

TIME FOR PEACE

THE MAGAZINE OF THE TIME FOR PEACE FILM & MUSIC AWARDS



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EUROPEAN TIME FOR PEACE FILM & MUSIC AWARDS

WINNERS

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EDITORIAL

TOWARDS A RETURN

by Robert Einbeck
 Cofounder of Time for Peace

I don't think that it is the animal component of mankind that will save it. It is the human element. The awareness he has of himself and his environment, solidarity, justice, and love.

Jean-Christophe Rufin
 Le Parfum d'Adam (Flammarion Publishers - France)



Filmmaker Anthony Fabian, Robert and Marion Einbeck with the director of Nasdaq at Time Square in New York

As I was watching *The Train* by John Frankenheimer recently, I suddenly felt that I “was” that train, transporting not the art from the Jeu de Paume Museum in Paris, but the artistic project that Marion and I launched in 1989, as well as the cinematographic and musical work we have been promoting since 1994.

It is now also more than twenty years that we have been knocked about as much as that train, which through a game of delusion and trickery, is returning to its point of departure without having reached its destination. And although we are convinced we will reach our destination and that what we transport aren't the works of Picasso, Braque, Gauguin, or Miro, but rather an artistic mission bearing humanist values, we sincerely believe – without wishing to be presumptuous – that this is equally important.

It was in December 1987, during the exhibition in Basel where I had opened a space for contemplation for the year that was ending, that Marion suddenly said to me: “What if we created a space for peace and humanist values? A creation that transcends these values and can travel the world inside the architecture of a tent?” I immediately cried out: “What a marvelous ideal!” “Around a large space for meditation and contemplation that you would create, we could include halls dedicated to music, film, exhibits, and a cafe with a gift shop,” she added. At the time, we were living in an apartment in Neuilly and had a studio in the Bateau Lavoir in Montmartre. We were living comfortably thanks to commissions for large artistic spaces and the sale of paintings.

The idea of that space was so stimulating that we couldn't stop talking about it and very soon we had adopted it. However, it seemed to us that bringing it to fruition in the France of 1989 would be such a challenge that we would have been forced to abandon it. Therefore we decided to settle in New York – an ever-moving, international place of Art – where each new concept could have a chance of succeeding. We quickly sold all our possessions so that we would have enough money to live for a year or two without any difficulty and develop the first artistic, architectural, and conceptual studies for the project. So we packed our bags and left France to immigrate to the USA but, in contrast to most emigrants who attempt such an adventure, with enough money to get started.

Only, like John Frankenheimer's *The Train*, the subsequent events were far from being as easy as we had envisioned and, although we obtained official support and succeeded in developing the idea, the funding was clearly lacking. The railroad system with all its stations where we stopped seemed to have no end. We had to be aware at all times of not leaving the right track, not taking side tracks that would either lead nowhere or go in a different direction where we would have easily gotten lost, which, nevertheless and unfortunately, happened to us more than once.

Without being inside a prison, we were in a jail open to the outside. In confronting adversities and many forms of indifference, the sense of being locked in was permanent. Not to speak of cynicism, as was the case very early in our New York stay when the president of the Rockefeller Foundation told us, after being invited several times with his partners, in a completely casual way and without any embarrassment: “You know, Robert and Marion,

the Rockefeller Foundation has all the money it would take to finance this project. It certainly has the means. It could easily do so without any problem, but it never will.” It should be said that the man was working on an idea of creating a museum of the Third World War, which was highly incompatible with the Time for Peace Project.

Year after year we have continued to struggle to defend our project, to put it in place, and to bring it to fruition, with strength, determination, and conviction, going from one place to another, one city to another, going through periods of despondency, exhaustion, and restrictions. Then, in 1994, after an exhibit at the *Marie Tranière Gallery* in Washington DC, where the opening was attended by 1500 people, Mr. Jacques Andréani, the French Ambassador to the USA, invited us to dinner with, among others, our two chairmen. It was an occasion where we met a few ambassadors, one of whom suggested to us that it might be interesting to create an annual prize for cinema and music that conveyed humanist values and thus would be in perfect keeping with our project.

Once again we were on our way to a new adventure that, far from being simple, led us to the establishment of a film and music award now respected by the film and music industries. Each year, once the nominations have been made by professionals from the movie and music worlds, a jury is set up that consists of several dozen ambassadors to the United Nations, to the American government in Washington, and presently also to the Council of Europe in Strasbourg.

Sixteen years have gone by since the first Time for Peace Film Award was given to Steven Spielberg for *Schindler's List* and, although the original project has not yet been realized, we are now back in Europe, for we are above all European and more than ever aware how important it is at this time to promote a European culture that conveys humanist values.

With our American experience, we also want to establish the initial project in Europe, to develop the Time for Peace Film & Music Awards, to launch the data base of films that will allow educational programs of humanist values to be used for adolescents through film, and to produce clips of interviews with artists from the worlds of cinema, music, and art that focus on the approach they have towards these values.

Now we want to bring it all together in a single place, a project that is explained in a long editorial at the end of this magazine. At the present time we must find the country, the city, and the place willing to welcome us so we can establish ourselves and develop the “Einbecks' Time for Peace Humanist, Artistic, and Architectural Project” definitively.

First of all, our thanks to our friends, and to all those who, in this difficult year of economic crisis, contributed so graciously through their financial support to the first European Time for Peace Film & Music Awards ceremony and thereby made it possible to honor Florian Gallenberger for John Rabe, Bernard Bellefroid for *The Boat Race (La Régate)*, Tony Gatlif for *Korkoro (Liberté)*, the late Soutigui Kouyaté for his role of Ousmane in *London River* and Brenda Blethyn for her role of Elizabeth in *London River*.

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TIME FOR PEACE

THE MAGAZINE OF THE TIME FOR PEACE FILM & MUSIC AWARDS
to Jude

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and cofounders of
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Introduction to the first European Time for Peace Film & Music Awards

The message of peace has a particular strength. But when the message comes in the right way, it has the power to touch us all. We have all had moments of magic in the cinema or the concert hall, moments when a film or music has spoken to us in an intensely personal way. At the same time, we have all felt times when such cultural experiences become a truly collective experience, all the stronger for knowing that there may be millions of people the world over, feeling the same emotions and responding in the same way.

The European Time for Peace Film and Music Awards will be a remarkable opportunity to celebrate this ability of culture to spread the message of peace.

As the first such event in Europe, the Awards will bring a particularly European flavour to this well-established initiative. It will celebrate both Europe's cultural richness, and its commitment to peace. The European Union was built on the foundations of peace, and this is the most treasured of its values. The essence of Europe is understanding between peoples, a conviction that our societies thrive through embracing diversity and working hand in hand.

I am delighted to give my support to the European Time for Peace Film and Music Awards and to congratulate its work in using film and music to spread the message of peace.

José Manuel BARROSO

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Our services include contacting and hiring personalities and the endorsement of our partner, Angel Agency, the sending of invitations and managing the responses, the controlling of the promotion of the event with the media.

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A&K Communication has developed and asserted its know-how as to the promotion of events, the selection of guests, and the publication of articles about the event, the collaboration of media partners, the assurance of the presence of photographers, and the media's reporting on the follow-up after the event.

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A&K Communication will seek personalities, either French or with an international status, who are able to be present at the time of the event and bring their support to said event by participating in it.

Furthermore, a rigorous targeted selection (omit comma) from our database will result in the augmentation of a guest-list specifically compiled in accordance with the event.

INTRODUCTION

by THORBJØRN JAGLAND
Secretary General of the Council of Europe

I am delighted to lend my support to the European Time for Peace Film & Music Awards – particularly given that this year the Committee Jury is made up of twenty four ambassadors to the Council of Europe in Strasbourg.

The European Convention on Human Rights is 60 years old this year. It is a text that defines us as Europeans, and it contains the rights and values that drive the work of the Council of Europe.

The mission of the Awards to motivate the film industry to produce films that convey humanist values and to make the public, and young people in particular, receptive to living these humanist values in their everyday life guided by the cinema is one that chimes fully with us.

There is nothing that can inspire you more, lift our emotions and make us hope for a better world than films and music. If films themselves cannot change the world, the good ones can make us reflect and challenge us to change the world ourselves.

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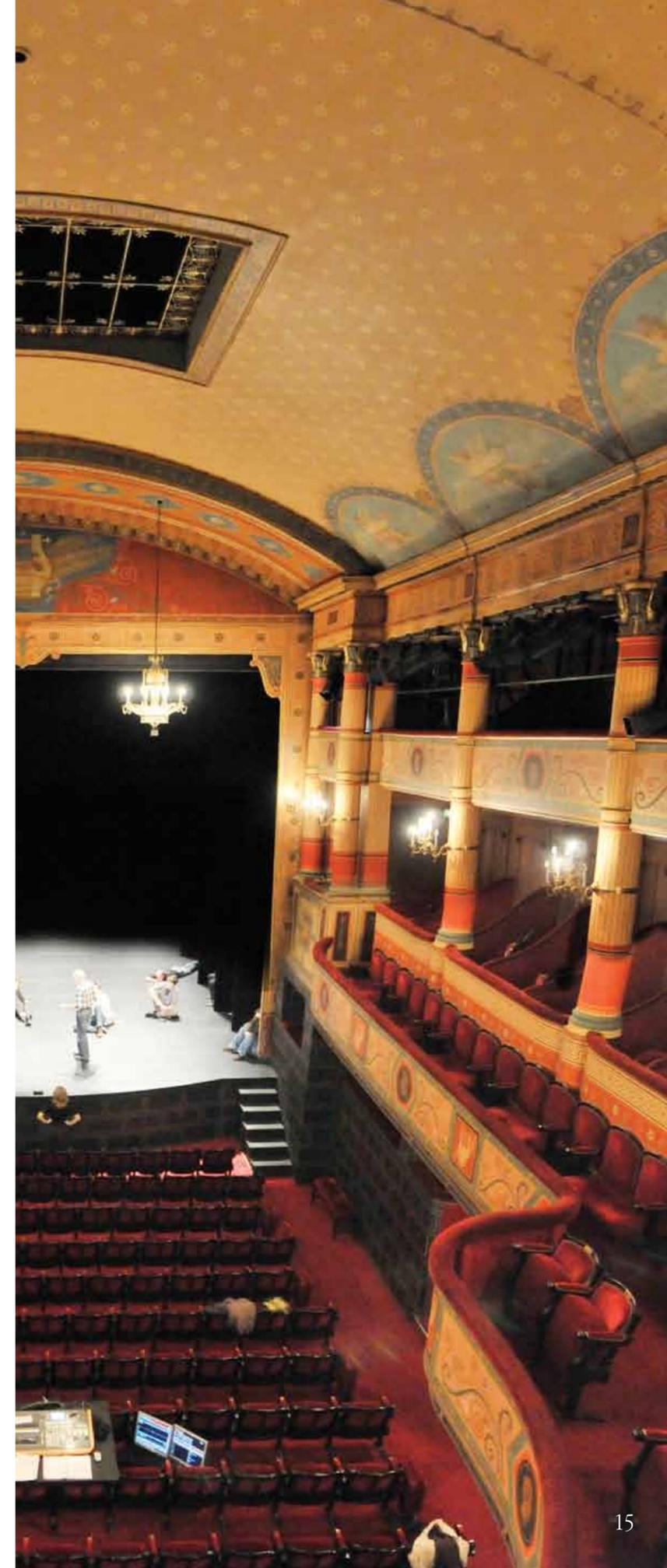
by DANIEL MESGUICH
Director

The “Conservatoire National Supérieur d'Art Dramatique” is the oldest and undoubtedly “greatest” – in any case the most famous – school of dramatic art in France, both in terms of its training and its research. For any young actor, passing its highly selective entrance examinations is already an entrée into the theater world and, certainly, a great honor.

The “course” takes three years, during which time students are in contact with distinguished pedagogues, actors, and directors of stage and screen; illustrious teachers of dance, voice, clowning, masks, puppetry, and mime; famous historians of the theater; eminent philosophers, and so forth. They pass through highlights of different, indeed contradictory, playing styles and dramatic writing of all kinds and all centuries.

But – and this is perhaps the most important point – the National Conservatory of Dramatic Art has its heart set on first and foremost “training” artists rather than actors and, perhaps, producing world citizens before artists. In this context, if proposing to two of its young students to be Masters of Ceremony at a celebration as prestigious as that of the *Time for Peace Film and Music Awards* is an honor for our old school, then it is an honor that we believe is well-founded, since we wouldn't be what we are were we not, before all else, also engaged in the issues of tolerance, respect for differences, solidarity, care for others, better understanding between peoples, and freedom of expression.

May the participation of our two young actors be our modest contribution to the marvelous task that the *Time for Peace Film and Music Awards* has set for itself!



THE 2010 EUROPEAN TIME FOR PEACE

FILM & MUSIC AWARDS WINNERS



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Under the auspices of Mr. Thorbjørn Jagland, Secretary General of the Council of Europe

PARIS — DECEMBER 10, 2010

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Trophy designed by Robert Einbeck

BEST PICTURE & DIRECTING

Florian Gallenberger, “John Rabe” (Germany)

FIRST PICTURE & SPORT PICTURE

Bernard Bellefroid, “The Boat Race (La Régate)” (Belgium)

FOUNDERS' CHOICE PICTURE

Tony Gatlif, “Korkoro (Liberté)” (France)

ACTOR IN A LEADING ROLE

Sotigui Kouyaté as Ousmane in “London River” (France)

ACTRESS IN A LEADING ROLE

Brenda Blethyn as Elizabeth in “London River” (France)

MUSIC

Sting for “If on a Winter’s Night...” (UK)



by **FLORIAN GALLENBERGER**

Director of *John Rabe*
Exclusively written for Time for Peace ©

TIME FOR PEACE
BEST PICTURE & DIRECTING AWARD

JOHN RABE

In 2005, Mischa Hofmann and Jan Mojto, two of the producers of our film, told me that they had bought the rights to the diaries of a certain John Rabe and asked whether I would be interested to make a film about him? All I could say was: "Who is he?" I had never heard about this person. When they told me that John Rabe, a German Siemens employee in China, had saved more than 200.000 people in 1937 during the so called Nanking Massacre, I was sceptical whether this could be true, as I was convinced that I would have known about him otherwise.

In March 2006 I travelled to China for the first time. In the meanwhile I had read John Rabe's diaries, of course, and was now aware that he had very much existed but, in spite of all he had done, he had somehow been forgotten everywhere in the world.

On this first trip I started to realise how in many ways our subject was politically sensitive. For one thing, the Nanking Massacre created and still creates tensions in the relationship between China and Japan, because the facts as well as the question of guilt are perceived very differently in both countries.

But our project also presented a tricky question from the German perspective: John Rabe was a Nazi party member and as a German, can you make a film that has a NSDAP member as the lead character who tries to rescue Chinese civilians from the Japanese aggressors by using a huge Nazi flag, exactly as Rabe had done?

In order to answer this question for myself, I decided to first get to know the context, the country, the place where Rabe accomplished what he did, and how he was seen today. I wanted to experience – as far as possible – who this person was before I could decide whether I was able to make a film about him. So I travelled to China as a tourist without informing anyone there about my plans regarding the film. I wanted to create my own image, independently and without any intrusions.

After spending the first days in Shanghai and being amazed by the fascinating and terrifying brilliance of this metropolis, I continued on to Nanking with an interpreter. On the way there my Chinese cell phone rang, which I had just bought and only my wife and a few friends in Germany had the telephone number. I heard the voice of a very friendly Chinese lady, who thanked me profusely in English for making such a long journey to China in order to shoot a film about John Rabe and the Nanking Massacre. However, she unfortunately had to inform me I would not be able to make this film in China, as the Central Committee of the Chinese Communist Party had decided that only one official film would be allowed to be made on this subject, and a Chinese director had already been chosen for the project. She was very sorry but hoped that, in spite of everything, I would enjoy my trip. And then she hung up.

I was speechless. How did she know I was there, that I was planning a film about John Rabe, and, above all, where did she get my number? After this phone call I was overwhelmed by a feeling I had never experienced before. The feeling of being spied on. Of being observed by someone I hadn't noticed.

After I arrived in Nanking I visited the Nanking Massacre Memorial Hall, which in a very moving way gives you an idea of the magnitude of the atrocities and the suffering of the civilian population. When I asked in the museum's office if any of the survivors were still living and if, in that case, it would be possible to meet them, I learned that, indeed, there was a large number of elderly persons who could remember the massacre well, but a meeting could only be arranged by the office in charge at the Communist Party (omit comma) and, of course, only with their permission ... and, furthermore, if I was the filmmaker from Germany who didn't have this permission, the request would be pointless as we had already been informed we would not be allowed to make the film at all.

This time it wasn't a feeling of uneasiness or speechlessness that overwhelmed me, but rather frustration. I couldn't understand why I kept running into stone walls. What did they have against our film when they hadn't even talked to us? All requests for an explanation or for permission to let me explain our intentions myself were turned down on the grounds that this was the way things were and that could not be changed.

For the first time I was ready to drop the film. Devastated, I inspected the few remaining ancient alleys in the old city of Nanking with my new female interpreter (I had gotten rid of the previous interpreter because I suspected he was the "spy"), when suddenly a tall, likeable gentlemen with snow-white hair stood in front of me. We nodded at each other in a friendly manner, I said "ni hao" and he smiled a wonderful Chinese smile that radiated warmth and understanding.

Then I had an idea: I asked the interpreter to ask the elderly gentleman if he was born in Nanking, and, if it wasn't too impolite, how old he was. He smiled again from ear to ear, and said he was 83 and had lived his entire life in Nanking. I waited for a moment to see if he might then continue right away with: "But in case you are the filmmaker from Germany, who doesn't have the permission to make his film, then you should know that I'm not allowed to speak to you." But he didn't say that. Quite the opposite – when the interpreter told him I had come here from Germany to find out about the Nanking Massacre, he became a little misty-eyed, deeply moved by my effort to come all this way to learn about his history and he ended up by inviting us to his home.

Mr. Gao and his wife could clearly remember the time of the Japanese invasion. He was thirteen then and told me many stories of what he had seen and gone through during this bitter time. (Some of his stories actually made it into the film, e.g. the scene with Langshu, our Chinese main character, using a Japanese uniform as disguise in order to be able to bury her father, is directly based on an incident Mr. Gao told me about during this first conversation, which turned out not to be our last one.)

When I asked him, how he had survived the time of the Japanese invasion in the end, he told me how thoroughly convinced he was that when you are attacked by foreigners, only foreigners can protect you. In his case this turned out to be true because he, his mother, and his siblings found refuge in a foreigner's courtyard.

I tried to hide my excitement about this information and asked: "Who was the foreigner?", but Mr. Gao couldn't remember his name nor his nationality. But then the interpreter had an idea. "Where was the house where you and your family were hiding?" he asked Mr. Gao. The old man nodded. "His house was by Xiaofen Qiao, on the corner of Guangzhou Lu." I don't speak Chinese, but there were a few words I was familiar with and amongst them - for a good reason - were those street names. When I heard Mr. Gao say this, I could barely suppress my emotions: this was John Rabe's address.

Right then and there, sitting in Mr. and Mrs Gao's living room and looking into his friendly eyes, the question of whether I could or even should make this film, was answered for me: I had to make it, without any doubt.



by **TONY GATLIF**

Director of *Korkoro (Liberté)*
Exclusively written for Time for Peace ©

Since my earliest beginnings in the cinema, and even though the subject scared me, I felt the need to make a film on the Roma Holocaust. I would meet Roma who encouraged me by saying: "Make a film for us on the deportation of the Roma people."

Early in 2007, some young Roma who were elected to participate with me in Strasbourg in an international colloquium on the Roma, made the same request. They pointed out how much their people had suffered, they spoke about the lack of recognition and the ignorance of other people about their history. Although I really wanted to, at the time I didn't quite see yet how I would make that film. I am a filmmaker who loves the freedom of the camera and what mattered was respecting the rules of a rigorous reconstruction. Indeed, I was finding all sorts of ways to withdraw from shooting it for fear of rendering the reality poorly.

And then one day the trigger came. President Jacques Chirac was going to assemble the Righteous at the Pantheon to be honored. That was when I told myself the film was becoming possible, that we were finally going to find out whether certain citizens had saved the Gypsies. Unfortunately, it wasn't even mentioned. And from that moment on I began to look for people who had saved families. I didn't have enough elements available to make a documentary. People had died and I could only find very few archives. No one knew a living Righteous person who had saved any Roma. The latter feature was essential to me: to understand why a man or a woman had one day decided to save the Romany.

It was that lesson in humanity that I wanted to make into a film. Most of all I didn't want to condemn anyone, not even the police who had participated in the roundups. I just wanted to reveal, without exaggerating and without humiliating anyone. The story speaks for itself and I needed to be sure that everything I showed was historically true.



TIME FOR PEACE
FOUNDERS' CHOICE PICTURE AWARD

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TIME FOR PEACE

FIRST PICTURE & SPORT PICTURE AWARD

THE BOAT RACE (La Régate)



by **BERNARD BELLEFROID**

Director of *The Boat Race (La Régate)*
Exclusively written for Time for Peace ©

The Boat Race is a film that has been long in coming to me. Not only because the film's birth was a very lengthy one, but also because I always knew that one day the story would become a film. I know the protagonist, Alexander, well. For a long time I have looked at the world through his eyes. For a long time, much like he, I lived with a violence that is known as *domestic, bidden* violence. Like he, I would inspect the doors in the hope of fleeing. Every time anyone came near my face I'd jump. At fifteen, watching, observing, spying were my means of survival. Fifteen years later, watching has become my profession. It was as intuitive as it was naïve but, at age fifteen, I always knew it would become a film. Fortunately, the reasons evolve with age. At fifteen, it was a matter of taking revenge. At twenty, of judging. At twenty-five, of understanding. At age thirty, it also became essential to tell how this story was also a story of love. Love badly expressed but love, nevertheless.

I have always seen my profession as one of a kind of ferryman, trying to give a shape to suffering. Whether that be my own or that of others. It so happens that with this film I felt like speaking of something close to me. It was a long, slow writing process, sometimes made up of lies in order to better state the truth. Lies made necessary by fiction, which allow a film to be made that is generous to others.

Furthermore, my personal experience was not the destination but merely the point of departure. Obviously, I didn't want to confine myself to a film that explores the world of feelings and closes itself off from the world's violence. On the contrary, I wanted to create a complex film, show to what extent the world's violence can influence specifically that which happens in the home. I wanted to create chains of violence; see how the violence and humiliations that the father suffers at work influence the violence he commits on his son at home. See how the violence that Alexander suffers leads him to use others for his own ends. To phrase it differently, my approach was to try to make a simple film about a complex world.

For me it was a question of working with this film in what Primo Levi called the gray zone (*There was a broad gray zone. It engulfed almost everything. Each one of us can potentially become a monster. Conversations and Interviews, 1963-1987.*) Clearly, I didn't want to represent the father as a monster, merely as a suffering human being who doesn't know how to love.

I have always had my heart set on making discreet movies, attempting to make something felt rather than show it head-on. It was crucial to me to use the representation of violence sparingly.

That aim allows viewers to remain freer before the film, to help them come closer to the complexity of the characters.

In addition, I like insoluble human situations, moral conflicts. The character of Alexander lives inside an impossible choice: either he must hang his head in shame when confronting the violence, give up rowing, and submit passively. Or else retaliate and fall into the same escalation of violence as the one who mistreats him. In the end, *The Boat Race* ends with a third approach, that of leaving. Having come to the conclusion that no peaceful exit from such a relationship is possible, Alexander decides to break away, to abruptly cut the cord. And this break can only be a tearing apart.

Finally, I wanted to make a film where the greatest love, the brightest light, co-exists with the deepest darkness. It was my way of producing gray, by moving very quickly from black to white and from white to black... and trying to come within reach of human complexity.

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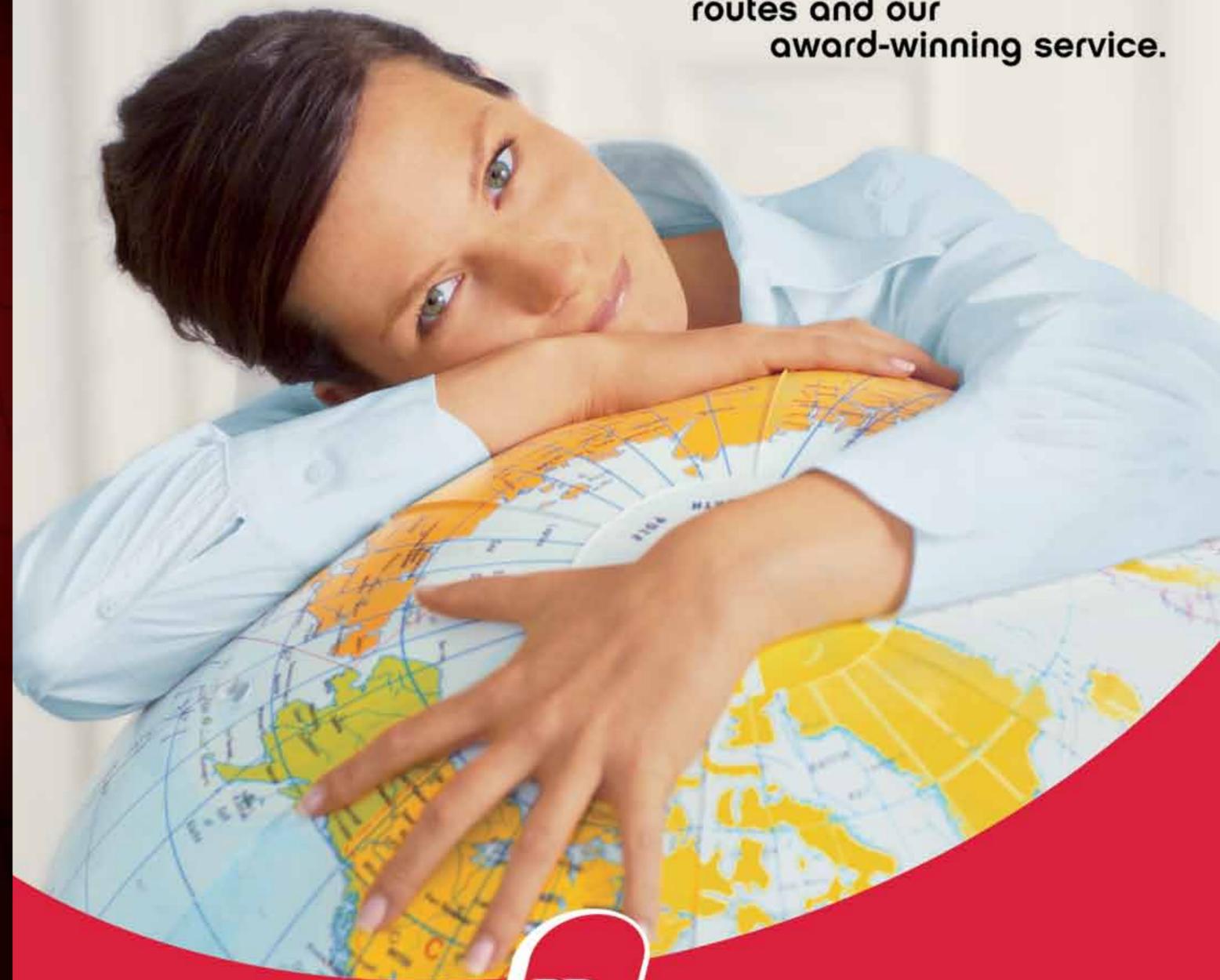
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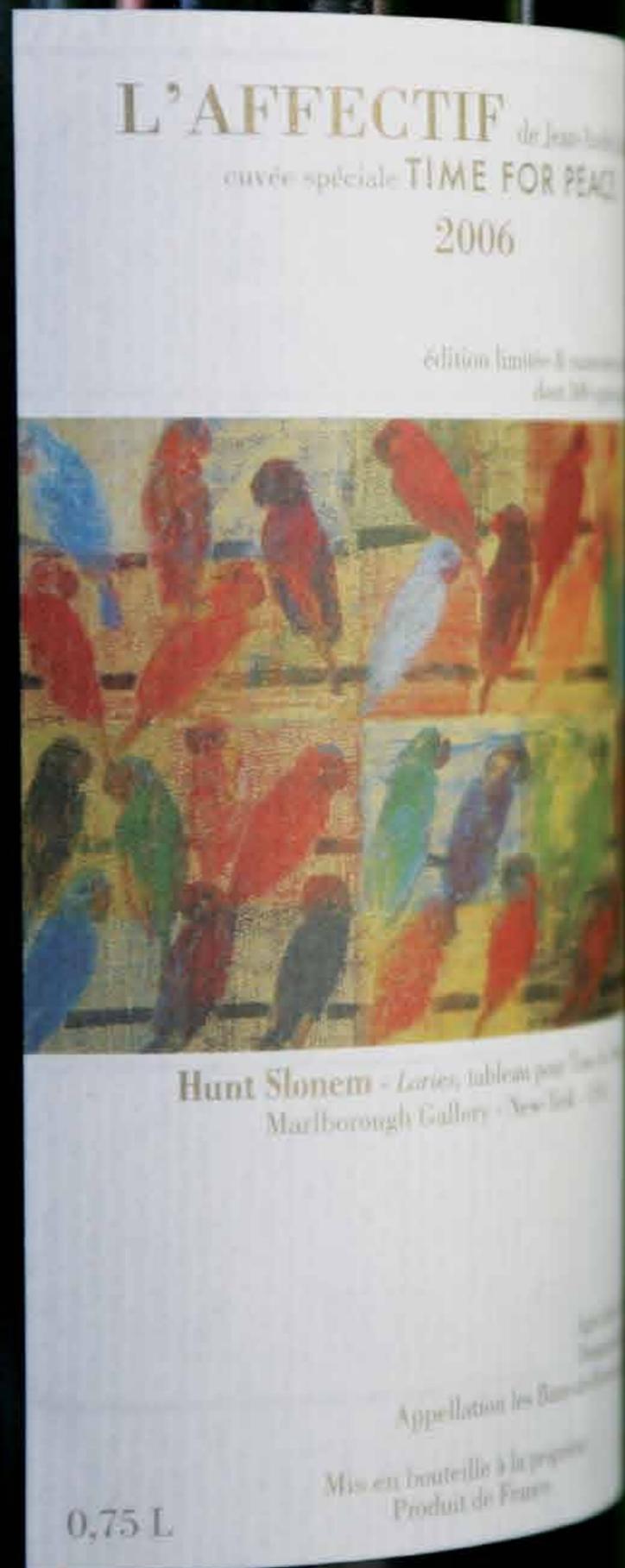
Painting by Hunt Slonem

L'AFFECTIF TIME FOR PEACE

There's a Time for Peace and a Place for Peace
by Marion Einbeck

Jean Leclercqz

THE EINBECKS' PROJECT



**The special Time for Peace Vintage 2006,
label illustration by the American artist Hunt Slonem,
comes from the storehouses
of Jean-André Charial's l'Affectif
to benefit Time for Peace**

The Affectif

According to the principles of bio-dynamics, the soil where the grapevines grow must be thought of as a living being interacting with the plant world. It is therefore important to preserve both the soil's and the plant's balance by respecting the harmonious rhythms of nature. The soil must be treated in a homeopathic manner and the work with the vines must be conditioned by the course of the moon.

Faithful to these principles, Jean-André Charial, proprietor of the Oustaù de Baumanière in Baux-de-Provence, creates his own 100% organic wine, having received the ECOCERT certificate, in the heart of the Domaine de Lauzière, a property located in the very center of the Alpilles, between Mouries and Eygalières.

Time for Peace

In 1994 in New York, Marion and Robert Einbeck, cofounders of the Time for Peace Film & Music Awards, established through film and music a culture of tolerance, respect for differences, freedom of expression, better understanding between human beings, care for and listening to the other person, and solidarity, (<http://www.timeforpeace.com>).

A data bank that will bring together films of artistic quality and conveying humanist values, or else with an ethical foundation, is expected to be put into place in 2011. Through film clips, edited by directors and completed with comments by psychologists, a cinematographic library will be available to all. It will serve as a pedagogical tool for the teaching of these values to adolescents and educational curricula will subsequently be established to put pilot programs in place in different countries.

Hunt Slonem

Hunt Slonem illustrated the vintage Affectif Time for Peace 2006, in a limited number from 1 to 1,300 and signed the first 300 bottles. The artist is represented by the Marlborough Gallery in New York, which is considered to be one of the most important international galleries of contemporary art in the world (<http://www.marlborough.com>).

Hunt Slonem's work is recognized for his scenes that depict themes of nature and figures in over 80 prestigious public collections, among which those of the Solomon Guggenheim R. Museum in New York; the Metropolitan Museum of Art in New York; the National Gallery of Art in Washington and the Joan Miró Foundation in Barcelona.

The profits of the sale of this vintage will contribute to the funding of the development of the data base that will serve as a way by which to teach humanist values to the world's adolescents.

The 300 signed and numbered bottles are offered in a case that is intended to be a collection item and a souvenir of TIME FOR PEACE.

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THERE'S A TIME FOR PEACE

AND A PLACE FOR PEACE

by Marion Einbeck

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Before my life became a whirlwind in which the jumble of unfamiliar houses created a profusion of more or less pleasant memories inside my head, I had enjoyed a childhood in a family home. With the arrival of adulthood my natural disposition to become an accomplished lady of the house had led me to giving dinner parties, supervising the table decorations, and changing the dinner service. I loved to entertain.

A few years later, Robert and I traveled together for long stays abroad through America and then Europe. While the reassuring distinctiveness of our family unit was subject to the journeys' whims, I was discovering the invaluable gift of being welcomed under different roofs.

I was surprised to find that the loss of my family home – which had proven to represent an intense void – had opened a certain interest in the homes of others in me. Coming across all kinds of different places had enhanced my experience. In some way I had become a judicious observer, with expertise in homes of all kinds. Each trip had brought me its own share of discovery. That is how for me hotels were completely transformed as they revealed the pathways of humanity.

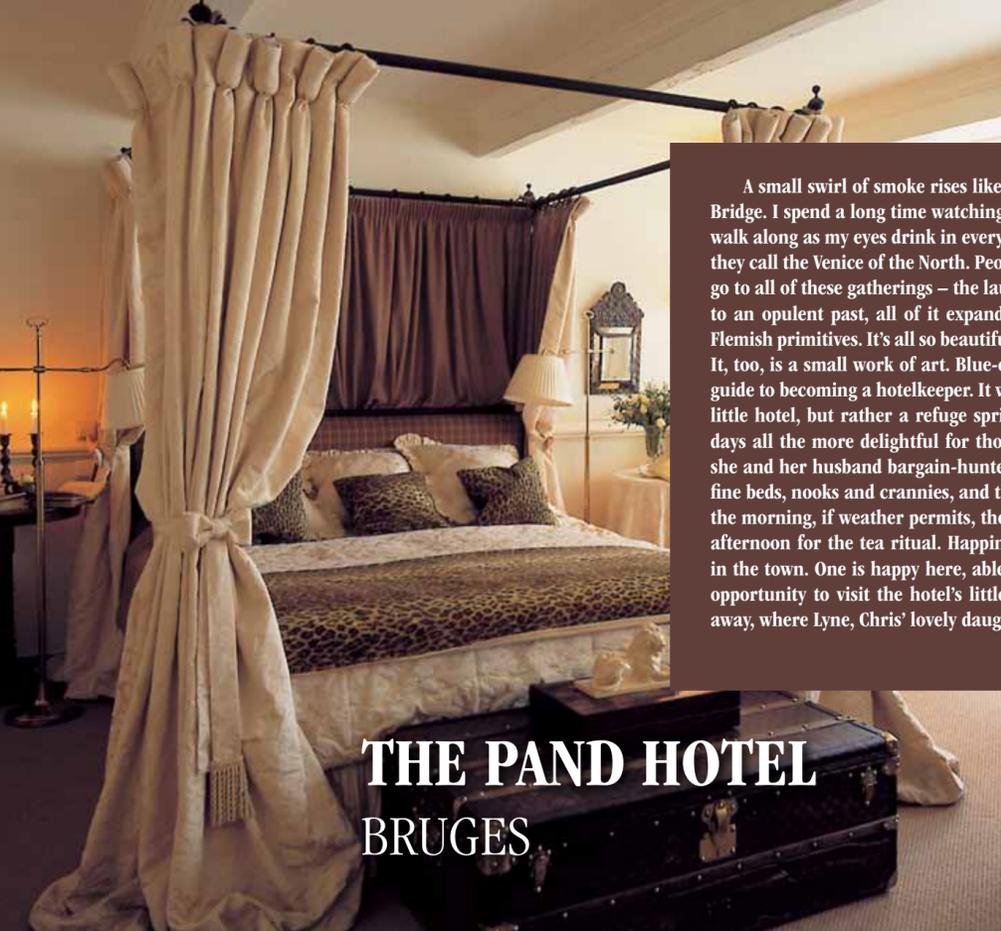
Aside from these hotel discoveries, the characteristic that had caught my attention and kindled my delight in the encounter, was without any question the uniqueness of the hosts who inhabited the place and brought it to life in a way that differed from any other spot. The protective feeling of the walls, the emotion produced by a silence, the environment, all played an important role as well. But what had truly changed my view on life and led me to dream of my days in a different light by telling me extraordinary, lighthearted, and witty stories on the art of receiving, was the way these new-found friends were living, their availability, the sense of welcoming and sharing that they offered.

Thus hotels had fully become my home, in which I had sculpted an entirely new imagination for myself.

This, then, is a love letter of the most beautiful human destinations that I am sending you. I am entrusting these first twenty-one pearls of hospitality to you, gathered in this "There's a Time for Peace and a Place for Peace." When you visit them, please mention Time for Peace. You will receive a gift of welcome, a special reception, a je ne sais quoi that every hotel keeper is likely to possess.

These places will soon be provided with a special plaque on their façade.





THE PAND HOTEL BRUGES

A small swirl of smoke rises like incense into the Bruges sky. I stop on the Bonifacius Bridge. I spend a long time watching the water flow by. The weather is magnificent now. I walk along as my eyes drink in everything that passes. There's so much to see in the place they call the Venice of the North. People assemble at every corner and every intersection. I go to all of these gatherings – the laughter, the scents, the lovely houses that bear witness to an opulent past, all of it expands my senses. It seems as if I'm inside a painting of Flemish primitives. It's all so beautiful! Just as the hotel where we chose to spend the night. It, too, is a small work of art. Blue-eyed Chris is its happy owner. She went from being a guide to becoming a hotelkeeper. It wasn't enough for her to make her home into a gentle little hotel, but rather a refuge sprinkled with lovely objects, discoveries that make the days all the more delightful for those who are staying here. There is the furniture that she and her husband bargain-hunted in the course of their trips, details in lace, fabrics, fine beds, nooks and crannies, and the inner courtyard with the murmuring fountain. In the morning, if weather permits, the small private space is open for breakfast and in the afternoon for the tea ritual. Happiness is here, at the Pand Hotel, which is well-located in the town. One is happy here, able to enjoy oneself and relax as well. It also offers the opportunity to visit the hotel's little brother, an extraordinary guest house a few steps away, where Lyne, Chris' lovely daughter, has some marvelous apartments available.

L'OUSTAU DE BAUMANIERE LES BAUX DE PROVENCE



We are driving across a section of the Provence where, in this time of frost, the sky is of the purest blue and the light comes in sweet spurts.

The recently fallen snow has dusted a little mountain that from the distance looks like a small hunchback. The mistral still moans but barely, playing melodies on a *galoubet* in the scrubland, as if to apologize.

The *Oustau de Baumanière* is such a beautiful place – warm with life and enthusiasm, even in the heart of winter – that it could make you weep for joy. L'Oustau is a feast, over and over again.

I took a shower in the pretty bathroom next to our room with its four-poster bed, and felt a great deal better. Wrapped in a bathrobe, I joined Robert on the small terrace. We didn't speak, we were simply too busy drinking from the light. Early in the evening we decided to leave our hideaway. We went just a few steps down the stairs and crossed the entry hall toward the dining room where they were waiting for us.

The vision of the splendidly majestic room was enhanced by the beautifully set tables with their light-colored cloths like polished islets, impeccably and carefully draped. Each one had a vase with white hyacinths, fine china, and a candlestick. On this holiday, in the aroma of the Provence, summer was blooming on our table and the big loser in this case was the cold crouching outside like a wretchedly suffering soul. Between courses we could see the tall, elegant silhouette of the chef stopping by every table in the dining room. Monsieur Charial was marvelously focused on each one of his guests and when we raised our eyes and looked at him, his bright gaze was inquisitive, as if he was afraid that we were hiding the truth from him about our appreciation of the dish we had just eaten. We complimented him and, although he seemed not to believe us, he still threw us one of his irresistible affectionate smiles.

When the meal was finished we went outside to pay a visit to the cold. The sky was wide open like a large blue book, the North Wind stung our cheeks, but all we had in our heart on this day were beautiful thoughts.

The following morning we no longer felt our fatigue and a new day at *L'Oustau* linked up with the previous one as if this short interlude had been going on forever.



LE MOULIN DU ROC CHAMPAGNAC DE BELAIR

At the mill of the Gardillou family the water chatters in your ear and makes the wheel turn noisily. It's almost as if a thousand brooks were flowing together in a translucent tempest. On the terraces there's no need for any facial mist, the air sparkles and is powdered with rain. We stay there for hours, we read, we dream, which makes us forget the swimming pool and tennis court that are part of the property. We prefer the seventeenth-century Mill. We are happy and take the time to do nothing. We listen to the river and look at the sky. At the Gardillous there's always a rainbow rising. In the first place because there is Maryse, pretty as a picture, refined, generous and smart, but also because of Alain, a man of straightforward, solid character and temperament, a gifted cook and a wise administrator. These two, she blonde and he dark-haired, have found each other. They run the place together, and like water and fire they each have their role. Maryse is at the registration desk and around indoors, Alain is in the kitchen. The chef's poultry terrine, his fine crusty artichoke tart, his duckling filet émincé, and his chocolate tart are merely samples of his talent. In the meantime, Maryse overlooks the decoration of the rooms, which are cozy and gracious. When the hotel is closed, the couple and their handsome curly-headed son Victor are in Argentina, where they have a business. During that time, Karine, Maryse's sister watches the house, which is how the Moulin du Roc bides its time as it waits for the good weather to return.

We spent a delightful time in Honfleur. I remember we arrived at the end of an afternoon in June, rather worn out but in the best of spirits, not counting a persistent backache. As soon as we entered the little seaside town we took great pleasure in seeing some children happily playing with a toy. The town, famous for its beauty and its very lovely, narrow seventeenth- and eighteenth-century houses, was a true revelation that aroused a sense of youthful amazement in us. However, we had to tear ourselves away from this view because we were still far from our destination. The excitement that always adds to our interest in anything was part of it, one aspect of which appeared in a sparkling old convertible that had just passed us, its motor rumbling, and had piqued our drivers' sensibility. It made us forget to look at the pretty harbor as we felt ourselves flying in pursuit of the English car, some twenty years older than ours. A couple was inside, as mischievous as we seemed to be at that very moment. They were well ahead of us and we were now rushing after them at great speed on the national highway that led to the hotel – though, compared to the high-speed Germans, ours was still quite reasonable. We ended up by passing our Brits on the now curvy road and had arrived first on the coastal summit to discover the immense vastness of the sea and the extraordinary façade with its slate roof of the *Ferme St. Siméon*.

The hotel was remarkable in more ways than one. The different buildings, whose thatched cottages Monet had painted in his time, were very beautiful, the rooms wonderfully comfortable, and the view magnificent. To top it all off, we were stunned by the colors of the landscape when the sun gilded the meadows and valleys with sweet changing hues and poured through the windows of the house. We could understand why this had so inspired the greatest painters. The "discoverers" of the landscape, such as Turner, Bonington, or Corot, to name but a few, had subsequently attracted a new generation of artists, among whom Claude Monet and Eugène Boudin. Their inseparable sketchbook under their arm, they criss-crossed the area and always ended up with their easel at the Auberge St. Siméon. They had an agreement with the innkeeper there that they would give him a canvas in exchange for room and board. That is how the legend was born about this charming site, so frequently reproduced in the paintings that are famous today. Marie-Pier Boelen now continues the tradition. She is the owner of this marvelous place and in a subsequent issue of the *Time For Peace Magazine* it will be my great pleasure to introduce you to this blonde young woman with a smile like candy. Then I will also tell you about Xavier, a colorful character and the proud holder of the Golden Keys that were conferred on the hotel many years ago. See you soon.

LA FERME SAINT SIMÉON HONFLEUR



THE RICHELIEU LA FLOTTE (ILE DE RÉ)

He had furthered himself in Paris with a career in law and justice but his passion was for the roaring wind, the ocean, and for silence. His strength was born here, in the little port of La Flotte, and this is where he had returned after many years in the city. Mr. Gendre, the attorney, was a man of good taste, tall and elegant, with a gentle look and fine phrases. He said that he hadn't come back to suddenly become a hotelkeeper because he hadn't been in that profession before, but rather to finally enjoy a life of calm and simplicity. When his father retired he had restructured the family hotel into a place of light where the blinds opened up onto sea and sky. From the time we arrived the previous day, Richard Gendre discreetly accompanied us so that our stay at the Richelieu went along smoothly. We had immediately picked up a rhythm that had nothing to do with the one we had in the city. We enjoyed the motionless hours of people who have all the time in the world. The view from the hotel was lovely. Besides, everything was lovely on the island, the pure sky leaning against the ocean's cheek, the little roads that had become familiar, the hollyhocks embellishing the white houses, the grassy fields filled with dreams and sunshine, and the beaches. You grasped that a landscape like this didn't stop at the ocean but continued on into the wide open sea and its swells and rollers to vanish at night into the setting sun.

To us daily life on the Ile de Ré seemed made up halfway of contemplation and sunbathing, halfway of walks, meals, and afternoon massages to which we succumbed in the hydrotherapy center that was part of the hotel. From the first day on, no matter what else we chose to do, we would always come back to the *Richelieu*. This stopover of dreams had given us back enormous energy. In the evening we'd catch some fresh air in the room, which is to say that we took our time to look at everything around us. The Saint-Onge style decoration, the wood-sculpted frieze painted in gold and other colors, the pretty copies of antique furniture, the bathroom with its black and white floor tiles. We saw framed portraits everywhere that gave me the feeling of being in a family home. Some nights, we preferred the privacy of our room and its terrace overlooking the ocean over having our meal in the restaurant. The daily catch of fish was always my first choice, grilled with a delicate sauce. I also liked the mashed potatoes with marjoram, and the trifle with strawberries and rhubarb for dessert. Stéphane, the sommelier, spoiled us with organic wine and we would be in clover.

LE MAS DE PEINT Le Sambuc



In the vast immensity of the Camargue region lies the charming reality of the *Mas de Peint*. It was created by Jacques Bon, lord and master of a herd of white horses and black bulls, and by the architect Lucille Bon, the granddaughter of missionaries in Africa. If Jacques inherited the lovely seventeenth-century family home, it was with Lucille that he conceived of the dream and the sweet happiness they have made available to others by turning it into a hotel. The agricultural outbuildings were restored without interrupting the harmony of the original. Lucille extended the rooms, opened windows out onto flowers and the limpid blue marshes, and gave the project a new existence by fashioning the rooms and suites delightfully, decorating them with sophisticated objects and warm fabrics. Your thoughts ride swinging on the shadow of pink laurels that border the path to the property, pathways meander, and the scattered herds lie around in the salty grass. This evening, Frédéric, Jacques and Lucille's son, may come home, worn out from a long day in the fields of the property. In the silence that prevails you can still hear the large birds or a cow bell. After lunch we doze off for a nap. At night we speak with Julien, the excellent chef, about the delicious meal he has prepared in view of the guests. The days go by too quickly at the *Mas de Peint* where we often fall asleep well before the moon illuminates the marsh.

LE RELAIS ROYAL MIREPOIX

The town of Mirepoix is not of any great importance with its nine hundred or maybe one thousand inhabitants. The first thing we saw from the hill-lined road that took us there was the church's slender, gracious steeple. We stopped in the shade of an old square with wooden houses and wide porches sheltering the walkway, before we continued on to the hotel where they were expecting us. Someone had seen us from the window and came rushing down the small stairs of the main courtyard of the Relais Royal. These pilgrims, dropping with exhaustion and loaded with luggage, were a pleasure for Gerwin Rutten. He brought us to our room with such care that it seemed as if we were made of rare porcelain. The old dwelling with its high ceilings, its heavy wooden doors, its hexagonal floor tiles, and its broad walls was full of charm. Although we'd only just arrived, I felt as if I was born here, for that was the gentleness that all the stone exuded in helping me find my inner peace. Gerwin was such a lovely man that he, too, managed to imbue our spirit with instant calm. The place and its inhabitants emanated a tender romanticism. That evening we met Rogier van den Biggebar, the second and equally kind master of the house who was in charge of the kitchen. An hour later we could barely remember how dead-tired we'd been upon arrival because what he served us in the beautiful dining room brought us utter enjoyment. Asparagus, a plate of crab and peas, an excellent pigeon, crusty bread, and strawberries with whipped cream that we devoured with such appetite one would have thought we hadn't eaten in days. We were delighted that there was also a warm, silvery little piece of music playing in the room, caressing the large phoenixes, the champagne-colored drapes, making the candles on the table quiver, and gently affixing itself to our ears as if to fill our head with birds and flowers.



LE PARC - OBERNAI

The sun stood high in the sky, it was warm, and the light shone white. A path ran underneath the window of the room. The quick steps of a woman were crossing the courtyard – it was Hélène who, with her eighty-five years, was doing her inspection tour. She has been doing this ever since the day that she took over the place from Marie, her mother and cook. During the quiet moments we were spending here, I realized that we had not busied ourselves with anything at all since the day we arrived. The gardens, the small walls, the tinkling rooftops, and the turrets surrounded me like the trees, the groves, and the plants of a new world. The Alsace gained its full meaning in this village, Obernai, and more specifically in the very lovely hotel that Marc Wucher inherited from his mother. This man of fine taste had brought everything he loved together here. His only concern was to make his hotel more beautiful from one year to the next. His irresistible desires made him commit some acts of folly for his family home. The place

was filled with objects that offered the soul a profound sense of calm. The walls held baptismal certificates of another era that brought as much tenderness to one's heart as any family portraits might. Marvelous old furniture, works of art, inlaid paintings, and stained glass gave the hotel an atmosphere that was both exquisite and melancholy at the same time, similar to the very voice of a vanished world. Each door linked up with a passage, a gallery, and a new world would become visible. We noticed the bar, an amazing perfect spa, a bowling alley, and an English-style smoking-room. We went down, we went up, and were surprised to discover a veritable little palace inside the Alsatian house. The service matched it perfectly and was as good as in any grand hotel. The delicious cuisine we tasted in the Stub or at the restaurant gave us another reason to prolong our stay. The rooms were attractive and comfortable. It was a velvety hotel, sweet, enchanting, and full of bliss.



L'ABBAYE DE LA POMMERAIE SÉLESTAT



The trip to Sélestat did me a great deal of good. It provided me with a unique opportunity for discovering the *Bibliothèque Humaniste* [Humanist Library] since the town's most beautiful hotel had a room available for us. The place is extremely popular, for its company is entertaining and its rooms are immaculate and stunning. People of all nationalities come here and, feeling very much at ease, many of the Parliamentarians of Strasbourg, which is very close, go there to relax for a few days. We had to make our decision immediately and I didn't take any time to think it over but grabbed the chance, something I do not regret. As you can well imagine, we got along famously with the owners, who are extremely courteous and caring people. Christiane Funaro is charming and considerate, while her husband, Pasquale, is discreet. Both have no greater joy than pleasing their guests with a thousand thoughtful gestures. The *Abbaye de la Pommeraiie* – the hotel's name, whose history goes back to the seventeenth century – is a call to doing nothing and eating well as much as to wanting to learn something. In this regard there is plenty to do as you are surrounded by the 450 manuscripts, the 550 incunabula, and the 2000 sixteenth-century prints that the *Bibliothèque Humaniste* contains. The seventh-century *Merovingian lectionary*, the ninth-century *Capitularies of Charlemagne*, the eleventh-century *Book of Miracles of Sainte-Foy* are the most beautiful, remarkable works I have ever been given to admire.

LE VIEUX LOGIS TRÉMOLAT



If you have ever taken the road of the Périgord Noir with its marvelous châteaux that are as beautiful as those of the Loire, then you must have noticed the village of Trémolat with the hotel at its center. But the *Vieux Logis* is more than just a hotel; it is a vacation home, filled with echoes and laughter, inclined to provide nothing but the gentlest feeling of well-being. From the moment you arrive you notice that. Without having to clap your hands or raise your voice, various staff members come running to help you. They are endearing and the light in their eyes gives you hope for a better world. From the first moment on, from the first steps into the lobby, you are touching peace, joy, unmeasured time, all the things that, once tasted in all their excellence, transform you into the living person you didn't suspect was there. Turn your head and you see the garden behind the house.

Thanks to many different lanes that run in every direction and to small groves, you can walk without meeting anyone. Farther down is the swimming pond – the name that Bernard has given it, which is so much more attractive than swimming pool. What I love in Trémolat, besides the owners of the *Vieux Logis*, the Giraudels, are the air, the silence, the colors, the garden table covered with moss, the sun coming through the branches of the large trees, forming bright patches displayed like spots on a carpet and splashing into our room through the windows. Our room is lovely, so lovely that you'd want to keep it with you for the rest of your life. A meticulously created atmosphere reigns here. Everything gleams with the care that comes from regular attention. Cleanliness smells good. You can see the care that a very distinct elegance bestows. The drapes, the fabric above the double four-poster bed, the old furniture, the beautiful bathroom, they all contribute to a sense of bliss, a civility for which, once again, Bernard is responsible. In a subsequent issue I plan to devote a long story to him and to Madeleine, the lady who is always in his thoughts. As for the kitchen, the first cook of the hotel was the now elderly Elodie, and today it is Vincent Arnould's turn to divide his talent as chef between the restaurant designed for the epicure and the bistro designed for "foodies." I recommend Vincent's marvelous foie gras, his perch with baby vegetables, and at the bistro the frisée with bacon, the breast of duck, the prunes in Bergerac wine; well, actually, I recommend the entire menu.

THE ALPENPALACE DELUXE HOTEL & SPA ST. JOHANN IM AHRNTAL



The village of St. Johann lies on the Italian side of the Tyrol, north of the town of Bruneck. Some fifty kilometers prior to arriving there, one must stop before the spectacular heights of the Dolomites. How these bright mountains offer a chasm of dazzling light to all is a kind of baptism! It is August and we're having trouble imagining the winter woes, the driving gusts of snow and wind the place must endure during the cold season. Right now all you might feel is a little shiver or two when a cloud's shadow passes overhead like a wandering puff. It's time to leave these altitudes and get to the valley of the "Valle Aurina" where St. Johann lies nestled. The Hotel Alpenpalace de Luxe is situated at the entrance to the village. It is owned by the Mairhofer Family who built it and whose son, Jonas, is the director. What a gift this was to the young man who has taken up the challenge with great care, consideration, and courage. He is without any doubt a true hotelier. It is with simplicity and confidence that he is connected to this peaceful looking vessel and his pleasure is contagious. Jonas Mairhofer has managed to turn his gaze away from himself to show his interest in others and from that talent stem his virtue and strength. The eighty-four peaks that are more than three thousand meters high and surround his hotel are the standard-bearers that attract skiers as well as those who are not afraid of all the other experiences one can enjoy there. In the valley the weather is milder. And if springtime is emboldened to show its face somewhat belatedly it may be because it has no faith in the winter that came before and won't stop flooding the rivers with deafening flows of water, just like the one that roars next to the hotel. But the hotel has been tranquil ever since it opened. No one could have imagined it would become such a fine, bright, and serene place, so unperturbed by the vagaries of time. It has been enhanced by a spa to gratify as many guests as possible and by comfortable, not to say luxurious, suites. And it has added the services of a caring cook and of a charming staff, such as the sweet, dark-haired Kathrin, who welcomes the guests.

THE ALVA PARK RESORT & SPA PLATJA DE FENALS – LLORET DE MAR

The porter came across the sidewalk to the car's passenger side and, his hand on the door, waited for a moment so that I could open it from the inside. As soon as I had done so the man greeted me with a wonderfully booming hello. Then he went over to receive Robert with the same warm welcome he had shown me. Our stay at the *Alva Park* began under the best auspices and we were happy, even though we'd been obliged to repeatedly circle the same block of houses to find the hotel, whose façade resembled that of an apartment building.

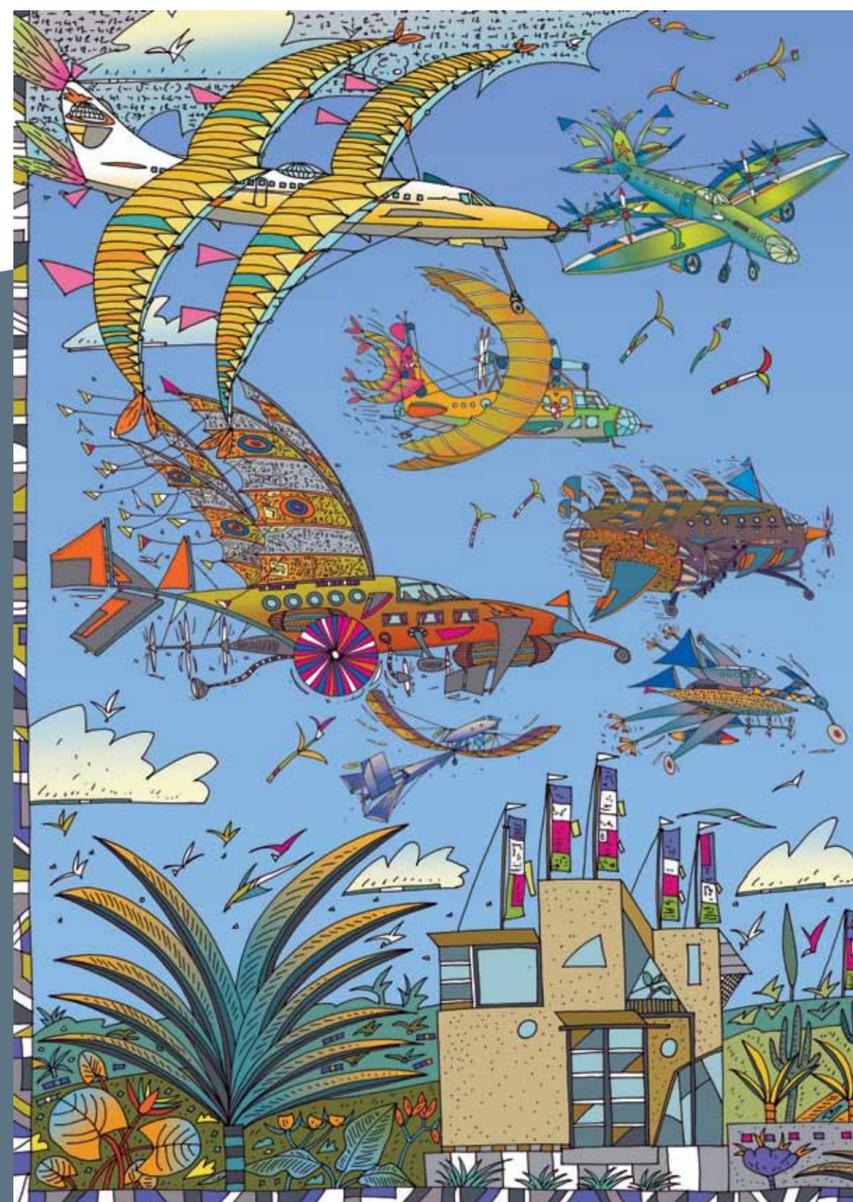
The town of Lloret de Mar at the heart of the Costa Brava was interesting because of the beach that conjoined it and the idyllic setting of the surrounding area, reminiscent of some lovely spots on the French Côte d'Azur. Without any transition, we had just passed from the layout of unremarkable little streets of a small provincial town to the interior of a place designed to delight. Every aesthetic device had been used here to protect the peace of the guests and the decorator had provided a simple apartment building with real style to turn it into a place of dreamed-of elegance. I immediately fell in love with our suite, which was covered in sycamore wood and had padded walls with framed squares of silk. I was even more impressed with the extraordinary comfort of the bed with its sheets of 300-count Egyptian cotton and eight pillows, the crystal shower cubicle, the private Turkish bath, the Mongolian ceramics, the daybed, and the kimonos in fine Swiss fabric. During this same stay I experienced the luminous dusk and the magic of the bath of the Indian Princess. The proportions of the place, the sky that sparkled like a jewel, the perfect arches of shade in the doors' openings, the warm salt water, and the colonnades' exquisite grace gave the place an enchanted appearance.

And one should also mention, like a dream on the water, the hotel's Japanese restaurant, as well as the children's realm with its Victorian dollhouses and electric trains that delighted every generation among the guests.



Flying is fun !

by Jean Leclercqz



“I don’t really know why my flying machines evolve in a setting where nature and architecture have such an important place. It undoubtedly must be an unconscious search for harmony and peace between mankind’s technical science, nature, and places that offer enjoyable living.”

Jean Leclercqz first spent a few years in Louisiana as a teacher of French in the heart of a lush natural environment. A trip to Haiti, for him a first discovery of Africa in the center of the Americas, gave him the perpetual desire to work in generous colors. Thereupon he began his career as a graphic artist in Germany, in a European observatory of astronomy. He continued his professional activities in the industry of graphic arts, traveling every continent. Several years later, he comes back to the world of color as he journeys through West Africa. Ethnic art has become one of his great passions and shows in his work, specifically in the reference to masks and certain geometric compositions. In the scenes elements also arise that originate in distant regions, like an invitation to discovering the various cultures of the world.

For some years now, Jean Leclercqz has been devoting himself to the creation of his flying machines, which are often wild, with a very personal dreamlike imprint. These machines frequently grow out of settings thick with vegetation, as if they develop in complete harmony with nature. Through their colors and their forms that resemble birds, these poetic devices are symbiotic with the gardens, landscapes, and architecture. At times these machines refer to the heroic era of aviation, sometimes they are the fruit of the artist’s imagination, which calls for the conception of new propulsion techniques. Sometimes these machines seem to be inhabited by a soul, no doubt that of an eternal traveler. Some

of the artist’s creations evoke purely animal forms, others seem to be connected somehow with a flying object of a sort, which remains to be identified, nevertheless. Jean Leclercqz’s style is above all one of free writing, a continuous line on the blank page, unobstructed by any constraint of gradation or hue. Some parts of the design deliberately approach abstraction and occasionally let go of any idea of illustration. Only then comes the color, frank and lively colors, a visual plea for life.

The first culmination of this work was a large exhibit that he organized with «Altitude,» his graphic arts communication society, in the grand aviation hall at the Parc du Cinquantenaire in Brussels, with several canvases of 24 square meters in size and countless prints of his works. For the occasion, a first book was published, with the title «Crazy Flying Machines,» containing more than 150 flying machines, one more incredible than the next. In the future, Jean Leclercqz would like to pursue his travels with his flying machines and publish new books as part of an exhibit whose settings and architectural details would be devoted to specific cities, for example Paris, Brussels, San Francisco, or Hong Kong.

In his work Jean Leclercqz is supported by Altitude Design, his company of graphic communication that works primarily within a European context in Brussels and had the pleasure of realizing the layout of this magazine.

www.flyingmachines.be
www.altitude.be

*When at Raffles,
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*Mr Sarjit Singh,
iconic doorman of Raffles Hotel, Singapore*

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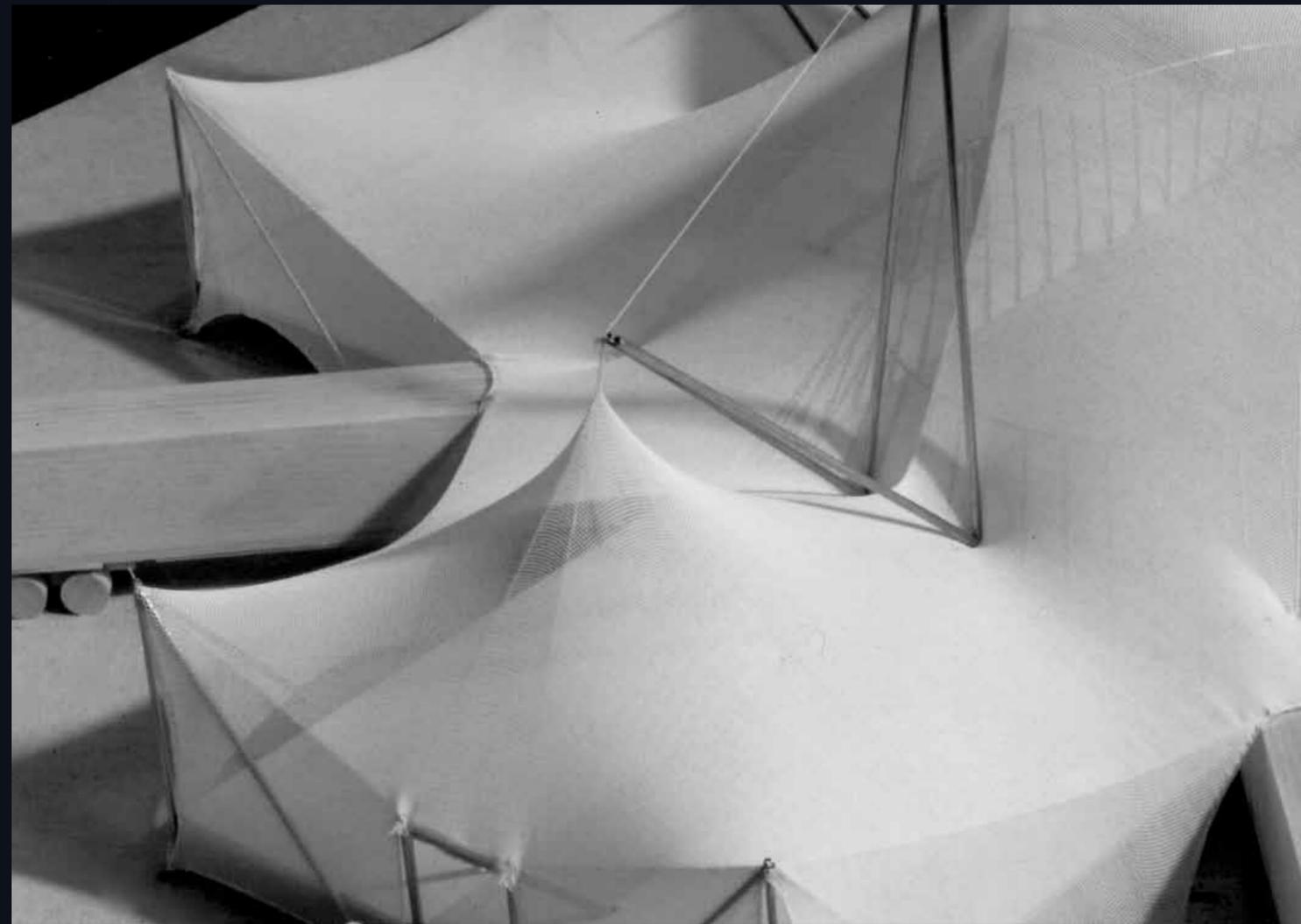
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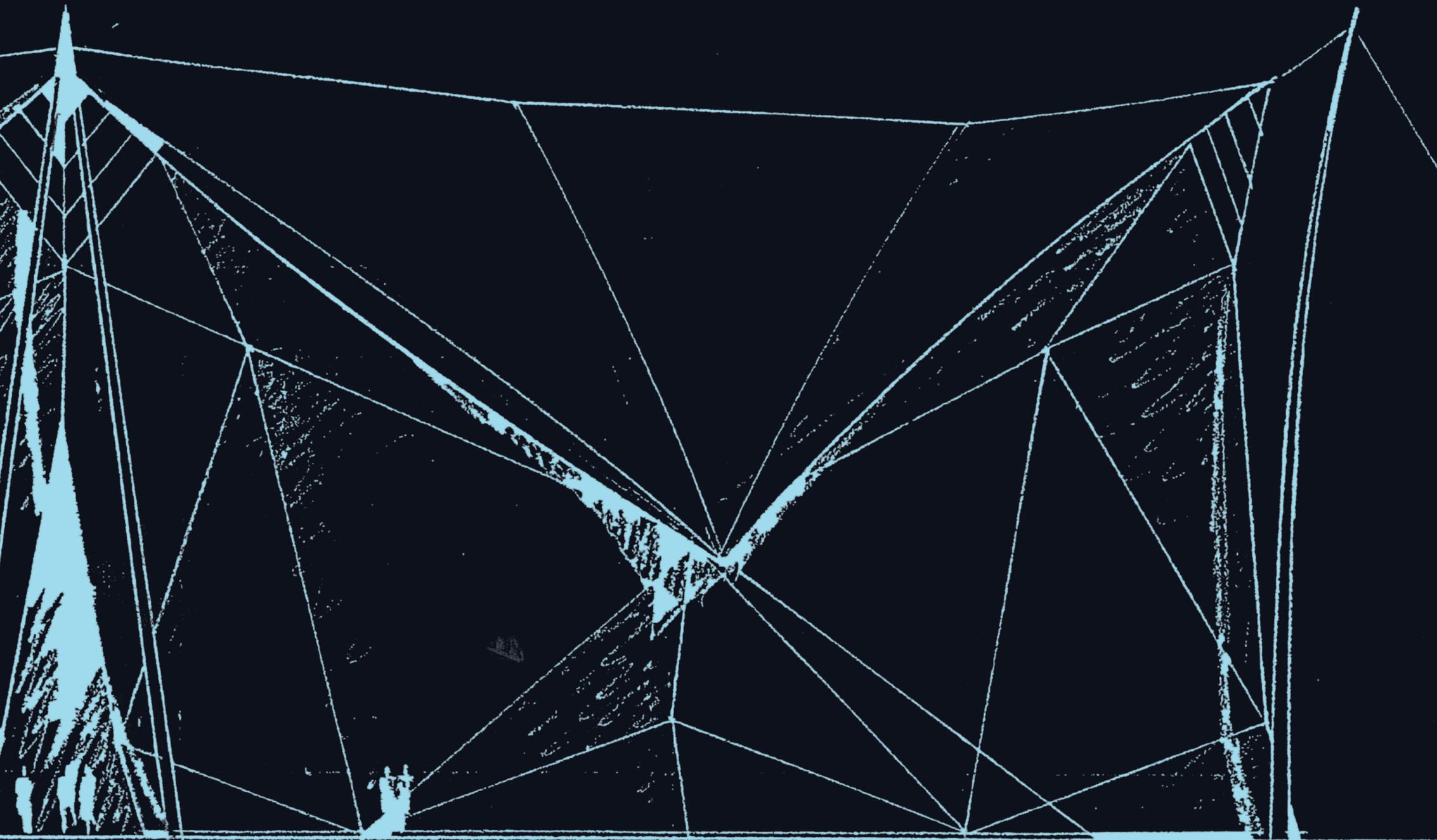
AN ARTISTIC MOVEMENT FOR HUMANIST VALUES



1996 - Detailed study of the "Einbecks' Time for Peace Project". Design Einbeck in association with the architecture and engineering firm FTL in New York.

THE EINBECKS' TIME FOR PEACE
HUMANIST, ARTISTIC AND ARCHITECTURAL PROJECT

THE EINBECKS' TIME FOR PEACE HUMANIST, ARTISTIC AND ARCHITECTURAL PROJECT



1987 - THE ORIGIN

It was in December of 1987 at the Robert Einbeck exhibit in the Mainetti Gallery in Basel (Switzerland) that the French creative artists Marion and Robert Einbeck first thought of creating a traveling work of art that would have as its goal the promotion of humanist values. These include tolerance, solidarity, a better understanding of one's fellowmen, and a respect for the differences among them.

To develop this large-scale venture known as "The Einbecks' Time for Peace Project" Marion and Robert Einbeck left Paris in 1989 to settle in New York.

They created the non-profit organization "Time for Peace, Inc.", governed by American law, to manage the artistic enterprise. Subsequently, a board of directors was established including the founders Robert and Marion Einbeck and two Chairmen to be associated with the project.

The Chairmen were Dr. Noël Brown, director of the UNEP – who was present at the conference on environmental protection in Rio de Janeiro, later known as the Kyoto Conference – and the Rev. James Parks Morton, president of the interfaith organization "The Temple of Understanding" that Eleanor Roosevelt, wife of the American President Franklin D. Roosevelt, and Dr. Albert Schweitzer had created.

From the very beginning it was their objective to develop an architecturally designed pavilion to be made of canvas and metal that could be moved and could travel across the world by truck.

It didn't take long for important American architectural and engineering firms to link up with the project. First there was Piat & Associates in Boston, which was then followed by the FTL Design Engineering Studio in New York – one of the world's great specialists in architectural tensile structure design (www.ftlstudio.com).

1992 – First study of the "Einbecks' Time for Peace Project"
Design Einbeck in association with the architectural firm Piat & Associates – Boston.

1994 - FILMS AND MUSIC ARE INCORPORATED INTO THE PROJECT

In 1994, the French Ambassador to the United States in Washington, D.C., and the Ambassadors of Israel and Germany to the United Nations in New York offered their backing to Marion and Robert Einbeck to launch the "Time for Peace Film & Music Award," to support their project and promote films and music that convey humanist values.

The first Time for Peace Film Award was conferred to Steven Spielberg for "*Schindler's List*" during a special event at Lincoln Center in New York, with a dinner created by Paul Bocuse. For this occasion Marisa Berenson wore a Time for Peace gown designed by Yves St. Laurent.

That same year, a Time for Peace Music Festival took place in Los Angeles, hosted by Mitchum and Robert Stack. Richard Riordan, Mayor of Los Angeles, declared the 4th of October 1994 "Time for Peace Day."

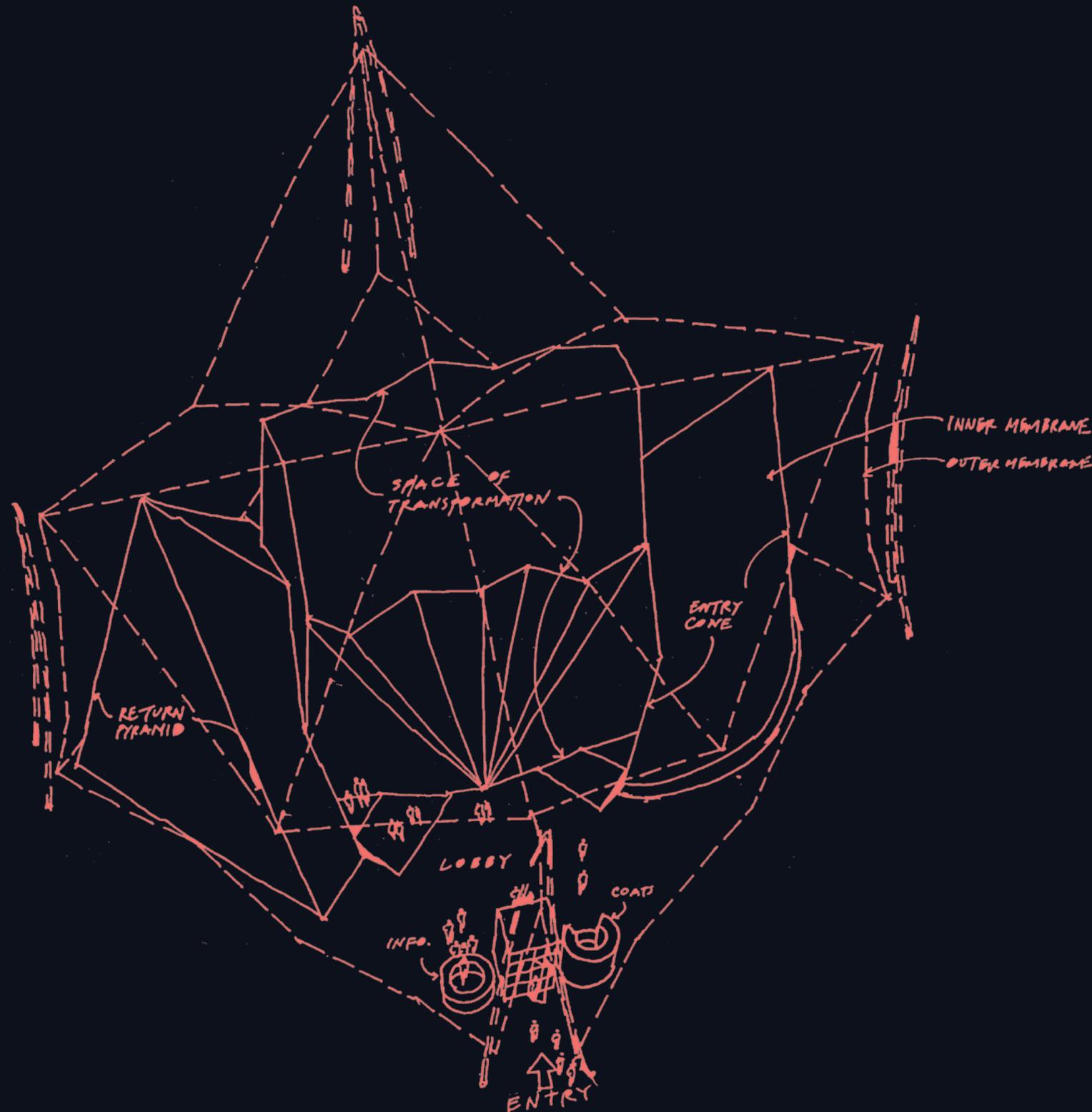
In 1995 in New York, the Time for Peace Music Award was given to Stevie Wonder for his album "Conversation Peace." Year after year the prize has grown with the addition of different categories.

Each year after the nominations have been made by a jury of experts together with the Einbecks, a jury committee consisting of 20 to 30 United Nations Ambassadors (today also of ambassadors to the Council of Europe) – deeply concerned with the permanence of humanist values – choose the films, directors, actors and actresses, musicians, and screen writers that are to be honored with the award that year.

Since 1994, through media, the Time for Peace Film & Music Awards have promoted a culture of humanist values and an ethical sense among the public and the world of the cinematographic and musical industries through works that were created and interpreted by artists of cinema and music who joined the Time for Peace project.

The Time for Peace Film & Music Award has been given to film directors such as Steven Spielberg for *Schindler's List* and *Amistad*; Michael Radford for *Il Postino*; Scott Hicks for *Shine*; Caroline Link for *Jenseits der Stille (Beyond Silence)*; Roberto Benigni for *La Vita è Bella*; Naomi Kawase for *Mogari Not Mori (The Mourning Forest)*; Aleksandr Sokurov for *Alexandra*, and to Michael Winterbottom for *A Mighty Heart*; to actors and actresses such as Robin Williams for his interpretation of Sean McGuire in *Good Will Hunting* or Hilary Swank for her interpretation of Erin Grūwell in *Freedom Writers*; in music the award has gone to Stevie Wonder for *Conversation Peace*; to Jewel for her songs *Pieces of You* and *A Night Without Amor*; Céline Dion and Phil Gaston for the song *Fly*; Charles Trenet for his whole career; and recently to Charles Aznavour for *Colore Ma Vie*, to name but a few.

This year, the German film director will receive one of the Time for Peace Film Award & Music Awards for *John Rabe*, as will the Belgium director Bernard Bellefroid for *La Régate (The Boat Race)*; the French director Tony Gatlif for *Liberté (Korkovo)*; the actor Sotigui Kouyaté for his interpretation of Ousmane in *London River* and the actress Brenda Blethyn for her interpretation of Elizabeth in *London River*. For further information, please see www.timeforpeace.com.



1992 – First study of the "Einbecks' Time for Peace Project"
Design Einbeck in association with the architectural firm Piatt & Associates – Boston.

THE EXTERIOR STRUCTURE

The building, to be designed by FTL Studio in association with Robert and Marion Einbeck, is conceived as a series of discrete architectural elements, which join together to create a unique multifunctional facility highlighting peace. The integration of a state-of-the-art tensile enclosure creates soft luminous spaces that flow from one activity to another. The building becomes an icon highlighting the events inside and transforming into a glowing beacon at night that acts as a focus on the events.

The soft fabric skin of the building echoes a sensitivity towards different cultures, creating an envelope which is non-threatening, expansive and calming. The lighting is diffuse and volumetric without glare or hot spots to reinforce the peaceful spaces inside. As an attraction to the international public, the architecture of this facility blends metal framing with lightweight fabric and will be as easily recognizable as the Guggenheim Museum in Bilbao, which continues to draw visitors from all over the world, now known as "the Bilbao Effect".

The project will cover between 2,500 to 4,000 square meters, including a Central Hall, an exhibit area, a cinema, a concert hall, a café, and a retail store. With the flexible interior walls, the facility can transform the size of the different spaces for particular events.

The facility contains all the infrastructure it needs, including flooring panels that create a rigid platform containing all electrical, video and sound infrastructures. A series of steel framing is lifted into place. From the steel framing, the fabric membrane roof structure is then raised into position. Lighting and sound systems are connected and the interior partitions are then assembled from prefabricated lightweight panels to complete the facility. Additional service areas, which connect to the facility, contain the restrooms, kitchen, electric control rooms and other fixed infrastructure to complete the facility.

Bringing to life an art in the service of humanist ideas for the peoples of the entire world, the "Einbecks' Time for Peace Project" has received the official patronage of international and governmental organizations.

THE INTERIOR SPACES

The entrance to the "Einbecks' Time for Peace Project" will be located to face east where the sun rises and with the facility's starry, four-branched structure will indicate the four cardinal points of the compass.

After entering into the reception area, a box office will be on the right as will a waiting room area able to hold between 150 and 200 persons, plus a coatroom to facilitate the collection of visitors' coats and hats.

THE CENTRAL HALL

A THREE-DIMENSIONAL WORK OF ART

From the waiting area a large open space invites you to enter. It is the Central Hall and its objective is to provide serenity to the visitors and induce in them a state of reflection and contemplation. This space will be a work of art and a culmination of the work of Robert Einbeck. The results of the physiological and psychological research done by Marion and Robert Einbeck and a team of doctors and multi-disciplinarian researchers within a French hospital setting will be brought to fruition here.

The walls of the round or elliptical room will slant upward and be painted to their full height to create a three-dimensional space dedicated to introspection and a reflection on the world.

The entrance and exit will face each other.

A steel and glass sculpture of 7 to 11 meters tall will stand in the center of, or at three-quarters into, the room. The sculpture will be removable and can be replaced by a platform on the occasion of special banquets.

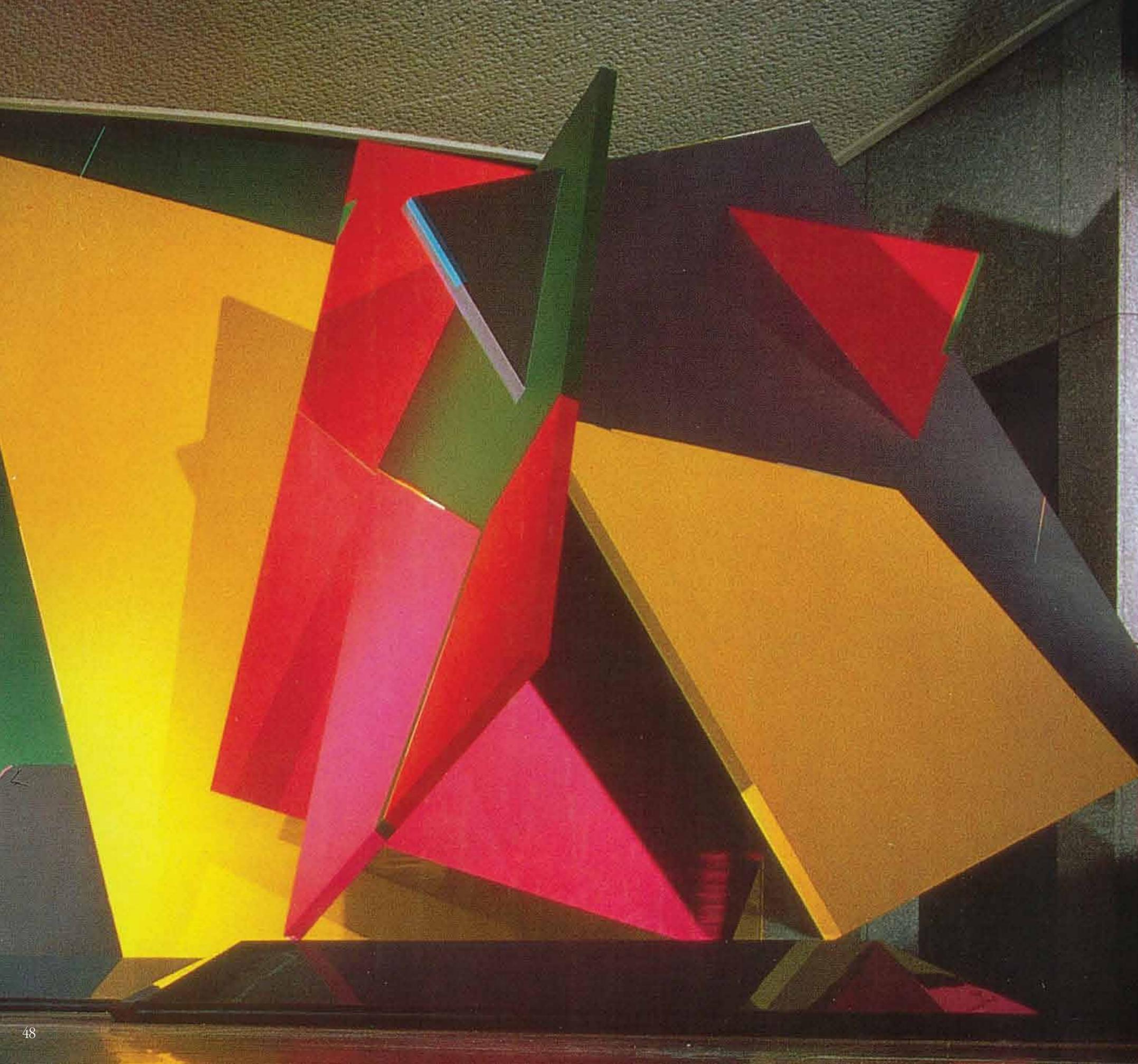
The neutral ceiling will have a lighting system that will illuminate the walls and the sculpture in the center, thus creating a mysterious effect. It will also contain a video projection system and movable screens that can be lowered.

The floor will be made of marble and mosaic and reflect the wall motifs.

The hall will measure between 480 and 950 square meters so that for special dining events it can hold anywhere from 250 to 500 persons seated around tables for 8.

Every other year the Time for Peace Film & Music Awards international ceremony and dinner-concert will be organized to take place in this space.

Several concealed spaces will contain the kitchen, private dressing rooms (for make-up, etc.), and storage space measuring between 290 and 410 square meters.



FOUR ROOMS SURROUND THE CENTRAL HALL

1) THE CINEMA

Film is an essential vehicle for a better understanding of the world and the human condition. Gaining an awareness of humanist values through film is a means to enter into a process to prevent crises and conflicts.

The movie theater, which will contain 250 to 500 seats, will be devoted to the projection of films of high artistic quality for the general public that convey humanist values. These will be new films but also those selected from the Time for Peace international data bank of films offering plot summaries written by directors accompanied by commentary from psychologists.

This cinematographic Internet data bank is now in the process of being established and will be set up by professionals in the film industry in Europe, the United States, and Asia. It will be a pedagogical tool that allows humanist values to be taught in a playful manner to teenagers across the world. In addition, it will allow pilot programs to be put into place in several countries. No other social project of this kind dealing with human rights and dignity through film exists anywhere else at the present time. This data bank will be completed with a music data bank.

The seats in the theater will be able to disappear into the floor so that space becomes available to be used for audio-visual presentations.

The movie theater will also serve for "premiere" showings for the general public of European and international films that convey humanist values. Film directors, actors, actresses, producers, and screen writers will be present on these occasions.

The decor of this theater will be in harmony with that of the central hall.

2) THE CONCERT HALL

The concert hall, which will contain from 250 to 500 seats and measure around 450 square meters including the stage and the wings, will serve for concerts as well as musical shows associated with humanist values. The hall will open onto the outside and allow for larger-scale open-air concerts to be performed.

The movable seats can disappear into the floor and provide an empty space for concerts at which the audience is standing.

The wall that separates the movie theater and the concert hall can be opened so that a single space for 500 to 1000 seats is created.

A variety of concerts can be offered here (jazz, pop, rap, country, soul, classical, etc.).

Internationally renowned musicians have appeared at the Time for Peace Film & Music Awards ceremonies, such as Joshua Bell, Andy Bey, Dave Brubeck, Terry Callier, Natelie Clein, Simone Dinnerstein, Jerry Hadley, the Hjiiltalin, Serguey Khachatryan, Alan Pownall, Fazil Say, Sound of Blackness, Stevie Wonder, to name but a few.

Currently, Time for Peace is working with a British production company on Time for Peace CD's of English-language singers and song writers, while the same initiative may well see the light of day in the French language.

3) THE EXHIBITION HALL

A little more than 350 square meters in size, the exhibition hall will be devoted to traveling exhibits of painting, photography, design, cartoon strips, etc., that emphasize humanist values.

Great photographers, illustrators and painters such as Peter Beard, Duane Michals, Tazio Secchiaroli and Hunt Slonem will participate with Time for Peace, notably for the covers of its international magazine, of which Marion Einbeck is the editor-in-chief.

A small adjoining room will contain a permanent exhibit on the Einbecks' Time for Peace Project.

4) THE CAFE AND THE SOUVENIR SHOP

The Time for Peace Café, with 40 seats and 75 square meters in size, will serve Time for Peace specialties prepared by the best French chefs and pastry chefs.

Internationally famous chefs such as Paul Bocuse, Jean André Charial of *l'Oustaù de Baumanière*, Michel Guérard, Joël Robuchon and Roger Vergé have been connected with previous banquets for the Time for Peace Film & Music Awards and created Time for Peace recipes. (See the *Carnet de Tables* by Marion Einbeck at www.marioneinbeck.com.)

Next to the café there will be a souvenir shop where Time for Peace articles will be sold, as well as a bookshop with books on cinema, music, and the plastic arts that have to do with humanist values.

THE PROJECT

The “Einbecks’ Time for Peace” Project, to be inaugurated in the presence of celebrities from the film and music industries as well as from the diplomatic world, will put the city in which the project is to be located in the international limelight. It would become the universal emblem of racial diversity and its differences, and open the path toward a better understanding among human beings.

Like the Guggenheim Museum in Bilbao, whose construction costs were paid off within a year due to the exponential increase in tourist activity, the “Einbecks’ Time for Peace” Project could have an identical outcome for the city that would welcome the project.

Furthermore, the recognition of the mission of Time for Peace as promoted by Marion and Robert Einbeck, which concerns humanist values by way of art, film and music, would make that city into an example. It would be an inspiration and bring light into a world that is losing its reference points and values. It would be a place where the culture of tolerance, solidarity, and freedom between humans would be visible.

The daring architecture of the “Einbecks’ Time for Peace” space, developed by the Einbecks in collaboration with FTL – the central art work that is the culmination of Robert Einbeck’s work of the last thirty years – the international cultural events that will take place there – produced by Marion Einbeck – will, in a totally new way, make the city hosting the project known as a city of humanist values and culture. This extraordinary public relations action would put that city into an orbit of international recognition. The city would also be promoted through every Time for Peace Film & Music Awards event and program in the world.

Time for Peace articles would be created especially for the “Einbecks’ Time for Peace” space and participate fully in the city’s visibility in the rest of the world. To give an example, the perfume created for the new millennium by Kenzo in honor of Time for Peace has shown to what extent the name Time for Peace came to be known thanks to his action. The 400,000 numbered and signed bottles of men’s and women’s scent that bore a message concerning the mission of the Time for Peace Film & Music Awards sold within nine months, placing the perfume among the best LVMH Group sales of the year. Today Time for Peace launches the *Affectif Time for Peace* special vintage wine with Jean André Charial from *l’Oustaù de Baumanière*.

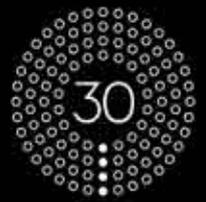
The Time for Peace Project has always managed to attract famous names. Prestigious fashion designers – Yves Saint Laurent, Thierry Mugler, Kenzo, Catherine Malandrino – collaborated with the artistic process of the Einbecks by creating gowns in honor of the Time for Peace organization to be worn by an eminent personality at the Time for Peace Film & Music Awards ceremonies.

The project would also create the possibility of selling franchised replicas of its spaces, such as the café, to cities with a cinematographic and musical culture – Berlin, Venice, Salzburg, Toronto, Los Angeles, for instance – and would turn the city that hosts the project into the official mother of the “Einbecks’ Time for Peace” project with its location and rooms.

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