



# WATCH TRENDS

2019-2020



**FHH**  
FOUNDATION HIGH HOROLOGY

# Your watch... and you!

No, watchmaking isn't a book of old recipes, rehashed and endlessly served. Watchmaking is vibrant, alive and full of seduction. Personally, I've never seen so many different watches that invent new forms and materials, offer innovative complications and experiment with bold colours. Take a look at the wrist of the people around you, friends or neighbours. Chances are you won't see the same design twice. More to the point, chances are the watches you do see will pique your curiosity. Just who's behind that regatta chrono, that imposing bronze case, that curious form in synthetic resin, studded with diamonds? Today's watches reflect a personality. They speak volumes about their owner, their dreams and ambitions, and how they live their life.

What if we took it a step further? What if your watch revealed everything about you? Here at the Fondation de la Haute Horlogerie, we've decided to put our theory to the test. Or rather, have you test it. Are you an Idealist or a Performer, Connoisseur or Extrovert? According to your tastes and preferences, we have different horological styles to suggest; watches that correspond to who you are, and worlds you can identify with. Working alongside trend forecasting agency NellyRodi, globally renowned for its insights and analyses, we have produced this trend book – designed to give you, the community of fans, a new perspective on the latest directions in watchmaking.

Nor is this a purely horological perspective. It is also a societal view, with input from eminent personalities. It is equally an appreciation of the watchmaker's sense of fun. Last of all, it is a more personal view; a means of getting to know you thanks not just to any watch, but thanks to the watch you choose!

**Franco Cologni**

Chairman of the FHH Cultural Council

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# Dare!

In an age that urges us to share our lives on social media, we are bombarded by images from all sides. The sheer mass of information, the speed at which content comes and goes, creates pressure to be immediately visible, instantly heard – whether we are an influencer, a brand, even an anonymous individual. Belonging to a category, the more distinct the better, has become a way of proclaiming who we are. A manifesto of the self. And so the world is divided into categories. Distinctive, radical categories. Opposites co-exist, the middle ground is shrinking, two sides are emerging. On one, a vision that embraces the flux of modernity, champions militancy, experience at all cost and virtual communities; an outlook that invents new modes of consumption, and thrives on technology and hyperconnectivity. On the other, a longing to slow the hands on the clock, to take a step back and create a context for reflection and introspection, to re-engage with people and rediscover the materiality of things, inviting us to simply switch off for a while.

The relentlessness of the chronometer versus the sandglass's slow trickle. What does this new deal tell us? That individuality is no longer a form of marginalisation. That we have the right, the duty even, to stand out from the crowd. We only need dare!

Dare! Dare to express your personality, dare to show what sets you apart. Free yourself by daring! Believe in the power of daring to reinvent a changing world.

Choose how you want to live your life. And the watch that goes with it, of course...

IN CONVERSATION WITH

# Gilles Lipovetsky

Gilles Lipovetsky is a sociologist, philosopher and essayist, and a professor in philosophy at Grenoble University. Since his essays on "the era of emptiness", published in 1983, he has been an optimistic observer of the contemporary world, conceptualising and analysing a culture characterised by hypermodernity and hyperindividualism. Several of his books have been translated into English, including *The Empire of Fashion: Dressing Modern Democracy* and *Hypermodern Times (Themes for the 21st Century)*.

## How do you see fine watchmaking today?

Let's talk first about how luxury in general has changed, with the advent of "hyper-modern luxury". For a long time, luxury centred on an object, a rare and expensive product intended as a badge of social status. Then, parallel to this, a different form of luxury appeared. This "emotional luxury" or "experiential luxury" is no longer about claiming social distinction; it originates in the desire for emotional benefits. Fine watchmaking seems to me to fall outside this logic because of the product's technical focus, through its complications and the high level of technical skills. The emotional dimension is expressed through craftsmanship. Growing demand for emotional experiences on the one hand and the development of new technologies on the other has transformed the status quo, and this should take us down new paths.

## "The hybridisation of a traditional watch and digital technology opens up a wealth of possibilities"

### Meaning?

Craftsmanship will remain; there will always be collectors, people in search of exceptional timepieces. But young people are more interested in emotions. One pos-

sible way forward would be to hybridise the tradition that underpins a brand with something more contemporary. A watch is one of the few objects to be connected to the person, to be in contact with their skin and sensations. It is the ultimate individual experience. The hybridisation of a traditional watch and digital technology opens up a wealth of possibilities. The potential applications are endless: music, health, activity tracking, contactless payment, etc.

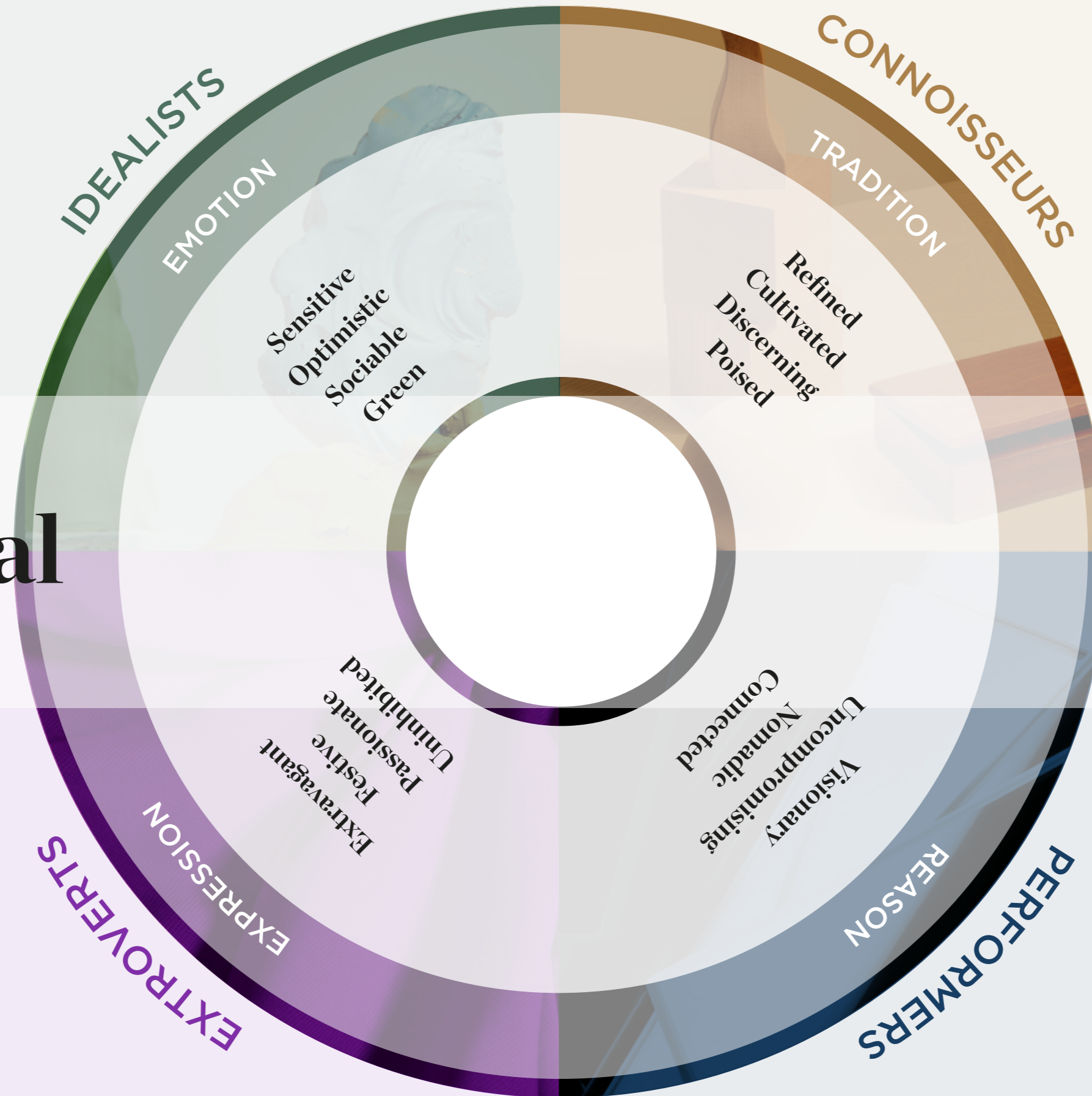
### Has the way we perceive time changed?

Time used to be governed by traditional or religious principles such as the town clock, birth, communion or marriage. It was a collective, synchronised time, when we took our holidays at the same time as everyone else. Now society is heading off in all directions, with a plurality of times that are no longer governed by institutions. Every person manages their time as they see fit. You can work from home or in the train, watch a series at three in the morning, buy online, take a holiday in the sun in December. We live in a digitally-driven, desynchronised society. This same phenomenon has created a culture of immediacy. "Everything" is done in one click. We've become an impatient society. We're no longer prepared to wait.

### And yet slow is making a comeback.

Yes, because pleasure takes time. Speed and slow can cohabit. There are workaholics who go on a three-day retreat or spend two hours meditating. I don't believe one will triumph over the other. What we will need are more opportunities to decompress, find calm and unclutter our minds.

# Trends dial



Consumption today has become a pastime that is both increasingly indulged (the act of purchasing is constantly simplified and encouraged) and more considered (influenced, in particular, by a stronger social and environmental conscience). Within this context, the same individual displays multiple personalities, switching from one attitude to another, from slow to fast, from virtuous intentions to shopping frenzy. They move around the dial, borrowing elements from each of the four profiles according to their mood and whatever it is they desire at that given moment.

# CONNOISSEURS

Do you treasure the watch that already accompanied your great-grandfather, your grandfather then your father through the vicissitudes of history, the ebb and flow of family life? Perhaps you recently invested in a model you already plan to gift to your daughter on her eighteenth birthday? No doubt about it: you are a Connoisseur!



YOU ARE...  
**REFINED,  
CULTIVATED,  
DISCERNING  
AND POISED**

In a context of rampant globalisation and ever greater uniformity, Connoisseurs take time to reconnect with a more noble past. Cultivated collectors, they seek out the exceptional, interest themselves in every country's history and culture, reinstate rituals and traditions. As they carry on or found their own dynasty, they cherish objects that will continue long into the future, passing from one generation to the next. They take pleasure in excellence and the details that a less discerning eye doesn't see. Conscious that traditional crafts are at

risk of disappearing, they are the voice of the artisan, and feel invested with a mission to preserve every cultural heritage and savoir-faire. Objects are a means for them to assert their status. They are the "new nostalgic", ready to embrace technology whenever it brings them the ultimate in comfort, precision or design. In search of a lost time, finding time for time, they believe mind and body are equally important and, while nothing about their appearance is left to chance, work to achieve a level of well-being that can be felt both inside and out.



# Values

## Heritage revisited

That a brand should have a history, a core business, an expertise, and that it should revisit this heritage is a fundamental value for Connoisseurs. While they have nothing against an element of surprise, this should never be simply for the sake of newness. Rather, it should be an unknown treasure gleaned from the archives, a pattern brought back to life, a recipe handed down through generations. Connoisseurs like a brand to play up the unique features that make it immediately identifiable, but are also proof of its excellence, authenticity and longevity.

## Symbolic value

Meticulously chosen or, if not, inherited, for Connoisseurs an object is necessarily steeped in history. It is fundamentally meaningful, precious and highly symbolic, an incarnation as much of the person who wears it as the one who painstakingly crafted it. As far removed as possible from the ephemeral, the insubstantial, the trivial or the superfluous, the object is the symbol of a person, a family, a background, a style. It is a profound incarnation, the material representation of what we are – or aspire to become.



### THEY ENJOY

- Iconic designs
- Reinventing the past
- Savoir-faire & craftsmanship
- Precision & excellence
- Status symbols & the spectacular
- Storytelling
- Nothing but the best



### THEIR CHOICE FOR THE PLANET

Firm believers in “less but better”, they seek objects that are rare, precious, indispensable and lasting.



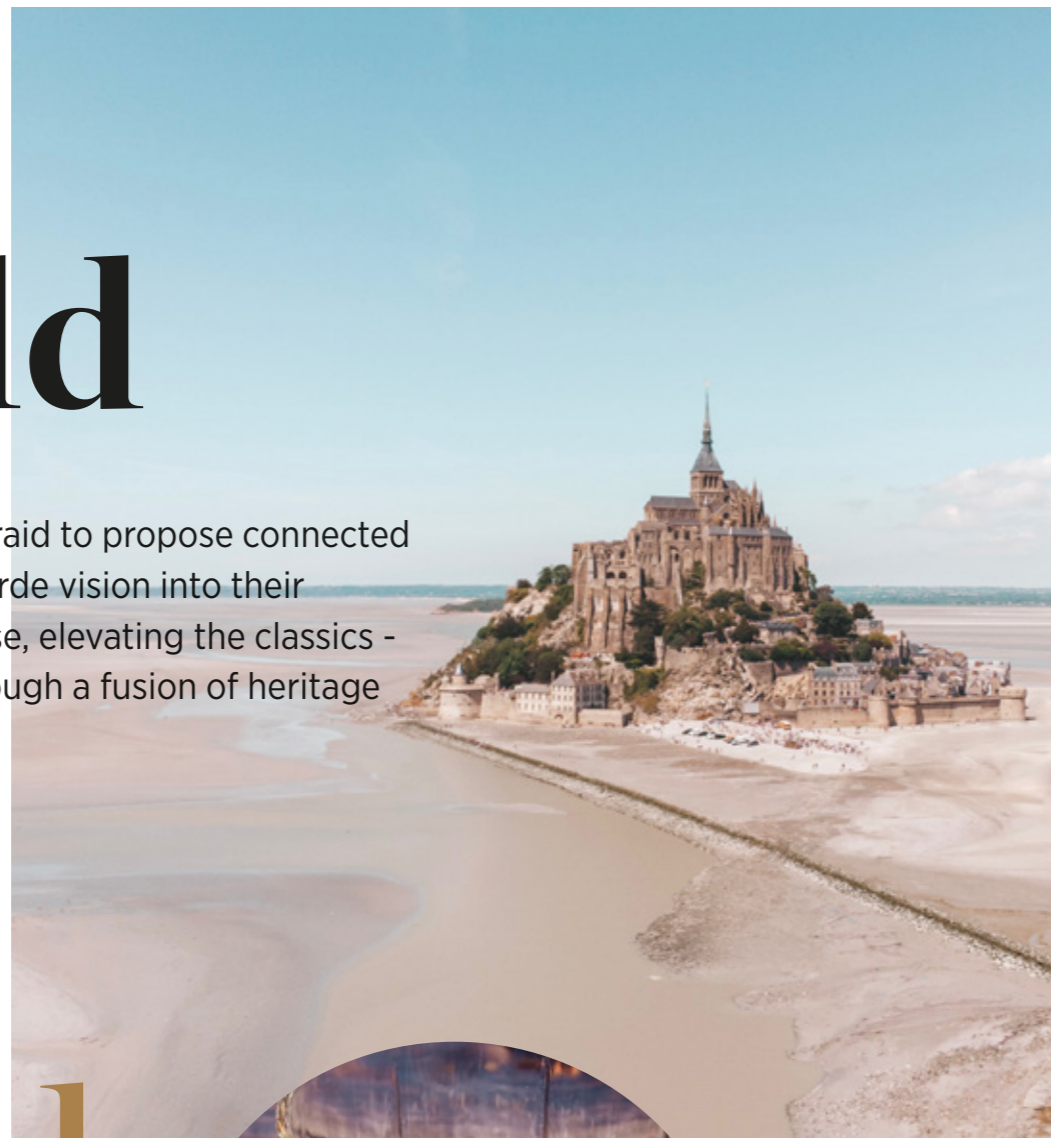
### LUXURY & THEM

**Luxury is about status. It symbolises an elite. It is precious too, because of the history it contains (that of a great manufacturer or, on a more personal level, a family). Luxury is expertise, a secret, the intelligence of heart, hand and mind combined.**



# World

Storied brands that aren't afraid to propose connected objects or inject an avant-garde vision into their designs, recipes and expertise, elevating the classics - from cars to fine wines - through a fusion of heritage and modern.



1



2



4

- 1. DESTINATION: MONT SAINT-MICHEL
- 2. BEVERAGE: WHISKY
- 3. ANIMAL: HORSE
- 4. CELEBRITY: BENEDICT CUMBERBATCH
- 5. ART: PAINTING, ROTHKO
- 6. TRANSPORT: VINTAGE CAR
- 7. MATERIAL: LEATHER

5



6



7



3



IN CONVERSATION WITH

# Pierre Yovanovitch

An interior designer with an international clientele, his style marries craftsmanship, noble materials and a passion for contemporary art. Yet Pierre Yovanovitch began his career not in interiors... but in fashion, as director for men's collections at Pierre Cardin. In 2001 he set up his interior design firm. Nine years later, he was the only French person to make it onto the AD100 list of the world's leading talent in architecture and design. He has transformed an eighteenth-century Parisian mansion into La Maison Pierre Yovanovitch, where the most magnificent interiors take shape...

## How does your Connoisseur profile inspire your designs?

I don't like to be pigeonholed. I care too much about my freedom for that. There's nothing I enjoy more than creating a counterpoint to my own rules. There are certain pieces in my own home, for example, that I especially cherish, such as my Paavo Tynell snowflake chandelier or my Mesa table by T.H. Robsjohn-Gibbings, but for them to truly come to life they need the company of more humble objects - provided they have personality. When designing interiors for my clients, I never isolate the museum-quality pieces from the rest or line them all up to create a grand impression. I prefer to make them the focal point of an interior where just the right amount of objects of different origins combine in a joyfully eclectic whole.

I feel the same is true of exceptional timepieces. I like them to look as though they naturally belong, whatever the circumstances.

**"If I designed a watch, it would lean towards the classical and be crafted from the finest materials"**

## If tomorrow you were given the opportunity to design a watch, what would it be like?

It would lean towards the classical, be crafted from the finest materials and simple to use, with a strong geometric line. What exactly that would be, I would have to think....

## What are your latest projects that our Connoisseurs can look forward to?

I have a monograph out through Rizzoli in September. Titled simply *Pierre Yovanovitch*, it is a milestone in my career. This is the first time I've shown so many of my interiors in a single book. Most of all, it's an immersion in some of my most remarkable projects spanning almost two decades, all testimony to my vision of architectural space and design.

I'm also curating an exhibition of furniture by my brand at R & Company in New York this coming November that will feature many singular pieces.

Lastly, I've created the interiors for Le Coucou, a five-star hotel in Méribel that opens in December 2019. The latest property from Maisons Pariente, this ski-in, ski-out complex is superbly located, with sweeping views across the valley.



# Trends

History, tradition, storytelling and iconic designs: these cardinal points of haute horlogerie have sparked an irrepressible craze for vintage. Heritage is revisited from a modern perspective, age-old expertise gives rise to new worlds, and the golden age of aviation returns to keep adrenaline levels high.



## Neo-pilot

One figure in particular is capturing the vintage vibe this season, and that is the pilot.

This courageous, conquering, charismatic hero is the perfect medium for what is still an enduring value in fine watchmaking. The pioneers of flight quickened the pace of the twentieth century with their desire for freedom, independence, infinite horizons, speed, mobility and trailblazing challenges. All with the debonair elegance portrayed in those faded black and white photos. In the reign of digital, when we crave real sensations in order to feel alive, the mythology surrounding this heroic figure is extremely desirable. A pilot's watch in the strict sense answers to specific codes: an arrow pointing North, Arabic (never Roman) numerals, contrasting colours and luminescent hands.

Having made pilot's watches a speciality since 1936, IWC made this classic timepiece the theme of its 2019 collections. The Timezoner Spitfire Edition "The Longest Flight" was designed for the Silver Spitfire project, to assist the two pilots, who took off from southern England in August, in their endeavour to fly a classic 1943 Spitfire around the world, stopping in over thirty countries. A stainless steel case, an impeccably legible black dial and a khaki textile strap (colours taken from the Spitfire's cockpit) together with a bezel that rotates to set the time zone: it comes with a list of features that the pioneers of flight wouldn't have disowned.

The same is true of the Pilot's Watch Automatic Spitfire, also by IWC, whose bronze case, olive-green dial, gold-coloured hands and brown leather strap lend warmth to the military aesthetic.

Other timepieces cannot claim the title of pilot's watch but their design clearly channels an aviation aesthetic. For his friend and aviator Alberto Santos-Dumont, Louis Cartier designed the first watch to be purpose-made for the wrist: a more practical alternative for the pilot who otherwise had to strap his watch... around his thigh. The Santos-Dumont watch is named in his honour.



At Zenith (the brand holds the trademark for the "Pilot" name for watches, proof of its attachment to aviation), the Pilot Type 20 Extra Special Silver looks to have flown straight out of the 1920s or 1930s with its brushed silver case, highly stylised numerals and rugged leather strap.

Proudly reinterpreting vintage in its 1858 range, Montblanc pays tribute to the tool watches coming out of the Minerva Manufacture a century ago, destined for use by the military or explorers. The bronze case, green dial and woven strap of the Automatic Chronograph Limited Edition would surely have appealed to those pioneers of aviation!



# Fabulous expertise

Haute horlogerie has built its tradition on outstanding expertise and on the prodigious talent of highly trained men and women.

Passing on time-hallowed gestures, preserving techniques, and the link between master and apprentice constitute vital questions as, increasingly, machines replace the human hand. By what means can we perpetuate this impalpable heritage, this priceless asset, that serves to measure time? Thankfully, brands are putting up resistance and taking it upon themselves to safeguard these age-old techniques. Spotlight on guilloché, a type of ornamental engraving said to have been used for the first time on a watch by Abraham-Louis Breguet, at the end of the eighteenth century. If we consider the dial as the equivalent of the artist's blank canvas, engraving its surface with guilloché patterns gives free rein to creative inspiration but also enables the watchmaker to structure the various indications in the most decorative way possible.

Far from being a technique only a connoisseur can appreciate, invisible to a less discriminating eye, guilloché - remarkable in the way light dances across its surface - opens up a rich aesthetic, resplendent with romance, and replete with history and culture.

The universe appears to expand when our eyes alight on the Master Ultra Thin Moon Enamel by Jaeger-LeCoultre - a tiny miracle made possible by the deep blue glint of its enamel against a background of hand-applied guilloché. For decades, Jaeger-LeCoultre has kept both these techniques alive in its workshops.



Cosmic blue also illuminates the Virtuoso IX from Bovet 1822, whose dial is meticulously guilloché with a fan pattern. This is, after all, a brand that takes pride in manufacturing timepieces in the same way the two founders and brothers would have done in the nineteenth century.

Echoing these celestial shades are the moons on Parmigiani's Toric QP Rétrograde Slate. The grey-brown base, with its hand-crafted guilloché decoration, is remarkable on two counts. Firstly because it recreates the concentric structure of a pine cone and secondly because it derives from the Golden Ratio, hence the soothing perfection of its spirals that reproduce the harmony found in Nature. From the heavens back down to earth...



Bringing this exploration of the natural elements to a glorious conclusion is the Vingt-8 by Voutilainen. Its guilloché reveals the full splendour of a rich burgundy red - the very one we imagine when picturing the literary salons frequented by Oscar Wilde...



# Modern heritage

How to imagine fresh interpretations of a long legacy when a customer (and aesthete) wants immediately identifiable references to the past but also expects to be transported by technology and design?

Storied brands have learned to master this subtle art of never too much (transformation), never too little (novelty).



Heritage and modernity: these seemingly contradictory notions have given rise to an elegant style of shimmering surfaces, metallisation and sophisticated ornamentation in a blaze of amber, flame blonde or rose gold.

Oxidation of metals has become a very personal alchemy at De Bethune. The unprecedented colours of the DB28 Yellow Tones are coaxed into being through the carefully controlled thermal treatment of grade 5 titanium.

At Ferdinand Berthoud, the captivating rose gold of the Chronomètre FBI - Œuvre d'or (inspired by an astronomical pocket watch from 1906) matches the refinement of a dial embellished with hand-engraved calligraphy.

Another of the ways brands explore this idea of revisiting the past is through partially or fully openworked dials. With extreme sophistication, they play with fullness and transparency, trace the contours of mechanisms and bring complications to the fore.

It is an art brilliantly epitomised by the Cartier Privé Tonneau Skeleton Dual Time, a legend that willingly bares its soul.

In an ultimate demonstration of how a legacy can be brought up to date, for the twentieth anniversary of its Tourbillon Souverain, F.P. Journe has imagined the Tourbillon Souverain Vertical. Beneath the precious rose gold and the superb "Clous de Paris" guillochage lies something of a revolution: a vertical tourbillon that marks its difference with the usual horizontal cage.



THE VIEW  
FROM THE FHH

# When the past comes knocking

If one good thing can be said about an economic crisis, it has to be the ingenious solutions it demands from companies whose customers have no qualms about shopping around – if they even shop at all. It's a point proven by the last soft patch to hit watch markets, when brands turned to the old favourites in their portfolio as a means of reinventing themselves without venturing too far from familiar ground. This may seem like nothing more than confirmation of a familiar adage, wherein "the old ones are the good ones". However, it takes a certain dexterity to transform a well-loved design into a consistent and attractive offering. Dusting off a vintage model, even one that has all the trappings of a classic, isn't enough to convince customers. A brand has to strike an emotional chord and inspire buyers with the idea that the true, authentic era of watchmaking is pre-digital. A message that has been quick to find an audience.

The surge in the pre-owned market says it all. This eagerness to infiltrate the cogs and wheels of a bona fide mechanical timepiece signals a backlash against an imposed regimen of planned obsolescence – surely every watch deserves a second, if not a third, life?

It also signifies that timepieces from this pre-digital age are associated with values we now tend to take lightly, such as the integrity of the product and that of the person selling it. Watches from the post-war years thus became sought-after objects, inspiring brands first to reproduce them, then to imitate their form. And so it was that watchmaking discovered vintage. What began as nostalgia grew into a fashion for neo-retro styles before expanding into a full-blown trend.

Nothing has been overlooked, from icons revamped with a modern movement to a novel take on a model rooted in watchmaking history. Sometimes, all it takes is a sufficiently recognisable design trope. Brands that haven't succumbed to this siren song are the exception to what is almost a rule, given the strength of demand. Indeed, we can credit vintage watches with a number of intrinsic qualities such as a robustness derived from their tool-watch origins, the reliability of a tried and tested calibre, and a functional design that revolves around useful complications – all this in a segment where volumes guarantee attractive price points. Robust, reliable, practical and value for money: surely everything we could ever want from a watch?



A. LANGE & SÖHNE  
LANGE 1 25TH ANNIVERSARY



BAUME & MERCIER  
CLIFTON BAUMATIC  
PERPETUAL CALENDAR



BREITLING  
PREMIER AUTOMATIC  
DAY & DATE 40



BVLGARI  
GÉRALD GENTA  
50TH ANNIVERSARY

CARL F. BUCHERER  
HERITAGE BICOMPAX  
ANNUAL





CHANEL  
J12



GREUBEL FORSEY  
BALANCIER CONTEMPORAIN



MONTBLANC  
HERITAGE PULSOGRAPH  
LIMITED EDITION 100



GRÖNEFELD  
1941 PRINCIPIA



SPEAKE-MARIN  
ONE & TWO  
ACADEMIC FULL MOON



TAG HEUER  
AUTAVIA



IWC  
PILOT'S WATCH  
TIMEZONER  
SPITFIRE EDITION  
"THE LONGEST FLIGHT"



H. MOSER & CIE  
PIONEER TOURBILLON



VACHERON CONSTANTIN  
OVERSEAS TOURBILLON



JAEGER-LECOULTRE  
MASTER  
GRANDE TRADITION  
GYROTOURBILLON  
WESTMINSTER PERPÉTUEL



VAN CLEEF & ARPELS  
SWEET ALHAMBRA



ZENITH  
CHRONOMASTER 2  
EL PRIMERO



# In figures

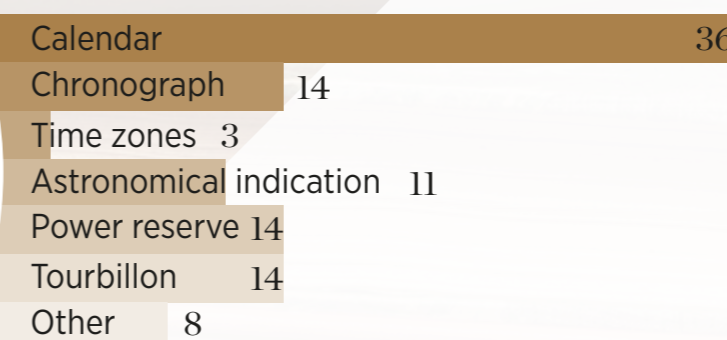
## Materials in %



## Colours in %



## Functions in %



Percentage breakdown of the watches in the Connoisseurs selection per case material, dial colour and function.

A gold case paired with a rich blue dial. One of the trends to emerge from the selection for Connoisseurs (who, incidentally, are also great admirers of complications) is that noble materials and neutral colours take precedence. Classicism first and foremost!

# PERFORMERS

Are you constantly on the lookout for a different ideal? One that takes design and features into new territory? A product that makes full use of digital technology, can keep up with your wildest adventures around the world, and ensures you stay connected to others as well as yourself? Are you looking for a watch that invents the technology of tomorrow, today? Then you have all the makings of a Performer!



Ask a Performer and they will tell you: "The future is now." The future isn't something to be afraid of. It doesn't loom over them like a threat; it is a land of high-tech solutions to the problems of the modern world. They expect industry and manufacturers to innovate, experiment, explore and invent new models

that defy current conceptions; they want them to push back boundaries, look beyond Planet Earth, and fuse virtual with reality. When? Now! Which is precisely what they aim to do as individuals. By choosing to adapt rather than get left behind, Performers live life at a thousand times normal speed, optimising their time, tools and body. These hyperconnected neo-nomads aren't afraid to take risks – provided they are in the safe hands of ultra-functional devices that they expect to be increasingly effective, intuitive, adaptable and fast.

YOU ARE...  
VISIONARY,  
UNCOMPROMISING,  
NOMADIC AND  
CONNECTED



# Values



## Ultimate technology

Performers have high expectations of themselves – and the brands they buy. They want products they can use to smash their own limits and boost their performance. Products that come with the latest technological progress built-in, through unconventional materials, finely-tuned mechanisms, new levels of resistance and more features. Familiar concepts? Routine techniques? Not interested! They want innovation that's off the scale.

## Radicality

These techno-progressives inhabit a world that leaves no room for compromise, founded on the triple iteration of concept, technology, radicality. Design is necessarily modern, minimalist, connected and smart. Precellence is the sine qua non of any choice. Ambitious, they would rather wait than accept a half-finished idea, a semi-innovation or an object still to be perfected.



THEIR CHOICE FOR THE PLANET

**Sustainability through technology: new materials that don't deplete natural resources and which optimise energy consumption.**



LUXURY & THEM

**Luxury equals agile products and fluid experiences. These notions are guaranteed by the exclusivity and individuality they endorse – a privilege they enjoy also thanks to super-materials such as fibreglass and ceramics that are directly transposed from high-tech innovation in the automotive and aerospace industries.**



THEY ENJOY

**Innovation  
Game-changing technology  
Industry foresight  
Self-surpassment  
Connected living  
Nomadic design  
Practicality & adaptability  
The future, now**

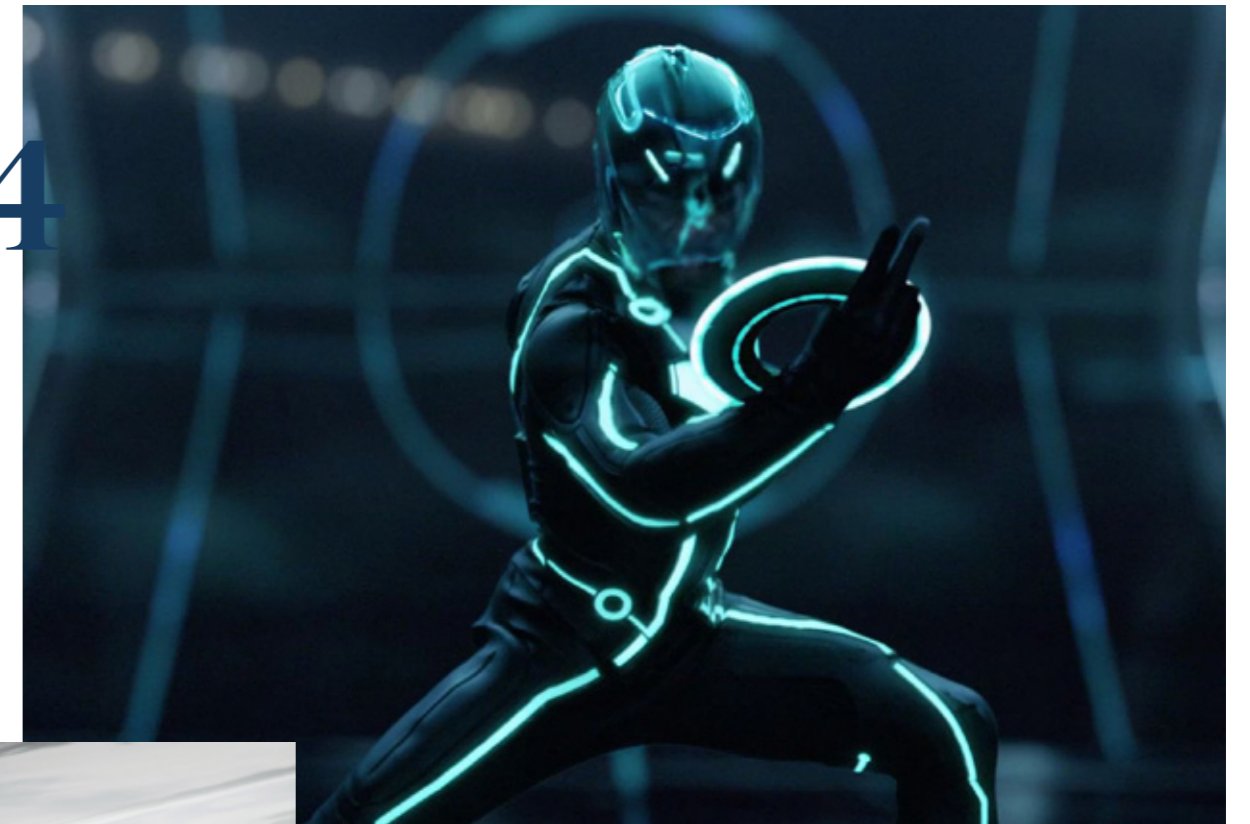


# World

Diving into virtual landscapes or to the bottom of a very real ocean. Innovative materials that pave the way for novel applications and original aesthetics. Everything technological progress can offer in the way of the spectacular to leave the everyday behind and take off - in their imagination or far away...



- 1. TRANSPORT: MOTORBIKE
- 2. CELEBRITY: LEWIS HAMILTON
- 3. ANIMAL: SHARK
- 4. ART: FILM, TRON: LEGACY
- 5. MATERIAL: CARBON
- 6. BEVERAGE: COFFEE
- 7. DESTINATION: TOKYO





PORTRAIT

# Zaha Hadid Architects

A creator of unprecedented aesthetics, driven by the desire to go beyond limits, she was one of the most prestigious and respected architects of her day. Architecture mourns the loss of Zaha Hadid... but the firm that carries her name continues her legacy of demanding, passionate and constantly innovative work.

## "I know I can build the impossible"

From Baghdad, where she was born in 1950, to Miami, where she passed away in 2016, Zaha Hadid's remarkable trajectory was one of imagination and innovation on an international stage. Winner of the Pritzker Prize, architecture's most prestigious distinction, she was a seminal figure of deconstructivism, a movement whose premise is to break with everything that has gone before: history, technical and formal traditions, and preconceptions.

Browsing through her projects – a monograph of her work was published in 2009 – is like a voyage into the future, an exploration of faraway countries, a refusal to submit to the laws that bind the imagination. Deemed too complex to build in the 1980s,

her designs are consistently spectacular: here, a glass extension that appears to grow out of an old building for the Port House in Antwerp; there, a rippling stingray alighted on the glass walls of the Serpentine Gallery in London; elsewhere, for the Morpheus Hotel in Macau, a rectangle punctuated by three voids in its centre and seemingly wrapped in cord. And everywhere, spread across dozens of projects executed over some thirty years, superimposed levels, cascading stairways and jutting angles or, quite different, organic curves and lighter-than-air suspensions that defy gravity on an ever grander scale. "I know I can build the impossible," declared this avant-garde genius who also transformed our understanding of museological space with the Mobile Art pavilion for Chanel and the MAXXI in Rome. Her firm, Zaha Hadid Architects, carries on this philosophy to keep architecture moving forward, and continues to "open a door to a world that has yet to be invented" (another of her famous phrases).

In the 1990s Zaha Hadid designed a watch, just six of which were made. It featured her signature salient angles, a manifesto against the dominant round dial. More recently she worked with musician Will.i.am on a project for a connected watch. Only the (hyper-futuristic) designs for the cuff were released; the watch itself was never brought to market. A new challenge for Zaha Hadid Architects?



# Trends

Constantly elaborated and improved, watches were a part of the history of the twentieth century, its battles and its explorations. Pushing the boundaries of possibility remains the ultimate goal. Innovations target legibility in extreme circumstances or resistance of materials, transforming the watch into a futuristic machine - connected to its wearer.

# Bright ideas

A vital appendage to sporting adventures, heroic exploits, real-life frissons and virtual explorations, the watch reinvents itself as a creature of the night, equally in its element on the ocean floor or on the dance floor.

From the outset, Panerai designed its Submersible as a professional dive watch, making it hard-wearing, water-resistant to 300 metres and legible in the inky black. In fact one of the 2019 iterations is dedicated to the French freediver Guillaume Néry, two-times World Champion.

Girard-Perregaux likes to cast its gaze further: to every city in the world, thanks to the Laureato Absolute WWTC whose luminous white hands and day/night indicator keep constant track of time in New York, Moscow, Dubai, Bangkok, Sydney or Mexico City; and why not beyond the stars, courtesy of the Bridges Cosmos. Its dial is enhanced with luminescent hydroceram-



ic and recognisable by the two impressive spheres that stand guard over a tourbillon. One, a terrestrial globe, indicates day and night, and shows world time. The other, a celestial globe, makes a complete rotation in precisely 23 hours, 58 minutes and 4 seconds, the exact length of a sidereal day. The Elégante Titilyt® by F.P. Journe also boasts a dial that shines at night, but this is by no means the only point of interest to come out of the eight years of research and

development that produced this innovative watch. The main attraction? Eight years of autonomy – not bad for an electromechanical calibre. If the watch remains motionless for 35 minutes, it goes into energy-saving standby mode when the hands stop moving. During this period, a microprocessor continues to measure the passing time. As soon as any movement is detected, the hands spring into action and automatically set themselves to the correct time. All these watches share a common purpose: to accompany their wearer like a shadow, wherever he or she goes, 24 hours a day and even beyond!





# Ultra-resistance

For a consumer who braves every danger, surpassing himself with each challenge, a watch must convey dimensions of performance, technology and indestructibility.

Fine watchmaking is a hotbed of innovation in avant-garde materials, borrowing from state-of-the-art sectors such as the aerospace or automotive industries to constantly increase the resistance of its products – without adding weight to the wrist. These include meteorite for dials, metals such as titanium, futuristic hybrids and new-generation carbon fibres: all statements of solidity, strength and progress.

For the Double Chronograph Ceratanium® version of its Top Gun pilot's watch, designed in 2007 for the elite pilots of the United States Navy, IWC makes pioneering use of Ceratanium®, a mat black alloy, developed by the Manufacture and which associates the advantages of titanium and ceramic.



Carrying on its revisit of the inimitable Submersible dive watch, Panerai has taken two of the innovations to come out of its laboratory and combined them in the Submersible BMG-Tech™. They are BMG-Tech™, an amorphous metallic glass that brings its strength and resistance to the case, and, for the bezel, Carbotech™, a tough yet light material based on carbon fibre. The result is a dive watch boasting 300-metre water-resistance and infinitely better equipped to withstand shocks, corrosion and magnetic fields.

At H. Moser & Cie., the Venturer Concept Vantablack strikes a pose with its all-black dial, dramatically stripped of any markings or logo. And this is not just any black. This is Vantablack, the blackest of blacks, the same material applied to sensitive space telescopes and used in the defence industry to produce thermal camouflage. Its vertically aligned carbon nanotubes absorb 99.965% of visible light. A futuristic proposition, the effect is startlingly minimalist, superbly avant-garde, and innovative in the most understated way.



For Ulysse Nardin, it's all about Carbonium®, a newly developed, exceptionally light and durable material used to manufacture planes that revolutionises the Skeleton X and the Freak X.

Beyond their use of powerful, unprecedented materials, each of these timepieces rocks a dark aesthetic. Contrasting textures and surfaces play between light-absorbing mat areas and others that reflect light in metallic glints. This accentuating of a high-performance image transforms survivalist elements such as multiple counters, anti-shock bezels and extended power reserves into fashion-forward features. A new vocabulary emerges that is as much about technology as it is style.





# Neo-machines



Indeed, DeWitt positions itself as an "inventor of mechanical machines". Its impressive Academia Hour Planet, in perpetual movement, rotates a terrestrial globe by means of a 192-component chain. It also indicates day/night and a second time zone by a red GMT hand.

Constantly raising the bar for performance, original functions and technical innovation, watches add layer upon layer of complications until they become veritable machines... "robots" even which, as they multiply interactions and establish an authentic connection with the wearer, take us further along the road towards human-machine fusion.

Building on partnerships with Pirelli and Lamborghini, Roger Dubuis looks to supercars. Mechanisms are engineered like engine blocks; cases are the bodywork that surrounds them. The spectacular Excalibur Huracán Performante has all the makings of a race car with its livery of black, yellow and luminescent white, and design shout-outs to wheel rims, bolts and tyres.



Christophe Claret takes inspiration from eighteenth-century marine chronometers and the quest for absolute precision which they embody. The Angelico rises to the challenge of combining – a first ever for a wristwatch – a tourbillon with a long detent escapement and a cable-type fusee transmission.

Audemars Piguet's latest iteration of the Royal Oak Frosted Gold Double Balance Wheel Openworked adds another dimension to the sensation of wearing a robotic machine on the wrist, thanks to the scintillating effect of the bracelet and the blinking neons of 32 rainbow-coloured, baguette-cut sapphires around the bezel. Its mechanical credentials are guaranteed by the two balance wheels, mounted on the same staff and visible from each side of this traditional and, at the same time, futuristic



openworked watch. In the realms of grand complications, Vacheron Constantin excels with the perpetual calendar of its Traditionnelle Twin Beat. It too stands out for the two gear trains, each with its own regulator. One vibrates at 5 Hz while the other maintains a frequency of 1.2 Hz. At the push of a button, the wearer switches from one frequency to another, thus saving power reserve when the watch isn't worn. What better illustration of interaction between a virtuoso object and the person who wears it.

# Material gains

A decade ago, for a watch to be shielded from the hard knocks and unpredictability of daily life, it had to be forged in steel. Heavy, massive, undentable steel. Now those days are gone, ever since watchmakers started casting an eye over other industries in search of the high-tech core they were lacking. Materials they could use to create watches with the resistance and lightness of racing machines. They found them in Formula 1 and in the aerospace industry, where every last gram counts and the least shock can prove fatal. And so it was that carbon composites made their grand entrance into the watch world, titanium became the new normal, and alloys of ceramic, aluminium, even amorphous glass, appeared.

These changes didn't come about by chance. Now that engineers have moved into research and development departments, watchmakers are no longer in sole command. In fact it's thanks to this melting pot of expertise that the professionals of time measurement have been able to achieve feats that would have been unthinkable just a few years ago: mechanical movements that require no lubrication;

revolutionary regulators – the characteristic ticking that's now a hum - that would be inconceivable without a material such as silicon. Without getting into the quarrel between "old school" and "modern" about whether silicon has its place in watches, whose every part must be repairable, the fact remains that advanced materials have rocket-launched traditional watchmaking into a new dimension, as well as reigniting the race to measure time with the greatest precision.

These innovative materials, now an accepted feature inside the watch, extend to the outside too. Where once gold was king and steel heir to the throne, watchmakers are turning to new-age alloys for the performance advantages they deliver, as well as to open up a wider aesthetic palette for their designs. Blocks of coloured sapphire are machined in record time. Ceramic comes in bright hues. Injected with "foreign bodies", gold is impervious to scratching and adopts evanescent tones. Carbon is forged, layered into rainbow colours or imitates the grain of wood. Aluminium becomes metal foam. While it's always tempting to take technology for granted, these are all very recent breakthroughs, including many that were introduced just this year. And this is only the beginning.



AUDEMARS PIGUET  
CODE 11.59 SELFWINDING



ARMIN STROM  
DUAL TIME  
RESONANCE SAPPHIRE



BREITLING  
NAVITIMER B03  
CHRONOGRAPHE  
RATTRAPANTE 45  
BOUTIQUE EDITION



BREITLING  
SUPEROCEAN  
AUTOMATIC 48



BVLGARI  
OCTO FINISSIMO  
AUTOMATIC CERAMIC

CARL F. BUCHERER  
PATRAVI CHRONODATE





CARTIER  
SANTOS DE CARTIER  
CHRONOGRAPH



PARMIGIANI  
KALPAGRAPHE  
CHRONOMETRE TITANIUM



SPEAKE-MARIN  
ONE & TWO OPENWORKED  
DUAL TIME



DE BETHUNE  
DB28GS GRAND BLEU



DEWITT  
ACADEMIA SLIDE



TAG HEUER  
CARRERA CALIBRE  
HEUER 02T TOURBILLON  
NANOGRAPH



GREUBEL FORSEY  
GMT QUADRUPLE  
TOURBILLON



VOUTILAINEN  
28 TI



ZENITH  
DEFY DOUBLE  
TOURBILLON

HAUTLENCE  
HL SPHERE 01



LOUIS VUITTON  
TAMBOUR DAMIER  
COBALT  
CHRONOGRAPH

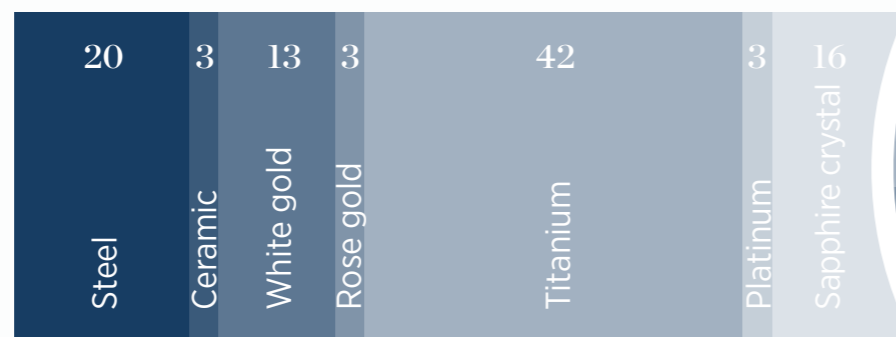


ZENITH  
DEFY INVENTOR

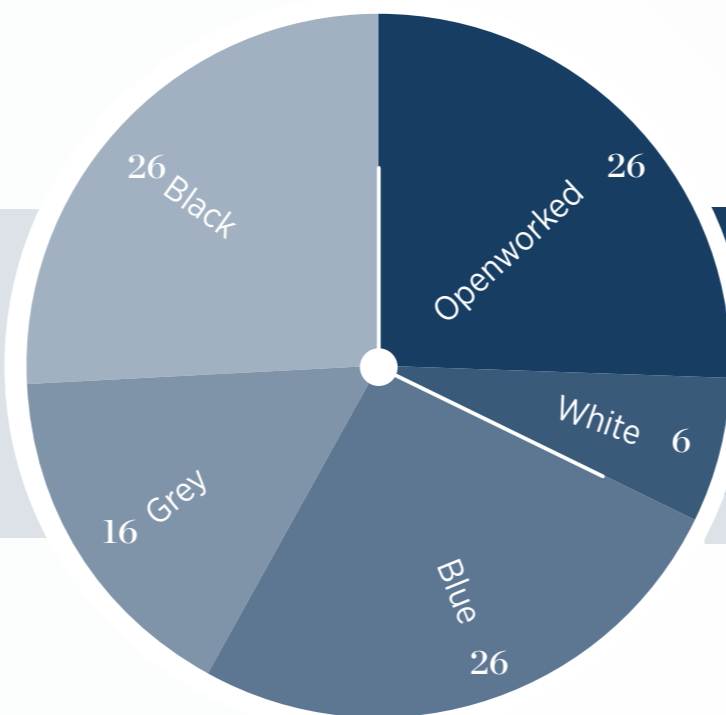


# In figures

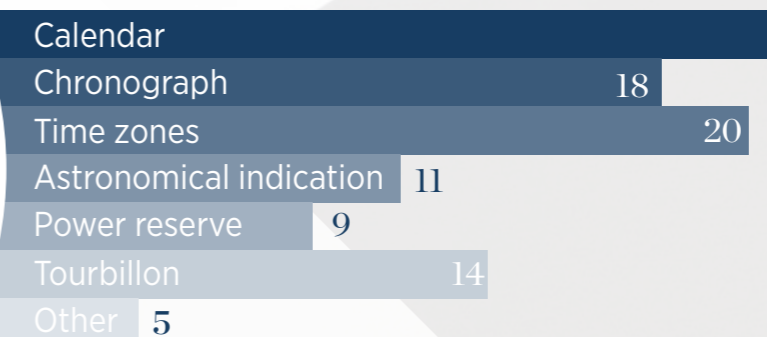
## Materials in %



## Colours in %



## Functions in %



Percentage breakdown of the watches in the Performers selection per case material, dial colour and function.

Complicated, for sure, but with a purpose, like a chronograph. Robust too, but with the lightness of titanium. Sombre, but in the name of better readability. Nothing makes a Performer happier than the kind of tool watches that make up our selection.

# EXTROVERTS

Do you use clothes, accessories, even how you style your hair, to escape routine and say who you are? Do you prefer creative exuberance to humdrum basics, vibrant colours to timid neutrals, bold patterns to boring plain? Did your dress sense leave the comfort zone a long time ago? Are you always first to experiment with new styles? Then you have Extroverts written all over!

YOU ARE...  
EXTRAVAGANT,  
FESTIVE,  
PASSIONATE AND  
UNINHIBITED



**F**aced with an uncertain future, Extroverts have decided to seize the moment. Life is for living and every day is meant to be enjoyed. Extravagant and extrovert, in the street, on social media, anywhere and everywhere, they bring their bright personality to the party, showing off their super-sized creativity and using self-expression as a release. Bring on the fabulous, the festive, the blinged-out over-the-topness! In their dress and in their home, accumulation and hybridisation form a very personal narrative. Part naivety, part provocation, part regression, part transgression, they re-enchant reality with their madcap ways and on-the-edge experiences. From the fantastical to the mystical, from the bizarre to the bewitching, from a simple lucky charm to the full-blown supernatural, they adore anything and everything that takes the ordinary out of the everyday. These hedonists, who have decided to wring every drop of pleasure out of life, use self-expression to feel good by playing around with colours and defying convention. Enthusiastic shoppers, they rave about pop-up stores, limited editions, unexpected icons, crazy collaborations, image hijacking and disruptive techniques. The hardest part is keeping pace – particularly as they each seem to have their own!

# Values



## All things in immoderation Transgression

Exuberance, exaggeration, craziness: Extroverts know that nothing succeeds like excess. They love to dress up, put on a show and get themselves noticed. If all the world's a stage, they are the ones in the spotlight. Nothing is too much for these insatiable consumers who adore accumulations of objects, outrageous proportions and patchworks of ideas. Lukewarm leaves them cold, indifference is their enemy. There is nothing they don't dare to do. In exchange, they expect brands to give their all: all their imagination, all their creative impulse. Without restraint or calculation.

Extroverts are the bad boys and girls of consumption, and that's how they like it. They make it a point of honour to disobey the established order, overturn rules and kick the prevailing aesthetic into touch. They adore collusions and diversions, combinations of aristocratic and ordinary, subtle details and blatant exuberance. They inject pop culture into luxury by mixing real and faux logos, emblazoning themselves with ironic slogans, tongue firmly in cheek. Caution? Good taste? How boring!



## LUXURY & THEM

They love it, the more ostentatious the better! Nothing can ever be too much, too showy, too opulent, too baroque. Every item must attract attention, create a ripple of surprise, and tant mieux if it's instilled with a mystical aura or a supernatural force.



## THEY ENJOY

The instantaneous  
Following their impulse  
Living life to the full  
Re-enchanting the everyday  
Standing out from the crowd  
Self-expression  
Overt opulence  
The weird & the wonderful

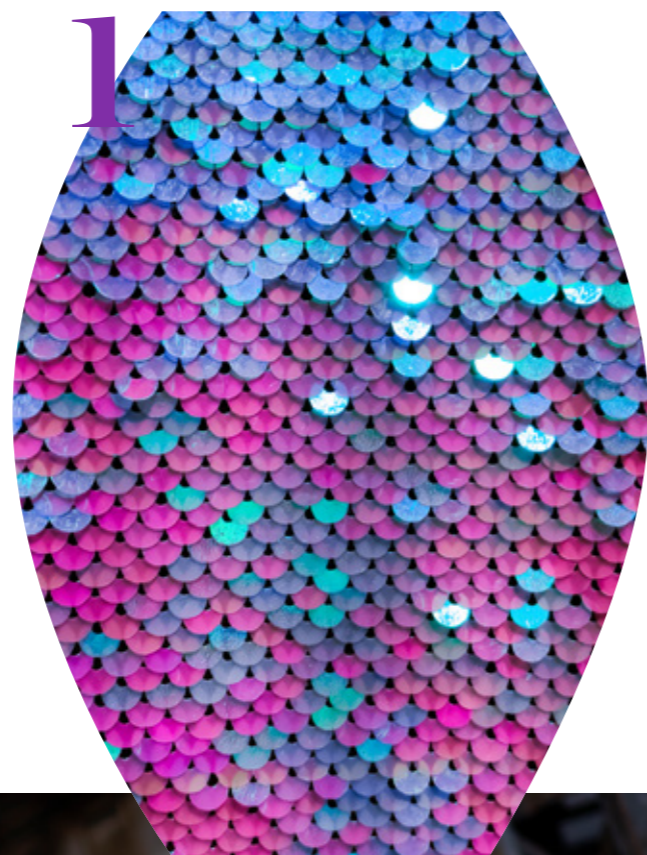


## THEIR CHOICE FOR THE PLANET

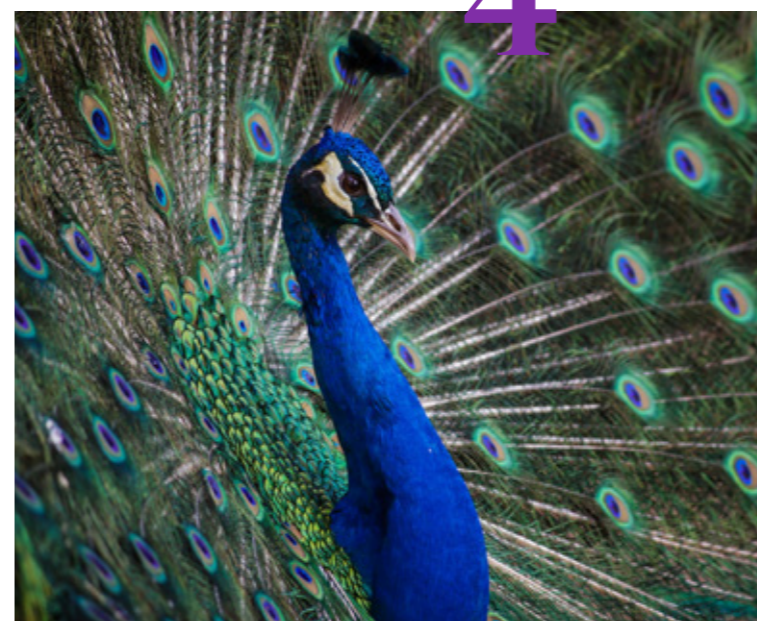
Two words: unlimited use. From cheap to chic, everything is beautiful, so everything can be used, recycled, repurposed, reinvented or reinjected into a new story to produce a different aesthetic each time.

# World

A series of offbeat scenographies. A mash-up of Alice in Wonderland and Studio 54. B-movie science fiction meets Las Vegas palm trees. A style that is rich in historical references as well as intentionally kitsch. Absurd collusions, surrealist flights of fancy, glitter and humour restore colour and vitality to the everyday.



1



4

- 1. MATERIAL: SEQUINS
- 2. CELEBRITY: CARA DELEVINGNE
- 3. ART: CONTEMPORARY, JEFF KOONS
- 4. ANIMAL: PEACOCK
- 5. DESTINATION: IBIZA
- 6. TRANSPORT: YACHT
- 7. BEVERAGE: COCKTAIL



2



5



3



6



7

A portrait of Marcel Wanders, a man with grey hair and a goatee, wearing a white button-down shirt and a necklace with blue and black beads. He is standing with his hands on his hips against a light blue background with a purple and yellow geometric overlay.

PORTRAIT

# Marcel Wanders

His name is synonymous with baroque extravagance and sumptuous creativity. Marcel Wanders' extraordinary furniture and enchanting interiors transform life into a dream.

**F**urniture a fairytale giant could use, a Noah's ark of curious insects and other surreal creatures, juxtapositions of psychedelic patterned rugs, latticework that suggests the delicate lace of a Dutch cap or light and shadow filtered through a mashrabiya...

but the Dutch designer (born in Boxtel in 1963) isn't one to compromise, no matter what the market dictates. "We're designers, we don't follow trends!" he insists, speaking of his production company, Moooi. "Moooi is a million miles from the idea of marketed products. It would be totally meaningless. We're a design brand, not a marketing firm."

## The designer has worked his magic on time measurement: his Big Ben Clock spans almost two metres in diameter

Behind this eclectic list are some of the most exciting interiors of today. And behind them: Marcel Wanders. Dubbed "the design dandy" by the media, his work frequently attracts adjectives such as "iconoclastic", "explosive" or "baroque" – and there can be no denying that his fabulous interiors, a colliding of painted frescoes, shiny lacquer, opulent materials and vibrant colours, run counter to the dominant minimalist style... some would even say the accepted definition of good taste! It's a radical vision

Wanders initially forged his reputation with the now iconic Knotted Chair, which he imagined in 1996 as part of the Droog Design collective. Four years later, he set up his own studio, Moooi (from "mooi", the Dutch word for beautiful), while continuing to work with many of the leading names in product manufacture and distribution, from Alessi to Roche Bobois. A fusion of references, traditional techniques and industrial materials, every one of Marcel Wanders' creations has a story to tell, embarking us on an adventure and a journey through history and the world. It can be a coffee table. A deep armchair. Or a timepiece... working his magic on the measurement of time with the Big Ben Clock, almost two metres in diameter, or a towering grandfather clock for Christoffle in engraved stainless steel, or The Illusion of Time, a collection of objects designed for Starbucks. His dream watch would be the one he designed for Alessi in 2013: outwardly sober with a secret side, known only to its wearer. Superb, of course.





# Trends

A watch doesn't just tell the time: it's also a fashion accessory, a form of self-expression and a window onto a unique personality. Fine watchmakers have unleashed their creativity to imagine completely new moods. Ultimate glamour, pop culture or optical illusion, the choice is yours!





# Opulent seduction

Femininity, glamour, seduction, exuberance... A new lifestyle is emerging, championed by got-it-flaunt-it celebrity icons. Welcome to Las Vegas, Miami or LA! Fine watchmaking captures the mood with cascades of precious stones in glorious technicolour.

Supremely feminine watches catch the light as well as our attention, make no secret of their intent to seduce, flirt openly with kitsch and make too-muchness a virtue. They pile on the gloss and the glitter, whatever the time of day or night. Electric blue, baize green or candyfloss pink, colours are made to pop, especially when borrowing the lacquered sheen of a Fifties hot rod or Eighties statement accessories – revisited, naturally, in the most precious materials.

Characteristic of this blend of sensuality and eccentricity, two faces of the Cartier Panthère are a testament to opulence (not to mention an unparalleled command of the métiers d'art). On one - the impressive 41mm-wide Panthère Cuff Watch with an off-centre dial - diamonds scattered across rose gold links suggest the feline's spotted fur. On the other - Ronde Louis Cartier Regard de Panthère Watch - the panther holds our gaze, staring out from a round dial. A miniature mosaic of hand-painted squares is interspersed with a sprinkling of diamonds and a marquetry of mother-of-pearl tesserae. The big cat's eyes, highlighted with Super-LumiNova®, shine in the dark.



Roger Dubuis certainly holds its own in this luxurious inventory with the Excalibur Shooting Star, a blend of sophisticated design and high mechanics. With its diminutive 36mm diameter, sculpted from rose gold and paved with diamonds, its scintillating shooting stars and luminous blue, this is the smallest watch ever to feature the in-house complication of a skeletonised flying tourbillon. Beautiful on the outside, sophisticated on the inside... watchmakers' latest exercises in seduction could well prove impossible to resist.

The cuff watch plays a starring role at Piaget, too. Both timepiece and jewellery, it presents a Milanese mesh bracelet in hand-woven gold and the famous spinning bezel of the Possession line. The Limelight Gala, meanwhile, opts for bold colours with a malachite dial. Its intense green tones beautifully complement the cascade of diamonds highlighting the signature asymmetrical curves, as well as the gold bracelet.



# Play time

Why play by the rules when you can make your own! A joyful, regressive mood has taken hold of fine watchmaking, in keeping with the current zeitgeist that mixes pop culture and luxury without letting preconceptions spoil the fun.

Fans of haute horlogerie are discovering that it is possible to be serious about time without losing your sense of humour. The antithesis of classicism, collections surf themes that are full of surprises, reinventing elegance through a child's eyes: imaginative, lighthearted and endlessly colourful.

"My watch is badder than your watch!" says RJ which, after netting Spider-Man and Batman on its dials, trains the spotlight on two comic-book arch villains – Joker and Two-Face – although the talent needed to materialise their tortured mental state on a watch is anything but child's play. Each of the one hundred, limited-edition Joker watches has a hand-painted dial, finished with a plaster effect recalling the white make-up of the Gotham villain (whose portrait is laser-engraved on the caseback). On the Arraw Two-Face model, the manually-wound skeleton movement is exposed on one side in reference to the twisted criminal's split personality; a trait reinforced by the laser treatment on the right side only of the bezel.



Brands vie to see who can let their imagination run furthest. MB&F's collaboration with L'Epée 1839 has produced Medusa, which looks all the world like a giant jellyfish, more likely to bring back memories of wading through the waves in colourful plastic sandals than grandma's mantle clock. A prowess of design and technology, the mouth-blown Murano glass dome reveals two rings, one for hours and one for minutes, that rotate against a fixed marker to show the time (the specially-created movement was two years in development). Like a real-life jellyfish it glows in the darkness, thanks to Super-LumiNova®-coated indexes, trading its sting for a soft blue, green or pink haze to lend a sprinkling of poetry to childhood revisited.

Richard Mille's inner child is much sweeter. Kiwi and blueberry, crunchy candy canes, tangy liquorice and swirly lollipops add zing to dials and splash straps with colour. Encased in a Quartz TPT and Carbon TPT® wrapper, each of the ten models in the Bonbon collection (shown here, the RM 16-01 Réglisse Automatic) is adorned with miniature confectionery, hand-painted in acrylic then hand-lacquered. The sugar-coated texture is created from powdered enamel mixed with the extra-fine sand used in hourglasses. Colours explode in a kaleidoscope of strictly unconventional shades such as marshmallow pink, gummy-ribbon green and turquoise blue.





# Designs on the future

Utopian or dystopian, increasingly our lives resemble what we once thought of as science fiction. Urban skylines bristle with tall buildings, a throwback to 1930s Streamline modernism, offset by a new digital aesthetic.

In haute horlogerie, this gives watches that transcend the norm with exaggerated, massive, spectacular proportions, tapering, aerodynamic lines, optical illusions, kinetic effects and metamorphosed mechanisms. These are watches that don't necessarily look like watches but are definitely made to be seen! Channelling a truly personal, disruptive, if not revolutionary vision, they are the work of independent creators who turn convention and tradition around, all the while demonstrating remarkable energy, originality and a determination to advance mechanical research.

Following on from its Swiss Alp Watch in 2016, the incomparable H. Moser & Cie. aims another jab with this year's Swiss Alp Watch Concept Black: a mechanical time-piece that bears an uncanny resemblance to an Apple Watch. Its inscrutable black dial is stripped bare, except for a tourbillon. Look, no hands! Time is not seen but heard by activating the minute repeater then counting the chimes. It is a one-watch protest in a world of functionality and instant gratification. It is also a reminder of the interaction that has always existed between the artisan, whose expertise makes the watch, and the user who brings it to life.

Another challenger quick to embrace the impossible is Urwerk. Its UR-111C dwarfs the wrist with a case James Bond wouldn't disown. Again, don't go looking for a long list of functionalities. The interest lies with the dual minutes display, the optical fibres that act as a conduit for the seconds, and the built-in roller that replaces the winding crown – details that defy the thinking of traditional watchmaking.



Carrying on the stranger-than-science-fiction theme, the discs and dials of the Type 3W by Ressence endlessly orbit one around the other with astonishing fluidity. The secret? A two-layer construction. The movement is sealed inside one compartment while the other, which is filled with oil, houses the Ressence Orbital Convex System or ROCS display module. The transmission between the two is through a series of micro-magnets, connected one to the other.



Fluid mechanics is also the path taken by HYT. Its H<sup>2</sup>O "Time Is Fluid" brandishes colour to show off the fluids circulating through its capillary tube. Design-wise, it has more in common with a piston-pumping engine than the cogs and gears of a classic watch movement. The measurement of time clearly still has plenty of tricks up its sleeve!



At MB&F, the HM6 won't go unnoticed either with its protruding globes, pods and sleek curves. Polished grooves alternate with satin surfaces on the extraordinary case in steel. Hours and minutes peer out from sapphire crystal domes which also reveal the mechanisms: a tourbillon in the centre and, at the back, turbines that regulate the automatic winding system.

# Women get equal!

**M**uch as women's right to vote is a relatively recent "invention" on Swiss soil - 1971 in federal elections and 1991 (that's right!) in the last canton to stand against universal suffrage -, it wasn't until well into the century that Swiss watchmakers discovered their inner feminist. Everyone knows only a big, burly male can appreciate the whirl of cogs and wheels. For that simple reason, and even though historically the wristwatch was designed to be worn by women, ladies' watches remained stuck at the bottom of the pile. For years, brands deigned simply to shrink and pink their men's models, showing a spark of imagination only in the decoration of diminutive "bijou" watches. The kind that could be powered by quartz. Anyway, who would complain?

Thankfully, attitudes change. However, while women are now given the respect and (almost) equality that is rightfully theirs, watchmakers, it has to be said, came around to this new way of thinking more out of obligation than choice. Low on ideas and struggling to find a way out of the crisis that hit markets in the mid-2010s, brands were willing to try anything - including turning their attention to that part of the popula-

tion they had so far neglected, now that men had gone quiet. A default solution, one could say, and one in which even the most desperate professionals had little faith, but a solution nonetheless: after years trapped in the role of pretty little things wearing pretty little watches, women leapt at the chance to try something more substantial. And so it was that ladies were given their own mechanical timepieces, where the interest lay "under the hood" rather than on the dial or the bezel.

Now in their stride, brands set to work on calibres - some with chronos, others with perpetual calendars or tourbillons - and developed original movements specifically for women's watches. Gem-setting, enamelling and the other métiers d'art haven't been forgotten, but are now an option alongside styles that emphasise mechanisms. At last, female watch enthusiasts can indulge their passion without having to go hunting through men's collections. And about time, too. The misguided belief that a ladies' timepiece is necessarily a gift from him to her, and that its emotional value is measured by the number of carats set around the bezel, risked turning women away from watches once and for all. By taking itself seriously, the ladies' watch has saved its skin.



BVLGARI  
SERPENTI SEDUTTORI



CARTIER  
BAIGNOIRE ALLONGÉE



CHANEL  
BOY FRIEND TWEED ART

CHOPARD  
L.U.C XP ESPRIT DE  
FLEURIER PEONY



CHOPARD  
L'HEURE DU DIAMANT



GIRARD-PERREGAUX  
CAT'S EYE  
PLUM BLOSSOM



HAUTLENCE  
HL VAGABONDE  
TOURBILLON



PIAGET  
POSSESSION  
CUFF WATCH



HERMÈS  
ARCEAU AWOOOOO!



RICHARD MILLE  
RM 07-03  
MYRTILLE AUTOMATIC



RJ  
ARRAW  
STAR TWIST  
TITANIUM BLUE  
SPIRAL GALAXY



JAEGER-LECOULTRE  
RENDEZ-VOUS  
NIGHT & DAY  
JEWELLERY



LOUIS VUITTON  
TAMBOUR  
SPIN TIME AIR



ROMAIN GAUTHIER  
INSIGHT MICRO-ROTOR  
LADY OPAL

VAN CLEEF & ARPELS  
LADY ARPELS  
ZODIAC LUMINEUX



MB&F  
LEGACY MACHINE  
FLYINGT



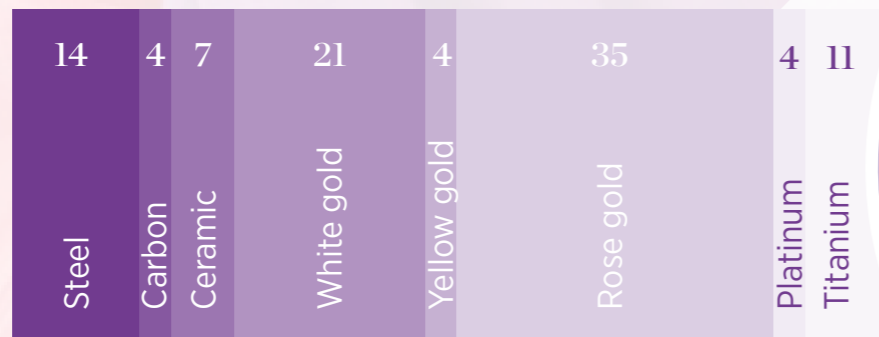
ULYSSE NARDIN  
CLASSICO MANARA



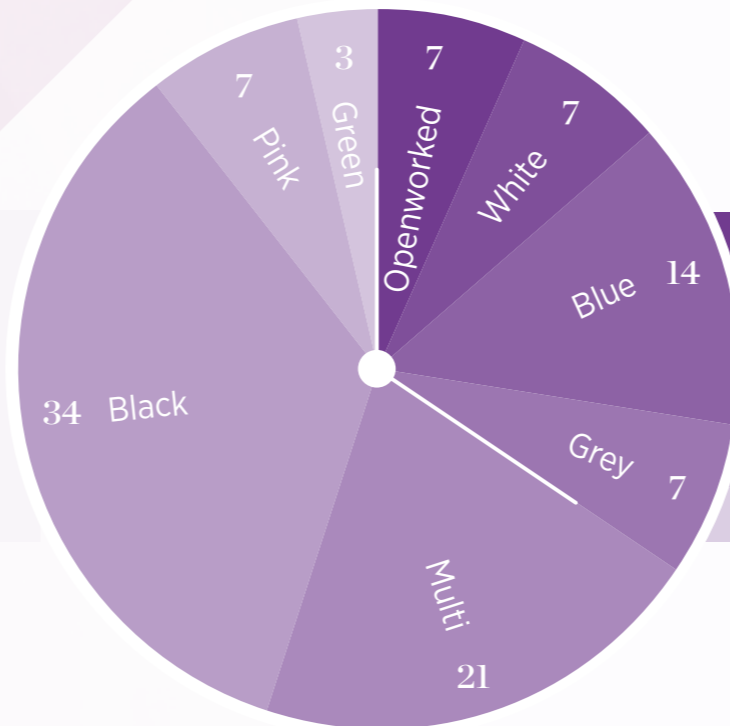
# In figures

## Materials in %

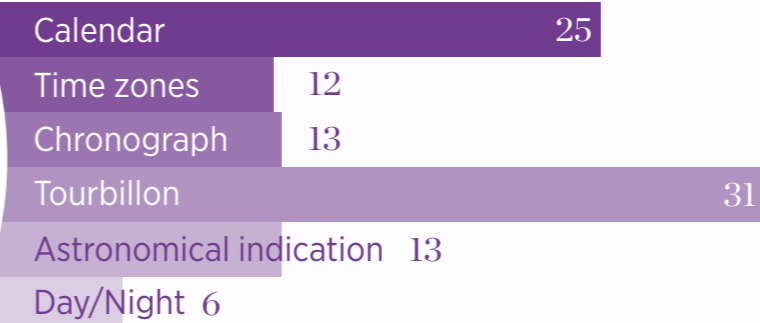
Percentage breakdown of the watches in the Extroverts selection per case material, dial colour and function.



## Colours in %



## Functions in %



Materials don't matter, just as long as they sparkle with the fire of diamonds or lend themselves to the wildest shapes and forms. Colour, too, is high on Extroverts' agenda, a sign of the horological exuberance that distinguishes this festive selection.

# IDEALISTS



YOU ARE...  
**SENSITIVE,  
OPTIMISTIC,  
SOCIABLE  
AND GREEN**

While others are convinced the planet is heading for disaster, are you the one rolling up your sleeves, ready to help out a neighbour or clean up Mother Earth? Do you pursue an ideal based on sincerity, comfort, kindness and purity not just in how you treat others, but in the way you dress and within your home? That's understandable; after all, you are an Idealist.



In an uncertain world, Idealists are ultra-sensitive but don't bury their head in the sand. While others spread alarmist messages, they maintain a positive attitude that's rooted in optimism, sincerity and sharing. They aren't afraid to believe in a better world and are always willing to champion a cause, but without the hard sell. For them, it's a question of nuance: they are engaged, not enraged. Where everyone else wants more, they look for less, seeking out the essential, the authentic and the functional. Idealists are nomadic and adaptable, an attitude they take with them on their travels (always as part of a group) or as environmental volunteers when they can work together for a common good. An Idealist is a "people person" who sees sharing as one of the pillars of a successful society, personal satisfaction and joy – as well as the miracle that might save the planet. As consumers, they are inventing an alternative economy that encourages recycling and second-hand, preferring to rent or trade what they need rather than buy. Bring on the sustainable and the artisanal, the ethical and the local, transparency and traceability. Bling is not their thing, but they like to seduce nonetheless. They focus on the essentials but are still capable of buying on a whim. They're indifferent to technology but like to see it as a way towards a more ecologically-friendly future. They surround themselves with soft textures and soothing colours, and will always prefer sustainable products that can be repaired (or that repair themselves).





# Values

## Essentialism

Nothing appeals more to Idealists than pure, simple functionality. Design must be uncluttered and simplified, but never cold or austere. Minimalism is the building-block to which they add their own imagination and sophistication, tinged with laidback cool. This is happy, contagious minimalism. Objects stack or slot together like giant construction games; functional but not entirely serious.

## Virtuous

Objective: zero waste, and when that isn't possible, transform waste into something useful. Be a conscious consumer. Demand transparency. Switch to sustainable materials. Upcycle. At home, out shopping, on holiday, everywhere, Idealists work to develop virtuous circles and launch initiatives they hope will snowball. These new models have the power to transform attitudes, mentalities, even laws. Not through finger-pointing slogans but leading by example: an iron fist in a velvet glove...



### THEY ENJOY

- Defending a cause
- The new spokesmodels
- Alternative solutions
- Transparency & buying local
- Authenticity & sincerity
- Upcycling
- Minimalism
- Purity & functionality



### THEIR CHOICE FOR THE PLANET

**They set an example, invent new behaviours and are prepared to take action when their convictions are under threat.**



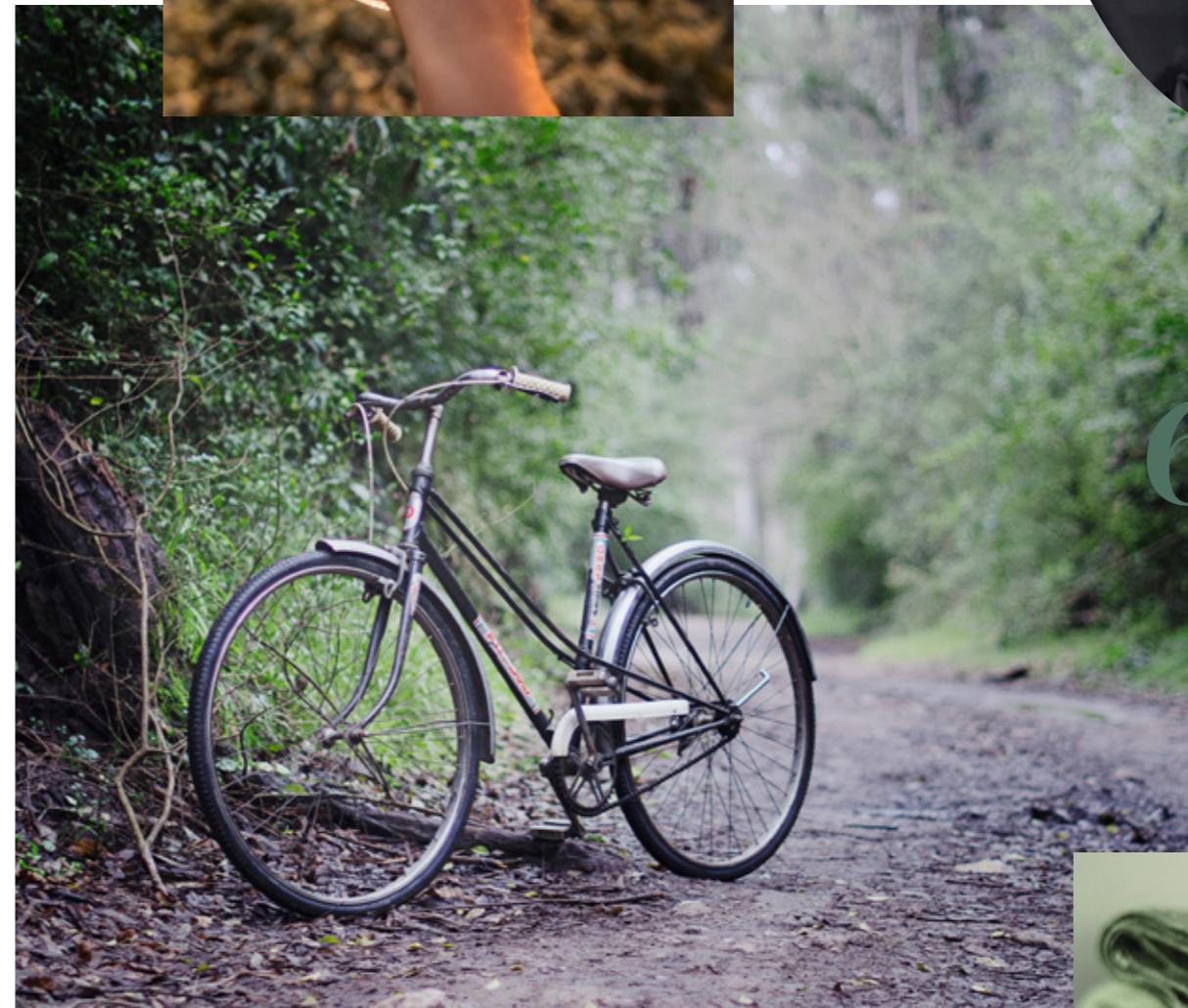
### LUXURY & THEM

**Idealists don't reject luxury. Far from it, provided it is authentic, sincere, emotionally charged and discreet. The origins of raw materials and manufacturing conditions must be transparent. And prices fair.**



# World

Green waste that becomes sophisticated fragrances, leftover building materials transformed into luxury stores, banishing animal cruelty... Behaviours, habits and preconceptions are rethought from A to Z for a gentler, more sustainable way of life.



- 1. ART: ENGAGED, LIU BOLIN
- 2. DESTINATION: ISLE OF SKYE, SCOTLAND
- 3. ANIMAL: SHEEPDOG
- 4. BEVERAGE: WINE
- 5. CELEBRITY: LEONARDO DICAPRIO
- 6. TRANSPORT: BIKE
- 7. MATERIAL: LINEN

1

4

5

6

3

2

7

IN CONVERSATION WITH

# Sakina M'sa

Her clothes, a mix of African wax, ripped denim and a sportswear vibe, are as irresistible as her warm personality and her determination to make a difference. Sakina M'sa, whose roots stem from the Comoros, was one of the first fashion designers to introduce the idea of a literal social fabric, fighting exclusion from her workshop in Barbès, a multi-ethnic neighbourhood in Paris, where she makes her eco-friendly collections and limited editions. Fashion with a conscience.

## How does being an idealist nurture your designs?

I've talked a lot about desirable development in the past. Now you'll hear me talk about enlightened fashion, too. It's important to light the way with optimism. This is fashion, so I want the clothes I make to be desirable. There's a maxim in Buddhism which I like, that says passions lead to awakening. Behind every item of clothing there is a path that's hugely important to me. How was that garment made? Did the person making it feel joy, happiness, enlightenment? Félix Guattari wrote about "the three ecologies" of culture, the environment and social relations. I'm driven by that idea but don't want to lecture others about what they should be doing. Being part of a paradigm shift means opening up to new ideas.

**"The ultimate luxury would be a watch that stops time!"**

I helped pioneer ethical fashion but I don't judge. There's always an element of time.

You can't change everything in one go, but it's important that we each do the best we can. Greenwashing isn't the answer, we simply have to show caring, authenticity and sincerity.

## And if you could design your dream watch?

The ultimate luxury would be a watch that stops time! One you could use to slow down the most intense moments and squeeze a little extra out of the most magical. It would be environmentally sustainable. And it would be beautiful, too. Beauty is so important. Mankind's quest for beauty, the designer's quest for beauty, is a way of helping people live well. I believe everyone should have beauty in their life.

## Where can we find you next?

At end September, during Paris Fashion Week, for an open-air exhibition of photos by Antoine D'Agata. We photographed clothes from my latest capsule collections, modelled by inmates at Fleury-Mérogis women's prison. In fact I was there earlier today. These are women with "real" personalities and "real" bodies who inspire me to go on making beauty something everyone can have.

# Trends

A taste for excellence can go hand-in-hand with a desire for simplicity; for wealth intended not to make noise but as a sign of conviction or commitment. With this audience in mind, watchmakers craft timepieces whose simple appearance can hide the makings of a revolution. Equally revolutionary, ethically-sourced metals and minerals constitute a pact for the future.



# Luxurious simplicity

Having produced markedly distinctive styles in fashion and decoration, the minimalist trend has evolved towards a less drastic, less radical form.



Still characterised by purity, this new atmosphere forms a cocoon of soothing colours, textures that are soft to the touch and essential objects that favour simplicity, utility and functionality while remaining beautifully made. Excellence and equilibrium are the twin pillars of this aesthetic.

Keeping pace with this movement are watches that are characterised firstly by their simplicity (time only, without complications), and secondly by their femininity (curves, velvety textures, powdery colours). Several revisit the traditional round dial to give it a more voluptuous, ethereal form. Bridge One by Laurent Ferrier is an example. Subtle, elegant and terribly sensual, it borrows the curved rectangle of its dial, topped with a spherical sapphire crystal, from the shape of the Passerelle de l'Île, a famous footbridge in Geneva. The manually-wound movement was purpose-built to fit inside the curvaceous case, which is mounted on a nude strap.

A further illustration of simplicity in action is the Galop d'Hermès, for which designer Ini Archibong took inspiration from bits, harnesses and other items of equestrian equipment that are part of the Hermès identity. The resulting stirrup shape breaks the mould in haute horlogerie while appearing to have always belonged.



Because ultimately, these meticulous designs strike us as disarmingly familiar – such as the fabled oval of the Baignoire de Cartier.

This timeless ellipse triumphed at the Salon International de la Haute Horlogerie 2019, and this without even the shadow of a diamond. Nothing but the purity of a gold case mounted on a slimmer strap. A frank and feminine watch, now subtly modernised, that exudes sensuality and the intimation of being just right.





# Ethical excellence

Traceability of raw materials, destruction of products, working conditions: like every other industry, luxury must answer for its ethical and environmental practices.

Where does this leave fine watchmaking, a discipline built on excellence, rarefied materials, time taken and the human hand? Largely dependent on supplies of precious metals and precious stones, it too is part of the debate. In January 2021, a new regulation comes into force across the European



Union targeting tin, tantalum, tungsten and gold. Trade in these four minerals has been linked to forced labour and the financing of armed conflict. The objective of this regulation is to ensure that importers of these minerals within the European Union comply with international responsible sourcing standards as set out by the Organisation for Economic Co-operation and Development (OECD). Meanwhile, in Geneva, at the Salon International de la Haute Horlogerie 2019, panel discussions brought questions of ethical and sustainable sourcing of diamonds and gold out into the open. Speakers debated the industry's self-regulation through globally recognised standards that govern both the supply chain and production, to protect the human and environmental factors that underpin the watch industry. Andrew Bone, Executive Director of the Responsible Jewellery Council, which has over a thousand members, spoke of support given to small-scale and artisanal mines, and to social and environmental projects that benefit these mining communities, thanks to which ethical gold is estimated to cover 73% of eco-responsible jewellers' needs compared with 17% three years ago.

Whereas the majority of fashion houses have understood the importance of including environmental issues in their marketing strategy, it's still rare for fine watch brands to communicate on the subject beyond the ocean conservation programmes they support through ambassadors and their links to the marine world. This will

likely change as watchmakers respond to increased consumer demand for transparency and traceability, along with expectations for businesses to demonstrate environmental and ethical responsibility. Chopard was one of the first to respond through its commitment to use ethically sourced Fairmined gold, such as the rose gold in the L.U.C Flying T Twin, its first flying tourbillon movement, and the white gold of the L.U.C XPS Twist QF whose two stacked barrels power the 96.26-L automatic calibre. Proof, if ever there was, that factoring ethics and social responsibility into the brief in no way diminishes the technical excellence, design or elegance of a watch. Given the vital nature of the debate together with growing consumer pressure, further positive change won't be slow in coming. Watch this space.



THE VIEW  
FROM THE FHH

# No luxury without ethics

While we're still a long way from seeing a poster of Swedish climate activist Greta Thunberg in every Swiss watch manufacture, the industry has clearly woken up to the need to embrace the environmental cause and defend the principles of socially responsible development. The realisation has been late in coming, for sure, and some measures – when measures there are – merely pay lip service to good practice, but advances have been made, and this is where we need to focus our attention. For one simple reason: without ethics, luxury is on a road to nowhere. There can be no selling the dream when the diamonds on a bezel may have helped fuel the massacre of civilians in Africa, or when the gold used to fashion a case could have poisoned thousands of South American miners, many just children, with mercury vapours.

This is the first challenge to be taken up by the entire profession, across the supply chain, with the aim of ensuring that blood diamonds and other conflict stones are banished from circuits once and for all, and that dirty gold disappears. It's a task made all the more complex by the fact there is no means of analysing metals to ascertain their origin, and stones can only be given

a definite provenance after specialist testing. Success hinges on the individual players, the willingness of a majority to comply with standards, and the quality of the process that leads to certification. The battle has yet to be won, but in just a few years undeniable progress has been made. Not so very long ago, if a brand had announced its intention to make all its products from ethically sourced gold, it would have been dismissed as wishful thinking: supplies could never have satisfied demand. Not any more.

It's a similar picture where the environment is concerned. Sport watches cut out for the ocean's deep or built to conquer the world's highest peak don't have quite the same appeal when floating in a sea of plastic, or in the midst of the trash littering the Everest base camp. Here, too, watch brands have committed to action that will preserve the oceans or other ecosystems, reduce the environmental impact of their production, increase their use of recyclable materials, together with other entrepreneurial initiatives aimed at making the world a better place. There may be a way to go, this awareness is very real nonetheless. Particularly as not everyone values their watch for the number of complications on the dial; many do so as a means of connecting with the wheels of Time. Our responsibility is to keep them turning.



BREITLING  
SUPEROCEAN HERITAGE II



BAUME & MERCIER  
CLIFTON BAUMATIC



HERMÈS  
ARCEAU  
L'HEURE DE LA LUNE  
METEORITE DIAL



PANERAI  
SUBMERSIBLE  
MIKE HORN EDITION



PIAGET  
ALTIPLANO

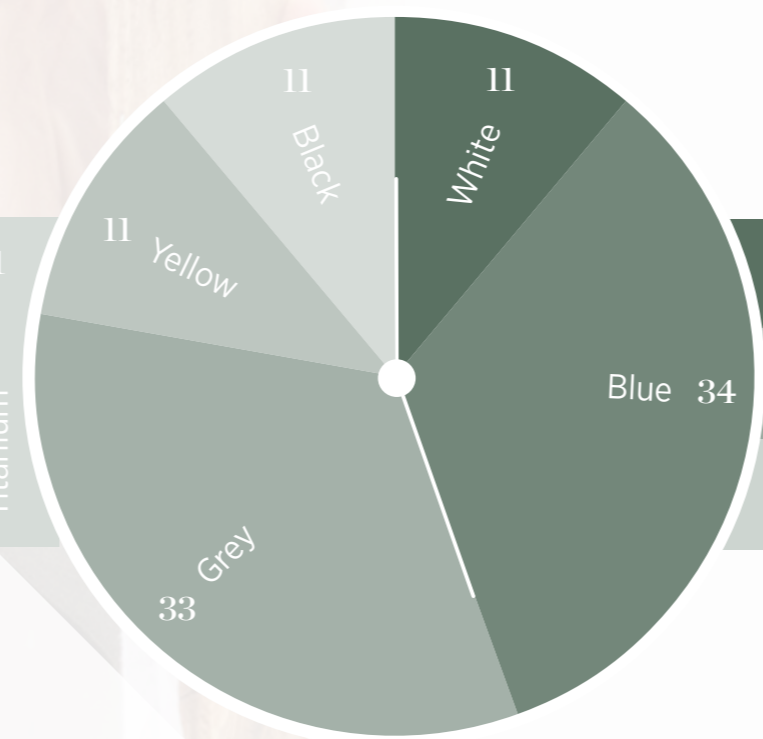
# In figures

## Materials in %

Percentage breakdown of the watches in the Idealists selection per case material, dial colour and function.



## Colours in %



## Functions in %



Materials needn't be noble but the cause must. For Idealists, the watches in our selection are first and foremost a symbol, whether of ocean preservation or socially responsible practices. They are a message to the world that sustainable development is no longer optional.





## Fondation de la Haute Horlogerie

The Fondation de la Haute Horlogerie (FHH) was established in 2005 by Audemars Piguet, Girard-Perregaux and the Richemont Group. The foundation strives to promote awareness, understanding and interest in Fine Watchmaking around the world through its missions to inform on the latest developments, history and professions of watchmaking; to provide training in and to recognise specialist knowledge; and to organise events for the industry and the public at large. The foundation's partner-brands provide financial support and assist with implementing its projects.

### The 43 partner-brands

A. Lange & Söhne, Audemars Piguet, Armin Strom, Bovet, Breitling, Bulgari, Carl F. Bucherer, Cartier, Chanel, Chopard, Christophe Claret, Chronométrie Ferdinand Berthoud, De Bethune, DeWitt, Girard-Perregaux, Greubel Forsey, Grönefeld, Hautlence, Hermès, H. Moser & Cie, HYT, IWC, Jaeger-LeCoultre, Kari Voutilainen, Laurent Ferrier, Louis Vuitton, MB&F, Montblanc, Officine Panerai, Parmigiani Fleurier, Piaget, Ressence, Richard Mille, Roger Dubuis, Romain Gauthier, RJ, Speake-Marin, TAG Heuer, Ulysse Nardin, Urwerk, Vacheron Constantin, Van Cleef & Arpels, Zenith.

## WATCH TRENDS

2019-2020

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