

ST. MORITZ

PEOPLE AND STORIES FROM THE TOP OF THE WORLD

Issue 01/2015

LIVELY

Where nature is radiant and lifts the spirit

St. Moritz



ROMANO SALIS

Capturing the beauty of a landscape is Romano Salis's passion. The young photographer from Pontresina is at home in the mountains of the Engadin. For the St. Moritz Magazin, he photographed Ludwig Hatecke, Brett Sutton, Vic Jacob, Andy Grünfelder, Martin Dalsass, the Mili Weber House and Tabeas Manufaktur.

YASMINE SAILER

Art lovers together: curator Tina Tesfaye gave Yasmine Sailer a private tour of the Mili Weber House. The chief editor of the St. Moritz Magazin also visited Tabea Lörtscher at her studio, and was initiated into the secrets of handmade leather bags.



ROBERT KITTEL

Writer Robert Kittel regularly visits the trendiest places on the planet. He liked St. Moritz so much that he spent his honeymoon there, hiking the Rosatsch chain and looking more closely at the location's architectural heritage. He also visited Giorgio Pace at his home and spoke to Vic Jacob about British vintage cars.



CHRISTIAN KRABICHLER

The food author loves good food and has cooked with many international stars in the gourmet scene. For the first issue of the St. Moritz Magazin, he looks at what star chef Martin Dalsass is cooking, and gives the reader a flavour of St. Moritz itself.



IMPRINT

Publisher: Tourism Organisation Engadin St. Moritz, Via San Gian 30, CH-7500 St. Moritz.

Publishing company: C3 Creative Code and Content GmbH, Heiligegeistkirchplatz 1, 10178 Berlin, www.c3.co, Shareholders of C3 Creative Code and Content GmbH are the Burda Gesellschaft mit beschränkter Haftung (limited liability company), Offenburg, and the KB Holding GmbH, Berlin, to 50% each. Sole shareholder of the Burda Gesellschaft mit beschränkter Haftung is the Hubert Burda Media Holding Kommanditgesellschaft (limited partnership), Offenburg. Shareholders of the KB Holding GmbH are Mr Lukas Kircher (managing director, Berlin) and Mr Rainer Burkhardt (managing director, Berlin) to 50% each.

Concept: Christine Fehenberger (Creative Director Editorial) *Editor:* Yasmine Sailer *Contributors:* Robert Kittel, Christian Krabichler *Art Director:* Charlotte Bourdeix *Graphics:* Micheline Pollach *Photo Editor:* Julia Bradley, Franziska Cruccolini *Cover image:* Gettyimages/Slow Images *Managing Editor:* Sara Austen *Editorial:* Nadia Lawrence (freelance contributor), Asa Tomash *Lithographics:* Silvana Mayrthaler *Printer:* Neef + Stumme premium printing GmbH & Co. KG, Schillerstrasse 2, D-29378 Wittingen *Rights:* Reprinted only with express permission of Tourism Organisation Engadin St. Moritz and with source cited.

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LIVELY

Summer's special light and the blossoming landscape inspire us to become more active and creative. Places that are especially lively are those where the pristine mountain scenery gets you moving, where people really live their traditions, and a wonderful variety of sports, culture, wellness and leisure opportunities are part of everyday life – as in St. Moritz, deep in the Engadin. Come with us on a summer journey of discovery through scintillating St. Moritz and allow yourself to be inspired by the people and their stories, from the top of the world.

ARIANE EH RAT IN CONVERSATION WITH GIAN LUCK



Director of tourism
Ariane Ehrat and
mountain guide Gian
Luck talk about the
meaning of “liveliness”.

Ariane Ehrat (AE): Gian, the reason we’re meeting today is our new *St. Moritz Magazin*. I’m really excited about it! In the first issue, we’re exploring the question of what we associate with *St. Moritz* in the summertime. One of my favourite subjects is “liveliness”... Gian Luck (GL): That could have been me speaking (laughs).

AE: That’s why I chose you to discuss it with me! You’re one of our best-known mountain guides. When you hear the word “lively”, what does it make you think of, in connection with *St. Moritz*? **GL:** To me, there are different meanings of the word “lively”. Nature in the Engadin, for example, is extremely lively, from the way the weather changes, and the

mountain streams, to the wildlife. And then – especially in a job like mine – the way we experience things together with guests. I think it’s really important that people are happy when they come back from a hike.

AE: Going on a hike is definitely a way of being happy. According to the latest statistics, there’s been a big increase in mountain hiking in the last few years. Why do you think this is? **GL:** I’m not surprised! Getting outside, out of the apartment or the hotel, and then going up into the mountains – it’s a unique way of experiencing happiness. You can probably only appreciate this “liveliness” when you’ve experienced it yourself. Up here, everyone’s experience of nature is different.



AE: Last year, we celebrated 150 years of winter tourism, but St. Moritz was actually created for summer tourism, especially because of our healing waters. We go into that in more detail in our architectural story on page 16. Is that also an issue that you associate with liveliness? **GL:** Absolutely. I believe that all the materials we have here are very important and lively to us. The healing water, the glaciers, the mountain air and, of course, the vast mountains, which are over 4,000 metres high – they all radiate energy. The seasons are all different, too – spring, summer, autumn, winter – each with its own highlights.

AE: Do you have a favourite route you could share with our readers? **GL:** Yes, several. I personally find it really helpful that we can use the cable cars in summer. It's a great way to get to places that are some distance from the valley. One of my favourite routes is right above St. Moritz along the Rosatsch chain, which is

“EVERYONE EXPERIENCES THEIR OWN PERSONAL MOMENTS OF HAPPINESS WHEN HIKING IN THE MOUNTAINS.”

Gian Luck, mountain guide

ABOUT ARIANE EHRAAT

Ariane Ehrat was born in Schaffhausen in 1961. A successful ski racer, she competed for the Swiss national team, coming fourth at the Olympic Games in Sarajevo and winning a silver medal in the downhill at the 1985 World Championships. Ariane Ehrat is a communications scientist and has been director of tourism of Engadin St. Moritz since 2008. Since then, she has devoted herself to turning St. Moritz into the best-known and most popular holiday destination in the Alps.

ABOUT GIAN LUCK

Born in Chur in 1982, Gian Luck grew up in Haldenstein, and directs the Pontresina mountaineering school. He spends the year looking after international guests, showing them the inspiring beauty of the Engadin.

wonderful for hiking – especially for the amazing views. On one side you can see the lake landscape of St. Moritz, and then you turn by 180 degrees and see this fabulous mountain and glacier landscape with Piz Bernina, Piz Roseg and Piz Morteratsch.

AE: Inspiring. That route is actually also one of my favourites! And do you think it's best to hire a mountain guide for that tour? **GL:** We'd basically always recommend a mountain guide if people are a bit uncertain and don't know the area. But there are lots of people who explore the Engadin by themselves – the routes are very well signposted.

AE: And what are people most enthusiastic about when they come back from a mountain tour? **GL:** Everyone has their own personal moments of happiness when they're hiking in the mountains. You quickly find yourself in a completely different world, far from the office and your daily life. And when you reach your destination, when you sit down in a mountain hut and enjoy a traditional regional meal, then you're creating memories that you'll never forget. I think that's pretty unique!

AE: I think so, too.





NATURAL BEAUTY

“Anyone who keeps the ability to see beauty will never grow old,”
said writer and St. Moritz lover Franz Kafka. In St. Moritz,
nature makes it easy to see its beauty because it is alive everywhere.
We follow its trails, and find it in the art, the architecture and
on the mountaintops.

ON CLOUD NINE

What's it like to hike in the mountains around St. Moritz, and to do so with a local mountain guide? We took to the hills – and discovered a new passion.




On their way back to the valley, hikers are rewarded with a view of the pristine Val Roseg.

My first tour of the Engadin started on my future wife's sofa. Maja had given me some new boots for my birthday – but not just any old boots, these were hiking boots. Ultra-light, waterproof shoes that breathed, cut high for extra support. It was shortly before our wedding, and quite spontaneously I said, Let's not go to the South Seas for our honeymoon, let's go to the mountains – to St. Moritz.

A few months later, we're standing in an elegant hotel room, admiring the mountain views outside. It's almost as if the hotel had installed a painting on the other side of the window: a surreal sunset over the glistening lake, protected by snow-covered 3,000- to 4,000-metre mountains. A valley that has even cast its spell over poets.

The next morning we meet our mountain guide, Gian Luck. As St. Moritz does not have



Child of the Alps: Gian Luck grew up in the mountains, and is today the director of the Pontresina mountain climbing school. His workplace is outdoors in nature.



The hiking trails open up wonderful views of Silvaplana and the Engadin lakes.

its own mountain climbing school, we have chosen a guide from Pontresina. Pontresina's mountain climbing school was founded in 1963 and is steeped in tradition. It plays an important role in the region, and offers a wealth of mountain experiences in the Engadin. With 86 expert mountain professionals, it is one of the biggest and oldest mountain sports providers in the Canton of Graubünden. The director of the mountain climbing school, Gian Luck, knows the Alps like the back of his hand. Born in Chur in 1982, he grew up in the mountain world of the Engadin, moving on to the Canton of Bern after qualifying as a mountain guide. Gian's workplace is outdoors; instead of staring at a computer screen all day, he sees wildlife, sparkling mountain streams and gourmet restaurants. "You're utterly spoilt for choice in the Engadin: there are just too many interesting trails to explore," he says. Then we set off, straight up the mountain just outside the front door. "Five steps, and you're already a long way away," says Gian. And it's true: after only five minutes, you're in another world. It smells of fresh grass and fir trees, and the sun sparkles through the branches.

We want to explore the landscape around the Rosatsch chain, to the Hahnensee, then



From the top of Fuorcla Surlej (2,755 metres) there are views of the peaks of Piz Bernina and Piz Roseg. Even in summer, they are covered in snow.

stop off at the cosy Fuorcla Surlej lodge, and finish up in the inspiring Roseg valley. Apparently, Gian Luck has even prepared a wedding surprise there, which will appeal particularly to my wife. I would really have liked to talk about the length of the trek with him, because personally I would have spread five hours of mountain hiking over two days. But in truth, where is the man who would admit to that? As we start walking along a trail at a surprisingly slow pace, our mountain guide tells us the basics. "The most important thing to remember when you're hiking in the mountains is to pace yourself," says Gian.

He has seen marathon runners collapse at altitude after two hours because they underestimated the strain. Going at a fast pace is not an indicator of strength in the mountains. The only thing that counts in the end is getting to your destination. Anyway, my new boots kept their promise. Gian says it is best to wear them for a few hours at home first to break them in and prevent blisters later on. My wife tells him that her husband has in fact hardly taken them

"FIVE STEPS, AND YOU'RE IN A DIFFERENT WORLD"

Gian Luck, mountain guide



GIAN LUCK'S TIPS

The hiking trail from St. Moritz around the Rosatsch chain to Pontresina is something very special, even for mountain guides. Gian Luck shares his hot spots along the route.

* ST. MORITZ BAD

Start at St. Moritz Bad, or take the mountain railway to the Corvatsch middle station and start there.

* HAHNENSEE

The Hahnensee is the perfect place for your first stop. At 2,153 metres, there are fabu-

lous views of the surrounding peaks, Lake Silvaplana, Lake Sils and St. Moritz.

* FUORCLA SURLEJ

The rustic Fuorcla Surlej mountain lodge is ideal for a longer break. It's a glorious place, in the midst of a breathtaking landscape.

Gian Luck's favourite meal: the "Bündnerteller", with finely sliced, air-dried meat.

* VAL ROSEG

If you're really lucky, you might even see some chamois and ibex in the delightful Val Roseg.

* PONTRESINA

Before you get to Pontresina, you pass the Restaurant Roseg Gletscher, with its famous dessert buffet.

* ST. MORITZ BAD

Gian Luck recommends the horse-drawn carriage, train or bus for the return trip to St. Moritz.

off since he first took them out of the box. In fact, the only rest they got was for the wedding and a black-tie dinner.

After about an hour, we get to our first stop at the Hahnensee. The lake is at an altitude of 2,153 metres, and its crystal clear waters reflect the sugar-coated mountain peaks. My wife leads me to a rocky outcrop, and together we look back at St. Moritz, where the Rhaetian Railway is ploughing its way across the valley. Even the Badrutt's Palace Hotel in St. Moritz Dorf looks like a doll's house from up here. Perspectives change in the mountains. But our real reward comes over the next two hours. We have only another 600 metres to climb to get to the Fuorcla Surlej lodge. We don't even think about walking any more, our eyes are seeing pictures that encourage us just to keep moving. We walk over plateaus; the Corvatsch greets us up ahead, and the lake landscape stretches out to the right, with Lake Silvaplana and Lake Sils. We meet a group of hikers who are turning onto our route from the Corvatsch middle station. Gian tells us he often suggests that his guests take the mountain railway. In St. Moritz, the mountain railway is a great way to save altitude metres more quickly and experience the high Alps. Stay for at least two nights in any of up to 100 hotels, and travel is included on up to 13 cable cars, funiculars and chair lifts in Engadin St. Moritz.

After about three hours, a little earlier than expected, we're sitting against a stone wall of the rustic Fuorcla Surlej lodge. Gian brings a bottle of red wine; after all, we're on our honeymoon. The full glasses feel like trophies. And the views are like something out of a picture book: the dark blue sky overhead, and below it the impressive peaks of the Bernina chain: Piz Roseg and the Tschierva glacier below it, the over 4,000-metre-high Piz Bernina, Piz Scerscen and Piz Morteratsch, the peaks all covered in white snow. At that moment, I don't think there can be any lovelier landscape in the world, not in Canada, Patagonia or anywhere else. "I think the Engadin is unique," says Gian. We enjoy a delicious "Bündnerteller", including Gian's favourite sausage, Salsiz. Afterwards, we head back down the other side of the mountain. Going down is not necessarily any easier,



After the hike, a horse-drawn carriage takes hikers to the railway station at Pontresina.

the strain is greater on the knees and muscles, but it feels more pleasant – possibly partly thanks to the wine. We take an easy stroll down, into Val Roseg, probably one of the loveliest mountain valleys. In the background, there's the constant burble of a mountain brook; you spot the occasional chamois, and if you're really lucky you might even see an ibex on a steep rock face.

When we're down, I ask about the surprise. Gian grins. "Actually, there are two." As the sun disappears behind the mountains, we go to the Restaurant Roseg Gletscher, where the dessert buffet is world famous. Then we climb into a horse-drawn carriage that takes us along the river back to civilisation. Wonderful. That's the Engadin for you.

INFORMATION & ADDRESSES



Mountain Climbing School Pontresina

www.bergsteiger-pontresina.ch

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Berghaus Fuorcla Surlej

T +41 81 842 63 03

Hotel/Restaurant Roseg Gletscher

T +41 81 842 64 45

www.roseg-gletscher.ch

Carriage

www.engadin.stmoritz.ch/horse-drawn-carriage



Patrick Koller is an experienced mountain biker.

BIKING IN THE FLOW

Hiking isn't the only popular leisure activity in summer: there are also lots of interesting routes for mountain bikers in St. Moritz.



Mountain biking with a view: the Corviglia Flow Trail starts at the Corviglia mountain station and goes all the way down to the Chantarella middle station.

There has been something of a revolution in mountain biking in the mountains in recent years. The sport is now more professionally organised, and the infrastructure has been improved. Today's mountain bikers are divided into pleasure cyclists and enduro cyclists. While pleasure cyclists usually just ride up and down paths, the enduro cyclist uses specially built trails. Patrick Koller of St. Moritz is himself an experienced mountain biker; four years

ago he and a number of international experts developed the Corviglia Flow Trail. "This sort of trail is designed to give you a specific section with steep turns, bumps and jumps that you ride downhill without having to worry about anyone else coming towards you, or there suddenly being a track across the trail in front of you. It's a bit like a bobsleigh track," is how Patrick explains the concept.

The Flow Trail is a completely natural product. The steep turns and obstacles are all parts of the mountain, and there are no barriers. Which is not without its problems: "I think the biggest challenge so far is having to stop cows from constantly grazing on the trail. If it's been raining, their weight can do quite a lot of damage," he continues. The trail starts at 2,500 metres at the Corviglia mountain station, and covers a distance of 3.7 kilometres down to the Chantarella middle station in about 25 minutes. Most cyclists take advantage of the offer to use the train, and cycle the Corviglia Flow Trail several times a day. "The best thing of all is a mountain bike tour of about three hours, then gliding down the Flow Trail, either to finish or, as your reward, before stopping off at one of the lovely mountain lodges."

The Flow Trail is even suitable for families. Patrick recommends it for children from the age of twelve, although his own daughter cycled it for the first time when she was just six. St. Moritz has another highlight for the young and wild: a kind of fun park, similar to the one that snowboarders have: the Foppettas Flow Trail. "It's got even more steep curves, you can ride over wood elements and challenge your skills," explains Patrick. The kids love it.



The Corviglia Flow Trail is signposted from the Corviglia mountain station. There are also specially signposted trails for mountain bike tours on the Corviglia.

The Foppettas Flow Trail runs from Futschöl through the woods above Champfèr.

From 2015 there will also be a new WM Flow Trail on the Corviglia in addition to the existing trails.

More information: www.engadin.stmoritz.ch/mountainbike



ARCHITECTURE WALK

NATURE AS A BACKDROP

The architectural silhouette of St. Moritz is varied, contradictory and often underestimated. Shaped by the town's long history and its unique nature, it tells an exciting story. We followed its trail on a stroll through the town with Felix Schlatter and Christoph Sauter.

Badrutt's Palace Hotel is
an architectural masterpiece
and a landmark in St. Moritz.



Clear view: the landscape is the hallmark for St. Moritz; the town's buildings give it precedence.

I

t is a Friday morning outside the historic spa building Forum Paracelsus in St. Moritz Bad. We meet two local experts who have researched St. Moritz in depth, hotelier Felix Schlatter and architect Christoph Sauter. They have chosen the Forum Paracelsus for us to meet: it is the perfect place to get immersed in the town's architectural and cultural history. Inside the building is the St. Mauritius spring, the birthplace of the spa, created long before winter sports enthusiasts picked up the torch. "In the beginning was the spring. It's the reason for tourism in St. Moritz, because the first guests would come in the summer to take the waters," explains Christoph Sauter. "Well,

actually, tourism really started with Mary and Joseph," adds Felix Schlatter.

The two friends laugh, the mood is warm and friendly; everybody knows everybody, they meet in the town and in the numerous restaurants, some of which Felix Schlatter runs in his own Hotel Laudinella. A cooperative hotel, it is one of the most successful and innovative hotels in the Engadin. Schlatter is a real bundle of energy, a plain-speaking entrepreneur who prefers not to be forced into a system. If he has a week's holiday, he spends it walking through France. "Yes, I really do! Hiking's my hobby," he says with his characteristic impish grin, and you believe him. Today, Felix

Photos: Bildagentur Schapardow/Susanne Krenn, PR

Schlatter is walking through St. Moritz rather than through France, and with him is Christoph Sauter, who runs his own architectural office in St. Moritz. Sauter studied in Zurich and New York, and has been working on the architectural development of St. Moritz for over ten years. Together with Cordula Seger he wrote the book “St. Moritz – Stadt im Dorf” (“St. Moritz – the town in a village”), an in-depth account of the history and development of St. Moritz’s past, its architecture and its urban planning. If Felix Schlatter had just one wish, it would be to enable visitors to see the spa’s true treasures again.

One example of these treasures is the Bronze Age spring tapping. A milestone in the modern era was when the medical practitioner Theophrast von Hohenheim, known as Paracelsus, discovered the healing properties of St. Moritz’s water in 1535, and wrote about it in his treatise “de morbis tartareis”. The antique tapping of the Mauritius spring, discovered in 1853, can still be seen behind glass today. In the same year, composer Richard Wagner spent some time in St. Moritz, and is said to have complained about the “wild accommodation”. Over the following years, local businessmen started on the construction of the spa house, which was designed by the architect Wilhelm Kubly of St. Gallen and opened in 1856. The demand was so great that only a few years later the same individuals founded the “Neues Kurhaus”, the new spa house, which is today the Kempinski Grand Hotel des Bains. The Hotel Reine Victoria was added in 1874. Most striking is the palazzo style, which is not typical of the Engadin. Architect Christoph Sauter explains that this was due to the clientele. “Of course, buildings such as these can also be seen in Nice or Karlsbad. But the general public of the day was very international, and therefore had international expectations.”

It is only a few steps from the Forum Paracelsus to the present. A hundred metres further on is the Ovaverva pool, spa and sports centre, which opened in June 2014. It is a plain, flat construction of white artificial stone with tall glass windows that offer magnificent views of the Engadin mountain landscape. The construction of the new indoor pool



Architect Christoph Sauter (left) and hotelier Felix Schlatter on the stairway of the Kulm Hotel.

shows that “after years of stagnation, St. Moritz is finally trying to connect with its history again”, confirms Christoph Sauter. A bathhouse for the summer guests of today.

We head from the Ovaverva along the lake and up into the village, its silhouette still shaped by the four luxury hotels: the Hotel Schweizerhof, Badrutt’s Palace Hotel, Kulm Hotel and the Carlton Hotel. The buildings in the centre all face south, overlooking the sweeping panorama. From the rooms you can see the peaks of the Muottas Muragl, the Rosatsch chain, the Corvatsch and, of course, Lake St. Moritz. Felix Schlatter has a tale to tell about almost every house. One of his favourite stories happened in 1948, when St. Moritz spontaneously hosted the first Winter Olympic Games after the Second World War. “Almost all the races were held in the hotels’ private grounds because no one had the money to build new arenas,” he tells us. Both men are impressed with the pioneering spirit of the inhabitants and hoteliers of St. Moritz at that time: they just sat down at a table together and got on with the job. A nice parable for modern times.

“BADRUTT’S PALACE HOTEL HAS ALWAYS BEEN THE ENGINE OF ST. MORITZ.”

Felix Schlatter, hotelier

Meanwhile, we are passing the landmark of St. Moritz: Badrutt's Palace Hotel, designed by the Zurich architectural firm of Chiodera & Tschudy. Christoph Schlatter tells us that Badrutt's Palace has always been the engine of St. Moritz. When the hotel had a problem, the whole village suffered. The hotel with the huge tower is a monument, an identifying symbol like the Sydney Opera House or the Eiffel Tower. The stone façade looks like a neo-Gothic English castle. "As you'd expect, the influence of the British clientele of the time was reflected in the architecture," explains Christoph Sauter.

A little higher up, towards Corviglia on the Via Tinus, we find ourselves back in the world of today: here is the Chesa Futura, a residential building designed in 2004 by the renowned British architect Sir Norman Foster. Shaped like a boat, it is a combination of a traditional wooden house and a modern, innovative design. Christoph Sauter: "The extravagance of the Chesa Futura casts the claim of architecture and the self-perception of

St. Moritz in a contemporary mould. Houses such as these definitely have their place, but really only reveal their true character when they're seen in context. Sadly, that's often lacking today." The building itself is eye-catching, with an extravagantly convex form and a wood-shingled façade that is clearly inspired by Alpine traditional architecture. Sir Norman owns an apartment in the building; he spends several months a year here, and feels quite at home.

Felix Schlatter suggests finishing our conversation over coffee at the Kulm Hotel. Like the healing spring of St. Moritz Bad, the hotel is a milestone. Portraits of the founder Johannes Badrutt hang in the salon. He began in 1858 with the tiny guesthouse "Zum Engadiner Kulm"; you can still read its name on the façade outside. Later, he added another 129 rooms to the establishment and was the first to introduce winter activities, making it a home-from-home for the sporty, predominantly English clientele. The Kulm has remained a meeting place, albeit now completely refurbished and updated to suit the expectations of today's five-star guests. As Christoph Sauter says, there is, of course, a difference between an architect being able to create something new and converting something that already exists. "But the act of preservation, and the enduring transformation and extension of the historic 'background', are the central challenge for any architect who holds this place dear." Hotelier Felix Schlatter adds: "Still, the fundamental core, the thing that makes a hotel successful, won't ever change: you simply have to look after your establishment and be a good host."

The traditional and the modern, development and preservation – these are the poles that shape the architecture and the character of St. Moritz. And these are the contrasts that make the town so special. "The specifics of the architecture in St. Moritz lie in the direct contrast between large, urban buildings and the unique beauty of the Engadin landscape," explains Christoph Sauter. This combination of classic nature and an exceptional architectural heritage is the hallmark of the town, touching the residents and ensuring that visitors return – time and again.

The architecture walk measures 3.5 km from St. Moritz Bad to St. Moritz Dorf, and takes about an hour.





The Mili Weber House is
hidden away in the forest
of St. Moritz.

MUSEUM VISIT

THE MAGIC OF THE FAIRY-TALE HOUSE

The Mili Weber House is an oasis of art in a wood beside Lake St. Moritz.

Nature is seen here in its loveliest setting: in the paintings and former
home of artist Mili Weber.

Photos: Andrea Badrutt, Romano Salis (3), private



Mili Weber's (right) passion for nature is evident in every motif in her numerous paintings (top).



Art wherever you look: Mili Weber painted the four seasons on the ceiling.

Even the way to the Mili Weber House is magical – a narrow path leading through the forest above Lake St. Moritz, the water glittering blue and green between the pine trees, and the silence majestic. The house itself is a bit hidden away, and you need to give them prior warning of your visit so they hear you knocking at the door.

Today, curator Tina Tesfaye herself greets us. Since 1984 she has been looking after the former home and studio of artist Berta Emilie Weber, known as Mili, now a museum. A tour of the house immediately reveals why so many people find this place enchanting, whether they are ordinary visitors, art lovers or famous personalities such as the Sheikh of Kuwait or Charlie Chaplin. It is the house itself, built by Mili's youngest brother and painted inside by the artist from floor to ceiling. This "Gesamtkunstwerk", or total work of art, takes every visitor's breath away. But Tina Tesfaye believes it is the artist's character that is reflected in her work, and not just her skill, that fascinates visitors. Known as the "White Fairy" by the residents of St. Moritz, she was a charismatic person with a special bond with nature. "In her heart she remained a child, naive, innocent

and good," says Tina Tesfaye, who knew the artist well and started visiting her as a young woman. "And she loved nature more than anything else." Various animals occur repeatedly in her paintings. Mili Weber wrote of them: "The animals of the forest are my friends and companions." Nature was Mili Weber's driving force and source of inspiration. She made outdoor studies of the flowers and plants of the Engadin high-lying valley, and then reproduced them with complete precision in her paintings. If she loved it, she painted it.

It was also the beauty of the landscape that drew Tina Tesfaye back to St Moritz, time and again. And, of course, it was this house, too, and the passion she feels for Mili Weber's art that she shares with visitors, and that makes every visit to the museum special. "I think I'm the right person for this job," says the curator. And she is right: the magic of this place also comes from people like Tina Tesfaye, who keep Mili Weber's work alive.

Tina Tesfaye is the curator of the Mili Weber House and often visited the artist during her lifetime.



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Visits by appointment only





CUISINE

What is it that makes the food in St. Moritz so delicious?
Is it because of the altitude or the excellent quality of the
regional products? Probably both – and because of the experts
in the catering and hotel industries, who are so passionately
devoted to culinary pleasures.

CHRISTIAN KRABICHLER IN THE KITCHEN WITH ...

MARTIN DALSAASS

Top chef Martin Dalsass is considered the “olive oil pope”. Food writer Christian Krabichler stood beside him at the stove in his restaurant “Talvo” – and learnt some of the secrets of his cuisine.



How can you tell if an olive oil is really good?
Award-winning chef Martin Dalsass knows the answer.

O

il is a “bad word”. Because oil is also used as a lubricant. And Martin Dalsass thinks that is an awful association. There should be another word for it, something like “nectar”, a word with pleasant associations. Says Dalsass. But no more suitable word comes to mind at this moment, so we continue our conversation about oil, more precisely about olive oil, in the kitchen of his restaurant “Talvo”. Or rather, the award-winning chef named the “olive oil pope” by the gourmet magazines talks about his passion for this elixir, the finer points of which he highlights in his cuisine like no one else in Europe. And as he gently slides olive gnocchi into the water and scatters crevettes over the bottom of the casserole, he gives a mini private session for the amateur chef. But he tells me much

more. Such as why cooking pasta is different in St. Moritz, how strength comes from the majesty of the mountains, and about the time Tina Turner came into his kitchen.

Of course, the first question anyone would ask an olive oil pope is, “How can you tell if an olive oil is really good?” The answer is simple: “Taste, taste, taste,” says Martin Dalsass. “Make sure that it gives the name of the estate where the olives were grown. I’m talking now about Italian olive oil, because to my mind that’s still where the best oil is produced. What’s important is that it comes from a mechanical press. Olive oils that are pressed between stones taste slightly rancid. I divide olive oils into three categories: light, medium and strong. And you can tell a good olive oil because it doesn’t leave an aftertaste.”



Master and apprentice: writer Christian Krabichler (right) had the privilege of watching Martin Dalsass at work in his kitchen.

“QUALITY IS THE CROWN OF THE ART OF COOKING. AND THE BEST SEASONING IS A PASSION FOR COOKING.”



Star chef Martin Dalsass in the kitchen of his restaurant “Talvo” in St. Moritz.

“You yourself use more than a dozen olive oils in your kitchen, including one for chocolate mousse,” I say, watching Martin Dalsass fish the gnocchi out of the water. He explains, “I need so many because I find a different character in every olive oil. But my categories apply: if you use a strong olive oil for lettuce, you won’t taste the salad any more. But if you use rocket or a tomato, you need a stronger oil because of the acidity. A freshwater fish needs a light or medium oil, but you need a strong one for pasta products.”

And with that, the master has spoken the keyword: pasta. His cavatelli, made using a recipe from Apulia, are legendary. “Are noodles the crown of the art of cooking?” I ask the chef, who was born in the southern Tirol. He does not accept that. “Quality is the crown of the art of cooking. And the best seasoning is a passion for cooking. Incidentally, it’s not that easy to cook pasta up here. At 1,850 metres, water boils at 80°C. Dishes take longer to cook, and I had to adjust all my recipes when I came to St. Moritz in 2011. I once cooked a risotto in Tibet – at 4,800 metres. It took almost two hours. I was completely exhausted by the time

I finished.” “A good thing we’re having gnocchi today,” I think. And say, “But you came here to the mountains after 26 years in Ticino because you wanted to, didn’t you?” “I was very happy in Ticino,” says Martin Dalsass. “But I was born in the mountains, and it was only when I came here that I realised how much strength comes from them. The mountains make you feel young for longer. I’m very happy here, especially in summer.” The crevettes are done, and Martin arranges them over the gnocchi. Time for my final question. “You have lots of well-known guests. Who impressed you most of all?” He doesn’t even have to think about his answer: “Tina Turner. She’s a world-famous star, but she’s stayed completely normal. After her meal, she came into the kitchen and shook hands with all the chefs. The boys went crazy.” The gnocchi are done. And it’s time for me to go. To buy three bottles of olive oil. One strong, one medium, and one light.

INFO

Restaurant Talvo by Dalsass
Via Gunels 15, 7512 St. Moritz-Champfèr
T +41 81 833 44 55
www.talvo.ch

Martin Dalsass is an advocate of classic cuisine. He always focuses on the product.




A plate bursting with summer:
olive gnocchi with crevettes



Photos: Romano Salis

ABOUT THE MAN

Martin Dalsass, 58, was born in Bolzano in Italy. After several positions in top gastronomy, he opened the restaurant Santabbondio in Sorengo near Lugano in 1985. He was voted Chef of the Year in 2001. In 2011, the holder of one Michelin star and 18 Gault Millau points moved to the "Talvo" in St. Moritz, where he has been celebrating his unmistakable Mediterranean cuisine ever since. He also keeps a "Cigar Stuvetta". His other passion is fishing. Martin Dalsass is married and has two children. His son Andrea is the restaurant manager of the "Talvo".



Reto Candrian has known many of the employees at the Hotel Suvretta all his life. The hotel has belonged to the Candrian family for five generations.

“YOU CAN’T GO WRONG WITH A GOOD SCHNITZEL!”

Based in Zurich, Reto Candrian manages a catering empire with his father and sits on the executive board of Suvretta House, the exclusive five-star hotel founded by his great-great-grandfather Anton Bon. Here he talks to us about his exclusive guests, and about current and future trends in the hotel industry.

Reto Candrian is the youngest member of the board of Suvretta House AG. His family owns a majority share in this monument to the luxury hotel industry – indeed, there are few establishments whose guest lists include so many famous people. But Mr. Candrian is careful to avoid mentioning names. Discretion and tradition are the top priorities of the hotel.

Mr. Candrian, you're a guest of the hotel yourself at the moment. As a member of the owning family, do you have to book a room in the usual way? Yes, we always contact the hotel in the usual way, and ask if a room is free. But we don't stay here at Christmas. The hotel's too full at that time of year – and we have a long waiting list!

Is it true that some of your guests have been coming here for five generations? That's right. It's really very gratifying. I used to play with some of the guests when we were children, and

now they come here with their families! We have some guests from Brazil who visit us every year, and we keep their winter things in storage when they leave. A year later, when they

come back, we get the same room ready for them and arrange everything so it's just as they left it.

Does that kind of service cost more? No, it's part of our philosophy. We want this to be a second home for our guests, and I think that



for many of them we really are. Over a hundred years, we've only had five couples managing the hotel – that's quite an unusual record for an establishment like this.


I guess you've also had people who try to "sell themselves" to you, when you haven't got a room to offer them ... There were times, for example during the New Economy boom, when new customers offered substantially higher prices, but our regular guests always had priority, not the ones who offered most. And in the long term, our fair pricing policy paid off.

Your main professional focus is on catering – you run restaurants in Zurich, and here in St. Moritz you have not only Suvretta House but the Trutz and Chasellas restaurants as well. Have there been many recent changes in the catering industry? Of course, there are always trends, in all industries. But one conspicuous feature right now is that there is a great deal of demand for good, local, traditional cuisine. When you're on holiday in the mountains, you want to try a good "Rösti"!

What do your guests order when they visit one of your mountain chalet restaurants? You can't go wrong with a good bratwurst sausage and a good Wiener Schnitzel! Actually, though, it's not easy to make simple things like schnitzel and potato salad really well.

Where are you most likely to be, when you're in St. Moritz? I'm very keen on mountain biking. On Sundays we offer a wonderful brunch up at the Trutz. You set off from here, in front of the hotel – there are some fabulous routes – and get to the chalet restaurant around midday. It's an outing I really recommend.

"WE WANT TO BE A SECOND HOME FOR OUR GUESTS."



Purist: Ludwig Hatecke's butchery in St. Moritz Dorf is like a design temple.

HATECKE BUTCHERY

*“IF IT TASTES
GOOD, IT HAS TO
LOOK GOOD, TOO.”*

How master butcher Ludwig Hatecke came up with the idea of a triangular sausage – and why his “Salsiz” is possibly the best sausage in the world.



Apart from the incomparable taste, the triangular shape is another identifying feature of Hatecke's Salsiz.

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uropeans have been making sausage since the 11th century, so we have been aware for a long time that it has two ends and is usually round. However, it was not until 1984 that someone really thought about the relatively simple aesthetics of the product: a man called Ludwig Hatecke. And ever since, Switzerland has had a triangular sausage – Hatecke's Salsiz. Probably the best raw sausage in the world, this is a gem among its peers.

Turn up the hill in the middle of St. Moritz, and you will come to Hatecke's ground floor shop on Via Maistra 16. From the outside, you might take it for a small art gallery. But its customers do not come here for pictures or sculptures, they only want examples of Hatecke's art: the art of producing sausages for sophisticated tastes. And just as Ludwig Hatecke does

not look like a butcher (he is a self-confessed purist), so does his business really not look like a butcher's shop. Just sausage and matured meats, displayed in a bottom-lit cabinet. To the master butcher, that says it all. "If it tastes good, it has to look good, too," he once said. And now, standing in front of the display, he says, "We want to show something extremely precious, a healthy food that comes from healthy soil."

Which reveals that, rather than exhausting itself in the design, Ludwig Hatecke's claim is characterised by a profound understanding of quality that began with his great-great-grandfather, a ship's carpenter from Stade near Hamburg, who in 1864 immigrated to the Engadin mountain village of Scuol. His was an honourable trade that was in demand when the big hotels were built. It was Ludwig



Hatecke processes only the most carefully selected, purest quality meat.

Hatecke's grandfather who started producing meats and sausages as a family tradition. He would slaughter his animals at particular phases of the moon because meat matures better at certain times than others. Ludwig Hatecke still has his animals slaughtered in the extension to the family home in Scuol, every Tuesday. The vet is always present, and the farmer who provides the organic cattle. To call it a ceremony would be going too far, but respect for the animal is evident.

As well as processing beef, lamb and veal, during the hunting season Ludwig Hatecke also makes his Salsiz from venison, from chamois and from ibex. He uses 500 kilograms of meat every week. About half of that weight disappears during the maturing process; apart from the perfect ingredients, this is the secret of these hand-made delicacies. Pure, fresh meat is minced and seasoned. Then comes the all-important addition of salt: Ludwig Hatecke only uses English "Maldon Sea Salt", as he prefers its crunchy crystals. The mixture is then pushed into casings and pressed. After maturing for about six weeks, the mountain air and special mould have worked their magic, and the luxury sausage is ready for slicing. During the pressing process,

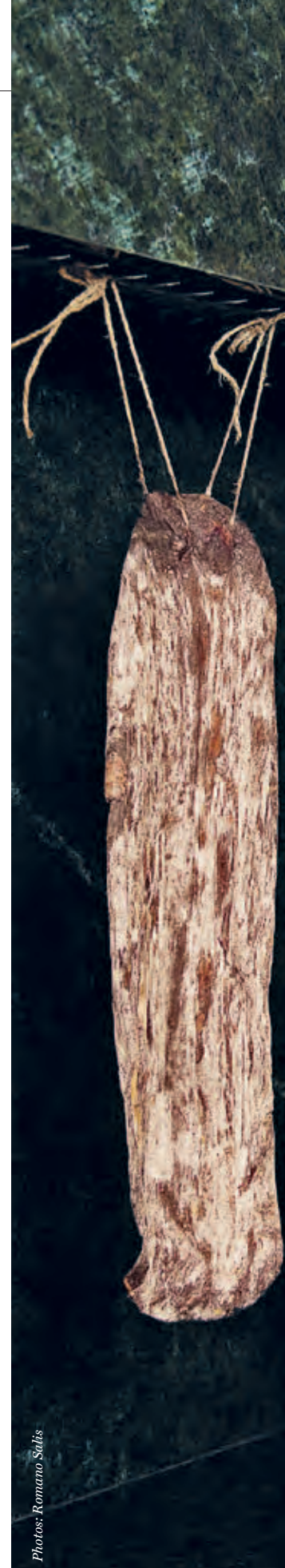
"WE MAKE HEALTHY FOOD THAT COMES FROM HEALTHY SOIL."

it acquires its triangular shape and now resembles the famous Toblerone chocolate bar. "As we use pure meat, we have to make sure the sausage doesn't get too dry. So then we thought of making the Salsiz triangular, as it's easier to slice," explains Ludwig Hatecke. So the secret of the triangular sausage of St. Moritz is out.

All that remains is to pass on what its inventor recommends as the perfect liquid accompaniment to the fragrant, thinly sliced sausage: a red wine, preferably a Nebbiolo, because, as Ludwig Hatecke says, "it gives the sausage space". And perhaps, even in the Champagne climate of St. Moritz, one should dispense with the glass of bubbly – for the sake of the sausage.



Hatecke
Via Maistra 16, 7500 St. Moritz
www.hatecke.ch



Photos: Romano Salis



ABOUT THE MAN

Ludwig Hatecke lives with his wife Simone and their sons David and Noah in the house in Scuol that used to belong to his great-great-grandfather. He sells his products in his own four shops and in selected delicatessens. What he particularly likes about St. Moritz, apart from the unique countryside, is its multicultural character. He is delighted that his son David, who is already responsible for the shop and bistro on the Via Maistra, wants to take over the business and continue the family tradition.





SPORT & ADVENTURE

Shiny wheels or red tartan – amateur and professional sportsmen and -women can find a place for their favourite activities in St. Moritz, testing their limits at altitude or just enjoying the feeling of the wind on the mountain passes.

Elegance on four wheels:
the most beautiful
British classic cars will be
on the mountain roads
around St. Moritz
from 10 to 12 July.



BRITISH CLASSIC CAR MEETING ST. MORITZ

NOSTALGIA ON THE PASS

For over 20 years, classic car enthusiasts from Great Britain have gathered in St. Moritz for the British Classic Car Meeting. President Vic Jacob tells us how it started and what this car rally is really about.

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hat a picture: cars pulling up outside the Hotel Suvretta House, the kind of cars you usually only see in films with Clark Gable. You almost expect Charlie Chaplin to get out of one. The beauty and elegance of classic cars is always amazing, even more so when they can be admired against a wonderful mountain backdrop, at 1,850 metres above sea level. The British Classic Car Meeting St. Moritz is truly one of the most impressive classic car rallies in the world. And between 10 and 12 July, over 200 older models of traditional marques such as Rolls-Royce, Bentley, Jaguar, Aston Martin and Austin Healey will be coming to St. Moritz.

Vic Jacob gives us some initial insights to set the mood. The President of the British Classic Car Meeting is at Anton's Bar in the Hotel Suvretta House, enjoying the views of the Corvatsch. He has the firmest handshake in the Engadin, and wears a polo shirt and cotton trousers. He used to always wear a suit and tie in this hotel, but that was during the 25 years when he and his wife, Helen, ran it, welcoming royalty, CEOs and billionaires as their guests. A polo shirt would have been unthinkable then. But that is not what we are here to talk about today: Vic Jacob wants to talk about his passion: the British Classic Car Meeting. "You know," he says, "I'm an enormous fan of these classic cars." As

*"I CAN TELL
IMMEDIATELY
IF SOMEONE IS
A ROLLS-ROYCE
OR A HEALEY
DRIVER."*



Like another age: the classic cars of the British Classic Car Meeting bring a piece of history to St. Moritz.



Photos: BCCM (2), Tom Haller

SASCHA BÄGGLI: THE BRITISH CLASSIC CAR MEETING AS A FAMILY TRADITION

His grandfather, the well-known hotelier Emil Baggli of Zurich, owned various classic cars, including a Bentley S3, a Rolls-Royce Silver Shadow and a Porsche 928. Sascha Baggli, born in 1991, grew up near Zurich, and has known these cars since he was a small child. “My father used to take me out in his classic cars, even when I was very small, including to the British Classic Car Meeting. I became fascinated by cars and motor sports

As he grew older, he began to take an active part in the event rather than as a passenger. Unfortunately, technical problems sometimes prevented him from making it to the finish line. These problems were occasionally due to the thin air at this altitude: a car can be as sensitive as a human being. “The engine doesn’t always run smoothly.”


Today, at the age of 23, Sascha Baggli is a true enthusiast, just like his father and grandfather before him, and like most of the other participants. His idols include racing drivers Duncan Hamilton and Tony Rolt. He acquired his first classic car at the age of 19, when he carefully raised his hand at an auction. His reward: an MG A 1600 from 1960. At 22, he invested all his savings (and a little help from his father) in a replica of his dream car: an early 1980s “C” type Jaguar by the British Proteus company. “I’m lucky that my father has always supported me with these projects, otherwise I’d never have been able to own a classic car at my age.” But with his two cars, Sascha cannot begin to compete with his father’s collection: Alexander Baggli owns various English, German and Italian classic sports cars, including an original Bentley 6.5 litre Open Tourer from 1929. Every year, father and son drive it to the Goodwood Revival in England, allowing themselves two days to get there “You have to enjoy the drive in a Bentley that’s over 80 years old, though actually it could easily hold its own on the motorway against some contemporary cars,” says Baggli.

The two men are also business partners. Their company, “Cave BB”, deals in rare and expensive wines, mainly Bordeaux and Burgundies, and various Champagnes. Their warehouse contains veritable treasures for the palate. It is not unlike the classic car business, with one big difference: once an expensive classic Champagne has been drunk, it is gone forever. The cars remain. Sascha Baggli wants to continue the passion for collecting as a family tradition. Of that, he is absolutely sure.



Sascha Baggli at the wheel of an “E” Type Jaguar Series 1 Roadster.

while I was still very young.” At the age of only 12, Sascha Baggli took part in the British Classic Car Meeting as a passenger, attending the entire programme of the event. “The only part I didn’t take part in was the Champagne reception,” he says drily. Sascha Baggli’s best day of the event: the Sunday, with the Concours d’Élégance. “Because you can have a good look at the other participants’ classic cars,” he explains.



*“THIS IS INDEED A
COMPETITION – BUT
COMPETING WITH,
RATHER THAN AGAINST,
EACH OTHER.”*

Vic Jacob, President of the British Classic Car Meeting

wispy clouds puff across the blue sky, more classic cars pull up outside the grand entrance – some of them as valuable as the villas on the mountainside: the British Classic Car Meeting St. Moritz is not only impressive – it is also one of the world's most exclusive classic car rallies.

It all began in 1994, when the Badrutt's Palace Hotel wanted to hold a summer event that would underline its affinity to England, something befitting its tradition. At that time, only British cars could take part. But when the driving force behind the event, the former director of Badrutt's Palace, left the hotel the following year, he started looking for a successor for the event – and he found Vic Jacob. Even then, Jacob was one of those people who would choose to spend a day off in a 1960s Austin

Healey, and as the director of the Hotel Suvretta House, he seemed the perfect choice to be the new organiser and president. Which he remains, to this day. Jacob is proud of what has been achieved in the past 20 years. “You have to have the right feeling for the ‘scene’. They're people with the highest standards, you have to be able to offer them something really special.” There are many such events all over the world; you could probably climb into your car and meet kindred spirits almost every weekend of the year. But St. Moritz is a town with a great history as well as a fabulous mountain backdrop and its high passes. “It all helps,” says Vic Jacob. You have to agree.

More and more drivers are arriving; Vic greets them all by name. Some of them he has

The routes always include one of the mountain passes – they are what make the British Classic Car Meeting so special.

INFO

Events in the Engadin:
[www.engadin.stmoritz.ch/
topevents_en](http://www.engadin.stmoritz.ch/topevents_en)



Vic Jacob is a classic car enthusiast and has been President of the British Classic Car Meeting for 20 years.

known for decades. Does he know which cars new guests are driving? He nods. He can tell you if someone hails from the more sedate Rolls-Royce faction or the sporty world of the Austin Healey.

The event starts in the afternoon with registration, the issuing of start numbers and the

drivers' meeting; in the evening there is a welcome dinner. On Saturday morning, they set off. There is no dress code, but each bonnet is shining and spotless. The marques start by category, so that a Rolls-Royce will not be competing with a Jaguar or an Aston Martin. The route always includes one of the huge mountain passes, then continues a way down into Italy, and back again. Some years, it rained all day, which meant that the open cars returned like full watering cans. "After drives like that, I'd take the car apart and hang it up overnight to dry," the President says.

In the evening of the rally day, the cars cross the finish line in the pedestrian zone of St. Moritz – a highlight for residents and visitors. On the Sunday, the British Classic Car Meeting has the final line-up of vehicles and the Concours d'Élégance on the Via Serlas in the middle of the village. Delegates from the various clubs judge the cars according to various criteria. If you win your category, your car's value will increase.

And what if your car breaks down on the mountainous rally route? "Then the drivers help each other," says Vic Jacob. This is indeed a competition – but it is about competing with, rather than against, each other.

ALTITUDE TRAINING

GOOD AIR FOR OLYMPIC CHAMPIONS

Altitude training has a long tradition in St. Moritz. Brett Sutton, coach of many champions, including the Swiss Women's Triathlon Olympic gold medallist Nicola Spirig, swears not only by the medical benefits of the Engadin, but also by its excellent training conditions and spectacular environment.



Photos: Romano Sulis, Raphael Bräuer

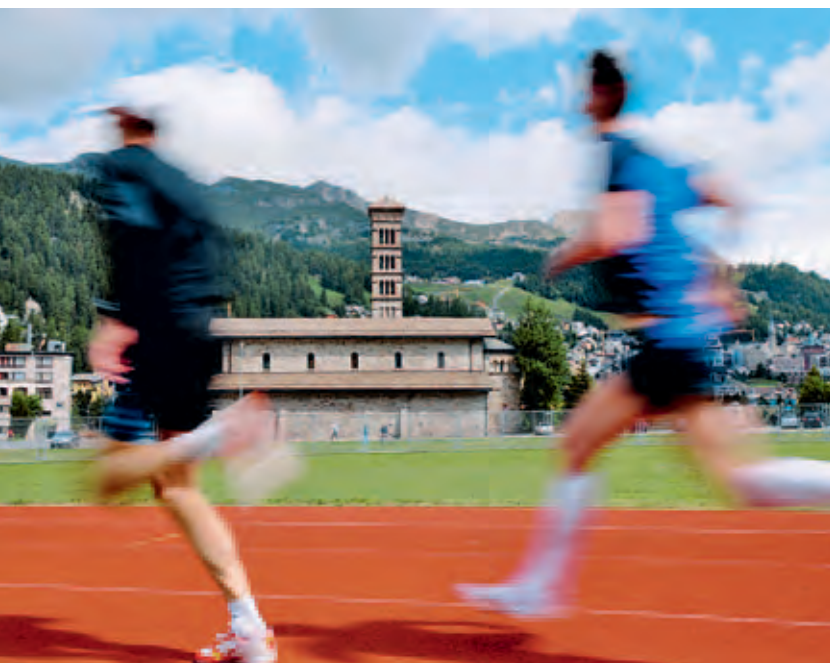
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he Ovaverva pool, spa and sports centre in St. Moritz is not just an architectural landmark, but also an outstanding swimming pool and training centre for amateur and professional athletes alike. The upper level is bathed in light; swimmers do their lengths in the main pool while spa visitors relax in the pool outside, enjoying priceless views of the Piz Nair. Brett Sutton is sitting at a table in the white-painted café. Born in Australia in 1960, he lives here in St. Moritz with his Swiss wife, and trains world-class triathlon athletes. Sutton chose St. Moritz because he believes it to be the best place to train. He used to use the Alpe d'Huez, he tells us, where the most famous leg of the Tour de France takes place, but the training facilities were far from ideal. "In St. Moritz there's an excellent infrastructure, and I am glad they've built this indoor pool here," he says, pointing to the

25-metre-long pool with views over the Engadin. "Where else in the world could you see anything like that?"

Brett Sutton comes from a family of athletes. His parents were swimming teachers; his brothers have won medals in the Olympic Games. Sutton himself has competed in boxing matches and trained racehorses, swimmers and most recently triathletes. His training methods – based on interval training, which uses brief bursts of activity followed by periods of rest – have often been criticised, but they have also proved very successful. He is now coaching Nicola Spirig and Daniela Ryf, two outstanding athletes. "Nicola Spirig is a phenomenon in a class of her own," Sutton says. The 33-year-old is one of the best-known triathletes in the world: gold medallist at the Olympic Games in London in 2012, four-time European champion, and Swiss Sportswoman

Unique training conditions: the environment in and around St. Moritz is perfect for top professionals and amateur athletes.



St. Moritz offers professional trainers an ideal infrastructure for their athletes, including the tartan track and the Ovaverva pool, spa and sports centre.



of the Year in 2012. She lives in the Canton of Zurich and comes to St. Moritz regularly to train at high altitude. The inhabitants know her well; fans often come to watch her training.

It does not take long to see that Sutton is a trainer of the old school. He has been accused of being a slave driver, but when we ask him about this, he is eager to tell us the story of how he had to put the brakes on Spirig last summer. “With Nicola, I actually have to stop her overdoing it!” She is obsessed, he says – in a good way, of course. Whenever she can find a free hour, she uses it for training. Sutton tells us that once, when he was travelling somewhere by plane, he later found out that Spirig had taken advantage of his absence to do another 90 minutes of training on her own. “That isn’t always a good thing,” says Sutton. The body needs time to recover, especially the muscles, so they can stabilise. “But what can you do, with someone like Nicola?”

Sutton goes outside. The sun is sparkling on Lake St. Moritz. Cyclists in yellow sweaters pass in droves. The Swiss and Italians are cycling fans: they meet at weekends and cycle leisurely up and down the mountain passes –

A good team: Brett Sutton has been successfully training Nicola Spirig for many years.



it isn’t only professional athletes who like training at high altitude. The Australian points out the tartan track of St. Moritz village: “One of the best training tracks in the world.” It is not unusual to meet star world-class athletes here along with their trainers; sometimes entire national teams come to train for two or three weeks, especially before competitions. People used to just set off on their own, but today’s athletes will do nothing without medical supervision.

So what is the secret of the popularity of St. Moritz as a training centre? It is the altitude. At 1,850 metres above sea level, the red blood cell count increases; with more oxygen

Dr. Andreas Grünenfelder is a former professional cross-country skier who now works as a doctor at the Klinik Gut in St. Moritz. In our interview he explains the special advantages of altitude training for professional and amateur athletes.

Dr. Grünenfelder, you look as if you've done a lot of sport in your life. That's right. I was a cross-country skier for eight years, more or less professional, and trained a lot in the Engadin. So I appreciate the region and have grown to love it. I've now been a doctor at the Klinik Gut in St. Moritz for 20 years.

So you benefited yourself from the altitude of St. Moritz during your own training. How long have we known that altitude training can be beneficial from the sports medicine point of view? People started talking about it before the 1968 Olympics. The Games were held at more than 2,000 metres above sea level in Mexico City, and people wanted to prepare by creating similar conditions for their training. Since then, numerous studies have been published. The current view is that the most promising formula for altitude training is "live high, train low". What that means is that you sleep at high altitude – ideally between 2,100 and 2,500 metres above



sea level – and train at low altitude – 1,800 metres above sea level or below. At St. Moritz, you can sleep at Muottas Muragl or at the Bernina Hospice (both over 2,400 metres), and train over the whole Engadin, at 1,700–1,800 metres. Ideal.

What sort of athletes mostly come to St. Moritz? We have a great many prominent athletes here, some from far afield. The training conditions are absolutely ideal because of the infrastructure. Of course, mostly endurance-class athletes train here – track and field athletes from 800

metres, triathletes, swimmers, marathon runners and cross-country skiers.

From the medical point of view, what does altitude training do to the body? When you breathe in here, the lower atmospheric pressure means you have less oxygen partial pressure in your arteries. That means that in several stages an increasing amount of EPO (the hormone erythropoietin) is distributed via the kidneys, increasing the number of red blood cells. As these are responsible for carrying oxygen around the body, you therefore have more oxygen carriers available, resulting in improved performance.

And are the people who live up here fitter? No, it's regulated naturally – the body adapts very quickly to its environment.

What about diet? When you're training at altitude, are you allowed a glass of wine? Absolutely, you should always drink a glass of wine up here! That's never harmed anyone – in fact, quite the reverse.

Apart from the training sites, what's your own favourite place in St. Moritz? There are lots, but I think that one of the most beautiful places is the Segantini-Hütte. When the weather's good, you get a fantastic view of all the high-lying valleys and the Engadin lake plateau.

INFO

The most attractive local running tracks:

1. St. Moritz–Surlej (via Palüd Lungia)
2. Silvaplana–Sils i. E. (on the south-east bank of the lake)
3. Alp Muntatsch, Samedan–Marguns
4. Pontresina high-altitude track

carried in the bloodstream, the body is capable of higher performance. In St. Moritz, altitude training has a long history. Before the beginning of the 1968 Olympic Games in Mexico City, which lies at a height of 2,000 metres above sea level, athletes would come to St. Moritz to acclimatise. Ever since, increasing numbers of sports stars have come to train, including entire football teams preparing for the next season. One of the most sensational stories of past years involved the Swiss marathon runner Victor Röthlin. He came to the Engadin to train for several weeks after suffering a pulmonary embolism – and then went on to win the 2010 European Championships in

Barcelona. Brett Sutton is not an ascetic, he is more like a boxing trainer. He still believes in the hunger for success, in the ambition which so many athletes used to have, which drove them to give their utmost and train to their limits. If it were up to him, he would get the stars and the younger generation to train next to each other, or even occasionally with one another. "The best motivation of all for young athletes is to get up close to their heroes." An intensive training centre should be opened up here. Sutton himself could easily imagine staying in St. Moritz for ever, even after he retires. And not only because of his Swiss wife.

CULTURE

Painter Giovanni Segantini, who created some of his masterpieces of the Alps in St. Moritz, once said, “Art is the window through which man recognises his higher abilities.” On the search for these abilities, we’ll be exploring the St. Moritz art and music scene, discovering treasures such as “Dharitri” (2013), the bronze sculpture by Jayasri Burman, which stood outside the Kempinski Grand Hotel des Bains during the St. Moritz Art Masters 2014.





Vittorio Sella, Italian Alpinist and mountain photographer, documented the Alpine region with his photos. His works are on display at the Art Masters 2015.



CULTURE FESTIVAL

GREAT ART

The St. Moritz Art Masters is one of the most renowned art events. Founder Reiner Opoku explains how the Art Masters came to be, and why St. Moritz is the perfect place for this festival.

M

r. Opoku, can you tell us how the St. Moritz Art Masters started?

I have been involved in the art world for over 30 years, and I met Monty Shadow at an event. Monty is really talented, a networker of the old school. And I thought to myself, someone like that needs to be involved in art. It just so happened that there had been an enquiry from St. Moritz about starting some kind of cultural event for the summer. That was in 2007. Monty and I looked into the matter, and we found that the Engadin has a great tradition of art. It has always been very popular with artists, philosophers and writers. There's the Segantini Museum, for instance, and the Engadin Museum, the Nietzsche House, and many famous galleries. So we decided that it was time for a culture festival.

In 2015 it will be the eighth year of the Art Masters. Has it established itself? Of course, we made mistakes in the early days, you always do. Some people tried to use the myth for their own gain. But we've now managed to build a bridge between the residents, the culture scene and the visitors. What we now have is a good mix of leisure activities and culture.

When did you first come to St. Moritz? That was sometime in the 1980s, when I visited gal-

lery owner Bruno Bischofberger. Bruno has played a great part in shaping art in St. Moritz. He took me with him up the Diavolezza, and I was supposed to learn how to ski. I can still remember how impressed I was by the incredible landscape, and by the fact that you can even see the Italian Alps. Personally, I think St. Moritz has always had this Italian influence. I've been coming regularly ever since, even in the off-peak season, and let me tell you, it's really lovely here then, as well!

What would the perfect day be like, if you were in the village during the festival? Well, you would get up, and spend the morning looking at a few exhibitions. We are in 30 different places, all over the region. The venues range from a mountain plateau to someone's home, all displaying contemporary art. Then you'd have a wonderful lunch at one of the fabulous lodges at the top of a mountain, and enjoy the perfect views. And in the afternoon, you'd visit a workshop and go to a lecture.

But nothing is for sale, is it? Well, that's not the main idea. But you can make useful contacts at all these events.

Do you think people are more relaxed in this environment? That certainly plays a part, yes. Communication is an extremely important issue in art. Our festival gives people the opportunity to meet and talk to the artists who are on-site, as it were. That's not necessarily the case at other events. This year, we're focusing on Italy, and look forward to meeting some very interesting Italian artists!

How would you describe your audience? Very mixed. We see people who are really interested in art – they come from Zurich, Milan, Paris and London. They mix well with the other visitors, and, of course, with the really privileged people who live here or who fly into Samedan in their private jets.

Do the visitors come of their own accord? No, quite the opposite, in fact. You have to offer the



ABOUT THE MAN

Reiner Opoku was born in Cologne in 1961 and has been involved in the international art world since the 1980s, in particular in the fields of market and strategy development, procurement, and the initiation of international exhibitions and art projects. He helped to develop the St. Moritz Art Masters. Reiner Opoku lives in Berlin and spends much of the year in the Engadin.



The Art Masters takes place simultaneously in different areas of St. Moritz and the surrounding area, such as the Paracelsus building (left) and the Protestant church (right).

art audience in particular something that they won't find anywhere else. The aim is always to get the visitors to stay for several nights. However, the art scene also spends a lot of time on the go – people will go to Paris for a day, and then the next day they're off to New York. Our advantage here is that the Engadin feels more like a holiday than being in a town, and the conditions in St. Moritz are ideal. Very few places have such a high density of five-star hotels and top-class restaurants for a wonderful dinner.

Does the name St. Moritz attract attention in other countries? Definitely. There were so many media reports in Brazil about the Art Masters 2012 – it was amazing. St. Moritz means something to everyone, even in Brazil or India.

How do international artists respond when they come to St. Moritz for the first time? Every Art Masters focuses on a different country, which we choose together with the Engadin St. Moritz Tourism Organisation. In 2014 it was India. We have exhibitions everywhere – in churches, mountain huts, in the open air with a glacier in the background. You won't see that in London or Paris! It is important for contemporary artists to interact with nature, and they can do that easily in such a spectacular setting.

Talking about settings: do you have a favourite spot in St. Moritz? During the Art Masters I hardly have any time, so my favourite spot is anywhere I can get some peace and quiet! In



"Alba Fucens" (2008) by Italian photographer Mimmo Jodice addresses subjects such as time and transience. Some of his works will be on display at this year's Art Masters.

the Engadin, it just takes a few minutes to get far away, whether you go to a park bench beside one of the lakes, or on the Piz Nair on the Corviglia. I enjoy every minute I spend here.

What can we expect to see at the Art Masters this year? Our chosen country for 2015 is Italy – and we're expecting exciting artists, including the mountain photographer Vittorio Sella and photographers Luigi Ghirri, Mimmo Jodice, Gabriele Basilico, Gianni Berengo Gardin and Ferdinando Scianna. All excellent artists. I'm really looking forward to it!



St. Moritz Art Masters
21–30 August 2015
www.stmoritzartmasters.com

ST. MORITZ UDUR

SCENTS OF ST. MORITZ AND THE ENGADIN

Parfumeur Geza Schön has created a winter scent for St. Moritz and a summer scent for the Engadin, so that the rest of the world can enjoy the special fragrances of the area.



Super scents: Geza Schön is one of the best parfumeurs in the world.

ABOUT THE MAN

Geza Schön is a star parfumeur. When he was just 13, he could tell the difference between over 100 men's fragrances. And of the top 500 international parfumeurs, he is one of the most innovative: he has created scents that smell of books, and of gold and silver. His greatest success so far was the perfume "Molecule 01", which is said to be worn by Kate Moss and Madonna. Geza Schön lives and works in Berlin.

INFO & ADDRESSES

The products are available at the following places:

St. Moritz

- TESTA Inneneinrichtungen
- KRIEMLER
- SKISERVICE CORVATSCH
- SUVRETTA SPORTS
- ENGADIN ST. MORITZ
- TOURIST INFORMATION

Silvaplana-Surlej

- SKISERVICE CORVATSCH

Silvaplana

- ALPENSCHÖN

Pontresina

- SKISERVICE CORVATSCH

Or at: www.7500stmoritz.ch



The fragrances "INVIERN" and "ENGIADINA" are available as diffusers and scented candles.

Well-known parfumeur Geza Schön has been commissioned by businesswoman Eveline Fasser Testa to develop two fragrances that capture the seasons in St. Moritz and the Engadin – to the delight of the Engadin St. Moritz Tourism Organisation. The inspiration for "INVIERN" came on winter walks through the snowy landscapes and forests around St. Moritz, on the ski slopes and in the small town itself. "Inviern" is the Romansh word for winter. With notes of gentian, juniper and Swiss stone pine, the fragrance transports us to a crisp winter's day in the mountains.

"ENGIADINA" (Romansh for the Engadin), his second fragrance, recalls a hike in the mountains on a summer's day, a walk around a mountain lake in the Engadin, or a stroll through a luscious green flowery meadow. "The fragrance reflects the impressions of the area in summer – the flowers, the wood, pine and larch needles, mosses, hay, and other components. The end result is as close as we can get to the real thing," says Geza Schön. "ENGIADINA" is an olfactory souvenir that will sweeten the time until our guests' next stay in St. Moritz. "We have used high-quality ingredients such as gentian essential oil and other natural products – and you can smell it," explains the parfumeur. Like summer in the Engadin mountains, the new fragrance will be available from July 2015.

GIORGIO'S WORLD

The best way to understand an art enthusiast's world is to meet him in his own home. We visit Italian multitalent Giorgio Pace, who has exchanged the party life of New York for the peace and quiet of the Engadin – without regrets.

Giorgio Pace may need a short introduction: born in 1969 in the Italian region of Molise, 200 kilometres east of Rome, he studied law and practised as a lawyer in Rome, got a Master of Arts in New York, and worked for art industry giants Guggenheim and the Metropolitan Museum of Art. For the next ten years he was a consultant in the Fashion Media Group, involved in the prestigious publications “Visionaire”, “V Magazine”, “Vman” and “CR Fashion Book”. Giorgio Pace now works as a consultant and agent; he is known for his incredible network of contacts in the world of high fashion and art, and an exceptional talent for spotting new products and designs.

Pace is standing at the front door of his apartment in Samedan, a seven-minute drive northeast of St. Moritz. He is clearly a stylish host, wearing a light-coloured, traditional linen suit with a pale-blue button-down shirt, the sort you would wear to parties in the Hamptons on Long Island. And speaking of the Hamptons, does he not miss it at all, the glamorous New York lifestyle? Pace invites us into his drawing room, wood panelled like a luxury chalet, and replies, “To be perfectly honest, I don’t.”



Giorgio Pace's apartment: a wood-panelled chalet combined with modern art

From the window, between rows of houses, we glimpse a Lear jet coming in to land – the airport is near Samedan. Pace serves tea using a tea service like the ones they use at the Suvretta House hotel. A true cosmopolitan, he has found a home in St. Moritz; here, he is surrounded by neighbours who are interested in great art and can afford to pay for it. Pace says: “The advantage of Engadin is that it’s peaceful, so collectors can spend more time enjoying the art.” Who needs New York?

Pace loves having visitors, and has been living full time in Engadin since 2010. Apart from this, there is just his apartment in Paris,

Stylish host: the Italian art mediator Giorgio Pace in his Samedan apartment

A man with dark hair, smiling, is seated on a plush green sofa. He is wearing a white jacket over a dark green shirt and light-colored trousers. The background is a wall of vertical wood panels. The lighting is warm and soft.

*“YOU CAN ENJOY
ART MORE IN
AN ENVIRONMENT
LIKE THIS.”*

which he does not want to give up – not yet. He entertains friends in his wood-panelled living room all year round, especially for dinner. “I love bringing people together, even without a commercial agenda.” Pace is Italian, so of course there is always delicious food. What sort of dishes does he serve? “Oh, I cook simple things – probably risotto as a starter, and then something with meat for the main course. You could call it ‘Scallopine à la Pace’!”

Cooking for guests is one of Giorgio Pace’s great passions. The other is art. In 2010, he founded an organisation called “Giorgio Pace Projects”, creating and selling contemporary art and design in Engadin. For his latest art event, organised together with Francois Roche and Pierre Huyghe, he hired an old railway carriage dating from 1910; it is an experimental adventure in art and architecture called “What could happen?” Pace’s eyes light up when he talks about it: you catch the train in St. Moritz and are taken up to the Bernina Pass. The background to the journey is the old legend of the “Diavolezza”, a beautiful she-devil who used to lure mountaineers and hunters to their deaths. But the main focus is the breathtaking scenery outside the window – the modern reality of the Engadin – and the high point for the passengers is an unexpected turn on the summit of the Bernina. Pace would love to bring all kinds of people together on projects like this: art enthusiasts, simple mountain hikers and the collectors flying in on their private jets. And he is probably in the right place to do it.

Giorgio Pace’s apartment boasts an impressive collection of modern art: works by Roni Horn, Kiki Smith and – a stroke of luck – a work by rising star Pamela Rosenkranz, who has been chosen to represent Switzerland this year at the Venice Biennale. Pace tells us he was always interested in art. “I didn’t have the budget to be a big collector, but I had the advantage of knowing a great many young artists.” With Pamela Rosenkranz, this might pay off: he bought her work at a reasonable price when she was still unknown. But he does not want to sell it. He is a passionate collector and wants to enjoy his works of art for himself. And that is also why he is now living in St. Moritz, and not New York.

FESTIVAL DA JAZZ

WORLD STARS UP CLOSE

The Festival da Jazz is completely different from any other concert series. Famous artists perform at the legendary Dracula Club or at the top of Muottas Muragl, and then give private concerts in the hotel bar afterwards. Artistic director Christian Jott Jenny explains why.

To get to the soul of the Festival da Jazz, you have to meet the man who started it and continues to shape it to this day: Christian Jott Jenny, 35, trained tenor and artistic director of the St. Moritz Jazz Festival. This is a man who shuttles between Berlin, Zurich and St. Moritz –and still manages to have about 100 ideas a day. Meeting him is inspiring, entertaining and exciting from the minute you see him.

For our interview, he has invited me to meet him at the Dracula Club, the main venue of the Festival da Jazz. Since it was founded in 1974, the club has been located beside the bobsleigh track; it is open for concerts but otherwise closed to the public. Gunter Sachs made the club into something of a legend with his parties and events. Next to the bar in the wood-panelled concert room is a small stage where jazz legends and newcomers perform during the festival. Before I can ask about the size of the room, Christian Jott Jenny anticipates my question: “It wasn’t easy to persuade big names

ABOUT THE MAN



Christian Jott Jenny started his musical career aged six as a “Zürcher Sängerknabe” (choirboy), and later studied to be a classical tenor at the Hanns Eisler

School of Music in Berlin. His passion is for the variety that he lives today as an actor, director and inventor of the fictional character “Leo Wundergut”. Christian Jott Jenny has run the Festival da Jazz since 2008, still with as much delight as on the first day.

like Nigel Kennedy and Chick Corea to perform in a room that’s smaller than their living rooms.” Of course, he says, a little persuasion was necessary in the early days, but fortunately, he had the support of Rolf Sachs early on. “He quickly realised that something great could be created in this small area,” says Christian Jott Jenny. Gunter Sachs’s son is now the host at the Dracula Club, and has been Christian’s sparring partner since the early days of the Festival da Jazz. “We’re very close friends. I always discuss



Photos: PR, Festival da Jazz; Matthias Heyde, fotoswiss.com; Giancarlo Cattaneo, Robert Kitzel

The free open-air concerts on Muottas Muragl are special both for the audience and for the organisers.



anything concerning the festival with Rolf first,” he says. “The programme is a mix of gut feeling and what we fancy.”

Although he prefers to talk about the future, Christian Jott Jenny gives a brief summary of how the Festival da Jazz started. At that time, he was organising a handful of concerts at the Grand Hotel Kronenhof in Pontresina. The feedback was positive, the handful became a few more, and by 2008 the whole thing had turned into a proper festival. “I expected a lot of things but never that this event would go on for a full five weeks,” he recalls. This is the eighth year of the Festival da Jazz – and it is a firm fixture in every insider’s diary.

When the doors to the Dracula Club open on concert evenings, around 150 guests crowd into the room. The atmosphere is friendly and relaxed: most people find somewhere to sit or else they stand, sometimes even on the steps just a few feet away from the musicians. There is a lot of improvisation, both on the stage and

around it. “We’re up close, original and small,” is how Christian Jott Jenny sums up the ambience. “I’m happy when I see satisfied guests, here at the Dracula Club, and at our special events like the free open-air concerts on the Muottas Muragl.” According to Christian, the guests are “interested, open and absolutely passionate about good music” – just right for the Festival da Jazz. Perhaps that is why Chick Corea, the star among jazz pianists, went over to the man playing the piano in the Kulm Hotel bar and improvised with him for a while. It is special moments such as these that make the Festival da Jazz so dear to Christian Jott Jenny’s heart. And there are going to be more highlights this summer, says the artistic director: “Othella Dallas, the fabulous singer, entertainer and festival lucky mascot, will be honouring us with her presence – celebrating her 90th birthday with us. She has the energy of a 21-year-old! And I’m particularly pleased that Al Jarreau is joining us again.”

INFO

Festival da Jazz
9 July – 9 August 2015
www.festivaldajazz.ch

Jazz singer Othella Dallas will be celebrating her 90th birthday at the Festival da Jazz 2015.



**“WE’RE UP CLOSE,
ORIGINAL AND SMALL.”**

Christian Jott Jenny, artistic director of the Festival da Jazz



Christian Jott Jenny started the Festival da Jazz in 2008. Rolf Sachs is a close companion.



NEWCOMER AD INTERIM: PREMIERE AT THE FESTIVAL DA JAZZ

Jazz musician Ad Interim was born in Australia, the fourth child of a diplomat. She spent her childhood in Rio de Janeiro and now lives in Berlin, where she is currently working on her first album. Up to now, she has been something of an insider's tip at various clubs, but now she and her band are starting to appear at well-known festivals. Her music is a mix of bossa nova, singer-songwriter and Joni Mitchell.

Ad Interim will be appearing at the eighth Festival da Jazz between 9 July and 9 August 2015, along with music greats such as Othella Dallas and Al Jarreau. 2015 is the musician's first appearance at the St. Moritz Festival da Jazz.

How did you come to jazz music? Originally I wanted to have an ordinary job. But my parents convinced me to start with something less conventional. And far from being cross with them, I'm starting to like it! (laughs)

Where do you find your inspiration? Newspaper articles, bits of conversation from people sitting beside me on the subway, funny people ...

Who has influenced you and your music? The Marx Brothers, Kurt Weill, Coltrane, Ella Fitzgerald, The Cure, Thomas Bernhard, Mingus, Monty Python, South Park.

What do you love most about your job as a musician? By far the best feeling is when I'm composing and there are those few moments when it's suddenly "there", when it all comes together and works. The rest of it is just effort. Nice effort, but still effort.

What makes the Festival da Jazz special? It's the first time I've played at the Festival da Jazz, so I'm really excited and feel very honoured. I've been told the Dracula Club is very interesting. I'm looking forward to the experience!

What do you think performing in St. Moritz is going to be like? Are you expecting a different kind of audience? There's no such thing as a "normal" audience. I'm always delighted when someone chooses to listen to my music.

Do you have a favourite spot in St. Moritz? Not yet. But if all goes well, I'm sure it will be the Dracula Club!

Would you do what Gunter Sachs did, and ride the bobsleigh run on a silver tray? I can't even cope with the 1-metre diving board! So sorry, but no.

Up-and-coming stars such as the young jazz musician Ad Interim will be performing at this year's Festival da Jazz.





ARTS & CRAFTS

Here in St. Moritz, crafts have always been important.
Techniques passed down from generation to generation,
regional materials and an inspiring environment meet
the desire to keep traditions alive.

Photo: Romano Salis





MADE BY HAND

MASTER OF HER CRAFT

Tabea Lörtscher turns leather and fur into women's dreams. At her studio in St. Moritz, she makes a small but beautiful selection of handbags and leather goods by hand.

Photos: Romano Salis



Tabea Lörtscher at work. The small shop on the Via Serlas is a sales room, workshop and studio in one.

E

milio Pucci, Tom Ford, Bottega Veneta ... It sounds like what the Hollywood stars wore to the Oscars, but it is actually the list of tenants on the Via Serlas in St. Moritz. The road is a veritable "Who's Who" of top designers, lined on both sides with luxury boutiques. But between the windows of Bulgari and jeweller Harry Winston is a modest grey sign, quite plain and discreet in comparison with the others, and bearing a name that is somehow different. A name with a down-to-earth quality that is appealing and sounds like honest craftsmanship: Tabea Manufaktur.

The shop behind this sign belongs to Tabea Lörtscher and is just as well known to locals and regular visitors as the neighbouring designer labels. For Tabea Lörtscher is famous in St. Moritz for making women's

dreams come true. The handbags she creates with two other women in her tiny studio are for customers who are looking for something really special, and if they do not find it in her small, beautiful collection, they can have it made to their own design. Many of her customers – ten percent of whom are men – have been coming to Tabea Lörtscher for 22 years, as long she has been in St. Moritz. Originally with a business background, she decided to retrain as a saddler when she was 30, and then specialised in making bags. She considers herself a craftswoman rather than a designer – her job is about making, crafting something with her hands, something that is useful and beautiful. And that is what she particularly loves about her work: "I adore making things with my hands, the materials, the leather, the furs ... even the smell of glue,"

Tabeas Manufaktur uses only the highest-quality leather from impeccable sources.



she says. You can see it in her bags, in loving details like the edges of the leather, which are dyed four times, or the hand-stitched inner lining and the materials that are carefully selected at the Milan trade fair. “We want to make bags that will be favourites,” is how Tabea Lörtscher explains her philosophy.

But can I afford my favourite bag? Indeed, I can: prices start at CHF 400. They are made in up to 60 separate stages, from the initial idea and the pattern, to cutting out the material, to developing the prototype. The whole process, from starting the design to the finished item, takes about three weeks, with an average of 15 to 25 working hours dedicated to each bag. The studio produces about 100 bags and a few hundred belts a year – Tabea Lörtscher is unsure of the exact figures. Nor does she want to be, because “the numbers don’t mean much to me”. The same applies to her own handbags: in her wardrobe she has just four.

This understatement certainly does not apply to her sparkling creativity or to her ideas



The tools (top) and the old sewing machine (left) are some of the frequently used and much-loved working implements in the studio.



*“WE WANT TO MAKE
BAGS THAT WILL
BE FAVOURITES.”*

Tabea Lörtscher, bag maker

for the new summer collection. Indeed, the first model is already finished: a small, light-blue box bag called a suitcase bag. “Because you can open it out and carry it flat in a suitcase,” Tabea Lörtscher explains. She finds the inspiration for her accessories in London and Belfast, but also here in St. Moritz: “I’m inspired by nature, especially in summer. There are such glorious colours up here – like a silvery-blue butterfly, or the grey-brown colour of stones or twigs, or grass that isn’t really green yet. These timeless colours return every year in nature, and in my bags as well.”

In all respects, Tabea Lörtscher thinks that St. Moritz is “the right place for me”. One of the main reasons for this is her clientele. “Visitors and locals take the time here to really look at our products and enjoy them, and then tell us how much they like them. And all that in the best location, in the loveliest high valley in the world, on the main shopping street of St. Moritz ... What could be better?” Very little, it has to be said. And that is why Tabea’s Manufaktur, with its hand-made leather goods, fits so well on the Via Serlas, between Bulgari and Harry Winston.

IDEAS FOR A SMART TOWN

Antje Kunze is the CEO of SmarterBetterCities in Zurich, a start-up that develops clever software to help urban planners with the development of towns and villages. What if St. Moritz were a place of the future? Engadin-lover Antje Kunze has some innovative answers and ideas for the St. Moritz of tomorrow.

Place of the future:
Antje Kunze has ideas
for how St. Moritz
could be even better
prepared for the future.



Antje Kunze likes looking into the future. That does not mean she predicts what it is going to be like – it is because her job as an architect involves working on the towns of tomorrow. We asked her to design a St. Moritz 2.0.

Mrs. Kunze, what is the idea behind your company SmarterBetterCities? We at SmarterBetterCities believe that it is not only the world's metropolises that are smart towns, but that the town of the future is happening right outside our own front door, even in small villages. These really need the solutions that will enable them to simulate important scenarios, such as climate change or migration, easily and accurately, so they can make the right decisions for their future. With SmarterBetterCities, we want to help make towns more pleasant to live in and more intelligent.

Where could SmarterBetterCities be used in St. Moritz? Thanks to its unique landscape and climate, St. Moritz offers visitors a very special quality of stay. However, this has meant that its architecture is more focused on the environment, and less on itself. This makes perfect sense to me, because the view from St. Moritz Dorf of the lake and the mountains is truly unique. But architecture should always focus on its own aesthetic. So one approach for the future could be to change the urban development, and with it the look of St. Moritz Dorf. In “my” St. Moritz of tomorrow, the multi-storey car parks and office buildings between Via Quadrellas and Via Serlas will be rebuilt, and the resulting open areas used in ways that will make them appeal to locals and visitors all year round. This could be achieved by creating small parks, meeting places and cultural centres, or a pedestrian zone with moderate rental rates for shop owners. The centre would be livelier, and the new offers would attract out-of-season visitors to St. Moritz, too – an important factor in

ABOUT THE WOMAN

Antje Kunze worked as a research assistant at the ETH Zurich, after studying architecture at the TU Dresden.



She founded SmarterBetterCities at the end of 2012 with Jan Halatsch. The 35-year-old lives in Zurich with her husband and three children. The family loves spending time in the mountains; the Engadin and the canton of Valais are their favourite destinations.

the light of climate change. It also means that fewer cars would drive into St. Moritz Dorf, and the centre would become a low-traffic zone.

So your vision for St. Moritz is as an attractive, four-season destination. Exactly. In the past, tourism has presented tremendous challenges that have affected the way St. Moritz looks. With regard to future building projects, it's important to design architecturally valuable buildings that blend harmoniously with the landscape and shine next to the historic buildings.

Is there anything specific St. Moritz can do to make it a town of the future? To prepare St. Moritz more effectively for the future, I'd focus on participation. St. Moritz lives off tourism, but at the same time it's important to keep the local residents here. Further urban development will require architects, tourism professionals, hoteliers, restaurant and shop owners, sports people, and guests to sit down at a table once a month or once a quarter and work out ideas for the future together. These “future summits” could be used to create campaigns that involve everyone – such as a season with the slogan “Sport & Games”. Every shop, hotel and gallery should think up something special for customers and guests, using this slogan. So St. Moritz could reinvent itself while at the same time preserving a tradition that's worth protecting.

PREVIEW

The next issue of the St. Moritz Magazin will be published in October 2015. In it, you will discover the high-alpine variety that St. Moritz has to offer in winter – from sporting activities, cultural leisure activities, culinary highlights and living traditions, to the miracles of the Engadin landscape.

Exclusive thoroughbreds and sport at the highest level: the White Turf horse racing event is among the highlights of the St. Moritz winter. This year, for the first time, one of the races was held at night – the Night Turf. We follow a young jockey from preparation to competition.



The perfect mountain lodge for any guest: presenting the variety of lodges and huts in and around St. Moritz.



Award-winning chef Nobuyuki "Nobu" Matsuhisa is famous for innovative cuisine in which he blends Japanese and Peruvian influences. We visit his Restaurant Matsuhisa/ La Coupole at Badrutt's Palace Hotel.



Photos: Alessandro Della Bella, ITP Images/Verko Ignjatovic, PR

*“MOST PEOPLE HAVE NO
IDEA HOW BEAUTIFUL THE
WORLD IS, AND HOW MUCH
MAGNIFICENCE IS REVEALED
IN THE TINIEST THINGS.”*

RAINER MARIA RILKE, POET, 1875–1926



*Engadin St. Moritz Tourism Organisation
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www.engadin.stmoritz.ch*





St. Moritz®

TOP OF THE WORLD

