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VITROCSA HAS REINVENTED THE PIVOTING DOOR FOR A RESULT THAT IS BOTH TECHNICALLY AND AESTHETICALLY SUPERIOR.
What happens when a regeneration caves in on itself? Such was the fate that befell Maboneng, a deftly named neighbourhood (meaning “place of light” in local dialect Sotho) that proved a victim of its own success in April this year.

Formerly known as Jeppestown, the district was considered one of the most dangerous in Johannesburg but became a darling of the press when 24-year-old Jonathan Liebermann duly went about buying most of the buildings and converting them into industrial-chic hangouts. Was it gentrification? Yes.

But did it revitalise the community? Locals said yes – having witnessed the hordes of twenty-somethings flocking to the Sunday market to photograph each other’s street style, or attend the Mercedes-Benz Fashion Week that took place in MOAD (the Museum of African Design).

Come April, things were not looking so bright. Liebermann had exited his property company, Propertuity, the previous year, and those left couldn’t get a handle on its serious cash flow problems. When the business was summarily liquidated and entire buildings auctioned off, it seemed as though Maboneng’s good fortune had run out. But when writer Emily Manthei visited the precinct last month, she found a community still determined to prosper (p28). As local business owner Robert Moleleki told her: “It can only get better.”

Neighbourhood cyclicality is not just a modern tale. Writer James March explores Lyon’s “la colline qui travaille” – the hill that works – on p34, where the decline of the 19th-Century silk industry did not mean the death of the district. David Severn’s photo essay, ‘Thanks Maggie’ (p54) is another exploration of a community looking to redefine itself. Three decades after the coal mine closures in Northern England, Severn’s images show its residents still defiant, still eager to create.

These neighbourhoods may be in Europe or in Africa, but their commonalities are clear. As long as people are still living within them, they cannot be “failures” – with the human desire to regenerate, adapt and forge onwards an ever-present condition.

Georgina Lavers,
Editor
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A Scandi stop-off

On the way to the Northern Lights, pass by the Oslo hotel that has recently undergone a multimillion pound regeneration to reflect its retro roots. p.22
‘The era of endless consumption is over’

Eleanor Watson, curator of the world’s leading exhibition of graduate design work, looks forward to the inspiring solutions that occur when young designers from around the world gather under one roof.

How does Global Grad Show work and what does it aim to do?
This year we had 1,300 submissions put forward, from which we’ve selected 150 for the exhibition from about 40 different countries. The purpose is simple – to show the lay of the land in graduate design, but also where we’re heading. That’s the interesting aspect of graduate design work: a lot of it can be quite speculative and push boundaries of how we think about products and services, and what we might need in the future.

Do you have a sense as a curator about the kinds of things that are preoccupying young designers in 2019?
Absolutely. There are two major forces that are shaping the way we live: the climate crisis and AI. What’s interesting about both is that they’re vast systems that can feel overwhelming. But all these designers are grappling with them on a human scale and coming up with different solutions in a positive way. They’re very forward-thinking and optimistic, actually.

What solutions have impressed you?
The ones that stick in the mind are so blindingly obvious you can’t believe no-one’s come up with them before. Spectrum is a project using reflective thermochromic paint that changes its colour based on temperature. If you paint your roof with it and it gets over 30°C, the paint becomes white and stops the building absorbing heat. Once the temperature drops, the paint goes back to its darker tone and allows for greater heat absorption. Apparently if a whole town did it, they could reduce the temperature by three degrees.

The idea of innovation with an impact is key to Global Grad Show, isn’t it?
Totally. For example, 46 per cent of the plastic in the ocean is as a result of waste from the fishing industry. So Oliver Greenwood from the Hague University of Applied Sciences has designed a recyclable Sonar Sphere which attaches to a fisherman’s net and makes it impossible to be lost. There’s definitely an awareness on the part of young designers that the era of endless, thoughtless consumption has come to an end.

Global Grad Show is a year-round project to support graduates in developing successful startups. Are your instincts that today’s graduates have that pathway if their design is good enough?
Previously, big companies would have hired designers to come and work for them straight out of school. Now designers have to be self driven – but that also means there’s more opportunity for them to take the initiative and take their products to market themselves. Actually, Global Grad Show has a startup programme and some projects will be paired with startup incubators in Dubai and offered funding.

Watson is taking on the curatorial reins for the 150 solutions presented during the show.

Dubai Design District, Dubai, UAE.
globalgradshow.com
10-17 NOVEMBER

ATP FINALS

The thrilling climax to the men’s tennis season, the top eight-qualified singles players and doubles teams of the year go head to head in London in this exciting, Emirates-sponsored festival of tennis. The top three of Rafael Nadal, Novak Djokovic and Roger Federer have already made it to the Finals, but they’ll have to watch out for US Open finalist Daniil Medvedev, who will be playing at the tournament for the first time. London, UK. nittoatpfinals.com

4-5 NOVEMBER

15TH CYPRUS SUMMIT

At the crossroads of three continents, Cyprus is perfectly placed to take the temperature of our economic and political state of mind. This year’s summit, attended by government, banking and business leaders from around the world, discusses first whether Cyprus can diversify its economy, before asking whether the EU will manage to form a new narrative for itself.

Nicosia, Cyprus. events.economist.com

9-12 NOVEMBER

LOY KRATHONG & YI PENG

Two distinct celebrations in Thailand they may be, but they have one thing in common: light. During Loy Krathong, small floats holding candles are carefully placed in rivers as offerings, thanks and praise to Buddha, while Yi Peng sees thousands of paper lanterns lit and released into the sky. Chiang Mai is probably the best place to see both festivals at the same time.

Across Thailand. Tourismthailand.org

22-24 NOVEMBER

SAN FRANCISCO HIP-HOP DANCE FEST

Breakdancing is often something of a competitive sport – in fact, it might even be a part of the 2024 Olympic Games in Paris. This San Fran festival celebrates the artistic roots of the form, with companies from Norway to New York showcasing their moves, as well as masterclasses from some of the world’s best.

San Francisco, US. sfhiphopdancefest.com
A familial feel in Downtown Dubai

City living

WORDS: GEORGINA LAVERS

Head out of the Dubai Mall, past fountains sending plumes of water into the air, stalls of trinkets at Souk al Bahar – maybe a brief segue to cruise down the public slide overlooking Burj Park – and you’ll reach Manzil Downtown: a boutique hotel slap-bang in the middle of some of the city’s most recognisable landmarks.

Managed by Vida Hotels and Resorts, the four-star property manages to evoke a homey feel even whilst in the midst of the city, thanks in large part to its staff.

From waiters to front-of-house, the team are all incredibly friendly – we see one of the managers taking selfies with a family over the breakfast buffet – and it’s the kind of place where everyone seems to know everyone.

The hotel has 197 rooms and suites – request in advance if you’d like one with views of Burj Khalifa – which are contemporary Arabesque in design and equipped with modern facilities including 42-inch flat-screen TVs and Nespresso machines.

After taking in the poolside skyline, the property has a few restaurants to try out. Nezaaussi Grill – short for New Zealand, South Africa and Australia – offers steak imported from one of its monikers, as well as classic pub food, and live TVs that screen every major sporting event.

Boulevard Kitchen is the signature restaurant and focuses on Levantine cuisine but a dining highlight – should you happen to be there over the weekend – is the Friday brunch. Held in the open-air courtyard, with canvas canopies overhead, it is one of few spots in the city with an all-night license, and thus has become something of a social haven.

Come for the salmon with parmesan foam, and stay for shisha until the early hours of the morning; fairy lights flickering, Arabic chatter floating across the courtyard.

IN THE NEIGHBOURHOOD

For location, Manzil is second to none, situated a short walk from Burj Khalifa and the Dubai Mall. But for a more unexpected stay, head to some of the less recognisable spots in the area. Ting Irie is a popular Jamaican haunt just down the road, and Dubai Design District (d3) is just a short cab ride away – replete with independent cafés and curated stores and galleries. Five more minutes and you can spot flamingos in Ras Al Khor Wildlife Sanctuary.

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Soak up Cypriot style at the latest luxury hotel to open on Limassol’s shores

Coastal chic

WORDS: LAUREN JADE HILL

Cyprus’ second largest city has never had to try that hard when it comes to drawing travellers in. Stretching along kilometres of harbour and sandy beaches, the coastal capital boasts ancient ruins of Amathus to its east, as well as pockets of historic architecture throughout the picturesque old town. Luxury hotels have gradually been making their appearance here in recent years, but none have created quite the same buzz as the recently opened Amara Cyprus.

Before it had even opened, people were placing themselves on a waitlist for highly-anticipated dining spot Matsuhisa Limassol, under the helm of world-famous chef Nobu. This isn’t the hotel’s only draw. Since opening, Amara Cyprus has garnered attention far and wide for its impressive culinary offering, luxury facilities, and on-point design by SB Architects, David Rockwell and WA Interiors.

The property is less a hotel and more of a destination in and of itself; a serene lobby leading through to cafes, boutiques, lounges, a wellness retreat and gardens. There is a seamless flow between interior and exterior; restaurants including Ristorante Locatelli and Armyra by Papaioannou spill over to the outdoors, and rooms also give a nod to their location, with ocean views and modern Cypriot interiors featuring wooden slatted screens and splashes of blue.

**BEACH DAYS**
Amara Cyprus has its own beach but it’s worth seeking out some of the region’s other coastal spots too. Start by making your way to Kourion Beach and its archaeological site of the same name; find your way from Pissouri Beach to nearby Aphrodite’s Rock; marvel at the dramatic white rocks of Governor’s Beach; and soak up the sun on the famously long sandy stretch, Lady’s Mile Beach.

**IN THE NEIGHBOURHOOD**
In the centre of Limassol, pay a visit to the medieval castle of Ottoman origin; look up at the minaret of Limassol’s Grand Mosque; and step inside Agia Napa Cathedral. Back on the eastern edge of the city, you can then see what’s considered to be one of the country’s most important historical sites: the UNESCO World Heritage Amathus archaeological site, which dates back to around 1,100 BCE.
Slabs of white stone, wood and polished marble create the backdrop for each stylishly furnished space and ornamental pools, palms and olive trees fill the waterfront gardens. You can cool down in the infinity pools overlooking the thumping coastline, or retreat to the calm of the spa.

Amara Spa is one of the hotel’s greatest secrets. Built around archaeological finds from the site’s former ancient city, Amathus, it features an open-air saltwater pool, thermal facilities, treatment rooms and indoor lap pool. End the day here or head up to the guests-only rooftop bar, for a signature cocktail and views of yachts bobbing in a crisp Mediterranean sea.
In the heart of Oslo, a ‘70s-esque retreat with a modern feel

Retro Scandi

WORDS: CONOR PURCELL

Located in a landmark 22-storey building close to many of Oslo’s cultural offerings, the Radisson Blu Scandinavia is the perfect place from which to explore the Norwegian capital. With the Royal Palace, the National Gallery and the Opera House all a few minutes’ walk away, it’s a homey yet modern base in one of Europe’s most underrated capital cities.

The rooms combine modern design with a retro Scandinavian feel, and offer either city views or views of Oslo Fjord. Some nice in-room touches include complimentary Nespresso coffee and USB charging ports. The jewel in the hotel’s crown is the 21st floor Summit Bar, a beautifully minimalist space designed by renowned local architects Snøhetta that offers spectacular views of the city. Nab a window seat just before sunset and watch the sun dip below the islands that dot the Oslofjord.

If you prefer something more energetic, the Lagoon fitness centre offers state-of-the-art equipment, a beautifully designed indoor pool, and a sauna. One of hotel’s highlights is 26 North, Radisson’s casual dining restaurant. All the ingredients are local, and the dishes are quintessentially Norwegian, from mini moose burgers and deep-fried cheese waffles to freshly caught halibut.

Once you are fed and watered, it’s time to explore the city. One of Europe’s greenest cities (in both the literal and metaphorical sense), Oslo is at once compact and spread out, and perfect to explore on foot. It’s culturally vibrant, with a host of museums, galleries and exhibition spaces dotted across the city, as well as a plethora of world-class restaurants – including the most northerly three-Michelin-starred restaurant in the world, Maaemo.

FROM THE CONCIERGE

Tim Wendelboe
Regarded as one of the best coffee shops in the world, Tim Wendelboe is part café, part micro roastery, and part coffee training centre. Located in the hip Grünerløkka neighbourhood, the coffee here more than lives up to its reputation.

The Viking Ship Museum
Norway’s history is interlinked with that of the Vikings and the Viking Ship Museum offers an eye-opening look at the lives they led. Star of the show is a 9th Century burial ship in almost perfect condition. There’s a range of other finds too, and it’s a fascinating insight into Norway’s Viking past.

Holmenkollen
This huge Olympic ski jump overlooks the city and offers a viewing platform and a museum that showcases the history of skiing and polar exploration. Norwegians are fanatical about skiing, and this is a great introduction to the sport.

Left: Open since 1975, the hotel has recently undergone a multi-million dollar renewal
Emirates flies daily to Oslo with the Boeing 777-300ER.

Clockwise from bottom left: Earthen tones characterise much of the interior design; Classic Nordic cuisine in 26 North Restaurant & Social Club.
Namiri Plains is putting the Serengeti’s less-explored eastern frontier firmly on the map

Serengeti style

WORDS: SARAH FREEMAN

Safari camps aren’t exactly plagued by noisy neighbours, (save for a roaring lion or two), but this remodelled luxury lodge really is far from the madding crowd. With no other camps to speak of for an hour in any direction, Namiri is a mere speck in the endless golden plains that carpet the Serengeti National Park’s eastern reaches. Closed to visitors for two decades to allow cheetah numbers to replenish, this once off-limits region is now aflush with big cats.

Being unfenced, there’s every chance you could spot one in camp – reimagined as ten solar-powered suites that fan out from a central dining and lounge area. Designer Caline Williams-Wynn has eschewed Hemingway-esque colonial clutter for macramé wall hangings, a poured concrete floor and earthy tones. The fresh look really comes to the fore in Namiri’s light-flooded rooms, camouflaged by sandy-hued awnings and decked out with oversized straw pendants, milking stool table nests and slouchy ochre armchairs.

As for the bathrooms, their volcanic rock walls are offset with floor-to-ceiling glass showers boasting views of acacia-studded plains. For the ultimate bush indulgence wallow in the sunken tub on a private deck, fashioned from recycled plastic and overlooked only by the odd grazing gazelle.

Bathtub game viewing is one thing, but to witness bulging pods of hippos and Masai giraffe, you’ll need to hit the dusty, bone-rattling roads. Punctuating these savannahs are the Serengeti’s famous rocky outcrops, or kopjes – a favourite refuge for nursing lionesses and former lookout of dreadlock-maned Bob Marley. Thought to be one of the national park’s oldest lions, the local legend’s eventful 14-year life is immortalised on the camp den walls.

The den, which also houses a library and shop, backs onto a modest pool ringed by hammocks. It’s the perfect spot for a pre-prandial cocktail before feasting on a Swahili platter with a side of star-spangled bush skies.

IN THE NEIGHBOURHOOD

Digging deep

50km south of Namiri is one of the world’s most important archaeological sites: Olduvai Gorge in the Ngorongoro Conservation Area. It was here, in 1959, that paleoanthropologists Mary and Louis Leakey discovered the earliest evidence of human evolution; a 1.75 million year-old hominin skull.

A new female pride

Namiri’s sister camp, Dunia, is challenging gender stereotypes by being the first all-women-run safari camp in Tanzania, helmed by the country’s only female Safari Lodge Manager, Angel Namshali. Nestled in the Serengeti’s southern plains on the path of the great migration, the semi-permanent camp’s team hails from 16 different Tanzanian tribes.

Conservation and conversations

As part of Namiri’s ongoing alliance with the Serengeti Cheetah Project, guests can spend an afternoon out in the field with head researcher Dennis Minja to learn more about this vulnerable species, known to commandeer 4x4s to scan for prey.
Boasting a UNESCO World Heritage Site in the form of George Town, Penang is also home to a diverse range of amazing attractions, world-class street food, vibrant festivals, cultural and historical treasure troves, breathtaking green spaces and beautiful beaches. Come and experience the diversity of Asia!
TV is a lie

Dom Joly has wised up to the tricks of the travel TV trade

I find it difficult to say no to an adventure. This is why I found myself walking from Belgrade to Istanbul for a television project last month. I’d actually driven the route before when, in 2015, I took my wife and two kids on a mammoth road trip from the Cotswolds to Istanbul and back on what our friends jokingly called “The Big Divorce Tour.”

It took long enough by car so the idea of walking it was rather daunting. Fortunately, television is an impatient beast, and I was only to do the interesting sections, with the so-called “dull” bits being skipped by way of a minibus.

Television has been forced to become more transparent and honest over recent years, but travel TV still appears to be exempt from this. Travel shows still pretend that you bumped into your local fixer by chance in the insect market rather than having actually met for breakfast in your hotel.

Travel TV hates mentioning that you are journeying with a massive crew so that when Michael Palin is rushing to catch a “vital” train connection from Alexandria and just makes it, nobody talks about who took the beautiful shots of the train shunting off into the sunset. Travel TV loves sunsets… and sunrises.

In fact, when you are making a show you often find yourself arriving in a beautiful place like Edirne at about three in the afternoon, eagerly anticipating a shower and a couple of restorative beverages only to be halted by the director, who wants you to enter town under a setting sun. This means sitting by the side of the road for three hours or so until the sun and the director are in alignment. You start to long for heavily clouded days.

Recently there has been a new bad guy on the travel TV scene – the drone. Undoubtedly these magic machines afford viewers spectacular views of the action and scenery, but they are also, unfortunately, another hindrance to spontaneity. The amount of times that I did a particular stretch of – often rather steep – hiking, only to be asked to retrace my steps and do it again so that we could get the drone shots.

If I had my life again and I could choose what I would like to be, I could do a lot worse than become a drone operator. These guys are flown around the world to sit and operate their impressive toys from the comfort of a van while we trudge like solider ants far below their all-seeing lenses.

On this recent trip they seriously missed a trick. The real action and gossip all happened in the minibus between shoots. We’d slag off the powers-that-be, bicker with each other and tell libellous celebrity stories that would make even Rebekah Vardy blush. If they had just placed a couple of cameras in there they would have had a totally different show, but it would have been the unvarnished truth and TV, in general, prefers the lie.
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A mural of Jan van Riebeeck next to the Cosmopolitan Hotel

It’s early as I make my way towards the smells of Ethiopian coffee, vegan breakfast wraps and the unique South African/Indian curry, bunny chow. Perhaps it’s the calm before a storm of hipsters, who will soon populate the Sunday pop-up food hall located in Arts on Main, a renovated industrial building opened in 2009. The warehouse inaugurated a brand new precinct shaking up the central business district of Johannesburg: Maboneng.

Just a few blocks away, colourful murals cover the Museum of African Design, welcoming visitors into a fresh, modern exhibition hall. But here is where things diverge from the expected inner-city gentrification story. The museum is closed indefinitely and the warehouse is empty, except for a minimalist boutique storefront, Unknown Union. Robert Moleleki welcomes me inside. He is a partner in the creative collective that owns the space, which he tells me is designed to be a gathering place for local and international creative collaborators. Besides high-end clothing and visual art, created with a deep background in African anthropology and aesthetics, the boutique also houses a hidden recording studio. But today, along with the rest of the block, it’s eerily empty. He tells me the story of how
Arts on Main and the Museum of African Design, once both anchoring Maboneng, helped real estate investor Propertuity launch a hip, inclusive community populated and defined by imaginative artists. And why today, it faces the challenge of surviving its own success.

Maboneng means place of light. Its Sotho name was chosen by Propertuity’s founder, Jonathan Liebmann, a young South African investor who utilised the urban revitalisation trope familiar to inner-city neighbourhoods worldwide in an unlikely bit of central Johannesburg, nearly abandoned since the late 1980s. Rising to the unique challenges of Johannesburg’s violent reputation and structural segregation, Liebmann realised that buying and rehabbing undervalued buildings wasn’t enough.

Propertuity nurtured Maboneng’s artistic identity as a village-in-the-city by prioritising unique cultural offerings over corporate or commercial tenants. The company also took on the district’s practical obstacles by installing night-time lighting, hiring private security to patrol the streets and employing a neighbourhood shuttle to take people in and out of the district. Opportunities for young entrepreneurs and creatives flourished, in a place most institutional investors had habitually ignored. As Propertuity’s portfolio of lofts, artist studios and retail spaces grew, Maboneng’s reputation spread, initiating a familiar cycle. Hype swelled. Tourist traffic increased, and CurioCity Backpackers’ Hostel and 12 Decades Art Hotel started providing accommodation for more and more international visitors. Property developers RMH Property and Buffet Investments acquired controlling shares of Propertuity. In early 2018, it was listed as one of Forbes’ 12 Coolest Neighbourhoods in the World. Maboneng’s urban renewal was poised to give way to the full-blown gentrification that usually evicts artists from the neighbourhoods they help create.
Or so it seemed. Simultaneously, a slowdown in South Africa’s real estate market, coupled with Propertuity’s aggressive growth strategy (RMH’s chief executive would later call it “overly optimistic asset selection [and] unrealistic valuation expectations”) was too much for Propertuity’s new investors to manage. Liebmann left his own company in 2018, and Propertuity’s 18 Maboneng properties were liquidated at auction in April, including Arts on Main and most of the Museum of African Design building.

“When Propertuity went into liquidation, there was already unrest in the market,” says David Teasdale who represents Block 20 Property Group. They manage commercial and residential space in six Maboneng buildings. “The prices achieved [at the Propertuity auction] were lower than expected, sometimes equal to or less than the prices paid for the property... Before, investors saw it as an opportunity to unlock value, but banks no longer see Maboneng as a solid investment. It’s a grey area.”

At auction, lowball cash offers from high-level private investors, syndicated buying groups and partnerships scooped up most of the buildings, or parts of buildings, that were available. Many business owners, like Moleleki, had already bought their storefronts. Institutional investors were nowhere to be found. “There’s a lot of change happening, and we don’t know yet if it’s good,” Teasdale cautioned.

There are some slivers of silver lining in the collapse of Maboneng’s founding investors, however. The Unknown Union collective has been involved in Maboneng since 2015, at the height of its success. They bought the space that is now Unknown Union’s flagship store, but the rest of their building was sold in Propertuity’s liquidation.

Far from being speculative investors, those who bid on Propertuity buildings already had interests in Maboneng, and maintain a passion for inner-city development and renewal, according to Teasdale, who is familiar with some of the new
owners. And with the exit of Propertuity, a new solidarity has emerged among the artist-residents and business owners, who see themselves as the community’s stakeholders and protectors.

“I think Propertuity was like any other company,” says Moleleki. “They started something good, and it did not work out fully, so they moved on. But I believe it can only get better from where they left off because there are now new people with different ideas for Maboneng and not only one company that makes decisions about Maboneng on behalf of everyone.”

A year before Propertuity’s exit, the Maboneng Civic Association was founded by a community member, Stuart Thomson, to revive the civic functions that had started to lapse during Propertuity’s decline, like street lighting, garbage pickup and security. Along with providing these services, the MCA’s vision is “to shape Maboneng into a world-class Afro-politan neighbourhood,” creating a multicultural hub for artists and tenants to share local, African art and design ideas.

With the exit of Maboneng’s primary creator and benefactor, the neighbourhood seems ready to start a new chapter, even if the hype settles a little. Moleleki says the Sotho word, Maboneng, can also convey the spirit of a place of enlightenment. He says the neighbourhood embraces this as “a spirit which drives the ethos of the businesses and activities which take place here, emphasizing the vital role that art and culture play in broadening the horizon of human experience.”

Today, it is the more than 20,000 business owners and residential Maboneng urbanites who find themselves investing in maintaining the vision of cultural, artistic creation initiated by Liebmann. It is by their efforts that Maboneng is transforming from a precinct into a community – a community starting to stand on its own two feet, once again.

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For Further Information log on to: www.gujarattourism.com | www.statueofunity.in For Ticket Booking, log on to: www.soutickets.in
The hardest-working neighbourhood in Lyon couples its gastronomic future with respect for an industrious past

La Croix-Rousse, Lyon

WORDS: JAMES MARCH
IMAGES: ANDREA MANTOVANI
Though the history of Lyon stretches back over 2,000 years to its origins as a Roman settlement, its Croix-Rousse neighbourhood can be mostly defined by the last 200 years. Perched atop a hill above the city centre, the area was home to thousands of silk workers in the 19th Century, helping the city cement its reputation as a European nexus for textiles. While the industry of that era is no longer, La Croix-Rousse maintains an idiosyncratic atmosphere among Lyon’s arrondissements.

Nicknamed la colline qui travaille (the hill that works), La Croix Rousse does not have the basilica or convents boasted by its southwestern sister, Fourvière (la colline qui prie – the hill that prays).

Nevertheless, the arrondissement – undoubtedly due to a lack of pressure generated by over-tourism – has been left to develop organically and embrace its quirks. Croix-Rousse is divided into two separate areas. The first is the hills (les pentes), a maze of zig-zagging streets and secret passageways, whose distinct appearance has undoubtedly contributed to a bohemian atmosphere.

Once used by the silk workers to transport their goods from one place to another without being exposed to the elements, the passageways, or traboules, now act as a historic curiosity. The summit of the hill, le plateau, has a more village-like atmosphere – and is where the Croix-Rousse Market takes place, six days a week.

**SOUNDBITE**

In 1933, Lyon’s pioneering Eugénie Brazier became the first female chef to earn three Michelin stars for her restaurant, La Mère Brazier, on Rue Royale.

**MOKXA**

If summiting the hill is a little taxing early on in the day, then Mokxa is a cozy little place to stop for a caffeine boost. Serious about their coffee and where it comes from, this roaster and café’s coffee is all organic or sourced from farms with sustainable agricultural practices.

Located in a small, quiet square just a few minutes north of Place des Terreaux, watching the world go by with one of their generously-sized cakes is one of many indulgent reasons to visit.

3 rue de l’Abbé Rozier, 69001 Lyon, +33 4 27 01 48 71, cafemokxa.com
Time slows down in Place Sathonay, a shaded and secluded square not far from the Saône river. Surrounded by vibrant café terraces and usually filled with locals enjoying a gentle game of pétanque, it offers a particularly charming snapshot of French life. As well as a good place to rest one’s feet and escape the noise of the city, it has some interesting bistros – Bel Ami, a wine bar that also serves up original Franco-Spanish tapas, is one of the best.

Place Sathonay, 69001 Lyon
A THREE-MINUTE WALK

AMPHITHEÂTRE DES TROIS GAULES

After a short climb up a pretty stairway from Place Sathonay, the Roman relic Amphithéâtre des Trois Gaules slowly reveals itself. Dating from around 20 BC, this ruined amphitheatre is less heralded than its more spectacular companion at Fourvière but its age is equally as hard to comprehend. The name is derived from Lyon’s role as the ancient capital of the Three Gauls (Lugdunensis, Belgica and Aquitania) – the three provinces of Roman France. It was here in AD 177 that the first Christian Martyrs were thrown to the lions including, most famously, St Blandine.

These days it’s a quiet place to visit but changes wildly in complexion during the annual Fête des Lumières light festival (5-8 December) when it morphs into a bright neon art installation.
Rue Lucien Sportisse, 69001 Lyon

A TEN-MINUTE WALK

LA MARCHÉ DE LA CROIX-ROUSSE

This is a food-obsessed city and the Marché de la Croix-Rousse on le plateau is a classic bustling French farmers market featuring over 100 vendors, stretching for a kilometre down the Boulevard de la Croix-Rousse. The seemingly endless rows of stalls are made up largely of friendly local producers selling a rich abundance of fresh vegetables, meat, cheese, fruit and bread. Don’t be surprised if the intensity of the aroma from the cheese stalls stops you dead in your tracks.
Boulevard de la Croix-Rousse, 69004 Lyon
AN EIGHT-MINUTE WALK

SÉBASTIEN BOUILLET

A local institution on le plateau since 1977, Sébastien Bouillet’s chocolaterie and pâtisserie is a sweet distraction from the nearby farmers market. Opened originally by Henri Bouillet in the Place de la Croix-Rousse, he handed the reigns over to his son Sébastien in 2000 following his successful training with some of France’s finest pâtissiers.

His original creations are colourful and deftly crafted, clearly showing how much time and effort Bouillet has put in to his work. The Maca’Lyon, a salted butter caramel macaron coated in 70 per cent dark chocolate and gold flakes is probably reason alone make the trek up the hill.

15 Place de la Croix-Rousse, 69004 Lyon, +33 4 78 28 90 89, chocolatier-bouillet.com

A THREE-MINUTE WALK

MAISON DES CANUTS

Located in an unassuming building on a narrow street in the centre of le plateau, the Maison des Canuts tells the story of 500 years of silk production in Lyon. The museum is small but the high ceilings allow room for live demonstrations on the vast original weaving looms.

Canuts is the name given to the silk workers of Croix-Rousse and the Maison des Canuts also explains how the desperately poor working conditions of the 19th Century led to numerous bloody uprisings and revolts. Something to ponder when walking back down the hill past the breezy bars and coffee shops that now occupy the old workhouses.

10 Rue d’Ivry, 69004 Lyon, +33 4 78 28 62 04, maisondescanuts.fr
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Japanese chef Akira Nishigaki is the creative force behind one of Lyon’s best-known restaurants, L’Ourson qui Boit, located on the eastern fringes of les pentes and just a short walk from the banks of the river Rhône. The unique fusion of Japanese and French cuisine in a modern, uncomplicated setting with a constantly evolving menu has been a hit with locals and visitors alike for years so booking ahead is advised. Nishigaki took his culinary prowess a step further in 2016 and opened a pâtisserie next door featuring an exquisite selection of tarts and pastries.

23 Rue Royale, 69001 Lyon +33 4 78 27 23 37

DID YOU KNOW?
With over 100 outdoor murals, Lyon is arguably the European capital of street art, many of which can be found in Croix-Rousse.

Just south of the 2000 year-old Amphithéâtre des Trois Gaules is La Grooverie, a playful bar that feels very in-sync with the bohemian vibes of Croix-Rousse in 2019. The dark interior is subtly lit by jaunty red and yellow neon lights and its handsome, curved bar sits across from vintage arcade games, pinball machines and a foosball table. The retro games only add to the ambience. True to its name, La Grooverie offers weekly club nights filled with the sounds of funk, soul, RnB and Brazilian flavours, as well as live music from Tuesday to Saturday.

9 Rue du Jardin des Plantes, 69001 Lyon, +33 4 78 98 52 32, lagrooverie.fr

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The feast

At the intersection of Europe and Asia,
of revival

Georgia is emerging as a crossroads for travellers from near and far – as it was centuries ago
Descending from the pool at the top of the Radisson Blu Iveria in Tbilisi, a man wearing various ID and security passes around his neck steps into the lift looking like he has somewhere to be. A quick glance at his chest reveals his job title: assistant director for Fast & Furious 9, the latest movie in the muscle-car franchise.

A few hundred kilometres away, high up in a stone monastery called Motsameta on a bluff overlooking an emerald green valley, a bearded monk’s black robe fans out behind him. He, too, has somewhere to be: in this case, a baptism for a local family’s young child.

An exciting blend of the new and old is one of the many charms of Georgia. For the Hollywood director, the country’s appeal is mostly pragmatic: it is typically a major undertaking to commandeer a city’s main high street for two weeks – with scads of permissions and approvals required – but in the capital, things have gone pretty smoothly.

“I think they saw what happened with Prague and Budapest,” he says. “They’re aware of the positive effect a movie can create around the world.”

In the heart of Tbilisi’s bustling commercial and business district, filming for the car-centric action flick is taking place across the street on Rustaveli Avenue. The capital’s central thoroughfare is normally packed with pedestrians, but now a fleet of military-style trucks and Dodge Chargers fill the square. A helicopter whirs overhead, with cameras capturing each drift and wheelspin.

There is undoubtedly a widescreen quality to this city, and indeed, to the rest of Georgia. There’s certainly no shortage of spectacular scenery and plenty of activities, from skiing and trekking in the dramatic Caucasus Mountains to touring the rolling vineyards and exploring the plentiful lakes, forests and the seductive Black Sea coast. Perhaps nowhere do things feel more cinematic than in the central region of Kutaisi. High in the Caucasus, black-robed monks flit amongst shadows framed by stone mosaics and clouds of burning incense. There’s no WiFi up here for an Insta-story, and their presence is a poignant reminder that in some corners of the planet, things haven’t changed for millennia.
When visiting the ancient monasteries that dot the alpine landscape in Kutaisi, which is a four-hour drive from Tbilisi, ancient rites continue and you can witness a mass, baptism or Orthodox religious ceremony (more than 80 per cent of Georgians are members of the Georgian Orthodox Church).

Just getting there has an otherworldly feel: the winding, tree-lined road weaves its way through soaring mountains and verdant valleys, like a real-life stand-in for Middle-earth.

The fantasy feel of Kutaisi is ramped up even more with a visit to the Gelati Monastery. This sprawling complex north-east of the city is a photographer’s dream, peppered with buildings nearly a thousand years old that full-bearded monks still live in today. Aside from the panoramic views of the patchwork farmland far below (It’s a wonder Hollywood hasn’t been here yet), art and design buffs will appreciate what’s considered some of the finest examples of Byzantine architecture and mosaics in Georgia. Visitors are always welcome at the UNESCO World Heritage Site too – some of the monks, many of whom speak English, are more than happy to accompany guests through the ancient archways and buildings as they explain Gelati’s significance to their faith, and why they’ve chosen to live as others have for centuries.

Following years of being overlooked, Georgia is now taking its place on the world tourism stage. The country is welcoming record numbers of visitors and revenues from international tourism are soaring – in 2017 they reached $2.75 billion. In the same year, international visitor numbers hit 7.9 million, representing an annual growth rate of 17.6 per cent. In 2018, the bar was raised higher again: according to the Georgian National Statistics Office, “The number of arrivals equalled 8.7 million, which is 9.8 per cent higher compared to 2017.” No small feat for a country with a population of fewer than 4 million people.

Consequently, the hospitality sector is booming, with ultra-cool hotels emerging that wouldn’t be out of place in London, Paris or New York. Hotel Iota is one such newcomer. In Georgian, as in English, iota refers to a trace amount of something. As a symbol of depth and wisdom in simplicity, it’s the perfect name for the hotel, which embraces minimalist codes and marries organic and industrial materials in its design.

Tamara Javakhadze, director of marketing at Iota, says Georgians are famously hospitable for a simple reason: according to some ancient writings, many believe that visitors are brought to them by God.

In balance to the uber-cool options, Tbilisi also has classical lodgings – and none come as refined as The Ambassador. Perched near the bank of the River Mtkvari in the heart of the city, this 120-room, five-star hotel excels in
Then we found an important old cookbook lying in the street at the flea market... it was a present from God. My father found 807 old recipes, and that evening we decided on the name, the concept, and five months later we opened the restaurant.

The revival of the forgotten dishes served at Barbarestan in a way mirrors the revival of hospitality in the whole country. Customs and character traits that date back millennia, are being appreciated anew by modern travellers. Experiencing the genuine warmth and welcoming nature of the Georgian people, coupled with the visual impact of the country, it’s no surprise that Fast and Furious director Justin Lin has said that the moment he saw Tbilisi, he knew he’d found his location. With a unique mix of modern and historic textures – plus a national dish of melted cheese – Georgia remains a feast for the senses.

Clockwise from top left: Local delicacy Khachapuri; Hotels on the river Mtkvari; A view of Tbilisi’s rooftops

It’s easy to agree with him when criss-crossing the country in Mercedes mini-vans called Marshrutkas – which cost as little as US$2 per 200 kilometres – and via the slow, but cheap and comfortable, train network. There’s always something to see – whether it’s the ornate, calligraphy-like Georgian alphabet, Mkhedruli; free-roaming cows and friendly stray dogs; or the majesty of snow-capped peaks towering above ancient brick buildings below.

On the subject of feasts, many books could be written about the diversity of Georgian cuisine. Besides the signature Khinkali stuffed dumplings and the dangerously moreish, cheese-filled bread called Khachapuri, a mouth-watering array of relatively unknown dishes await the eager gourmand. Special mention goes to Barbarestan restaurant in Tbilisi and the fascinating story of its founding in 2015.

After serving staple Georgian food for ten years, a couple with 11 sons and daughters decided to revive the historical Georgian Supra – meaning banquet – by exploring the neglected cuisine of past centuries. “We decided on a concept of old Georgian recipes but we couldn’t find anything because in 1935 all the libraries storing cookbooks were burnt, because of the Soviet Union,” Andria, one of the eldest sons, explains.

“Then we found an important old cookbook lying in the street at the flea market... it was a present from God. My father found 807 old recipes, and that evening we decided on the name, the concept, and five months later we opened the restaurant.”

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Clockwise from top left: Local delicacy Khachapuri; Hotels on the river Mtkvari; A view of Tbilisi’s rooftops
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From biology class to the operating theatre, here’s to moving forward.
Byron and the lost art of adventure

Sharp, undiluted and uncompromising – but is Robert Byron’s The Road to Oxiana a masterclass in travel writing? Or a colonial tale to avoid?

Words: Conor Purcell
Byron and the lost art of adventure
The Road to Oxiana – what many consider the greatest travel book ever written – starts as it goes on: its author, Robert Byron, going against the grain. He’s in Venice, and instead of waxing lyrical about the city’s architecture or otherworldly beauty, he focuses on some bathers who have gathered in the Lido and “the water like hot saliva, the cigar ends floating into one’s mouth, and the shoals of jellyfish.” It’s typical Byron: funny, acerbic and surprising.

Every story needs a protagonist who is put under pressure, and this one is filled with episodes where Byron attempts – and fails – to rise above his surroundings. Indeed, the whole book is a contrast between the glories of the architecture he sees, the less-than-glorious realities of the hotels he stays in, and the petty bureaucracy he encounters. As a writer, he pulls no punches; there’s no sentiment for the grim lives many of those he encounters have lived, a testament of Byron’s own rather gilded upbringing. Born in London in 1905, he was educated in Eton and Oxford, from which he was expelled, apparently for his “hedonistic and rebellious manner.”

The book is a travelogue, chronicling the journey Byron and his friend Christopher Sykes took to Persia and Afghanistan, passing through Jerusalem, Baghdad and Damascus on the way. Byron’s goal was to discover the origins of Islamic architecture, and their 11-month journey is beautifully rendered: indeed, in many ways, the book has hardly dated at all. Paul Fussell, in his renowned study of literary travel writing between the wars (called Abroad), described Byron’s book as “what Ulysses is to the novel between the wars, and The Waste Land is to poetry, The Road to Oxiana is to the travel book.”

In Jerusalem, Byron begins to engage in his love of aphorisms: “The King David Hotel is the only good hotel in Asia this side of Shanghai.” While these sorts of statements resonate, they are also probably wrong, something some of the book’s critics have pointed out. Indeed, Byron – coming from a privileged background – has the air of a colonial on tour, travelling for the scenery and the architecture, but hampered by the supposed incompetence of the locals.

At one point in his journey, stuck in Tehran, he decided the quickest way to Afghanistan would be to buy a car. He chronicles the Byzantium hell that process entails brilliantly, a four-day process that sees him shuffling between various government departments until finally he manages to purchase a Morris Minor (for £30). His joy is short-lived, however, as we find out in the next chapter: “The back axle has broken, sixty miles from Teheran. ‘To Khorasan! To Khorasan!’ shouted the policeman at the city gate. I felt a wonderful exhilaration as we chugged through the Elburz defiles. Up or down, the engine was always in bottom gear; only this could save us
from being precipitated, backwards or forwards as the case might be, over the last or next hairpin bend. Seven chanting peasants pushed the car uphill to a shed in this village. It is a total loss. But I won’t go back to Teheran.”

Indeed, Byron has spectacularly bad luck with cars and trucks and motorised vehicles in general. The car taking him from Beirut to Damascus breaks down soon after departing, forcing the author to take the bus. As he writes at Nishapur, in a remote area of North-East Iran: “One can become a connoisseur of anything. Never in all Persia was there such a lorry as I caught at Damghan: a brand new Reo Speed Wagon, on its maiden voyage, capable of thirty-five miles an hour on the flat, with double wheels, ever-cool radiator and lights in the driver’s cabin.”

Although Byron’s air of entitlement may permeate his writing, there’s no denying the risks he takes in his travels. The journey between Herat and Mazar-i-Sharif in Northern Afghanistan was more dangerous back then than it is now. Afghanistan, of course, is as far as Byron got. Yet the country is utterly fascinating, and Byron gets up to all sorts of mischief during his stay: he’s arrested, he’s the guest at high society balls, and, unsurprisingly, almost every mode of transport he takes breaks down. He clearly loves Afghanistan, more than anywhere else he visits. At one point he writes about the country: “At last, Asia without the inferiority complex.”

The mid part of the 1930s was a time of real shift in the region; the era of emperors and colonialism was ending, while the era of global oil and nationalism was just beginning. At Rutbah in northern Iraq, Byron notes the changes he noticed since he visited six years previously, the area now filled with pipelines and oil workers. It was a region still dotted with English clubs, with society balls filled with well-to-do Englishmen as well as the local elite. It was the last gasp of an empire, albeit one that Byron doesn’t examine in great detail.

Indeed his interest in politics is largely reserved for the petty: who killed who, who spied on who, who wants who dead. To be fair, that accurately represents the attitudes of the local leaders who he meets, all of whom seem caught up in cheerful paranoia. And it was impossible for Byron – or anyone else – to foresee the sweeping changes that would overcome the region in the following two decades. Large parts of the book are spent chronicling the incompetence of the various border officials he encounters. To take just one example, after he crosses the Iraq-Iran border, he writes: “The Persian officials offered us their sympathy in this disgusting business of customs and kept us three hours. When I paid duty on some films and medicines, they took the money with eyes averted, as a duchess collects for charity.”

There is an air of wistfulness about some of the writing. Byron is very much aware that the “modern world” is arriving in
Below: The church of Saint Elias in Yaroslavl, Russia; the image is by Byron.
In this part of the world, not something he is entirely happy about. “In the old days you arrived by horse,” he writes after visiting the great ruins of Persepolis in South-Eastern Iran. “You rode up the steps of the platform. You made a camp there while the columns and winged beasts kept their solitude beneath the stars and not a sound or movement disturbed the empty moonlit plain. You thought of Darius and Xerxes and Alexander. You were alone with the ancient world. You saw Asia as the Greeks saw it, and you felt their magic breath stretching out towards China itself.”

Byron’s strength is his prose: it’s remarkable in terms of its clarity and ability to evoke a sense of place. He seems able to construct the most unexpected sentences to describe a valley, or the way the light bounces off the walls at a religious site. He never deals in clichés – the bane of many travel books – and his writing is only matched by his powers of observation. He was a sharp reader of people, albeit one unable to suffer fools – witness his hilarious, rather cruel account of a well-off American named Farquharson, who he briefly considers travelling with from Tehran to Afghanistan: “I beheld an unattractive countenance, prognathous yet weedy, with hair growing to a point on the bridge of the nose. From the mouth issued a whining monotone.” Byron, unsurprisingly, made the trip alone.

For all Byron’s adventurous spirit, large parts of his journey are spent ticking off boxes. He must go to Shiraz or Herat or Persepolis – indeed a whole chunk of the trip seems to be spent completing his bucket list, or mired in some catastrophe of his (or some ineffectual bureaucrat’s) making. Byron’s writing is a world away from much of the modern travel genre, awash as it is in hyperbole and breathless prose. In this brave new world of travel writing, views are always “breathtaking,” the locals are always “friendly” and travel is what we do when we want to “find ourselves.”

Yet, some critics have pointed out that for all Byron’s musings on say, Islamic architecture, he actually doesn’t know that much about it. One writer puts this down to Byron’s Eton and Oxford education, which equipped him with the confidence to wax lyrical on anything and everything. The Road to Oxiana wasn’t Byron’s first travel book; he wrote The Station at 22, after travelling with friends to Mt. Athos in Greece, then The Byzantine Achievement in 1929, followed by The Birth of Western Painting the following year. In 1933, First Russia, Then Tibet was published, establishing the author as an important new voice. That tome chronicles Byron’s travels through Russia, a country where he explores the Byzantine origins of Russian iconography. The second half of the book – in Tibet – is where the real treasures are, a valuable insight into a country before it became part of China.

While many of his contemporaries acknowledged Byron’s talent, he wasn’t universally liked. The great writer Evelyn Waugh had this to say about Byron: “It is not yet the time to say so but I greatly disliked Robert in his last years, and think he was a dangerous lunatic better off dead.”

Byron finally returned home to England in July of 1934, deflated and underwhelmed to be back. His home country looked “drab and ugly from the train,” and he writes that he is “dazed at the prospect of coming to a stop, at the impending collision between 11 months’ momentum and the immobility of a beloved home.” It’s a feeling familiar to many travellers; as the possibilities of the road recede, the realities of life at home loom large.

Bruce Chatwin, in the introduction to the 1981 re-issue of the book, describes Byron as a “gentleman, a scholar and an aesthete.” While some of the people Byron encountered on the road may have bristled at the first descriptor, there’s no doubt his acerbic, slightly entitled air made him a much more interesting writer than the vast majority of mundane cultural relativists who ply their trade today.

Byron’s life was cut short in 1941, when, aged 35, the ship he was on was torpedoed by a German U-boat. Although we missed out on tales of his future escapades – and inevitable complaints – the world is left with his most momentous work. Imperfect it may be, but in that way still reflects our travels: messy, sometimes unfulfilling, but always worth the journey.
UNEXPECTED JOY IN A POST-INDUSTRIAL NORTHERN ENGLAND

A PHOTO ESSAY BY DAVID SEVERN

COAL TOWNS
UNEXPECTED JOY IN A POST-INDUSTRIAL NORTHERN ENGLAND
BINGO AT BOOTHYS WORKING MEN'S CLUB, MANSFIELD, NOTTINGHAMSHIRE.
Working Men's Clubs such as this began in the 19th Century in industrial areas of the UK to provide recreation for working class men and their families.

DJAY DELIVERING GROCERIES, LANGWITH, DERBYSHIRE.
Djay delivers groceries from the nearby farm where he has found work. Youth unemployment is particularly high in former coalfield areas.

PLEASLEY COLLIERY BRASS BAND REHEARSING AT PLEASLEY MINERS’ WELFARE, DERBYSHIRE.
Many colliery bands, have continued playing long after the colliery closures and are still a central part of community celebrations.

DERELICT WINDING TOWERS OF THE FORMER CLIPSTONE COLLIERY, NOTTINGHAMSHIRE.
These structures are under threat of demolition but members of the community are fighting to save them.

STEPHEN, AN EX-MINER AND ELVIS PRESLEY FANATIC, AT HOME WITH HIS 1950'S JUKEBOX.
Rock 'n' Roll culture was embraced by British working class communities in the 1950s.
This page:

DAVID COLEMAN, AN EX-MINER
KNOWN LOCALLY AS "THE PITMAN POET".
Coleman writes poetry about his and others’ experiences working down the coal mines.

BILL, AN EX-MINER,
WITH HIS PARTNER PAULINE ATTENDING
THEIR BALLROOM DANCING CLASS,
FOREST TOWN MINERS’ WELFARE,
NOTTINGHAMSHIRE.
Throughout the 20th Century, Ballroom Dancing became popular among the working class who attended public dance halls or “popular assemblies”.

DAD’S LAMP
My father’s lantern, from his mining days.

Left page:

JO, A CLUB SINGER,
PERFORMING
AT MANSFIELD WOODHOUSE EX-SERVICEMEN’S CLUB
Social clubs and Working Men’s Clubs were once thriving; today, the scene still exists but venues are in decline.

VOLUNTEERS AT THE RESTORED PLEASLEY COLLIERY,
POsing WITH THE NATIONAL UNION OF MINWORKERS CLIPSTONE BRANCH BANNER.
Union banners such as this one were marched through the streets of colliery towns during the ‘84-85 strike, regarded as the most bitter industrial dispute in British history.
This page:

DOGS AND THEIR OWNERS PLAYING IN THE SNOW, FORMER PLEASLEY COLLIERY SITE.

Many of the former colliery sites have been transformed from working industrial environments to leisure landscapes and nature reserves.

ASHLEY TAKING A TEA BREAK, THORESBY COLLIERY, NOTTINGHAMSHIRE.

“I’ve been coming up that pit lane to work for 38 years and to know it will soon be for the last time makes me quite emotional.”
When documenting a post-industrial Northern England it’s easy, perhaps, to fall into cliché. Vast black spoil heaps, remnants of a time when mines provided employment to entire communities. Flat caps; hard-faced children on swings perched atop desolate hillsides. But for David Severn, the challenge lay in capturing more than the stagnation that happened as a result of the closure of the coal mines.

“When photographing parts of the country that have seen industrial decline, many fall into the trap of representing people merely as visual tokens of deprivation,” he says. “Instead, I asked myself, ‘what makes this person who they are?’”

The result is the photo series, ‘Thanks Maggie’ – an ironic nod to former UK Prime Minister, Margaret Thatcher. In the series, Severn charts the people and places of the Nottinghamshire and Derbyshire coalfields to capture culture and social life in the region three decades on from the bitter 1984-85 miners’ strike.

As well as a resulting economic and social stasis, Severn also deftly illustrates the individuality, joy and creativity of the communities – whose artistic sensibilities very much still live on.

As the last coal mine in Nottinghamshire, Thoresby Colliery, closed in 2015, hundreds of mining years in the county were brought to an end. “In some communities, the effects of industrial decline are still being felt as the employment opportunities the collieries offered have not been replaced, or in some cases substituted with low paid, zero hour contract work,” says Severn.

Iconic landmarks such as the brightly-painted colliery winding wheels serve as proud monuments to a thriving industrial past, says Severn, but their significance is lost among younger generations.

“Many people growing up in the region today would not know what coal is or, more lamentably, how the economic and social legacy of colliery closures could affect their opportunity in life.”

Physically, there are still remnants of the mining sites, with many having been reclaimed and transformed into nature reserves or community spaces. “The sites of the mines have a distinctive appearance, epitomised by the huge mounds of waste material called spoil heaps,” says Severn. “Subsequently landscaped with trees and grasses, vast manmade environments have thus been created, the contours of the land alluding to its industrial past.”

In the series, Severn strove to capture the reinvented social uses of these former coal mining sites, documenting the change from places of work to landscapes of leisure. “Driving around the region, there are occasionally industrial remnants of the mines to be seen from the road,” he says, pointing to the most striking – the huge steel winding towers that loom over the rows of ex miners’ houses in Clipstone.

Once the tallest of their kind in Europe, they are a Grade II listed structure but open elements have left them rusting and in a state of dereliction.

Severn’s knowledge of the environment – both physical and emotional – is due to his upbringing. Drawing on his childhood in Mansfield, an ex mining town in the Nottinghamshire coalfields, he finds himself heavily influenced by his own cultural background – often drawn to photographing those who remind him of his own childhood.

“I enjoy talking to my subjects at length about our shared experiences of the place we call home,” he says. “Many photographers have captured the former industrial parts of Northern England and the Midlands as outsiders, but theirs will always be a distanced observation of the unfamiliar.

“My deep connection with the communities I have photographed in Thanks Maggie has certainly helped me to capture the people and places that make up a major part of my own identity.”

One of the most striking subjects in the series came about from a visit Severn took to Eastwood, Nottinghamshire – the mining town and birthplace of D. H. Lawrence.

“I met David Coleman in a café... I was chatting with him about my project when he launched into a story about a miner who was struck by a runaway train underground and was found clinically dead at the scene,” says Severn.

“Paramedics managed to resuscitate him and take him to hospital but doctors doubted he would walk or talk again.” When he asked David what had happened to this man, he swiftly replied, ‘you’re looking at him!’”

It is stories such as David’s that lend such emotional heft to Severn’s series. Yet, behind every heart-wrenching tale is a moment of spirit; a recognition that the closures did not mean the death of these communities.

“Depictions of ex industrial communities often focus on deprivation and hardship,” says Severn. “While it is important not to gloss over the serious economic and social effects of deindustrialisation, I wanted to make photographs that celebrated the cultural life of working class people.

Going to places such as the Working Men’s Clubs – which he describes as the “beating heart of industrial communities across Britain” served to illustrate that that performance and creativity still linger in communities.

“Music and dance were always a major part of mining culture and many of the brass bands that formed continue to rehearse and play in competitions,” says Severn. However, he adds that following the decline of the mining industry, hundreds of clubs closed down, and the shortage of local venues for entertainment is now acutely felt.

“These communities are repeatedly characterised as being uninterested in arts and culture, when in fact the real issue is difficulty of access due to low incomes and lack of provision locally,” he adds. He points to David as an example; his accident left him unable to go back to work as a miner, but he found a passion for writing and performing poetry he never knew before, and now performs his poems in schools and to community groups in the region.

This unexpected side to the ex miner represents one of Severn’s central tenets: to present his subjects as multi-faceted, three-dimensional. The answer of who they are is defined by Severn as: “their passions and hobbies, beliefs and relationships with others,” he concludes.

“This is always my guiding principle.”
WHAT DOES IT TAKE TO MAKE A MILLION DOLLAR COMPANY?

DUBAI’S POTENTIAL UNICORNS AND THE VIABILITY OF THE CITY’S STARTUP SCENE

WORDS: GEORGINA LAVERS
food truck without wheels wasn’t quite the green light Deem Al Bassam and Amal Al Marri were hoping for – but for now, it would do.

The brand-new cofounders of SALT – a homegrown burger popup in Dubai that they hoped would one day rival the American chains so prevalent in the city – were trying to persuade a government official that their food truck was a good idea. It wasn’t going well.

After buying an Airstream on eBay: “We went to the municipality and they didn’t even know what to classify us as,” recalls Al Marri. “We told them, ‘put us down as a kiosk’, but then they were saying we have wheels, we were telling them we’re not going to use them... it was a very long, challenging conversation! We ended up just hiding the wheels.”

The twenty-somethings then headed to the beach; no trade license, no permits, and managed to convince what Al Marri describes as “a bunch of guys sitting outside a tent” to allow them to serve food. Fast forward to 2019: the beach location may remain, but SALT has cemented itself in the region as a local purveyor of 100 per cent halal certified wagyu beef burgers, salty fries – and the ability to eat said items with one’s toes tucked into the white sands of Kite Beach.

The business has since expanded to nine other locations across the country, as well as in Riyadh. The female duo behind the chain epitomise one of the local success stories of Dubai – the kind of story that makes an office worker with an idea sit up and take note. But how easy is it to start a successful business from the ground-up in the city?

VIABILITY BITES
Small and medium-sized businesses in the GCC have some serious collective heft; market reports suggest an employment potential of 22 million people and a sector value of US$920 billion by 2023.

For Craig Moore, like so many others, the viability of the scene was clear.
Left: SALT’s Kite Beach location; the Emirati startup now has nine locations across the UAE.
Having just sold his tech company to IBM in the UK, he was starting to notice a flurry of interest in tech-based crowdfunding platforms in the country, although the scene was quickly saturating. But in the Middle East, the concept was still non-existent.

“My entrepreneurial mindset went a), there’s no one operating in this region and b), was there an opportunity to create a leading platform here?” says Moore. “So I moved here to set up Beehive. I chose Dubai because it’s seen as a huge hub for this region, not just logistically, but for talent – and particularly if you’re building a tech business or bringing new concepts to the market. It gives you a good dropping off point for the region, whether it be GCC or MENA.”

Moore saw the difficulties of businesses trying to secure funding from the banks in the region, “who were traditionally pretty risk averse,” he adds – SMEs represent 95 per cent of total businesses in the UAE, but account for just 4 per cent of bank loans. But what if a region desperate to invest could be connected with established businesses needing a cash boost?

“We don’t help startups,” says Moore, “only existing, credit-worthy businesses that would traditionally go to the bank for a loan.” Businesses registering with Beehive need a minimum revenue of AED2.5 million to be registered onto the platform, with investors free to put in as little as AED100 into businesses to build their online portfolio.

The risk was high – Moore recalls the difficulties of not only building brand equity, but the educational investment needed to create awareness of the concept of P2P lending itself. But the gamble paid off: Beehive has facilitated funding of nearly $100m to more than 450 business funding requests since its inception, and has over 12,000 investors on its platform.

BRIGHT YOUNG THINGS
Though lumbered with the beginnings of regulation and awareness building, start-ups can benefit from the city’s newness.
To deepen this existing ecosystem, there now needs to be a systemic consensus on the importance of homegrown startups and SMEs.

“Government and regulators have seen that they’ve got to create an environment that will encourage people to come here and set up more tech-based entrepreneurial ventures, or that need a certain amount of capital to set up,” says Moore.

That’s the difference. Will someone come here and try and raise US$5 million, or will they go to London? Six years ago, the answer was crystal clear. But now? Things are starting to change.”

Geography is another oft-espoused benefit, with two of the world’s biggest economies – China and India – on the UAE’s doorstep. The new Belt and Road strategy in China will prove fruitful to the UAE, due to its reputation as “safe, neutral and lovers of trade,” adds Petch.

The key building blocks for a thriving ecosystem look to be in place, with the number of startups in the UAE having grown considerably in recent years. SMEs account for 95 per cent of the establishments in Dubai, with micro firms taking 72 per cent of the overall business count in Dubai, followed by small and medium firms accounting for 18 per cent and 5 per cent, respectively.

When a law came in legalising Airbnbs within the city, Anna Skigin was one of the first to make the leap. Her Airbnb management company, Frank Porter, currently manages 50 properties around the city, with an estimated 300 by 2020.

“I got interested in the business model and realised that Airbnb was only legalised by the Department of Tourism in 2016,” she says. “We moved to Dubai to start the business in late 2017.” With a projected one month launch time: “It actually took three, which is still not that bad,” she adds – Frank Porter went live in late 2017, and is now in the fund-raising process for its expansion.

“I think in the Middle East in general, there are more investors looking for good ideas, because the startup scene in Dubai is still really new,” says Skigin. “Obviously tech is always where people want to invest, but we are seeing a lot of people interested in hospitality.”

Fashion, too: with retailing in the UAE set to reach AED200 billion this year, the country’s ready-to-wear scene is still in its infancy, but potential is there. Fashion Forward Dubai, launched in 2013, is where many local brands go to launch labels – with the platform looking to add an ecommerce site where customers can buy clothes straight off the runway.

Though Dubai is known for its lack of red tape, founding a business when you’re the “ideas person” can be onerous. For Neil Petch, the answer was simple. He founded Virtuzone in 2009, its mission to remove the complexities of company setup in the UAE. He is evangelical about the destination’s attractiveness for a startup, and believes that the country could overtake traditional offshore destinations, as well as competing with major global financial centres such as New York or Hong Kong.

“First off, the UAE is a robust, sovereign nation: we have own revenues from tourism, oil, F&B, and real estate, so it’s not solely dependent on one thing.

“And as such, it sets the bar very high; it’s an amazing hybrid. We have two tier 1 financial institutions – DIFC and Abu Dhabi Global Market (ADGM). That means in order to bring customers in that can set up in those institutions, the amount of compliance has to be incredibly high, as it would be in London or New York. We are FATCA compliant, and the UAE is going through a lot of processes in order to increase its regulatory compliance.”

Check out Business TV on ice for interviews and programmes from CNBC and Bloomberg. LinkedIn Learning brings you 10 different expert-guided episodes covering different topics in management and personal development.
Be There for the World’s Greatest Show

From maps to robots, without the inventions that have emerged from the Middle East throughout history, Earth today would look very different. The region is at the centre of global innovation once more, only this time you can be there, next year at Expo 2020 Dubai, to witness new acts of human genius and what’s next in art, music, food and tech.

What do mapmaking, rowboats, canals, carts, sailboats, arched bridges, welding, tunnels, rudders, pulleys, cranes and robots all have in common? The first examples of all of these great leaps in human invention – and many more – sprang from the Middle East.

A significant amount of innovations originated in Baghdad. After it was founded in 762, the city became a culturally ambitious epicentre of knowledge transfer and the exchange of ideas at its souqs, majlises and diwans – the Google and LinkedIn of its time. Baghdad’s intellectual hub was the Dar al Hikmah, or the House of Wisdom, arguably the world’s largest library of the era and the site of the world’s largest translation project. It was where the brightest thinkers from all corners of the planet met, mingled and shared their collective brilliance.

From those meetings of enlightened minds came concepts such as algebra and algorithms – innovations that continue to shape the world in the 21st Century. Without algebra, the pioneering past 60 years of space travel would have been impossible; without algorithms, there would be no computers, no internet and no artificial intelligence. Chemistry was preceded by Alkemia, another landmark development refined at the House of Wisdom – and in a wider sense, the collaborative work of scientists from around the world was also founded here.

For centuries, the Golden Age of Arab Civilisation went on to create historic progress – explorers from the region began a thirst for charting and traversing the length and breadth of the world that helped to map the planet and inform our modern travel networks.

The admirals of the seas at a time when navigation defined mobility were called Ameer al Bahr. Trailblazing travellers such as Ibn Battuta and Ibn Majid, and intellectuals such as cartographer Al Bakri, metaphorically made the world a smaller place with their fearless and forward-facing exploration and documentation. They were the giants of mobility of their time, making similarly seismic impacts then as steam trains, the petrol engine and electric cars would many centuries later.
Today, the UAE is at the heart of a new regional renaissance. The country’s singular focus on progress has seen it grow from a collection of tiny fishing villages at the edge of the Arabian Peninsula to one of the planet’s fastest-growing and most technology-driven economies. Home to the tallest building in the world, it is also an aviation capital, a world leader in investment in AI and robotics, and recently put its first citizen in space.

The UAE has already been used as a testing ground for some of the most forward-facing technological developments of the 21st Century: hyperloop, flying taxis and autonomous vehicles – three innovations set to revolutionise the way we travel – have all been put through their paces in the Emirates. From 20 October 2020, Expo 2020 will continue that proud heritage, showcasing what’s next in art, music, food and technology, aiming to inspire millions of visitors to create a better future for our planet.

The final frontier will feature prominently at Expo 2020. The Mobility Pavilion will show how mobility has driven humankind’s development throughout our existence, extending into the solar system and into the future with the Emirates Mission to Mars. Many of the 192 countries participating at Expo 2020 will also present out-of-this-world ambitions: the UK Pavilion examines how humanity could express itself to an extraterrestrial civilisation, while the China Pavilion will showcase the world’s largest radio satellite, whose functions include the detection of interstellar signals from alien life.

You don’t need to be an aspiring astronaut to be inspired, however. What other groundbreaking innovations and world firsts can you expect at the World’s Greatest Show? The world’s first ropeless elevator for skyscrapers at the German Pavilion; futuristic food, with robot waiters and drones aplenty; the cavernous dome of Al Wasl Plaza, which will become the largest 360-degree projection screen on the planet. But it won’t only be physical manifestations of progress: much like Baghdad helped to connect minds and create the future, Expo 2020 Dubai will leave an intellectual legacy in inspiring millions to make a difference to our planet through their experiences at a six-month celebration of the best of humankind. The only way to play your part is to Be There.
How to spot a bestseller

In today’s saturated literary market, Dubai still has opportunities for budding authors – they just need the right representation, says Luigi Bonomi

WORDS: BEN EAST

“I can usually spot a good book on the first page,” says enduring literary agent Luigi Bonomi. “You can just see a really good piece of writing almost straight away – and then you’re immediately intrigued…”

As someone who’s worked with a wide range of bestselling authors, from thriller writer Will Adams to ex Top Gear presenter Richard Hammond, you’d expect Bonomi to be able to coax the best out of the best. But actually, he’s finding more and more satisfaction from the literary prize he judges – which celebrates new writing from the Arab States.

“What fascinates me is how many people are interested in writing in the Gulf,” he says of the Montegrappa Writing Prize. “There’s a wonderful mix of nationalities, a lot of them have careers, but they all desperately want to write. We have about 300 entries every year – I’m always very impressed.”

The Montegrappa Writing Prize was launched by the Emirates Airline Festival of Literature in 2013 in conjunction with Bonomi’s literary agency. Budding GCC authors have to submit the first 2,000 words of their unpublished opus, plus a synopsis of 400 words. Bonomi then chooses five that excite him, who then get the chance to discuss their work at the following year’s festival – the winner zeroing in on their manuscript in more detail. There’s still time to enter for 2020; the closing date is at the end of this month.

“I think the Montegrappa Writing Prize fulfils a really important role in the author’s journey to being published; it gives their project a credibility,” says Bonomi.

“You can try and self-publish, but even the moderately successful authors who go down that route spend five hours or more every day just on promoting themselves. Actually, if they do manage to sell bucketloads of books, they end up finding an agent for their next novel.”

The prize doesn’t guarantee a publisher – but with Bonomi’s full seal of approval, the winners are definitely on the right track. There have been eight published authors in the last five years, the biggest success story being Lucy Strange, whose first novel, The Secret of Nightingale Wood, was published in October 2016. A fairytale-like story full of suspense and intrigue, it’s gone on to be translated into many languages and was one of Amazon’s Best Children’s Books of the Year.

“Lucy has done really well,” says Bonomi. “She was a teacher in Dubai, and after the Montegrappa experience, she was snapped up by the publisher who discovered JK Rowling. She’s now onto her third novel with contracts for more in the pipeline. It’s so good to see what effect the Montegrappa Writing Prize can have.”

The other event Bonomi leads at the Emirates Airline Festival of Literature is a ‘quick pitch’, where authors have five minutes to sell their synopsis and find out whether their book has a chance. Sounds brutal…

“It’s like speed dating for authors,” he jokes. “A lot of literary agents are doing it now. It’s quite intense, but the role of an author now is intense. They really have to be out there, promoting themselves, having a presence, building a following and engaging with their readers. That’s a lot of work.”

Work that, for some lucky authors, might start at the Emirates Airline Festival of Literature next year.
ARCHITECTURE, ART and DESIGN
Response to an authentic Philippine experience

bang-kó-ta

Architecture + Design by Budji + Royal
ABU DHABI ART
BE INSPIRED BY ART

50 ART GALLERIES
100+ ARTISTS
300+ ARTWORKS

Encounter galleries from around the world, curated exhibitions, artist performances, talks and tours, art workshops, kids activities, live music and irresistible food.

Enjoy an ideal day out for families and friends.

Buy your tickets now!
abudhabiart.ae
Reduce, reuse, recycle

As part of its sustainability journey, Emirates has given its old advertising billboards in Nigeria a new lease of life, transforming them into school bags. p.75
Emirates first on board for biometric boarding

Emirates is the first airline outside America to receive approval for biometric boarding from the US Customs Border Protection (CBP).

Soon, customers flying from Dubai to any of Emirates’ 12 destinations in the US will be able to choose facial recognition technology at the departure gates, reducing the time taken for identity checks to two seconds or less. No pre-registration is required, and customers may also choose not to use the technology. Emirates does not store any biometric records of its customers – all the data is managed securely by CBP.

The technology was piloted at the departure gates of Emirates’ flights from Dubai to New York and Los Angeles through the peak periods in July and August. The results were encouraging with some flights achieving 100 per cent biometric boarding and zero manual checks. The airline expects to make biometric boarding available for all its US destinations by year-end, once the equipment is in place.

Emirates currently flies to 12 US cities: New York, Newark, Boston, Chicago, Dallas, Houston, Los Angeles, San Francisco, Seattle, Washington DC, Orlando and Fort Lauderdale. In October last year, Emirates launched the world’s first biometric path to offer customers a smooth and seamless journey at Dubai International airport.

DUBAI SEAFOOD STARTUP AND EMIRATES SKYCARGO JOIN FORCES

Early on a Friday morning in September, a batch of salmon arrived in Dubai in the cargo hold of Emirates flight EK 28 from Glasgow. The shipment of Scottish salmon – destined for restaurants and consumers in the UAE, was the first that was being transported for Seafood Souq, a Dubai based startup working on the transparent and efficient sourcing of seafood.

The shipment by Emirates SkyCargo, the freight division of Emirates, marked the start of a fruitful partnership between the two companies.

Seafood Souq has entered into a partnership with Emirates SkyCargo for transporting their seafood shipments rapidly from source markets to customers. The initial focus is on delivering fresh seafood from markets such as Norway, Cyprus, Chile, the US and Scotland to customers in the UAE and the Middle East, with the startup aiming to harness the potential of Emirates SkyCargo’s network to reach a global clientele.

“The core aim of Seafood Souq is to provide access to fresh products in the quickest possible time by connecting customers to suppliers and allowing produce to be dispatched on the day that the order is received. Working with Emirates SkyCargo was the naturally obvious choice for us because of the network and frequency of flights offered by them,” said Sean Dennis, CEO and Co-founder of Seafood Souq.

“Not only does Emirates SkyCargo have a good frequency of flights into all the key global origin and destination markets for seafood, but they also have the cool chain infrastructure and capabilities that allows seafood to retain its freshness during the journey,” he added.

Emirates SkyCargo transported over 400,000 tonnes of perishables across the world in 2018, out of which more than 70,000 tonnes was seafood. Some of the major origin markets for seafood on Emirates SkyCargo in 2018 included Norway, India, Sri Lanka, Uganda and the UK.
EMIRATES IS SET FOR TAKE-OFF AT THE DUBAI MALL

A new Emirates A380 flight simulator and children's Arsenal and Real Madrid kits for sale are just a few of the new Emirates experiences available at The Dubai Mall.

In partnership with Emaar, Emirates is gearing up to debut a range of immersive experiences for mallgoers that include the Emirates A380 Experience – the region's only public A380 flight simulator – now relocated to the second floor of The Dubai Mall.

Aviation enthusiasts and curious amateurs alike can take command of the cockpit for take-off, cruising and landing at thousands of international airports, including every airport on Emirates’ global network.

With the option of selecting your preferred weather and environment conditions, pilots looking for trickier descents can choose airports on rugged terrain and unusual altitudes like Hong Kong's Kai Tak Airport, or St. Maarten's Princess Juliana International Airport.

A variety of packages are available, starting from 15 minute sessions all the way to 45 minute experiences, with tickets available to purchase online at Emirates A380 Experience. Skywards members can benefit from further discounts.

Customers entering the kids’ edutainment venue at KidZania over the coming months can also expect to 'check-in' at the main Emirates branded counters; receive their boarding passes; enter an aircraft fuselage; and role play as pilots, cabin crew and aircraft engineers.

Emirates Official Store products will also be available at multiple locations including KidZania, Burj Khalifa's observatory deck and the Dubai Mall Aquarium & Underwater Zoo. Items include a range of kids and toddlers Arsenal and Real Madrid kits; cabin crew uniforms and wooden airport sets; and Emirates’ best-selling A380 aircraft model in the Expo Dubai 2020 livery.

EMIRATES FLIGHT CATERING MAKES MAJOR INVESTMENT IN SOLAR ENERGY

Emirates Flight Catering (EKFC) will cut carbon emissions from electrical consumption by 15 per cent with the installation of a state-of-the-art solar power system across its premises. Expected to deliver an annual reduction of 3 million kg of greenhouse gas emissions – the equivalent of the annual electricity use of 518 family homes – the update is part of EKFC’s continued investment in infrastructure to improve resource efficiency and supports the Dubai Clean Energy Strategy 2050, which aims for the city to produce 75 per cent of its energy requirements from clean sources by 2050.

EKFC’s solar rooftop power plant comprises 8,112 individual solar panels. It is expected to generate 4,195 megawatt-hours of electricity annually, allowing the company to reduce traditional energy consumption by 15 per cent across its laundry, food manufacturing and staff accommodation facilities.

EKFC will shortly start constructing the world’s largest vertical farming facility in a joint venture with US-based Crop One, an industry leader. The 130,000 square foot controlled environment facility will use 99 per cent less water than outdoor fields, and its first products are expected to be delivered to Emirates Flight Catering’s customers in 2020.

Emirates creates bags from billboards in Nigeria

Emirates has given its old advertising billboards in Nigeria a new lease of life by transforming them into hundreds of reusable bags.

To promote sustainable living, advertising banners collected from Lagos and Abuja were upcycled, with the heavy-duty, PVC Flex material being converted into school bags and carry-alls that were subsequently donated to students of two schools in Lagos.

Two Nigerian entrepreneurs were commissioned to produce 200 school bags and 100 tote bags, which were given to children and teachers from MAYOM Wisdom Academy and Ken Ade Primary School in Lagos. Also included in the bags was stationery and activity books from Emirates’ on-board products for children.

In 2017, Emirates introduced sustainable blankets produced from 100% recycled plastic bottles. Using patented ecoTHREAD™ technology, each blanket is made from 28 recycled plastic bottles. It is estimated that by the end of 2019, Emirates’ ecoTHREAD™ blankets would have rescued 88 million plastic bottles from landfills.
US to UAE shipping just got easier

Emirates SkyCargo has launched a new e-commerce delivery platform – Emirates Delivers – that consolidates purchases from US retailers for quicker, cheaper deliveries to the UAE

What is Emirates Delivers?

- Individual and small business customers can consolidate purchases from multiple US e-commerce retailers into a single package which will be transported by Emirates SkyCargo
- The initiative is in line with the Dubai Silk Road Strategy
- The platform will enhance Dubai’s position as a global hub for e-commerce fulfilment

“We are actively working on expanding the availability of Emirates Delivers to a larger number of source and destination markets in the near future.”

Nabil Sultan, Emirates Divisional Senior Vice President Cargo

Super convenient
Delivery to office or home addresses in the UAE

Best brands
Buy great brands at great prices online in the US, then have them delivered directly to the UAE

Fast delivery
3-5 business days is all it takes for online purchases to be delivered from the US to the UAE

24/7 support
Dedicated round-the-clock team to help with all customer queries

Incredible savings
Enjoy low shipping rates and combine multiple purchases into one package for reduced shipping costs
How do I sign up?

• Register for free at emiratesdelivers.com
• Once registered, you’ll receive a unique Emirates Delivers mailing address in the US
• Customers can have their online purchases from US e-commerce retailers delivered to this address where the goods can be stored free of charge for up to 30 days
• Customers have the flexibility to create a shipping request anytime within these 30 days and have their purchases consolidated into one parcel and have this delivered to their designated UAE address
• The packages will be transported to Dubai on Emirates SkyCargo flights from the US and will then be delivered to the shopper’s doorstep within 3-5 days of the creation of the shipping request

DID YOU KNOW?
Emirates SkyCargo is the first international cargo airline in the world to develop a dedicated e-commerce delivery platform

15%

Discount on shipping charges (until 30 November)

Competitive shipping rates offered by Emirates Delivers mean cheaper costs

Goods are consolidated into one box to reduce weight

WHAT IS EMIRATES SKYCARGO?
Emirates SkyCargo offers cargo capacity on Emirates’ fleet of over 265 modern wide-body aircraft including 12 freighters – 11 Boeing 777-Fs and one B747F. The carrier operates to 13 destinations in the US, offering cargo capacity on over 100 weekly flights including scheduled freighter services to destinations including Columbus, Chicago, Houston and New York.
Mexico City
High culture where the Americas converge

Considered the oldest city in the Americas, founded by Aztecs in the 14th Century, Mexico City has reinvented itself again and again over the centuries, while remaining a significant centre of power in the New World through each iteration.

In the 20th Century, the urban population exploded from a mere 500,000 to the current 21 million, making it the largest metropolitan area in the Americas and home to a profound variety of cultural, historic, religious and architectural details. From remnants of the city’s first Aztec inhabitants in the Cuauhtémoc borough to Art Deco design in Condesa, Mexico City’s 16 boroughs have enough variety to cater to all tastes and backgrounds.

Both traditional and contemporary food scenes take from regional cuisine, as rural Mexicans from across the country have moved to the capital. Dishes from Oaxaca, Guerrero, Veracruz, Hidalgo and Puebla can be found in both elevated restaurants and in their homestyle, street-food original versions, but as Mexico City’s tourist traffic increases, it’s not hard to find international dishes either.

For high culture, Mexico City contains more museums than any other city in the world, but street life flourishes as well – whether in the form of authentic “Lucha Libre” masked wrestling competitions in the historic centre, or explosive underground electronic music parties in the Korean-Mexican communities of the Zona Rosa. Mexico City is truly a gateway to experiencing all that the Americas have to offer.

Starting 9 December Emirates flies daily from Dubai to Mexico City via Barcelona. The service is operated by a two-class Emirates Boeing 777-200LR.*

*Subject to government approvals
EAT

PUJOL
In 2019 Pujol was named the Best Restaurant in North America; somewhat overdue, given the near-20 years chef Enrique Olvera has been elevating traditional dishes using molecular gastronomy techniques. Diners can enjoy a taco tasting menu or mole – a staple no matter the season – aged for 1,000 days.
pujol.com.mx

MERCADO SAN JUAN
Perhaps the best food experience in Mexico City is one that can not be replicated. Head to this market for traditional and gourmet street food from across the Americas. Whether it’s a classic snack like spicy corn on the cob, or something truly exotic – like deep fried insects – this is the market that has it all.

CHURRERIA EL MORO
Although Spaniards may have created the churro it was perfected in Mexico, insists Mexico City’s favourite churreria. Head to this 1930s institution and sink your teeth into a sweet fried stick, covered in cinnamon and sugar – or, dip it first into chocolate: Spanish (thick), Mexican (spicy) or French (sweet).
elmoro.mx

STAY

NIMA LOCAL HOUSE HOTEL
Despite its location in Roma, current hotspot of Mexico City, Nima feels like a peaceful oasis, in part perhaps due to their not admitting children under 15. Filled with local greenery, the French colonial design and minimalist modern interiors offer a tranquil relief from the pace of life outside.
hotelnima.com

CHAYA BED AND BREAKFAST BOUTIQUE
Traditional with contemporary touches, communal with just enough private space, Chaya is a good choice for an urbanite looking for local flair. In Downtown Mexico City, the renovated ‘20s building overlooks Alameda Park. Mexican breakfast is, of course, included.
chayabnb.com

DO

LUCHA LIBRE
The unique Mexican variety of arena wrestling – which mixes the theatricality of sumo with circus acrobatics, numerous costume changes and a fair share of body slamming – provides visitors with a special window into local culture. Often, the audience can be just as exciting to watch as the wrestlers in the ring.
cml.com

MERCADO DE LA MERCEDE
For a taste of just about everything, head to Mexico City’s oldest street market, just off the historic Zocolo, or central city square. Divided into seven sections, it’s easy to get lost between mounds of avocados and colossal bouquets of balloons. Check out the food section for cactus pads and authentic Oaxaca cheese.

CHURRERIA EL MORO
Although Spaniards may have created the churro it was perfected in Mexico, insists Mexico City’s favourite churreria. Head to this 1930s institution and sink your teeth into a sweet fried stick, covered in cinnamon and sugar – or, dip it first into chocolate: Spanish (thick), Mexican (spicy) or French (sweet).
elmoro.mx

NATIONAL MUSEUM OF ANTHROPOLOGY
Discover the origins of Mexico by travelling through time to learn about the ancient civilisations of the Mayans and Aztecs that underpin the modern nation. The museum sees itself as “a symbol of identity and a mentor for generations seeking their cultural roots.”
mna.inah.gob.mx
Citizens of the countries listed on the right and UAE residents can speed through Dubai International by using UAE Smart Gate. If you hold a machine-readable passport, an E-Gate card or Emirates ID card you can check in and out of the airport within seconds. Just look out for signs that will direct you to the many UAE Smart Gates found on either side of the Immigration Hall at Dubai International Airport.

USING UAE SMART GATE IS EASY

1. Have your machine-readable passport, E-Gate card or Emirates ID card ready to be scanned.

2. Place your passport photo page on the scanner. If you are a UAE resident, place your E-Gate card or Emirates ID card into the card slot.

3. Go through the open gate, stand on the blue footprint guide on the floor, face the camera straight-on and stand still for your iris scan. When finished, the next set of gates will open and you can continue to baggage claim.

REGISTERING FOR UAE SMART GATE IS EASY
To register for Smart Gate access, just spend a few moments having your details validated by an immigration officer and that’s it. Every time you fly to Dubai in future, you will be out of the airport and on your way just minutes after you have landed.

IF YOU’RE A UAE RESIDENT
Remember to bring your Emirates ID card next time you’re travelling through DXB – you’ll be able to speed through passport control in a matter of seconds, without paying and without registering. Valid at all Smart Gates, located in Arrivals and Departures, across all three terminals at DXB.

*UK citizens only (UK overseas citizens still require a visa)

UAE SMART GATE CAN BE USED BY:
- Machine-readable passports from the above countries
- E-Gate cards
- Emirates ID cards
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Anthon Berg

Since 1884

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YOU CAN NEVER BE TOO GENEROUS
NEW ROUTES

- **Emirates**
  - Mexico City: Daily service via Barcelona starts 9 December
- **flydubai**
  - Krabi: Daily service via Yangon starts 10 December

A380 ROUTES

- **Emirates**
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GUIDE TO ISTANBUL (AND HAMBURG)

The Charlie’s Angels director on her love for freshly-baked Turkish bread, and filming in the Elbphilharmionie

INTERVIEW: EMMA COILER

The filming for Charlie’s Angels was predominately in Turkey and Germany, and Istanbul was a place I actually fell in love with – the city is nothing short of incredible. The views, the buildings, the people, and the food... oh my goodness, the food. Everything I ate while in Turkey was so fresh, but even the simplest things are full of flavour. Just take the bread – it seems better here than anywhere else. But the dips, the tagines, everything is just bursting with flavour.

The bazaars are amazing, too – not just for what you can buy, but for the experience and atmosphere. I knew I wanted to film at the Spice Bazaar because it is just such an amazing place. I could spend pretty much the whole day at the place walking around and tasting the produce.

Hamburg is so central to the story that we wanted to take full advantage of its iconic and impressive locations, and they don’t come any more impressive than the Elbphilharmionie. It’s the most advanced concert venue in the world and it isn’t easy to get permission to film there. But everybody, including the mayor of Hamburg, was incredibly helpful in making it happen. You have to go and see the place just as a building, but if you get the chance to listen to a concert there, then just... wow!

Germany has so many beautiful castles, but we decided to shoot at Moritzburg Castle. It really is beautiful, and even if history isn’t your thing, it’s just a great place to go and visit and admire the beauty of the grounds.
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