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no doubt, the wearer of an Arceau *Le Temps suspendu* watch feels when he stops the hands of his watch turning. Because it is also this great coherence between the Hermès pavilion and the brand's products that justify the authenticity of this architectural direction. The same word keeps cropping up, from Pierre-Alexis Dumas and Toyo Ito alike: the word "dialogue". Just as the Arceau *Le temps suspendu* creates a dialogue between the watch and its wearer, the pavilion's architecture is the fruit of a profound dialogue between the architect and his sponsor, a dialogue that went into great detail. "Dialogue is at the heart of everything we do," explains Pierre-Alexis Dumas. "The same is true for what we call design. Design is not the creation of a demiurge; it's a process of joint reflexion led by exchange."

A tautology? Yes and no. Because given the number of products presented at BaselWorld, we sometimes get the impression that this necessary dialogue has not always been taken to its conclusion between the different partners on a common adventure. Whether we like it or not, watchmaking remains a collective art.

AN OPUS XIII CRAMMED FULL OF HANDS

One example where the dialogue seems to have been a bit lacking is the extraordinary Opus XIII by Harry Winston. Extraordinary because of its display that is unlike any other. Conceived by the independent watchmaker Ludovic Ballouard, who continues his personal research with this piece (remember the astonishing Upside Down, with its reversed hour markers, apart from the one that indicated the exact time), the main characteristic of the Opus XIII is that it has 59 minute hands and



△ OPUS XIII
by Harry Winston



Ludovic Ballouard

▷ PREMIER FEATHERS
by Harry Winston

11 hour hands, which undoubtedly makes it the watch with the most hands ever in the entire history of watchmaking.

Without going into all the technical details of this piece, which consists of 660 components and 242 jewels, let us just say that the 59 minute hands are placed all around the circle of the watch, each fifth hand painted red to create a minute track that consists of hands, which is driven by an outer ring. For any given minute, the hand in question is raised by an angle of 41°. The minute hands are thus raised one after the other, remaining in this position until the hour passes. At this point, an extraordinary ballet starts: a second ring with a grooved contour lowers all 59 hands simultaneously. This complex mechanism is activated by the centre wheel using a lever with two pallets, each releasing or blocking the minute ring, and powered by an independent barrel. The other

barrel powers the traditional escapement. The hours are indicated by fine triangles which, thanks to a 180° rotation carried out by an external ring operating in 60-minute intervals, appear and disappear under a central dome of smoked, faceted crystal. This

