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WWD



LOUIS VUITTON

WWD WEEKEND

SEPTEMBER 2023



Helena *Floats*

Helena Christensen,
wearing the latest
fall fashions, talks
about life, “the girls”
and staying mellow.



**The Ultimate
Guide to
Concept Shops**

**Brunello
Cucinelli's
7 Lessons**

**Judy Chicago
Gets Her Due**

Fall Beauty

Super!

There are models, and then there are supermodels.

While the term has decidedly become overused – now applied to almost any model who has appeared in more than one ad campaign or walked more than one runway show – it initially described a cohort of women who, in the '90s, created a stir never before seen in the fashion world. Their mere appearance on a runway seemingly gave a designer a stamp of approval, a flip of the past norm when a designer's choice of a model elevated her to fame. Instead, here were models who could generate an increased buzz for the collection simply by walking the show.

And WWD Weekend's cover face, Helena Christensen, was one of them, along with others who are now known simply by their first names: Christy, Linda, Naomi, Cindy, Claudia, Amber, Tatjana, Carla, Kate, Eva...

Wearing the latest fall fashions in a shoot styled by WWD style director Alex Badia, Christensen talks to Eye editor Leigh Nordstrom about those years – and her career since. Key themes come out loud and clear: she doesn't take herself too seriously, loves taking her own photos almost more than being photographed and definitely calls the shots.

"I did so many shows in the beginning; that was an incredible experience, but now it's a whole different experience. Now I get to participate in a way where it feels more organic," she explains. "It's not like I don't see it as work. I'll go with friends or to celebrate friends, or to support and celebrate friends, but mostly I just escape to the mountains."

Her fashion shoot is only part of WWD Weekend's packed fall issue even as the fashion world treks to London, Milan and Paris for the spring 2024 collections. We take a look at the key handbags and jewelry styles; round up the best beauty launches across fragrance, skin care, antiaging and lasers; recap the key women's fashion trends; talk to Louis Vuitton jewelry's artistic director of watches and jewelry Francesca Amfitheatrof about where she gets her inspiration; visit designer Carla Fernández in Mexico City as she readies for her Paris show; highlight the upcoming exhibition devoted to under-recognized Black designer Ann Lowe, and catch up with Kris Van Assche, who has a new book coming out about his career. Then there's the always-inspiring Brunello Cucinelli, who celebrated his 70th birthday earlier in September and takes us through the seven lessons he's learned through his seven decades. Finally, there is WWD Weekend's Ultimate Guide to Concept Shops, stretching from Lagos to Los Angeles.

But fall also brings plenty of new art shows, restaurants, music and more. Judy Chicago has a major retrospective at the New Museum in New York and talks about her career with deputy Eye editor Kristen Tauer; the restaurant at The Ritz in Paris has a new chef and legendary restaurant La Tour d'Argent has had a major facelift, and there are roundups of all the best things to do in London, Milan, Paris and New York this season.

Meanwhile, for those who are flagging or jet-lagged during the long, long, long fashion season, make sure to read Paris general assignment editor Rhonda Richford's story on where to get the best sleep in Europe's fashion capitals.

But wherever you are, and whatever you may be buying, eating, reading or watching, remember:

Have fun!

JAMES FALLON

Editorial Director



ON THE COVER
Helena Christensen
photographed by Kat Irlin in
Valentino silk gown and tie;
Tiffany & Co. HardWear
Link Earrings in 18-karat
gold; Valentino boots.

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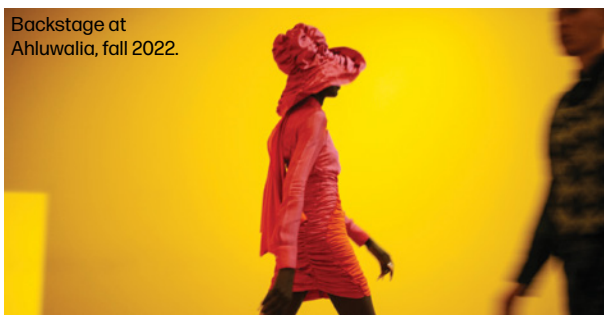
London's September Scene: From the City's Rebellious Fashion to Tomos Parry's New Restaurant

The guide to what to see, what to watch, where to eat and where to treat yourself. BY HIKMAT MOHAMMED



What to See

“The Missing Thread: Untold Stories of Black British Fashion” Somerset House will be celebrating Black British fashion from Sept. 21 curated by the Black Orientated Legacy Development Agency. The show will span from the '70s to the present day, touching on the late Joe Casely-Hayford, Nicholas Daley, Bianca Saunders and Saul Nash.



“Rebel: 30 Years of London Fashion” “Rebel: 30 Years of London Fashion” will celebrate the 30th anniversary of the British Fashion Council's Newgen program, which has helped usher in London's contemporary fashion talent including the likes of Christopher Kane, Christopher Raeburn, Erdem, Kim Jones, JW Anderson, Mary Katrantzou, Molly Goddard, Simone Rocha, Priya Ahluwalia, Saul Nash, Grace Wales Bonner, Bianca Saunders and many more.

The exhibition will run to Feb. 11, sponsored by Alexander McQueen.



“Gabrielle Chanel. Fashion Manifesto” The work and life of Gabrielle “Coco” Chanel will be on display at the Victoria & Albert museum from Sept. 16 at the museum's Sainsbury Gallery.

“Gabrielle Chanel. Fashion Manifesto” will be the first U.K. exhibition dedicated to the French fashion designer, charting six decades of her career, from the opening of her first millinery boutique in Paris in 1910 to her final show in 1971.

The exhibition features more than 200 looks – some seen for the first time, including costumes designed for the Ballets Russes production of “Le Train Bleu” in 1924; outfits created for Hollywood stars Lauren Bacall and Marlene Dietrich, and early examples of Chanel's seminal take on evening trousers.



What to Watch

“The Father and the Assassin” The story of Nathuram Godse, the man who killed Mahatma Gandhi, is coming to the National Theatre to trace three decades in his life, from a disciple of Gandhi

and his fight for India's independence to a moment in 1948 that remains in the history books.



“Beautiful Thing” Jonathan Harvey's 1993 play “Beautiful Thing,” which was adapted for the screen in 1996, is making its way back to the stage at the Theatre Royal Stratford East. It's the tale of teenage boys, Ste and Jamie, as they come of age on a South London estate and deal with bullies, sexuality and family.



“La Forza del Destino” The holy trinity of any opera must include the themes of fate, life and love, which nobody understood better than the Italian composer Giuseppe Verdi, who worked with librettist Francesco Maria Piave to come up with the production that's based on a Spanish drama, following Leonora and Don Alvaro on the night of their elopement.

The opera is directed by Christof Loy, whose portfolio includes “Tannhäuser,” “Königskinder,” “Tosca” and “Norma.”



Where to Eat

Berenjak Persian cuisine takes on small mazel-style sharing plates at the Michelin Bib Gourmand restaurant in Soho and Borough. Expect everything from mirza ghasemi, a coal-cooked eggplant with garlic, tomato and cacklebean egg to ghormeh sabz, a lamb stew with kidney beans, black lime and dried herbs to barreh kabab tond, chunks of a lamb rump marinated in chili, tarragon and yogurt.



Mountain Soho's newest opening, Mountain, is the creation of Tomos Parry, the chef behind the critically acclaimed restaurant Brat. The wood grill and wine bar restaurant takes after the cuisines found

on the seas and hillside of Spain, as well as the mountains and seas of Wales. The menu features grilled vine leaves, cherry and sungold tomatoes, summer girolles and violet artichokes, spider crab omelette to tripe, wood-fired rice and grilled red peppers with razor clams.



Geode Salvatore Broccu and Marios Louvaris, two ex-restaurateurs from Mayfair's Novikov, are at it with their own take on high dining at Geode, named after the crystal of the same name. The restaurant inside a Georgian townhouse has three floors with a cocktail bar on entry. The menu includes beef tartare; Spanish fish stew; king crab gunkan, and miso sea bream.



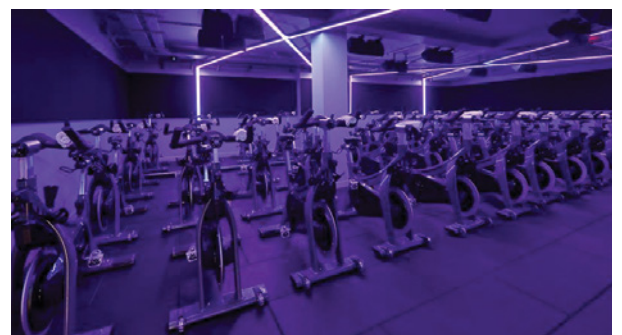
Where to Treat Yourself

Sarah Chapman Sarah Chapman is the London facialist behind the glowing skin of Naomi Watts, Gigi Hadid, Jourdan Dunn, Uma Thurman and more. Her clinic on Sloane Square opened in 2015 offering treatments from eye peels, facials with EndyMed radio frequency and LED therapy to Veinwave thread-vein removal.



Vince As London readies itself for the autumn, get a wardrobe refresh from Vince on Draycott Avenue, from satin two-piece sets to cashmere sweaters and basics.

Psyche Psyche has become the London cult fitness craze that offering barre, HIIT, reformer, yoga and ride classes that take on the theme of music face-offs, such as George Michael versus Whitney Houston.



Eyes on Milan: What's New In the City

What to see, where to eat and where to shop while in Milan. BY ANDREA ONATE

As the summer ends, locals return home and tourists continue to flock to Milan, there's no shortage of new places to discover in the city.

What to See

Robert Doisneau Exhibition Famed photographer Robert Doisneau is being celebrated at Museo Diocesano, with an exhibition running until Oct. 15. Best known for street photojournalism, his work is reflected in 130 black-and-white shots, all from the collection of the Atelier Robert Doisneau in Montrouge, Paris.

The exhibition, curated by Gabriel Bauret, spans more than 50 years of the photographer's career, in a journey that analyzes his most recurring themes, such as love, music and fashion, among others. "Le baiser de l'Hôtel de Ville," 1950, one of his masterpieces displayed in the exhibit, portrays a kiss between a young couple in front of the Paris town hall while, around them, people are walking.

The photo, for a long time identified as a symbol of photography's ability to freeze the moment, was actually not improvised: Doisneau was, in fact, on an assignment for Life magazine and he asked the couple to pose for him. Museo Diocesano Carlo Maria Martini

Piazza Sant'Eustorgio, 3 - 20122; Tel. 02-89-42-0019; museodiocesano.it

"China – La Nuova Frontiera dell'Arte [The New Art Frontier]" Exhibition Fabbrica del Vapore is hosting "China – The New Art Frontier" exhibition until Oct. 8, which includes around 200 works – paintings, calligraphies, sculptures, posters, photographs, films and videos – by more than 150 artists.

The artistic evolution of China is traced through five main sections: the China of the last emperor, referring to the time of Emperor Pu Yi; Mao and the Cultural Revolution in the second half of the 20th century; calligraphy, dedicated to the ancient art, included by UNESCO in the oral and intangible heritage of humanity; ink painting, and, finally, the new painting, a particularly large and varied section with works created mainly by artists from the second half of the 20th century and with various techniques, including oil painting.

The exhibition is curated by Vincenzo Sanfo.

Fabbrica del Vapore; Via Procaccini, 4 - 20154; fabbricadelvapore.org

"Luigi & Iango - Unveiled" Exhibition The Italo-Swiss fashion photography duo Luigi Murenu and Iango Henzi is presenting their first solo exhibition at Palazzo Reale, running Sept. 22 until Nov. 26.

More than 100 fine art prints (some unpublished), archival images, behind-the-scenes material, and videos will be on display. The photographers' preferred themes and passions will be seen ranging from dancing bodies in veils and supermodels or muses, to Japanese sumo wrestlers, Kabuki actors and geishas. The duo also photographed several artists, performers and icons of contemporary culture, from Marina Abramović to Dua Lipa and Cher, Cate Blanchett, and Penélope Cruz to Pedro Almodóvar. At the heart of the exhibit is a gallery dedicated to their creative collaborations with Madonna, featuring unpublished images.

Through the years they created almost 300 covers for various international editions of Vogue magazine, Vanity Fair, and other leading titles such as I-d, Chaos and Dust. Thierry-Maxime Loriot, who has curated touring exhibitions of Viktor & Rolf, Peter Lindbergh, Thierry Mugler and Jean Paul Gaultier, among others, is in charge of this event and is also the curator of the 300-page book that will be published by Phaidon.

Palazzo Reale; Piazza del Duomo, 12 - 20122; Tel. 02-88-46-5230; palazzorealemilano.it



A picture from the "Luigi & Iango - Unveiled" exhibition.



Vintage Qipao dresses from the '30s.



The food at Autem*, Milan.

Where to Eat

Autem* Autem is a Latin conjunction that means "more" or "and beyond," combined with the asterisk, representing a union with something unknown.

The concept of this new restaurant in Porta Romana by chef Luca Natalini lies precisely in this concept: the union of his cuisine and technique with the raw materials available in sync with the season. The menu is completed on a daily basis depending on the availability of ingredients, contributing to balancing the planet's ecosystem.

One of the restaurant's specialties is horse meat, as are oysters and smoked eel salads. The space's layout also respects the concept of unity, as customers are welcomed directly by Natalini and his team thanks to an open-style kitchen.

Via Serviliano Lattuada, 2 - 20135; Tel. +39 35-12-78-0368 autem-milano.com

Una Cosa di Ofelè A former mid-19th century convent in Via Scaldasole hosts the second location of Ofelè Milano. In Lombardy, ofelè is an artisan or pastry maker and "una cosa" means "one thing." The bistro is open from breakfast to dinner, including aperitif and brunch. The menu is predominantly vegetarian, but any taste will be satisfied.

The choices from the savory or sweet tasting menu for breakfast paired with a selection of beverages including tea such as kukicha (black tea) and Zamaga (orange blossom flavor); tempeh or tofu for lunch with carrots and zucchini, and nettle risotto with asparagus cream for the evening. Or pancakes, made with whole wheat flour as well as pea flour, chickpea flour, or lentil flour, among others.

"Una Cosa represents the result of a path of research and discovery that has led to the knowledge of different worlds, new table habits, flavors and aromas. This bistro is a project in transformation, for which we have accepted some challenges and which, in true Ofelè style, feels like home," says Stefania Teretti, the owner of Ofelè, which she opened in 2014.

Via Scaldasole, 7 - 20123; Tel. +39 33-92-26-8584; unacosabistrot.it

Where to Shop

Sease Sease, the premium lifestyle brand founded by Franco and Giacomo Loro Piana, has opened its first store in Milan and fifth in the world after Courchevel, France; Saint Moritz; São Paulo; and Verbier, Switzerland. The urban and activewear brand also comprises classic men's tailoring with a casual bent, all made in a sustainable way in terms of raw materials, supply chain and the use of natural resources.

The new flagship in Via Montenapoleone covers about 3,240 square feet over two floors and uses both natural



Sease flagship in Milan.

and high-tech materials. Teak wood and Solaro fabrics are combined with carbon fiber, rope spools and opaque colors creating a welcoming atmosphere.

"With Sease, we aim to continue our family heritage of quality and Italian elegance with a more contemporary and functional lifestyle. It's about our life, conceived from our vision and passion. We create timeless products that become loyal companions during every adventure, conveying emotions and a sense of belonging" says Franco Loro Piana, who launched the label in 2018 with his brother, Giacomo.

Via Manzoni, 20 - 20121; sease.it

Hair Bar Hair Bar is a project launched by Enrico Stigliano and Francesca Seralvo in 2021, and the duo just opened the third unit in Milan. The inspiration came after a trip to New York, where this type of fast hair styling is common.

Clients can book their appointment from the app downloadable from Hair Bar's website. Once there they can choose from a menu offering different folds, braids or hair care services and the work can be done in anywhere from 20 to 40 minutes.

Hair Bar is committed to sustainability and all the products used contain natural ingredients and active complexes that improve the shine and resistance of hair, protecting it from pollution, heat and increasing its strength and elasticity. "Shampoo please!" or "A round of conditioner!" and "My usual detangler" are just some of the products available.

Paloma Architects was in charge of the store design. Floor-to-ceiling windows and the color palette that goes from light gray to green on the walls, up to the pink of the armchairs and the white of the shelves are the signature of the three Hair Bar units.

The store spans 1,414 square feet and is located in Milan's buzzy Porta Nuova district.

Via Joe Colombo, 16 - 20124; hairbar.shop



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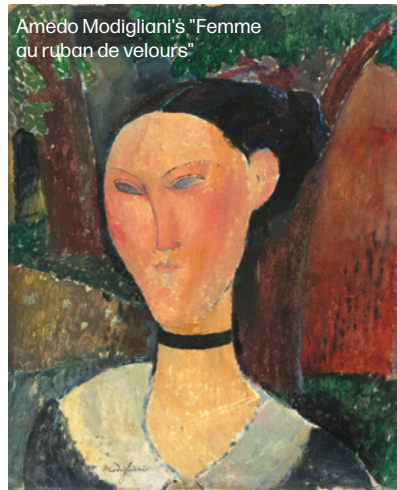
The Paris Scene: Where to Shop, Eat and Pamper

A guide to what to do that's new in Paris this fall.

BY JENNIFER WEIL, LILY TEMPLETON, RHONDA RICHFORD AND MILES SOCHA



Faubourg Daimant



Amedeo Modigliani's "Femme au ruban de velours"



Studio Sophie Carbonari



Tressé

PARIS – The French capital is a hotbed of newness this fall. Find following some ideas of where to shop, eat, pamper and take in art.

Making the Case

There's a lot to unpack in the new Tressé space in the Marais. The young brand is the brainchild of siblings Sivan and Ketzia Chétrite, offspring of Sandro founder Evelyne Chétrite, and drops one themed "suitcase" each month. The airy interior designed by Charles-Edmond Henry sets off the travel-inspired clothing and homewares. This season it takes customers on a journey to India with a collection of hand-embroidered pieces that mines inspiration from Le Corbusier's works there.

A loafer love story will start a new chapter Oct. 1, when Chloé alums Paule Tenaillon and Marine Braquet open their first Parisian pop-up. The duo launched their ethical shoe brand Nomasei in 2019, and the signature chunky-heeled loafer fast became a celebrity favorite. The Marais space will feature until Dec. 31 the permanent pieces as well as a seasonal collection handcrafted in Montopoli, Italy.

After its wildly successful pop-up last spring, Drôle de Monsieur is opening a permanent door in Paris. The label, founded in Dijon, France, by Dany Dos Santos and Maxime Schwab, plays with nostalgia and dabbles in corduroy and velvet, sprinkled with its signature "Not from Paris" slogan tee. The store divides its nearly 1,400-square-foot space into four sections, each filled with old-world woodwork reminiscent of a very chic university club.

A little bit of louche is on offer at the Maison Serge Gainsbourg boutique. A reissue of Lee Cooper's 110, his famously fringed, high-waisted jeans, will be available alongside the brand's faithfully reproduced chambray shirts. Gainsbourg's Pierre Marly glasses have also been reissued, and there will be plenty of Repetto's Zizi model, the modern jazz slipper so beloved by the late singer that he allegedly went through 30 pairs per year. – Rhonda Richford

Tressé 2 bis Rue des Rosiers, 75004

Nomasei 12 Rue Filles du Calvaire, 75003

Drôle De Monsieur 28 Rue de Poitou, 75003

Maison Serge Gainsbourg 14 Rue de Verneuil, 75007

Paris by Mouth

Faubourg Daimant founder Alice Tuyet, a self-taught chef keen on animal welfare and certified in plant-based nutrition from Cornell University, is a staunch believer that you can "save the planet but make it saucy." So she's turned the tenets of French cuisine into a vegetal fine dining experience, finger-licking luscious sauces and all.

You couldn't be faulted for heading to 180-seat Brasserie des Prés for the top notch locally-sourced fare by chef Théophile Hauser-Peretti and Thibaut Darteyre, the executive chef of the restaurant's Nouvelle Garde parent group. But you'd be remiss if you left before trying its ice cream parlour and brand-new first-floor speakeasy, both serving up treats that are as ice cold as they are cool.

For those who don't want the summer to end, head over to Alma, a bar and cantina set in the buzzy Montorgueil neighborhood that is open for lunch and until late, turning out contemporary dishes as well as sharing plates from Corsica.

Jade Genin dropped a promising career in law to follow in the tracks of her chocolatier father and has now opened her own shop on Avenue de l'Opéra, offering among other treats confections shaped after golden pyramid atop the Concorde obelisk.

Caviar Kaspia has given its historic Paris location a face-lift – and a very good one. Habitues will surely note the place feels more luxurious, cozier and a bit sexier, with touches of mirror, gold leaf and more diffuse lighting. The biggest change? An arch has been carved into the wall lining the main dining area, opening a vista into an anteroom that no longer seems like Siberia. What hasn't changed? It'll surely be one of the toughest tables to get come Paris Fashion Week. – Lily Templeton and Miles Socha

Faubourg Daimant 20 Rue du Faubourg Poissonnière, 75010. Open Thursday to Monday from noon to 2:30 p.m. and 7 to 10:30 p.m., Tuesday from 7 to 10:30 p.m., Saturday from noon to 3 p.m. and 7 to 10:30 p.m.

Brasserie des Prés 6 Cour du Commerce Saint-André, 75006. Open daily from 9 a.m. to midnight.

Alma 10 Rue Mandar, 75002. Open daily for lunch and dinner, until late.

Jade Genin 33 Avenue de l'Opéra, 75001. Open Tuesday to Saturday from 11 a.m. to 7 p.m., Sunday from 11:30 a.m. to 6:30 p.m.

Caviar Kaspia 17 Place de la Madeleine, 75008. +33 1 42 65 33 32. Open Monday to Saturday, noon to 1 a.m.

Art Attack

A number of big-bang art exhibitions are opening in Paris this fall, including a major retrospective of Nicolas de Staël at the Modern Art museum. The show brings together about 200 paintings, drawings, engravings and notebooks of this key figure in the post-war French art scene.

The Orangerie museum has just debuted "Amedeo Modigliani. A Painter and His Dealer," referring to Paul Guillaume, who represented the artist. Paintings were central to the two men's relationship.

Another friendship – between Pablo Picasso and Gertrude Stein – is on display at the Luxembourg museum. This show marks the 50th anniversary of Picasso's death and includes works by Henri Matisse, Juan Gris, Marcel Duchamp and Ed Ruscha, among others.

On the beauty front, the Beaux-Arts will be putting on a show featuring Dior's blockbuster J'Adore scent, which launched in 1997. – Jennifer Weil

"Nicolas de Staël" until Jan. 21, 2024. Musée d'Art Moderne de Paris, 11 Avenue du Président Wilson, 75116. +33 1 53 67 40 00

"Amedeo Modigliani. Un Peintre et Son Marchand" until Jan. 15, 2024. Musée de l'Orangerie, Jardin des Tuileries, Place de la Concorde (Seine side) 75001. +33 1 44 50 43 00

"Gertrude Stein et Pablo Picasso – L'Invention du Langage" until Jan. 28, 2024. Musée du Luxembourg, 19 Rue de Vaugirard, 75006. Tel.: +33 1 40 13 62 00
"Dior J'Adore" from Sept. 27 to Oct. 8. Palais des Expositions des Beaux-Arts, 13 Quai Malaquais, 75006. +33 1 47 03 50 00

For Beauty Buffs

The buzz keeps mounting about celebrity facialist Sophie Carbonari, who opened her studio at Paris' Palais Royal, accessible through the Théorème Éditions gallery. She's developed her own protocol, which can be customized, with prices on request.

For body care, Anne Cali recently opened a treatment room in the new Le Grand Mazarin hotel, in the Marais, which followed her eponymous center in the eighth district. Her slimming and anti-cellulite technique, called GAD, involves palpating and rolling, in order to refine silhouettes. Prices per session range from 155 euros to 200 euros.

Astier de Villatte, with an offering spanning beauty and homeware, has just released the fourth edition of its Paris guide, called "Ma Vie à Paris," with 416 pages chockablock with secret addresses as well as other must-sees in the French capital. Published first in French, the English edition will be out soon. – J.W.

Studio Sophie Carbonari upstairs from Théorème Éditions 170 Galerie de Valois, 75001. To reserve: sophiecarbonari.com/reservation

Centre Anne Cali 7 Rue Lamennais, 75008. +33 6 47 41 07 46

"Ma Vie à Paris" at Astier de Villatte book stores, for 49 euros

Paris by Night

Imagine stepping into an archly Parisian building, all marble columns and sculpted stones, and being able to let the hustle and bustle of the city fall away at the Solly, a freshly-opened boutique hotel set on the edge of a tree-lined square, with neighbors including the Gaité Lyrique performance venue and Jean Paul Gaultier's headquarters.

From the street, L'Eldorado is a functional-chic hotel but this address tucked behind Gare Saint-Lazare reveals itself to be a town house complete with a lush green garden, offering 26 uniquely appointed rooms. Caroline de Maigret, who lives nearby, shared her favorite addresses in the area for the in-house guidebook.

Steps away from the Arc de Triomphe, the new Hôtel Norman's name is a nod to American artist Norman Ives, whose mid-century modern aesthetic influences the property's clean lines and warm woods. The cozy library boasts a fireplace, while the property revives Paris' famed Thai bistro Thiou as its in-house eatery. – L.T. and R.R.

Solly Hôtel 4 Rue Salomon de Caus, 75003

L'Eldorado 18 Rue des Dames, 75017

Hôtel Norman 9 Rue Balzac, 75008

What to Do This Fall in New York

The best places to eat, shows to see and art to take in this fall in New York City.

BY LEIGH NORDSTROM AND KRISTEN TAUER

There's a reason fall in New York City is often romanticized in movies, books and TV: there's nothing quite like those perfect autumn days when the city is full of life again post summer exodus, tourists and locals alike buzzing about. So what's a must-do in town this fall? Below, WWD Weekend's guide.

Where to Eat and Drink

Recently opened **Cafe Chelsea**, at Hotel Chelsea, has quickly become one of the city's must-visit hot spots. New Yorkers love a French American bistro where one can sip martinis and gossip, which Cafe Chelsea offers in droves, but it also is earning buzz for its Raviole du Dauphiné dish, which New York Magazine claims is the first of its kind in the city. Missy Robbins, who has taken over Williamsburg's Italian scene with Lilia and Misi, just opened **Misipasta**, a pasta shop where you can take home the famed noodles for your own use or sit in the back garden and enjoy sandwiches, pasta and more, for lunch and dinner.

On the Italian front, Roman import **Roscioli** was easily one of the city's buzziest arrivals when it opened earlier this summer. Having rolled out in prix fixe tasting menu form in July, the downtown restaurant is finally opening à la carte style in the middle of September featuring pasta, wine, bread to stay and to go – and plenty of provisions sourced from Italy as well. Walk-ins only.

Cecchi's took over the famed Cafe Loup spot late in the summer and quickly became a hot table to snag for American bistro fare. And while Casino remains one of the coolest restaurants of the moment, its sister spot **Casetta** is our pick for a pop-in, where one can enjoy breakfast, a glass of wine and everything in between.

As always, fall promises a string of new arrivals to the scene as well. Among the most anticipated openings is Andrew Carmellini's **Cafe Carmellini**, opening at the Fifth Avenue Hotel in late September. The chef is overseeing all F&B at the new luxury hotel.

Jamie Mulholland, perhaps best known for opening Montauk's The Surf Lodge, is opening a new restaurant and lounge in time for New York Fashion Week. **Ketchy Shuby** will open on Sept. 7 in SoHo, and features a menu of "upscale New American" dishes led by chef Sean Olnowich.

Also downtown, **Laissez Faire** will soon open in the downstairs space at the Beekman Hotel. The new cocktail lounge channels an "Old New York" vibe, and is led by Tom Colicchio's Crafted Hospitality.

Museum Shows to See

The Whitney is staging the first career survey for contemporary artist **Henry Taylor**. Opening Oct. 4, "Henry Taylor: B Side" will feature more than 150 works



Cafe Chelsea



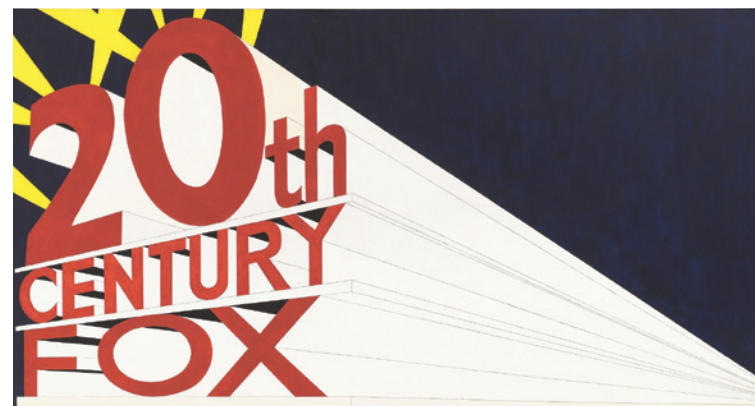
From the Roscioli menu.



Ketchy Shuby



Henry Taylor, Untitled, 2020.



Ed Ruscha. "Large Trademark with Eight Spotlights," 1962.

350 works by artists like Kehinde Wiley and Michael Ray Charles alongside photographs, and memorabilia from sports, film and musicians.

MoMA will showcase **Ed Ruscha's** work this fall in the most wide-ranging look at the artist's career in a show called "Ed Ruscha/Now Then," which runs from Sept. 10 through Jan. 13.

Theater's Must-See Shows

While this fall is looking like a slower season on Broadway, one major show to look out for is the return of Stephen Sondheim's "**Merrily We Roll Along**" to Broadway, opening in previews mid-September at the Hudson Theatre. The production from director Maria Friedman debuted in 2012 in London and had a sold-out New York run off-Broadway in 2022 before it makes its transfer to Broadway. The show stars Daniel Radcliffe, Jonathan Groff and Lindsay Mendez.

At The Public, the life of Alicia Keys is brought to the stage in the new musical "**Hell's Kitchen**," a show based on the singer's life that is composed of music and lyrics by Keys. Previews begin Oct. 24.

by the artist, including painting, illustration and sculpture.

Thai artist **Rirkrit Tiravanija's** largest exhibition, "A Lot of People," opens at MoMA PS1 on Oct. 12. The show, which features more than 100 of his works, will also feature site-specific and participatory installations.

A career retrospective of pioneering feminist artist **Judy Chicago** is opening on Oct. 12 at the New Museum. Sponsored by Dior, "Judy Chicago: Herstory" encompasses the entirety of Chicago's six-decade career, and also places her work in conversation with other female artists through the show-within-a-show "The City of Ladies."

The Brooklyn Museum is staging an immersive installation of director **Spike Lee's** personal ephemera. Opening Oct. 7, "Spike Lee: Creative Sources" will highlight Lee's creative inspirations, with more than

STEVE N



MADDEN





The Marco Simone Golf & Country Club.

Lavinia Biagiotti Cigna on Buildup, Legacy of 2023 Ryder Cup

The designer shares her excitement at hosting the major golf event at her home, the Marco Simone Golf & Country Club, after winning the bid in 2015, and her pride and pleasure at contributing to a project for the territory and her country. BY LUISA ZARGANI

It's a few weeks ahead of the 2023 Ryder Cup, which starts Sept. 29 and runs until Oct. 1, and Lavinia Biagiotti Cigna can't hide her excitement. After all, she has been preparing for this event for eight years, when the Marco Simone Golf & Country Club won the bid to host the major golf tournament in 2015.

"I feel a great responsibility and emotion; this is a project for the country, a big investment, and it's a great opportunity for tourism and to attract capitals to Rome and the country," says Biagiotti Cigna, who is president of the Marco Simone Golf & Country Club, located in Guidonia, about 10 miles from Rome, and is president and chief executive officer of the Biagiotti Group fashion company.

She is especially fond of the location as the 11th-century Marco Simone castle is her home and the headquarters of the group, and she has long worked to preserve the territory and restore several landmark monuments in Rome, such as the Fontana della Dea Roma.

At the end of the '70s, her parents, the late designer Laura Biagiotti and her husband Gianni Cigna, bought the castle, restored it and built the golf course to prevent additional urbanization of the area. "My parents did not play golf, but they wanted to preserve the green and the nature here, yet at the same time provide Rome with a service that would attract international events," she recalls. "My mother used to say this is the biggest green skirt she had ever designed."

Over the past several years the original course designed by Jim Fazio has been rebuilt for the Ryder Cup and expanded by European Golf Design in cooperation with Tom Fazio 2nd to more than 7,299 yards. Biagiotti Cigna worked closely with CONI, the Italian National Olympic Committee, and the Italian Golf Federation, and with the Italian State, which developed a web of infrastructure to support the arrival of golf fans from around the globe.

"We expect 1.8 billion people in 192 countries to watch the broadcast of the Cup and 300,000 spectators," she says, noting that tickets were sold out a year ago.

First played in 1927, this is the first time the Ryder Cup will take place in Italy and it is only the third venue in continental Europe and outside of the U.K., following Valderrama in Spain in 1997 and Le Golf National in France in 2018.

The cup was named after the British businessman Samuel Ryder, who donated the trophy, and the competition sees the U.S. and Europe face off in the only sporting event in which the latter competes as a team – 12 European against 12 American golfers. It is played every two years, alternating between a European or American city, and was supposed to take place in 2022 but was pushed back due to the COVID-19 pandemic.

Biagiotti Cigna admits "this is the greatest entrepreneurial and personal challenge" she has had to face, starting from the bid itself, "a very complicated process." Italy was pitted against Germany, Spain and

Austria. She is still in awe of the scale of the Ryder Cup and the importance of the tournament.

However, she continues, "Nature here is the true challenge; it teaches you to mentally rebalance, in sync with the seasons and not in advance – as we do in fashion. I learned a lot in the process, it has enriched me, and further strengthened my connection to the territory. It taught me to be in tune with the pace of nature, to be even more practical in how I express myself," she says.

"I just thought I would sow the seeds and the grass would grow, but that's not how it works. These seeds seemed not to want to grow here; it was either too cold or too hot. It was challenging but then it all worked out. You cannot force nature, which sometimes throws you unexpected curveballs. This experience taught me that you must become in sync and in harmony with nature and respect it. You can't and you mustn't force it."

Extensive work was done on the 18-hole, 72-par course and the 1,000-year-old tower of Marco Simone's castle stands by the players' first drive. Looking out in the distance, one can even catch a glimpse of the dome of St. Peter's Basilica. The layout was modified "not only to provide numerous risk and reward opportunities for the

Lavinia Biagiotti Cigna with Luke Donald, captain of team Europe, and Zach Johnson, captain of team USA.



Lavinia Biagiotti Cigna at the Marco Simone Golf & Country Club.

world's leading players, but also to maximize the natural rolling countryside terrain, allowing guests the best views of the game," Biagiotti says.

Marco Simone is built using the most current sustainable features and with the objective to save water. She explains that the course features an innovative system to recover rain water, which also helps to drain the field, and she employed a special turfgrass that grows without the use of pesticides and allows water to be saved.

Golf was a recurring theme and inspiration for her spring 2023 collection, which she presented with a show in Rome's Piazza del Campidoglio in September last year and was opened by golf ace Alessandra Fanali, who showed her swing. Biagiotti has also launched a dedicated logo with a small crown on some apparel pieces, but she has decided to focus on the emotional energy of fragrances.

Biagiotti's perfume division, which was licensed for 20 years to Procter & Gamble before passing to Angelini Group in 2015, is strategic for the company, and the designer is marking the Ryder Cup with two dedicated Roma scents for men and women.

"My mother used to say that a perfume is the dress of the soul, and I would like to connect a specific fragrance to the emotion of this golf event, to remember what perfume you were wearing when you followed the team," she explains.

However, she is considering creating an apparel capsule to respond to a specific request from the American market. "We expect 50 percent of spectators to be arriving from the U.S.; the Ryder Cup's brand awareness is huge in America," she points out.

Marco Simone includes a junior academy, an agonistic team and a kids' club, as well as a gym, a spa, a swimming pool and a restaurant. "Our motto is 'playing the future' and we are committed to growing the next generation of golfers," she offers.

"There is pleasure and pride in leaving something that will live on in the territory and donating a new destination. And I feel like this is a return trip. My mother was the first Italian designer to hold a show in China in 1988 and in Russia in 1995, going out in the world, and now I am helping to bring the world here, to show how beautiful this location is, where Galileo Galilei also lived, and offer a new future to it."



BOTTEGA VENETA

Why Elon Musk and Mark Zuckerberg Aren't The Only Ones Driving Interest in Jujitsu

There are now more than 10,000 academies and gyms in the U.S. that teach jujitsu.

BY ROSEMARY FEITELBERG

While **Elon Musk's** and Mark Zuckerberg's social media sparring about a potential UFC cage match (depending on Musk's back, that is) has made many Google "jujitsu," the groundings of the self-defense martial art date back centuries.

The exact origins and native land of the combat sport are widely debated and even the name varies – with jiu-jitsu, jujutsu and jujitsu all being used. Depending whom you ask, some trace the heritage based on records, illustrations and manuscripts to Japan, China, Persia, Germany and Egypt. For example, a Babylonian copper stand from the third millennium B.C. depicts two men using a standard jujitsu position – a grappling technique meant to throw an opponent off balance by controlling a hip. Ground fighting and submission holds are also used to outsmart opponents.

Although judo and taekwondo have achieved Olympic sport status, jujitsu has not. Many fans keep up with elites via the UFC and lesser-known practitioners via local matches in their communities. In addition, celebrities like Ashton Kutcher, Ed O'Neill, Keanu Reeves, Kelly Slater, Tom Hardy, Jason Statham, Kate Upton, Russell Brand, Guy Ritchie and Demi Lovato who train in jujitsu have also fueled interest in what is considered the gentlest of the martial arts – the Japanese translation of "ju" means gentle and "jitsu" means art.

Jujitsu started to take hold in Europe and North and South America near the end of the 19th century thanks to an influx of practitioners from Japan, who migrated to Europe and the Americas. There they sparred with boxers and wrestlers in public challenges and matches. There was also demand to teach the Japanese art of self-defense to military units, law enforcement officials and everyday people. By the fall of 1930, the now-famed Gracie brothers had opened a jujitsu academy in Brazil that also encompassed nutrition and spirituality. Over time Carlos and Hélio Gracie helped groom future generations as jujitsu grand masters. Hélio Gracie's son, Rorion, gave Brazilian jujitsu a major jolt into the mainstream by helping to start the Ultimate Fighting Championship in 1993. That also sparked the creation of academies and gyms to teach Brazilian jujitsu – and there are now upward of 10,000 BJJ gyms in the U.S. Intricate and transitional movements are integral to the practice.

This summer Musk, who has trained with Lex Fridman to improve his fighting skills, became a certified Brazilian jujitsu black belt. After medaling twice in his first jujitsu tournament, the blue-belted Zuckerberg posted about his plans for a backyard Octagon.

The tech titans aren't the only jujitsu practitioners grabbing headlines. Gisele Bündchen's jujitsu instructor and sometimes companion Joaquim Valente has also been in the news. In 2007, Valente received the Professors' Diploma from Grandmaster Hélio Gracie, making him one of 27 people to have done so in the past 75 years. He and his two brothers are the third generation in their family to train others at their academy, Valente Brothers in Miami. They have taught jujitsu to several law enforcement officers from such agencies as the Federal Bureau of Investigation, U.S. Secret Service and U.S. Customs. The brothers build upon their father Grand Master Pedro Valente's ethos that their jujitsu "is a way of life – it is a self-confidence, health and balance."

The multidimensional aspects of BJJ is what reels in many. John Clarke, owner of Broadway Jiu-Jitsu in Boston, says, "At its core, jujitsu is the art of controlling and subduing an opponent whether in a real-world situation or in a sports context through the use of joint manipulations, chokeholds and leverage. There is a correlation between the rise in popularity in jujitsu and the rise in popularity of MMA, which is driven mostly by the popularity of the UFC."



A view of the Abu Dhabi World Professional Jiu-Jitsu Championship at First Gulf Bank Arena in 2014.

The practice's appeal is less about its origins and more about what the art does for practitioners now, says Clarke. "A lot of people feel good physically when they do it. And then they feel great mentally when they get to tell others that they do it. Half of jujitsu is doing it and feeling good and the other half is bragging about it and feeling good."

So much so that telling people that you do jujitsu outweighs "actually doing it and dedicating yourself to it," Clarke contends. "Over the past five years, jujitsu has transitioned from an art that was pursued to a product that people now consume," suggesting that the more vocal enthusiasts are not the most dedicated.

While Musk's and Zuckerberg's association with jujitsu is factoring into the current interest to a degree, Clarke says the interest had already been high, driven largely by "the mano-sphere or bro-sphere of podcasters" like the controversial Joe Rogan, neuroscientist Andrew Huberman, the aforementioned Fridman (a MIT research scientist) and the former U.S. Navy SEAL commander Jocko Willink, Clarke says.

"It's great that Mark Zuckerberg has all of this money and time to seek out great training. But when people consume this via social media, they think if Zuckerberg can do it, I can do it. He's not a large guy. He doesn't have an athletic pedigree. They forget that he has all the free time in the world and all the money in the world. People will try to emulate what he's doing. Without those same resources, they may be disappointed or discouraged. It's great those guys are doing it. But consumers of jujitsu and new entrants need to be careful about measuring their expectations against celebrities doing it," Clarke cautions.

Another potential reason for an upswing in interest, as detailed in fitness industry reports, is that Millennials are more inclined to take group fitness classes in cultural environments versus working out in the big-box type gyms that were the norm in the past. But unlike with some of those boutique fitness classes or sports in general, the physical benefits of jujitsu aren't always immediately noticeable, nor is that the end game.

Clarke explains, "It certainly becomes a lifelong pursuit. This is not a situation where you're going to get instant results. The reason that brings you in the door is not necessarily the reason that keeps you in the door. I make sure that people really understand that they're going to have to enjoy the journey. There is a long runway to results."

Unlike with boxing fitness classes that produce a sense of work and accomplishment from day one, jujitsu requires first educating your body in the movements that are integral to the art. That skill-building process is needed before the sport can be used as a fitness modality, Clarke says. But the mental side is what wins over devotees.

"There are physical, mental and social aspects to it. Some approach jujitsu as a series of fluid problems to solve, which appeals to analytical minds and explains the tons of computer science specialists and engineers that are into it. Former athletes are drawn to its ability to allow them to continue to compete on some level. Others are purely drawn to the social aspects that come with continuing along on this long arc," Clarke says. "I have a handful of friends that I have had my whole life that I can assure you I never would have associated with before jujitsu."

Clarke adds, "From the mental side, you've got to be prepared that each day that you go to the gym, you're going to have to struggle and deal with the fact that at some point, you probably have won or lost some level of training that day."

Grappling – the umbrella term for the martial arts that grab, throw and choke, as opposed to those that punch and kick – is not something that's often seen in action movies. "However, many children are naturally drawn to grappling, as evident in how they are inclined to wrestle and tug on each other. But proper training is necessary for grappling, since it requires some basic movements that most people have probably not ever done in their lives," Clarke says.

Inversion techniques like turning upside down with a good deal of weight on your shoulders as you roll underneath an opponent and put that opponent's weight on top of you is also among the skills. It can also be difficult for anyone 25 or older to learn techniques that start from the feet to the ground. Putting your weight on someone in order to force them to carry it requires a certain comfort level with one's body.

"There's a lot of intimate contact with jujitsu. Some individuals – whether they have body issues, want to be nice to their partners or whatever – are totally uncomfortable plopping all of their weight down on somebody. Me? I love it. I want to smash everybody with my weight because it means I have to do less work. Gravity will never wane. Strength will wane," Clarke says.



loropiana.com



Loro Piana

Meet Corbin Chamberlin, Fashion's Spiritual Secret Weapon

Insiders are turning to a supernatural ally for professional guidance.

BY JAMES MANSO

Lawyers, bankers – and energy healers?

In today's fashion world, these professionals are working hand-in-hand as entrepreneurs look to supplement more traditional business advice with guidance from the cosmos.

And one healer in particular – Corbin Chamberlin – has become fashion and finance's go-to witch.

His process, he tells WWD, spans spiritual modalities, from tarot readings to sage cleansing private jets.

"It's a full-time thing and every day is a little bit different," he says. "We do tarot card readings, we look at what my client is trying to achieve, which may be selling a business, and where their mind needs to be. We incorporate rituals for manifestation, and there's a whole crystal prescription," he said. "I'm on a jet twice per month, smudging out people's offices, homes and setting up crystals. There's no one-size-fits-all."

His own journey with the supernatural started in childhood. "I grew up in a very magical household with tarot, crystals and clearing energy with all types of dry herbs. That was pretty much an everyday occurrence for us, and I lived it long before you could find a white sage stick in an Urban Outfitters or Whole Foods," Chamberlain says. "I've been reading tarot since I was a kid, and professionally – as in collecting money for it – since I was 13 or 14."

"As I got older, I developed personal clients and my offerings to help people understand energy, astrology and moon cycles, and how vibrations and energy can affect our day-to-day life. I coach people on manifesting and meditation and all things energy, and I do it at a very high level," Chamberlin continues.

Though he left various fashion writing stints in New York to decamp to Arizona, he still straddles both worlds. Among his supporters are veteran makeup artist Pati Dubroff, as well as Eva Chen and facialist Joanna Czech.

Many clients he opted not to name, including C-suite executives across various sectors. "Most of them are in finance. I have an oil client. Very big businesses and a lot of real estate guys," he says. "Sixty percent of my clients are men."

While the suits may start off skeptical, they quickly adopt a results-oriented mindset, Chamberlin says.

"Sometimes these guys do struggle to understand that we have to take into account the full moon, or the new moon, or the Mercury retrograde," he says. "But once they get on a regimen, they get it because they see that things are flowing easier for them and their business."

His first focus is typically getting his clients in the right mental headspace. "Sometimes, they can be a bit aggressive and ungrounded. I'm always trying – especially with new clients – to get them to be less reactive and find their center," he says. "The best thing that anyone can do is develop a strong sense of self and intuition. And the way we do that is by meditation, at least once a day, making sure that if people or objects or situations don't feel good, eliminate it. You won't get anywhere you want goal-wise if you're surrounded by negativity."

That's what brought him to the idea for Sage & Salt, his lifestyle brand that encompasses evil-eye jewelry, sage spray for energy cleansing, manifestation candles and an array of crystals. "I wanted something that brought people access to good energy from an elevated point of view," he says. "In my sector, most witch shops are offering products that are very lovely, but the packaging isn't really considered. I wanted a luxurious product for witchy stuff."

That brand currently retails on its website and with Thirteen Lune. "The good vibes are paying off," he says, noting that the brand's sales are up 130 percent from last year.

His hero product is the smokeless smudge, a sage room spray that promises to cleanse negative energy from any spaces. "I wanted something my clients could use to remove negative energy in any setting – their office, a private jet, a hotel, at your desk," he says.



Corbin Chamberlin



CANALI

INNER BEAUTY

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The TikTok Influencer Creating Custom, Thrifted Wardrobes

KG Lillian has gone viral on #ThriftTok thanks to videos that highlight her style and coveted thrifted style box service.

BY LAYLA ILCHI

Want a custom, thrifted wardrobe?

Then you may want to get in line for KG Lillian's thrifted style box service.

The 29-year-old content creator has taken off on #ThriftTok, a popular segment of fashion-related videos on TikTok where people share rare finds and thrifting strategies, thanks to her "thrift with me" videos and coveted style boxes.

"My interest in thrifting was actually forced on me almost because it was what we were doing out of necessity in the beginning of my life," says the Austin-based influencer. "As a kid, I wanted to shop where my peers were shopping, but my mom got me interested in thrifting and it was through her taking me into the [thrift] store and encouraging me to look that I kind of learned how to thrift efficiently."

While Lillian started creating content for Instagram, it was after she began posting "thrift with me" videos on TikTok — a suggestion of her teenage stepdaughters — that she really took off. Now, she has more than 775,000 followers on the network.

In addition to her thrifting content, Lillian brought her thrifted style box service to the platform — and it blew up. Through the service, Lillian works with clients to curate boxes of thrifted clothing based on a person's style and requests. While requests are currently closed due to high demand, she will be reopening submissions soon.

"Where I grew up in a small town in Missouri, the idea of having a stylist seemed so out of reach to me," she says on why her style boxes became so popular on TikTok. "With the growing popularity of style boxes, it's something that's becoming more accessible. There's a sense of luxury, in my opinion, behind a stylist and that experience and a sense of personalization that we don't receive in a lot of services or products in today's world."

"It's that level of intentional selection that someone is choosing things just for you," she says.

The process for curating the style boxes is thorough, and begins with a personality quiz that asks in-depth questions from favorite colors and sensory issues with fabrics to personal interests. She also requests pictures of the clients and inspiration photos.

"It's kind of silly, but it goes as far as like, 'What do you love? What do you hate? How do you describe your interests?'" she explains. "I really want it to be like I get to know someone and their box is built around who they are. It's not just about the clothes anymore, so it's really a personal, intentional questionnaire for someone to fill out. My hope is that there's enjoyment in that part of the process, too."

Then, she goes on what she describes as a "safari hunt" to her local thrift stores in the Austin area with the client's photos and questionnaire to find their pieces. So far, Lillian has curated boxes that have four to six items, or eight to 10 items, including apparel as well as accessories and shoes if those items are requested by the client.

After clients receive the box, with their permission, Lillian then creates a TikTok video about the contents where she talks about the client's inspiration and requests and shows how the thrifted pieces fit into that vision. Lillian uses a conversational tone and funny anecdotes in her video's voiceovers, which have helped her draw in her large following. One video, for instance, starts off with: "Want to see the style box that has me dressing like Ms. Frizzle [from 'The Magic School Bus']? All aboard the Magic School Bus b—hes! I built this for Kaylee and since she's seen it, you get to as well. I really just imagined us

hopping on the Magic School Bus and driving through each of these outfits, so buckle up!"

"It's structured to be a surprise," she says. "I know that's not a traditional stylist's approach, so maybe it's in its own category in that way, but the idea is they give me all this information about themselves and I'm building almost like a gift from themselves to themselves, so that it almost feels like Christmas. It's curated things they like, but it's a surprise when they receive it."

Lillian is in the process of restructuring the thrifted style box service to streamline the process and meet increasing

demand. In the meantime, she's still posting the style box reveals and her other thrifted fashion content, as well as sharing more personal videos and videos about her music career.

"It's been really meaningful just because there's a side of the style boxes that is less shared publicly, which is that for some clients, this is a part of their healing journey, a journey with their identity or celebrating a milestone," she says. "I love how much of an impact that's made on me as someone who's sharing that with them, just because it's really beautiful."





Rado Harnesses the Eternal Power of Color In Partnership With Le Corbusier

The masters of materials are combining their **REVOLUTIONARY TECHNIQUES** through a new collection.

True Square Thinline Les Couleurs™ Le Corbusier in ivory black.

the True Thinline collection. The combination of shape, color and material of the new True Square Thinline makes it Rado at first glance, though until now the Rado's first collection has only been made in monochromatic offerings. Utilizing Le Corbusier's color system, the collection also allows the designs to freely associate each color with any other.

The collection puts color at the heart's center, taking inspiration from Le Corbusier himself who said, "Color is an incredibly effective triggering tool. It is a factor of our existence." In each of the three interpretations of Rado's design created for the Le Corbusier collection, the designer embraces a "bold but subtle combination of seductive, understated colors," which sets the watches apart from others currently in its offerings.

All eye-catching in their own way, the first of three designs is presented with an iron grey matt high-tech ceramic monobloc case and crown with an iron grey sun-brushed dial through a sapphire crystal. The model has an iron grey matt high-tech ceramic bracelet with mid-links in slightly greyed English green ceramic and a PVD-coated titanium threefold clasp. Making reference to a calm but compelling color statement, the collection's second design has a grey, brown natural umber matt high-tech monobloc ceramic case. The grey, brown natural umber sun-brushed dial perfectly complements the case, as does the grey, brown natural umber and cream-white matt high-tech ceramic bracelet with a PVD-coated titanium threefold clasp.

The third offering of the True Square Thinline Les Couleurs Le Corbusier™ collection expresses the watchmaker's classic color boldly with an ivory black matt high-tech monobloc



THIS FALL, renowned watchmaker and Master of Materials, Rado, is giving its True Square Thinline design a surge of compelling color.

In partnership with the Foundation Le Corbusier, the exclusive proprietor of Les Couleurs Suisse created by Le Corbusier, Rado's True Square Thinline Les Couleurs Le Corbusier™ collection brings together extraordinary design and remarkable materials with the evocative, emotional and eternal power of color. In three new references of Rado's signature square case, the collection, limited to 999 pieces each, appreciates and honors the "ability of color to raise spirits and evoke emotions."

Notably, Rado's True Square Thinline Les Couleurs Le Corbusier™ collection represents a continuation of the relationship that the watchmaker has created with the Foundation Le Corbusier which has been built on a deep appreciation for groundbreaking and innovative design. Le Corbusier was known as one of the most inspiring modern architects and designers having been highly influential in architecture, design and urban planning. Today, he is also remembered for the crucial role he played in the transcendent theory of color which led to the eventual development of an enduring Architectural Polychromy consisting of 63 colors.

In many ways Le Corbusier's forward-thinking approach mirrors Rado which has earned the brand numerous prestigious international prizes for setting the standard and raising the bar as a pioneer. As the Master of Materials, Rado has led the watchmaking industry by introducing high-tech ceramic, colorful high-tech ceramic and Ceramos to design-led collections, making it the perfect design partner to bring Le Corbusier's palate to life in a ceramics collection.

In creating the True Square Thinline Les Couleurs Le Corbusier™ collection Rado taps into its expertise gained over 30 years of working with high-tech ceramic to create watches with Architectural Polychromy colors, exclusive to Rado and



IN CREATING THE TRUE SQUARE THINLINE LES COULEURS™ LE CORBUSIER COLLECTION RADO TAPS INTO ITS EXPERTISE GAINED OVER 30 YEARS OF WORKING WITH HIGH-TECH CERAMIC."



True Square Thinline Les Couleurs™ Le Corbusier in grey brown natural umber / cream white (top) and iron grey / slightly greyed English green (bottom).

ceramic case and crown and a tone-on-tone sun-brushed black dial. Its ivory black high-tech ceramic bracelet matches the case, and ivory black printed indexes and the Rado logo round out the presentation.

All pieces in the collection are created with remarkable wearer comfort in mind, offered through the full high-tech ceramic construction and specific dimensions. The cases for each of the models measure a discreet 37 x 43.3 mm and are only 5.0 mm thick. Each watch is available for individual purchase or within a special collector's box of eight models. 📦

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Are We All Clubbable?

The Baron Louis J. Esterhazy on how the members-only club is evolving – and it isn't good news for the Old School like him.

BY LOUIS J. ESTERHAZY

Editor's Note: *The Hungarian Countess Louise J. Esterhazy was a revered – and feared – chronicler of the highs – and generally lows – of fashion, society, culture and more. Over the course of several decades (although she never really counted and firmly avoided any reference to her age), the Countess penned her missives from her pied-à-terres in Manhattan, Nantucket, Paris, London and Gstaad, as well as wherever her travels took her, from California to Morocco.*

It seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now been contacted by the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence of numerous modern fashion and cultural developments. The Baron's pen is as sharp as his late aunt's and, so, here is his latest column documenting the evolution of that American phenomenon, the country club, with its barriers and restrictions. But times are changing, and that isn't good news for them.

As my long summer has drawn to a close, I reflect on a key difference between an American summer and the European one. I am, of course, dear reader, talking of the privileged, aristocratic, monied and exclusive summers of the very lucky, be they born into the silver-spoon-in-mouth class (most definitely moi) or those fortunate to understand and excel in “commerce” (most definitely not moi).

Despite the public notion of Americans never taking vacation, there is a certain class who have perfected it to such a degree that they have turned the noun “summer” into a verb, as in “where are you summering this year.” Even the most indolent European aristocrat failed to magically turn an entire calendar season into an activity. Indeed, over the course of the full season, many an East Coaster will be actively “summering” in multiple locations. They might perhaps start and end in the Hamptons, but drift northward toward Nantucket, Martha's Vineyard, Cape Cod and Maine as the “3 Hs” (broadcaster speak for “hot, hazy and humid”) build in late July and August.

What all these places have in common, which is fundamentally different from the European exclusive and monied summer resort destinations such as Ibiza, Saint-Tropez, Mykonos and Comporta, is exclusive membership clubs.

I think it is accurate to say that while Europeans (especially the English) invented the urban “gentleman's club,” it was the Americans who gave birth to the “country club.” Golf clubs had existed across parts of Europe for a while, but the classic American country club took that to a new and better level, with pristine tennis courts, lake-sized swimming pools, gymnasiums, elegant bars and eateries where one would willingly go for a drink and meal – in contrast to the British golf club's warm gin and tonics and slightly rancid prawn sandwiches.

The American country club became a nexus of a certain type of family's social life, with children's summer programs and as many activities for women as for men. No self-respecting English woman (or child) would be seen dead (or welcomed) in most of the U.K.'s golf clubs, alongside the moustachioed men, bedecked in their military ties and brass-buttoned blazers.

Over the last few decades the American summer resort clubs, especially on the East Coast, have cranked up the volume in terms of their offerings, ritziness and exclusivity. And while they are all eye-wateringly expensive to a down-at-heel European aristocrat like the Baron, it is their exclusivity that is even more fascinating.

From Palm Beach to Locust Valley and out to the Hamptons, there are clubs that have an unwritten but relatively unbreakable rule – access has been traditionally granted exclusively to WASPs, the white Anglo Saxon Protestant community. I say “relatively unbreakable” because Catholics have reluctantly been granted some access.

Acknowledging this barrier, but possessing as much money and desire for leisure as the next fellow, the East Coast Jewish community has established their own country clubs in these same haunts – and it is quietly whispered that the food is better, their lawn tennis courts are of superior quality and the golf greens are to be envied. And, of course, they remain just as exclusive – but in the reverse manner.

A great friend, who is a brilliant hedge fund manager (and Jewish) bought a huge property in East Hampton. Soon after settling in he was contacted by his neighbor, the beach club of the town, with the news that their access from the 14th green to the 15th was across his rear access driveway. It was pointed out that all the prior owners of the property had kindly granted free passage to the club's golfers.

“Of course I can continue that tradition,” said the hedge, “and perhaps in return my family and I can become members of the club?” The silence was deafening. Rumor had it that the club committee was weighing up

the dilemma between letting him into their hallowed establishment or forever limiting their golf members' games to 14 holes. The hedge relented without joining, but enjoyed watching them squirm in their antisemitic stew – as they should have.

Amazingly there also are still some hold-out clubs in America that prohibit or at least limit access to women. I was a member of a venerable men's club just off Park Avenue in Manhattan for years. The club had a rule that women were only allowed to visit the third floor dining room and were required to take the elevator and in so doing bypass the main bar and main dining room, the latter being an exceptionally beautiful room with a famous collection of silver on display.

One night, many years ago, my German wife (aka the Generalquartiermeister) and I took her aging but immensely elegant great aunt and husband to said club. At the end of dinner I suggested that given the place was so quiet, they could walk down the main stairs and glance into the bar and lovely dining room beyond. They duly did, noting four portly men sitting in the bar area. As we turned to descend to the lobby, I overheard one of the men refer to my wife and her great aunt by the honorific traditionally attributed to women “of the oldest known profession.” As the great aunt was donning her mink coat, she said, “Well, it's been a while since anyone has called me that.”

“Oh, god,” I said, “I hoped you hadn't heard.” Feeling emboldened by a fair quantity of wine, I returned upstairs to the bar and asked the men if they had indeed said that. To which one particularly rosy-faced fellow patronizingly answered, “Well, young man, as a member you should know better – that women aren't allowed on this floor. This is, after all, a gentleman's club.” To which I calmly answered, “Indeed, you are right sir, on one key point. This is a gentleman's club – and so I ask how in god's name did the likes of you become a member?” I gave up my membership soon after.

All this is well and good, until one asks about club access for those who are not somewhere in the Venn diagram of the Establishment. Indeed, there is a whole new and vibrant club scene in cities worldwide that is all but off-limits to us slowly atrophying social dinosaurs. One only has to look at the YouTube clip of Fanatics chief executive officer Michael Rubin's 2023 “All White Party” to realize there are now scores of clubs to which the plaid-pant, tucked-in polo, flamingo-belt-wearing crowd is unwelcome. This is not because of their skin color or even their criminal fashion sense. It is because Rubin's club membership is entirely based off of talent and skill. Everyone there has risen to the top because of exceptional artistic, sporting, fashion or musical abilities. No one person is included because of who their daddy was.

One cannot help but ask: Which clubland has more vibrancy and a greater future?



Museum Classic

MODERN AHEAD OF ITS TIME
SWISS MADE SINCE 1881

MOVADO

HELLENA CHRISTENSEN Floats Along

The supermodel
on loving life,
“the girls,”
calling the shots
and being way
too mellow for
it all these days.

By **Leigh Nordstrom**
Photographs by **Kat Irlin**
Styled by **Alex Badia**



Givenchy polyester coat,
silk sweater and wool pants;
Givenchy shoes.



Miu Miu cashmere wool sweater,
briefs and shoes.



Givenchy silk sweater and wool pants;
Marc Jacobs overwire bra; Ferragamo earrings.





Saint Laurent leather aviator jacket over Calvin Klein cotton tank top and Givenchy wool pants.



Prada cashmere wool sweater, embroidered silk skirt and shoes.



Rick Owens recycled cashmere dress.



Schiaparelli compact wool coat over Marc Jacobs cashmere bodysuit, overwire bra and tights; Ferragamo earrings.

Helena Christensen hates missing a shot. She's in the back seat of an Uber SUV, heading home across the Williamsburg bridge, mid-sentence about her befuddlement over the long-standing interest in "the supers" when she cuts herself off.

"Oh my god, what a great picture that just drove by us. Did you see that? Oh my god," she says, motioning toward the passing subway car barreling across the bridge. "A little child in a blue dress glued up to the window with her dad behind her with a beard this big. Oh my god."

She turns back to face into the car. "Yeah. I get very upset about the missed pictures."

The 54-year-old Danish model has lived in New York, in the same West Village apartment for that matter, for more than 20 years, yet is as curious and excited about everyday sightings as an NYU freshman during orientation week. After decades as the subject of some of fashion's most legendary photographers, she's developed quite the knack for knowing something special when she sees it.

"I have 300,000 pictures in my phone. I don't even know how that's possible. The iCloud above my head is about to burst. But it's the little things mostly that I find, I don't know – it's like my eyes are constantly focusing in on things. And I think it's also a psychological way of extending time, perhaps, because the more I see, the more I feel," she says.

"I take advantage of the life that we have in a strange way. I frame everything. Everything I look at everywhere now is almost turned into a little square in front of my face. Everything catches my eyes. And then I have to stop myself from not taking too many photos because people around me find me really annoying. I [take] so many s-tty pictures, but once in a while, there's something that is special and it's worth it."

Christensen is as in demand as ever, but she also has the luxury of calling the shots. Instead of attending this month's New York Fashion Week events and shows, Christensen instead headed to her place in upstate New York, "escaping to the mountains."

"I did so many shows in the beginning; that was an incredible experience, but now it's a whole different experience. Now I get to participate in a way where it feels more organic," she explains. "It's not like I don't see it as work. I'll go with friends or to celebrate friends, or to support and celebrate friends, but mostly I just escape to

the mountains. I don't really participate anymore.

"I went to the Cannes Film Festival and did the amfAR show, and that was really an amazing experience, to do something so different in the most beautiful place with people that I hadn't seen for so long. But it really is different now. I used to do 24 shows a day in four different countries, and yeah. You know, there comes a point where you've walked the miles that you needed to walk – in high heels that are going to literally crush your feet."

Now her days are often at home in New York, typically starting with a dog walk toward coffee, sitting in the sun for a bit before heading to work, which is followed by another long walk, tidying up at home, watching a movie or going to dinner. Christensen has been modeling since she was a child, yet when the subject of the changes in the fashion industry over her career rises, she brushes it off.

"You show up for a job, you put on the clothes, you pose, you create a story, there's a team around you, and that's it. I mean, really, you're doing the same thing," she says. "I'm doing the same thing, but with different people. Everything surrounding it is different, but it's the same thing."

The "Supers," the original supermodels who were crowned as such for their dominance in fashion and culture beginning in the '80s, are currently the most relevant that they've been since that heyday. As Insta models and nepo babies took over runways in the 2010s, the Supers came soaring back, in moments like the spring 2018 Versace finale, closed by Christensen, Naomi Campbell, Carla Bruni, Cindy Crawford and Claudia Schiffer; Christy Turlington, Amber Valletta, Kate Moss and Shalom Harlow's appearance at last fall's Fendi x Marc Jacobs show becoming the talk of NYFW, and now an upcoming documentary from Apple+ featuring Campbell, Crawford, Turlington and Linda Evangelista reflecting on their careers and trajectory through the industry.

When asked about her closest friends in fashion, Christensen quickly says it remains "the girls."

"We all kept a really, really tight connection because, I mean, we grew up together," she says. "I have my three girlfriends from Denmark who I met on the first day

of high school, and then I have the girls that I started working with in my early 20s in a different kind of environment. We all kind of had the same experience all the way through and no one else did. And that really bonded us in such a unique way, and we still feel that way about each other."

The continued interest in their collective rise in fashion feels "surreal" to Christensen, but she says she also understands it.

"It's sweet. It's very touching. And actually the whole love and respect and excitement and tenderness that I have felt coming toward our group of women – it really sort of touches you. It's been very special."

She speaks like a proud sister of her peers, cheering them on in their own pursuits while she chooses her own life – one mostly kept to herself, at her apartment or upstate.

"I think it's amazing to see your friends do something together that is so vibrant, and [you're] so happy for your friends," she says of the documentary. "Having been alongside them, knowing how it was, making it and creating it, makes me feel excited on their behalf that it's now coming out. I would've run away screaming had I had to partake in that. So I really respect them so much for doing this. There is nothing I would've wanted to do less. I'm way too mellow for that. I really don't need to make a whole thing."

"I think it's so great that they did it, because then I can be excited about watching it through their eyes, but I'd just rather go upstate and swim in a river."

When asked what lies ahead for her, Christensen admits to having to text her agent almost daily for instructions.

"I'm sort of a little fairy floating in, a little mermaid swimming in on set. Being in my little creative space. And all the technicalities kind of just go right over my head," she says. "Honestly, I never made plans before either. And I'm very grateful for that because it really allows me to stay and live in the moment. Living in the moment keeps you in a present time bubble, and I'm doing all of this because I really wish that we didn't die. I love life, and if a vampire ever passed me, I would be like, 'Get to it. Drink up, my friend.'"

Valentino silk gown and tie; Tiffany & Co.
HardWear Link Earrings in 18-karat gold.

Model: **Helena Christensen**
for EWG Management

Hair by **Orlando Pita** at Home Agency

Makeup by **Soo Park** at The Wall Group

Senior market editor, Accessories:
Thomas Waller

Styling: **Emily Mercer**

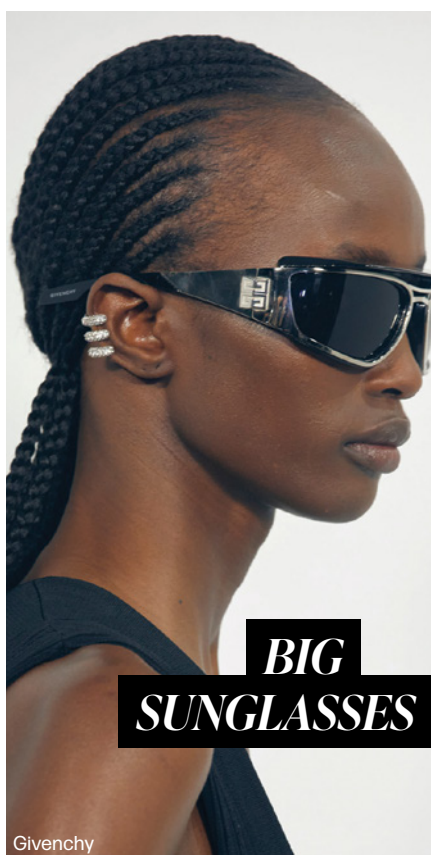
Fashion assistant: **Ari Stark**



Add to Cart

WWD curates a selection of the top women's fashion essentials for fall shopping.

BY ALEX BADIA and EMILY MERCER



**BIG
SUNGLASSES**

Givenchy



TALL BOOTS

Chloé



SHIRTING

Bottega Veneta



Saint Laurent
OUTERWEAR

Givenchy photograph by Francisco Gomez de Villaboa; Bottega Veneta and Saint Laurent by Giovanni Giannotti; Chloé by Dominique Maître

5

Loewe
OVERSIZE BAGS



7

TAILORING
Alexander McQueen



6

DENIM



KNITWEAR
Miu Miu



8

COCKTAIL PARTY

Loewe photograph by Kuba Dabrowski; Schiaparelli by Giovanni Giannotti; Alexander McQueen and Miu Miu by Vanni Bassetti

fall hits

With the return of classicism
on the fall runways, ladylike handbags
and elegant high jewelry look
more modern than ever.

Photographs by **Yudi Ela** | Styled by **Alex Badia**



Fendi dove gray leather
Peekaboo handbag with
contrasting threaded detail.



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CXL by Christian Lacroix

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Tiffany & Co. pendant necklace in platinum and 18-karat yellow gold with an imperial topaz, carnelians and diamonds from the 2023 Blue Book Collection; Chopard earrings from the Haute Joaillerie Collection featuring pear-shaped amethysts, pear-shaped rubellites and pink sapphires set in 18-karat rose gold and titanium; Loewe napa leather chain shirtdress.

Louis Vuitton GO-14 MM





Dior medium Caro bag.

Bulgari Serpenti high jewelry necklace in white and yellow gold set with marquise brilliant-cut diamonds, round and pear rubies and pavé-set diamonds; Tory Burch spaghetti mesh strap top; Celine curly shearling lambskin cardigan jacket.





Cartier high jewelry necklace, 18-karat rose gold, gray mother-of-pearl, coral and diamonds; Chanel high jewelry Sérénissime earrings in 18-karat white gold, yellow gold and pink gold, diamonds, yellow sapphires, pink sapphires, orange sapphires, orange garnets and onyx; Saint Laurent by Anthony Vaccarello lambskin leather tank top.

Saint Laurent by Anthony
Vaccarello leather Light
Brown Patent Leather
Small Sac Charniere bag.





Schiaparelli Face bag in gold.

Graff yellow pear shape and cushion white diamond tribal necklace in yellow gold and white gold; Graff yellow radiant and pear shape, white pear shape, with round and baguette diamond earrings in white and yellow gold; Miu Miu felpa hoodie, cashmere sweater and jersey T-shirt.



Prop styling by **Gozde Eker**
Hair by **David Cruz** at Tracey Mattingly
Makeup by **Akiko Owada** at The Wall Group
Model: **Amilna Estevao** at The Society
Senior market editor, Accessories: **Thomas Waller**
Market editor: **Emily Mercer**
Casting: **Luis Campuzano**
Fashion assistants: **Kimberly Infante and Ari Stark**

Mood Board

Louis Vuitton's Francesca Amfitheatrof

The brand's artistic director of watches and jewelry shares what inspires her fantastical creations. BY THOMAS WALLER

Francesca Amfitheatrof grew up across the globe, living in Tokyo, Rome, Moscow, London and New York. After attending school in London, her debut silverware collection was shown at Jay Jopling's White Cube contemporary art gallery in London in 1993. Since then she has lent her creative vision for accessories and jewelry to a mix of legacy brands, including Tiffany & Co. She joined Louis Vuitton in 2018 as artistic director of watches and jewelry, ushering in a new chapter for the maison, debuting her first jewelry collection, B Blossom. Most recently, the cosmopolitan creative debuted Deep Time, her largest high jewelry collection yet.

Here, she talks to WWD in detail about what has inspired her most recent collections.

WWD: How has your family background influenced your design aesthetic?

Francesca Amfitheatrof: My mother is Italian and my father was American, I was born in Japan and because of my father's job as bureau chief of Time, we moved frequently. My design aesthetic is a mixture of Japan, Italy and English art school and all of this heady mixture has resulted in a particular sense of aesthetic, of balance that is obsessed with proportion and harmony, which I suppose comes from Japan, flair from Italy and daring style from English art school.

WWD: Louis Vuitton is known as a leather goods house, founded around the idea of travel. What codes of the brand have you used to create an image in jewelry?

F.A.: Vuitton has such a strong identity, it really knows who it is as a maison and this allows so much freedom to be able to experiment and this is the great open space that I stepped into when I started at Louis Vuitton. In high jewelry we definitely have some strong pillars, we definitely know what we want to say and we have done so since the very first collection, Riders of the Knights. We have very quickly left our mark and you can very much identify a piece of Louis Vuitton high jewelry due to a sense of design aesthetic, our incredible use of the most exclusive materials and the unrivalled savoir faire of Place Vendôme mixed with the daring boldness of the design that we create. We have very quickly established ourselves.

WWD: You have designed jewelry for some time, both under your name and for other brands. How do you differentiate?

F.A.: When I step into a brand, I really have to very clearly create an identity that I believe is relevant for that maison so, yes, of course everything that one does starts from a very personal point of view but the ability to step into a maison and to clearly state its strong beliefs and aesthetic integrity is crucial to the job that I do. If I have learned one thing in life, it is that creativity has to ask the right questions.

WWD: With jewelry there is an emotional and sentimental connection with a customer. How does that idea help influence what you create?

F.A.: I think that because all the high jewelry pieces that we create are unique pieces, the incredible bond that we create with our customers and the fact that I am present at these moments and that I love meeting our customers and knowing where and to whom the jewelry goes to has created this magic. We are not an institution, we



Francesca Amfitheatrof



"The round brilliant cut rubies and emeralds used on the plant theme. They are of a quality and rarity that we will never see again."

WWD: What is your advice on how a modern customer should be wearing their jewelry in their day to day life?

F.A.: I think that modern jewelry is jewelry that they can wear as much as possible. A lot of the high jewelry pieces that we create have different wearability, just so that we can offer our customers the possibility of wearing and enjoying their pieces as much as possible. I think that each customer must choose the pieces according to their lifestyle and sense of pleasure.

WWD: Is there a collection or a piece that resonates to you the most or marks a milestone over your time at Vuitton?

F.A.: Volcano is a really exciting necklace, this intoxicating mixture of tourmalines and grenats, the mixture of yellow gold and white gold, different diamonds. Its fluidity and suppleness is a perfect example of the drama but also of the wearability of the pieces in Deep Time. The stones in this necklace were formed in pegmatite rock, lava. This is the level of passion that we go to in our storytelling. We are not only creating the unique design but we also source stones that reflect the theme of each piece.

are a maison with a strong creative leadership and with strong creative freedom. Therefore the connection that we make through the pieces is extremely strong. High jewelry is not only the most exclusive and unique pieces but it is also timeless and it is also such an experience when one has the fortune and exclusivity to be able to own one of the pieces that we have created.

WWD: Who are your jewelry icons, past or present? And why?

F.A.: It really love the period in history in France when women took the helm of some of the most historical jewelry houses – Bovin, Jeanne Toussaint, Belperron – during the period 1920 to 1950. These designers who had such bold modern and powerful design, vision, sensuality and strength have always been my obsession.

"Me in the cave I built on Ventotene Island."

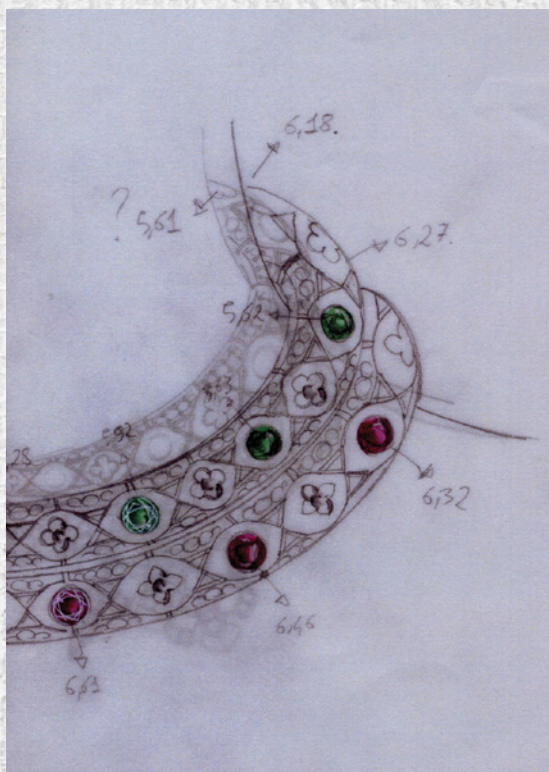


"The final design of the plant necklace, mixing yellow and white gold, rubies, emeralds and 11 Louis Vuitton monogram cut star and flower diamonds."

"A 3D maquette of the necklace before the final piece."



"An original sketch and stone placement of the exceptionally rare round cut rubies, emeralds and diamonds."



"A close-up of the tubular and curled structure of the fern, one of the earliest plants on earth and the inspiration for the plant necklace structure."

"From our high jewelry inspiration trip to Ventotene Island. We asked the team to create a piece of jewelry using plants and objects that they found on the beach."

Play Time

With lively designs ranging from emojis and roulette wheels to enamel motifs, these watch designs are anything but mundane.

BY LUIS CAMPUZANO

The world of watches is constantly evolving, with new technologies and design innovations emerging every year.

However, vintage flair and nostalgia aren't the only factors defining watches in 2023, as this year's top new models also show a confident industry experimenting and continuing to push bold, fresh and forward-looking ideas, such as playful dials.

No matter how luxe the brand, horology manufacturers are revolutionizing the way we think about timepieces, offering a playfully bright design for those who prefer a less whimsical dial and an indulgence in refined yet playful timepieces.

Here, WWD rounds up the top nine watches that are sure to make a spirited statement.



Cartier Tank Luis, large model in 18-karat yellow gold.



Chanel Mademoiselle J12 La Pausa, 38 mm.



Jacob & Co. Casino Tourbillon.



Bulgari Octo Roma Secret Watch Cameo Imperial.



Patek Philippe Ref. 5231G-001 World Time in white gold with Grand Feu cloisonné enamel dial.



Omega Seamaster Aqua Terra 150M Co-Axial Master Chronometer GMT Worldtimer 43mm.



Rolex Day-Date 36 Everose gold.



Chopard L.U.C. Flying T Twin in 18-karat white gold featuring a L.U.C. 96.24-L movement, 34.23 carats of blue sapphires and a flying tourbillon.

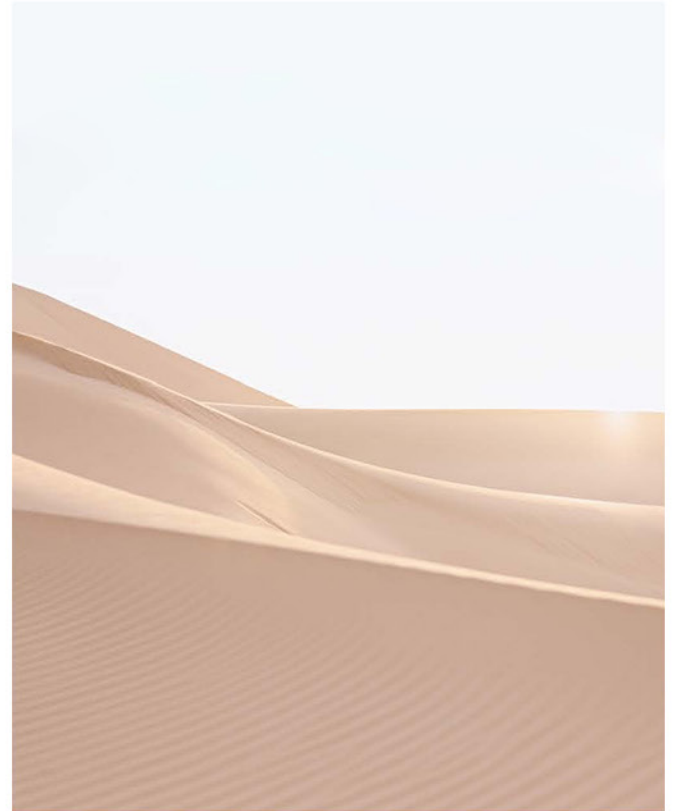


Audemars Piguet Royal Oak Offshore Selfwinding Music Edition.

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Feel it!

Brunello Cucinelli On Lessons Learned Over Seven Decades

Cucinelli turned 70 on Sept. 3, marking the birthday with a celebratory event in Solomeo attended by 600 guests. Here he looks back at what helped shape his life and turned him into the man he is today.

BY LUISA ZARGANI



Brunello Cucinelli at the celebratory event for his birthday Sept. 3.



Brunello Cucinelli

Brunello Cucinelli believes souls are eternal and any project he takes on is conceived to be long-lasting – even stretching out for centuries.

Turning 70 on Sept. 3 was clearly a milestone, as the designer and entrepreneur that evening staged a celebratory event in the medieval Italian town of Solomeo, where his home and headquarters are located, inviting 600 guests who ranged from his employees to journalists to celebrities such as Patrick Dempsey, Ashley Park and Ava Phillippe. But Cucinelli continues to keep his eye on the future, confessing a wish for his company to stand for generations after him. Building a theater and an amphitheater, as well as a monument paying tribute to human dignity, in Solomeo is aligned with this goal.

That said, Cucinelli was willing to look back to the past for WWD to reflect on what each of his seven decades has taught him.

First Decade *The Farm*

Ever the optimist, he believes “every decade is beautiful” and his first images are of his life in the countryside. Born in Castel Rigone, about 10 miles away from Solomeo, the son of a farmer, he imagines his sense of style could be handed down by his father, who insisted that the furrows plowed should be “straight and accurate. The idea of beauty and order is the first law of the universe,” as per the classical conception and Aristotle – one of Cucinelli’s oft-quoted mentors.

He admits his memory is strong, and attributes this to

the fact that he doesn’t “seek things on Google” but rather exercises his memory – a sort of brain training.

One way to recover his energy, he reveals, is that he takes a nap every day from 1:45 p.m. to 2:10 p.m. “It works wonders,” he says with a knowing smile.

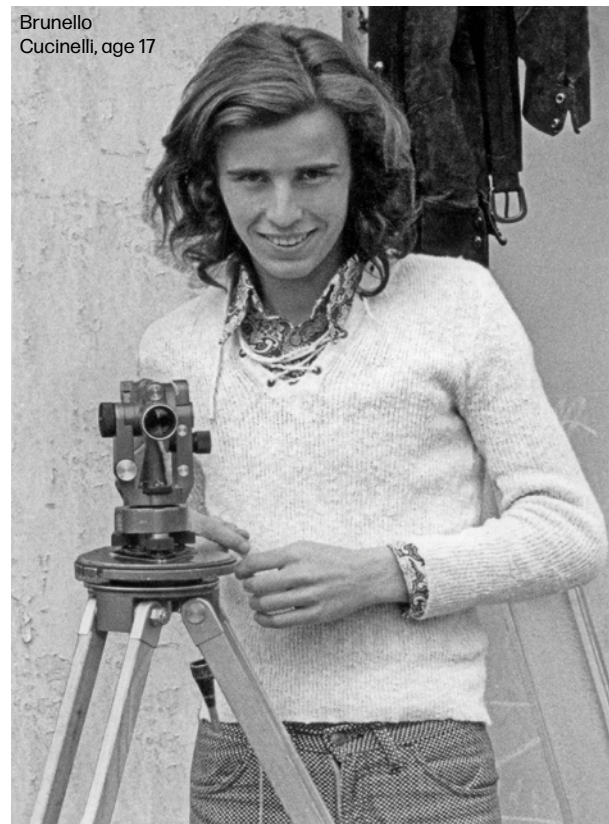
Second Decade *Moving to the City*

The second decade was less carefree, as it coincided with seeing his father’s humiliation – an image Cucinelli has worked his whole life to reverse through his commitment to preserve human dignity.

“We left the country and went to live in the suburbs of Perugia in prefabricated buildings made of reinforced concrete. Back then it was a farmer’s dream to live in the city and work in a factory, but it turned out to be a hard and repetitive life. My father did not complain about the pay or the hardship, but I would see him with tears in his eyes. He did not understand why he should be so humiliated, looked down on. Humankind needs dignity more than bread. And my father always told me I should be a good, decent person.”

This is a motivation that continues to shape his actions today, aiming for a balance between profit and giving back, underscoring the need to pay taxes as “a value, a duty and at the same time an act of respect to the society we live in and to other people. Just like profit, which must be harmonious and commensurate. How can excessive profit be justified?”

True to his word, Cucinelli has, for example, invested in many restoration projects over the years and established ▶



Brunello Cucinelli, age 17



Cucinelli married his childhood sweetheart in 1982.



Brunello Cucinelli and his family.



Brunello Cucinelli

Sixth Decade IPO, Honors

The following decade represented a sort of seal of approval, he says with a smile, as he was honored in 2010 by Italy's then-President Giorgio Napolitano with the title of Cavaliere del Lavoro, or Knight of Labor, one of the country's highest recognitions. In November 2010 he received an honorary degree in ethics and philosophy from the University of Perugia. "That was the best gift ever on a cultural level," says Cucinelli. That same day, his first granddaughter, Vittoria, was born, delivered by Camilla, he recalls fondly.

In 2012, Cucinelli publicly listed his company, "the most beautiful moment of our history at an entrepreneurial level." One of the goals was to secure the company's longevity. At the time of the road show, he candidly dissuaded investors who were looking for financial speculation and fast gains through the IPO. He still stands by his mantra – "to grow in a healthy, gentle and graceful way" – and continues to believe it was the right decision for his company, learning to open up to the market and cherishing the exchange and relationships with and support of analysts and investors.

Seventh Decade Dealing With the Pandemic

The decade starting 2020 will be forever remembered for the spread of COVID-19 around the world, but Cucinelli never lost hope during the pandemic, despite the tragedy of losing some friends. He quotes 15th-century humanist Thomas More and the rules of the universe that mankind can't dominate. Long a champion of Made in Italy, he realized it was the time to focus on creativity, continuing to support his company's suppliers and the manufacturing pipeline and to stand by the retailers and wholesalers with which he had worked all his life, without letting go of any of his employees – a vision that he says has paid off and actually gave him a leg up on competitors when the pandemic ended.

He singles out the announcement of the Pfizer [and BioNTech] vaccine as one of the most hopeful moments. "I went to my father's house, and he said it was the most beautiful day since

May 8, 1945 when the war ended." Cucinelli's father, who lived nearby and died last year aged 100, was a key point of reference. "I remember how in March 2020 he was hopeful that spring would return just as swallows do, every year," signaling better times ahead.

In 2021, Cucinelli was invited by Italy's then-Prime Minister Mario Draghi to speak at the G20 Summit in Rome about human sustainability and humanistic capitalism. Despite the nerves before the speech, it was a highlight for Cucinelli, "a beautiful sensation," and one that allowed him to understand how high-profile politicians, such as King Charles III, then Prince of Wales, and former Chancellor of Germany Angela Merkel, "the first to arrive" at the location, are "not dissimilar from anyone else, humans, with their own concerns and worries." ■

the Solomeo School of Crafts to train new generations. "Every single day I try to pay the utmost attention to ensuring that earnings are in line with the morality of my entrepreneurial business and with the high quality of my product."

He recalls how moving away from the country, his family suddenly had a television and electricity. "Before, we only had the sun, the moon and the stars." Cucinelli discovered Immanuel Kant at the bar, where he befriended a group of students that introduced him to philosophy. "I couldn't be part of the discussions," which led him to be self-taught and to a lifelong interest in the subject matter.

"Two things move me: The sky above me and the moral law inside me," he says.

Third Decade First Cashmere Pullovers

Learning to sew from his mother, when he was 25 he sold his first 53 women's pullovers, a milestone moment representing the seeds of what would become his calling. They were in six colors, from azure to orange and light yellow, slim, and to be worn under a fitted jacket. He wanted them to be feminine and sexy and says they were somewhat inspired by Gianfranco Ferré's style.

He was driven by the idea of a Made in Italy product, leveraging the expertise of the artisans in the Umbria region, a storied knitwear hub. "I chose cashmere because you don't throw it away," he says, a precursor of today's sustainability goals.

Fourth Decade The Family Man

The following decade sees Cucinelli as a family man, getting married in March 1982 to Federica, his childhood sweetheart. "We had a three-day honeymoon in Piedmont; I had to get back for our sales campaign," he recalls with a shrug.

His first daughter, Camilla, was born on July 19 that same year, followed by Carolina on Feb. 23, 1991. Carolina is now co-creative director and copresident of the



Brunello Cucinelli and University La Sapienza Rector Antonella Polimenti.

Brunello Cucinelli company, and her sister Camilla is co-head of the designer brand's women's style team.

Fifth Decade Stoicism

The onset of the following decade was clouded by the sudden death of his mother when Cucinelli was 41. She was 71 and did not recover from a stroke, but Cucinelli recalls he did manage to spend two hours alone with her in the hospital, a conversation he still cherishes. "We said beautiful things to one another – after all we'd always had a nice relationship. I am not afraid of death now because I believe our souls live forever and I still talk to her." He cites Aristotle and Roman Emperor Marcus Aurelius practicing Stoicism, as well as Seneca and the acceptance of pain tackling what is beyond our power.

Winterthur's Ann Lowe Exhibit Shines a Light on the Long Under-credited American Designer

The accompanying book provides a beautiful and more permanent record of her contributions. BY TARA DONALDSON



Ann Lowe works on a wedding dress.



A replica of Jacqueline Kennedy's wedding dress done by Katya Roelse.

Many who know the name Ann Lowe entered her story when she designed Jacqueline Bouvier's wedding dress for her marriage to John F. Kennedy and wasn't credited for it. But beyond that, there's still too little known about the designer, who would spend 60 years crafting couture-quality gowns for the highest of American society.

Now a new exhibit, "Ann Lowe: American Couturier" – the largest ever of her work – opening Saturday at the Winterthur museum in Delaware, and the matching book being released alongside it, are unraveling more of the story that was nearly never sewn into the fabric of fashion's history.

Baby pink tulle is the first feast for the eyes; a ballgown Lowe designed in 1961 that, as Elizabeth Way, who wrote the book and is guest curating the exhibition, describes, "really shows off her mastery of color."

"Her style was very feminine, it was very traditional.

She worked in a 19th century dressmaking practice so she built dresses from the inside out – everything from the interior structure, the bras and bodices she built in, working its way out in layers. She had a lot of handmade embellishments, whether it's beading, appliqué, creating three-dimensional fabric flowers, everything was done with a lot of handwork and a lot of attention to detail."

To see her pieces in person – 40 of which will be on display spanning designs she created from 1928 through 1968 – is "breathtaking," according to Way.

"When you see each dress in detail, you get this immediate impression of how elegant and how feminine and fashionable these silhouettes were," she continues. "But when you look close, you start to see all these little details pop out at you, so it's really a multilayered experience. And to be in the gallery and surrounded by all of them at the same time is actually very special."

Before Way met Lowe as a figure to uncover (she'd write her master's thesis on Lowe and Elizabeth Keckley, whose stories as under-acknowledged Black dressmakers, she found, share similarities) Margaret Powell was unearthing her story. It was Powell, the scholar credited in the book's preface for her early and in-depth work to bring Lowe to light, who had the idea for the Winterthur exhibit. When she died in 2019, Winterthur invited Way to curate it. It was also Powell who wanted the world to understand that Lowe's story can't be limited by race alone.

In the early pages of the book, Powell writes about an interview Lowe did on "The Mike Douglas Show" in the '60s when she said the driving force behind her work was "to prove that a Negro can become a major dress designer." For Powell, "the predominant theory behind Lowe's exclusion from the story of popular American fashion is simply that the American public was not ready for her argument."

While that would have been true, Powell says "this almost single-minded focus on race" kept history from really analyzing Lowe as a designer and considering her body of work. Still, despite the hardships she faced, race-related and otherwise, Lowe could never be mistaken in claiming her rank as a major dress designer.

"If we really look at haute couture output, it's really on that level," Way says. "She was a very important American designer who contributed a lot to the American fashion culture. It wasn't all ready-to-wear coming from Seventh Avenue; she was making couture in the same ways they were making it in France. So we have that level of talent and skill here in the United States and she helped build what we think about as American fashion."

The exhibit, like the book, catalogues Lowe's journey and the dresses that decorate it.

From her birth in Alabama circa 1898 (her self-reported birth date never matched local census data), the daughter and granddaughter of dressmakers, to taking up that baton as early as age 5, when she started sewing scraps into the fabric flowers that would ultimately become a staple of her designs, the book follows Lowe to Tampa, where she heads at the request of society woman Josephine Edwards Lee to outfit her and her daughters. There she designs under her married name, and Annie Cone becomes the label of note for wedding gowns, bridesmaid's dresses, debutante balls and the local Gasparilla festival. The Lee family, whose wealth stemmed from the citrus business, would ultimately support Lowe's studies at a dressmaking school in Manhattan and later, in setting herself up for a long career there. ▶



View of a cotillion dress designed by Lowe, made from silk, satin, rhinestones, sequins and glass beads, 1956.

An Ann Lowe gown featured in the exhibit.



Floral details on a dress.



She arrived in New York City just before the Great Depression with money she had accumulated and a mindset to make it, whatever the odds. She dropped her married name and became Ann Lowe. In the city, Lowe would design for Neiman Marcus, Saks Fifth Avenue and for her own namesake business at different points in time.

She built up her client base which, before long, consisted of the New York Social Register, meaning she kept busy crafting designs for these prominent families and their full calendars of events and appearances.

A sampling of all of these dresses appear in the exhibit. “We look at groups of dresses,” Way says. “The first one we encounter is a bit of a historical timeline of what you’ll see in the exhibition. It charts her work from the 1920s through the 1960s and it really shows the changing silhouettes. She had a very, very long career, so this section is a little insight into her biography and talks about the span that she was designing over.”

From there, the exhibition looks at debutante gowns, fantasy gowns, a ’20s Gasparilla dress and wedding gowns, including a replica of Jacqueline Kennedy’s wedding dress (the original lives at the John F. Kennedy Presidential Library and Museum) painstakingly done by Katya Roelse, an instructor in the fashion and apparel program at the

University of Delaware and a freelance technical designer. Way says Roelse attributed the experience to “walking in her footsteps and the very intricate work that she did.”

Lowe designing that dress – though it could have been the catalyst for an even more prominent and perhaps global career had she been credited – became the now-controversial moment that really brings her into the wider fashion conversation, years after the wedding.

In its own coverage in a 1953 article, WWD would describe the dress, saying: “The bride wore ivory silk taffeta with horizontal tucking on snug bodice and around the hem of the full skirt, which was further embellished with round medallions done in tucking,” also without crediting Lowe.

It wasn’t until 1961, when Ladies Home Journal published a piece on the new first lady, including a line about her wedding that read: “The bride’s gown and those of her bridesmaids were designed by a colored woman dressmaker, not the haute couture,” that people knew anything about who had designed Kennedy’s dress. And Lowe wasn’t happy at all.

“Ann Lowe did take exception to that,” Way says.

In the book, Way continues, “Lowe wrote to Kennedy expressing ‘how hurt I feel as a result of an article...I

realize it was not intentional on your part but as you once asked me not to release any publicity without your approval, I assume that the article in question, and others, was passed by you....I have worked hard to achieve a certain position in life which has been considerably more difficult due to my race. At this late point in my career, any reference to the contrary hurts me more deeply than I can perhaps make you realize.”

Lowe asked instead to be described as “a noted negro designer” not even requesting her name be included. Research shows Kennedy’s press secretary called Lowe to apologize, saying the words were the reporter’s and not the first lady’s, and that Kennedy wasn’t aware they were being written.

Lowe would have many high points and setbacks over the course of her contribution to fashion, but she remained hopelessly devoted to making dresses until glaucoma finally took her eyesight and prevented her from doing so. It’s a story more than worthy of fashion’s recognition.

But why now for the exhibit?

“Now is as good a time as any – it should have happened earlier but this is when we were able to put it all together. I think it’s a long time coming, but it’s always a good time to think about what new stories we can tell about fashion history or history in general. Ann Lowe has a fascinating story, she has a lot of really beautiful material culture and I think we are in a moment, more than ever, that people are interested in fashion exhibitions, interested in fashion history,” Way says. “In the wake of the resurgence of the Black Lives Matter movement in 2020, people are also interested in what’s been left out of history, especially in regard to Black artists and creatives of all kinds.”

Sections on Lowe’s construction techniques, how past clients kept and altered her work to match modern styling, as well as pieces from contemporary designers like B Michael, Tracy Reese and Amsale Abera, who have drawn on the foundation Lowe laid, round out the exhibit, which runs through Jan. 7, 2024.

While there are no plans at present for “Ann Lowe: American Couturier” to travel, Way says she hopes it kicks off a series of exhibits around and including Lowe’s work.

“For [this] exhibition I want people to walk in and really be awed by the beauty. That’s what she was really about, was just creating really beautiful dresses. And we see these dresses from the 1920s through the 1960s, so just to get lost in the beauty of her material culture,” she says. “But I also want other museums, other scholars to be more aware of her work, what they have in their collections and just incorporate it into their exhibitions. Whatever those themes might be. Her work can speak to a lot of different themes and I hope that she’s just more integrated into fashion history from now on. And I hope that the book serves as a really great resource to help other scholars, emerging scholars and existing curators do that.” ■



Dior Homme's spring 2013 collection by Kris Van Assche.

Kris Van Assche Revisits 55 Collections in New Book

The Belgian designer lifts the veil on his personal life, and the enduring influences on his “Belgian realism.” BY MILES SOCHA

Growing up in the remote Belgian town of Londerzeel, which he describes as “so dull it wasn’t ever bourgeois,” Kris Van Assche didn’t get much exposure to the glamorous fashion world, except via books about design heroes like Yohji Yamamoto, or copies of Italian fashion magazines he would special order.

It’s one of the reasons he agreed to publish a book about his career so far, spanning 55 collections across his own brand, Dior Homme and Berluti: He hopes it inspires young people to understand the possibilities for a career in fashion. “I feel books are very important,” he stresses.

Organized chronologically, it’s a warts-and-all look back – if, like Van Assche, you cringe over a less-than-perfect color and fabric choice – for the designer included complete run-of-shows for everything he turned out. Not one look was edited out to offer “the complete picture.”

“There are collections I’m less at ease with, but they ended up being turning points,” he says.

The 432-page tome also lifts the veil on Van Assche’s personal life, opening with an adorable First Communion portrait (he was six and wears a necktie), ending with a snap of him with his longtime partner Mauricio Nardi, and sprinkled throughout with quotes from his mechanic father Hugo and odes to his paternal grandmother.

The designer lamented that he’s long been labeled “the cold one” by journalists for always keeping interviews centered on his collections, ideas and working methods.

The reality is that family members attended each and every one of his fashion shows in Paris, and this book exalts their lingering influence; his grandmother, an “over-the-top” aesthete who considered dressing well a form of politeness, and his parents, advocates of “working your way up,” who enrolled their teenage son in art classes and encouraged him to pursue his interest in fashion. His mother, who died in 2022, was a secretary, and Van Assche describes his parents as “down-to-earth, hard-working, normal people.”

The book is confessional at times. Van Assche was keenly aware of the challenge ahead of him in 2007 when



The cover of the book features three portraits of the designer.

he was tapped to succeed Hedi Slimane at Dior Homme after an acclaimed tenure that profoundly impacted menswear, even long after Slimane exited. (Van Assche started in fashion as an intern for Slimane when he was at Yves Saint Laurent Rive Gauche, and joined as his first assistant when Slimane moved to Dior.)

“I knew that some critics were out there waiting for me with bazookas,” Van Assche writes in the book of

Kris Van Assche



his arrival at the creative helm of Dior Homme. “It was an impossible situation. But I did end up taking the job and I never regretted it because the team was incredibly welcoming to me.”

Even for those who have followed Van Assche’s career, the book serves as a reminder that the designer was one of the first to finish off men’s suits with athletic sneakers, one of the many ways he blended luxury and streetwear codes. He was also one of the first to make elastic-waisted, sweatpant-like wool trousers, sock-like shoes, hourglass-shaped jackets – and to use Woodkid music for his runway soundtrack. ▶

Kris Van Assche photograph by Paolo Roversi



A look from Kris Van Assche's fall 2013 collection.



A look from Kris Van Assche's spring 2010 women's collection.



Kris Van Assche Picks 7 Favorite Fashion Books

Paolo Roversi, Robert Longo and fashion hero Martin Margiela figure among his selections.

BY MILES SOCHA

Kris Van Assche has hundreds of books lining the shelves of his Paris apartment – and hundreds more in storage.

His collection was constructed over 25 years, so it was “really hard to make a selection” when WWD asked him to select a few favorites, he says.

He narrowed it down to seven titles, providing a short description for each:

- ❑ **“Libretto” by Paolo Roversi**
Published by Steidl, 2000
 “A sublime, small-size book by Paolo Roversi with all clothes by Comme des Garçons.”
- ❑ **“Talking to Myself” by Yohji Yamamoto**
Published by Carla Sozzani Editore, 2002
 “A limited and numbered (by hand, mine is number 2,038) edition with cult images by Nick Knight, Peter Lindbergh, and many others.”
- ❑ **“Mode in de Lage Landen: België”**
Published by Cantecler, 1989
 “My very first book on Belgian designers, a true inspiration when I was a teen, with a beautiful silhouette by Ann Demeulemeester on its cover.”
- ❑ **“Margiela, the Hermès Years”**
Published by Lannoo, 2018
 “Martin Margiela at Hermès is my forever fashion reference.”
- ❑ **“Men in the Cities” by Robert Longo**
Published by Schirmer/Mosel, 2009
 “Obviously not a fashion book in the strict sense of the word, but what a fashion inspiration!”
- ❑ **“Comme des Garçons”**
Published by Chikuma Shobo Co. Ltd., 1986
 “A rare edition found on a trip to Japan – cult!”
- ❑ **“Studio” by Paolo Roversi**
Collector's Edition N°11/17 published by Steidl Danguin, 2008
 “An absolute dream book with one of my favorite images of all time: Guinevere Van Seenus smoking, wearing a suit.”



Looks from Berluti by Kris Van Assche for fall 2021.

A\$AP Rocky adds one more first. “I was the first Black, male model signed at Dior. And I’m proud of that,” he says, referring to Dior Homme’s fall 2016 campaign, for which he donned a red, double-breasted topcoat.

Not that Van Assche, now 47, ever billed himself as a cutting-edge, trendsetting designer.

The forced look back at his career reminded him that he’s always made wearable, realistic clothes for active lives.

“I’m not a provocateur, I’m not into concepts, but I am into beauty,” he muses. “I came to terms with that and I think there’s a need for that.”

From his very first signature collection there was a sense of “reality,” he writes in the book. “It is about a romantic idea of men. Real men, rolling up their sleeves, getting their hands dirty: the dynamic, active, working man.”

His mechanic father has been a touchstone throughout his career, seen in workwear styles, utilitarian details, and the designer’s penchant for collaborating only with artists who get their hands dirty making their works.

In hindsight, Van Assche’s idea of dressing an “active, dynamic, sporty, even sexy kind of guy” was distinct from the dominant rocker trend at the time.

Boyhood has been another recurrent theme. “I’m always inspired by this moment in a young man’s life where you go from boyhood to adulthood – when you understand that the way you look makes a difference: their first suit, their first date, their first job interview,”

the designer explains.

He dabbled in womenswear under his signature brand between 2008 and 2010, reflecting the fact that he specialized in womenswear as a student at Antwerp’s famous Royal Academy of Fine Arts under course director Walter Van Beirendonck.

Van Assche confesses that assembling the book was a “total nightmare because I’m really bad at doing my own archives.” About 5,000 emails later, and a huge assist from the book’s editor Grace Johnston, it’s ready for release on Oct. 2 in Europe.

But in the end, he found the process therapeutic, ending with him being at peace with his career to date, and ready to tackle his next chapter in the fashion world.

Van Assche entrusted acclaimed French graphic design duo Mathias Augustyniak and Michael Amzalag of M/M (Paris) to design his visual compendium, in which small blocks of text float on pages with very small or supersized photos. Journalist Anders Christian Madsen wrote the introduction, arguing that “with his restrained, pristine approach and his devotion to old-world beauty, Kris’ work consistently reflects his broader transformations within the culture of fashion.”

Published by Belgian imprint Lannoo, “Kris Van Assche: 55 Collections” boasts photos by Paolo Roversi, Willy Vanderperre, Nan Goldin, David Sims, Alasdair McLellan, Sarah Moon, Nick Knight, Patrick Demarchelier, Jeff Burton and Inez & Vinoodh. ■

WWD's Ultimate Guide To Concept Stores

House plants, homewares, logo merch and wellness products are among fashion's newest bedfellows in unique retail settings around the world. BY WWD STAFF

Visit a concept store these days and you might come home with a cactus, a biography, a lip balm – or a dining room suite – along with your fix of designer clothes and accessories.

Here, WWD rounds up a selection of creative retail destinations that promise to surprise, and keep the torch alive for creative merchandising.



The Americas

Wdlt117

7 St. Thomas Street, Toronto

The concept: A Victorian-era brick town house shelters a sleek industrial space, and a rambling selection of edgy brands from Europe and Asia.

Claim to fame: Clothes, gifts, homewares, fragrances and accessories that have a strong point of view. The store name is an abbreviation of “wanderlust” and managing director Jason Morikawa says the goal is for customers to discover a brand or item that “makes them look differently at the world of fashion; for themselves or the home.”

Noteworthy brands: Ichendorf Milano for tableware, Carbone for menswear, Mendittorosa for fragrance and &Klevering for home objects.

What to Instagram: The arched brick entryway, with its restored and refinished antique door.

Price range: \$25 for a retail lip balm up to \$11,950 for pair of alligator Guidi boots.



Departamento

1019 South Santa Fe Avenue, Los Angeles

The concept: This 2,200-square-foot L.A. destination for discovering new global menswear brands is tucked away in the back of Maru Coffee in the Arts District, and helmed by Andrew Dryden, a former buyer for Selfridges, and Joseph Quinones, who handles client relations. “We want people to come in and find themselves in the store; we don’t pitch

any one look or aesthetic,” says Dryden, who built the shop to be celebrity stylist-friendly. “The beauty of L.A. is you can be quite ostentatious and buy very loud things, so we’re not held back like a lot of European markets are with classic, conservative clientele.”

Claim to fame: Drake, Frank Ocean, Nicolas Ghesquière and other famous fashion plates make the trek downtown to visit.

Noteworthy brands: Loewe (the store was the first menswear account in L.A.); Marni, 3Man, Lemaire, Lanvin, Martine Rose, Wales Bonner, The Soloist, Bode, The Row, Anecho (as worn by Brad Pitt).

What to Instagram: The mirrored neon-lit hallway that leads to the gallery-like space.

Price range: \$140 for an Our Legacy tank top to \$8,000 for a Loewe puffer jacket.



Just One Eye

915 North Sycamore Avenue, Los Angeles

The concept: With an open 10,000-square-foot store space inside a 30,000-square-foot building that doubles as the company’s headquarters and storage, Just One Eye is known for its selection of fine art, furniture, jewelry, homewares, vintage pieces and global luxury labels. In the back is a hair salon and upstairs is a workout space for one-on-one Pilates classes.

Claim to fame: The store’s founder, Paola Russo, takes risks on new brands. Just One Eye was the first high-end boutique to carry Off-White and God’s True Cashmere, founded by actor Brad Pitt and Sat Hari. The large outpost is also known as a gallery for fine art, such as the billboard-sized “Cherry Blossoms” painting by Damien Hirst on one wall.

Noteworthy brands: Eterne T-shirts, God’s True Cashmere, Fear of God and new-to-the-store Oberon’s reworked vintage and antique garments, in addition to brands such as Giorgio Armani, Prada, Cartier, Bottega Veneta, Alexandre Vauthier, Khaite and The Row.

What to Instagram: The John Chamberlain sculpture of mashed car parts that greets customers at the entrance.

Price range: \$60 for a book to \$1 million for a bracelet and earring set by Fernando Jorge.



Terminal

8271 Beverly Boulevard, Los Angeles

The concept: Former Maxfield visual director Ericka del Rosario and her fiancé Mason Rothschild (the digital artist behind the controversial MetaBirkins) opened their 2,200-square-foot space to bring together the social, digital and retail experiences. They incorporate digital collectibles with purchases, as well as VIP event access to their raging parties, and offer memberships akin to a social club. The store is expanding to Tokyo in October and Dubai in 2025.

Claim to fame: Catering to the youth scene with full looks for attending Coachella and other events. “I’m 27. When I moved to L.A. it was all Rodeo Drive energy, but celebrities and influencers want culture and experiences,” says del Rosario, noting Terminal has hosted events for 40 brands including Ambush, Adidas and the launch of Jimmy Choo x Mugler.

Noteworthy brands: Yohji Yamamoto, Issey Miyake, Marni, MM6 Maison Margiela, YP/Project, ERL, Vaquera, Diesel, Dion Li, Rui, Louisa Ballou, Vivienne Westwood.

What to Instagram: A Terminal event (the founders handle the guest lists, marketing, set design, and pulling in DJs like Kitty Cash) or a selfie in the leafy outdoor courtyard.

Price range: \$225 for an Undercover flower corsage to \$6,050 for a Peter Do embossed croc coat.



A'maree's

2241 West Coast Highway, Newport Beach, California

The concept: With 47 years in business over two generations, Dawn Klohs, Denise Schaefer and Apryl Schaefer preside over a retail institution that invites

comparisons to Peggy Guggenheim’s Palazzo in Venice. It’s a port of call for the yachting set, who can pull up to the store’s harbor-side boat slip for a California-casual curation of luxury and hard-to-find labels for men and women, fine jewelry and home wares.

Main claim to fame: The modernist 1961 building (designed by Thornton Ladd and John Kelsey, the architects of Pasadena’s Norton Simon Museum) with arched bay view windows and glass portholes on the floor to allow views of the fish swimming below.

Noteworthy brands: The Row, Alaïa, Nick Fouquet, Dosa, Astier de la Villette, Dusan, Co, Visvim, Maison Rabih Kayrouz, Jil Sander, Extreme Cashmere, Sidney Garber, Massimo Alba, Mira Mikati, Kilometre, Celine.

What to Instagram: The view of the boats in Newport Harbor from the outdoor patio, where shoppers are welcome to linger, or any of the creative merchandise displays in-store.

Price range: \$89 for a “Chakra 6: Third Eye Jazmin” Amen candle to \$79,060 for an Irene Neuwirth aquamarine bead necklace.



Market Market

1555 South Palm Canyon Dr. Unit F, Palm Springs, California

The concept: In vintage Valhalla Palm Springs, this 40,000-square-foot marketplace featuring only vintage, repurposed furniture, homewares and fashion was created by Mojave Flea founder James Morelos, who turned his pop-up makers markets into a retail chain of stores in Palm Springs, Joshua Tree, San Francisco and Hudson Valley, New York.

Noteworthy brands: Curated spaces by RTH designer Rene Holguin, Maurizio Donadi’s Transnomadica, Hawaiian shirt enthusiast Red Dot Hawaii, western wear dealer En Vintage; upcycled beach towel accessories brand Picnicwear, and hand-dyed lingerie and clothing brand Kazmik Grace.

What to Instagram: The vintage lips sofa from Nok Nok or any other of the pieces of furniture and art on display in the sprawling space.

Price range: \$58 for a tie-dyed, sun-faded, “Palm Springs” T-shirt by Best Regards to \$20,000 for the one-off vintage cars that can turn up, like a 1969 Custom Dune Buggy with Corvair engine.



Laguna Mexico

Calle Dr Erazo 172, Doctores, Cuauhtémoc, 06720 Mexico City

The concept: More of an amalgamation of factories than a concept store, Laguna houses 24 firms in fashion, design, architecture, urban planning, books, ceramics, gastronomy and art in a former textile factory. About half offer products for sale; the rest services. One resident is,

ahem, a concept store called Sioux.

What to Instagram: The courtyard patio with its jungle vibes, thanks to landscaping by the architecture firm Estudio Ome, is a must. The complex's metal grid furniture by Roberto Michelsen is probably the runner-up. **Price range:** A souvenir Laguna mug, part of a new collection, for \$6, or splurge on the cast aluminum "swan" dining room set with six chairs by architect Javier Senosiain for \$21,000.

Brand check: Mexican fashion is one of the hottest categories at Laguna, led by the streetwear clothing brand Hermanos Koumori, which is working on a collaboration with Adidas.

GoodMrkt

4130 West Jefferson Boulevard, Fort Wayne, Indiana

The concept: A 5,000-square-foot artisan shop that specializes in environmentally and socially-responsible brands and retailers – and it comes with a café.

Claim to fame: The concept provides a platform for mostly small and emerging brands to sell their products while supporting their causes through product donations, a percent of sales, fundraising events, or through how they source and create their merchandise. Harry Cunningham, owner and founder, characterizes GoodMrkt as a community of makers and creators out to confront the challenges of the world and spark change.

Brand check: Able, a fashion company that trains and employs women to help break the cycle of poverty and extricate them from the sex trade; Sackcloth & Ashes, which donates a blanket to a shelter for every blanket purchased, and Ellis Brooklyn, which sells fragrances with clean ingredients and sustainable sourcing.

Instagrammable moment: In the café.

Price range: You could go as low as a 1 cent round-up donation to support goodMrkt's community development and projects while a Pura Vida barrette sells for \$1.50, an Amble leather jacket is \$385 and a stag statue is \$850.



BDDW

5 Crosby Street, New York

The concept: A showroom for a range of luxury products, from large dining tables and tapestries and mirrors to deck swings, jigsaw puzzles, ceramics, upholstery fabrics, clothing, even beanies displayed in a series of display rooms segmented by tall archways as well as narrow portals for a sense of discovery and

intimacy. All BDDW's pieces are designed and developed by the company's founder, Tyler Hays, and created in his Philadelphia studio by him and his team of craftspeople.

Claim to fame: Craftsmanship, timeless design and heirloom quality pieces.

Price range: Pottery handmade in Philadelphia with clay sourced from the Frankford clay pit, with a delicate cup going for \$150; a furniture maker's rugged pants with plenty of pockets for \$438 and up for the furniture line and up to \$690 for cotton dress created from a 1908 pattern.

There's more: The flagship and headquarters are in SoHo but BDDW also has two London showrooms, in Mayfair and Bethnal Green.

Instagram moments: Taxidermy deer with antlers posed passively by a lakeside model diorama, or a pair of Samurai-style warriors in antique-like diver helmets and armor composed of a melange of materials.

Don't forget to: Ask what BDDW stands for.

Europe

Merci

111 Boulevard Beaumarchais, 75003 Paris

The concept: A rambling, 15,000-square-foot, loft-like emporium with a bohemian flair housing fashion, jewelry, furniture, homewares, stationery and several eateries. **Claim to fame:** Merci has an eco and charitable bent, earmarking some profits for educating children in remote parts of Madagascar, for example.

Noteworthy brands: Le Minor for striped T-shirts, Mother for jeans, Autry for sneakers, Leonor Greyl for hair products. New brands for fall include

Bergfabel, Cordera, Studio Nicholson, Elia Maurizi, Myssy and Couper et Coudre.

What to Instagram: The red Fiat 500 frequently parked near the entrance – or the bedding arranged in mouthwatering tonal rows.

Price range: 5 euros for a Merci logo lighter to 5,694 euros for an oversize sofa.



The Broken Arm

12 rue Perrée, 75003 Paris

The concept: Named after a sculpture by Belgian artist Marcel Duchamp, the 2,100-square-foot unit in the Marais offers a tight curation of fashion's sharpest signatures and a gift shop section featuring books, objects and CDs with a strong connection to fashion culture.

Go there for: The fashion-forward yet never highfalutin' vision of founders Romain Joste, Anaïs Lafarge and Guillaume Steinmetz.

Linger for: A beverage from their café, now operated by the team behind Parisian coffee shop Dreamin' Man.

Noteworthy brands: Prada, Comme des Garçons, Rick Owens, Alaïa, Maison Margiela, and Ann Demeulemeester alongside smaller labels like Niccolò Pasqualetti, Rier and Namacheke, as well as leather goods brand Isaac Reina and Salomon's lifestyle footwear.

Price range: From 35 euros for the shop's logo T-shirt to 6,500 euros for a Prada leather jacket.



Dover Street Market

18-22 Haymarket, London SW1Y 4DG

The concept: In Rei Kawakubo's words, Dover Street Market's aim is "to create a kind of market where various creators from various fields gather together and encounter each other in an ongoing atmosphere of beautiful chaos... the mixing up and coming together of different kindred souls who all share a strong personal vision."

What to expect: Turning 20 years old next year, DSM remains a pioneer in the genre, offering a cool mix of fashion, culture and lifestyle, along with Rose Bakery on the top floor and a selection of indie zines and rare books by Idea books in the basement.

Noteworthy brands: Everything under the Comme des Garçons umbrella, including Junya Watanabe and Noir Kei Ninomiya, dresses fit for fairy princesses from Elena Dawson, plus Miu Miu, a sizable selection from The Row and a Supreme shop-in-shop.

What to Instagram: Outfit experiments in the changing rooms, and seasonal fashion installations by famed set designer Gary Card.

Price range: 5 pounds for a cappuccino from Rose Bakery to nearly 37,000 pounds for a vintage 1926 Cartier Tank Chinese watch sourced by specialist Harry Fane.



Blue Mountain School

9 Chance Street, London E2 7JB

The concept: A six-floor spread of one-of-a-kind commissioned work including clothing, furniture, and ceramics, as well as an array of exhibitions, residencies, and projects.

Claim to fame: A space for makers across all disciplines – fashion, art, and interior design – that beyond shopping offers seasonal seafood-focused fare at in-house restaurant Cylene,

and various installations within the space.

Noteworthy brands: Anecho for romantic reimaginings of everyday clothing, Bobby Mills for amorphous oak stools, and Alexis Gautier for jacquard textiles woven from silk, cotton and wool.

What to Instagram: The space's current exhibition, Kazunori Hamana's "Tsbuos."

Price range: 10.83 pounds for the record "Yantlet / Grains" by Junior Loves from BMS Records to 75,000 pounds for Carl R. Williams' painting "Capsules of Doom."



Storm

Store Regnegade 1, 1110 Copenhagen

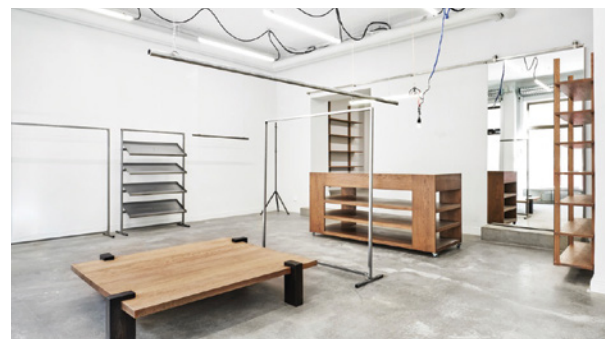
The concept: Encompassing everything from fashion, beauty to stationery, the store was founded in 1994 by Rasmus Storm, who previously worked in management for a wooden pallet company.

Claim to fame: For Storm's 20th anniversary in 2014, the store teamed with Raf Simons for a special collection of T-shirts featuring black and white imagery with texts.

Noteworthy brands: Gold coin rings from Maria Black, colorful knits from Nith Studio to the children's book series "Little People, Big Dreams" about Vivienne Westwood, Michelle Obama, John Lennon, Freddie Mercury and others.

What to Instagram: Storm is in the shape of a curved corner of where it sits, so approach a shot from any angle.

Price range: A limited edition tent from Maharishi and Heimplanet for 923 euros, while a vest from the collaboration between Pleasures and Eastpak goes for 166 euros.



Ettresex

Åsögatan 136, 116 24 Stockholm

The concept: A twin concept store on Åsögatan 136, one stocks apparel, prints and decorative objects, while the other next door is a space for curation, inspiration and research that can be visited and rented out for events and classes.

Claim to fame: The combination of indie labels with used and vintage clothing.

Noteworthy brands: From Comme des Garçons, Issey Miyake, Marithé & François Girbaud, and Prada to independent brands such as Iggy NYC, Fifth Store and Book Works.

What to Instagram: The Brutalist interiors and stonewash walls and floors are made for architecture enthusiasts.

Price range: \$9 for a Connie Costas air freshener up to \$950.



Andreas Murkudis

Potsdamer Str. 81, 10785 Berlin

The concept: More than 200 brands across fashion, furniture, design, stationery, literature, art, chocolates and stuffed animals in a vast, whitewashed space.

Brand check: Nothing from the big fashion conglomerates. New for fall is Japanese indigo specialist Aton, Guy Berryman's clothing label Applied Art forms and Aldo ▶



Maria Camillo's namesake brand. And that's just the As.

What to Instagram: The iceberg-like podium that juts out in the middle of the store displaying shoes and an array of design objects.

Linger for: Furniture, a growing category found in the side wing of the main store. Phantom Hands, Lehni and Tecta are among the design houses showcased.

Price range: Milk chocolate bar by Erich Harmann for 3 euros up to 79,000 euros for a limited edition walnut and brass table by Frankfurt-based furniture brand e15.



LuisaViaRoma

19-21/r, Via Roma, Florence 50123

The concept: Founded in 1930, the store changes almost every six months depending on the period, events, and the chosen collaborations with an artist.

Claim to fame: The store is the window to the city of Florence where everything started. Luisaviaroma.com is the store's window to the world.

Noteworthy brands: Eco-friendly denim from Triarchy, Auralee, Gigi Hadid's cashmere brand Guest in Residence and TheMoirè for accessories.

What to Instagram: The interactive windows as they change constantly featuring different brands and themes.

Price range: 90 euros for Toteme's tank top to 9,500 euros for Brunello Cucinelli's shearling jacket.



10 Corso Como

10, Corso Como, Milan 20154

The concept: Hailed as the first "concept store" in Italy, it was founded in 1991 and has become recognized as a key spot for blending culture with trends, promoting a close link between fashion and design.

Claim to fame: It pioneered the "boutique as a lifestyle" trend, nestled in a lush garden. Art exhibitions, a bookstore, a restaurant and site-specific installations contribute to the "slow" shopping attitude at the heart of the store.

Noteworthy brands: From Azzedine Alaïa, Comme des Garçons, Sacai, Yohji Yamamoto, Vivienne Westwood, Martin Margiela and Loewe, to Balenciaga and Rick Owens. **New entries:** Poetry by Renata Brenha, and the Cubist volumes by Chen Peng.

What to Instagram: The recent collaboration with Giorgio Armani that focused on denim and cognac leather details set into a real artwork by the Italian artist Flavio Favelli.

Price range: 70 euros for the logo printed canvas mini shopping bag to 11,458 euros for a Comme des Garçons coat.



The Pink Closet

28, Via San Giovanni del Toro, Ravello 84010

The concept: Mariella Avino, managing director of Palazzo Avino that houses the store, says The Pink Closet represents a journey told through a layering of memories, souvenirs, pieces of clothing and objects with eclecticism the key.

Claim to fame: The boutique is inspired by the concept of a "traveler's

closet" and carries everything from ready-to-wear to homeware and lifestyle objects.

Noteworthy brands: Playful clothing from Cormio, timeless

shoes from Piferi, bags combined with jewels from Rosantica.

What to Instagram: The boutique itself is a photo booth. Every corner is jazzed up with mirrors, shells and pastel colors.

Price range: The Pink Closet Lipstick in three shades at 35 euros, to the Benedetta Bruzichich bag at 1,200 euros.



Calienna

Neubaugasse 68, 1070 Vienna

The concept: A mix of houseplants, artworks, books, candles, ceramics, beauty products, a café and furniture.

Brand check: Made by Choice and Mattiazzi in furniture, Rowse for skin care, and Orris Paris for soap.

What to Instagram: Anything green. The store's objective is to combat "plant blindness," and to help people "grow every day."

Price range: A small cactus can be had for 4 euros, while prices for rare plants can climb up to 1,700 euros.

Coming soon: A second level is being added this fall for an apartment, gallery and pop-up space.



Mouki Mou

Diogenous 15, Plaka, Athens 10556

The concept: A lifestyle store selling fashion, jewelry, and home accessories. Located in the historic Plaka district, the shop has a planted roof terrace spanning more than 1,700 square feet and a view of the Acropolis.

Claim to fame: According to its founder-owner Maria Lemos, it's the first and only fashion concept store in Athens. Its sister store, Mouki Mou London, is located on Chiltern Street.

Noteworthy brands: Lemaire, Alexander Kirkeby glass, Sofie D'Hoore, Ten Thousand Things jewelry.

What to Instagram: The view from the roof terrace, and the terrace itself.

Price range: 20 pounds for the Alyko soap bar from The Naxos Apothecary, to 33,100 pounds for a Judy Geib Colombian emerald bracelet.



Ieri

Wine Factory No. 1, 1 Vasil Petriashvili Street, Tbilisi 0179, Georgia

The concept: The word "ieri" in Georgian means at once look, appear, image, outfit and attitude and it's this side of Georgia that founders Anka Tsitsishvili, who serves as creative director and buyer, and Sofia Guguberidze, who

specializes in luxury business management, wanted to encapsulate in this "inspiration spot" – a gallery, coffee spot, wine bar as well as an event and exhibition place all in one.

Go there to: Get a taste of the thriving Georgian creative scene. The store offers over 35 designers either from Georgia or who have found their inspiration in the country.

Brand check: Fashion labels David Koma and Situationist; eco-friendly lingerie label Sheidish; jeweler Sofio Gongli with stunning enamel designs; beauty brands Kash Kash and Senself; perfumes by Kaveuli. There's also a selection of antique carpets, home décor and books.

What to Instagram: The architecture. Ieri's home is in the eaves of Wine Factory No.1, a historical winery built in 1896 on Vasil Petriashvili street, in Tbilisi's Vera district.

Price range: 17 Georgian lari (or 6 euros) for the Hidden Tbilisi – Old Town guidebook, written by Bakur Sulakauri, up to over 4,000 lari (or 1,420 euros) for a white David Koma gown with a crystalized keyhole neckline.



Middle East and Africa

Maison 69

Garden 8, Salah El Din Abdel Karim Street, New Cairo

The concept: Built entirely by 432 craftsmen using traditional construction techniques, this 43,000-square-foot space has fashion (both womenswear and menswear), an art gallery, design shop, flower shop, book store (spread across the dramatic central staircase), bakery café and coworking space.

Claim to fame: Maison 69 has 14 art installations by famed Egyptian artists including Karim Haywan, Amina Kudos, Jamila Hamza and Reform Girls.

What you will find: Their "shop the globe" strategy curates local and international brands from A.P.C., Ronny Kobo, Maison Kitsune and C/meo, to Dina Shaker from Egypt, Lebanese Joanna Andraos and Aspect Dore from Saudi Arabia.

What to come here for: Founder Amir Fayó says their visitors come to not just buy, but to experience an unforgettable feeling that creates a memory which "Instagram just can't capture."

Price range: \$50 for an Egyptian photo print to \$1,000 for Hollywood favorite Egyptian designer Tamanza's dresses.

Alára

12A Akin Olugbade Street, Lagos

The concept: Billed as West Africa's first fashion, luxury and lifestyle concept store, Alára is the brainchild of Reni Folawiyo and offers a range of creations from Nigerian fashion labels to furniture brands from South Africa and objets d'art from Morocco.

Claim to fame: The Alára "family" includes the likes of Naomi Campbell, fashion designer Kenneth Ize and Tokini Peterside, who founded Art x Lagos, among others.

Linger for: Art exhibitions and book launches as well as a table at the restaurant Nok by Alára, where executive chef Pierre Thiam cocreated a contemporary Pan-African cuisine and drinks menu with Folawiyo.

Noteworthy brands: Kenneth Ize, Imane Ayissi, Duro Olowu, and Bloke, a genderless luxury line by London- and Nigeria-based designer Faith Oluwajimi, alongside a smattering of international brands across fashion, accessories and design like Saint Laurent, handbag label Booy, or Tom Dixon.

What to Instagram: The striking building that was designed by controversial Ghanaian architect David Adjaye.

Don't miss: The Alára curation at the Brooklyn Museum, on the occasion of the Africa Fashion exhibition, until Oct. 22.



Asia-Pacific

Boontheshop

21 Apgujeong-ro 60-gil, Gangnam-gu, 06016 Seoul

The concept: The sleek, museum-like marble space by Peter Marino spans over 55,000 square feet and offers everything from street fashion to high jewelry and art

exhibitions to personal shopping services. It also houses the Michelin two-star restaurant Kojima, which is known for its sushi dishes by chef Park Kyung-jae.

Claim to fame: South Korea's first luxury multishop that opened in 2004, Boontheshop has marked more firsts for the country, such as landing a space at Harrods in London and hosting a not-for-auction show for Christie's.

Noteworthy brands: Marine Serre for sneakers, Area for button-down shirts, Suel for bracelets, Gragg for phone cases, Heeley for fragrances.

What to Instagram: The plate displays, or the splatter-paint wall mural by the menswear department, and the Brutalist staircase.

Price range: \$5.99 for a birthday card by Raffle Paper & Co. to \$60,000 for a diamond necklace by Buccellati.

Beaker Cheongdam

408 Apgujeong-ro, Gangnam-gu, 06014 Seoul

The concept: The open floor plan features plenty of lounging areas including a café, perfect for relaxing after browsing the expansive display of fashion, collections of books and furniture, as well as thematic exhibitions and pop-ups.

Claim to fame: Beaker is credited with introducing fast-emerging brands to the Korean market, in particular Japanese indie fashion labels, as well as offering a selection of whimsical lifestyle products.

Noteworthy brands: Pura Utz for beaded accessories, Beaker for knits, Soonjeans for denim jackets, Warren & Laetitia for 3D-printed vases, Normann Copenhagen for stools.

What to Instagram: The water tank-turned-fitting room or the row of chairs mounted on a mustard-yellow wall that functions as a clothing rack.

Price range: \$4.11 for a thank you card by Le Typographe to \$2,982 for a sheepskin coat by Anne Vest Furhouse.



Addicted

24 Seolleung-ro 155-gil, Gangnam-gu, 06018 Seoul

The concept: A landmark in the Apgujeong shopping district, Addicted serves as a retail space and showroom for experimental fashion, home interior props, and stationery.

Claim to fame: Reflecting its roots as a trading and importing company, Addicted has introduced lesser known avant-garde labels and collectibles from around the world.

Noteworthy brands: Walter Van Beirendonck for graphic sweatshirts and dog bowls, Kiko Kostadinov for knits, Henrik Vibskov for ankle boots, Rassvet for skateboard decks.

What to Instagram: Window displays featuring seasonal installations such as the latest piece by Yusuke Seki for Kiko Kostadinov x Asics Novalis by the entrance (no photography allowed indoors).

Price range: \$5.24 for stickers by 4WD to \$3,200 for a bejeweled lambskin leather coat by Simone Rocha.

Design Orchard

250 Orchard Road, Singapore 238905

The concept: Spanning some 25,295 square feet on three levels, the five-year-old Design Orchard was imagined as a showcase for Singapore's homegrown creative talent – offering anything from spirits and decor items to kids' swimwear and beauty – with a café on the top floor.

Go there for: It's the largest one-stop shop destination for Singaporean talent based locally or abroad, with over



100 labels, with window displays designed by students of Nanyang Polytechnic University as part of their curriculum.

The twice-annual open call brings a raft of new brands every six months, refreshing around 20 percent of the roster. This July saw the addition of skin care brand Jomo Studio and activewear label Band of Sisters, among others.

Noteworthy brands: Ginlee Studio by Israel-based Singaporean designer Gin Lee, Reckless Erika by designer Afton Chen, veteran womenswear designer Thomas Wee, August Society's swimwear, Peranakan label Foundation Jewellers, who designed the Bird of Paradise brooch presented to the late Queen Elizabeth by Singapore's then-president Tony Tan Keng Yam for her 2012 Golden Jubilee.

What to Instagram: The grey concrete wall dotted with portholes and fondly known as the "Cheese Wall" and the graduating terraces that lead up to the café on the third level.

Price range: 6.5 Singaporean dollars (around \$5) for a hand and body wash from Jomo Studio up to 18,000 Singaporean dollars (\$13,320) for a filigree gold and diamond brooch by Foundation Jewellers. There's also Chopvalue, an upcycling brand that has turned some of the 500,000 chopsticks discarded daily in the city into cheese boards, coasters and even a writing desk.



Siwilai

Central Embassy, 1031 Phloen Chit Rd, Lumpini, Pathum Wan, Bangkok

The concept: When founder Barom Bhicharnchit imagined Siwilai in 2014, the goal was to "bring Thailand to the modern world" with a fresh retail outlook embodied in the name – a "Thai adaptation of the word civilization, or better yet, progress," he explains.

Go there for: The selection of local and international labels with a splash of art. A memorable exhibit was the Sorayama Spacepark by AMKK, the first set of collaborative art pieces by Japanese artists Hajime Sorayama and Azuma Makoto featuring a life-sized scale giant aluminum Tyrannosaurus sculpture on a lunar landscape.

Noteworthy brands: A-Cold-Wall, Rhude, Stüssy, Paris-based label Carne Bollente, Ami, Nanushka, Christian Wijnants as well as the Thaimade label, which features items created with Thai craftspeople, as well as buzzy local brands. The store has recently stepped up its focus on menswear and unisex labels and new for fall are Casablanca, A.P.C., Wacko Maria, Carhartt.

Price range: A box of Phaya Naga matchsticks, customized for Siwilai, for 80 baht (or \$2.30) while outerwear pieces and couture-level designs in delicate fabrics can go up to 100,000 baht, equivalent to \$2,850. On average, prices hover around 10,000 baht (\$285) for clothing and accessories.

Linger with: A coffee, sourced in a plantation-to-cup approach, from its in-house specialty Siwilai Café, which has now spanned a clutch of outposts in the city. Proceed with its "Social Clubs," with the Siwilai City Club located on the rooftop of the Central Embassy complex, or go explore the city by heading to the Siwilai Sound Club, a listening bar in Bangkok's old town.

Coming soon: A nightclub is slated to open in the next three months, and a colonial house is on the cards for next year.



Belowground

Basement, 5 Queen's Road Central, Hong Kong

The concept: Tucked in the basement level of luxury mall Landmark, the space is about creating "unexpected experiences in unassuming corners," says Belowground head Ryan Kwok. It is at once a pop-up store, temporary gallery space and cool-kid hangout that occasionally takes over the ground floor atrium of the retail hotspot.

Claim to fame: The ever-changing roster of pop-up stores and exhibitions, and the collectibles.

Brand check: Suicoke, for its first foothold in Hong Kong; Sacai; Berluti's ode to patina; Valentino's Pink PP collection, and a slew of collaborations including Kaws x the North Face, Jimmy Choo x Eric Haze, Loewe x sports specialist On and Vans x Kila Cheung "Siu Ming" to name but a few.

What to Instagram: There's always something new to snap, like the "swimming pool" installed during Art Basel to celebrate a collaboration between streetwear label Victoria, outdoor goods maker Yeti and Vans. But don't miss the fully equipped studio, home to the Belowground FM radio station broadcast in Hong Kong and available for replay online.

Price range: 120 Hong Kong dollars (or \$15) for a set of Yoshitomo Nara stickers from Quiet Gallery or the Various Key Tag x J.30000 for 250 Hong Kong dollars (\$32) from vintage and collectible store Asterisk; up to 19,000 Hong Kong dollars (\$2,425) for a Moncler x BBC down jacket, over 400,000 Hong Kong dollars for original art work from Kasing Lung or even a million-dollar timepiece with Horoloupe, the moniker of collector and entrepreneur Austen Chu who is also behind watch marketplace Wristcheck.



Postpost

Xingfu Sancun Village, Lane No.5 - next to a grocery store, Beijing

The concept: Located in a former worker's canteen near the popular Sanlitun shopping district, the chapel-like store offers fashion, jewelry, indie publications, vinyl records, coffee and Slovenian wine that caters to the local cool kids cohort.

What's on offer: A good selection of alternative finds from forgotten corners of the world; Post post's independent publishing arm.

Noteworthy brands: Handwoven wool cap from Pronounce, zany jackets from Henrik Vibskov, inflated purse from Feyfey Worldwide, 3D-printed earring from Baggira.

What to Instagram: Posing in front of an origami mushroom installation, or the archival Fruits magazine wall, while covering your face with Clément Lambelet's automated facial expression picture zine.

Price range: \$35 for a Postpost cartoon scented candle to \$480 for an Ed Curtis wool sweater.

LMDS

No.1 Taojiang Road, Xuhui District, Shanghai

The concept: Short for Le Monde de SHC, LMDS is a dive into the universe of founder Eric Young, an industry veteran and former fashion editor, offering fashion and accessories, lifestyle items, an extensive selection of books and magazines – and the chic Parisian-style café tucked on the ground floor.

Claim to fame: Shop like a Chinese celebrity, as LMDS's clientele includes Fan Bingbing, Jackson Wang and Ouyang Nana.

Noteworthy brands: Handmade ceramics mug brand Zilan, more than 100 magazine titles from around the world, woven bags from Le Temps des Rêves, women's fashion from Samuel Gui Yang, Dries Van Noten, Huishan Zhang and Mame Kurogouchi.

What to Instagram: Every spot of this 1930s building located in the former French Concession is highly photogenic, but a favorite is the balcony garden on the second floor.

Price range: 548 renminbi, or \$75, for a Zilan mug, to 3,400 renminbi, or \$466, for a Harago embroidered shirt. ■

The temporary Just Friends gift shop in Paris linked to Pharrell Williams' online auction house Joopiter.



Sarah Andelman

Sarah Andelman Muses On New Retail Concepts

The former creative director of Colette still dabbles in retail magic with her Just an Idea consultancy. BY MILES SOCHA

Sarah Andelman is wondering: Are florists the new baristas?

Live plants and cut flowers are infiltrating fashion boutiques like coffee bars did back in the day, including Agnès B.'s Rue du Vieux Colombier location in Paris, Palm Angels' new outpost on the Rue Saint-Honoré in Paris, and Calienna in Vienna, a transporting boutique that showcases houseplants along with a selection of books, beauty products and other items.

More than five years after she and her mother shuttered Colette, arguably one of the most vaunted concept stores of all time, Andelman is still attuned to new ideas in retail, big and small.

Indeed, her consultancy Just an Idea still takes on a few retail projects a year, for which she can flex her merchandising muscles and draw on her instincts for exciting shopping destinations.

In New York City, she was a fan of minuscule CW Pencil Enterprise on New York's Lower East Side, which shuttered during the pandemic, and she's eager to check out the Present & Correct stationery store in London.

When in Tokyo she always makes a beeline for Tsutaya Books, which incorporates a café, cocktail bar, and a gallery along with such eclectic items as scent diffusers, lamps, kimono sashes, fabrics, pouches and clutch bags.



Tsutaya Books incorporates a café, cocktail bar and gallery along an eclectic selection ranging from scent diffuser and lamps to kimono sashes and clutch bags.

While in upstate New York, she stumbled across Laundromat in Germantown, which includes a funky shop offering a great selection of cleaning-related and sustainable items.

She considers Kith an innovator in Paris with its curated blend of streetwear, sneakers, watches, collectibles, cereal bar and a Saddle's deli counter. And she's keeping a close eye on auction houses, which now sell rare sneakers, celebrity gowns and even digital fashions.

Andelman recently assisted Pharrell Williams with a Paris event for his digital-first auction house Joopiter, offering visitors a chance to buy Thief and Heist tag bracelets and Golf le Fleur fragrances by Tyler, the Creator.

Museum shops also represent another opportunity to create enticing new retail concepts, according to Andelman, a fan of what MoMA is doing in New York, for example.

Sipping an iced matcha at Toraya and reflecting on the evolution of concept stores, Andelman notes that when Colette opened in 1997 it carried the tagline of "style, design, art, food" to explain to people what she and her mother, Colette Rousseau, were offering in their unusual three-level emporium. (Andelman served as creative director.)

They had drawn some inspiration from landmark Manhattan design shop Moss, as well as 10 Corso Como in Milan and L'Eclaireur in Paris, newfangled boutiques selling designer fashions alongside other things. From London, Conran Shop and Joseph, with its buzzy restaurant Joe's, were other touchstones.

"With Colette, it was an explosion of different worlds – it was multiconcept," Andelman says. "We carried what we liked, and what was missing in Paris."

Throughout its lifespan, Colette inspired many me-too concept stores – even carbon copies. Andelman was astonished to find a Berlin boutique that carried not only the same gadgets, watches and jewelry, but also with their prices displayed in the exact same manner.

She shrugs off such challengers.

"I was not afraid for a minute because every week we would



A library-like room for collectibles at the Kith store in Paris.

change the windows display and the offer. We knew that nobody was crazy enough to do the work we were doing," she says. "Yes, when it opened [the copycat] was sharp, and it looked exactly like Colette, but two months later Colette had already changed into something else because it was in non-stop evolution."

By contrast, she views the arrival of Merci, a charitable concept shop that opened on Boulevard Beaumarchais in 2009, as a "complimentary" retailer on the Paris scene, given its different aesthetic and brand max.

To be sure, she has been fascinated to watch luxury brands move away from cookie-cutter formats to offer unique experiences and concepts in flagship locations – and puzzled to witness the lemming behavior of other retailers, who seem to have all received a memo about creating "experiences."

Shortly after Colette had closed in 2017, Andelman recalls a stroll up the Avenue des Champs-Élysées and being stunned to find DJs, live customizations and performances happening in virtually every store, often with no rhyme or reason.

Her conclusion? "If it doesn't make sense, don't force it... It has to be to remain organic and a little unexpected, I think."

She notes the best department stores have also become akin to large-scale concept stores, marveling how Le Bon Marché in Paris, for example, transforms its main floor every six weeks with a new theme. "They do an amazing job to add new brands all the time," she said.

However, "I still think there is a lack of experimentation in retail," she laments, arguing that the most enticing ideas recently have been showcased in pop-ups, rather than permanent stores.

Interior design has become a hot area, but furniture and homeware retailers remain quite compartmentalized. "I cannot think of a design shop mixing with beauty or mixing with a book selection," she muses, perhaps foreshadowing a new retail frontier.



ENG store in Beijing.



Interior of SND Shanghai store.



LMDS in Shanghai.



B1ock in Hangzhou.



Common Place in Beijing.

China's Concept Store Boom

From Anchoret to B1ock, ENG to SND, Labelhood to Dongliang, a cohort of concept stores expanded rapidly in recent years thanks to China's growing appetite for designer fashion.

BY TIANWEI ZHANG AND DENNI HU

The COVID-19 pandemic gave China's concept stores an unexpected boost.

With the nation's wealthy fashion shoppers trapped within, a cohort of players such as Labelhood, Dongliang, SND, and ENG expanded nationwide, forming sizable retail networks that benefited local designers and global players who invested in the market early on.

According to Yeli Gu, founder of Ontimeshow, Shanghai's largest fashion trade show, there are around 3,800 multibrand stores in China at the moment with more than 20,000 registered buyers attending the trade shows in Shanghai every season.

In Beijing, retailers such as Common Place and Anchoret are pushing the limit of experiential retail, while Dongliang, often considered a pioneer in the development of concept stores in China, has expanded to 10 locations in Beijing, Shenzhen and Qinhuangdao.

Common Place was founded by Chinese artists Ji Zhang and Cheng Huang in 2016. Utilizing a former factory building owned by Zhang's father outside the urban core of Beijing, Common Place features a menswear store, an art gallery, and is partially utilized as Zhang's personal art studio.

The store was an early champion of local heroes such as Windowsen and Rui, and comes with ample archival storage space for designers such as Walter Van Beirendonck, Boris Bidjan Saberi, and Marc Le Bihan.

Anchoret, a concept store that carries brands like Ziggy Chen, John Alexander Skelton, Peter Do, Hed Mayner, and Paul Harnden Shoemakers and is located in Beijing's Taikoo Li Sanlitun, caters to those who "look for a sense of depth and rarity," according to its owner Nicky Chau. Last year it opened a second location five minutes' walk away from the first one.

Shanghai, during the period, became the battlefield for major designer fashion players that include I.T., Lane Crawford, Labelhood, ENG, SND, XC273, R130, LMDS, The Bálancing, Assemble by Réel, Looknow and more. It even attracted London's Machine-A to establish its first international outpost there.

SND, a fashion boutique that originated in the southwest region of China, has been expanding nationwide with 14 boutiques in Chongqing, Shanghai, Guangzhou, Shenzhen, Guiyang, Sanya, and more.

In Shanghai, it took over the space above the Gentle Monster flagship on Huaihai Road. It puts items from brands like Y/Project, Raf Simons, Lemaire, Marine Serre, Hyein Seo, and Our Legacy next to life-size robotic animals and hosts dramatic pop-ups that makes the spot a

must-visit for fashion lovers coming to town.

Will Zhang, founder of SND, says due to the travel restrictions imposed on the nation during the pandemic, fashion consumers in China are now very used to the idea of buying from homegrown concept stores.

"The rise of social media such as Xiaohongshu and Douyin has driven consumer awareness of stores like ours and emerging designer brands. Also, a large number of property developers are taking us more seriously. It means that we have more opportunities to open in key shopping centers. It enables us to connect with the mainstream but wealthy customers," says Zhang.

Similarly, ENG, a retail concept with stores in Shanghai, Hangzhou and Nanjing carrying brands like Juntae Kim, Mugler, Knwls, Mowalola, Rick Owens, and Charlie Constantinou, has expanded into Beijing because the landlord The Box, a regenerated shopping mall in Chaoyang district, needed ENG's cachet to bring in the young and affluent consumers that it is targeting.

Zhang observes that Chinese consumers are becoming more accepting of designer brands and are willing to spend money on niche labels that they might not even recognize. He adds that the Croissant Bag from Lemaire is its bestseller so far.

ENG founder Sherry Huang, meanwhile, notes that her customers are increasingly looking for items that can showcase their personality and taste level, as well as pieces that can offer more pragmatic or emotional value.

She adds that brands with unique design languages and loyal communities are outperforming the rest, such as Blumarine, Courrèges, Didu, Greg Ross, Kusikohc, Thug Club, and Office Kiko, a brand founded by Japanese model Kiko Mizuhara.

Labelhood, arguably the best-known concept store for its advocacy for homegrown talents, expanded up the value chain. Not only does it run five stores in Shanghai and one in Shenzhen, but it is also the organizer of the emerging talent showcase during Shanghai Fashion Week and operates its own showroom, Lab. Last year it began to provide the mono-brand operation service for Shushu/Tong.

Tasha Liu, founder of Labelhood, observes that China's concept store boom is partially the result of a homogenized retail landscape. "Consumers are looking for one-of-a-kind products and those who are able to cater to that demand manage to grow and expand rapidly," she says.

LMDS, short for Le Monde de SHC, is also looking to expand, potentially with a new location in Europe. The

three-story boutique in the heart of Shanghai's historic former colonial area has acted as a catalyst in the past four years, attracting trendy brands like Lululemon and Aesop to open stores in the same neighborhood.

Founded by fashion veteran Eric Young, who has two decades' experience in fashion running his agency SHC Creative, the store carries a mix of brands including Dries Van Noten, Y/Project, Bode, Mira Mikati, Umit Benan B+, Martine Rose, and Chopova Lowena, as well as local talents like Penultimate, Samuel Gui Yang, and Caroline Hu.

According to Young, China's concept store boom is likely to cool down in the coming years. "After all, in the past few years, this market has had too many of them. That said, there are still opportunities for those who have something new to offer in my opinion," he says.

"In the case of LMDS, we will continue to collaborate with some of the world's most interesting designers series. At the same time, we are exploring new ways to provide unrivaled experience for our top customers. In addition to ready-to-wear brands, we will be offering bespoke couture, designer furniture, and a selection of contemporary artwork in the near future," adds Young.

Meanwhile, Ontimeshow's Gu notes that those who prevailed post-pandemic are investing heavily in online channels, whether it's live streaming, e-commerce, or curated content across Tmall, Douyin, and Xiaohongshu.

Liu from Labelhood says that retailers need to act fast to make sure they reach every corner of the internet, be it through e-commerce, social media channels, Wechat Mini-program, or their own personal shopping chat groups.

"China has the most diverse range of channels for purchasing the same item, and new consumption habits based on the rise of new platforms can form very quickly. This is something very unique to China's retail landscape," adds Liu.

The store B1ock in Hangzhou is also considered a benchmark for conceptual retail in China. Launched by the Hangzhou-based fashion company JNBY Group, the 64,000-square-foot space takes up a 10-story building within the company's 17-building headquarters complex OoEli, designed by Renzo Piano.

Not only does it sell a wide range of designer brands, but it also has a floor dedicated to Japanese home furnishing and lifestyle brands, an art gallery, a Block Lab that lets customers play with 3D printers and cutting machines, and a terrace café.

"We want to provide the younger generation of creatives a true retail experience. Even if they go away not buying a thing, they can still leave feeling content," says Alessio Liu, cofounder of B1ock, adding that Maison Margiela and Rick Owens are two top-performing brands.

Next May B1ock will open a second store at Aranya Gold Coast, an upscale and trendy resort town a two-hour train ride from Beijing, where Louis Vuitton last year hosted a "spin-off" show for its men's spring 2023 collection.



Carla Fernández

Mexico City Designer Carla Fernández Brings Indigenous Craft to Paris

“Carla Fernández: The Future Is Handmade” opens Tuesday at la Galerie du 19M. BY BOOTH MOORE

Years before Dior’s artistic director Maria Grazia Chiuri was collaborating with Mexican artisans on her 2024 cruise collection, Mexico City fashion designer Carla Fernández was highlighting the couture-like techniques of her homeland through her ethical label.

Working with 200 artisans in 16 Mexican states, she designs modern clothing using traditional craft under her stylish brand.

Gold leather fretwork on the curved sleeves of a cowboy-chic black “Charro” capelet is from Chimalhuacán. Sculpted leather Jaguar mask handbags are made the same way as masks for “the dance of the Tecuanes” in the Nahuatl culture of Guerrero. And colorful fringed cotton tunic dresses are woven on a backstrap loom in Michoacán like they have been since pre-Hispanic times. All of it would look at home in Contessa, Mexico City’s “It” neighborhood, or in SoHo, New York.

“Everything is made in the communities and shipped to Mexico City, and sometimes it goes from one state to another, with cross pollination; so the fabric can be made in the state of Mexico and painted in Michoacán, or the pompons come from Chiapas, then we finish the product here. Or sometimes the product comes finished already,” she says of her range of sculptural jumpsuits, wrap coats and dresses using Mayan and Aztec symbols, Mexican milagros and other details in contemporary ways.

This fall, the designer will be the subject of an exhibition at la Galerie du 19M, Chanel’s Metiers d’Art

center in northeastern Paris titled “Carla Fernández: The Future Is Handmade.” Open from Tuesday to Dec. 17, it will feature her work with Mexican textile, embroidery, wood and leather artisans alongside French specialist suppliers – some dating back to the mid-19th century – of embroidery; feathers; plissé fabrics; pearls; boots, and gloves to couture and ready-to-wear houses.

“Carla Fernández’s approach to contemporary fashion, which echoes the territory from which it comes, has a universal appeal, at the intersection of textiles, craft and the visual arts, and particularly resonates with the core preoccupations of 19M and its gallery,” Camille Hutin, director of la Galerie du 19M, says of organizing the exhibition.

“The house mixes craft with research and activism. It presents a critical and committed perspective on the ethics and aesthetics of the forms that dress us. In fact, [she] wrote a whole manifesto on fashion as an act of resistance against uniformity and mass production,” Hutin says, adding that the manifesto is used as a backdrop in the exhibition.

“For me, fashion and textiles are the first language we communicate with,” says Fernández, whose work has been shown internationally at the Fondation Cartier in Paris, the Denver Art Museum, the Isabel Stewart Gardner Museum in Boston, and many places in Mexico, including Museo Humex.

Fernández’s collection, which retails for \$29 to \$1,309,

Here and below: Carla Fernández



Leather fretwork from Chimalhuacán is incorporated into Carla Fernández’s work, seen here at the Museo Franz Mayer in Mexico City.

is available in her three Mexico boutiques, and at her web store. Her brand is B Corp-certified, the first fashion business in Latin America to achieve the designation, and mission driven.

“The main purpose of the brand is so that artisans can have more work in their villages. Because a lot of them have to change their cultural and hand skills and go to cities looking for better paying jobs. Then they have to leave the kids, the 14-year-old is taking care of the six- and four-year-old,” she says of the domino effect on society. The goal is to restore dignity to craft. “If you are an artisan, people recognize you in your community, they respect you, because of the money and the skills, and taking care of traditions that started thousands of years ago.”

As part of the exhibition, Fernández has collaborated with some of the resident French artisans of 19M. The first part of the exhibition features five pairs of shoes designed with custom shoemaker Massaro, building on her partnership with the Nájera family who create the Tecuán jaguar mask bags.

Charros hats are reinterpreted by hatmaker Maison Michel, with spectacular oversize proportions, and glasses are designed with goldsmith Goossens.

“These cultural exchanges allow each party to listen to the other, but also to experience another world in order to understand the specificity of one’s own gestures and trades. It is a true dialogue of the hands,” Fernández says.

Over a beer at the stunning Mexico City home she shares with her artist/architect/activist husband Pedro Reyes, the designer reflects on the moment when Mexican craft seems to be getting more attention in fashion circles.

“Mexico has unbelievable crafts so it’s endless and alive. We have 68 living languages, after China and India we are the most Indigenous culturally aware in the world,” she says. “Mexican crafts have always been seen for their beauty. Now I can see a trend, Dior is making it, and it’s a trend that’s growing with collaborations. But 30 years ago there were very few people doing it in Mexico, the mix of new contemporary design and artisan, and doing the designs with the artisans, which is critical because Mexico has so much cultural appropriation.”

Born in Saltillo, Coahuila, Fernández started making dance costumes when she was 18, and from there moved into fashion. She launched her brand in 2002. Performance remains a key part of her work, which is often shown in theatrical happenings and short films.

The pandemic was difficult for the designer, who had to close several stores.

“Our clothing is very playful...We struggled but it was nice because we didn’t have to cut any employees. We burned all our savings, that’s how we stayed in business those three years and a half,” she says. “But little by little it is starting to come back again.”

John Singer Sargent's Fashion Eye the Focus of New Boston Exhibition

The famed painter loved clothes, and a new exhibit at Boston's Museum of Fine Arts looks at his use of fashion in his portraits.

BY SARA JAMES MNOOKIN

Boston is not a town that calls to mind fashion, but a century or two ago, it was the epicenter of the textile industry. Mills across New England wove fine cotton and wool cloth and later crafted finished goods from topcoats to shoes. By the time John Singer Sargent arrived in the city in 1887 for the first of several career-changing visits, an elite class of Bostonians – many of them enriched by the surrounding mills – knew how to dress and did so exceptionally well.

"Fashioned by Sargent," a new exhibit opening Oct. 8 at Boston's Museum of Fine Arts, is the first major show to delve into Sargent's fashion, reuniting dozens of the portraits with garments and accessories worn by their subjects. A stunning cotton, silk and lace beetle-wing sheath from "Ellen Terry as Lady Macbeth" is featured, along with the sumptuous red silk velvet gown worn by Louise Pomeroy Inches in one of Sargent's earliest Boston commissions.

Inches, a young socialite, married a much older, Harvard-educated doctor known for providing free medical care to people who couldn't afford to pay. She was pregnant with her third child during her Sargent sitting. Detachable panels allowed the crimson gown to expand with her body, a clever adaptation by a Boston tailor, who copied French couturier Worth's design.

Sargent chose to emphasize his subject's arresting face and long, graceful neck, simplifying the gown to avoid distractions by removing adornments on just one of the sleeves.

While his predecessors Anthony van Dyck, Diego Velázquez and Sir Joshua Reynolds often painted their subjects in classical attire, favoring timelessness over the trends of contemporary fashion, Sargent dared to include of-the-moment sartorial flourishes in his work.

"What I love about Sargent is the luxuriousness of his paint," says Erica Hirshler, the MFA's Croll senior curator of American paintings, who conceived the exhibit with Pamela Parmal, the now-retired former MFA chair and David and Roberta Logie curator of textile and fashion arts. "From the beginning of his career, he combines – in a really brilliant way – the traditions of the past with modern moments. He's always walking that tightrope between looking back and looking forward. These are not copies of Old Master paintings, but they're not necessarily the most artistically avant garde either."

Sargent himself loved clothes and was known for a fastidious approach to getting dressed.

"When we think of self-fashioning and portraiture, we usually think of the sitter, but in actuality the self-fashioning of the artist was just as important at the time," Christina Michelin, associate curator of special collections at the Boston Athenaeum, says. "Sargent, like other cosmopolitan artists at the turn of the century, cultivated an aesthete or 'dandy' persona as bold as his brushwork."

His sense of style – and skill in capturing it in others – eventually generated more commissions than he could possibly paint, a surprising development given that, by the time he retired from portraiture in 1907, he was charging his subjects \$4,000 a sitting, or the equivalent of about \$130,000 today.

"Sargent has often been, maybe, criticized as an artist who was beholden to his extremely wealthy, important sitters," Hirshler says. "What I began to learn was how often he's actually in control of the portrait."

Sometimes every gown brought to a sitting was rejected and Sargent chose instead to paint the client in what she wore off the street.

"He often depicted clothes

differently than what they actually looked like, making them appear asymmetrical, for example," Hirshler adds. "And he abbreviated things – or just made them up."

Hirshler points to his 1904 "Portrait of Lady Helen Vincent," on loan to the MFA from the Birmingham Museum of Art in Alabama. "He started to paint her in white and changed his mind halfway through, scraping it down. It isn't clear that she changed her clothes. He just gave her a black dress."

"The more we study Sargent's portraits of friends and of enigmatic or strong women, the more dynamic and progressive they seem in that historical moment," Michelin says. "Class, race, gender and sexuality are all intrinsic aspects of Sargent's portraits and as scholarly and curatorial methods evolve, so do our interpretations of the work."

The MFA's Hirshler began focusing on the fashion in Sargent's paintings when she was invited to give a paper at the Petit Palais in Paris in 2016. "They had an exhibition about Oscar Wilde, with a symposium about the dandy as a type," she says. "I presented my paper about Sargent's portraits of men and then began to think about the clothes in his work and what they said publicly. I proposed this exhibition in 2017 and have been working on it ever since, with some delays during COVID[-19]."

Perhaps because of Sargent's relative fame during his career, Hirshler found that many of the clothes worn in his paintings still survive, in some form or another – from full ensembles to scraps of fabric clipped from discarded dresses.

"A critic wrote that one of his portraits would become an heirloom," Hirshler says, prompting many families to retain the sitter's clothes or else bequeath them to institutions where they could be properly preserved. "There's great sentimental attachment to these garments. At the same



Lady Helen Vincent, Viscountess d'Abernon (Helen Duncombe), John Singer Sargent (American, 1856–1925) 1904, oil on canvas.

time, the clothes were very expensive and they would go in and out of style. Some were reworked, to maybe fit someone else in the family. You can really sense the sentimentality, holding onto a piece like it's a wedding gown."

"Fashioned by Sargent" stays in Boston until Jan. 15 and then travels to the Tate Britain in London.

As museums around the globe pivot toward fashion – jolting attendance, diversifying audiences, and attracting wealthy young patrons in order to stay relevant and solvent – the MFA possesses a rich and extensive archive to mine. The institution began collecting textiles as early as 1871, creating a Textile Study Room for artists and designers back when New England still dominated the American textile industry.

In 1930, the MFA established the first curatorial department devoted to textile arts at any American museum – a full decade and a half before New York

City's Metropolitan Museum of Art created its famed Costume Institute.

From its onset, the MFA's textile collection has been global in scale, with 16th-century Italian needlework, Turkish velvets, and Indian carpets collected alongside early American embroidery and samplers.

Two years ago, the museum hired Theo Tyson as the Penny Vinik curator of fashion arts to develop and diversify its holdings of 20th- and 21st-century fashion. So far, Tyson has acquired a series of works by Ghanaian-American designer Mimi Plange and curated "Something Old, Something New," a probing look at traditional wedding attire on view at the MFA through the end of this month.

In March, Tyson and MFA jewelry curator Emily Stoehrer will install "Dress Up," an exhibit examining how fashion and jewelry shape identity – an apt arrival on the Emerald Necklace, the city's chain of parks.



"Mrs. Charles E. Inches (Louise Pomeroy)," John Singer Sargent, 1887, oil on canvas.



Evening dress, about 1887-1902

All the Rage: Fall Beauty Edition

Luxury antiaging products, vanilla fragrances and serum foundations are among this season's standout beauty trends.

BY NOOR LOBAD

So Vanilla

The '90s-favorite fragrance note is making a huge comeback – and brands are paying attention. “Vanilla can be taken in so many different directions – each pairing brings out a different side of [the note] in a gorgeous way,” says Caroline Sabas, senior perfumer at Givaudan. “I think people are interested in seeing vanilla again in fragrances because of the comfort and coziness it brings to their life – it allows for fragrances to wrap you like a hug.” Here, what’s been cooking in vanilla-based fragrance.



DEEP DARK VANILLA

D.S. & DURGA
eau de parfum 100 mL

**D.S. & Durga
Deep Dark Vanilla, \$300**
Patchouli, cabruveva and cypress root join a smoky vanilla absolute in D.S. & Durga's latest juice. Deep and dark indeed.



Boy Smells Vanilla Era, \$98

"Dirty vanilla" has entered the chat: Boy Smells' first fragrance of 2023 offers an edgy take on the timeless note thanks to a spicy coffee bean, black amber and white tulip accompaniment.

eau de parfum
VANILLA ERA
Boy Smells
genderful fine fragrance



TOBACCO HONEY

GUERLAIN
PARIS

**Guerlain L'Art & La Matière
Tobacco Honey, \$570**

It's sexual, it's mysterious, it's obviously Guerlain L'Art & La Matière Tobacco Honey. Notes of vanilla, sesame and tonka bean envelop a tobacco accord in the brand's latest.



PERFUMEHEAD

XANABOUD

EXTRAIT
DE PARFUM

LOS ANGELES

Perfumehead Xanaboud, \$425

It's here: Perfumehead's first new fragrance since the brand debuted one year ago infuses vanilla, violet and rose, and was inspired by artist Tony Duquette's famed idyllic retreat in Malibu, California.

**Jean Paul Gaultier
Le Male Elixir, \$145**

Fronted by Brazilian model Raphael Diogo, this scent taps a sweet vanilla benzoin, tonka bean and woody amber for a more flirtatious take on Francis Kurkdjian's original 1995 Le Male fragrance.



**Chloé
L'eau de Parfum
Lumineuse,
\$99**

Vanilla and patchouli marry damask rose, jasmin sambac and pink pepper for Chloé's sweet new scent.

**Burberry
Goddess
Eau de Parfum,
\$168**

A base trio of Madagascar vanilla, vanilla absolute pair with a heady lavender for Burberry's new gourmand (and first refillable) fragrance.



Luxury Longevity

From Chanel Beauty to La Prairie and La Mer, beauty's fanciest names are pulling out the big guns to counter signs of aging. Here, the latest.



Sulwhasoo Ultimate S Cream, \$450

A concentrated dose of ginseng berry targets dryness and fine lines in Sulwhasoo's new cream, housed in a round jar that pays homage to the Korean moon jar.



La Mer The Lifting Firming Serum, \$425

Fermentation gives this nutrient-filled offering its antiaging kick. Sea kelp, eucalyptus leaf oil and rice ferment filtrate join to hydrate and lift the skin over time.



La Prairie The New Skin Caviar Luxe Cream, \$595

In this reiteration of La Prairie's 1987 Skin Caviar Luxe Cream, the product's hero caviar extract is joined by a proprietary caviar micro-nutrient complex, which aims to stimulate the skin's metabolism.



Dior Beauty Prestige Le Nectar Premier Serum, \$800

Dior's new serum harnesses peptides and the brand's signature rose harvested in Granville, Normandy, to restore skin plumpness and improve texture and radiance.



Chanel Beauty Le Lift pro Masque Uniformité, \$220

The third addition to Chanel's Le Lift Pro franchise, this mask taps niacinamide, centella asiatica and honey sourced from Costa Rica to address advanced signs of aging such as dark spots while boosting elasticity.



Sisley Paris Reformulated Supremya Range, \$940 each

Sisley Paris is reintroducing the antiaging fluid and cream comprising its Supremya range. The products have been infused with a regeneration complex featuring mango seed butter, bisabolol, rice extract and other nourishing ingredients.



Orveda Omnipotent Concentrate, \$460

Containing 16 actives including medicinal herb schisandra sphenantera, daisy flower extract and bio-fermented marine enzymes, this serum supports skin barrier health and luminosity.



Second Skin

The skinification of makeup is in full effect, and beauty's buzziest brands are delivering on the demand. Here, the latest complexion launches that don't just cover, they nourish.



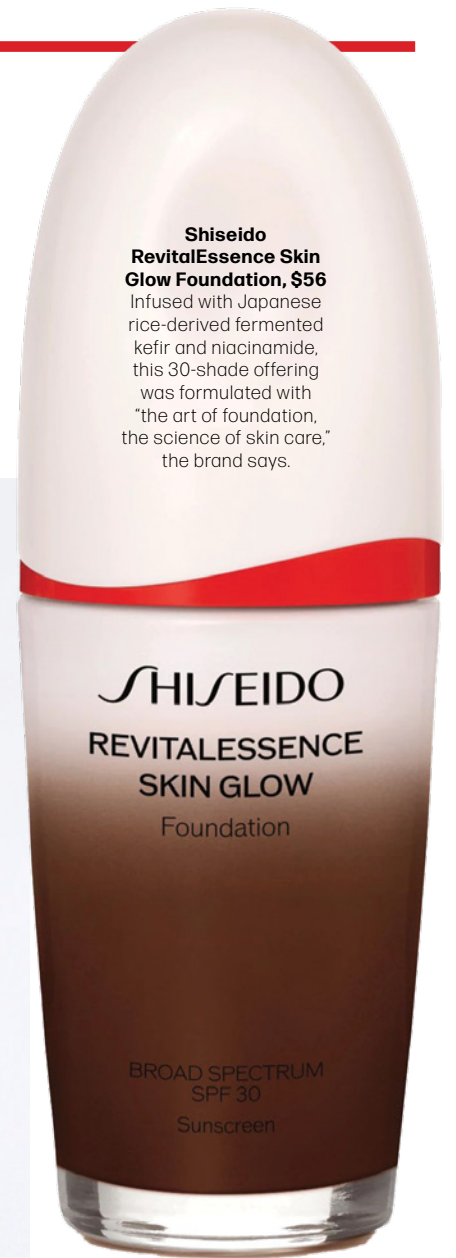
Youthforia Date Night Skin Tint Serum Foundation, \$48

After scoring big with Mark Cuban on ABC's "Shark Tank" earlier this year, Youthforia founder Fiona Co Chan is introducing foundation – more specifically, "foundation you can sleep in." With 15 flexible shades, this skin tint is comprised of 68 percent skin care ingredient including wrinkle-fighter adenosine.



Glossier Stretch Fluid Foundation, \$34

A rebrand, a Sephora launch and now, its first foundation – Glossier is sailing through 2023 in full force. This gel-cream product has an 89 percent skin care base with ingredients like rosehip and plankton extract, and comes in 32 shades.

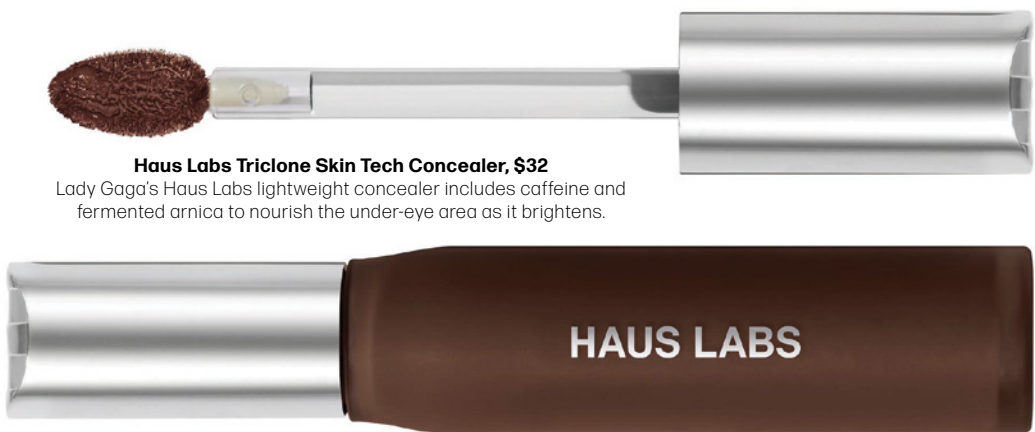


Shiseido RevitalEssence Skin Glow Foundation, \$56
Infused with Japanese rice-derived fermented kefir and niacinamide, this 30-shade offering was formulated with "the art of foundation, the science of skin care," the brand says.



MAC Cosmetics Studio Radiance Serum-Powered Foundation, \$46

Fifty-six shades, an 80 percent serum base and 33 skin care ingredients – that's the premise of MAC's newest offering. Made with 10 percent hyaluronic acid, jojoba oil and vitamin E, this aims to serve as the radiant-finish counterpart to the brand's longstanding matte Studio Fix Fluid Foundation.



Haus Labs Triclone Skin Tech Concealer, \$32

Lady Gaga's Haus Labs lightweight concealer includes caffeine and fermented arnica to nourish the under-eye area as it brightens.



BareMinerals Original Pure Serum Radiant Natural Liquid Foundation Mineral SPF 20, \$44

Glycerin, hyaluronic acid and white water lily flower give BareMinerals' newest its pore-blurring, skin-smoothing capabilities.



Fenty Beauty Eaze Drop Blur + Smooth Tint Stick, \$35

In Rihanna we trust: sodium hyaluronate and murumuru butter offer all-day hydration in the multi-hyphenate's latest complexion creation, which comes in 25 shades.

Lasers Light The Way

A look into the technology and some of the hottest offerings on the market to treat signs of aging, acne, rosacea, dark spots and more.

BY EMILY BURNS

As summer comes to an end, dark spots, sun damage and emerging fine lines may be top of mind.

Lasers are a high-tech, efficacious way to address these common skin concerns and many consumers are increasingly interested in them, thanks in part to social media.

“Most people who ask me about laser facials have concerns about their acne scarring, hyperpigmentation, pore sizes and wrinkles/fine lines,” says Soyoki Abo, aesthetician, certified beautician and founder of Abosoyoki, a New York City-based skin service studio. “They often see different kinds of treatments on TikTok and Instagram and they’re curious about them and want to try on their skin.”

With education – good and bad – taking hold on social media, several key questions arise when it comes to lasers. Below, experts discuss a few of the top questions clients often have.

How do lasers work?

According to the Mayo Clinic, non-ablative lasers work by using a single beam of light energy to penetrate the skin, triggering new collagen production. Collagen boosts skin elasticity and cell production, according to the Mayo Clinic, in turn addressing many skin concerns like aging, acne, discoloration, etc.

“A laser is like an amplified light. It’s a specific wavelength of light that will target, meaning react with and sort of destroy in some way, what’s called the chromophore [the pigmented component of a molecule],” says Dr. Loretta Ciraldo, board certified dermatologist and founder of skin care brand Dr. Loretta. “They’re targeting a specific component of the skin or hair that you would like to destroy.”

What’s the difference between red light and lasers?

“The main difference is red light uses wavelengths that are in the visible light spectrum,” Abo says. “A laser uses waves that the human eye cannot see. Lasers produce a single concentrated wavelength.”

While both are able to treat certain skin concerns, lasers are often more invasive and can penetrate deeper to treat concerns like wrinkles, pigmentation, acne and rosacea.

What’s the difference between an ablative and nonablative laser?

“Some people get confused with a laser rejuvenation (non-ablative) and a laser resurfacing (ablative),” Abo tells WWD. “Skin rejuvenation is a treatment intended to improve the appearance of the skin. Skin resurfacing is a treatment to remove the damaged layer of the skin.”

According to experts, ablative lasers, which are more invasive, have decreased in popularity due to more intense pain and longer downtimes.

“People don’t have time anymore for downtime. These ablatives require a week, 10 days, sometimes even more,” says Shelley D’Aquino, owner of Le Parlour NYC Laser Spa. “I find that you don’t need to ablate the skin necessarily to get the results that you need.”

How many treatments are required for best results?

For those looking to get into laser treatments, experts note that one session won’t do the trick.

“If you have problematic acne, if you have bad pigmentation, acne scars, [you] definitely need at least six sessions to see results,” D’Aquino says. “People say, ‘Oh, I just want to try it, see how it works.’ Laser doesn’t work that way. You really need to complete the series in order to see results.”

Are there any precautions?

Before diving into a laser treatment, make sure to take proper precautions, like holding off on active products like retinol and vitamin C before the appointment, and ensuring the laser is optimal for your skin tone.

“If you’re considering getting laser, give yourself about two to three weeks to stop using those products,



Lyma Laser

anything that will cause a skin irritation while doing laser,” D’Aquino says. “For people of color, make sure that they’re using the right devices for your skin type and make sure that you will see results from that based on seeing people of color and what their results have been.”

Here, some of the buzziest at-home and in-office laser offerings to try.

The At-home Tools

Lyma and Nira “The Lyma Laser [\$2,695] is a 500 milliwatt near-infrared laser beam that is completely cold and powerful enough to penetrate the deepest layers of the skin, to remodel and rebuild it without causing damage to a single cell in the process,” says Lyma founder Lucy Goff.

The brand recommends using the laser 30 minutes a day for three months to see optimal results. As the Lyma Laser has continued to gain traction, The Well has added the tech to its The Signature Facial, \$350 to \$375, for those looking to try it out before purchasing.

While lasers are trendy right now for facial skin concerns, Goff notes the Lyma can be used all over the body to treat concerns like sagging skin, veins and cellulite.

While the Lyma kickstarted the at-home laser craze when it launched in 2020, there’s a new kid on the block called the Nira Pro Laser, \$599, which employs a 1450 nanometer wavelength to treat signs of aging.

“It’s doing basically three things when you’re getting to that temperature,” says board certified dermatologist Dr. Hadley King. “It’s killing old cells, so it’s helping with skin renewal that way. It’s also leading to the release of heat shock proteins which then stimulate the synthesis of new collagen, and it also untangles old collagen, so it’s responsible for collagen remodeling also, which makes the skin look better.”

The Starter Facial

Skin Laundry Skin Laundry is known for democratizing the laser facial. At the studio, which is expected to have around 60 locations by the end of the year, guests can opt in for the 15-minute Signature Laser facial, \$250 for nonmembers/\$150 for members each month, to treat acne, rosacea, melasma, hyperpigmentation, fine lines, wrinkles and dullness, according to the brand. The facial employs Long Pulsed Yag lasers, which penetrate deep past the first layer of skin, ensuring it is safe for most skin tones, according to the brand.

The Gentle Resurfacer

Clear + Brilliant This non-ablative laser is one of the most popular offerings on the market as it gently resurfaces the skin with no downtime and is widely accessible at dermatologist offices and studios like Ever/Body, where it costs \$495. Within 30 minutes this laser gently resurfaces the skin in an effort to reduce signs of aging and provide a youthful glow. The brand also refers to it as an effective preventative treatment for signs of aging. For those looking for a slightly more intense offering, try the Fraxel Dual Restore, which is a nonablative laser that penetrates even deeper for a more effectual result.

The Multitasker

Advatx Advatx may be lesser known, as it is slowly penetrating the U.S. market after success in Europe, but it is D’Aquino’s favorite for its multitasking capabilities.

“It treats a variety of skin conditions,” she says. “For acne, acne scars, pigmentation, rosacea, melasma and



Nira Pro Laser

skin tightening, those are its six top [concerns].”

While the Advatx is effective at treating wrinkles and signs of aging, D’Aquino has recognized increasingly impactful results in treating acne.

“Not only am I seeing clients are clearing, I’m seeing actively breaking out clients are not breaking out anymore after their series of six treatments,” she says. “It’s resurfacing the skin, so the skin area where you’ve always had this uneven skin tone because of the breakouts is now smooth. It’s flat.”

The Vessel Vacuum

Vbeam Laser The Vbeam laser is a pulsed dye laser specifically intended to address vascular lesions – think spider veins, rosacea, port wine stains and broken capillaries. According to the brand, the laser light is absorbed by the area in turn removing the pigmentation over time.

“Vascular lasers, what they’re doing is they’re targeting the hemoglobin in our blood so that they’re going to destroy that and get rid of dilated blood vessels, birthmarks, stuff like that,” Ciraldo explains.

For those looking to treat sun and dark spots more specifically, a Q-Switched Alexandrite Laser, offered by dermatologists like New York City-based Dr. Shereene Idriss, may be a better option, as it uses short, high-intensity pulses.

Final Expert Advice

While all of these lasers offer significant benefits, experts say to discuss options with a dermatologist or esthetician to determine what option is the best.

“Have people do their research and make sure that they are going to a place that’s reputable because there’s 100 million lasers on the market these days,” D’Aquino says. “There’s something for everyone.”



Jennifer Aniston for low-impact fitness brand Pvolve.



Melissa Wood-Tepperberg

Are High-impact Workouts Dead?

Low-impact workouts and functional movement reign supreme.

BY EMILY BURNS

Slow and controlled is the way of the future.

With mindfulness top of mind, low-impact workouts have taken hold, while high-impact cardio workouts have decreased in popularity. According to Mindbody and ClassPass, sculpt – “often a subset of Pilates, yoga and strength training” – was the fastest-growing workout in 2022. Several of the top 10 workouts booked in 2022 were also low impact, including strength training, yoga, Pilates, barre and stretching, as they offer physical and mental benefits. Boutique fitness studios, including The Class, have introduced their own versions of the workout.

“Sculpt and low impact work, especially at The Class, is about being very intentional, using healthy stress points,” said Natalie Kuhn, The Class co-chief executive officer and founding teacher.

“We’ve been seeing a noticeable rise in low-impact workouts, so that being Pilates, yoga,” Mindbody and ClassPass Wellness Council member Lauren McAlister previously told WWD. “Longevity is really the key and so as a result, people are looking to those low intensity and low-impact training and a little bit less of that high intensity training.”

Here, key players discuss their approach to low impact.

While low-impact workouts are extra buzzy right now – the hashtag #LowImpactWorkout on TikTok has more than 426 million views – it’s not just a trend for Melissa Wood-Tepperberg, founder of health, wellness and lifestyle platform Melissa Wood Health. For her, it’s always been the impetus.

“It started as a trend because it became popular. People are doing [it], talking about it,” she says. “The reason why it’s here to stay and it’s become a movement is people are now experiencing these results beyond anything high impact ever gave them.”

While Wood-Tepperberg offers an array of low-impact workouts on her platform, including sculpt, dance flows and yoga, Pilates remains the most popular – #Pilates on TikTok has accumulated 4.6 billion views.

“They’re diehards for those 20-minutes-and-under full-body Pilates workouts,” she says of her community.

While Wood-Tepperberg first came to Pilates after years of hardcore cardio and professionals telling her it’s what she needed to see results, fitness junkies are now more interested in functional movement now – movements that mirror those we do in everyday life – and workouts that help alleviate stress on the body and mind.

“The reason I believe people are really gravitating to low-impact movements right now is because they are not only

experiencing these changes and results that they’re seeing in their body, but it’s bringing more ease to your mind,” she says.

With people more interested in this style, new concepts are gaining traction.

Pvolve, entirely focused on functional movement, has garnered buzz after its recent partnership with actress Jennifer Aniston.

“What functional movement means is that you’re mimicking your everyday movements, really supporting this idea that you pick up your kids or you get out of your car or you’re balancing on something,” Pvolve president Julie Cartwright previously told WWD. “All those things is what functional fitness is meant to support, so we move in all planes of motion.”

The brand, which has four studios but plans to operate more than 200 by 2025, has also doubled down on women’s fitness, as different phases of the menstrual cycle require different levels of movement, another factor driving the low-impact movement. The platform offers specific programming for menopause, fertility and menstrual phases.

Alo Moves, Alo Yoga’s virtual platform, has doubled down on women’s fitness with its new Cycle Syncing collection, indicative of its continued approach to low-impact workouts. This program includes specific workouts that target each phase of the menstrual cycle.

“It really leverages modern thinking about how many different ways there are to move and still be impactful to your mental and your physical health,” says Alo Moves vice president of brand innovation Alyson Wilson.

While this program includes low-impact workouts, which are optimal during the luteal and menstrual phases, Alo Moves has recognized the uptick in this type of offering throughout the year. Users taking low-impact workouts, including barre, Pilates, stretching, walking, yoga and core, have increased by 51 percent this year.

“What you can get out of the workout is just as powerful with low-impact movement as it is with high-impact movement,” Wilson says. “It’s just a different approach and



Jade Morning for Alo Moves.

The Fashion Month Refresh

With fashion month in full swing, stress – both physically and mentally – is seemingly inevitable. Whether you are exhausted from running venue to venue or are experiencing pain from craning your neck at a show, Wood-Tepperberg has a few tips and tricks for getting through Fashion Month that are nearly undetectable.

1 Deep breaths “Come back to your breath,” Wood-Tepperberg says. “The beauty of meditation and breath work is you can be doing a practice, just sitting there watching the show and no one knows.” Try breathing in for four seconds and out for four seconds for a relaxing reset.

2 Standing movements When standing in line, Wood-Tepperberg recommends “getting in some tiny little leg lifts on each side.” Try 20 repetitions on each side for a quick leg workout on-the-go.

3 Over-the-shoulder “Whenever my neck is really tight, I always take a deep look over my right shoulder and then almost like I’m going to look behind me and then fully come back to center and then switch sides. I always do a chin to chest drop,” Wood-Tepperberg says, noting this practice is easy to pass off as chatting with your seat neighbor.

how your body responds is what you want to think about when you’re choosing the way you’re going to exercise.”

Although low impact’s popularity has remained steady primarily since the COVID-19 pandemic as people focused more on mindfulness and longevity, cardio and higher impact workouts are still a mainstay – spinning remained one of the most popular workouts in 2022. However, finding a balance is key because doing too much cardio/high-impact training can actually be detrimental, another element to low impact’s popularity.

“High-impact exercise would technically be anything where both feet are leaving the ground at the same time, like running,” says Dylan Davies, cofounder of weightlifting studio Lift Society. “Low impact is obviously less stress on the joints, more controlled movements.”

For those adding cardio to their routines, Davies recommends avoiding repetitive strenuous exercise, as it may lead to injuries.

“When you’re doing something repeatedly over and over again, unless you’re taking a lot of time to stretch or do other things in addition to it, that’s just recipe for injury because your body needs to move in multiple different planes and movement patterns,” she says.

Furthermore, strength training, which can be done with weights or body weight [as many low-impact workouts are], also burns more calories as the muscles continue to recover following the workout, according to Davies.

“You are getting the cardiovascular elements but you’re also getting all of the muscle building elements,” she says.

Where to Get Some Sleep During Fashion Week

From breathing workshops and neurofeedback sessions to cryotherapy or a personal hypnotherapist, hotels in London, Milan and Paris are promoting quality shut eye for those who need their beauty sleep. BY RHONDA RICHFORD

After an “out-of-office” August, the fashion industry wakes from its collective summer slumber each September to be immediately immersed in a busy Fashion Month.

But jet lag and late nights can take their toll and editors, buyers and publicists still need their beauty sleep.

Sleep and all its accoutrements, from old-fashioned lavender scented sprays and supplements to high-tech sleep tracking devices, are a rapidly growing part of the \$1.5 trillion wellness market, as estimated by McKinsey. Half of consumers around the world report a desire for more products and services to meet the need for higher-quality slumber.

In Paris, the Hôtel de Crillon launched its “Alchemy of Sleep” program in the wake of the pandemic, when people’s sleep patterns were widely disturbed.

“Sleep plays a vital role in a good health and well-being,” says spa director Marlène Belvalette. “During sleep your body’s working to support your brain functions and maintain your physical health. Good sleep helps to recharge and improve your brain performance.”

A full four-day program on offer also includes shiatsu massage, to tackle chronic pain and stress, and meditation sessions, to reduce cortisol in the body and release natural melatonin. There are also rounds of meditation, breathing therapy and nutrition coaching.

Through the program the hotel not only provides sleep amenities such as silk pillowcases upon arrival, but also offers breathing and neurofeedback training sessions.

In mid-September, the hotel is hosting a breathing course with five-time freediving world champion Arthur Guérin-Boëri. Slow and deep breathing is known to reduce stress, calm someone in “fight-or-flight,” increase production of the sleep-inducing hormone melatonin, and promote relaxation. After the hour-and-a-half session, guests are better able to hold their breath for stretches at a time, while Belvalette emphasizes that it is also about forming a habit – just five minutes of better breathing each day will improve sleep quality.

A neurofeedback course will be held in November with kickboxing world champion Cyril Benzaquen. The athlete

did a neurofeedback program through the hotel, and saw his performance improve. Now he’s back to help teach the technique to others.

“It’s training for your brain to regulate and help you manage stress,” Belvalette says of neurofeedback. With electrodes dotting the head, the therapy uses music to help the brain focus. Though it’s recommended for several sessions, just one relieves enough stress to improve sleep, she says.

It’s all part of parent company Rosewood’s expansion of its well-being programs. “We realize self care is more than only beauty or massage services. We are trying to develop more brain and spirit well-being effects,” she says.

London’s LVMH-backed Belmond hotel, The Cadogan, has brought on Malminder Gill, aka The Sleep Concierge, to help guests de-stress and get some quality shut eye.

Trained hypnotherapist Gill has been working with patients dealing with anxiety and insomnia for more than a decade and created a special program for guests of the Chelsea area hotel.

“I’m helping people go to sleep all the time,” she says, noting it’s one of her clients’ top concerns and is related to many other stress and anxiety issues. She conceived of the program post-pandemic, as it became apparent that sleep was widely disturbed. At first people were sleeping well because the world was on pause, then sleep routines were disrupted as stress set in.

“I started thinking about, ‘How can we bring sleep to places where people don’t often sleep that well?’ Hotels, it turns out, are on the top of that list.

A study conducted by AI-based sleep analysis app SleepCycle revealed 46 percent of users took longer than 20 minutes to fall asleep while staying at a hotel, and averaged just 6.7 hours.

Gill chalks it up to a combination of factors. Hotel guests are in unfamiliar surroundings and often wrestling with time zone changes, as well as disruptions in their routine. Quality rest can come down to a difference in mattress firmness or the softness of the sheets.

Gill then curated a selection of pillows and teas to

help induce a better night’s sleep – all personally tried and tested, she vows – as well as developed a hypnotic meditation available through the standard on-screen program that will help guests go to sleep faster.

Guests can request to see her privately for an in-room hypnotherapy session, during which she sits bedside until they drift off. Many continue to work with her post-stay for long-term sleep issues.

The new interest in sleep goes hand-in-hand with other health and wellness trends, including exercise, mindfulness and lowering or eliminating alcohol consumption, she says.

While the program was launched in 2021, it’s become increasingly popular and demand this year has been “phenomenal” as both travel and the pace of life have ramped up again. Gill notes that people are coming to realize that sleep not only has an effect on any given day, but a long-term lack of consistent rest can negatively affect both physical and mental health.

“People have had the chance in the last few years to reflect on their lives, to reflect on their well-being. So the question raised in everybody’s minds is, ‘How can I take better care of my body?’” she notes. “The whole pandemic was very much a chance for everybody to look at their own health, and sleep is so important. It’s just a huge part of it.”

In Milan, The Longevity Suite offers a comprehensive “Sleep Better” program that includes detoxing and a personalized meal plan, mindfulness and whole body cryotherapy.

The chill of cryotherapy might seem counterintuitive if you want a cozy snooze, but a French study of professional basketball players found that three minutes of cold exposure of up to minus 238 degrees Fahrenheit helped the athletes achieve deeper, quieter, less disturbed sleep, as well as sped up recovery time from injury.

The Longevity Suite’s cold front isn’t quite as extreme, with temperatures between minus 121 and 139 Fahrenheit. The treatment relies on the release of that Thanksgiving favorite, tryptophan, which supports the production of melatonin and relaxes the body.

The program also adds a personalized plan of mind and body treatments, including LED therapy, aromatherapy and binaural beats used during manual body treatments, performed in synergy with therapeutic magnetic resonance.

The specialized program is designed over six weeks, but for those heading off to other fashion capitals, the clinic can conduct a three-day sleep assessment using a patented monitoring device. Clinicians then create a program of supplements and medical treatments such as IV drips or ozone hemotherapy.

The Longevity Suite has three locations throughout Milan, and will open a fourth inside the Ferragamo family-backed Portrait Milano hotel later this fall.



Martha Soffer Offers Five-day 'Panchakarma' Home Cleanse

The sought-after Ayurvedic doctor, chef and herbalist relocated her spa to the Santa Monica Proper Hotel, growing her team and offering more treatments. BY RYMA CHIKHOUNE

At Surya Spa, Martha Soffer first sits clients down to take their pulse and check their tongue. It's quiet as you hold still in silence, awaiting her word. She'll take notes and ask questions, decoding your bodily needs to guide your path. And then the magic happens.

The magic here is immersing yourself in Ayurveda to better listen and care for your mind and body. A holistic approach to mental and physical well-being, the practice is an ancient Indian medical system to treat diseases. Soffer has been offering Ayurveda for decades in Los Angeles, where she's made a name for herself in the wellness community – and in Hollywood, attracting Gwyneth Paltrow, Kate Hudson, Julia Roberts and Kourtney Kardashian.

"Surya gets me to a place of profound equilibrium and deep renewal," Paltrow has said.

Meaning "knowledge of life" in Sanskrit, the language of Hinduism, Ayurveda embraces the interconnectedness between the body and life's environments. It encompasses nutrition, massage, meditation and yoga, using a combination of herbs, oils and other elements for a purification process, rejuvenation and, ultimately, long-term wellness.

Its principles are at the root of many alternative therapies used in the West. But what Soffer has done is make it accessible in its entirety, teaching the fundamentals while modernizing the experience. Her spa – which first opened in the Pacific Palisades – relocated to the Santa Monica Proper Hotel this year. Luxurious yet homey, the 3,000-square-foot space was designed by Kelly Wearstler, who filled it with warm hues, woods and stones.

"I try as much as I can to keep the knowledge pure," Soffer, an ayurvedic doctor, chef and herbalist, says of her approach at Surya Spa. "Ayurveda is so accessible, if you take a book and try to understand, or even if you take my course online." (It's 40 lessons for \$125.)

Soffer's story starts in Colombia, where she was born and raised. Her introduction into wellness was through transcendental meditation in her 20s, while studying computer science in Iowa.

"It was winter, and I could not believe how cold it was," she laughs. "The minute that I started meditating, my life totally switched from computers to spiritual things."

There, she met someone that had just received an Ayurveda treatment.

"She had oil in her hair," she went on. "I asked, 'Why do you have so much oil in your hair?' She said, 'You should try one.' So, I went and scheduled myself for a treatment. And then after that treatment, I was so guided to just do it.... Coming from Colombia, the exchange of the money and everything was so expensive. But I was like, 'I have to do it.'"

She arrived in the Pacific Palisades after accepting a job at an Ayurveda clinic, which ended up closing. It was during that time that she met her husband, Roger, and the two opened Surya Spa. She attributes initial success to a piece in the L.A. Times.

"That article really took my whole business to a different level," she says.

With Roger, chief executive officer of Surya Spa, Soffer's team grew to include 16 therapists when she was at her former location. Now at The Proper, there are about 45 employees in total. She notes that employees must meet with an astrologer who specializes in Jyotish, Vedic astrology, as part of the hiring process.

"If that aligns with Surya, then they can work at Surya," Soffer says.

Treatments vary at Surya Spa, with all kinds of therapies, scrubs, massages, as well as classes. There's a prenatal option, menopause relief – and a custom \$695 glow treatment, which is popular with celebrities for award shows and brides before their weddings.

For visitors, the journey begins in a waiting room, cozy and relaxing, where they're offered tea. "Ayurveda: The Science of Self Healing: A Practical Guide," by Dr. Vasant Lad lies on a table, giving a glimpse into the practice. Soon, they're brought to Soffer for a consultation. Personalized, no two experiences are the same unless needed. With hour sessions at \$345, Soffer provides lifestyle recommendations and diet modifications.

"Food is medicine," she continues.

The kitchen is the hub of the spa – open, with a communal table and rotation of chefs (and ayurvedic cooking classes). During the morning hours, clients are served breakfast before their treatment, followed by lunch.

"Everybody has a different way of metabolizing food and taking things through the body," Soffer explains, of individual needs.

The right seasonal foods provide the most important nutrients and create for better digestion, minimizing inflammation (known to contribute to diseases and health conditions). For some, a dietary change – shared during the consultation – is the preparation needed to begin the Surya Spa experience and allow for the most valuable visit.

Treatments at the spa include the signature three- to 28-day "panchakarma" retreat, a detox that helps balance the mind and body while promoting weight loss. It starts at \$6,530 for three days, including accommodations, 3.5- to four-hour daily treatments, time with Soffer, private sound healing, "qigong" (involving body posture, movement, breathing and meditation) and a "dosha" yoga class (a mind-body practice). The three "doshas" – governing principles of the body in Ayurveda – are "vata" (space and air), "pitta" (fire and water) and "kapha" (earth and water). We are one of these "doshas," or a combination of them.

"The experience is so much about love and making the person feel like they're in the womb again," she says of



Martha Soffer began offering Ayurveda in Los Angeles' Pacific Palisades in 2004.

treatments.

Soffer also offers a guided at-home option, a five-day "panchakarma" cleanse kit, for \$125.

"The idea is that it covers the cost for us to make everything," she explains. It includes an instructional PDF, as well as how-to videos on massaging your own body. It's part of her mission to make Ayurveda more accessible.

"I want to get to everyone," she says. "That's why I decided to do the home prep."

The five-day cleanse includes beginning the day with ghee (clarified butter) and, on the last day, drinking castor oil (a stimulant laxative).

The massage, following the cleanse, helps create better flow in your body. In the end, impurities in your body are flowed into your digestive tract and eliminated.

"We are exposed to so many toxins, especially today, not only through food, but also to environmental toxins," she says.

"When your body moves, the cells start to work so much better, so that's why it's important to do this every change of the season," she says of "panchakarma," recommended four times a year. "It rejuvenates your body."

Those who are able to visit the spa can experience its signature four-handed massage with warm oils, known as Abhyanga. It's \$325 for 60 minutes, with two therapists mirroring each other as they repeat movements head-to-toe, from the scalp to the soles of the feet.

Or, for a taste of "panchakarma," one can book a four-hour, one-day experience – with treatments and oils personalized based on diagnosis from a photograph of your tongue and any health concerns you raise – for \$885.

The products used are her own; Surya Spa is also a brand, creating beauty goods sold direct-to-consumer at suryawellness.com and Neiman Marcus. (The face oil, collagen cream, bath soak and custom oils used during treatments are available to take home as part of the three-day retreat, as well.) They're among the highest quality on the market, with Soffer involved in every step of the process working with a lab in Florida.

"The product has been one of the things that I've been putting a lot of attention on and keeping it pure," she says. Prices range from \$23 for a "Lip Therapy" to \$195 for the "Collagen Cream." "I think I can get to more people that way, through the product."

She also creates spices and gluten-free breads, available at Erewhon.

"I want people to know about Ayurveda – applying Ayurveda to your life and see how much it can change your consciousness, your body, your lifestyle," Soffer says. "Because once you apply that lifestyle to your life, then everything just starts working so much better in every way."



The communal table in the kitchen at Surya Spa.

The Travel Upgrades Shopping List

Land these new releases to make sure you're ready for takeoff. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

As the revenge travel masses return from their summertime Positano pilgrimage, the fashion set gears up for an international tour of the spring 2024 collection cities. However, with 2023 already seeing record-breaking highs in airline bookings and some of the busiest travel months ahead, even the most seasoned Fashion Month veteran might want to rethink their packing list before they hit the runway. (We're referring to the tarmac, of course.)

Fly high with WWD's list of the latest product upgrades to help you brave the busy fashion calendar in style.

AirBolt GPS \$109.99

Android and iOS users can keep a close eye on their precious cargo with motion, water and temperature alerts for up to 12 months per charge when using the AirBolt GPS.



Cadence Custom Flex System

Organization is key when traveling. Toiletries and trinkets can be stored in this smart system of hexagon-shaped, leakproof and magnetic containers that can be fully customized for your needs.



Garmin Marq Aviator (Gen 2) \$2,400

Smart travelers always know the importance of a good accessory. Garmin's Marq Aviator watch comes with a whole slew of ingenious features, including the Jet Lag Adviser, which provides sleep, movement and light exposure guidance to help your body adjust to new time zones after a long flight.



Away The Carry-On \$335

The Carry-On that put Away on the map has a fresh new look this season with a TSA-approved combination lock, redesigned interior pockets and other thoughtful design tweaks to move through airports and hotels with ease.



Belkin BoostCharge Pro 2-in-1 Pad with MagSafe \$79.99

This one is a must-have for "bleisure" travel. Charge forward fresh off the plane with your iPhone and AirPods at full power, thanks to Belkin's lightweight two-in-one wireless charging pad.

Nike Go FlyEase Shoes \$125

Breeze through TSA with Nike's FlyEase sneakers for hands-free, easy-on, easy-off sneakers that provide all the comfort and support you expect from the sportswear giant.



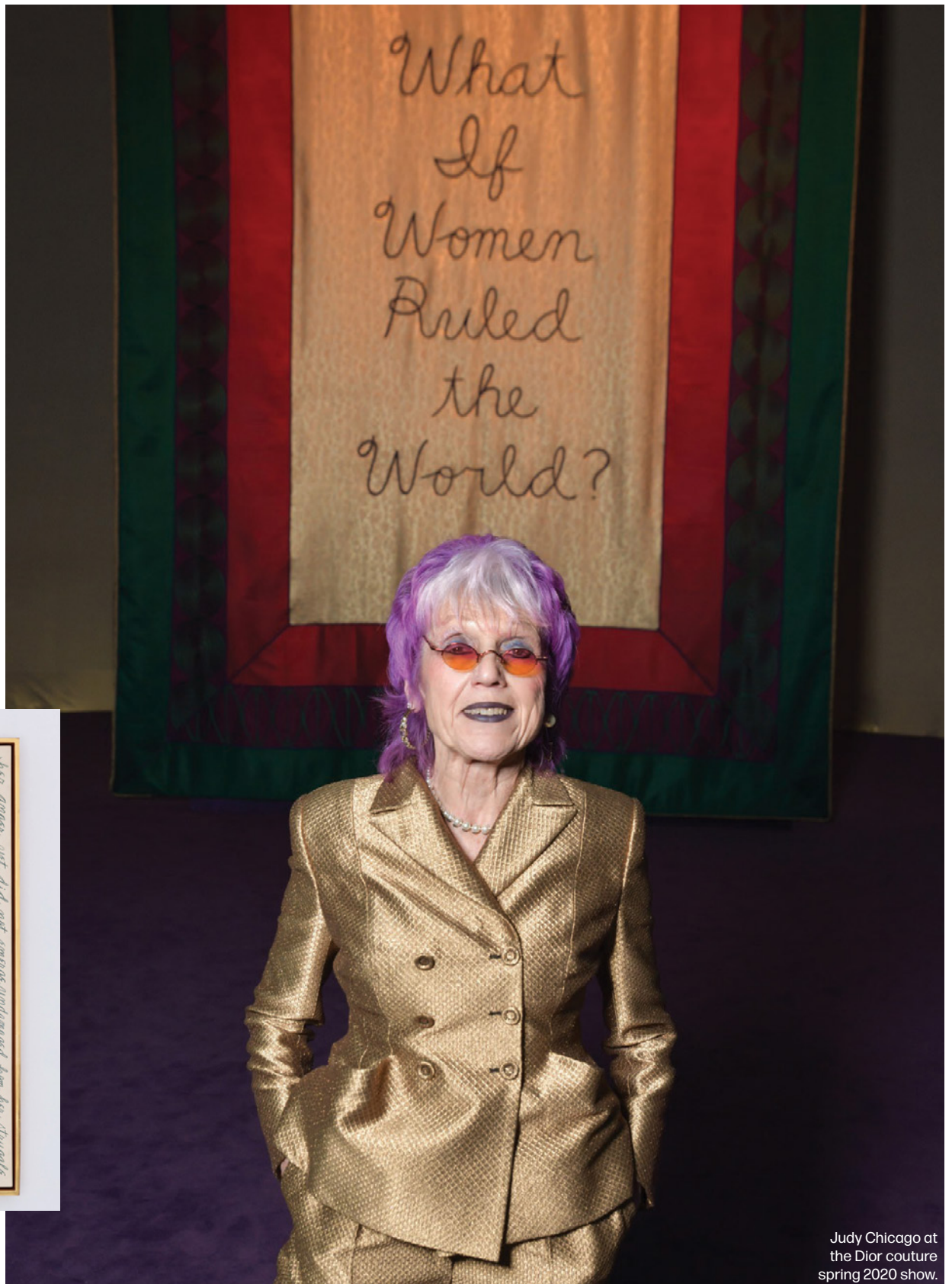
The Pluto Pod \$145

Look refreshed after a red-eye flight with the Pluto Pod, an adjustable neck pillow with a built-in hood and eye mask to ensure nothing disturbs your much-needed beauty rest.

Judy Chicago's Retrospective Exhibition 'Herstory' to Open at New Museum In New York

The exhibition, which is sponsored by Dior and opens Oct. 12, is a journey through six decades of feminist art.

BY KRISTEN TAUER



Judy Chicago at the Dior couture spring 2020 show.



Judy Chicago, "Virginia Woolf, from The Reincarnation Triptych," 1973. Sprayed acrylic on canvas.

Judy Chicago hasn't had time to overthink "Herstory." The 84-year-old artist's wide-ranging retrospective exhibition opens at the New Museum in New York this fall, and while in some ways the show has been many decades in the making, the actual exhibition came together within the last year. New Museum curator Massimiliano Gioni, who has collaborated with Chicago on several previous projects, wrote Chicago about the exhibition in August 2022, and the rest is – history.

"When I was young, I definitely overworked things," admits Chicago, several months before the exhibition's debut. "In the last couple of decades, I've taken to heart something Lou Reed said: 'first thought, best thought.'"

"Judy Chicago: Herstory" opens Oct. 12 and will run through early 2024. The exhibition encompasses the entirety of Chicago's six-decade career and also aims to place her work in conversation with other female creatives through "The City of Ladies," a show-within-a-show. Chicago's most widely known installation is perhaps "The Dinner Party," permanently installed at the Brooklyn Museum, which gives notable women throughout history a place setting at Chicago's triangular table.

"Herstory" follows Chicago's first retrospective, mounted at the de Young Museum in San Francisco in 2021. "For people for whom 'The Dinner Party' had overshadowed the body of my work, it was a revelation," Chicago says. "[Revelation] was a word I heard over and over again, but it was a fairly traditional retrospective – which was fine, because it was my first."

That exhibition was structured in reverse chronological order, opening with her most recent project, "The End: A Meditation on Death."

"I've tackled some pretty difficult subject matter, and there has been an effort to kind of ignore it," Chicago says.

She notes that the backward progression of the de Young show was an effort to ensure visitors couldn't avoid



Judy Chicago, "Did You Know Your Mother Had A Sacred Heart?," 1976. China paint and pen work on porcelain, embroidery on silk on teak wood base, panels.

her more challenging works, including "Power Play," which explores the impact of power and masculinity, and "The Holocaust Project," a collaborative series with her husband, photographer Donald Woodman.

The New Museum retrospective promises to be bigger than her first, and will present her work in new contexts. Chicago notes that the exhibition addresses



Judy Chicago, "Rainbow Pickett," 1965/2021. Matthews polyurethane paint on stainless steel.

another word that has been used to describe her career – "marginalized." "Which is one of the great euphemisms of all time," she says. The show also highlights work by other notable female creatives, many of whom have inspired Chicago throughout her career.

"When Massimiliano proposed this, and also when I saw the work he was bringing together, I realized that one of the reasons for my quote 'marginalization' is that I have been working out of multiple histories for many decades that are unknown in the art world," she says. "So it's not just the history of needlework, or the history of feminist thought. It's the history of female-centered art. It's an alternative paradigm to the patriarchal art history paradigm. So I believe that this will give people a really new understanding of my work."

"The City of Ladies," described also as a "personal museum," emphasizes Chicago's role as a historian, archivist and organizer throughout her career.

Judy Chicago photograph by Stéphane Feugère; Judy Chicago, Virginia Woolf from The Reincarnation Triptych, 1973 by © Judy Chicago/Artists Rights Society (ARS), New York; Collection Kristen Grimsstad and Diana Gould; Judy Chicago, Did You Know Your Mother Had A Sacred Heart?, 1976 by © Judy Chicago/Artists Rights Society (ARS), New York; Los Angeles County Museum of Art; Gift of Mary Ross Taylor; M84.89a-e; Judy Chicago, Rainbow Pickett, 1965/2021 by © Judy Chicago/Artists Rights Society (ARS), New York; Jordan Schnitzer Family Foundation

Judy Chicago, "Immolation," 1972. Archival pigment print.



The interior of Judy Chicago's installation for Dior.



Judy Chicago

"We first of all wanted to show how attuned to the most interesting positions of contemporary art in the 1960s she was right from the start, and how the contribution was extremely important and sadly also completely erased by art history because she was a woman artist," says Gioni, noting Chicago's role in art movements like minimalism in addition to feminist art.

"She's both a living classic and yet has the friction or quality that we associate with artists who have not been fully assimilated," he adds. "And that is the beauty also of working with an artist like her. She's an artist who has completely transformed the history of art, and has had an impact on culture that is much bigger than the sole art world."

Working with curators like Gioni and Claudia Schmuckli of the de Young has offered Chicago a new perspective through which to recognize threads throughout her career. The artist notes that one of the most surprising sections of her work to emerge was one that Gioni coined "Gender Games."

"I've been accused of being an essentialist. And [Gioni] wanted to demonstrate that was completely untrue," Chicago says. "He created a section called 'Gender Games,' which is one of the larger sections in the show."

"He wanted to show that I had an awareness of the shifting nature of gender beginning with my earliest work, like the 'Rearrangeables,' as in rearranging gender relations," she adds, describing her 1965 sculptural installation "Rearrangeable Rainbow Blocks," composed of rainbow-colored geometrical shapes. "And that way preceded the essentialist argument. I always had a much more nuanced understanding of gender than was appropriate to my being accused of being an essentialist."

"Herstory" is sponsored by Dior, marking a continuation of the artist's relationship with the fashion house and its artistic director of womenswear collections Maria Grazia Chiuri. In early 2020, the designer and Dior tapped Chicago to design the set for her couture show, "The Female Divine."

"Doing 'The Female Divine' was one of the great creative opportunities of my life," says Chicago, who has also since designed a bag for the brand's Dior Lady Art bag project. "Dior, when they work with an artist, they make available a vast array of resources. They also brought my work to a global audience," she adds, describing Chiuri as "a real feminist."

"One of my questions when [Dior] first brought me to Paris to see a couture show was whether art could have any real place in the world of fashion – which, of course, has historically oppressed women. And [Chiuri] has been demonstrating that fashion can empower women."

The banners from "The Female Divine," which feature embroidered questions like "What If Women Ruled the World?" and "Would Both Women and Men Be Gentle?" will be installed at the New Museum, along with the 225-foot catwalk carpet from Dior's couture show, which the brand is having re-woven, and goddess sculptures.

"For many decades, I have worked on the idea of the female divine and female spirituality, dating back before the 'Dinner Party' to a triptych called 'Did You Know Your Mother Had a Sacred Heart?' from the '70s," Chicago says; the work, based on Virgin Mary altars, is part of Los Angeles County Museum of Art's permanent collection, and is rarely shown publicly. It will accompany her "The Female Divine" work at the museum.

"It will be completely new for most of the audience," Chicago says.

"And then in relationship to that work will be 'The City of Ladies,'" she adds. "You'll see a variety of images upon which my work draws."

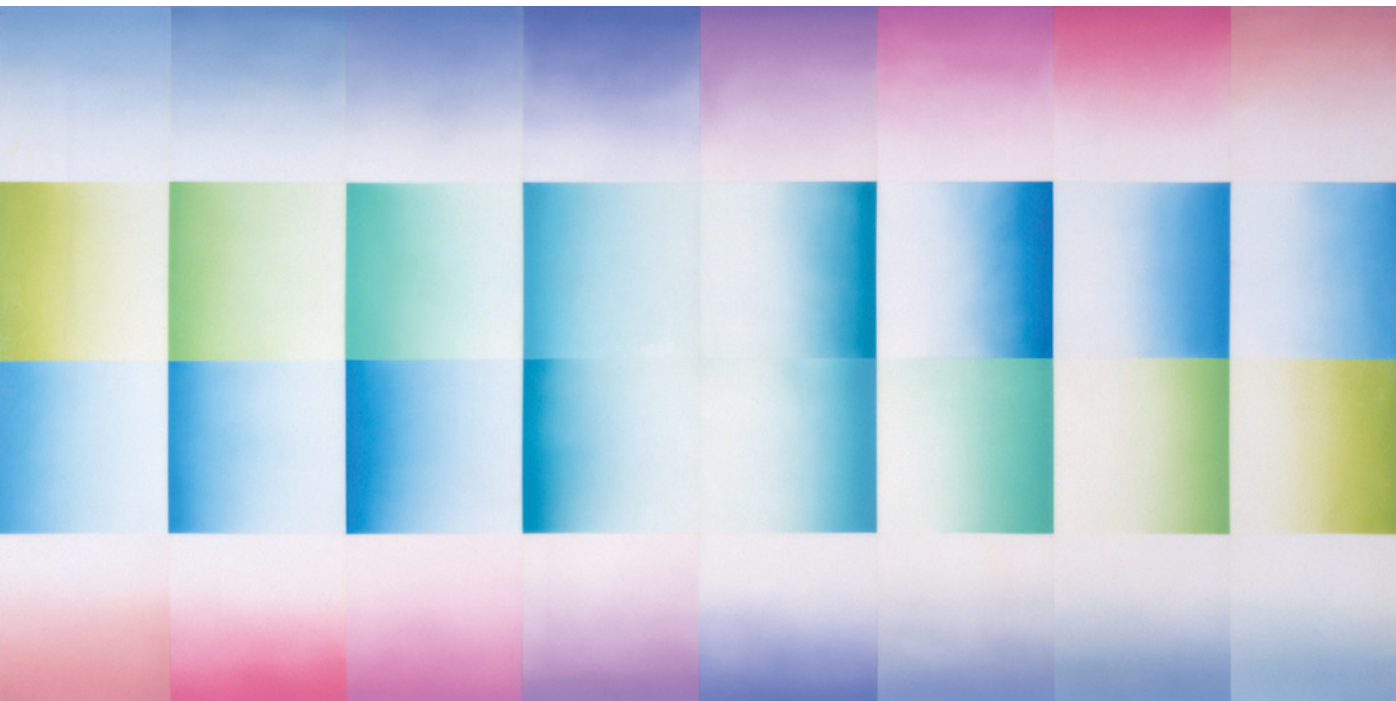
Works include an illuminated manuscript by Hildegard von Bingen, who's represented in Chicago's "The Dinner Party," as well as pieces by Hilma af Klint, Frida Kahlo and Georgia O'Keeffe. "Massimiliano even got a real Artemisia Gentileschi from the Uffizi [Gallery of Florence]," she adds. "Can you imagine what it will be like to be in that space?"

Pretty soon, visitors won't have to imagine; they'll get to experience what it's like for themselves.

Chicago, for her part, is already busy preparing for the next project: an exhibition at the Serpentine Gallery in London, set to open in June 2024.

The next thought might also be Chicago's best thought as well. ■

Judy Chicago, "Evening Fan," 1971. Sprayed acrylic lacquer on acrylic.



Judy Chicago, "Immolation," 1972 by © Judy Chicago/Artists Rights Society (ARS), New York. Courtesy the artist; Judy Chicago by Donald Woodman; Judy Chicago, Evening Fan, 1971 by © Judy Chicago/Artists Rights Society (ARS), New York. Collection: Jay Franke and David Herro

Ada Sokół on Seeking Beauty In 'Ugly Things' via 3D Art

The Warsaw-based artist has worked with Prada, Valentino, Rimowa, Nike and more.

BY MARTINO CARRERA



Dripping eyewear à la Salvador Dalí, blooming lipsticks like in a post-human utopia where nature re-appropriates its space, luggage situated on rocky land in a different galaxy, handbags as archeological finds.

Ada Sokół's imaginary worlds are boundless and so are her technical skills and 3D feats. She has quickly become one of the most sought-after young talents toying with the hyper-realistic power of 3D design, having worked with Prada, Valentino, Burberry, Nike, Rimowa, Gentle Monster, and more.

A bubbly and candid 29-year-old, she meets WWD at Milan's Dynamic Art Museum, where her artwork "Melissa" was on display as part of the exhibition "A Journey From Renaissance to Crypto Art + AI" and before catching a flight back to Warsaw, Poland, where she's based.

She confesses she got into 3D art and fashion almost by chance.

By her own admission, she was uncertain about her walk in life, giving fashion design and fashion communications a try. None really struck a chord. Renderings and computer-generated animations did.

Subtle, feminine, magic is how she describes her work on the website of her Warsaw-based studio, Ada Sokół Art Lab.

In person she delves deeper. "We can find beauty in every object and every setting, so this is something I'm really interested in exploring... Like showing ugly things in very beautiful ways that are perceived as beautiful," she says. By ugly things she means a butt, armadillos and insects, to name a few.

"Normally I'm working with lots of animals and natural [elements] so there's certain things you wouldn't consider really beautiful. Take, for example, a butt – I want to show it in my own different way to change the perception of it," she offers.

She credits fashion for forging her dreamy aesthetics in which rocky lands and sprouting fungi, for instance, combine to create hyper-realistic and otherworldly flairs.

"I think my whole sense of aesthetics actually came from fashion and fashion editorials especially and even still [life] photography. To be honest I've been building my visual identity on editorials from photographers that I admired, and I wanted to kind of develop their 'worlds,'" she says. "It may have become a bit more magical, but the base was fashion photography and that was my biggest inspiration."

Her directional approach has won over several luxury brands, which, she says, have allowed her wild imagination to run freely.

"At the beginning it was probably harder to kind of push, or propose my vision but right now it's getting better and better. We almost don't have right now clients

A 3D artwork by Ada Sokół for Valentino.



that are not [aligned] with our vision and art direction. I think it really changed and pivoted from me being just a technical girl for brands to being a full-time art director with all my works," she explains.

The projects have ranged from Gentle Monster's dripping eyewear, which she remembers fondly because the company allowed her to "do crazy things in 3D," to Prada's 2022 chameleon-featuring animation dedicated to the hit fragrance "Paradoxe," which she describes as "a huge dream coming true." Sokół wishes she could have tied up with Gucci, feeling that the surreal visual identity championed by former creative director Alessandro Michele aligned with her own. This month she's debuting a new project with Valentino.

Three-D design is both a technical and creative job and Sokół doesn't want to lose her grip on either. What about AI? Platforms such as Midjourney have been gaining steam, opening the back door to the same space as Sokół's to more creators and design enthusiasts.



"Melissa" a 3D artwork by Ada Sokół exhibited at Milan's Dynamic Art Museum.

"Lux" a 3D artwork by Ada Sokół.



"I've been using [Midjourney] but I'm not really a fan of these kinds of software. And lately I've been trying to train my own AI to kind of simulate my style, but I didn't succeed. It's not really possible for AI to catch my style," she says.

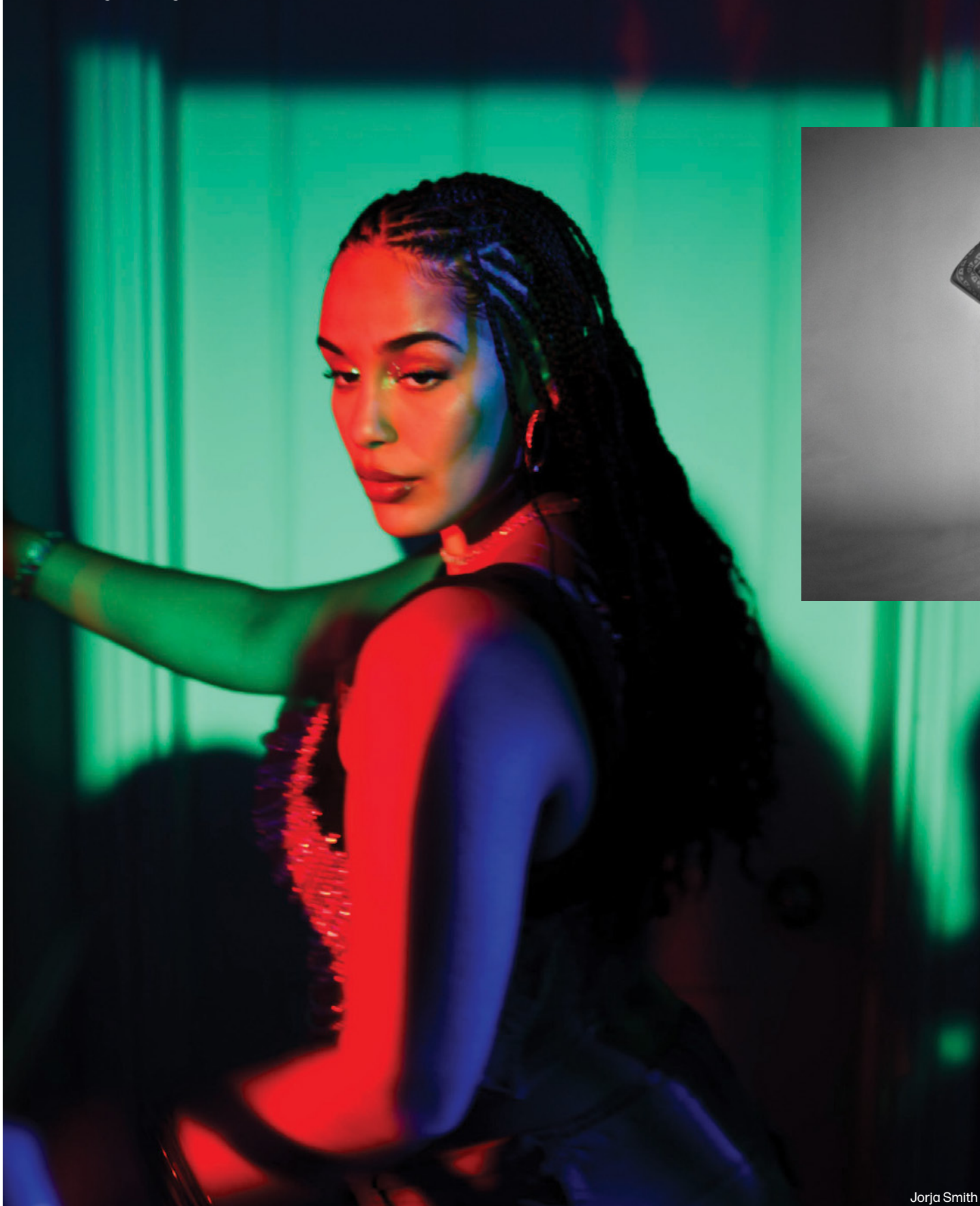
Embedding AI will ease some of the technical hurdles and hassles, but there is little chance it will replace her job, Sokół contends.

"Everyone is [scared]," she says. "In a way it's very interesting and exciting but on the other side we don't know what's going to happen. It's scary. AI will take a lot of our jobs, as a society, as a whole... Even right now what happens with music artists, we can simulate any voice... That will happen with visual artists, too, but as of now it's still visible when it's done only by AI and when there's human input," she says.

"I think it's important to choose our AI tools very wisely to make our job easier but not allow it to take our jobs and projects. Art is strictly connected to our emotions as humans, so I'd never want AI to create the artwork itself," she adds.

Jorja Smith Soars on New Album 'Falling or Flying'

The singer-songwriter discusses her sophomore album, out Sept. 29. BY KRISTEN TAUER



"Falling or Flying" album cover.



Jorja Smith

Jorja Smith is getting ready to soar with the release of her second album, "Falling or Flying," out Sept. 29.

"'Falling or Flying' is me and how I felt making this album," says Smith, at home in Walsall in the U.K., northwest of Birmingham, in the weeks leading up to its release.

"I don't really have an in-between. I'm either up or down, obsessed or not, focused or not focused, happy or sad," she adds. "With my career, you can feel like you're falling or flying, and it's very close sometimes. You can't tell sometimes, and you feel like you're in the deep end or not."

The singer-songwriter recently moved back to her hometown after living in London for several years, where she launched her career with the release of her debut album, "Lost & Found," in 2018. A Grammy nomination for best new artist followed a year later, along with a global makeup ambassadorship for Dior (she performed at the Dior-sponsored Guggenheim gala pre-party shortly after her

album release). Smith has released several EPs in the years since, including the three-track "Be Right Back" in 2021, which she described at the time as an "in-between" release.

"I came back to what I used to be like before I moved to London," she says of her move home. "I just slowed down a bit."

"Falling or Flying" marks a very different stage of life for Smith. Her debut was released when she was 21 and just starting out in the industry. Now she's 26, and credits the past few years for a deepening of her songwriting process.

"It's another chapter of me," she says, describing her new music as "older, more grown-up, bigger."

"It sounds like growth, because that's what I've done since 'Lost & Found.'"

She worked with female producing duo DameDame — Smith has known one of them since childhood — and her new songs meld R&B with hints of reggae, hip-hop and jazz, a vehicle for complementing her commanding

vocal presence.

"I feel like the sound is definitely different," says Smith.

"It's just the fact that I've matured; I'm becoming more of a woman. [On 'Lost & Found'] I talk about observations or make things up. I never had a boyfriend, but I'm writing songs about being in love," she continues. "Whereas now I can write on subjects I'm actually going through. The difference is I've just experienced more experiences."

While Smith's profile has risen since her debut, she notes that the success and outside expectations haven't impacted her approach. "That never affects my creativity; it doesn't affect making music," she says.

"But what it does affect is how I feel about myself, the fact that there's more opinions on me, more eyes on me," she adds. "People have a lot to say about what I look like, my body, all that, which I didn't have before. But nothing ever affects the music. No matter what I go through, the music's always there, that's my thing, and I'll lean into that."

She's released several tracks, with accompanying music videos, in the months leading up to the album. Smith notes that she tends to stay "offline" and retains a distance from all of the commentary — but a quick glimpse at the overwhelmingly positive comments below her recent videos makes it apparent that her fans are eager to hear (and see) more.

"I go off what my friends are telling me or what my parents or my manager say, and I'm hearing that people are enjoying it. My friends always tell me they'll be driving and they'll keep hearing little things being played in the park, or someone else is listening to it in a car," she says. "This is why I like doing shows, because that's when I can see how my music's doing."

She has a mini-U.K. tour planned directly following the album release, and is in the early stages of organizing a more extensive tour for next year.

"I can't wait to tour," says Smith. "I like writing. I like being in the studio, or on stage," she adds. "The whole album is about being in the moment."

London's Renaissance Row

Cork Street, an historic art hub in Mayfair, is undergoing a revival, attracting a diverse crowd of influential galleries and focusing on contemporary art from the continent of Africa. BY SAMANTHA CONTI



An AR work by Precious Okoyomon from the Acute Art "Unreal City" show on London's Cork Street, which is undergoing a renaissance.

Alison Jacques is opening her gallery on Cork Street with "Infinite Potential," a show of new works by Sheila Hicks.



Chemu Ng'ok's "The Longing" 2023 at Goodman Gallery on Cork Street.

The West End has become a new center of gravity for London's contemporary art scene, and nowhere is that more apparent than on Cork Street, where a diverse crowd of established and emerging galleries has been opening.

The contemporary art galleries' migration from East London back west has been happening gradually, spurred by the proximity of the Royal Academy of Arts on Piccadilly and the big auction houses in Mayfair, and by efforts from landlords such as Grosvenor and the Pollen Estate to invest in bigger spaces to accommodate artists' large-scale installations.

The Pollen Estate, in particular, has been working to recapture Cork Street's former glory as a hub for top gallerists showcasing new and established artists and a destination for collectors and visitors from around the world.

The Mayor Gallery was the first to open on Cork Street in the 1920s, showing works by Francis Bacon, Alexander Calder, Max Ernst, Paul Klee and Joan Miró. Peggy Guggenheim had a gallery there in the late 1930s, while Waddington (now Waddington Custot) has been on Cork Street since the '50s.

In the 1980s, the art dealer Robert Fraser, known as "Groovy Bob," operated from Cork Street, promoting the work of Jean-Michel Basquiat and Keith Haring.

Victoria Miro would later take over Fraser's space on the street before moving to the East End, which in the late '90s had attracted myriad galleries with its vast warehouse spaces, Cool Britannia energy and fashion and restaurant scene.

But East London's star has been fading for some time. White Cube, once the epitome of arty Hoxton Square cool, has returned to its original site in St. James's, near Piccadilly, and has a second London outpost in Bermondsey, not far from Tate Modern.

"The East End is not really a reference point now. The center is increasingly the West End, which is partly down to the fact that you've got these [powerhouse] American and Swiss galleries coming in and, obviously, they're going to be in Mayfair," says Alison Jacques, who's moving her gallery from Fitzrovia to Cork Street in the fall.

The move to Cork Street is a homecoming for Jacques, who used to work for the British art dealer Leslie Waddington, whose gallery has long been an institution on the street.

"I was the receptionist there and used to gaze out of the window at a little gallery down the road. It had a gothic wooden facade. I used to think, 'One day, maybe I'll have my own gallery, that gallery, on Cork Street,'" she says.

Nostalgia isn't the main reason for Jacques' move to Cork.

"We've got to take the gallery to the next level – we need space for the artists," says Jacques, whose new gallery spans more than 6,000 square feet. There will be three exhibition spaces with ceiling heights of more than 20 feet. Jacques says the new, soaring proportions will create "a chapel" for her artists, who include Sheila Hicks, Fernanda Gomes and Takuro Kuwata.

In October, Jacques will inaugurate the gallery with "Infinite Potential," a show of new works by Hicks, who had a retrospective at The Hepworth Wakefield in 2022.

Goodman Gallery is already on Cork Street and was the first of the new generation galleries to move in.

"We had to be within footfall of the key institutions and key art neighborhoods. Cork Street has always had that amazing geographic pull because people walk between Sotheby's and Christie's and the Royal Academy, so we're in the golden triangle" of art, real estate and fashion, says Jo Stella-Sawicka, senior director at Goodman who is also a cofounder of London Gallery Weekend, which takes place in June.

Convenience is another big reason behind the galleries' move to Mayfair, a location that's proving ideal for time-pressed international visitors who grew tired of making the trek across traffic-clogged London to the East End.

"We're living in a hyper-globalized city and people have increasingly less time. Maybe in the 2000s you could spend all day traveling to East London. But there are more galleries around today, and it's about efficiency. You want to be where everybody is, and you want to catch the international visitors who come through London regularly," Stella-Sawicka says.

The Pollen Estate began a major initiative to reestablish Cork Street's reputation in 2016, and since then it has tripled the available gallery space. Today Cork Street has the largest concentration of galleries in the U.K., which is the world's biggest art market after the U.S.

Goodman landed on Cork Street in 2019 followed by Frieze, which opened its first permanent exhibition space for international galleries in 2021. Stephen Friedman and Alison Jacques will open alongside Tiwani Contemporary ▶

A rendering of Stephen Friedman Gallery, which will open on Cork Street in the autumn.



Maria Varnava, founder of Tiwani Contemporary



No. 9 Cork Street, a permanent gallery for Frieze in London's Mayfair.



An architectural rendering of the facade of Tiwani Contemporary on Cork Street.



Selvi May Akyildiz of No. 9 Cork Street, which belongs to Frieze.

in the fall, in time for the Frieze Art Fair.

"The arrival of this new wave of galleries marks a dynamic new chapter, and brings the total number of galleries on the street to 15," says Jenny Casebourne, head of portfolio at The Pollen Estate. She describes the street as the "spiritual home" for modern and contemporary art in London.

The Pollen Estate has spent a fortune reconfiguring and expanding spaces on the street to make them suitable for the galleries which, like Alison Jacques, are spending even more money doing their own work to create appropriate spaces for their artists.

Jacques believes the Pollen Estate has been "very, very astute" in the way they've managed the street.

"They've had a lot of galleries that wanted to rent – or take very long leases – on those spaces, but they turned them away because they wanted trailblazing galleries, or ones that already had reputations that meant something," she says.

The galleries arriving on the street are diverse, large and small and many specialize in contemporary African art.

Stephen Friedman Gallery's opening exhibition will showcase the work of Yinka Shonibare, a body of sculptures, masks and tapestries. The final room will feature works by African artists and artists from the African diaspora, some of whom participated in Shonibare's residency program at G.A.S. foundation in Lagos, Nigeria.

Mira Dimitrova, director of sales at the Stephen Friedman Gallery, says the gallery is "excited to be part of this community, and Cork Street's revival is a testament to London continuing to be a vital part of the global art world."

Tiwani Contemporary will move to 24 Cork Street a year after opening a Lagos gallery space. Maria Varnava, who founded Tiwani in 2011, says the gallery's mission is to represent artists throughout Africa and its global diaspora.

"Together our galleries will be a bridge between the African continent and its international diaspora, allowing us

to program and exhibit art by our represented and exhibited artists on a larger scale, both literally and metaphorically," says Varnava, a Greek Cypriot who grew up in Lagos.

Asked why she wanted to be on Cork Street, Varnava says "it was our intention to be somewhere unexpected."

She also wants to send the message that "you can have a gallery that focuses on artists from Africa and the diaspora in central London. When I started 11 years ago, the narrative around contemporary art from Africa wasn't the same as it is today. People had different expectations of what I was showing," says Varnava, adding that people often expected the prices to be lower than art made by Europeans or Americans.

Varnava says Cork Street "holds such historical weight, and it was important to see our artists and program included in the conversation and the history of the street. Here, I'm able to maximize the visibility of the artists and engage with a wider audience. It's an important location, especially for a smaller gallery."

The gallery plans to inaugurate the new space this fall with a series of events and solo exhibitions by Joy Labinjo and Miranda Forrester, both of whom will present new paintings centered around portraiture and domesticity.

In early August, Frieze brought another African dimension to the street, hosting an Afro-Cuban street party with a live rumba jam session, dance workshops and performances. It was the latest public event that Frieze has hosted over the past three years since it opened its gallery, No. 9 Cork Street.

Selvi May Akyildiz, the director of No. 9, says Frieze's

presence on Cork Street has been important for staging exhibitions and remaining connected to the London gallery scene all year round, not just at the annual fair, which will take place this year from Oct. 11 to 15 in Regent's Park.

So far, the street has proven to be a top platform for Frieze, and the artists it wants to highlight.

In April, Frieze hosted "Manifold (Deluxe)" which was organized by the young Nigerian curator Faridah Folawiyo. It was a group exhibition of Black female artists from across the globe who work across painting, photography, video and printmaking.

"The show was amazing, and it was the first time we've had queues of visitors [at the Cork Street gallery]," she says. "We're trying to reach out to different audiences. Some of them will be familiar with us from Frieze Week, and others will be coming for something specific."

While May Akyildiz describes Cork Street as "a capital of galleries in London," she notes that there are myriad hives of artistic and gallery activity across London, and that without those creative engines, Cork Street – and the West End in general – wouldn't have the pulling power they have today.

"Artists come from smaller communities all around London. Without them, and all of the other events going on," London wouldn't be the art capital it is, May Akyildiz says. ■

At San Diego's Revamped Lafayette Hotel, Too Much Is Just Enough

The first hotel from CH Projects, the detail-obsessed Southern California hospitality group that put San Diego's social scene on the global map, is a trip.

BY BOOTH MOORE



Quixote restaurant was constructed from a decommissioned church transported from Mexico.



The Lobby Bar at The Lafayette Hotel, Swim Club and Bungalows in San Diego.



The pool was designed by original Hollywood Tarzan Johnny Weissmuller.

San Diego's newly restored historic Lafayette Hotel, Swim Club and Bungalows is a trip in more ways than one.

The main door with cobra head-shaped brass handles opens into a more-is-more lobby with checkerboard floors, zebra and leopard upholstery, tasseled lampshades and Delft blue wall tiles depicting decaying Lafayette Hotel signs. The swimming pool was designed by Hollywood's original Tarzan back when the hotel was an old Hollywood haunt. And the stunning fine dining restaurant is a salvaged decommissioned Mexican church with stained glass windows and a pulpit for a bar.

This is a place designed to entertain visitors for a weekend or just a cocktail. But what else would you expect from Arsalun Tafazoli and CH Projects, the detail-obsessed Southern California hospitality group that put San Diego's social scene on the global map with 20 cheekily designed food and beverage projects, including tiki bar False Idol, and brunch wonderland Morning Glory, which has cockroach wallpaper and a portrait of Rick Owens and Michele Lamy near the restrooms, among other oddities?

Norman Rockwell painting, and I like including subversive elements in all our projects. It could be offensive to some but I think it is honest," Tafazoli says.

The Lafayette was built in 1946 on El Cajon Boulevard, San Diego's main thoroughfare until the I-8 freeway opened in the late '60s. And it attracted a steady stream of stars (Ava Gardner, Lana Turner, Frank Sinatra, Bob Hope) when the resort city was still in the running to be the vacation destination for automobile-obsessed L.A. elites. (Palm Springs eventually won out.)

Shortly after it opened, the property was purchased by Conrad Hilton and changed ownership several times in the following decades, maintained with varying degrees of effort and investment.

On a lark in 2021, during the COVID-19 downturn, Tafazoli bought the hotel and over the next two years he and his investors spent \$31 million on the renovation. "A lot of hotels in San Diego are tied up with real estate, in that they are on the beach, or near a natural wonder....We saw a cultural void in terms of a place that spoke to our group," says the San Diego native.

The North Park neighborhood where the hotel sits was



Guest room at The Lafayette.

already a gentrified hot spot for bars and restaurants, including CH Projects' own apothecary-style bar Polite Provisions and Japanese listening bar Part Time Lover.

Not that guests ever need to leave the 139-room Lafayette, which is listed on the National Register of Historic Places and now has its own updated soundtrack produced by local musician Swizz Beatz. Overhauled by Brooklyn-based Post Company, the hotel has eight unique food and beverage outlets, each with its own menu — all of them feasts for the senses — and social media feeds.

The Lobby Bar sits under an Art Nouveau circular glass atrium anchored by an Atlas statue and surrounded by a hand-painted mural by Brazilian artist João Incerti. The '40s inspired, always-open Beginner's Diner has a chrome exterior that was crafted with the help of a diner historian.

"The diner is a genre that will outlive us all," says Tafazoli, a self-described nerdy kid who has a reverence for historic spaces and subcultures, studied philosophy and economics at the University of California San Diego and had an internship at CAA in L.A. before moving home and starting to work at bars and restaurants.

The Pool Bar serves aperitivos and spritzes and features striped chaise lounges and rattan clamshell chairs evoking the Amalfi Coast. (The hotel's original owner, car dealer Larry Imig, tapped five-time Olympic gold medalist swimmer Johnny Weissmuller, who played Tarzan in the 1930s and '40s films, to design the pool, and it still has

a plaque commemorating him.) And haute sports bar The Gutter was inspired by The Frick Mansion's circa 1916 underground bowling alley, and has bowling, pool, shuffleboard and basketball games on offer alongside stiff martinis.

At fine dining Oaxacan restaurant Quixote, chef José Cepeda (formerly of L.A.'s Mirame) serves delicious tlayudas, crab corn donuts, aquachiles and mezcal cocktails in its enlightened space.

Later this year, European-style restaurant Le Horse will open, and nightclub The Mississippi Room will return. (It's where Tom Cruise serenaded Kelly McGillis with "You've Lost That Lovin' Feelin'" in the original "Top Gun.")

"We develop these environments and make them immersive to help you forget because that's what art should do," says Tafazoli, who has been approached by developers in L.A. and New York but turned them down to keep his focus on his hometown.

"We're very fortunate. I do think we've contributed to culture in a meaningful way here," he says.

Plus, San Diego "is a pretty delightful place," he says. "It's obnoxiously delightful."

The Lafayette Hotel, Swim Club and Bungalows
2223 El Cajon Boulevard, San Diego, lafayettehotelsd.com.
Room rates start at \$299.

The Sea Ranch Lodge Is the Architectural Equivalent of a Cleanse

The northern California coastal modernist destination gets an update. BY BOOTH MOORE



The Sea Ranch Lodge on the Sonoma Coast in Sea Ranch, California.

There's a calm that washes over one after driving up the foggy, somewhat treacherous Sonoma Coast and arriving at The Sea Ranch Lodge. All weathered wood and glass, with staggering views of sea bluffs and breaching whales in the Pacific Ocean below, the hub of the '60s utopian planned community feels like the architectural equivalent of a cleanse.

It's no wonder the hotel property, and the private residences on the 54 wild wooded acres surrounding it, are a haven for California tech executives and creatives.

"It feels so secret still, you go to the beach and you're the only one," says Anna Chiu, cofounder of San Francisco fashion label Kamperett. "It feels untouched. All the sea life is there, the culture feels progressive...it's a special place."

In the mid '60s, visionary developer Al Boeke of Oceanic Properties identified 10 miles of a former sheep ranch as the ideal place to create a planned community.

With the goal of creating harmony between humans and nature, he assembled a group of architects and design professionals to work on prototype buildings, including Lawrence Halprin and Joseph Esherick, who were guided by the concept of "living lightly on the land." The team used rough and simple materials to construct the distinctly '60s modernist barn structures that today are among the area's most prized dwellings, as well as the Lodge, which opened in 1964.

The Lodge's sign is still a beacon with its modernist logo – two seashells, back-to-back connected to a ram's head, referencing the sheep on the land – designed by San Francisco-based landscape architect Barbara Stauffacher Solomon, the supergraphics pioneer.

In July, the Lodge completed a multiyear revitalization project and unveiled 17 redesigned guest rooms in its North Building conceived by San Francisco design collective NicoleHollis.

The rooms exude a simple, organic luxury, with custom headboards, window benches and desks built by Santa Cruz Woodworks, midcentury Hans Wegner elbow chairs and armadillo loungers by Mut Design. Some have ladders to lofts with an additional bed.

Each room features a woven piece by Berkeley artist Jess Feury, ceramics by San Francisco-based artist Sasun Kladpetch, a beach bag and walking stick. The views are



Supergraphic in the Bar at The Sea Ranch Lodge

postcard-idyllic and there are fireplaces for chilly nights.

The room refresh followed the launch of The Sea Ranch Living home rental program for those seeking larger accommodations, and a multiyear revamp of the Lodge's public spaces, including a new café with fresh roasted Sea Ranch coffee, smoothies and light breakfast and lunch treats on offer, and a fireside lounge used for programming, like jazz and trivia nights.

Architectural design firm Mithun improved the flow and sight lines in the building, removing walls and partitions, and Stauffacher Solomon, now 93, supervised the painting of a new "Land(e)scape" supergraphic in the bar.

"She had a friend of her daughter's come paint it, it took two weeks on a 12-foot ladder, and Barbara was in the painter's pocket the entire time on the phone," says



The Lodge room.



The Sea Ranch North Building.

general manager Kristina Jetton.

Featuring a locally sourced menu, the Lodge dining room is the place to be at sunset, when views of the coast are reflected in the glass – making for great photos. The General Store stocks art and architecture books; Sea Ranch sage, cypress and clove candles; logo hoodies; prints from Catherine Opie's time as the artist-in-residence, and more.

The Lodge is also the end point of the Bluff Trail, which is designer and Sea Rancher Trina Turk's favorite, stretching the length of The Sea Ranch, past acres of coast, meadows, flora and fauna, and a barn dating back to the 1870s. The resident sheep who graze the area for fire prevention can often be spotted there.

Throughout the buildings are photographs of Sea Ranch by local designer/artist Maynard Lyndon, the brother of one of the original architects, Donald Lyndon. Maynard's LyndonDesign art gallery just five minutes up the road, exhibits local artists. Also not to be missed is the non-denominational Sea Ranch Chapel, a sculpture in the landscape inspired by the shell of the sea snail, with groovy red wood benches and stained glass windows, and the on-property athletic clubs and swimming pools, which have their own supergraphics. Just a bit farther north, in Gualala, Surf Market has fresh oysters, local provisions, and specialty cheeses, deli sandwiches, wine tastings and much more.

Of course, one could also be forgiven for never leaving the Lodge, with its outdoor nooks and loungers readymade for reading a good book after a long hike.

After all, doing nothing is everything here.

The Sea Ranch Lodge 60 Sea Ranch Drive, Sea Ranch, California, thesearanchlodge.com. Rooms start at \$500.

plats du jour

The Ritz Paris' New Gastronomic Chapter With Eugénie Béziat

Encounters with producers and memories of her formative years in Africa flavor the menus the 40-year-old chef concocts at the Espadon restaurant.

BY LILY TEMPLETON



Eugénie Béziat



Eugénie Béziat: photograph by Studio Parr; Poultry from Houdan by Emanuela Cino

Ask Eugénie Béziat her favorite dishes and she'll tell you it's a coin-toss between Chicken Yassa and a plate of al-dente pasta.

It's less of a stretch than it sounds if one considers that the 40-year-old French chef now at the helm of the Ritz Paris' Espadon restaurant spent the first 18 years of her life in Central and Western Africa, where her family of Italian and Spanish descent has been established for generations.

"With this new Espadon, our goal is awakening the senses with new flavors, spices and condiments because this cuisine is about emotions and travel," says the hotel's general manager Laurent Herschbach. "In the space of a dinner, you're transported into another universe."

Through a five- or eight-course tasting menu, Béziat indeed takes diners on a journey that meanders from her birthplace in Libreville, Gabon, through the heady heights of Michelin-starred gastronomy without missing a beat.

Along the way are ingredients such as brede mafane, a flowering herb reputed for its tingling mouthfeel; kororima seed reminiscent of green cardamom's lemony facets; brousse cheese from Corsica, and a host of

vegetables grown in the Île-de-France region around Paris.

Oh, and there's even what's in season in the hotel's rooftop herb garden on Place Vendôme.

Though many of these products hail from the four corners of the world and she is steeped in flavors experienced in Central and Western Africa, don't use the word fusion to describe what she's doing at Espadon.

"This is French gastronomic cuisine. Personal experiences, this past in Africa are a source of inspiration that lead me to work on flavors, spices, technical approaches," she says.

Take the poultry dish that is one of the stars of the menu. "My father, who was born in Senegal, would often make Chicken Yassa when his best friends came round for dinner," Béziat recalls.

To make this "highly addictive" popular simmered dish in sauce with as many recipes as there are families, what one needs is chicken, onion and a touch of acidity brought on by lemon and vinegar, she explains.

Béziat searched for the last farmer raising Houdan chickens, a traditional French breed considered one of the

Poultry from Houdan, in the French Yvelines region, and Béziat's memory of childhood Chicken Yassa come together.



finest in the 19th century but that was near abandoned.

Next, the onion – "a food so simple and popular that is in nearly every cuisine in the world," she remarks. The ones she uses are grown by the hotel in its kitchen garden, located 25 kilometers away from Paris in the Versailles plains and which supplies all the produce used at the hotel. ▶



The chocolate soufflé imagined by Ritz head pastry chef François Perret for Eugénie Béziat's five-course menu.

Matured to lose its sulfuric notes, the onion is then cooked in a hand-sculpted crust of red clay that evokes the soil of the South of France but the iron-rich laterite one in Africa to develop “very suave, very soft balsamic notes.”

Further gastronomic legerdemain involves roasting the chicken carcasses before turning them into glossy jus and a citrus butter, among other steps. The final impression is reinforced by a bite-sized tartlet with a stuffing of herbs and the legs of the roasted pullets.

Another striking example is the “lobster, cassava, bissap” dish, where hibiscus flower infusion she “used to gobble after school as ice lollies bought from street vendors” becomes the key ingredient in a sauce that completes a Brittany lobster cooked on the barbecue and served with cassava semolina.

A “mischievous bisque” adds more of that gourmand, moreish note that characterizes what she serves, be it a reinterpretation of the Bloody Mary cocktail as an amuse-bouche on a spoon, or the crunchy chocolate soufflé courtesy of the Ritz's head pastry chef François Perret.

The daughter of epicurean parents, Béziat was “always fascinated by this art of alchemy” of bringing flavors together but did not initially set her cap for gastronomy.

Born in the Gabonese capital, the future chef did her primary education in Pointe-Noir in Congo, before returning to Libreville. For her final years of high school, she lived Abidjan in Côte d'Ivoire, where she passed her literary baccalaureate before heading to the southern French city of Toulouse at age 18 to pursue a degree in applied foreign languages.

Were it not for a dinner at the bistronomic restaurant of Michelin-starred chef Hélène Darroze, she might have continued on her literary track.

That dinner was “a gustative shock” for her 20-year-old self, she recalls, describing the acidity of a Granny

Smith apple contrasting with the iodized flavor of an oyster as “a revelation” that made her realize this was her calling.

Exit English and German literature in favor of a two-year course on hospitality and catering. Then she cut her teeth through successive long-term experiences at Michelin-starred restaurants including Les Prés d'Eugénie with Michel Guérard, Michel Sarran's eponymous establishment and La Roya in Corsica, with Yann Le Scavarec.

The year 2018 saw her go at it solo, given carte blanche to revamp the traditional French fare of La Flibuste, a family-owned restaurant in Villeneuve Loubet, a town bordering the Mediterranean Sea that is coincidentally the hometown of culinary legend Auguste Escoffier.

“When I'm looking for inspiration, I go deep inside myself, in my memories. I often say that when you want to go further in cooking, it's a real introspection,” says the chef, who says her cuisine hinges on recollections of her childhood and adolescence as much as the

gastronomic French traditions transmitted by the chefs she worked under.

The approach paid off: within 18 months, Béziat had a Michelin star – and was on the Ritz Paris' radar.

A meal at La Flibuste was “a true discovery, a French gastronomic cuisine with Mediterranean and African inspirations, open on the world in terms of techniques, culture and produce,” recalls Herschbach.

Her fearless approach and precise execution slotted in with the palace hotel's desire for “a young ambitious profile, with an authentic personality, confident and eager to create contemporary cuisine in a magnificent setting,” given that the hotel wanted to approach this new era of Espadon as an opening in its own right, rather than a reopening.

“It has its history – a beautiful heritage that we wanted to preserve in the name – but one of the values of our house is to constantly reinvent ourselves,” Herschbach says.

One thing the hotel's never moving on from is founder César Ritz's desire to make guests feel right at home in his establishment, continues the executive. And that's something Béziat also wanted.

Today's 30-seat Espadon was imagined as “a dining room where guests will be right at home, with an open kitchen behind a glass panel,” according to the hotel executive.

Early into her tenure, made official in April 2022, the restaurant's longstanding location in the Vendôme wing of the hotel felt like a mismatch for her vision of “a more intimate setting.”

The restaurant returned to its original home on the Rue Cambon side, where it was first created on 1956, with the addition of a 2,000-square-foot outdoor dining area when the weather permits. Diners can now see Béziat and 10-strong kitchen brigade working in the open kitchen, separated only by vast windowpanes.

Also providing a satisfyingly domestic feel are plush carpets and velvet seats, a Bohemian crystal chandelier and the Astier de Villatte tableware, especially developed with the Parisian home goods brand.

But Herschbach stresses that the spirit of the Ritz was also about creating surprise and “thinking about tomorrow's guest” are paramount to the Ritz Paris vision of hospitality.

One such surprise is beverage pairings. There's of course wines, a challenge brilliantly undertaken by head sommelier Florian Guilloteau, who matched Béziat's chiseled recipes with the likes of a 2014 Schoenenbourg Grand Cru vintage from the Alsace region, a 2007 Nuits-Saint-Georges from the Domaine Faiveley or Zacapa XO special reserve rum to match with an oyster-based dish, the poultry or the chocolate soufflé.

But there will be the possibility to sample a pairing with drinks – alcoholic and not – ranging from spirits to infused waters, and a completely alcohol-free proposal still under development by Béziat, Guilloteau and Ritz Bar head barman Romain de Courcy.

Yet, while Béziat is the solar presence around which the new era of Espadon revolves, she is adamant that her cuisine wouldn't happen without the many hands and hearts involved in the adventure.

Take the collaborator-of-sorts whose spirit followed her from Villeneuve Loubet: Escoffier.

“This passion he had for flowers really spoke to me,” she says, pointing out the vestibule draped in sculpted rhubarb leaves. “Did you know he wrote a book about sculpted wax flowers?”

She too has a passion for plants, evidenced in her liberal use of essences, spices and all kinds of aromatic plants. So important are they to Béziat's repertoire that the first thing she asked was for her personal favorite, brede mafane, to be planted in the Ritz's vegetable patch.

Each of her recipes is a journey and as she writes in the introduction to the Espadon's menu, “in our travels, we'll cross paths with those who live for and by their terroir, a source of infinite inspiration.”

That may be the real star ingredient in her cuisine. “Behind all these products, there's the need to connect – without that, there's nothing, no soul,” she says. “I couldn't work that way.”

Cue the menu's acknowledgements to “Laurent, the last farmer of Houdan's beautiful and rare star pullets, raised just for [Espadon],” “Monsieur Duperier, duck farmer” or “Delphine, who always brings [her] vanilla from Madagascar.”

“Hand in hand,” Béziat concludes. ■



Tableware was developed with French brand Astier de Villatte.

The dining room at La Tour d'Argent.



At La Tour d'Argent, A Family Heir Makes Something New With Something Old

The Paris institution has reopened after a wide-ranging renovation led by André Terrail, whose family has owned the restaurant for more than a century. BY JOELLE DIDERICH

La Tour d'Argent, the Paris institution known for its pressed duck and spectacular views of the Seine, has had a makeover.

The restaurant, which traces its roots back to the 16th century, reopened on Aug. 29 after a 17-month renovation, marking its most wide-ranging overhaul since the dining room was moved to the sixth floor of the building in 1936.

André Terrail, the third-generation member of the family that has owned the Left Bank venue since 1911, tapped architect Franklin Azzi to redesign the 50-seat dining room, which has hosted luminaries ranging from President John F. Kennedy to Queen Elizabeth II, Maria Callas and Grace Kelly.

The new decor features a custom-made blue carpet by Margaux Lavevre, and a ceiling dotted with 1,270 aluminum tiles, designed to mirror the changing colors of the cityscape. A charming fresco by Antoine Carbonne, an artist who has worked with Hermès on window displays, replaces the old map of Paris on the back wall.

In an effort to make the venerable eatery more welcoming to locals, Terrail has added a ground-floor bar and a rooftop terrace, while out-of-town guests can rent a full apartment on the fifth floor.

"The Tour d'Argent before it closed was already a great experience, but now we're taking it to the next level," he says during an interview in his office as workers put the finishing touches to the building.

Tweaking an icon is always a delicate exercise. For

Terrail, who was only 26 when he took over in 2006 from his father Claude, it means honoring the family legacy while taking bold steps to propel the restaurant into the 21st century. Chief among them: opening the kitchen headed by chef Yannick Franques.

"It's a very big decision, but it's consistent with who we are, because La Tour d'Argent has always been a theater. That's how my father saw it. It was his stage. He always wanted to be an actor, so opening the kitchen to show the cooks perform makes sense," he says.

Indeed, with its breathtaking panorama of Paris, ballet of waiters, 400-page wine list and elaborate duck carving ceremony — which involves lifting the bird with a fork without allowing it to touch the platter — the main dining room already provides plenty of entertainment.

But with a lunch menu at 150 euros, and dinner menus starting at 360 euros, the Michelin-starred restaurant has always been reserved for the happy few. In the spirit of opening its doors to a broader crowd, the family acquired the nearby Rôtisserie d'Argent in 1989 and also runs an adjoining bakery, gourmet grocery and even an ice cream truck in summer.

With the new downstairs bar, named *Maillets d'Argent* after his father's former polo team, and *Le Toit de la Tour*, ▶

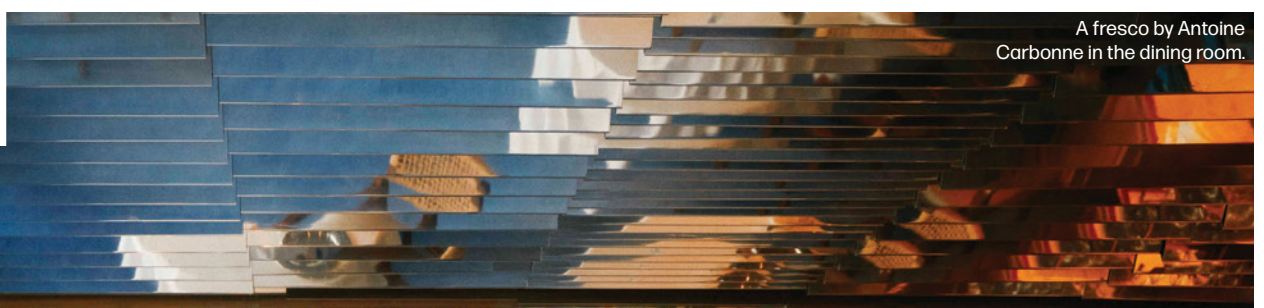
The Bar des Maillets d'Argent.



Claude Terrail and Romy Schneider at La Tour d'Argent in 1964.



Anita Ekberg in the wine cellar.



A fresco by Antoine Carbone in the dining room.



...serving Champagne and cocktails on the roof, Terrail hopes to create a neighborhood haunt with a laid-back, festive atmosphere.

"If I lived in the area, I would love to come and have drinks here with friends. You could have dinner at the rotisserie, our little bistrot, and to cap it off, have a cocktail at the Tour. I think it's the perfect night out," he says.

Terrail has decorated the downstairs bar with wood paneling and opened its windows onto the street. On a sweltering afternoon, he personally hauled an armchair into its cozy annex, which features a chimneyplace and an array of vintage or specially commissioned furniture.

"This is my idea of a dream bar," he enthuses. "To have a little club sandwich in the afternoon and to sit in front of a roaring fire with a glass of white wine specially selected by our head sommelier Victor González – that's paradise on earth."

Still, exclusivity remains at the core of the offering.

The 1,600-square-foot guest suite is named after Terrail's grandmother Augusta Burdel, who used to live on the premises, and features a dining table for private entertaining, a bedroom and a sauna – the latter a nod to Tarja Räsänen, the owner's Finnish mother.

As might be expected, the price is available on demand. Terrail notes that his grandfather, also named André, was a famed hotelier who founded the Georges V in Paris and headed an empire that also included the Bellman and San Régis hotels, as well as caterer Potel et Chabot.

"So in a way, it's a return to the family roots," he says. "It's a way of broadening the experience well beyond the gastronomic event."

Terrail has been paving the way for the transformation for the last decade.

In 2016, he raised more than 725,000 euros by selling off some of the contents of the restaurant and its legendary

wine cellar at auction house Artcurial. A silver-plated duck press, used to prepare the signature Caneton Frédéric Delair, named after the 19th century chef who invented the recipe, went for more than 40,000 euros, more than six times its high estimate.

Also included in the auction were some bottles of cognac from the 19th century that resembled archeological relics. Even after streamlining its inventory, La Tour d'Argent has 320,000 bottles in stock, with 14,000 references listed on its wine menu, which is as thick as a phone book and weighs nearly 18 pounds.

Terrail sees himself as a custodian of the family's heritage. "I was thrust into the business by my father," he says. "In the beginning, I felt it was important to be humble toward this house. I needed some time to understand it and to make it my own, even if I've lived here my whole life. My 40s felt like the right age, the right moment, to start to shake things up and take some risks." ■

Meet the Model Who Is Putting the Glamour Into Alcohol-free Drinks

Constance Jablonski and her business partner, Maggie Frerejean-Taittinger, are on top of the growing sobriety trend with their nonalcoholic sparkling wine French Bloom.

BY JOELLE DIDERICH



Constance Jablonski and Maggie Frerejean-Taittinger

Champagne is synonymous with celebration, but guests who don't drink can often feel left out.

It's a familiar experience for Constance Jablonski, who moved to New York City at the age of 17 to pursue her modeling career. The daughter of a doctor father and a pharmacist mother, she has always been into wellness and found it hard to keep up with her peers.

"The life of a model is about socializing, going out, going to a lot of events," she says. "I always thought it was really difficult for me to connect with people because I wasn't the one spending the long nights until 5 a.m. with everyone else."

That didn't prevent the French model from scaling the heights of her profession, appearing in advertising campaigns for brands including Calvin Klein, Estée Lauder and Hermès, and racking up magazine covers. She also holds a health coach diploma from the Institute for Integrative Nutrition, though she's never used it.

But when her close friend Maggie Frerejean-Taittinger was pregnant in 2019, the two of them decided to create a nonalcoholic alternative to bubbly to make sure that everyone can join the party.

Launched in 2021, French Bloom coincided with a growing sobriety movement and is now served in leading venues including the Ritz Paris hotel, Annabel's club in London and the Beverly Hills Hotel, as well as events like the Coachella music festival.

Frerejean-Taittinger, who hails from Chicago, had noticed a rise in what she calls "moderate pairing"

during her time as international development manager for Michelin Food & Travel, which involved scouring the world for new culinary hot spots.

"There's the wine pairing, there's the nonalcoholic pairing, but you're seeing more and more the blending of the two: individuals that want to have one or two glasses of wine during a five-course meal. But what are they drinking in between?" she says.

She enlisted her French husband Rodolphe, founder of Champagne Frerejean Frères, and Carl Héline, former U.S. brand director for Krug Champagne, to help develop the beverage, which is made with a blend of organic wines from France that have undergone a manual de-alcoholization process to achieve a sophisticated flavor, with premium prices to match.

French Bloom Le Blanc and French Bloom Le Rosé, which are vegan certified and contain no sulfites, conservatives or added sugars, retail for \$39 and \$44, respectively.

"It's really trying to give you the same elevated experience and flavor architecture and complexity as you would have in a fine sparkling wine, but without alcohol," says Frerejean-Taittinger. "We felt that people that aren't drinking alcohol for whatever reason don't want something that's less special."

Despite setting out to satisfy demanding palates, the duo didn't expect the drink to be a hit in France, one of the world's top wine-producing countries. They were surprised when a launch teaser on social media led to a three-month exclusive with La Grande Epicerie, the



A bottle of French Bloom Le Blanc.

gourmet food hall at LVMH Moët Hennessy Louis Vuitton-owned Paris department store Le Bon Marché.

"The response was really incredible. We sold over 30,000 bottles over that time. I think what we realized even in those first three months is that our clientele was not going to be the one we thought," Jablonski recalls.

"We thought it would be more pregnant woman, people that are completely sober, the religious market, and we realized that there were a lot of people exactly like us, men and women that were sober curious, that just wanted to reduce their consumption of alcohol," adds the model, who is an occasional drinker.

These days, French Bloom is available in 25 countries. The company sells around 15 percent of its total volumes directly to the consumer via its own e-shop, and works with both traditional wine and Champagne distributors, as well as retailers like U.S. chain Boisson, which specializes in nonalcoholic drinks, and upscale California supermarket chain Erewhon.

Jablonski is the "digital marketing mastermind" of the operation, which employs more than 20 people in Paris, Frerejean-Taittinger says. "There's no question that she's the most literate when it comes to digital and social and that's been a tremendous contributor," she underlines.

The model has leveraged her fashion connections to raise the visibility of the brand. A face of Guerlain's Abeille Royale skin care range, she recently partnered with the beauty giant on a VIP gift box that contained a handpainted bottle of French Bloom, and she's working with luxury brands including Van Cleef & Arpels to have the drink served at events and in stores.

However, Jablonski is keen to differentiate French Bloom from the trend for celebrity-backed drinks that has seen everyone from Brad Pitt to Sarah Jessica Parker riding the rosé boom. "I don't really see French Bloom as a celebrity brand," she says. "I feel like a lot of people know French Bloom without knowing who is behind it, to be honest."

Having given birth last year to her first child, Jablonski underlines the importance of backing a product she truly believes in.

"I don't think I had really planned to be an entrepreneur five years ago. This project just came and it's more of a passion project than anything else," she explains. "It's not like I was planning on creating a brand, like doing creams or hair products. I honestly think if you create a project that is not passionate to you, I don't think it's going to work."

Heading into the holiday season, French Bloom plans to launch new formats, and it's also working on products aimed at high-end gastronomy. "Still today, I think we have to convince the gastronomic side. They are more reticent," Jablonski notes.

But with top restaurateurs like Alain Ducasse and Dominique Crenn already on board, Frerejean-Taittinger is bullish about the future. "We hope to bring out and release something new in the New Year that will keep pushing borders," she says. "We're convinced in five to 10 years' time, you'll be able to drink a Grand Cru wine without alcohol."

The duo wants to make sure their brand remains a pioneer and leader in its field. "We really want French Bloom to be a classic," Jablonski says. "I think the product speaks on its own."



Mathieu Lehanneur in his design studio.

Inside Mathieu Lehanneur's New Design Studio

The Olympic torch designer opened the doors to his expansive Paris space, just ahead of his appointment-only New York penthouse in the first step of his global expansion.

BY RHONDA RICHFORD

Mathieu Lehanneur has been playing with fire.

Lehanneur is behind the torch for Paris' upcoming Olympic Games, revealed to the world on July 25, and the cauldron, which will be unveiled at the Opening Ceremony next year.

It all came together in his new studio, a converted brick building once owned by France's national electric company past the périphérique of Paris proper. As much an office as a playroom where the French designer can toy with ideas, Lehanneur is now installed across the 8,700-square-foot former industrial space, which officially opened Sept. 9.

It's an unassuming location far from his previous office in the tony central second arrondissement, tucked back from the main street and trading Haussmanian buildings for a view of a soccer field. "The first thing I loved is that it's not part of another building, standing as itself is kind of an image of independence and makes sense in the way I wanted to work," he says.

Lehanneur's creations have been as varied as public projects, including solar-powered street lamps; industrial design of speakers, and projects for fashion brands including Audemars Piguet, Cartier, Christofle, Issey Miyake, Kenzo and Nike.

But a few years ago the 49-year-old decided to change tack.

Working for brands, Lehanneur would conceive of an

idea, but once the designs were completed, he'd have to hand over creative control. It was wrenching for him as an artist.

"I want to be sure that we keep control from the very initial sketch to the final piece," he says. "As soon as you work for other companies, you can't control...changes to tell the story in a different way. But my concern was to keep the initial inspiration and ensure it stays intact."

"In this way, it means changing from a design studio to a brand," he continues, of developing the Mathieu Lehanneur lines. The new approach and space have been a creative boon for the designer; now he can focus all his time and energy on the creative process. "It makes sense for me to develop my own thoughts."

Stepping into the studio, Lehanneur's works are on display under cathedral ceilings set against bright white walls. The Ocean Memories coffee table, Familyscape sofas and the Permanent Flame sculpture are center stage, while the serpentine Deep Time chandelier snakes down from the ceiling.

The long central showroom is bookended by the desks of Lehanneur and that of partner Isabela Rennó Braga. Downstairs are disembodied orbs of a future Pearls chandelier, sitting across from the long tubes of a Les Cordes light installation.

The building is part office, workshop, showroom and

storage, and partly a space to play. One central room is filled with different metals, marble slabs and rainbow stacks of colored glass – a design playroom of sorts.

"Designing things – and even in the fashion industry – it's not only the question of ideas, but it's a question about combining the ideas throughout the process. Here we can test every single idea and improve on the initial idea. It's a permanent loop between the idea and the way to turn it into reality."

With each piece, Lehanneur seeks that evasive balance between art and functionality. His Happy to be Here table series of colorful glass tables blown up to balloon proportions has an air of easy fun, while his Ocean Memories series of tables and benches are waves breaking on the shiny marble surface.

Lehanneur compares the life of his objects to a tree. "When you see it, it seems to be static, but it's not. It is always growing slowly. And I like to work in that way. I want the object never to feel like an object that is 'done'. An object should feel as if it will keep moving, keep growing," he says.

He looks to the natural world for much of his inspiration, tied in with technology. The wave table, for example, was created by using 3D to replicate waves, not just on a surface level but interpret how they would move by calculating the strength of a current and the speed of the wind. Then it was carved from a single block of marble by robots, polished by human hands. The idea of using tech and machines to replicate nature is counterintuitive.

"It seems to be rational and irrational at the same time. If you want to capture the real energy of it, you need to work with very complex and specific tools," he says. "This is a paradox sometimes, that you have to work far away from nature to be close with the final result."

Take the 50 Seas project of wall hangings. Lehanneur commissioned satellite shots of specific ocean coordinates on the globe, then replicated the color of the water there as photographed from space.

He blends the intellectual with industrial design on the Age of the World ceramic jars, which appear like toy tops but take the demographic data of every country in the world and spins it into a silhouette representative of population patterns. They make for surprising shapes – some are bottom-heavy and full of youth, others are undulating, showing aging patterns.

The designer says he pulls inspiration from nature, landscapes and working with raw materials, more than looking to fashion, architecture or other forms of design. "Then you are going to be inspired by someone who was inspired by someone," he cautions of what can become derivative design echo chambers. "I try to get my creative food far away as much as I can from my field, so it's richer."

The Paris studio is the first location of his plan to open a series of private showrooms available by appointment only.

A New York penthouse furnished entirely with Lehanneur pieces will be housed in the landmark Selene building on East 53rd Street. That is slated for an October opening, with an eye toward Los Angeles and London next as he builds out what he calls an "ecosystem of creation" of spaces that compliment his process and show his works interacting.

"About 95 percent" of the pieces are produced in France, Lehanneur says, with a few made in nearby countries of Italy and Switzerland to enable the designer to keep complete control over the process. Aside from the private showrooms, he does not intend to pursue a mass market retail strategy or licensing.

He compares such a strategy to the frenzied pace of the fashion industry. "I don't want to create a new collection and sell it and then immediately design another new collection," he says. "I want to be more free and be continuously designing, seeing ideas through, and managing everything."

He adds items to the collection as they are conceived and created, but keeps legacy pieces that are years old in the permanent lineup. "I love the fact that they all create a dialogue," he says of the mix.

The majority of pieces are sold outside of France, with the U.S. being the main market, but clients come from as far afield as Brazil, Taiwan and the Middle East, with a smattering of celebrities, including Tony Parker and Alicia Keys.

Such a global appeal was "a very good surprise for me," he says, because it demonstrated that his design ideas could travel and needed no translation.

"We didn't push for it in terms of communications, or exhibitions," he says of the organic process.

He wants to build a relationship with every buyer, so they understand their piece. To that end, he sends pictures of the piece at each milestone in the crafting process. "It's a way also for me to share that with them. It's a way for them to be involved in the, in the creation of a piece. And so at the end, it's more than pieces, it's a story that we make together." ■

A Look Inside Gio Ponti's Neighborhood

Through the legendary designer's grandson and one of his 1961 interns, WWD retraces Ponti's last steps in an area of Milan where his landmarks and monuments remain crystallized in time.

BY SOFIA CELESTE



Gio Ponti in his architecture office in Via Dezza, 1964.



"Gio Ponti" by Salvatore Licitra, Stefano Casciani, Lisa Licitra Ponti, Brian Kish, Fabio Marino and Karl Kolbitz. Published by Taschen

It's just about merenda time — on Milan's Viale Coni Zugna in a 1930s-era building south of the city center designed by Gio Ponti called Domus Adele. Two local women are having a cool drink as the ebbing rays of the summer sun flood the arched window, while a pre-teen chats in another room about a Netflix series and smart phone plans.

The owner, Francesca Russo, was raised in the area, and has seen the fur-coat studded streets fade and come back to life in a contemporary age with baby carriage-pushing families, bankers on bikes, the fashion set and corresponding fashion show traffic. She decided to splurge on the three-bedroom apartment in 2008 for a few reasons: the area's charm, the high ceilings, ample light on the upper floors, thick walls that keep it cool in the summer and warm in the winter and, yes, because "it's a valuable asset" she hopes to pass on to her daughter.

Conceived as a typical home, Domus Adele, despite its prestigious provenance, is laden with a typical slew of problems: a leaky roof after a major summer storm and falling handmade tiles that, according to the local historical authorities, must be replaced with the exact

same ones from 85 years ago. Tiles were an obsession of Ponti's, rooted in his time at Richard Ginori, where he rose to artistic director and was able to imbue his love of painting with design and decor.

All of Ponti's Milan homes were conceived as emblems of "pleasant" urban architecture, according to the book "Gio Ponti" (Taschen), and shaped in close collaboration with the Gio Ponti Archives and its founder, Ponti's grandson Salvatore Licitra. "Unpleasant buildings, he said, were the result of a moral shortcoming, not an economic one, as they derive from a lack of thought," the book states.

Domus Adele is pleasant indeed, Russo confirms. "The home costs more than most to maintain, but it's a charming flat, so it doesn't matter," she says.

Her space was cut into multiple dwellings to reflect modern, reduced upper class spending power and is one-third in size, versus the expansive full-floor home Ponti envisaged on a quiet street in the 1930s. "Once upon a time, there were servants here, servants' quarters...the room we are sitting in was the dining room, facing what used to be countryside. Back then wealthy people wanted to face the street, there weren't hardly any cars here when



Front row: Ponti's daughter Letizia Frailich; grandsons Matteo Licitra, Salvatore Licitra and Paolo Rosselli; son Giulio Ponti. **Center:** Ponti's mother Giovanna Rigone. **Back:** Lisa Licitra Ponti, her husband attorney Luigi Licitra, Ponti's wife Giulia Vimercati, Gio Ponti, Alberto Rosselli, husband of Gio Ponti's daughter Giovanna Ponti, and Giovanna Ponti.

it was built. Times have changed," Russo says.

A few streets away, inside San Francesco d' Assisi al Fopponino on Via Paolo Giovio, the Saturday vespers are being recited by an elderly woman who recites each psalm steadily, even though her mic isn't working. At first blush the 1960s-era church looks like it was made of the same diamond cutouts that make up paper snowflakes. A design-curious Milan resident from Genoa says he's surprised to find such a marvel in an indiscreet residential location.

"This is so cool. I had no idea this was even here," he says, catching the last Saturday mass before jetting off for the last part of his summer vacation. The late summer heat permeates and members of the congregation fan themselves before Francesco Tabusso's 1975 tempera and oil painting, "Canticle of the Creatures," a depiction of Saint Francis in the forest.

To achieve the look of a dynamic, animated facade, Ponti sought out multidimensional, iridescent diamond-shaped ceramic tiles typical to the sort of religious buildings he is known for, like the Catholic cathedral in Taranto, Apulia. San Francesco d'Assisi al Fopponino – with its delicate brass pendant lamps and its jagged, geometric organ – is a testament to a time when Ponti turned his attention to the Far East, creating futuristic ministerial buildings in Islamabad in Pakistan and a villa for department store magnate Daniel Koo in Hong Kong, the book suggests.

Well-known designer, academic and veteran corporate identity director of historic typewriter-to-computer firm Olivetti, Albert Leclerc was an intern of Ponti's in 1961. He fondly remembers when these churches were glorious cardboard renderings spread out in the studio. Located behind the Ponti family home, Studio Ponti-Fornaroli-Rosselli, a place Ponti referred to as the "capannone" (shed) taught the novice that work can actually be fun, he says.

"I was there and was happy about being together with the greats of design and architecture. It was a dream for me to be in that sort of creative environment every day," the 88-year-old Montreal native recalls, sitting at his dining room table in Milan surrounded by his own Crayola-colored "palingenesis" sculptures.

Ponti was generous not only with his know-how but also with his time, especially with his students at Milan's Polytechnic University, Leclerc recalls. Leclerc, who also trained under Italian architect Ettore Sottsass, was occasionally invited to Ponti's home for coffee, along with his design peers.

Catty-corner from Milan's Parco Solari, where the laughter of children can be heard on any given day weather permitting, lies a condominium building called Domus Attica, perhaps one of the greatest of all tributes to Ponti. The building was designed in 1957 and marks the place where the Milan native would spend his final days in a home he considered to be the expression of his culture

of living, his passions and his themes. The custodian of the building greets guests with discernment. "You wouldn't believe the number of tourists that pass by here," Licitra says, entering the foyer.

The architect and designer's home was an open plan space on the eighth floor and featured interconnecting rooms with sliding doors that were practical and represented modern living and the needs of growing families in urban environments. The facade was envisaged to allow for superimposed bands – on each floor, residents were allowed to choose their own outside color and window patterns, in a process Ponti called "spontaneous architecture."

In Milan's ultimate family neighborhood, it's easy to miss the subtle smog-stained plaque on the building that reads: "In this house, envisaged by him, lived Gio Ponti."

"So...what stories can I tell you?" Licitra says as he takes a seat on a Gio Ponti-designed chair in the nonchalant setting of the Gio Ponti Archive. The eye wanders rapidly in the office that features widely known icons like the D.859.1 table, reproduced by Molteni&C, the 687 chair designed for Cassina, and the 1954 Coffee Table with Grid Top, as well as unexpected treasures like the reproduction



Lisa Licitra Ponti and her father Gio Ponti in the garden of the studio in Via Dezza, Milan. Ponti is showing her the model of a WC for Ideal Standard, 1953.

of a chair designed for the SS Andrea Doria, the luxury transatlantic ocean liner of the Italian Line that sunk off the coast of North America in 1956. "This is famous because it sank," he says.

Licitra switches between referring to his grandfather by his last name and nonno as he talks about the Ponti family legacy, pointing in passing to a Ponti table in need of repair. "This table is oak and I need to get this fixed by a craftsman...and over here is a chair of which I no longer remember the name because he made so many models... this one from the '50s; I really find it beautiful though."

Ponti was incredibly generous with his vision and know-how, which led to a lot of models that are like his but by someone else, Licitra says. As a result, Licitra spends a lot of time authenticating Ponti's designs.

To make matters more confusing, Ponti also teamed with a man named Walter Ponti simply because they shared the same last name. "One day his wife said, 'Walter, why don't you call Gio Ponti and maybe you can do something together,' and so he came here to Milan to meet Ponti, after writing this really enthusiastic letter," Licitra says, pointing to a peculiar chair called Sedia di Poco Sedile (chair with a small seat), a sort of backward design in which the hind legs of the chair are positioned in the front and the front legs in the back. "It's surprisingly comfortable," Licitra reassures.

Woven between old Ponti experiments and reproductions are the photos Licitra and his wife took in New York City, and on the wall, another piece, an optical illusion Licitra produced, in which an eye opens through a handmade grill and closes as the viewer draws closer.

Licitra, the son of Lisa Licitra Ponti, editor in chief of Domus Magazine (the magazine Gio Ponti founded in 1928), is a contemporary art photographer and has also been a conceptual artist since the '80s.

The next generation is also carving their own path. Nicola, Licitra's 22-year-old son, great-grandson of Gio Ponti and young photographer, has taken up temporary residence in the archive, until his new place is ready. Licitra's mood lifts as he speaks about his growing family, which includes three grown children and four grandchildren. One gets the feeling that Ponti, born Giovanni Ponti in 1891 to a Milanese family, was destined to see his legacy flourish right here at home.

"Some are here, and some are there, but we are all in Milan," Licitra says.



Church of San Francesco d'Assisi al Fopponino, Milan, 1961-64.

Interior Designer Kathryn M. Ireland Shares 30 Years of Fabulous Houses

The new book "A Life In Design," out Oct. 24, celebrates her fearless approach to mixing global styles and fabrics for Steve Martin and other clients. BY BOOTH MOORE

"**Serious is not a word to use in decorating,**" is one of Los Angeles interior designer Kathryn M. Ireland's favorite axioms. Maybe that's why in her 30-year career she's had a lot of clients with a sense of humor, including Steve Martin and Drew Barrymore.

She shares some of her Hollywood projects and her own homes in the new book "A Life In Design" (Simon & Schuster), out Oct. 24, which celebrates her fearless approach to mixing colors, global styles and fabrics.

"I think everyone in the book is still in their houses," says Ireland, who moved from London to L.A. in the '80s, and has lent her style to Spanish Colonial houses, ranches and farmhouses up and down the California coast, in the Hamptons, and in the British and French countryside.

She got her start when she turned her filmmaker husband's editing studio in Santa Monica into a shop selling decorative accessories, which became an instant hit. Ireland was also a design writer, and when Steve Martin saw her article in *House & Garden* about actors Amanda Pays and Corbin Bernsen's renovated home, he wanted something similar. That's when she got her first professional job as an interior designer for his cottage.

Taking into account Martin's colorful modern art collection, she chose fabrics with more subtle seafoam green and cream hues and interesting textures as a contrast; designed simple yet luxurious curtains to hang in the windows and French doors, and created relaxed seating areas conducive to conversation or an impromptu banjo session.

"Every job I've done has been a huge learning curve. Leading with art and antiques, I learned that from Steve," she says.

Ireland had between Labor Day and Thanksgiving to transform cosmetics giant Victoria Jackson's ranch house in Ojai, California. She stripped floors; remodeled bathrooms, and added Moroccan and Mexican tiles, Spanish light fixtures and European furnishings, with lots of unexpected touches, like curtains made from vintage Mexican serapes and red floral-shaped light fixtures from Blanchard Collective in the master bedroom.

"I like the unexpected, but not kitsch – I don't mind the odd garden gnome, I suppose, but if you do small bits of unexpectedness, it's amusing," says Ireland.

For a British actor's farmhouse in the Cotswolds, she did a full-scale renovation but stayed true to the spirit of the place that once belonged to Sir Mark Palmer, the hippie baronet and former page to his godmother Queen Elizabeth II, and his wife, astrologer Catherine Tennant.

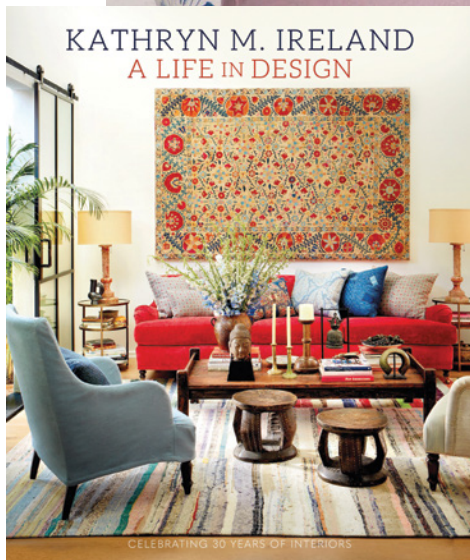
She wallpapered the master bedroom in her Marrakech Natural in Teal, accompanied by a French armchair upholstered in Pampas Teal by Andrew Martin. The armoire was from Lorforde in Tetbury, and the kente cloth bedspread was made by an Ashanti tribe in Ghana. Ireland's love of Ghanaian fabrics goes back to the '80s when she first traveled to the country to make a documentary film. Those fabrics became the inspiration for her own fabric collections, featured in the book.

"I always look at my rooms and say it's kind of like the United Nations. Everyone gets on in my rooms. You've got Bali, Ghana, France, all living in the same room. I believe that you don't want one thing to shout out to you in the room. You can have quite a lot of things shouting at you, but they've got to shout together. It's harmony, I suppose," she says. "That was the beginning of my textile collecting, apart from the fact that I did win the sewing prize at age 7 for my patchwork quilt."

She also sewed her own clothes, and still does. "I'm doing kind of like Vivienne Westwood meets Saint Laurent for my son's wedding," Ireland says. "I came out of fashion. I worked at Feathers, and actually assisted designing a line of clothes for Arabella Pollen," she remembers. "I took the collection to New York and I put on fashion shows, including one at Studio 54 at the end of its heyday, and one at Xenon. Fashion for the most part is color, and home is an extension of fashion. As a young girl, all you think about is fabulous clothes, because houses seem so unobtainable."

But now? "Decorating is therapy. I just love doing it for myself and for other people. I suppose it's my form of relaxation."

Kathryn M. Ireland



"Life in Design" by Kathryn M. Ireland.

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Here and below: RuPaul's home is featured in "Star Style," by Martyn Lawrence Bullard.



RuPaul's Closet, Kylie Jenner's Handbag Room Shine in Martyn Lawrence Bullard's 'Star Style'

The interior designer's new book marks three decades of work with A-listers Cher, Elton John and more. BY BOOTH MOORE

For Cher's Los Angeles apartment, interior designer Martyn Lawrence Bullard moved the facade of an Indian palace to Malibu. For RuPaul's Hollywood Regency abode, he commissioned custom-designed De Gournay wallpaper depicting the drag superstar's silhouette wearing different wigs from his career. And for Kylie Jenner's Hidden Hills house, he had leather custom-dyed to upholster her dining chairs in graduated shades of pink that matched the tones of lipsticks in her lip kits.

Bullard shares all that and more in "Star Style" (Vendome Press) his latest book, landing Oct. 3 and celebrating the 30th anniversary of his career creating eclectic homes for the rich and famous.

"They don't want the same as everybody else has got... and they want a designer that doesn't have a signature that they stamp all over, they want it to be their own signature," Bullard says of his approach to working with A-listers.

"It's the freedom of being who you are, seen in people like Cher and Elton John and my other colorful amazing clients that have these larger than life personalities; they live in a way that is their own passionate style."

Take RuPaul's ballroom with a ceiling full of disco balls, for example, or the performer's "drag boutique," filled with costumes, accessories, shoes and bags, many from "RuPaul's Drag Race." Those elements mingle with old Hollywood touches, like the Dorothy Draper-inspired fireplace in the living room, flanked by custom-made Maison Royère-style velvet sofas, and accented by an Elsie de Wolfe slipper chair covered in Tony Duquette Malachite print fabric.

Most of Bullard's clients have mega closets, but Jenner's handbag room is next level, created to house hundreds of bags, including rare Hermès Birkin's. Bullard also created for her a VIP dressing room with floating Lucite wardrobes to house her looks from Met Galas and ad campaigns. Shoe towers and sunglasses stands were crafted in glass, suede and chrome, alongside swiveling mirrors on polished steel stands for perfect dress fittings. And there's a glam room, too, where she can film tutorials.

"Color, texture, pattern that we see constantly evolving in fashion is always an influence," Bullard says of his work. "And vice-versa actually – interiors influence fashion for sure. With the current House of Hackney flavor that's going on with this Victorian decor revival, we're now seeing those prints on the runways around Europe....And for me, I've gotten to work with some amazing fashion designers, Tommy Hilfiger being one of them. And because they're so used to constantly evolving and changing and having to be creative three or four times a year, when you're doing their interiors, they are open to new looks, new experiences, new challenges and new excitement."

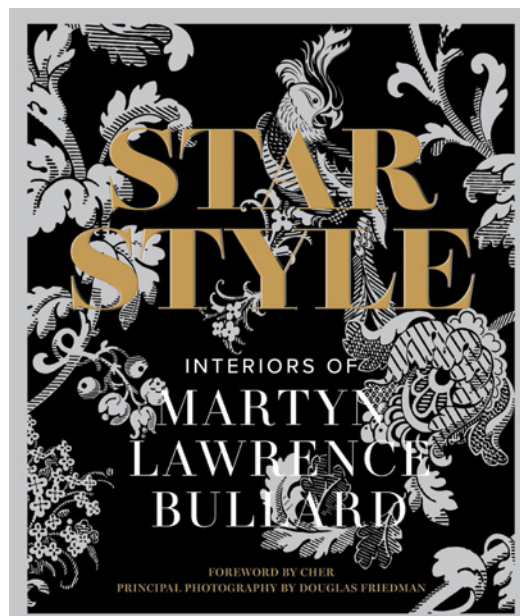
Of the multiple homes he's decorated for Tommy and Dee Hilfiger, he says, "Connecticut was very traditional, Miami was a very wild disco '70s, and Palm Beach is a very

relaxed, Mediterranean vibe. They love all styles, as long as it's done well."

In the Palm Beach house featured in the book, fashionable details include a custom faux-bamboo vanity that doubles as a display area for the handbags Dee designs with Judith Leiber, and vintage chairs belonging to another pair of style icons, Yves Saint Laurent and Pierre Bergé.

Next up, Bullard is designing a home for Machine Gun Kelly, "a wild rock 'n' roll frenzy with lots of pink because that's his trademark." He's working on a restaurant chain with Rick Bayless, concepting new stores for a fashion brand, and has collections of Duchateau flooring and Oliver James Lilos pool floats on the market.

"It's sort of great to see my fabric floating around in people's pools," the designer says. "It's a fun one."



Interiors are extensions of his clients' personal brands.



Kelly Wearstler's Earthy, Interesting Interiors Delight In New Book

The L.A. interior designer offers a glimpse into her striking Proper hotel designs and residential projects in her new Rizzoli book, "Synchronicity." BY BOOTH MOORE

Los Angeles interior designer Kelly Wearstler gives readers a glimpse into her striking Proper hotel designs in L.A., Santa Monica and Austin, and residential projects from Venice Beach to Malibu in the new Rizzoli "Synchronicity," out Sept. 29.

"I was thinking about the title, and every person, tradesman, creative, operational client, everyone who is involved to make a project happen. It's the ultimate collaboration," she says, explaining that a hotel project could involve as many as 200 people.

The book offers a peek inside a midcentury Malibu beach house with rich wood paneling, palms by Isa Isa, layered textures and rugs, and vintage pieces by JF Chen and others. Readers can also get glimpses inside a 1960s L.A. home, with a minimal entryway and staircase allowing for bold art to stand on its own, including a sculpture by Hank Willis and a *Quelle Fête* disco ball sculpture handmade in the Netherlands by Rotganzen.

It's also delightful to see Wearstler's work as creative director of Proper in such detail. "I love that it's fiercely local," she says of the brand.

The downtown L.A. Proper, opened in 2021, came with a pedigree.

"It was the Case hotel in the 1920s, and it had a membership club way before its time, then over the years it was closed down, then it became a YMCA in the 1960s and '70s, so there were some interesting architectural moves," Wearstler says of how she ended up designing a luxe three-bedroom suite with its own 30-foot-long pool, and a basketball suite with 18-foot ceilings. "It's very iconic to Los Angeles, we took a lot of inspiration from the historic facade and early California reliefs."

She brought her layered design language to the Santa Monica Proper in 2019.

"I wanted it to feel like you're in Santa Monica or Malibu, but also be this earthy, interesting well-curated interior. So the team and I wanted everything to feel like I found it on the beach or nearby, so nautilus shapes, rounded soft corners, wall paneling that feels like driftwood, plaster that's pitted and earthy, alcoves that are really soft....Then there's this other space, the grotto, which is a small library; I wanted it to feel like it belonged to an older couple who collected cool books and artifacts and art, and for it to be a cozy inspirational space."

At the Austin Proper, also opened in 2019, she created a "beautifully chaotic" environment by incorporating flea market finds, like a mysterious poodle painting outside the powder room; intentionally mismatching tiles in different colors and styles on a massive wall in the Peacock restaurant, and including a neon chandelier as a nod to the city's famous South Congress music scene.

"I got it at Round Top," she says of finding the poodle painting at the famous antiques fair an hour outside Austin. The mismatched tiles were dead stock sourced from a family-owned tile shop in Lisbon.

"We bring things to clients that are contemporary and vintage, that's how I design and dress. I'm traveling, always going to galleries, flea markets, auctions, I collect pieces along the way," she says.

A fashion lover, Wearstler has ongoing partnerships with Dior and Matchesfashion, has collaborated with Net-a-porter, guest-edited a city guide for Louis Vuitton and designed homewares for Maison Margiela.

"I love fashion and it's super inspirational to me and



Kelly Wearstler



The Malibu beach house.

my craft," says the designer, who also has a robust home product business across categories with Ann Sacks, Arca, Farrow & Ball and Rug Company.

She's just launched her first tabletop collection with Belgian brand Serax, which is being sold globally, and will be at Salone del Mobile for the first time in April.

There are four more Proper hotels in the pipeline, including a revamp of the Cal Neva Lodge & Casino, a historic property in Lake Tahoe that was once owned by Frank Sinatra. "Everyone from Sammy Davis Jr. to Marilyn Monroe would visit....A group of investors teamed up with Proper to develop the hotel and there will be a 20,000-square-foot spa, a theater, a membership club, and a casino like you'd see in Europe," says Wearstler. "We're going to make it very chic."



The Downtown L.A. Proper hotel from "Synchronicity" by Kelly Wearstler.

Here and below: Looks from the Christian Dior spring 1972 couture collection designed by Marc Bohan.



Marc Bohan: Dior in Color

For Marc Bohan, the designer in residence at Christian Dior from 1961 to 1989, Dior was his playground.

Many of his designs, while they stayed true to the maison's aesthetic, helped evolve the brand to what it is today. Bohan's look would become synonymous with the casual chic of fashion-forward Paris women. In 1973 his big message for Dior spring couture was built around a modernized version of the shirt for women. WWD called it "his best collection in memory."

From his sportiest day looks to his "Tender Is the Night" eveningwear, all in saturated hues, Bohan consistently hit the mark with his collections.

He would tell WWD, "Everyone is waiting for some kind of a revolutionary change in fashion...but the revolution comes when you don't expect it. I feel this simplicity is the new direction."

BY TONYA BLAZIO-LICORISH



Marc Bohan photograph by Nick Machalaba; Runway by Reginald Gray

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