Business Class

airBaltic's menu offers light and healthy meals with a wide choice of recipes from all over the world. Business Class passengers can enjoy dainty appetisers and main courses like slow-cooked beef with vegetable salad, smoked salmon with spinach and ricotta cheese filled potatoes, or chicken zurbian with rice and vegetables, as well as delicious desserts such as apple cake with vanilla sauce, cardamom panna cotta with lingonberry sauce or marble cheesecake.

The business-class breakfast menu has meals for a great

Order your meal before the flight airBaltic's new pre-order menu

Economy Class

Economy Class passengers can choose their onboard meal from the airBaltic Café menu. The

summer menu offers chicken salad with Parmesan cheese, a delicious hot meal, a chicken tortilla with

vegetables, as well as sandwiches and a variety of snacks and drinks.

offers a choice of sixteen meal sets, including breakfast offers, cold and hot meals, kid's meal, vegetarian and kosher meal. When ordering a meal before the flight, the passenger will have a guaranteed choice of delicious meals and will be among the first served. Order a gourmet meal while booking your flight ticket or any time later up to 24 hours before departure at www.airbaltic.com Manage My Booking section, www.airbalticmeal.com or via telephones +371 67006006 for international callers and 90001100 in Latvia.









photos with #airBaltic when posting on Instagram or Twitter, or post them to airBaltic's Facebook page at www.facebook.com/airBaltic.



Tell your travel story via beautiful images captured in the sky and on our planes! We'd love to share your story!

Customised meal pre-order system



Chicken with vegetables

Passengers who want to create their own meal set or who have special dietary requirements can use our customised in-flight meal pre-order system to make combinations from more than 70 dishes on a virtual tray. You can choose from a variety of breakfast meals, cold starters,

salads or kids' menu as well as a wide range of drinks. Delicious meat, seafood, dietary and special meals can be selected together with one of nine salads and nine types of dessert. Now it is possible to order your meal up to 24 hours prior to your departure time at www.airbalticmeal.com.



start of the day, including

beef and roasted peppers.

smoked trout with pickled

and omelette with grilled

These meals are served

granola or assorted fruits.

chicken and cream cheese.

potatoes and Kalamata olives,

together with an appetiser and

oven-baked eggs with smoked

Countryside breakfast



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About the programme

PINS is the airBaltic frequent flyer loyalty programme (previously BalticMiles) with the loyalty currency PINS. The more you fly, the greater the privileges, which include a free luggage allowance, no queues, reserved seats and much more to make travelling easier.

The PINS programme has different card designs to choose from, but if you are a frequent flyer, then the most suitable one for you will be the airBaltic PINS card.

Membership levels of airBaltic PINS cards

- → Fly 30 one-way flights or collect 25 000 Status PINS within a 12-month period to reach Executive level.
- → Fly 60 one-way flights or collect 50 000 Status PINS within a 12-month period to reach VIP level.

If you still have a BalticMiles card and haven't got your PINS card yet

Order your PINS card at pinsforme.com or contact PINS Member Service by writing an e-mail to info@pinsforme.com. While waiting for your brand new card to arrive, you can still use your BalticMiles card, which will still be accepted for the next few months.

If you aren't a PINS programmme member yet

Join the program right away – just ask a flight attendant for your card. Register your card online after the flight at register.pinsforme.com and get 10 bonus PINS.



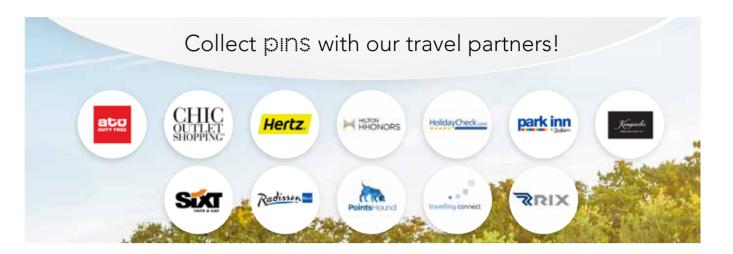
airBaltic PINS card

airBaltic executive 123 456 781 2 NAME SURNAME

airBaltic PINS Executive card

airBaltic

airBaltic PINS VIP card



How to collect

Collect PINS for flying with airBaltic, staying in hotels, renting cars, shopping, eating out and much more. The program also offers collecting PINS at a wide range of well-known international online shops for travel, home, sports, beauty and more.

Collect with airBaltic:

- → 3 PINS for each EUR spent on a Business Class ticket.
- → 2 PINS for each EUR spent on an Economy Class ticket.
- → 1 PINS for each EUR spent on a Basic Class ticket.

How to spend

Spend PINS on airBaltic flights, gift cards, donations, music downloads or online shopping with more than 3000 rewards available. When spending on Online Rewards, you can also use PINS in combination with money.

Spend on airBaltic:

- → Exchange your PINS for flights from just 4 200 PINS.
- → Upgrade your ticket to Business Class from just 8 000 PINS.



Prices are reflected for airBaltic economy class, one way flight tickets departing from Riga. Airport taxes and fees are not included, seat availability is not confirmed, restricted and subject for changes. Please read full terms and conditions at pinsforme.com

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Friends & Family Account

Do you have a dream you share with your closest ones? Now you can fulfill it faster together!

Friends & Family Account consists of up to nine program members. You can either create your own account or join an existing one and start collecting PINS together with your family and friends!

New partners



Garmin 🚍

Garmin is one of the leading providers of GPS navigation products in the world, offering trustworthy solutions for cars, maritime transportation, aviation, hiking and sports.

Collect 3 PINS for each EUR spent

Find out more at www.garmin.lv



Optio

Optio is the one-stop shop for all your optical needs. With friendly staff, highly professional vision correction services, glasses, contact lenses and sunglasses, Optio can cater to all of your needs.

Collect 3 PINS for each EUR spent in Latvia Collect 1 PINS for each LTL spent in Lithuania

Find out more at www.optio.lv and www.optio.lt



Viinikauppa.com

Viinikauppa.com is the oldest online wine retailer in Finland offering a wide selection of wine, beer and spirits – all at affordable EU prices and with superb customer service.

Collect 3 PINS for each EUR spent

Find out more at www.viinikauppa.com



Vision Express

Vision Express optics centre constantly renews its assortment with the most popular frames and sunglasses as well as having attractive offers for every customer, providing professional consultancy and eye care services.

Collect 1 PINS for each LTL spent

Find out more at www.visionexpress.lt



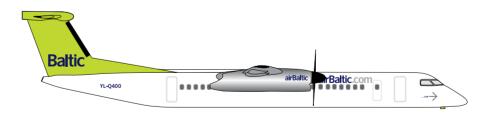
Boeing 737-300

Number of seats	142/144/146
Max take-off weight	63 metric tons
Max payload	14.2 metric tons
Length	32.18 m
Wing span	31.22 m
Cruising speed	800 km/h
Commercial range	3500 km
Fuel consumption	3000 l/h
Engine	CFM56-3C-1



Boeing 737-500

Number of seats	120
Max take-off weight	58 metric tons
Max payload	13.5 metric tons
Length	29.79 m
Wing span	28.9 m
Cruising speed	800 km/h
Commercial range	3500 km
Fuel consumption	3000 l/h
Engine	CFM56-3



Q400 NextGen Bombardier

Number of seats	76
Max take-off weight	29.6 metric tons
Max payload	8.6 metric tons
Length	32.83 m
Wing span	28.42
Cruising speed	667 km/h
Commercial range	2084 km
Fuel consumption	1074 l/h
Engine	P&W 150A

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airBaltic / FLIGHT SCHEDULE IN SEPTEMBER airBaltic / PARTNERS

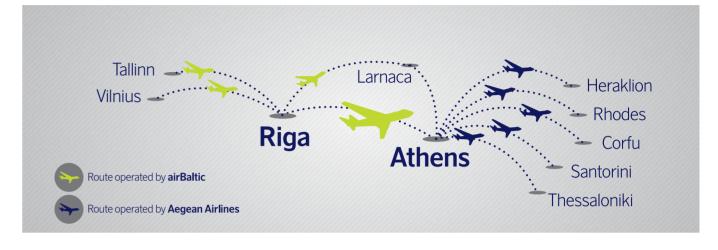
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BT 6		RIX	ABZ	37	16:20	17:00	BT 660	ABZ	RIX	37	17:35	22:05		424	RIX
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BT 4	420	RIX	KIV	-2-4-6-	12:55	15:20	BT 421	KIV	RIX	-2-4-6-	15:55	18:25	BŤ	mber 7 – S 177/17	9 RIX
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BT 2	243	RIX	FRA	1-37	09:30	11:15	BT 244	FRA	RIX	1-37	11:55	15:30		446	RIX
BT 2				-2-456-	16:15	18:00	BT 246			-2-456-	18:35	22:10	BT	LINN 311	RIX
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	422		SVO	1234567				423	SVO		1234567		22:00
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ВТ	221	RIX	MUC	123-56-	09:20	11:00	ВТ	222	MUC	RIX	123-5	11:35	15:05
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ВТ	695	RIX	NCE	7	09:25	11:30	ВТ	696	NCE	RIX	7	12:05	16:05
ВТ	695	RIX	NCE	4	10:55	13:00	ВТ	696	NCE	RIX	4	13:35	17:35
ВТ	695	RIX	NCE	-26-	15:25	17:30	ВТ	696	NCE	RIX	-26-	18:15	22:15
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ВТ	153	RIX	OSL	1234567	18:00	18:55	BT	152	OSL	RIX	123456-	10:35	13:25
ВТ	157	RIX	OSL	1234567	22:45	23:40	ВТ	154	OSL	RIX	1234567	19:25	22:15
PAL	ANGA						PA	LANGA					
ВТ	033	RIX	PLQ	12345-7	23:30	00:15+1	ВТ	032	PLQ	RIX	123456-	07:00	07:45
PAL	MA DE	MAL	LORC/	4			PA	LMA DE	MALI	LORC	A		
ВТ	687	RIX	PMI	7	09:10	10:55	ВТ	688	PMI	RIX	7	11:45	17:25
PAF	RIS Cha	rles d	e Gaul	lles			PA	RIS Cha	rles d	e Gau	lles		
ВТ	691	RIX	CDG	123456-	09:05	11:00	ВТ	692	CDG	RIX	123456-	11:55	15:40
ВТ	693	RIX	CDG	12345-7	15:55	17:50	ВТ	694	CDG	RIX	12345-7	18:35	22:20
PR/	AGUE						PR	AGUE					
	481	RIX	PRG	1-3	09:40	10:50		482	PRG	RIX	1-3	11:15	14:20
	481			5-7		14:05		482	PRG		5-7	14:35	17:40
	481			-2-4-6-	17:15	18:25		482	PRG		-2-4-6-		21:55
	EKA				0			JEKA					
	495	RIX	RJK	7	10:00	11:25		496	RJK	RIX	7	12:00	15:25
	495		RJK	4		17:50		496	RJK		4		21:50
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	631		FCO	-27	09:20	11.25		632	FCO		-27	12:10	16:20
			FC0	1-3-56-	15:05				FC0		1-3-56-	18:00	
	633 VANGE		, 00	1-0-00-	13.03	17.10		634 AVANGE		IVIA	1-2-20-	10.00	£2.1U
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	177/179 September			34-67	42:45	00:05+1	Unti	178 il Septembe			145-7	UD:25	08:40
BT Sent	177/179 ember 7 – S	9 RIX	SVG er 25	4-67	22:45	00:05+1	BT	178	SVG Septemb	RIX er 26	15-7	05:25	08:40
ВТ	177/179	RIX 6		567	22:45	00:05+1	BT	178 of Septembe	SVG	RIX	167	05:25	08:40
As of	September	26											
	101			12245/7	00.15	00.20		104				06:15	00.20
	101		ARN	1234567				104	ARN		1234567		
	105		ARN	1234567		14:40		102	ARN		1234567		12:20
	109		ARN	1234567		19:25		106	ARN		1234567		17:25
	103		ARN	1234567	22:55	Z3:1U		110	ARN		1234567	14:22	22:10
	PETERS			122451	00.55	11.50		-PETERS			122 5 -	07.5-	00.1-
	442		LED	123456-				447	LED		123-5-7		
	444		LED	12345-7	18:50			443	LED		123456-		12:45
	446	RIX	LED	12-4-67	23:05	01:25+1		445	LED	RIX	12345-7	21:45	22:05
	LINN							LLINN					
	311		TLL	1234567				362	TLL		1234567		
	313		TLL					312			1234567		
	315		TLL					314			1234567		
	317		TLL	1234567				316			1234567		
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ВТ	771	RIX	TLV	36-	09:35	13:55	ВТ	772	TLV	RIX	1-36-	17:10	21:40
вт	771	RIX	TLV	1	10:40	14:55							
VAF	RNA						VA	RNA					
ВΤ	753 ember 2	RIX	VAR	-2	16:15	18:55	ΒT	754 Itember 2	VAR	RIX	5	12:45	15:20
Septe	ember 2										-2		
								754 tember 5			-2	17.50	22:05
VEN	NICE Ma						VE	NICE Ma					
ВТ	627	RIX	VCE	-2	09:05	10:45	ВТ	628	VCE	RIX	-2	11:25	15:00
ВТ	627	RIX	VCE	6-	16:15	17:55	ВТ	628	VCE	RIX	6-	18:35	22:10
VIE	NNA						VIE	ENNA					
	431	RIX	VIE	123456-	09:40	11:05		432	VIE	RIX	123456-	11:40	15:00
	433	RIX		12345-7				434	VIE		12345-7		
	NIUS		-	- 12 /				LNIUS					
ВТ		RIX	VNO	1234567	09-55	10:45		350	VNO	RIX	1234567	07-40	08-30
BT VIL	341			1234567				342			1234567		
BT VIL BT	341		VIVU										
BT VIL BT BT	343		1/1/10		10:30		ВI	344			1234567		
BT VIL BT BT BT	343 345	RIX	VNO		10 25		D-						
BT VIL BT BT BT BT	343 345 347	RIX RIX	VNO	1234567				346			1234567		
BT VIL BT BT BT BT BT	343 345 347 349	RIX RIX	VNO				ВТ	348	VNO		1234567 1234567		
BT VIL BT BT BT BT BT	343 345 347 349 RSAW	RIX RIX RIX	VNO VNO	1234567 1234567	23:05	23:55	BT WA	348 ARSAW	VNO	RIX	1234567	21:05	21:55
BT VIL BT BT BT BT BT BT BT BT	343 345 347 349 RSAW 463	RIX RIX RIX	VNO VNO	1234567	23:05	23:55	WA BT	348 ARSAW 464		RIX		21:05	21:55
BT VIL BT BT BT BT BT BT BT BT	343 345 347 349 RSAW	RIX RIX RIX	VNO VNO	1234567 1234567	23:05 22:45	23:55 23:15	WA BT	348 ARSAW	VNO	RIX	1234567	21:05	21:55
BT VIL BT BT BT BT WA BT ZUI	343 345 347 349 RSAW 463	RIX RIX RIX	VNO VNO WAW	1234567 1234567	23:05	23:55 23:15	WA BT ZU	348 ARSAW 464	VNO	RIX /RIX	1234567	21:05	21:55 08:35
BT VIL BT BT BT BT BT WA BT ZUI BT	343 345 347 349 RSAW 463	RIX RIX RIX	VNO VNO WAW ZRH	1234567 1234567 1234567	23:05 22:45	23:55 23:15 10:40	WA BT ZU BT	348 ARSAW 464 IRICH	VNO WAW ZRH	RIX /RIX RIX	1234567 1234567	21:05 06:10 11:40	21:55 08:35

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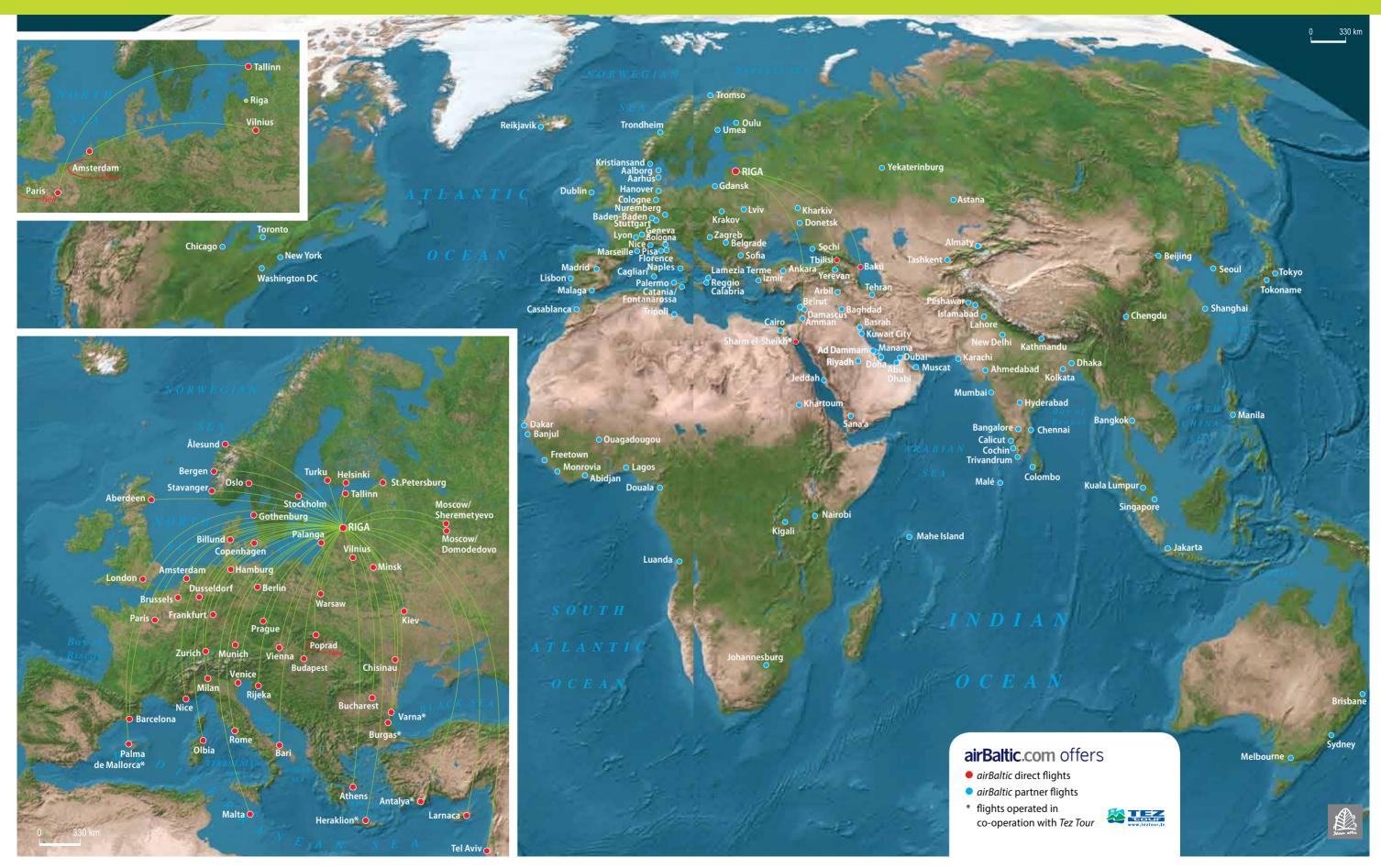








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