

WWD WEEKEND

FEBRUARY / MARCH 2023



Fashion *Frenzy*

'Tis the season, from the drama of spring 2023 couture, seen here, to the fall fashion weeks in New York, Europe and beyond.



All About Karl

The 'It' Bags
of Spring





BVLGARI
ROMA

HIGH JEWELRY

Looking Back, And Ahead

Past, present and future.

That is the nature of fashion, which looks to the past for inspiration for the current collections while plotting those that lie ahead.

So for this February/March issue of WWD Weekend, we offer you a touch of them all. The past comes literally from within: WWD international editor Miles Socha interviews former WWD Paris bureau chief William Middleton about his fascinating, and extensive, biography of the iconic designer Karl Lagerfeld. There also is Tonya Blazio-Licorish's look at the Black American designers who have blazed trails in Europe, from Jay Jaxon to Patrick Kelly and more.

Then there is the present, with style director Alex Badia's cover shoot in Paris featuring a selection of the standout looks from the spring 2023 couture shows in January. The shoot is an example of how you bring the latest information faster than anyone else – it was organized as the shows were still going on and shot a few days after they were over on a rainy day in the French capital. As if we needed more proof that fashion is more popular than ever: The photo shoot literally stopped traffic, as people jumped out of their cars and began to take their own photos of the model.

Then, there is our look at the latest "It" bags for spring which, given the season, are all about color.

Of course, this issue appears in the midst of fashion month and the shows in New York, London, Milan and Paris, so we also look at the new things to do and see and new places to stay, eat or treat yourself in the three European cities.

Speaking of treating oneself, one of the keys to staying healthy, many say, is a good night's sleep – which the beauty world is waking up to (pun intended), so WWD Weekend takes a look at some of the sleep aids on the market. The aspiration for better sleep may also be driving one of the latest decor trends: painting walls in ultra dark colors – even black.

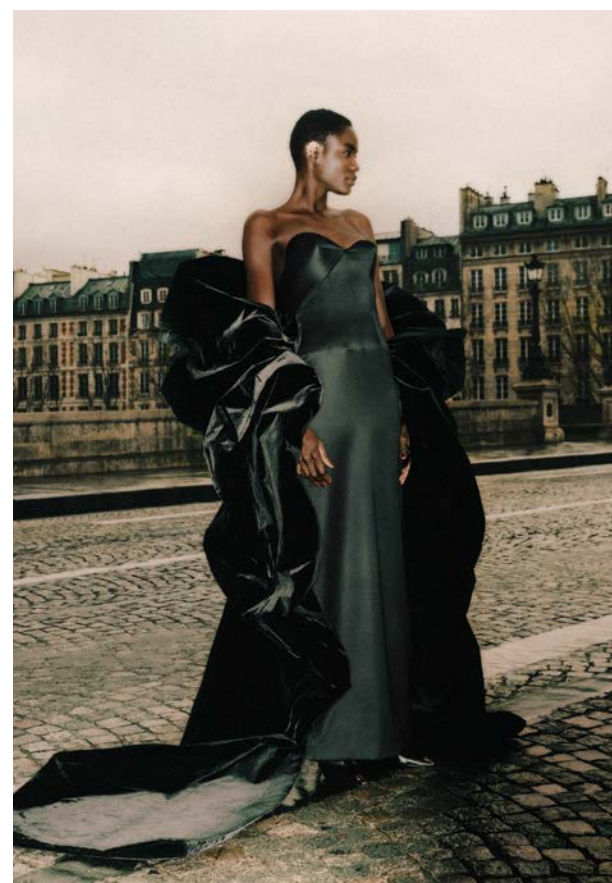
After some rest, why not sample one of the restaurants we profile, visit L.A. Frieze, or travel to the hot-once-again St. Moritz? WWD Weekend also looks at design exhibitions in China, a mega real estate development in Brazil (complete with its own triathlon training course) and, for sheer fantasy, talks to Bulgari creative director Lucia Silvestri, whose day literally starts by playing at her gem table with sapphires, rubies and other gems to see how they all fit together.

Spring is all about renewal, so with this issue, WWD Weekend introduces a new logo, which you will see from now on in the issues in April, May, August, September and November.

We hope you like it. And remember: Have fun.

JAMES FALLON
Editorial Director

ON THE COVER:
Schiaparelli's asymmetric neckline bustier couture dress in black satin wool, worn with a corolla-effect soft velvet stole. Louis Vuitton satin Archlight pumps. Louis Vuitton High Jewelry Spirit Collection Radiance earring featuring yellow gold and two oval-cut Mandarin spessartite garnets and diamonds.





LADY 95.22 SERIES
EMMA RADUCANU *by* BRIGITTE LACOMBE

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DAVID YURMAN

A Guide to the Best of London In February 2023

A new survey from consultancy firm Resonance revealed that London is the world's best city. BY HIKMAT MOHAMMED



Hermenegildo Anglada Camarasa, "Girls of Burriana (Falleras)," 1910-11.



Asmik Grigorian in the production of "Rusalka," for The Royal Opera House, London.



Bar des Prés



Mike Nelson: Extinction Beckons at the Southbank Centre.



Loewe x Howl's Moving Castle at Selfridges.

London is ready for spring. On the back of London Fashion Week, the city is bustling with new openings across theater productions, art exhibitions, restaurant openings and wellness treatments.

A new survey from consultancy firm Resonance revealed that London is the world's best city – at least according to those surveyed. Just don't tell Paris, New York, Tokyo or any other metropolis.

Here, a roundup of some of the new spots to hit and things to do in the British capital.

What to Watch

"Standing at the Sky's Edge"

The National Theatre charts six decades of British life from the 1960s to modern day set to the songs of singer-songwriter Richard Hawley. The show centers around the city of Sheffield and the lives of three different sets of people living in an estate.

"Rusalka"

The Royal Opera House's new opera is a Slavic folk tale about a water spirit who leaves her family and home in the forest lakes to follow the prince she falls in love with. Similarly to "The Little Mermaid," she sacrifices her voice.

"Medea"

The Greek myth of Medea at Soho Place is all about rage and revenge as she goes on an odyssey with Jason, leader of the Argonauts, the Golden Fleece and her father, King Aëtes of Colchis. Academy Award nominee Sophie Okonedo takes on the role of Medea.

What to See

Lift 109

Take in the London skyline with a 360-degree view from Lift 109, which goes up to the top of the northwest chimney of the newly opened Battersea Power Station. Architects WilkinsonEyre worked for nearly a decade on reviving the site that now is the location of new homes, offices and shops.

"Spain and the Hispanic World"

The Royal Academy's new exhibition is all about Spain as it tracks the history of Hispanic art and culture through more than 150 pieces, from El Greco, Zurbarán, Velázquez



Gunpowder

and Goya to ceramics, silverwork, jewelry and more. On display is also the World Map of 1526 by Giovanni Vespucci.

"Mike Nelson: Extinction Beckons"

The world of Mike Nelson is made up of items found from salvage yards, junk shops, auctions and flea markets that he in turn has created into strong installations that reference history, politics and alternative ways of living and thinking. This show at the Southbank Centre is the British artist's first major survey.

Where to Eat

Bar des Prés

French chef Cyril Lignac's Mayfair restaurant has undergone a sleek refurbishment with its leathery interiors and mood lighting. On the menu there's marinated scallops, yellowtail carpaccio, and miso caramelized aubergine to go hand-in-hand with the cocktails named after London landmarks such as Number 10, Plum Royal and Old Square.

Oranj

Jasper Delamothe launched a natural wine company in lockdown – the next logical step for him was to take it to real life. Oranj is a pub-like wine bar in the heart of Shoreditch. There's more than meets the bottle at Oranj as it also serves cocktails and small snacks.

Gunpowder

Harneet Baweja and Devina Seth opened Gunpowder

in 2015 as a means of presenting home-style Indian cooking through a kitchen that uses responsibly sourced ingredients. The menu references the food the founders grew up with, from Kashmiri lamb chops, spicy venison and vermicelli doughnut to Karwari soft shell crabs. The Michelin Bib Gourmand awarded restaurant has three locations around London, including Soho, Tower Bridge and Spitalfields.

Where to Treat Yourself

Debbie Thomas

Debbie Thomas is the facialist to the stars in London including Arizona Muse, Dua Lipa and Jourdan Dunn. She has a team of more than six therapists in her Chelsea clinic where they provide services such as HydraFacial, DNA NanoBio Revive and Slimyonic Air Bodystyler, an oxygen infused body contouring treatment.

Loewe x Howl's Moving Castle at Selfridges

Selfridges Corner Shop has a month-long installation of Loewe x Howl's Moving Castle that riffs off the Japanese fantasy epic "Howl's Moving Castle," about a bewitched young girl's triumphant battle against the evils of sorcery. The capsule includes accessories and clothing inspired by the walking castle and the lead characters Sophie, Howl and Calcifer, a fire demon that fuels Howl's walking castle.

11Skin at The Berkeley

11Skin is collaborating with The Berkeley on a six-month residence of their treatment range and spa menu at the luxury hotel. The treatments will include the 60-minute Signature Harley Street Facial, to calm and soothe damaged, inflamed and irritated skin; the Celestial Black Diamond Non-Surgical Lift Facial and the Cryo De-Puffing facial with CRYO globes for brightening skin. Facials start from 180 pounds.

Worn by those who do.



Copied by those who don't.

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Where the Hot Spots Are

From new food locations to photography exhibitions, Milan is back in action.

BY ANDREA ONATE

A wide selection of restaurants and a candy shop are ready and waiting to be discovered in Milan. But a lot of options are available for art lovers, too.

Confetteria Romanengo

The oldest artisanal candy shop in Italy, founded in Genoa in 1780, has opened its doors in Via della Caminadella, 23. The design project was entrusted to architect Filippo Meda and Madrid-based design studio Cousi Interiorismo. Together they were able to give a personality to each of the store's three spaces.

One is the candy shop, from whose windows it is possible to see the specialties made using only natural ingredients, as per the traditional Genoese artisan recipe. These range from candied fruits to chocolates of all kinds, up to cinnamon, cardamom and even pistachio sugared almonds.

The other is the courtyard, which welcomes customers in a cozy environment in petroleum green and ochre. Here, fruit tarts, pains au chocolat and croissants are available, as well as salads or quiche for lunch.

Finally, the spice shop recalls Romanengo's spice trading origins. The brick-red environment is reminiscent of the ancient shops where niches held various infusions of aromatic herbs and teas. Spices, ranging from curries to the exotic garam masala or hanout, are available here.

Confetteria Romanengo, Via Caminadella, 23 - 20123, 02-72-02-1136; romanengo.com

Horteria

Horteria, the new spot in Via della Moscova, 24, is the result of research done by founders Giorgia Codato and Mauro Salerno. Both were raised aware of the importance of high-quality ingredients and of nutrition and, for this reason, the recipes follow the seasonality of ingredients. One of their suppliers is Domus Salerno, the founders' farm located in Cilento, in Italy's Apulia region. Among the dishes prepared by chef Roberto Cogni are the "Tartare di Fassona," beef tartare with yolk jam, or "fianchetto di Cavallo," horse beef, turnip greens and citrus fruit sauce.

The attention to detail extends to the wine list, which is presented on paper made from grape skins. Salerno observes that the aim is to explain to patrons what they are drinking, based on extensive conversations with the winemakers.

Horteria, Via della Moscova, 24 - 20121, 35-34-41-9958; horteria.it

Osteria delle Coppelle

Rome-based restaurant "Osteria delle Coppelle" has arrived in Milan – a new place for "the lovers of good food and drinks," according to one of the founders, Francesco Gasparri. The dishes extend from the Roman culinary tradition to foreign specialties, since chef Gianni Proli was born and raised in Rome but also honed his skills abroad, including in Spain. Indeed, one of the specialties is a typical plate from that country, the "Uovo rotto Patanegra" – literally, the "egg broken patanegra." It's made with boiled and salted potatoes, a slice of patanegra (an Iberian breed of pig) and fried egg, all to be tasted together with the "filone romano," their homemade bread.

All the courses can be paired with wine, chosen from different origins, such as Gualdaltasso or the Super Tuscan, or with Champagne as well. The cocktail bar is one of the restaurant's strengths as Gasparri and his two partners also own the speakeasy Club Derriere, the bar next to "Osteria delle Coppelle" in Rome. A wide selection of whisky, mezcal and tequila, among other liquors, is available.

Osteria delle Coppelle, Via Solferino, 34 - 20121, 02-36-58-4443; osteriacoppellemilano.com

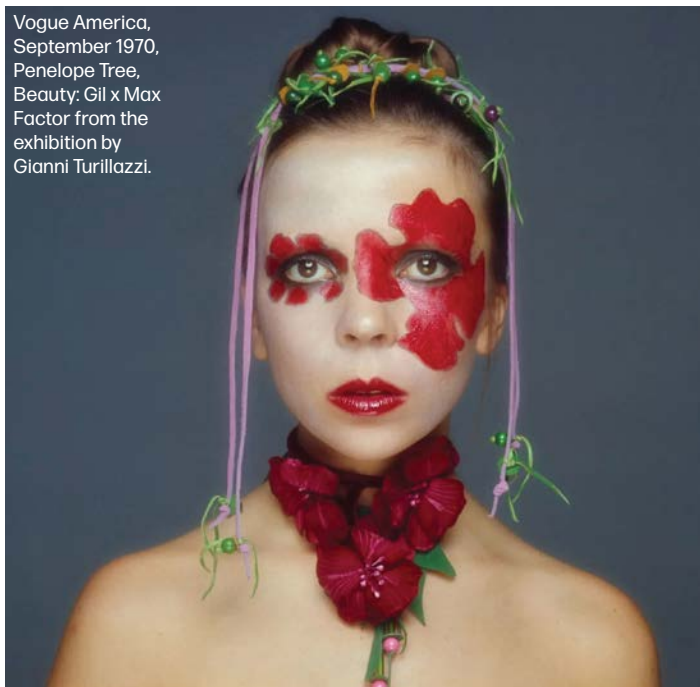
Urban Hive

The former Carlyle Brera, a well-known hotel in Corso Garibaldi, has been transformed into the Urban Hive Milano. After a complete renovation, the four-star boutique hotel is made up of 97 rooms over seven floors.

The aesthetic of the hotel project, which is part of the Hively hospitality group, was overseen by the 150UP studio. Guests can choose between five types of rooms depending on their needs, such as the "Taylor Made,"



Bottega delle Spezie in Romanengo.



Vogue America, September 1970, Penelope Tree, Beauty: Gil x Max Factor from the exhibition by Gianni Turillazzi.

with premium and high-quality devices, or the "Cosy," perfect for a couple. In addition to the fitness area, which includes equipment from Nohrd and Technogym, for those who prefer to work out in privacy, a yoga mat and weights are available in every room.

Guests will also find a "pillow menu" where they can select the perfect solution to sleep, while the mezzanine where breakfast is served later in the morning is transformed into a coworking area with private meeting rooms available for guests.

Bartender Dom Carella, who is well-known on the Milanese scene, is in charge of the food and beverage offered at the hotel's restaurant Portico 84.

The hotel was designed by architecture studio Vudafieri Saverino Partners. The main colors include terracotta pink, mint green and heavenly blue, while peacock blue was used for the common areas.

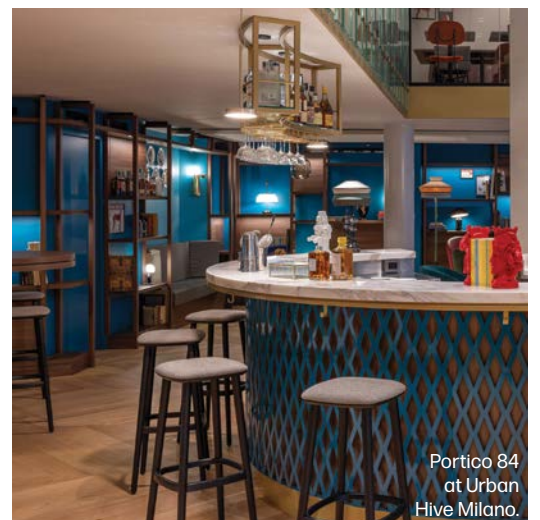
Urban Hive Milano, Corso Garibaldi, 84 - 20121, 02-29-00-3888; urbanhivehotels.com

Corteccia Milano

Between San Babila square and the Duomo cathedral, in Corso Europa 1, Michelin-star chef Cristiano Tomei last month unveiled his latest project: Corteccia Milano. The self-taught chef offers both traditional Tuscan recipes but also revisits Milanese dishes. Of note are his tortelli with herbal oil, a typical recipe from Tuscany, where the chef was born. The restaurant, which seats around 70 guests, is also equipped with a private room where there is a portrait of the chef. "I have opened a place where you can eat dishes with a high density of taste, giving great importance to the recognition of the ingredients," he says. The restaurant is run by a team drawn from the five-star luxury hotel Bauer in Venice, as well as sous chef Fabio Anello and food and beverage manager Giorgio di Nunno.

Ristorante Corteccia Milano, Corso Europa, 12 - 20122, 02-30-56-2158; cortecciamilano.it

A dish at Corteccia Milano.



Portico 84 at Urban Hive Milano.

"Synthésis 1960-1970"

Open at the Balderi atelier of Iginio Balderi Archive until March 15 is "Synthésis 1960-1970," an exhibition dedicated to photographer Gianni Turillazzi and his activity in the '60s and '70s. Born in 1939, he moved to Rome at age 25 to work as a photographer on the film sets of Italian New Vague movies. Thanks to this experience he met the most famous Italian actresses of that time that he shot for fashion works, from Virna Lisi to Gian Lollobrigida, and published by the most important magazines of that time, which led him to haute couture photography. He worked with brands such as Valentino, Fendi, the Fontana sisters and his images were published in American and Italian Vogue and Harper's Bazaar.

The exhibition, curated by his wife Rosanna Frassoni and Ivo Balderi, retraces the artist's creative path in more than 50 photos from the Turillazzi archive. Renato Corsini, director of the center of Italian photography, says that "When Turillazzi interprets fashion, he does not limit himself to reproducing the garment worn by the model in the most conventional way, but goes far beyond and with the lights, with the choice of poses and backdrops, reflects the evolution of society."

Archivio Iginio Balderi, Via Ausonio, 20 - 20123, 34-70-46-6165; iginioalderi.org

"Andy Warhol. La pubblicità della forma" Exhibit

Fabbrica del Vapore, a space dedicated to cultural promotion, located in the district of Chinatown, is exhibiting 300 works by Andy Warhol until March 26, including not only some of his iconic pieces but also lesser-known ones. The show is divided into seven thematic areas and 13 sections retracing his career from the '50s to the '80s.

The first section is dedicated to his beginnings and advertising art on the New York scene, where he moved after graduating from the Carnegie Institute in Pittsburgh, followed by "Portrait of the society, between imagination and celebrity." This revolves around the '60s and Warhol's Factory, which gathered everyone from socialites to celebrities such as David Bowie to Jim Morrison. In the '70s those portraits became Warhol's main source of income. Not to be missed is the section dedicated to his relationship with music in which are showcased serigraphs of Mick Jagger and Polaroids at Studio 54. The exhibition is promoted and produced by Comune di Milano - Cultura e Navigare and is curated by Achille Bonito Oliva with Edoardo Falcioni per Art Motors, Partners BMW and Hublot.

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

A R E A

Photographed by
Collier Schorr



sergio rossi

Paris Scene: The Latest And Greatest Stores, Restaurants and Art Exhibits

The City of Light keeps dazzling with its most recent openings.

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

The City of Light is ever more dazzling, with a spate of store, restaurant, spa and art exhibition openings. Here, a guide to some of the most recent.

Retail Roundup

Minimalist master Yohji Yamamoto has revamped his Rue Cambon boutique to focus on the white shirt. For the Japanese designer's latest collection, he offers up 14 men's and six women's styles, with a focus on fit, cutting and texture of the classic staple.

Architect, curator and interior designer François-Joseph Graf dabbles in all things luxury. Now, he's opened a boutique inside the Four Seasons George V hotel. Just 32 square feet, the spot showcases his work, with several one-of-a-kind creations that retail from 4,000 euros.

Popping up inside Le Bon Marché until April, vintage resale site Collector Square offers a treatment and repair service billed as a "spa for your handbag." Experts can diagnose, treat and give beat-up bags a makeover.

Rental platform Renaisa is adding a monthly subscription in time for Paris Fashion Week. With a selection of niche and luxury brands from Cecilie Bahnsen, JW Anderson, Coperni and Jil Sander available, the site also offers up-to-the-minute seasonal collections. Morning orders are available for same-day delivery in Paris, and there are home pick-ups for returns.

Studio Paillette offers entire looks for all occasions. The site selects vintage and past collection pieces from the 27 brands on offer, such as Acne Studios and Ami Paris. Messenger service is available throughout Paris, and there's a showroom inside La Caserne. — Rhonda Richford

Yohji Yamamoto 4 Rue Cambon, 75001.
+33 1 40 20 00 71.

Graf 31 Avenue George V, 75008. +33 7 66 89 76 79.

Collector Square at Le Bon Marché 24 Rue de Sèvres, 75007. +33 1 44 39 80 00.

fr.renaisa.com

Studio Paillette 12 Rue Philippe de Girard, 75010.
+33 6 62 06 60 33. studio-paillette.com.

New Eateries

Multi-Michelin-starred chef Thierry Marx's latest project, Onor, brings an avant-garde twist to the restaurant scene while proving high gastronomy and the social solidarity economy are a perfect pairing.

Perched atop the Institut du Monde Arabe, Dar Mima was imagined by Paris Society founder Laurent de Gourcuff and French-Moroccan actor and comedian Jamel Debouzze as an homage to the latter's mother Fatima, also known as Mima. Expect family favorites and tasty takes from around the Mediterranean.

With Charbon Kunitoraya, proprietor and chef Masafumi Nomoto has decided to turn his eye to the yakitori, this skewer-based dining experience that was once the remit of Japanese aristocrats alone, with a 120-euro omakase menu dedicated to the genre.

Through Bing Sutt (the Cantonese word for cold-drink diners), Hong Kong-born and raised Davina Chang offers a tantalizing glimpse into her home city's food and café culture, born of the intersection of all the nationalities that left their mark on the port city.

Step into Casa Eminente and you could swear you're in Havana. For six months the pop-up experience from the rum brand from Moët Hennessy occupies a townhouse near the Place des Vosges, with a rotating cast of mixologists and chefs. It shelters four guest suites on the upper floors and can be booked for private events upon request. — Lily Templeton and Miles Socha



Maison Proust's Moorish-style spa.



Cy Twombly's "Delian Ode n°19," August 1961.

Onor 258 Rue du Faubourg Saint-Honoré, 75008.
+33 1 85 61 60 60.

Charbon Kunitoraya 5 Rue de Villedo, 75001.
+33 1 47 03 07 74.

Dar Mima at the Institut du Monde Arabe
1 Rue des Fossés Saint-Bernard, 75005. +33 1 85 14 79 25.

Bing Sutt 22 Rue Béranger, 75003. @bingsutt.paris.

Casa Eminente 6 Impasse Guéménée, 75004.
+33 1 89 16 33 22.

Time Travel

A leap back into the Belle Epoque awaits those who step into Maison Proust, a five-star, 26-suite hotel nestled in a Marais townhouse.

Inspired by French author Marcel Proust and decorated by designer Jacques Garcia, each of the richly appointed rooms takes after the figures of high society and culture said to have inspired his seven-volume masterpiece "In Search of Lost Time." Among its best features are the Moorish-style spa and the library filled with thousands of signed or rare books dating before the author's 1922 death. — L.T.

Maison Proust 26 Rue de Picardie, 75003.
+33 1 86 54 55 55.

Art Scene

The Beaux-Arts de Paris shows how artists, from Leonardo da Vinci to Cy Twombly, scribbled throughout the ages.

Starting Feb. 27, the Azzedine Alaïa Foundation is exhibiting, next to a window giving a peek into the late designer's studio, photographs taken by Thomas Demand between 2018 and 2019 of Alaïa's preparatory patterns.

The Jeu de Paume is simultaneously holding a retrospective of Demand's work.



Dar Mima

Right next door, at the Musée de l'Orangerie, the exhibition "Matisse. Cahiers d'art – The Pivotal 1930s," starts on March 1 and explores the turning point in Henri Matisse's career, when the artist left France for Tahiti.

Also beginning March 1, the Centre Pompidou will put on a retrospective of 200 pieces of Germaine Richier's art, including sculptures, prints and drawings.

On March 3, White Cube Paris will open "Rara Avis," a bird-themed show curated by Jerry Stafford, who brought together antiques, artifacts and contemporary artworks by the likes of David Altmejd and Tracey Emin. — Jennifer Weil

"Gribouillage/Scarabocchio from Leonardo da Vinci to Cy Twombly" to April 30. Beaux-Arts de Paris, Palais des Beaux-Arts, 13 Quai Malaquais, 75006.
+33 1 47 03 50 00.

"Forms and Patterns of Azzedine Alaïa by Thomas Demand" Feb. 27 to Aug. 20. Azzedine Alaïa Foundation, 18 Rue de la Verrerie, 75004. +33 1 87 44 54 60.

"Thomas Demand - The Stutter of History" until May 28. Jeu de Paume, 1 Place de la Concorde, Jardin des Tuileries, 75001. +33 1 46 03 12 50.

"Matisse. Cahiers d'art - The Pivotal 1930s" March 1 to May 29. Musée de l'Orangerie, Jardin des Tuileries, 75001 (Seine side). +33 1 43 26 14 18.

"Germaine Richier" March 1 to June 12. Centre Pompidou, Place Georges-Pompidou, 75004. +33 1 44 78 12 33.

"Rara Avis" until April 8. White Cube Paris, 10 Avenue Matignon, 75008. +33 1 87 39 85 97.

Spa Central

The Lancaster Private Spa, on the hotel's eighth floor, has two treatment tables, a steam room, two hot tubs and a terrace with sweeping Eiffel Tower and Sacre Coeur views. It uses Terre de Mars products for services, such as a 50-minute coffee scrub treatment, starting at 160 euros.

In the SO/Paris hotel, find the Maison Codage spa, with two wood-paneled treatment rooms. The vegan, France-made products are used in treatments like the 90-minute facial, going for 370 euros.

The Ban Sabai Royal Spa, which specializes in Thai massage, is reopening its Bastille location on Feb. 20 after a renovation, 20 years after its initial debut. — J.W.

Lancaster Private Spa 7 Rue de Berri, 75008.
+33 1 40 76 40 76.

Maison Codage SO/Paris, 10 Rue Agrippa d'Aubigné, 75004. +33 1 78 90 74 00.

Ban Sabai Royal Spa 12 Rue de Lesdiguières, 75004.
+33 1 42 71 37 10.

A Woman's Place

Heimat by Waris Dirie is billed to be the first private fitness club dedicated to women in the heart of central Paris.

Here, gym equipment mingles with contemporary art made by female artists from Africa and the diaspora. The sprawling, multilevel space includes five training rooms, a wellbeing area, sauna and whirlpool bath. Day passes are available for nonmembers. — J.W.

Heimat by Waris Dirie 35 Rue Paul Valéry, 75116.
Tel.: +33 1 86 65 90 77.



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NEW YORK

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The bar at Hawksmoor.

Exploring NYC's Newest Crop of British Restaurants

Over the past couple of years, there's been several British restaurant openings in New York City, each offering their own unique take on the cuisine. BY KATHRYN HOPKINS

Many Americans have long enjoyed listening to British accents and digesting gossip about the British royal family, but it's fair to say its cuisine has not always been top of mind. That is starting to change, though, with a spate of British restaurants opening in New York City.

After the successful launch of their British seafood eatery Dame in Greenwich Village, Ed Szymanski and Patricia Howard last year opened 60-seat, nose-to-tail English bistro Lord's in the same neighborhood, named after the famous cricket ground in London. Popular dishes at Lord's include meat pies, curried lamb, Scotch eggs, oysters kilpatrick and duck stuffed cabbage. And let's not forget the desserts – they include trifle, Guinness sponge cake and, of course, stick toffee pudding.

"Part of it is I'm English and the chef of the restaurant so I wanted to cook the food that's meaningful to me and that I grew up eating," Szymanski says of his desire to open British restaurants in New York City. "Part of it is also that the city is awash in new French and Italian restaurants, new sushi spots opening every day. Some of them

are really good and some of them are not so good, but they're all sort of singing from the same hymn book. So I thought it would be fun to do something that was a little bit different."

He adds that British cuisine has an unfair reputation of being bland, brown and stodgy, and believes that the London dining scene is just as exciting if not more so than in New York. That modern British dining scene is what Lord's pays tribute to.

"A lot of critics and customers call us a pub, but the only person that would call us a pub is someone who's

never been to one," he says, noting that there are no pork scratchings in sight.

Howard adds that for the group of New York diners who have been to London to eat and have gone to the nose-to-tail restaurants St. John and Lyle's, "I think they come to Lord's and see the inspiration."

Then there's London steak house Hawksmoor, which made its American debut in the historic United Charities Building in Gramercy in 2021 as more of a steak house than a British restaurant with a slate of signature cuts including rib-eye, porterhouse and prime rib chop. However, it recently leaned into its heritage, launching a British Sunday roast. The dry-aged beef rump is served with beef dripping roast potatoes, Yorkshire pudding, carrots, buttered brussel sprouts, roasted shallot and garlic and "lashings" of bone marrow gravy.

"[The roast] has been really popular," says Paddy Coker, Hawksmoor's grill chef. "What's been most interesting to see is the mix of people we get through the doors – a lot more families are coming in, a lot of people are seeing it as a nice alternative to Sunday brunch as well. It's a lot more relaxed in terms of the atmosphere."

The Sunday roast clientele has been a mixture of British expats and Americans, who are curious about it or are already fans of the British meal, adds Coker. "It has been a mix but very well received," he says.

Another recent contender in the market is Gordon Ramsay's Fish and Chips, which opened in Times Square in December as the celebrity chef's only restaurant in the city. (There are already locations in Washington, D.C., Las Vegas and Orlando, Florida.)

More of a fast casual spot, it leans into the British classic fish and chips, but also has its own spin on the dish, like sandwiching it in warm naan bread.

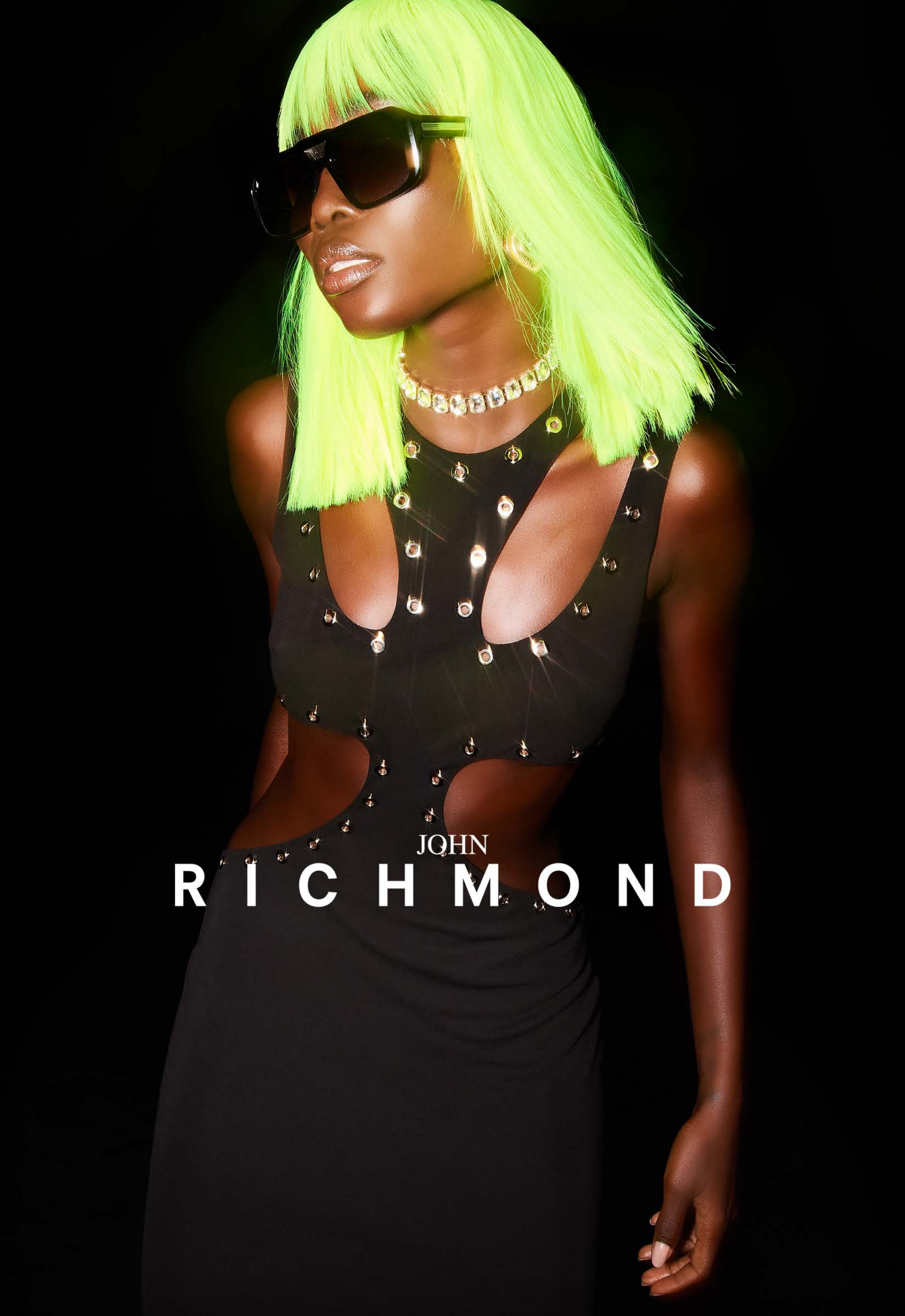
While Lord's and Hawksmoor are understated, Ramsay's restaurant screams British from the Union Jack serving boxes to the red phone booth door.

Each offering their own unique take on the cuisine – and decor – these restaurants join long-standing British eateries Tea & Sympathy, Jones Wood Foundry and the Clocktower.

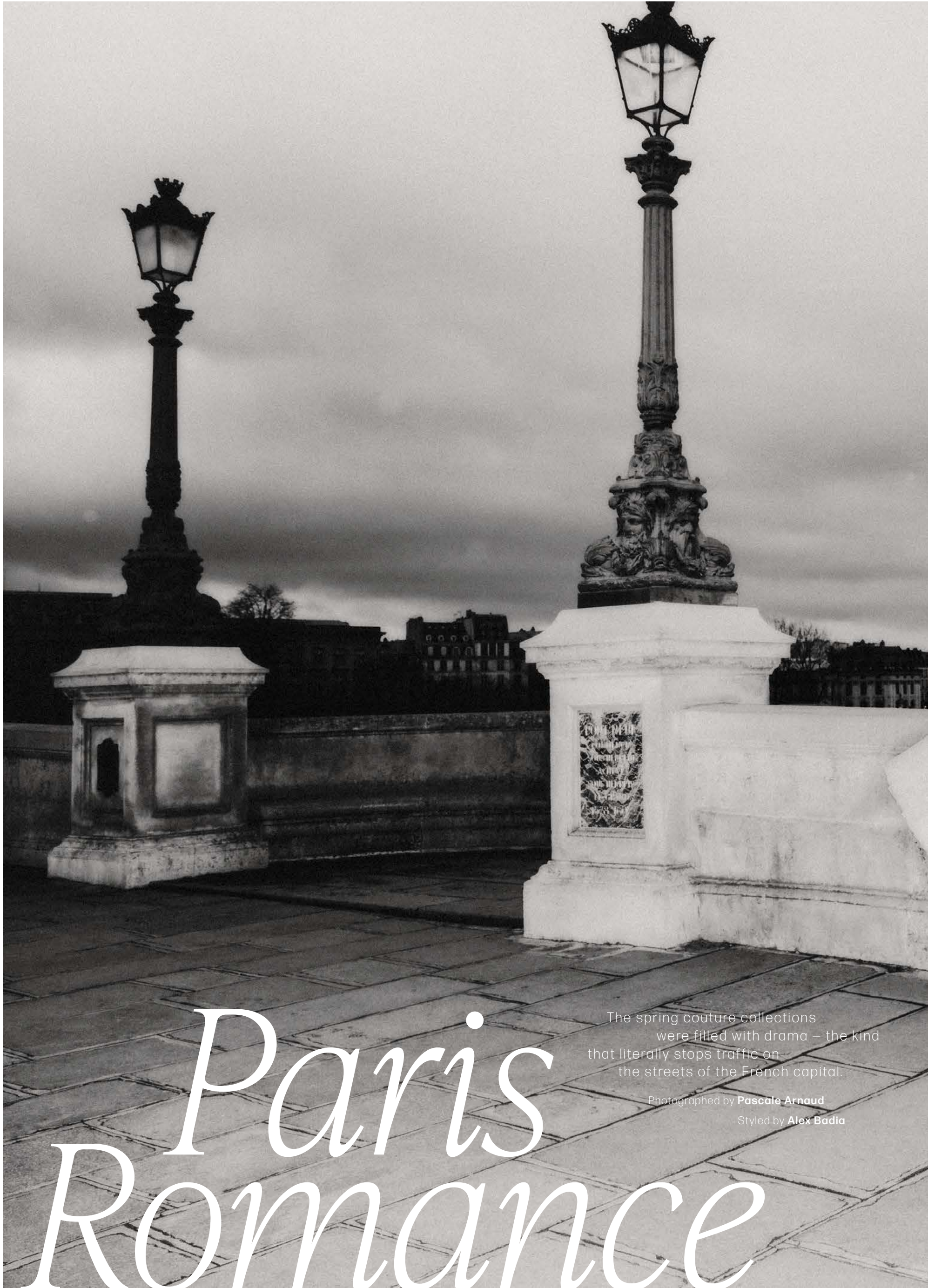


The Sunday roast at Hawksmoor.

Dame 87 MacDougal Street, 929-367-7370
Lord's, 506 LaGuardia Place, 929-398-5433
Hawksmoor, 109 East 22nd Street, 212-777-1840
Gordon Ramsay's Fish and Chips
 1500 Broadway, 646-540-3560



JOHN
R I C H M O N D



Paris Romance

The spring couture collections were filled with drama – the kind that literally stops traffic on the streets of the French capital.

Photographed by **Pascale Arnaud**
Styled by **Alex Badia**

Viktor & Rolf's couture dress, floral-patterned bodice, accentuated with coral belt, mille-feuille skirt of taupe layers of tulle with surreal construction 3D-printed, crafted in collaboration with Hans Boodt Mannequins. Louis Vuitton satin Archlight pumps (worn throughout). Chopard High Jewelry Temptations Collection earrings featuring two imperial topazes, diamonds set in 18-karat white gold and Haute Joaillerie Collection ring featuring round-shaped rubellite, pink tourmalines and diamonds set in 18k rose gold.





Fendi's lingerie-inspired layered column couture dress in georgette lace. Cartier Tutti Sota Beautés du Monde secret watch with white gold, carved sapphire from Ceylon, carved sapphires, rubies and emeralds, rose- and brilliant-cut diamonds, quartz movement and Beautés du Monde earrings with platinum, two oval-shaped cabochon-cut emeralds from Ethiopia, cushion-shaped sugarloaf-cut spinels, onyx and brilliant-cut diamonds.



Iris van Herpen's Japanese glass organza and silk organza hand-stitched on elastic illusion tulle Jayou couture dress. Fendi couture earrings.



Balmain's long-sleeved couture dress with finishing line on top of macramé.
Chopard High Jewelry Temptations Collection earrings featuring two imperial topazes and diamonds set in 18-karat white gold.

Giambattista Valli's Pyrite
crystal mesh couture jumpsuit
draped with silk muslin.



Alexandre Vauthier's jersey hooded couture jacket and leggings with crystals and crystal boots. Metamorphosis by De Beers Prelude ring in platinum and 18-karat yellow gold, set with a Fancy Vivid orange-yellow cushion-cut diamond and white diamonds.





Maison Rabih Kayrouz's strass trims couture top and double crêpe pants.
Chopard High Jewelry Haute Joaillerie Collection ring featuring round-shaped rubellite,
pink tourmalines and diamonds set in 18-karat rose gold.



Ronald van der Kemp's upcycled wool crepe couture jacket with giant silk duchess ruffles and upcycled wool satin pants with satin duchess train. Cartier Beautés du Monde necklace/brooch with platinum, eight cabochon-cut emeralds from Zambia and Ethiopia, cushion-shaped sugarloaf spinels, onyx and brilliant-cut diamonds.



Dior's pleated, tapered cape in distressed satin over pleated satin dress evening couture ensemble. Dior Fine Jewelry Dearest Dior necklace with yellow gold, diamonds and pink sapphires. Chopard Animal World Collection ring featuring emerald cabochon, garnets, tsavorites, brown diamonds and tiger's eye cabochons set in 18-karat yellow Fairmined-certified gold and 18k rose Fairmined-certified gold.

Chanel's couture organza bustier over silk tulle embroidered with deer and foliage motif by Paloma, skirt embellished with a mille-feuille of organza made by the atelier, peplum and straps in silk tulle embroidered with floral motifs, leather and patent boots. Chanel High Jewelry Attirante bracelet in 18-karat white gold set with brilliant-cut diamonds and 18k white gold ring set with diamonds.

Makeup by **Miki Matsunaga**

Model: **Sokhna Niane at Select Paris**

Casting: **Luis Campuzano**

Market editor: **Emily Mercer**

Fashion assistant: **Annelise Lombard-Platet**

Shot at the **Cheval Blanc hotel in Paris**



Here and right: Lucia Silvestri at Bulgari's gem table.



Bulgari's Gem Table, Where High Jewelry Comes to Life

Lucia Silvestri is unique in the industry, as creative director of the brand and purchase director, and watching her at work turning the gems she buys for Bulgari into stunning and colorful creations is an experience.

BY LUISA ZARGANI

ROME – For Lucia Silvestri, an ordinary day in the office starts with what most would consider extraordinary – the gem table, strewn with the most beautiful rubies, sapphires, emeralds, tourmalines, rubellites, aquamarines and more.

Seeing the creative director of Bulgari in action is quite the experience as she sits in her luminous office overlooking the Tiber, Castel Sant'Angelo and the dome of St. Peter's Basilica in the background.

"The light is very important, as is Rome, which is a huge inspiration for me, its colors, its cultural layers and atmosphere," Silvestri says, smiling as she places the rubies on the table to form a heart.

"This is a magical world," admits Silvestri, whose good humor, energy and passion for her job are contagious. With diamonds, she explains, "you start with an idea and then you buy the diamonds. With gems, it's the opposite; I start with looking at their size and colors, each is so different and I have to 'play' with them to see if and how I can turn them into jewels."

"Quanto sei bella [how beautiful you are]," she blurts out fondly, gazing at a stunning carpet bracelet, sparkling with gems the colors of the rainbow.

"I talk to the gems and they need to have a personality, talk back to me; there are some stones I can't use because they have no energy, no personality, no life. There are cold gems, maybe too perfect and they look like glass." She admits she also sings as she works, as music has a strong influence, too.

Silvestri was named creative director in 2013, the first to hold the role at Bulgari, but she started at the company when she was 20 years old, a biology student and an assistant to then-co-owner Paolo Bulgari. (The Rome-based company has been controlled by LVMH Moët Hennessy Louis Vuitton since 2011).

"He had a huge gem table, double the size of this one, and I was so drawn to it, that one day he surprised me,

asking me to try and mix up the gems. When I realized that there were sapphires of different colors, and not only blue, it was a revelation, I couldn't sleep dreaming of the gems and how they could be combined. I was almost crazy with the excitement."

This hasn't diminished one bit, as Silvestri still lights up as she talks about the qualities of the gems and tries on the different high jewelry necklaces herself to illustrate a point.

"I guess Mr. Bulgari saw a talent, a natural attitude and from then on I left university and started traveling the world, from jungles to banks, seeing the best places, and I have never regretted that decision. I've been very lucky," she says.

Silvestri is unique in the industry, as she is also the company's purchase director, having bought gems for the company for more than 40 years, trained by Paolo Bulgari. "One of his first lessons was, don't buy a gem if you can't see it placed in a jewel," she says.

She admits the early days negotiating for the stones were difficult. "I was very young, the only girl in a male-dominated world, which remains so, but I am very proud to be a woman so close to our suppliers, dealing with different cultures."

Because of this experience, Silvestri is also mindful of the business and that, while innovative and bold in her choices, the jewels must balance the rarity and the cost of the gems with the final price. "Harmony is the key word, also in terms of price," she remarks.

"Certain stones have no customers, and Lucia understands this," says Bulgari chief executive officer Jean-Christophe Babin, who emphasizes the uniqueness of Silvestri, as both a gem specialist and a buyer. He touts her skills at creating "contrasting, unexpected color

combinations, daring to combine them in a totally new way, expanding the palette with extraordinary hues."

Silvestri was responsible for introducing semi-precious stones 10 years ago to the collections, says Babin, "although we hate the term semi-precious, sometimes they are even more costly than some gems."

The executive also emphasizes Silvestri's ability to connect with the customers. "She knows Bulgari's clients on an emotional level and is very much aware of what they want, interpreting their desires and dreams."

The gems she buys for Bulgari come from Colombia, Thailand, South America, Sri Lanka, Jaipur, and Africa and Silvestri humbly says that, after she has placed them on wax tiles to form a first concept, she works with the brand's designers to turn her ideas into reality.

Another lesson that Paolo Bulgari taught her, she recalls, is that she should "never be shy with colors, be audacious," which has helped make the jeweler become known for its striking color combinations.

Despite the excitement, she says that a necessary quality in the job is patience, as it can take three years to complete a parure, for example, waiting for the right gems.

Case in point, she shows a design that started as an all-diamond choker, which she transformed over the years with 31-carat emeralds, finally resulting in an entirely different jewel.

A necklace with a 21-carat ruby at the center took about four years to be completed, as Silvestri added 20-carat rubies from Mozambique that would perfect the piece. "Red gems are very rare," she explains.

Asked about her own favorite gems, she responds: "Sapphires – they reflect my personality with one color outside, but they are full of different colors inside."

Beyond the Runway: Mickalene Thomas On Celebrating Women of Color at the Dior Couture Show

In her third collaboration with designer Maria Grazia Chiuri, the U.S. artist designed a set featuring 13 Black women who broke barriers in their fields. BY JOELLE DIDERICH

Ever since joining Dior in 2016, Maria Grazia Chiuri has used her fashion shows as platforms to showcase female creatives. The set of her spring haute couture show in Paris delivered one of her most powerful statements to date, with a portrait gallery celebrating 13 prominent women of color.

The décor was the work of U.S. artist Mickalene Thomas, who is known for her paintings, collages and photographic portraits representing Black women against lush backdrops of patterned fabrics, rhinestones and enamel, often using iconographies of renowned artists in order to challenge the male gaze.

For the Dior show, she worked with an embroidery workshop and school in India to create giant panels based on photo prints that wrapped around the inside of the tent set up in the garden of the Rodin Museum.

In the back and middle were three large sections dedicated to the iconic figure who inspired Chiuri's collection: Josephine Baker, the American-born dancer who arrived in Paris as a cabaret performer in the 1920s and went on to distinguish herself for aiding the French Resistance during World War II and campaigning in favor of the Civil Rights Movement in the U.S.

Surrounding her were portraits of Diahann Carroll, Dorothy Dandridge, Marpessa Dawn, Ophelia DeVore, Lena Horne, Eartha Kitt, Donyale Luna, Josephine Premice, Hazel Scott, Nina Simone, Naomi Sims and Helen Williams.

In an interview, Thomas says she intentionally chose a mix of household names and lesser-known figures who have strongly influenced her trajectory.

"I just thought that this platform would be really exciting to bring forth and highlight and celebrate the contributions of these particular women that broke the barriers and defied odds within their individual fields and careers, and became very successful," she says.

"It was important for me to have a diverse group of women," Thomas notes. "All of them for very different reasons have contributed not only through their individual platforms, but also using their voice and those platforms, to speak about change and speak about particular injustice that was put on to them."

Their biographies include a long list of firsts for Black American women: Dandridge was the first to be nominated for a Best Actress Oscar, while Horne was the first to sign a long-term contract with a major Hollywood studio. Scott was the first to have her own U.S. television show, and Sims the first to feature on the cover of *Life* magazine.

"For me as a Black woman in America, they may not be well-known, but they were well-known to me. I've seen them in different magazines, from *Jet* to *Ebony*. These magazines provided a platform and sense of agency for me as a young woman and growing up where I could see myself in them and see what they were doing," Thomas says.

Some of them, like Kitt and Horne, have established international careers, appearing in numerous films and musicals, recording hit songs and contributing to social movements. Like Baker, Horne participated in the Great March on Washington in 1963, while Kitt was active in the peace movement and created a foundation for underprivileged youth.

Yet Thomas is equally fascinated with women like DeVore, one of the first Black models, who cofounded the Grace Del Marco agency in 1946 with the ambition of creating a new market for non-white women, and Sims, another prominent model who founded her own wig and cosmetics company and published several books on modeling, health and beauty.

"When the door shut or someone said no, or you had someone like Naomi Sims being told that her skin was too dark, she didn't allow that to stop her. She was not only a model, but she was a businesswoman and author and she really created change and impact, bringing awareness to Black women's health through her books," Thomas says.

"It's bringing awareness about these women that you may not know, but hopefully you'll do some research on your own to find out who they are because of this platform, because Dior is also giving them the space," she says.

Given that haute couture is a space historically dominated by white men, she described Chiuri's gesture as symbolic. "It was definitely very strategic to do this," Thomas says.

Mickalene Thomas and models at the Dior spring 2023 haute couture show.



Thomas and Maria Grazia Chiuri in front of "Noir est beau (Hazel Scott)."



The set of the Dior spring 2023 haute couture show.

"For Maria Grazia to want to work with me, you know, as a Black woman from America who works in this genre, is a radical statement in itself and it's exciting."

Chiuri says she was inspired by the way Baker used fashion to enhance her aura and thwart expectations. She points to the way that the dancer distanced herself from the racially stereotyped banana skirt she wore as a dancer at the Folies Bergère, choosing instead to appear in the pages of *Vogue* wearing the latest styles by designers like Jean Patou.

A couture client, Baker wore Dior to perform in New York City in 1951 and was pictured attending a Dior show in Paris in 1959 alongside fellow singer Juliette Greco.

"Josephine Baker was a woman that immediately understood the power of fashion," Chiuri says, adding that this provided a bridge to Thomas' work. "It's interesting

to celebrate all the women that are references for other women. What interests me is how women of the past can serve as a reference for the future, regardless of the nationality or the background."

It marks the third time that Thomas and Chiuri have worked together. The first was in 2018, when Thomas was one of 11 artists to design bags for the Dior Lady Art project. The following year, Chiuri invited the artist to put her spin on the house's signature New Look silhouette as part of the Dior cruise 2020 collection shown in Morocco.

When Chiuri visited her studio in New York City, Thomas suggested another collaboration. "I had already been working on this body of work and idea, and so a lot of these women I've created in other iterations, whether it was through my video or painting or photograph manipulation that I've done," she recalls.

Her portraits, under the collective title "Noir est beau," were elaborated with embroidery conceived by the Chanakya workshop and the Chanakya School of Craft in Mumbai. Chiuri has known its creative director, Karishma Swali, since her days at Fendi, and has been a key supporter of the school.

"Using some of the artisans that Dior has brought to me allowed me to expand on new ways of working, and that's what you want to do with any new project: you want to open up your process so you allow new ones in, and so for me, I'm already thinking of some other ideas that I can bring into my own studio," Thomas says.

Michael Ochs Archives/Getty Images; Johnson Publishing Company Archive; Courtesy J. Paul Getty Trust and Smithsonian National Museum of African American History and Culture; Made Possible by The Ford Foundation; J. Paul Getty Trust; John D. and Catherine T. MacArthur Foundation; The Andrew W. Mellon Foundation; and Smithsonian Institution/Courtesy of Dior; Dior set by Adrien Dirand

Meet the Man Bringing Personality Back to Runway Modeling

Movement director Pat Boguslawski has collaborated with John Galliano and Haider Ackermann on recent shows. BY MILES SOCHA



Pat Boguslawski



Leon Dame emoting on the Maison Margiela fall 2023 runway.



A dramatic pose at the Haider Ackermann - Jean Paul Gaultier spring 2023 haute couture show.

Robotic, impassive runway modeling has become such a norm that even a little grin or hair flick can seem transgressive.

Pat Boguslawski is pushing the envelope way further, encouraging models to linger, gesticulate, lock eyes with the audience and emote – or storm through the room, as if tightening into a strong wind, or escaping paparazzi.

He's the "movement director" behind Haider Ackermann's one-off couture show for Jean Paul Gaultier in January, where elegant postures were de rigueur, and John Galliano's return to the runway for Maison Margiela, a barnburner of quirky characters in one hell of a hurry.

"I want to make people feel confident and good – and realize that they be more than a model walking with no emotions," he says. "Often they come to the castings and feel like they should be walking like vampires or something."

By contrast, Boguslawski invites models to free their hips and their face muscles, to bring energy to the catwalk and something "extra" to help fuel a stronger fashion moment.

Trained as a dancer in his native Poland, Boguslawski certainly brought something "extra" when he tried his hand at modeling. At a rehearsal for an Alexander McQueen show in 2014, creative director Sarah Burton stopped Boguslawski in his tracks and asked if he could please teach the other models to feel the music like him, and to move like him.

When soon after he was asked to assist on a fashion shoot and advise the model on poses, a lightbulb went off in his head. "I told myself, 'I'm gonna turn this into a thing.' Because before I had never really heard of anyone actually doing this job."

Today he's represented by Streeters and Elite World Group and has logged campaign and show credits for the likes of Balenciaga, Gucci, Givenchy, Chanel, Versace, Fendi, Valentino and Louis Vuitton. He's also worked with such photographers as Mert Alas and Marcus Piggott, Nick Knight, Alasdair McLellan, Drew Vickers, Charlotte Wales and Mikael Jansson.

In an interview, he held out hope that fashion might be entering an era of more expressive modeling, applauding Mugler creative director Casey Cadwallader for his recent runway extravaganza, where models vamped it up to the extreme.

Boguslawski argues that most models he's worked with are up for anything, and no dance experience is required. "It's all about how open-minded you are," he muses. "We're supposed to have fun in fashion."

In his estimation, people who follow fashion are "hungry" for high-energy moments and original runway

expressions. A case in point: The exaggerated, scissoring walk of model Leon Dame that he engineered for a Maison Margiela show in 2019 went viral, spawning millions of views and almost as many memes.

"He's always down to create something," Boguslawski says of Dame, who closed the fall 2023 Maison Margiela show with a twisted, mysterious runway stomp that lingers in one's memory banks.

"Pat knows how to loosen up the hips," John Galliano, creative director of Maison Margiela, relates in an interview, noting that he engaged the movement specialist "to instill confidence in some of our younger muses."

The designer recalls a season when he had initiated coed shows for Maison Margiela and put male models in high heels.

"Pat was invaluable – giving confidence, balance, projection, so that the muses could command their space," Galliano explains. "Pat scurried them off to the floor above and they spent a good part of the afternoon being coached. Then they would come down to start the fitting and honestly, I could see the magic, the effect that he had on those boys. They looked so natural in heels."

For his latest show for the fall 2023 season, Galliano says he wanted "that very brazed face, squinting eyes, just like you do when you march against strong winds at gale force. That was the brief."

Not that it was a blanket policy.

"In other instances, there are little idiosyncrasies, little quirks that we didn't want to correct; that we

wanted to leave or enhance. Because it was about characters and embracing all their different postures and stances," the designer says. "We had to identify what that was to make them very individual. Pat was instrumental in that."

For Ackermann's turn as Gaultier's guest couturier, the brief was "something just very elegant and beautiful," according to the movement director.

In addition to displaying what he calls "couture movements," he says he wanted the models "to feel very sexy and feminine and free and beautiful. And just take their time on the runway, to show the audience not only the clothes, but also the beauty they have inside them."

Says Ackermann: "With his gentleness and sensuality, Pat is the helping hand for them to move forward with grace and strength."

Boguslawski was stumped only momentarily when asked to name his favorite runway walks of all time. The names of four fashion veterans, each with an inimitable presence and walk, came out in a gush: Maria Carla Boscono, Shalom Harlow, Naomi Campbell and Gisele Bündchen.

Galliano, for one, is thrilled if Boguslawski is shifting the energy toward more expression on the runway.

"I have always been into expressive modeling. Why? Because I think that once that muse can convince you that he, or she or they own their outfit that to me equates someone who is cool, if they own what you are wearing," Galliano explains. "Also, to have Pat in the fittings with us, he has to understand the line. He can often lighten the situation, which I value so much. He can make me giggle."



*choose
your*
COLOR

Brightly colored and structured, these handbags are the statement makers for spring.

Photographed by **Chelsie Craig** Styled by **Alex Badia**

Gucci's Bamboo 1947 mini top handle bag. Akris wool double-face coat and dress; Gucci sunglasses; Esenshel felt hat; Wing & Weft leather gloves.



Celine's Mini 16 handbag in satinated calfskin. Alexander McQueen wool all-in-one jumpsuit; Wing & Weft leather gloves.



Oscar de la Renta's Alibi minaudière. Christian Wijnants viscose suit.



Dior's Lady Dior handbag and Schiaparelli's Bijoux Secret handbag. Thom Browne tulle bodysuit and oxford cotton vests; Esenshel felt hat; David Yurman Renaissance cuff in aluminum.

Bulgari's Serpenti Forever handbag and Alexander McQueen's Slash handbag. David Koma rayon top and Rokh's cotton skirt; Hermès silk scarf; Wing & Weft leather gloves.





Fendi's Peekaboo Cut handbag. Givenchy viscose dress with gloves; Homme Plissé Issey Miyake hat; Gucci sunglasses; Tabayer 18-karat yellow gold bracelet.



Chanel's lambskin handbag.
Prada leather coat;
The Attico tweed hat; Oscar
de la Renta flower earring;
prop stylist's own gloves.

Louis Vuitton's Capucines BB handbag.
Schiaparelli wool jacket and skirt; Valentino
Garavani Toile Iconographe Loco handbag;
Schiaparelli shoes; prop stylist's own gloves.

Prop styling by **Gozde Eker**

Hair and makeup by **Mark Edio**
at **See Management**

Models: **Biana Redmerski** at **Supreme**;
Samuel Atewogboye at **The Society**

Casting: **Luis Campuzano**

Market editors: **Thomas Waller**
and **Emily Mercer**

Fashion assistant: **Ari Stark**



At 14, Karl Lagerfeld stands out in the front row of his class photo from Bad Bramstedt, outside of Hamburg, Germany.



Inès de La Fressange in a look from Karl Lagerfeld's debut collection for Chanel in 1983.



Unpacking the Life and Times of Karl Lagerfeld

William Middleton's detailed and engrossing biography, "Paradise Now," delves into the late designer's dazzling career, key relationships and his endearing nature. **BY MILES SOCHA**

When French art dealer Pierre Passebon hosted a show of photographs by Karl Lagerfeld at his Galerie du Passage in Paris back in 2004, most visitors invariably gravitated toward one depicting large cacti from a botanical garden in Monaco, over which Lagerfeld splashed a wash of mauve. Editions of the print sold briskly.

Lagerfeld cornered Passebon for an explanation of that photo's popularity and the gallerist mused that perhaps it was the contrast of something sharp and hard against the softness suggested by the colors.

"Are you saying it's a self-portrait?" Lagerfeld shot back.

That anecdote didn't make into "Paradise Now," William Middleton's engrossing and meticulously detailed new biography about the late designer, out Feb. 28 from Harper.

But it echoes a point made frequently in the 480-page tome: That Lagerfeld's intimidating appearance — an imperious fashion diva swanning through the world in stiff collars and dark sunglasses — belied his humility, and a tender heart.

While Paris bureau chief for WWD and W magazine in the '90s, Middleton quickly discovered the soft, gooey center underneath Lagerfeld's hard shell. Indeed, he once told the designer how flabbergasted he was by his harsh, even unpleasant public persona, given that he was actually quite warm, even touching when you got to know him. "Better than the opposite, non?"

was Lagerfeld's retort.

For these reasons, Middleton took pains to portray Lagerfeld as much as an endearing human being as a towering creative figure, delving into his key relationships, both personal and professional.

The author notes that his editor encouraged him to make readers feel like they were in the room with Lagerfeld, and interviews with his nearest and dearest — muse Lady Amanda Harlech; personal assistant Sébastien Jondeau; model Inès de La Fressange; publisher Gerhard Steidl, and a host of Chanel, Fendi and Karl Lagerfeld brand executives among them — paint a picture of a driven, supremely intelligent and indefatigable fashion genius whose impact on the culture was vast.

Still, Middleton found himself

surprised by many things he uncovered about Lagerfeld.

Though he always insisted he was entirely self-taught in fashion, sometimes joking that he was quite uneducated, Lagerfeld in fact studied the year after he arrived in Paris from his hometown of Hamburg, Germany.

In 1953, he enrolled in classes of fashion illustration and design given by Andrée Norero Petitjean at her school, known as the Cours Norero, where Lagerfeld demonstrated "natural ability as an illustrator and a sensitivity to style," Middleton writes.

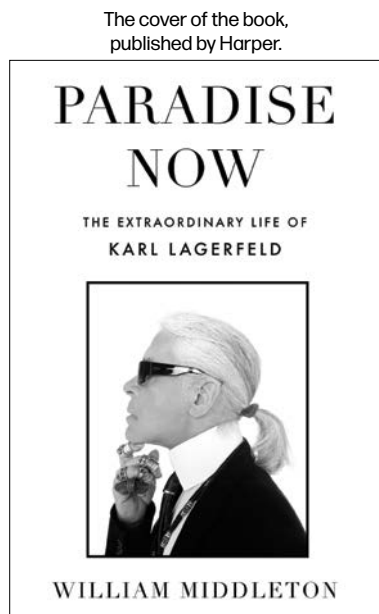
Among Norero's assignments for her young charges was a competition to design the gown for the upcoming wedding of her daughter, Christiane. Impressed by Lagerfeld's "attentiveness to the client and the design that he proposed," the 20-year-old wunderkind prevailed.

Middleton showed a photo of the never-before-seen gown to Harlech, who remarked: "It shows that Karl, even then, understood eveningwear as well as tailoring. The dress, with its removable corselet, is very pure and constructivist."

That same year, 1954, Lagerfeld famously won the Woolmark Prize alongside Yves Saint Laurent and Colette Bracchi, which catapulted his international profile — and made his notoriously taciturn and impatient mother as proud as punch.

Middleton knows this only because of another key discovery during his three years of research and writing: a scrapbook of press clippings, drawings and notes detailing Lagerfeld's Woolmark triumph. It was among the lots at Sotheby's 2021 estate sales, listed at the time as a work of Lagerfeld's. Middleton found that odd, given Lagerfeld's aversion to archiving his own work, and Jondeau confirmed that the designer's mother compiled the book, and carried it with her until her death in 1978.

The biography also casually pours some cold water on the ferocity of the famous feud between Lagerfeld and Saint Laurent over Jacques de Bascher, the great love of Lagerfeld's life, who also had an affair with Saint Laurent. While there was friction and estrangement to be sure, stoked by Saint Laurent's cantankerous partner Pierre Bergé, Middleton casually notes that the entire



The cover of the book, published by Harper.



Karl Lagerfeld's drawing of Jacques de Bascher, circa 1975.

Saint Laurent clan was invited to the wedding dinner for Paloma Picasso and Rafael Lopez-Sanchez, hosted by Lagerfeld in 1978.

"What is this love affair?" Loulou de la Falaise remarked when she encountered Lagerfeld and Bergé deep in conversation.

Middleton doesn't ignore Lagerfeld's foot-in-mouth syndrome, and he reviews almost every ugly remark and comment the designer made in his latter years, words that prompted the likes of Jameela Jamil, an actress and activist, to brand Lagerfeld "hateful" and to admonish the Metropolitan Museum of Art for opening a retrospective exhibition in his honor this May at the Costume Institute.

Middleton encourages people to read the book and consider Lagerfeld's remarks in the context of the German designer's entire life. He died in February 2019 at age 85 after a long battle with prostate cancer, and an unprecedented career. ▶

Bad Bramstedt, photograph courtesy of Gordian Turk; Inès de La Fressange photograph © Chanel / Photographer Dominique Issermann; Karl Lagerfeld's drawing Patrimoine de Chanel, Paris



Karl Lagerfeld photographed by Helmut Newton on the mirrored staircase at 31 Rue Cambon.



The earliest known drawing by Karl Lagerfeld, from 1942, a napping self-portrait at age 9, his bedside table crowded with books.



A dress designed by Karl Lagerfeld for Christiane Norero's 1954 wedding.



William Middleton

"I think Karl was extraordinary. Biography is about exemplary lives," the writer says, stressing "it's important to get a sense of who he was."

While he was stereotyped as a ferocious workaholic, the designer was quite the party animal in the '70s – so much so that when trendy Paris magazine *Façade* did a ranking of the leading figures of Paris nightlife, Lagerfeld came out on top, according to the book.

Middleton also bore down to the truth about why Lagerfeld always shaved five years off his real age. Steidl told him that Lagerfeld had falsified his birth certificate and passport, altering it to 1938 instead of 1933, because he was "ashamed" that he was "born in the year when Hitler started his project of killing the Jewish population of Germany." And he "did not want to be connected to that year."

The book avoids no uncomfortable topic, while also imparting the sheer adrenaline rush of Lagerfeld's unprecedented longevity and innumerable accomplishments: his miraculous rejuvenation of Chanel, his unprecedented 50-plus years at Fendi and his string of boundary-breaking industry firsts, like collaborating with H&M, or taking Chanel's fashion shows to the Grand Palais in Paris, yielding mammoth, unprecedented set designs.

Middleton explores how Lagerfeld managed to be all-powerful, formidable and uncompromising, yet also immensely collaborative, calling his long reign at Chanel "a chic, benign dictatorship" that nevertheless engendered

devotion to almost everyone who worked with him.

Anecdotes sprinkled throughout the book reveal stunning, random acts of kindness. One example: In 2014, Lagerfeld flew to Amsterdam to attend a holiday party for staff at his namesake brand. He arrived late and headed straight for the kitchen, telling his puzzled chief executive officer Pier Paolo Righi the reason why: "Because I wanted to thank everyone who had made the meal. And if I had waited until after dinner, they would have already left."

Others exalt his kind nature. In 2007, for example, he found himself calming the nerves of actress Diane Kruger, who was hosting the closing ceremonies at the Cannes Film Festival, as they were driven to the event. "He just grabbed my hand, held it, and said, in German, 'Look at how far you've come – I'm so proud of you.' He said it in such a sweet manner – obviously he was trying to encourage me," Kruger related. "And then he said, 'And look at us: two little nobodies from Germany and

here going to the Cannes Film Festival – isn't it amazing?"

Middleton notes that at least a dozen of the people he interviewed broke down in tears talking about Lagerfeld.

The book's oblique title is snatched directly from a quote by the designer, who famously avoided lauding the "good old days" because that denigrated the present, which he considered criminal.

"That's what Karl was about, always completely focused on the present," Middleton says.

The full quote, delivered during an interview with French journalist Augustin Trapenard in 2014, reads: "I don't care about posterity. Just don't care. It won't do anything for me. It's today that counts: paradise now." ■

Fly Me to The Moon

Humankind's fascination with the moon isn't a recent phenomenon – it goes back to when early humans kept a tab on the lunar cycle for hunting and migrating. In our technological era, it's easy to forget about the importance of the lunar cycle, but its position can affect us greatly, even our ability to get a good night's rest. Yet displaying the current phase of the moon on the dial of a mechanical watch may not sound like a big challenge. But in practice, it is complicated. Functionality aside, this special complication evokes romance, artistic savvy, increases the value of a watch and makes for the perfect addition to a watch connoisseur's collection. Here, WWD highlights the top whimsical men's moonphase timepieces that might quench your fascination with the moon. BY **LUIS CAMPUZANO**



Blancpain's Fifty Fathoms Bathyscaphe Quantième Complet Phases de Lune, \$19,300.



Frederique Constant's Slimline Moonphase, \$3,995.



Girard-Perregaux's 1966 Blue Moon, \$11,900.



Montblanc's Bohème Day & Night 34mm, \$4,100.



Vacheron Constantin's Malte Moon Phase, \$39,000.



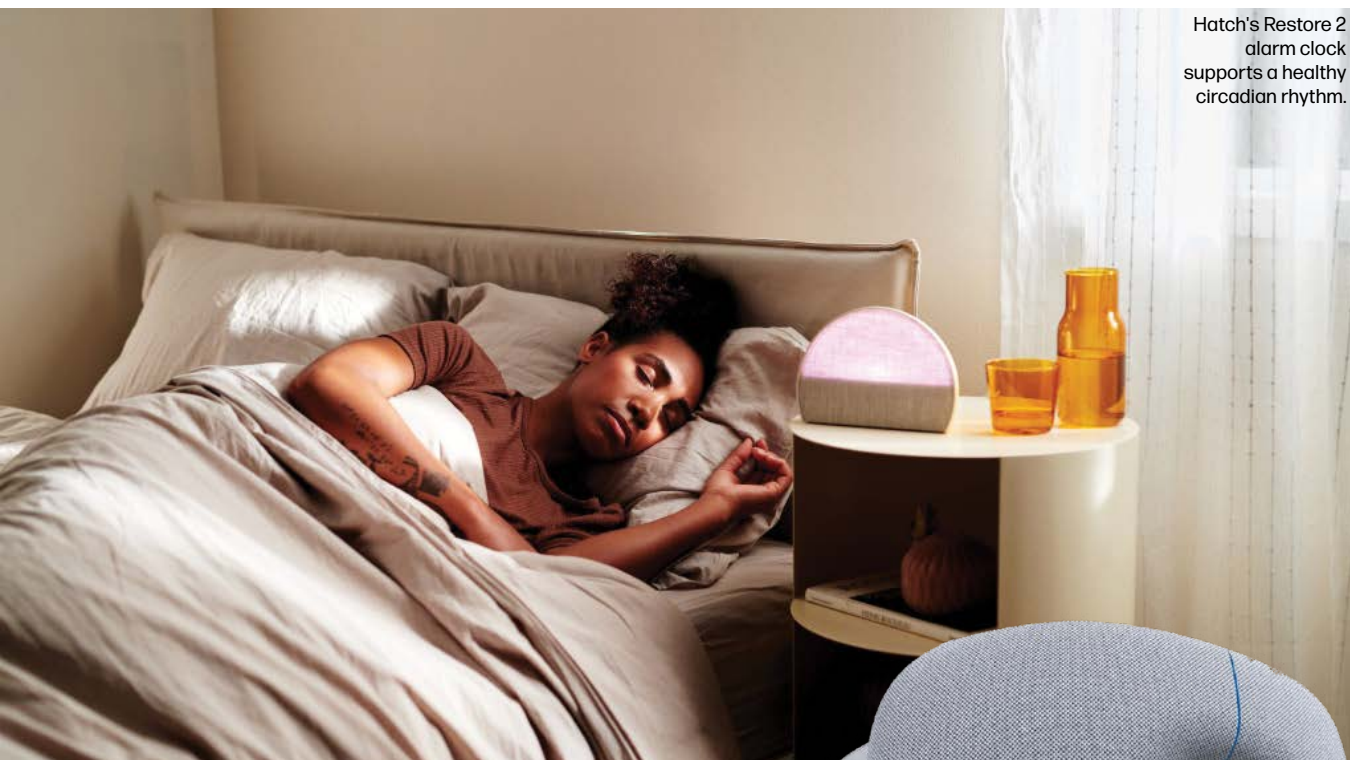
Glashütte Original's PanoMaticCalendar, \$29,000.



Omega's Speedmaster Moonphase Co-Axial Master Chronometer Moonphase Chronograph 44.25mm, \$59,000.

The Cost of a Good Night's Sleep

From affordable gummies to pricey tech mattresses, people are seeking relaxation however they can get it. BY EMILY BURNS



Hatch's Restore 2 alarm clock supports a healthy circadian rhythm.

A good night's sleep is an essential for health and well-being – but it's not always cheap.

With new innovation – the number of patents in the sleep space in the U.S. has increased by 12 percent in the last decade, per McKinsey & Co. – and an uptick in interest (45 percent of consumers say better sleep is a “very high priority”) – the category is brimming with new supplements, mattresses and wearable devices all designed for a better night's sleep.

“In some ways [it's] a bit of a desperate search anywhere and everywhere – for products, tools, meditations,” says Wendy Liebmann, chief executive officer of WSL Strategic Retail, a consumer and shopping insights firm.

For many, wearable sleep-tracking technology is the starting point.

“More people are taking sleep more seriously. More people are starting to measure their sleep, and the most common technology that I see people using is the Oura ring,” says Dr. Frank Lipman, chief medical officer at The Well, a wellness destination that offers everything from facials and massages to I.V. drips and acupuncture.

The Oura ring, \$299 to \$499, has become synonymous with sleep. The sleek ring, which requires a \$5.99 monthly membership, houses seven temperature sensors that track sleep and dictate the amount of rest the wearer needs each day.

Oura CEO Tom Hale, speaking at a recent WWD event, likens sleep to “a drug that could keep you from getting heart disease, keep you from getting type two diabetes, make you look better, make your mood better, give you more energy, make you a better collaborator, make you more productive at work [and] make you a healthier, better person.”

Whoop also offers a wearable band device (\$30 per month for the device and subscription; \$39 to \$89



Therabody SmartGoggles

for the band depending on style) with a similar sleep-tracking function. Whoop also sells a moldable Sleep Mask, \$39, and Blue Light Blocking Glasses, \$79, meant to help to decrease the heart rate and promote healthy melatonin levels.

Oura's goal is to help people track their sleep and determine which habits may be deterring them from achieving efficient rest. Every morning, Oura's app produces a sleep score, ranging from 0 to 100, to notify the user how well they slept.

For those with low sleep scores, there are an increasing amount of shoppable options.



Muse S (Gen 2)

There's the Muse S (Gen 2), \$399.99, an EEG-powered, brain sensing headband with sensors meant to track brain activity to cue the body when it's time for sleep. The brand compares the technology to “digital sleeping pills,” which employ “responsive stories and soundscapes with sleep induction technology.”

Therabody's SmartGoggles, \$199, an eye mask that heats, vibrates and massages to reduce eye strain and headaches, is another option. The mask has three different modes, including sleep, focus and SmartRelax, and uses SmartSense Technology to personalize the experience to each wearer. It can also be paired with the TheraMind app for meditations.

Eight Sleep, which makes a \$3,395 mattress with a host of features, aims to use technology to help people sleep better.

“Sleep is something that should be measured, should be prioritized and should be optimized, and the way to optimize it is by making it as personal as possible,” says Alexandra Zatarain, Eight Sleep's cofounder and vice president of brand and marketing.

The brand's Pod 3 Mattress modulates temperature for each sleeper, provides vibration wake-ups and tracks sleep each night. It can also customize the experience on each side of the mattress should two people be sleeping in the bed.

For those looking for a more traditional waking experience, there's the Hatch Restore 2 alarm clock, \$199, which offers sleep sounds for bedtime, a calming sunset feature and a sunrise alarm. The sunrise and sunset are meant to modulate the circadian rhythm. There's also the Canopy Humidifier, \$150, which is meant to heave skin benefits while also providing an aromatherapy and white noise component.

On the more affordable end of the spectrum are sleep supplements.

Brands like Olly, Goli, Natural Vitality and Hello Bello sell candy-like sleep gummies formulated with melatonin, magnesium and L-Theanine. Moon Juice also makes a berry-flavored drink packed with magnesium and L-Theanine meant to support relaxation and sleep.

Sleep travel enthusiasts may find rest at an increasing number of sleep-centered resorts and retreats. The Four Seasons Resort The Nam Hai, Hoi An in Vietnam offers complimentary cocooning meditations where guests are guided through relaxing meditations while wrapped in antigravity yoga hammocks; the Sha Wellness Clinic in Spain employs diagnostic technology to identify sleep disorders and treat patients accordingly, and visitors to the Park Hyatt New York can sleep on Bryte mattresses, which use AI technology to customize the feel for each sleeper.

Lipman also designed a Better Sleep program that's available at certain Auberge Resorts through The Well.

“It's not just one thing. People are not finding just one area, one product,” Liebmann says. “Where there is a display or section that's focused on sleep, people are spending time.”



Eight Sleep Pod 3



The Oura Ring



Canopy Humidifier



The Four Seasons Resort The Nam Hai, Hoi An cocooning meditation.



Diptyque La Droguerie Collection, prices range from \$15 to \$72
The home fragrance heavyweight has coupled complex fragrances in a host of cleaning products, such as dish soap, surface cleaner and a basil-scented odor-reducing candle.



Dirty Labs Bio Enzyme Laundry Detergent in Murasaki, \$14
Hypoallergenic laundry brand Dirty Labs has added notes of jasmine, matcha, vetiver and vetiver to its hero detergent.

Cleaning Up

Beauty and home care are starting to merge.

BY JAMES MANSO

Chores are about to get a whole lot chicer.

High-end beauty brands are infiltrating the homewares market with new products meant to elevate everything from washing laundry to doing dishes, and make sure things smell good along the way.

There's an ultra-luxe laundry detergent from LVMH Moët Hennessy Louis Vuitton-backed Maison Francis Kurkdjian, a room spray meant to purify the air from Courtney Cox's Homecourt, plus an intention-oriented fragrance diffuser from Kris Jenner's Safely.

There's a strong business case behind the bevy of new products – Fortune Business Insights reports the market for household cleaning products will reach over \$334 billion by 2029. Here, some of the products cashing in on the buzz.



Homecourt Room Deodorant, \$30

Homecourt offers its signature scents as a room spray, with added charcoal meant to purify air and zinc ricinoleate to neutralize odors. Fragrances include Steeped Rose, Neroli Leaf, Cipres Mint and Cece, founder Courtney Cox's signature scent.



Maison Francis Kurkdjian Aqua Universalis Scented Laundry Detergents, \$45

Aqua Universalis, one of the brand's bestsellers, features notes of bergamot, lemon and lily-of-the-valley, and has been born as a fabric softener and two respective detergents for bright and dark colors.



Safely Scent Diffuser Starter Kit, \$6.29

Kris Jenner's new launch for home care brand Safely takes notes from daughter Kourtney Kardashian Barker, a longtime proponent of clean living. Safely's latest manifestation, scent diffusers, come in three scents: Bright, Rise and Calm.

S-beauty Rises

Scandinavian beauty brands are percolating. BY JENNIFER WEIL

Call it the hygge effect. Scandinavian beauty is having a moment, and new brands are percolating. Industry executives say their lure is manifold, from their eco-friendly positioning to minimalist aesthetic. Here, a look at some notable entrants.

Tiny Associates

David Hjalmarsson believes biotech and skin microbiome are game-changers for the beauty industry. So for the Stockholm-based skin care brand Tiny Associates, he zooms in on those.

“We try to use as few nature-derived ingredients as possible and campaign for synthetic ingredients, which biotech ingredients can be described as being,” the founder explains.

“The storytelling around it is interesting and the sustainability impact of biotech could be significant,” continues Hjalmarsson – who says he’d like Tiny Associates to become the proof of concept.

The brand – with five skin care products and three oral skin care supplements – was born in South Korea, but its lab has always been in Sweden, where the executive is now based.

Tiny Associates soft-launched 10 months ago on tinyassociateskin.com. So far, the bestsellers are The Face Serum (a 30-ml. bottle is 750 Swedish kronor, or \$71.75) and The Face Cleanser (at 390 kronor per 150-ml. bottle).

“We are looking to global distribution in more niche premium doors,” says Hjalmarsson, adding hand and body care are also in view.

He teased some collaborations are upcoming with other like-minded companies.

LastObject

LastObject was established in Copenhagen out of a frustration with single-use products.

“We wanted to do something that had a big [environmental] purpose,” says Isabel Aagaard, who cofounded LastObject with two other product designers and serves as its chief creative officer. “We wanted to create something that replaced thousands of something else.”

The trio crowdfunded in 2018, launched a cotton swab then branched out into other products, such as tissues, rounds and the LastSwab Beauty Trio Pro, a makeup kit containing three tools, priced at 24 euros.

Next up: eco-friendly laundry detergent that’s sheet-based and compact.

LastObject sells in beauty, lifestyle and natural-organic stores; pharmacies, and larger chains, such as Sprouts and Anthropologie. The U.S., France, U.K. and Australia are its largest markets.

BIOpH

BIOpH is a Swedish medtech brand for healthy skin, which launched in 2021 as part of Biocool AB, a company with chlorine-free water solutions.

BIOpH counts 12 different products, with formulas that are MDR [medical device regulation]-compliant and center on a patented Swedish innovation.

“The treatment is based on a granule activated in water, creating an oxygen explosion,” explains Malin Combes, who heads up international sales at Biocool. “BIOpH believes in the skin as a highly competent organ. Therefore, we focus on removing what should not be on the skin, rather than adding new substances.”

“BIOpH creates an optimal environment for the skin to heal and repair itself,” she says. “Our medtech products create a milieu on the skin disliked by unwanted bacteria, viruses and fungus. Instead, we create the optimal condition for the skin to be healthy.”

Product prices range from 10 euros to 70 euros.

In the Nordic region, dermatologists, skin therapists and podiatrists use and sell the products. So do the brand’s website, biophplus.com, as well as clinics, spas, pharmacies and other online beauty platforms.

Unifrom

In creating his brand, Haisam Mohammed thought about the fragrances his father used to bring him from Africa and the Middle East as a boy in Stockholm. There was also the odor of the high-rise buildings Mohammed lived in as an art director, where the stairwells captured the scents of food cooked with spices by families from the world over, or burning incense.

“It’s something that I felt as home, as something beautiful,” he says, explaining he wondered whether as a passion project he could take such a scent and make perfume out of it.

Such experimental thinking birthed the roll-on perfume oil Maghrib, with notes of apple, tobacco and sandalwood, for which Mohammed took pre-orders in Stockholm clubs he frequented.

Unifrom, which officially launched in January 2020, has grown to five perfume oils (each 10-ml. bottle goes for 65

euros), a home fragrance collection and a solid perfume – all with non-alcohol-based formulas.

“I never wanted to be a classical perfume house,” says Mohammed.

Aside from direct-to-consumer selling, Unifrom just launched wholesale, with retailers such as Browns Fashion.

Colekt

“Colekt is the Scandi take and clean beauty approach in fragrance and skin care for a contemporary and long-lasting conscious lifestyle with an elevated design expression,” says Ellen af Petersons, who cofounded Colekt with Susanne Vennerstrand in Stockholm in 2020.

Af Petersons says that the brand “has an open eye for impressions and expressions from the world over,” and gleans inspiration from art, fashion, design and architecture.

Colekt’s Scandinavian heritage is evident in ingredients, such as red algae and mallow leaves, and inspirations. La Chambre scent, for instance, nods to August Strindberg’s book “Röda Rummet.”

The brand’s three fragrances are created with a Grasse, France-based perfume house, while its seven skin care and three body care products are developed with “eco-beauty” chemists. Three candles round out the collection, which will add a new perfume line, body soap and beauty balm, among other products, this year.

Colekt products (a 50-ml. cologne sells for 230 euros) are available in high-end beauty and fashion stores and luxury department stores, such as Galeries Lafayette, Saks Fifth Avenue and Neiman Marcus.

(M)anasi 7

Susanne Manasi, a makeup artist by training, launched her brand in 2018 with 10 product types and 23 stock keeping units she considered to be essential, like an all-over color, a face powder and mascara. Today, she has about 45 skus, including two all-over glosses and an eyebrow color.

The product formulas are a mix of color pigments and naturally derived oils, waxes and butters.

“Quality has always been our number-one main thing in terms of effect and staying power,” says Manasi.

(M)ansai 7 plans to launch two skin and body care products under the Microbioskin label, focused on the microbiome exclusively on its website, manasi7.com, March 6. Five more products will be introduced in the line throughout the year.

The (M)ansai 7 brand’s products (a 5-g. all-over color cream is 39 euros) are meant to be mixed and matched. They’re found in 20 countries, with the U.S. being its biggest market.



LastSwab from LastObject.

A BIOPH product.

(M)ansai 7's new skin care products.

La Chambre cologne from Colekt.

Unifrom's Maghreb fragrance.

Tiny Associates products.

Aida Muluneh Is Bringing Art to the People

The photographer collaborated with Public Art Fund and JCDecaux for a public art project installed in New York, Boston, Chicago and Côte d'Ivoire. BY KRISTEN TAUER



Photographer Aida Muluneh has spent a lot of time waiting for the bus. As a high school student in Calgary, Canada, her wait was compounded by the area's fierce winters.

"The one dreaded thing was not just walking to the bus station, but waiting for that bus to come. And then what you have around you is whatever advertisement is there," says Muluneh, who is based in her hometown of Addis Ababa, Ethiopia. "What Public Art offers to the general public is almost a provocation: to think about art in a setting where you usually would not find art."

The photographer is Zooming in from her studio in Abidjan, the capital of Côte d'Ivoire. She's currently without electricity – although a common occurrence in Ethiopia, energy shortages are rare in Abidjan – and soon turns off her camera to conserve battery.

The Public Art Fund tapped Muluneh for the latest edition of its public art installation in collaboration with outdoor advertising corporation JCDecaux. The photographer's work will be shown in bus shelters across New York, Boston, Chicago, and Côte d'Ivoire, marking the first time that the Public Art Fund has commissioned work in Africa.

"I'm a big fan of outdoor installations," says Muluneh. "So whenever I have an opportunity to showcase my work outdoors, I usually grab it."

Her exhibition, titled "This is where I am" after a poem by Ethiopian writer Tsegaye Gabre-Medhin, launches in March and includes 12 new photographs.

"Having lived in many parts of the world, there's always this question of my place. What do I define as home?" says Muluneh, describing the poem's resonance with her work. "I come from a culture where everything has double meanings," she adds. "I found the title fitting because there were a lot of questions about where I stand on things, and there's always questions of where I stand. And I always say: just look at my work, and you'll come up with the interpretations as it relates to what you see in it."

Muluneh, who studied film at Howard University in Washington, D.C. – and later worked as a photojournalist for The Washington Post – approaches her photos with a cinematic mindset. Her surreal and striking images are carefully composed and planned; from a conceptual sketch, clothing is constructed, backgrounds are painted, and models are arranged in specific rigid poses.

"The women that you see in the images, they're my vessels of the things that I want to say," says Muluneh, who frequently collaborates with the same group of models for her images. "I'm looking for the intensity of the gaze – and it's the eyes that everybody focuses towards."

In her photograph "The weakness of power," the eyes are particularly central – two models in blue paint peer intently from behind a red curtain, festooned with black-and-white eye printouts. Muluneh works largely using primary colors as her palette, rendered in saturated hues. Another work, "To speak in silence," reflects the green, yellow and red of the traditional Ethiopian flag.



"To speak in silence, 2022."

"The color is just the seduction to get you into the image," she says of her palette. "But within that image, there's a lot of layers."

In addition to her work with the Public Art Fund, Muluneh has headed up several initiatives to bring art to a broader audience within Africa. Last year she launched the Africa Foto Fair, an online platform to support African image-makers and empower young artists. The inaugural edition launched with an in-person exhibition on view at the Musée des Cultures Contemporaines Adama Toungara (MuCAT) in Abidjan, Côte d'Ivoire.

"Here in Côte d'Ivoire, we're confronting a public that probably does not go to look at exhibitions. We're bringing the art to their doorstep," she says. "It's not just about these highbrow institutions being the only source of consuming art; we have to also engage more

with bringing art to the people. And that's where I think this is even more relevant in the context of Africa," Muluneh continues. "How do we get the general public into these spaces to look at work? Because there's also this perception that these places are only accessible by a certain class of people, certain groups of people."

Muluneh notes that the MuCAT show has seen strong attendance from the immediate area since it opened late last year – proof that if you create opportunities to engage with art, people will respond.

"It gives you a sense of why it is relevant to open up spaces and to inspire the generation that needs to see this, especially a youth that often doesn't have art education embedded within their curriculums," she adds. "I think art needs to be accessible to all because we are talking about beauty – and we're talking about being a witness to the society we come from."

The Road to Good Wine Making Is Paved With Art at Ca' del Bosco

The vineyard is filled with art from Arnaldo Pomodoro, Rado Kirov and Zheng Lu, among other artists, and all for the sake of it, not as a marketing tool. BY MARTINO CARRERA

ERBUSCO, Italy – A sun-shaped bronze gate that opens smoothly despite weighing 11,000 pounds is quite a statement entrance. It's there to safeguard a sprawling vineyard, located some 50 miles outside Milan in an area known as Franciacorta.

Calling it just a gate would sound wrong, at least to those who have seen it up close and marveled at its magnificence. Created by Arnaldo Pomodoro, the Italian sculptor now age 96 who's known for his life-sized installations, "Cancello Solare," or "Solar Gate," is just a teaser to the site-specific art that pops up here and there inside the Ca' del Bosco wine farm.

For beginners, that's the label behind one of Italy's best-in-class sparkling wines that boasts a fine perlage.

The company's head Maurizio Zanella is as bubbly a character as the wine he has been producing since 1968. His passion for the arts is surely a ripple effect from his penchant for beauty, but has turned out to be a business tool to leverage as well.

When he ventured into wine-making in the '60s, the Italian scene was in disarray, he says, flawed by 100 years of mismanagement. "In order to kick-start what has been billed as the 'Italian enological renaissance' we all needed hooks to draw a more cultured attention on wine," he says.

"Sculpture, especially modern and contemporary art, in addition to filling this place with beauty, also helped us attract a well-educated audience who learned along the way that the wine they had been drinking up until then was not the real [noble] wine," he offers, referring to cheap and poorly made products on the market at the time.

He called on Pomodoro and embarked on what he describes as a "long gestation" that lasted almost two years until they agreed on design – a sun rising over the vineyard similar to Pomodoro's sculpture taking over the central Milanese square Piazza Meda.

Completed in 1993 and installed after additional lengthy negotiations with the municipality, which would view the artwork as unfitting with its urban décor rules, the genesis of the gate project represents a guidebook for Zanella's approach to the arts.

"It's always been about [establishing] a rapport with artists I liked and tried to court," he says. "No artwork comes from a gallery or was purchased; they are all the fruit of lengthy, endless almost, and intense confrontations because I would have crazy ideas and they were all stuck to their beliefs and convictions," he adds.

Touring the property, Igor Mitoraj's imposing head-in-head sculpture "Light Heroes" stands out on a verdant hill that connects the vineyard's reception hall to the wine-making area, where Stefano Bombardieri's "The Weight of Suspended Time," a life-size rhinoceros hanging from the ceiling, mesmerizes visitors passing by.

Zheng Lu's "Water in Dripping" steel installation mimicking a liquid spilling over artfully blends in with the floor-to-ceiling tanks inside the plant, while "The Testimony" by Mimmo Paladino, an almost prehistoric-nodding female statue, safeguards the red wine barrel room. "Blue Guardians," a series of huge wolves in Klein-ish blue by art collective Cracking Art, stand almost hierarchically on the upland that connects the vineyards and the neighboring forest.

There were no other reasons for sculpture as the medium of choice than its ability to be showcased in the open air, Zanella explains. He does not even spot many similarities between sculpture and wine, except that both are enjoyed via the senses and are three-dimensional, which other art forms like painting are not.

"With some artists it took me years of ongoing rapport... of profound connection to convince them to place an artwork somewhere... making sure that they had digested [the project] more than I had," he says. "They had to understand and accept the 'stretches,' the ideas and suggestions I provided.

"If I had to force them to do it or end up buying something that was already on the market, nothing magic would have ever happened," Zanella says.

As for artists who refused and those he has yet to convince, he won't name names. "The last word has not



"Solar Gate" by Arnaldo Pomodoro at Ca' del Bosco.



Stefano Bombardieri's "The Weight of Suspended Time" at Ca' del Bosco.

been said yet," he says with a chuckle.

Zanella isn't done canvassing the art world just yet.

After debuting the smaller-scale "Arte in Vigna," or "Vineyard Art," project last December, whereby students from the Accademia di Belle Arti di Brescia SantaGiulia art school created artworks displayed at the entrance of 24 of Ca' del Bosco's parcels in the region, he is committed to enhancing the curatorial approach.

"We'd like to sort it out. In the past everything was very much attuned to my sensitivity, now I'd want... a plurality of judgment... [applying] the same philosophy we've always had but [making choices] less linked to my gut and more dependent on a team of people with more expertise, judgment and culture than myself," he says.

Except for a few examples – such as Chateau Mouton Rothschild, which has brought together some of the most celebrated artists to draw wine labels, including Joan Miró, Marc Chagall, Georges Braque and Pablo Picasso – Zanella contends there are few precedents for a marriage of art and wine.

"What sets us apart from others... is that we never used artworks for commercial purpose... we've always carefully avoided to 'marketing-ize' art. Not to mention I have a real aversion to the word marketing. Yes, you can't do without it, yet we are as patronizing as to say that our product needs no marketing, one just has to have a glass of Ca' del Bosco," he contends.

"Using art without exploiting it felt like the smartest move, the real value," he adds.

Ca' del Bosco attracted some 30,000 visitors in 2019, who Zanella hopes could become ambassadors for the wine brand. "With a dash of pride, I must say they would hardly experience something like this elsewhere when it comes to architecture, art, penchant for details... especially if they've already been to Napa Valley, to France" he says.

Before sculpture became a favorite of his, Zanella toyed with art via photography, a medium he later abandoned for lack of interest in digital art and nostalgia for the craft of developing film in darkrooms.

In 1989 he started having one marquee photographer each year or every other year capture the vineyard, gathering a portfolio of pictures from 11 masters of photography including Helmut Newton; Newton's wife Alice Springs; Don McCullin; Eikoh Hosoe; Flavio Bonetti; Franco Fontana; Ralph Gibson; Georg Gerster; Mimmo; Jodice; William Klein, and Ferdinando Scianna.

Needless to say, he also made specific and somewhat counterintuitive requests to them.

"The only input I would give was that I didn't want

any wine label to appear in images, imagine what a fool I was," he says. "Actually, it was a choice of coherence, not exploiting artists for marketing purpose but just do pure art. You can buy marketing [assets], but culture and tradition, not so much."

Back then photographers were not only hot-ticket names but also very expensive, so much so that a Lucio Fontana artwork could cost less than an original Helmut Newton image, he contends. Images of Ca' del Bosco were selected as part of exhibitions at Milan's Triennale, Tokyo's National Museum of Modern Art and the Maison Européenne de la Photographie in Paris. They also filled the pages of the 2004 coffee table book "11 Photographers. 1 Wine" published by Skirà.

"In the realm of sparkling wine [producers], fashion paradigms rule... which I hate because I'm more a wine person and not so inclined to the 'luxury formula' where recognition comes from exposure and from using assets befitting the luxury world," Zanella says.

For all his patronage of the arts, a description he would surely dislike, wine-making – as in the act of harvesting grapes, planning in sync with the best weather conditions, or lack thereof – remains his primary passion.

The art-filled Ca' del Bosco vineyard contributed to the renaissance of the Franciacorta district, 3,100 hectares of verdant land covering 19 municipalities, home to several sparkling-wine makers adhering to common, self-imposed and very strict production rules.

Zanella was the president of the Franciacorta consortium between 2009 and 2015 and has promoted several actions geared at safeguarding the quality standards for the wine and making a name for the area, plus inventing the nickname "bollicine," the Italian word for bubbles, in lieu of the abused and low quality-characterized "spumante."

Today wine connoisseurs are unlikely to be confused about the differences between Franciacorta, spumante and prosecco – all sparkling wines produced in different areas of Italy with different identities and heritage.

"In wine-making, noble wine-making I mean, quality and recognition do not come with rules but rather with passion and heritage. But if you attend a strict boarding school there are more chances to achieve those results quickly... setting the bar higher has helped everyone here accelerate their maturity and education process," he says.

After winning over trade operators, the Franciacorta district – and especially Ca' del Bosco, as one of the three top winemakers in the area – is targeting wine enthusiasts all over the world who may not have heard about the "bubbles" from Northern Italy.

Additionally, the consortium is hitting phase two of its revival journey, that of maturity, when differences in the region are exalted and become part of the heritage. Zanella says it will take around 40 years more to achieve that milestone.

"In order to gain heritage and culture you need at least a century in this sector... we've done illustrious things, but are still newcomers, quite good but debutantes," he says.

Frieze Returns to Los Angeles

It's the largest iteration of the art fair to date in the city. BY RYMA CHIKHOUNE



The scene at Frieze Los Angeles 2022.

Frieze Los Angeles is back – open through Sunday.

Started in London in 2003 by Amanda Sharp and Matthew Slotover, the art fair's first L.A. stop was at Paramount Pictures in 2019 before returning in Beverly Hills last year. Moving west, it's been relocated to the Santa Monica Airport.

It's the largest iteration of Frieze L.A. to date, with more than 120 galleries from 22 countries exhibiting. Led by Christine Messineo, Frieze's director of Americas, the floor will feature a wider selection showcasing 20th-century art. "Focus," too, has expanded; the section dedicated to younger galleries – open for 12 years or less – offers solo presentations by artists Greg Breda, Kyoko Idetsu, Edgar Ramirez, Sophie Wahlquist and Hana Ward, among others.

Also to note is a new partnership with The Museum of Contemporary Art; in connection with the museum's Simone Forti show, there will be performances of the 87-year-old's *Huddle* (1961). It's been a momentous year for the Italian-born, L.A.-based performer and choreographer, who's been awarded the 2023 Golden Lion for lifetime achievement for dance by the Venice Biennale.

There's seemingly an endless amount to see and do at Frieze, which has a number of nonprofit partnerships, pop-up installations and collaborations this year, including in food with *Regarding Her* curating the assortment of women-owned restaurants on-site, and in beauty with Dr. Barbara Sturm bringing a mini-spa experience.

At the center, of course, are the exhibits – from gallery giant Gagosian's presentation of recent paintings by Rick

Lowe to Venice-based L.A. Louver's "American Exceptionalism" show of rarely seen works by Edward and Nancy Kienholz.

There's an entire world happening around Frieze. A certain buzz fills L.A. this time of year; for two weeks straight starting on Feb. 13, all sorts of openings and events are hosted throughout the city in celebration of art – with many unveiling collaborations. Here are the highlights:

LOEWE FOUNDATION, the brand's private cultural organization, kicked things off with Getty Villa at a cocktail party in the Pacific Palisades. The host committee included Rosetta and Balthazar Getty, and Gwyneth Paltrow and Brad Falchuk.

FELIX brings the cool kids to the Hollywood Roosevelt Hotel; viewers stroll the halls and rooms of the hotel – which are converted into gallery spaces – before lounging poolside with cocktails in hand. Showing 60 exhibitors, the contemporary art fair (started in 2018 by Dean Valentine, Al Morán and Mills Morán) is back, taking place from Wednesday through Sunday. Also happening those days is L.A. Art Show, hosted downtown at the L.A. Convention Center with over 100 galleries.

ARTIST ISABEL YELLIN was tapped to reimagine

"the art of sleep" with Lunya. The one-of-a-kind silk robe will be revealed at an in-store bash before being auctioned off on Feb. 23 on AirAuctioneer, with all proceeds going to Inner-City Arts. "My soft sculptures use fabric to create volume, form, to reinforce the suggestion of the body in an object," Yellin said of the work. "I hope people feel enveloped in a web, in a cozy soft pattern that adds a new angle to your day."

IN THE WORLD OF GASTRONOMY, chef Enrique Olvera's downtown restaurant *Damian* is collaborating with *Ballroom Marfa*, the contemporary arts community in Texas created by Virginia Lebermann and Fairfax Dorn. The partnership, kicking off with a dinner, will bring a collection of art to the restaurant that will be on display until mid-March (artists include Beatriz Cortez and Solange Pessoa).

WE ARE ONA is making its U.S. debut, bringing together food and design. The pop-up will be in Silver Lake, open from Feb. 12 to Monday. Hosted by Luca Pronzato, it showcases furnishings by creative director and designer Willo Perron. Parisian chef Thomas Coupeau is behind the menu.

Meanwhile, **HOUSE OF TODAY** – a nonprofit created by Cherine Magrabi Tayeb that helps nurture Lebanese artists – presents "Salt," a collection by Nathalie Khayat. The artist's sculptural and functional objects –

bowls, vases and candelabras available for purchase – were interpreted in creations by chef Sandy Ho of *Sandita's* for a private event. "I was completely free, and the chef is going to be completely free to react to those objects," the ceramic artist explained prior to the evening. "When I started, I didn't necessarily know where I was going. But the total result, when I saw the work at the end when it was finished, it was like a landscape, an undersea landscape."

TAPPAN COLLECTIVE, launched online to connect young artists with art collectors, opened its first physical gallery on 8200 Melrose Avenue on

Wednesday. Founder Chelsea Neman Nassib hosted a dinner to inaugurate the space. "We spent 10 years in the digital space, and when an opportunity came to open the physical location, it felt like such a great evolution from where we were," explained Nassib. "I've always been super interested in figuring out how to make engaging with art more approachable. And so, I was so excited to explore what that could mean in a physical sense."



"Abyss" by Nathalie Khayat as part of "Salt."

Frieze scene photograph by Roger Kisby; "Abyss" by Nathalie Khayat photograph by Elle Abi Hamra; Albertz Benda/Friedman Benda courtesy of Albertz Benda and Friedman Benda, Los Angeles and artists, and photograph by Julian Calero

L.A. GALLERY SPOTLIGHT

ALBERTZ BENDA/FRIEDMAN BENDA

THE GALLERY SHOWCASES CONTEMPORARY ART AND DESIGN AMID A RESIDENTIAL SETTING.

AMONG THE MANY galleries exhibiting during Frieze is Albertz Benda/Friedman Benda.

Located in a residential neighborhood at 8260 Marmont Lane – by Chateau Marmont – the space currently presents three shows unveiled on Feb. 15: "Do You See Me?," with Dustin Harwood, Lanise Howard, Larissa De Souza, Natalie Wadlington and Robert

Peterson; "Cine São José" by Estúdio Campana, and "Making Space: Tracing Tomorrow" by Ebitenyefa Baralaye.

Albertz Benda/Friedman Benda first opened in New York City's Chelsea before expanding to L.A. last year. Unlike its New York spaces, traditional white cubes kept separate, in L.A. the contemporary art and design are united under one roof. "New York has been the

center of the art world, but it's also developed strict restraints," says founding partner Thorsten Albertz, asked about the opposing markets. Bicoastal, he spent 16 years in New York before moving to L.A. "It has rules and regulations – the art business as an institution. There are a lot more possibilities in L.A. I see it much more as a welcoming experimental playground."

How do the buyers differ? "New York is great but very transactional," he adds. "People usually know what to expect and come to make decisions. Here in L.A., I feel it's community based. People like to linger with art, like to experience it, talk about it and make a decision down the line, not right there and then. Everything here maybe takes a little longer, but it's also absorbed differently."



Albertz Benda/Friedman Benda currently exhibits three shows in Los Angeles.



Simone Forti, *Planet*, P.S.1 Long Island City, New York, 1976, performed with music by Peter Van Riper. Pictured: Simone Forti and Sally Banes.

ON VIEW AT L.A. MUSEUMS

THE EXHIBITIONS TO EXPECT THIS MONTH.

Los Angeles County Museum of Art

5905 Wilshire Boulevard, Los Angeles

“Coded: Art Enters the Computer Age, 1952-1982” A look at how the rise of computer technology impacted the making of art. The exhibition dives into the origins of digital art, featuring artists, writers, musicians, choreographers and filmmakers who utilize computers and use algorithms to produce their work. *Through July 2*

The Getty

1200 Getty Center Drive, Los Angeles

“Connections: Asia”

Through May 7

Showcasing works of art made between the the 14th and 18th centuries in China, India, South Korea and Japan, as well as European paintings and sculpture created in Italy, Spain, the Netherlands and France.

Hammer Museum

10899 Wilshire Boulevard, Los Angeles

“Bridget Riley Drawings: From the Artist’s Studio” Featuring drawings created by Riley on the course of developing her abstract paintings. It’s the first major exhibition of the 91-year-old English artist’s work at a West Coast museum. *Through May 28*

The Museum of Contemporary Art

250 South Grand Avenue, Los Angeles

“Simone Forti” Best known as a choreographer, the 87-year-old Italian-born, L.A.-based artist presents work from the 1960s through to the present day. The exhibition includes weekly performances of her “Dance Constructions” by a group of L.A. creatives. *Through April 2*

The Broad

221 South Grand Avenue, Los Angeles

“William Kentridge: In Praise of Shadows” Exploring 35 years of the South African artist’s practice, it’s Kentridge’s first major exhibition in L.A. in two decades. The show features more than 130 works in an interactive design by Sabine Theunissen. *Through April 9*

Getty Villa

17985 Pacific Coast Highway, Pacific Palisades, California

“Nubia: Jewels of Ancient Sudan” Nubian objects and crafted jewelry, metalwork and sculptures coming from the Museum of Fine Arts, Boston’s collection. Ancient Nubia, with a history that can be traced from at least 2300 B.C. onward, is now present-day southern Egypt and northern Sudan. Rich in resources, including gold and ivory, the region flourished for nearly 3,000 years. *Through April 3*



Ram’s-Head Earring, Nubian, 550-500 B.C. Gold. Museum of Fine Arts, Boston. Harvard University-Boston Museum of Fine Arts Expedition.



Doug Aitken, “Now,” 2022

Desert X at Christie’s in Beverly Hills

The exhibition comprises work by California-based artists who have or will be featured in Desert X.

Christie’s has partnered with Desert X – the contemporary art exhibition held in locations around the Coachella Valley in Southern California. Occurring every two years, the inaugural Desert X was in 2017 and returns March 4.

The auction house is presenting an exhibition comprised of work by California-based artists who have or will be featured in Desert X, which is open until March 10. Held at its Beverly Hills gallery space (336 North Camden Drive), participating artists include Doug Aitken, Lita Albuquerque, Nancy Baker Cahill, Jennifer Bolande, Will Boone, Gisela Colón, Jim Denevan, Sherin Guirguis, Matt Johnson, Mary Kelly, Sterling Ruby, Gary Simmons, Phillip K. Smith 3rd and Kim Stringfellow.

WWD asked two of the artists: What is Los Angeles bringing to the art world today?

Albuquerque, born in Santa Monica, is an installation artist, painter and sculptor. After studying at the University of California, Los Angeles and Otis College of Art and Design, the 77-year-old rose to fame in the ’70s during the Light and Space movement. Colón, 56, was born in Canada and grew up in Puerto Rico, where she graduated from the University of Puerto Rico with a bachelor of arts degree in economics. She moved to L.A. in 1987 to attend the Southwestern University School of Law, where she received a Juris Doctor degree. Known for her luminous sculptures, and creator of “organic minimalism,” she continues to live and work in L.A.

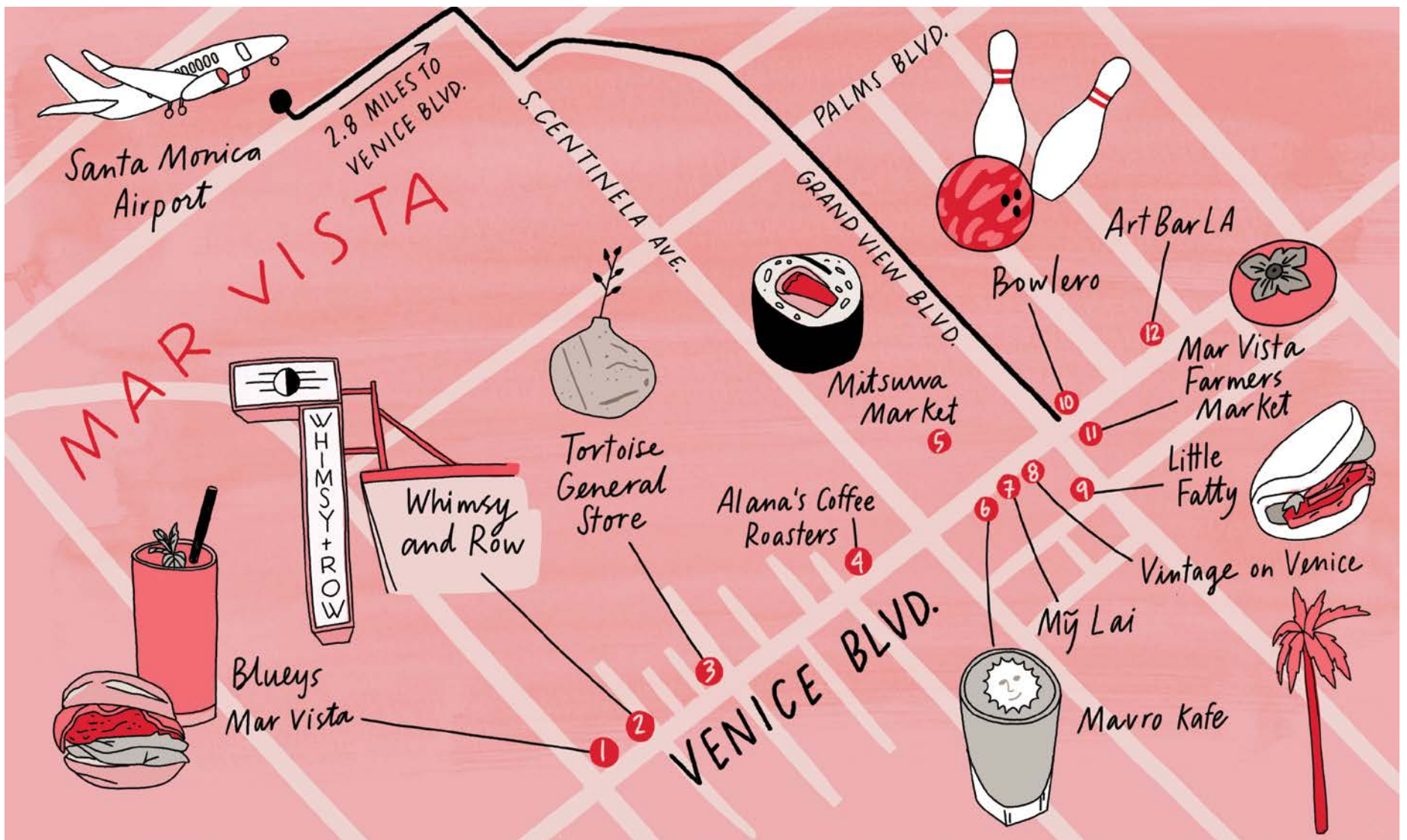
“L.A. has energy, excitement, and the feeling that we are at the edge of the continent,” says Albuquerque. “No city in the world has a mix of cultures in the way we do, no city of this size is still growing into what it is going to be – that’s Los Angeles, and that is why the art world is

coming here. It is about the future.”

“Coming from Puerto Rico, a small island in the Caribbean, Los Angeles represents total freedom – a boundless sense of reinvention,” offers Colón. “Its endless horizontal land and openness to constantly rebirthing ‘the new,’ gives me carte blanche to imagine brave new worlds. Los Angeles is ‘the city of the future.’ Its raw energy is fuel for the creative mind, and its connection to the sublime nurtures the soul.”



Gisela Colón, “Parabolic Monolith (Orion),” 2022



A Stroll in Mar Vista

These walkable spots are just a 5-minute drive from Frieze L.A., open until Feb. 19 at Santa Monica Airport.

ILLUSTRATION BY ALY MILLER

Mar Vista, a low-key neighborhood just east of Venice, is a 5-minute drive from Frieze venue Santa Monica Airport. While Los Angeles is certainly not known for its walkability, it has its hubs and for those looking for a stroll, to grab coffee, a drink, check out some shops or sit for a meal, the stretch of Venice Boulevard between Grand View Boulevard and Beethoven Street is worth a visit.

1 Blueys

12825 Venice Boulevard, Los Angeles, 90066

Another local hangout (and one of two locations), it's a beachy café and restaurant using locally sourced produce. There's breakfast and lunch – tartines, burritos, sandwiches and burgers – as well as \$10 smoothies.

2 Whimsy and Row

12801 Venice Boulevard, Los Angeles, 90066

Dresses, jumpsuits, denim – and a bridal collection – made locally in L.A. Prices start at \$50 for linen tops.

3 Tortoise General Store

12701 Venice Boulevard, Los Angeles, 90066

A husband-and-wife run shop owned by Taku and Keiko Shinomoto, specializing in Japanese home goods. Items include Hasami porcelain dishes, clothing, accessories, books, art and vintage objects.

4 Alana's Coffee Roasters

12511 Venice Boulevard, Los Angeles, 90066

Starting off selling at farmers' markets, owner Eric Stogsdill now has a place of his own for his organic micro-batch coffees (two, now that he's expanded to West Hollywood with partner Erin Ward). Uniting the community, the two have been collaborating with local businesses to host events (including a silent disco last month).

5 Mitsuwa Market

3760 S Centinela Avenue, Los Angeles, 90066

Founded in 1998, with several locations, the popular Japanese supermarket offers sushi to-go and a small food court. Among the eateries, Santouka Ramen is a favorite.

6 Mavro Kafe

12224 Venice Boulevard, Los Angeles, 90066

The stylish and trendy café offers coffee, tea, matcha, vanilla, chai and golden lattes. There are also pastries, bagels, sandwiches and salads, as well as flower bouquets on sale.

7 My Lai

12222 Venice Boulevard, Los Angeles, 90066

Offering Vietnamese bowls on the go, it's fast-casual service opened by a husband-and-wife team, Shad and Traci Phan Davis. You can choose signature bowls or build your own with rice, noodles, salad or banh mi. Protein options include grilled pork, chicken, beef, crispy tofu or Impossible meat. Top it with fresh and pickled veggies and house sauces.

8 Vintage on Venice

12218 Venice Boulevard, Los Angeles, 90066

Owner Marti Milakovich's curated shop is full of various goods, from antiques to thrift finds. There are funky fashions, home decor, handcrafted objects and lots of knickknacks.

9 Little Fatty

3809 Grand View Boulevard, Los Angeles, 90066

A casual Taiwanese-American spot and neighborhood hangout, with dishes that include a \$18 kung pao chicken and \$16 vegan fatty noodles. It's adjacent to Accomplice, a cocktail bar that takes its drinks seriously: \$13 Japanese highballs, \$15 apple martinis and \$16 espresso martinis, for those looking for a pick-me-up. Happy hour is from 5 to 6 p.m.

10 Bowlero

12125 Venice Boulevard, Los Angeles, 90066

Taking over the former AMF Mar Vista, the bowling alley has had an upgrade. Completely revamped, there are 28 lanes, arcade games, billiards and a full bar.

11 Mar Vista Farmers Market

12198 Venice Boulevard, Los Angeles, 90066

Arguably the best farmers market in L.A., it's bustling year-round on Sundays. It offers local produce and a variety of prepared foods.

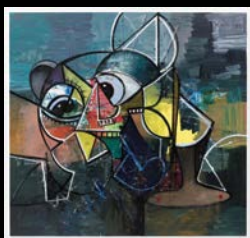
12 ArtBarLA

12017 Venice Boulevard, Los Angeles, 90066

Showcasing diverse art by all types of creatives, from exhibitions to music shows, drag, comedy and trivia. Expect beer on tap, cocktails and CBD drinks like the \$9 "Billy Temple," made with ginger ale and a splash of grenadine. Bites include \$12 grilled cheese sandwiches.

HAUSER & WIRTH EXPANDS IN L.A.

THE NEW LOCATION WAS UNVEILED ON FEB. 15.



George Condo, "Am I Human?" 2022. Oil on linen, 215.9 x 228.6 cm / 85 x 90 in.

HAUSER & WIRTH, the art gallery founded in Zurich in 1992 that represents the likes of Mark Bradford, Amy Serrano and Jenny Holzer, is expanding in Los Angeles.

After opening in the L.A. Arts District in March 2016 – inhabiting the restored 116,000-square-foot Globe Mills complex – a new location has come to West Hollywood. The

institution has taken over the Heritage Classics Motorcar Company building, the former vintage automobile showroom, at 8980 Santa Monica Boulevard. The 1930s Spanish Colonial Revival facade with its white stucco exterior and red tile roofing remains the same. Inside, there is 6,000 square feet of exhibition space.

"We've been enchanted and influenced by Los Angeles since the gallery's earliest days, 30 years ago," says Stacien Berg, partner and executive director at Hauser & Wirth. "Fourteen of our artists and estates are based in L.A. And most of our

gallery artists worldwide have a special affection for the city. L.A. is a global arts capital with an outsized presence in the collective imagination, but it's also a constellation of very different communities with distinct personalities and rhythms. Our goal in L.A. – as in New York, Zurich, and other places where we work – is to participate in those rhythms, to bring our artists into contact with the people who create local culture."

Why West Hollywood? It's "a manifestation of Hauser & Wirth's continued deep commitment to Los Angeles

generally, but in particular this second space will allow us to establish exciting connections with expanded audience in a very vibrant area of the city," she adds.

George Condo is the first artist on view, showcasing "People Are Strange." Taking inspiration from the 1967 song by The Doors, the New York-based American artist is presenting large-scale works "filled with fragmented portraits and abstractions that echo L.A.'s sublime dissonance," notes the gallery. "[The show] finds Condo offering up impressions of the strange world around him and,

in doing so, capturing something universal about the human condition and the transforming effects of time's passage."

The inaugural exhibition is open until April 22.

"George Condo is quite simply one of the great artists of his generation who, like so many of our gallery artists, has a special affinity for Los Angeles," Berg says. "And he has many, many avid fans among the city's curators, collectors, writers, scholars and the public. With all this in mind, George has created a new body of work expressly to inaugurate this space – a gesture to L.A." –R.C.

The Fantastic Mr. Jack Fox

The British actor is an anomaly. One moment he's reading Fyodor Dostoyevsky and Homer, the next he's listening to Ariana Grande. BY HIKMAT MOHAMMED



Jack Fox

Jack Fox is a man fascinated by poetry and prose.

The British actor describes himself as someone who for a long time abstained from reading. “When my mum died in lockdown. I was thinking to myself, she was someone who read a lot and I never read at all. And then, a week or 10 days after she died, I was like, ‘I’m going to read the longest book I can think of,’ which was ‘War and Peace,’” Fox says during a spring-like morning, sitting on a comfortable single sofa in a cobalt blue sweater with a fully stacked bookshelf behind him.

When Fox found a copy of Leo Tolstoy’s classic in the middle of mourning and questioned whether he should be diving head first into classic literature, a piece of paper fell from inside the book in his mother’s handwriting with a breakdown of all the characters. That gave him the reassurance and confidence to go forward with his plan.

“I just thought, ‘Oh, I’m doing exactly what I should be doing.’ So, from that moment on really, I tried to read 50 pages a day,” he says enthusiastically about his fondness for Tolstoy’s life and literature.

Fox is an accidental history buff and converted bibliophile – everything he speaks of comes with a reference to the past. Twenty minutes into the Zoom call he’s already discussed the impact that the Decembrist Revolt had on Fyodor Dostoyevsky’s work.

Fox, who stands 6 feet, 2 inches with golden curls and grayish green eyes, isn’t that dissimilar from the description of Count Alexei Kirillovich Vronsky in Tolstoy’s “Anna Karenina,” where he’s pictured as “a perfect specimen of Petersburg’s gilded youth.” It’s fitting for Fox’s noble role as Sir Edward Denham in the British historical drama series “Sanditon,” which is based on Jane Austen’s unfinished manuscript.

In a sequence of life coincidences, all of Fox’s roads seem to lead back to literature – when he worked on the BBC sitcom “Cheaters,” centered around infidelity in relationships, he quickly befriended show producer Alex Taylor Walsh. An Oxbridge graduate who studied the classics at university, the producer told him that Homer’s “Iliad” is a “really hard book.”

“I’m going to see him on Wednesday and tell him that I’ve read it – then I’m gonna fill his face,” Fox giggles mischievously as he tends to one of his dogs sitting by feet.

Fox is determinedly competitive, but in an English manner, where he apologizes for it, to outdo himself and those around him. Over the weekend, he was playing “The Jackbox Party” on Switch with his musician wife, Eleanor Fletcher, her two sisters and respective partners.

“You play it on your phone and it comes up with the first half of a sentence and then you have to come up with a witty quip, and then you vote on who’s the funniest,” he says, explaining that it’s “a comedy, egotistical, narcissistic game where everyone wants to win, but everyone pretends that they don’t want to win, but it’s performative.”

“No, I didn’t win. I’m furious about it and I’m upset that you asked me that,” Fox jokes about his competitiveness, who also plays tennis two to three times a week.

He started practicing from a young age because one of his brothers is a “terrific tennis player” as a means for entertainment, but he admits his “mediocre level of competitive tennis is always the best kind.”

Fox grew up in a family of overachievers in the entertainment business. His brother, Laurence, is an actor and political activist; his uncle Edward is one of Britain’s best-known actors who won a BAFTA award for his role in the 1971 film “The Go-Between”; his other uncle Robert produced the 2002 film “The Hours,” and his father, James, is another critically acclaimed actor with roles in “The Servant,” Madonna’s “W.E.” as King George V and Bernard Rose’s 1997 adaptation of “Anna Karenina.”

“When I was young, we used to go to my dad’s agent’s showbiz New Year’s Eve parties, called Lindy King. At one of these, I was 11 or 12, running around being a complete tyrant, probably stealing drinks, when the producer and casting director of ‘Harry Potter’ offered [me] the role of Draco Malfoy to my dad and he turned it down for me,” says Fox, which his father only told him when he turned 21.

His father dissuaded from taking up acting because of his own experiences as a child actor from the age of eight. He told his son that he needs to “mature and understand how things are” and to “go and get a degree, then if you still want to do it, then you can do it.”

Fox is an anomaly. One moment he’s listening to Ariana Grande on tour for the play “Dear Lupin” with his father, the next he can be found reading Dostoyevsky and Homer.

Fox graduated from University of Leeds with majors in philosophy and theology. He’s aware of how “incredibly lucky” he is to go into the entertainment industry with a helping hand from his connections, but that still comes with a hint of imposter syndrome.

“It was just utterly pointless for me, I should have studied more. If I did it again now it’d be a different story. I would take it more seriously, but I worked in a nightclub called Tequila,” Fox says, trying to keep a straight face as he lists the other night clubs he worked at, such as Gatecrasher and Mint.

His new film, “Operation Napoleon,” set for release later this year, is based on Icelandic crime author Arnaldur Indriðason’s bestselling novel centered around the finding of a Nazi gold train.

“Everyone’s always fascinated by the idea of warmongering, megalomaniac, psychopathic a-holes trying to save their own skin,” says Fox of the thriller action film, a new genre he ventured into after spending lockdown working out.

At 37, Fox is now happier hosting dinner parties with his wife than cavorting around London’s social scene. He got married at the end of last year in an intimate ceremony.

“In show business, you either have to sell your soul and have 500 people at your wedding, all of which you really want there and then 90 percent of which are people that may employ you in the future, then 4 percent of which are holding cameras selling it to a magazine, or you can go the other way and have 80 people. I’m not saying that one is better than the other, but we went for 80 people,” Fox says of his wedding.

He met his future wife on a dating app at a time neither of them was looking to settle down, which he credits to what made it work out.

“She was the funniest person I had ever spoken to,” he says of their online encounter. They met for the first time in Bristol when she was touring and he was working on a TV show.

He gushes about his wife, describing her as a “really funny, cool, quirky and super talented person,” as he never thought he would get married.

“I thought I would just George Clooney myself for the majority,” he says.

Married life has put things into perspective for Fox. He’s taking a softer approach to life by being selective about the projects he takes on to “focus on starting a marriage in the right way. Relationships can become a passenger and if you don’t focus on them, they can take their toll.”

Liv Little's Big Little World

Little's debut novel "Rosewater" is the first book to be picked up by singer-songwriter John Legend's publishing company Get Lifted. BY HIKMAT MOHAMMED



Liv Little, the author of "Rosewater."

Liv Little has been decompressing in sunny Jamaica since New Year's Day before she comes back to the U.K. to start prepping for her debut book "Rosewater," due out in April.

Her trip is a bittersweet one, but it has emphasized all the love in her life and it's the central theme of her novel.

"I came to Jamaica to scatter my dad's ashes because he died last year and 10 of my closest friends came out, who didn't all know each other and we just had the most beautiful time. I just feel really surrounded by love and really fortunate," says Little on a WhatsApp video call from Blue Mountain, one of Jamaica's longest mountain ranges.

"Losing my stepdad almost six years ago and now losing my dad after caring for him, going through multiple mental health crises and falling in love, there's a lot of beautiful transformational moments in that, but all of those inform who you are and how you show up in the world," she says of finding the silver linings in life.

Little is the founder of gal-dem, a magazine that she started in 2015 at university, out of frustration and as a

response to the lack of voices from women of color and nonbinary people of color.

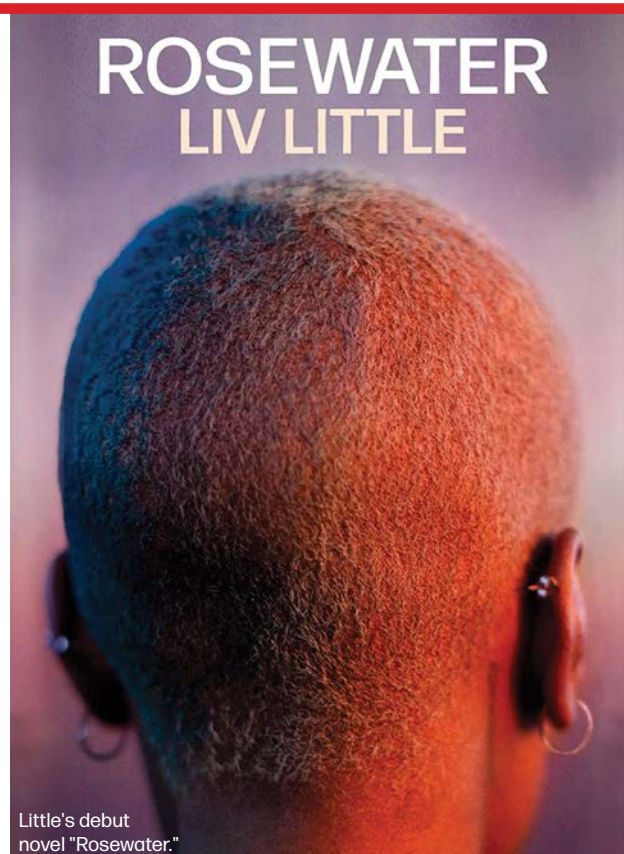
Her little bedroom project quickly attracted traction, turning her into a businesswoman that was the brand's front-facing figure and the boss behind the scenes.

By 2019, gal-dem had already collaborated with the Victoria & Albert museum, Little and her team had guest edited The Guardian's Weekend magazine and released a 14-essay anthology, "I Will Not Be Erased: Our Stories About Growing Up as People of Color."

In April of that same year, as Little was about to reveal that she would be stepping down from the magazine, her father was diagnosed with motor neuron disease.

Little's next phase of life was abruptly interrupted as she moved out of London into the suburbs. She had started a master's course in Black British writing at Goldsmiths University, but she didn't get to complete it because of her father's sickness.

"I've always been a super creative person and I wanted to write and to tell stories in different formats. It was just



Little's debut novel "Rosewater."

“

I wanted to look at the different ways in which we show up for love based on who we are and how we move through the world.”

LIV LITTLE



Little and her father.

super inspirational," she says of the short-lived experience that led her to start writing her novel.

"I was writing whilst my dad was really sick and it was a really enjoyable, beautiful, creative space that I enjoyed tapping into and needed at that time," she explains.

"Rosewater" is a queer love story set in south London, where Little grew up, following the protagonist Elsie as she journeys through friendships, relationships and finding her feet.

Little says the novel is inspired by the people and places that mean a lot to her.

"It's a place that I grew up with that sparks a lot of conversations and questions. I wanted to look at the different ways in which we show up for love based on who we are and how we move through the world and how choosing to love isn't necessarily the easiest choice for everyone," Little explains, adding that there are moments in the book that will leave the reader frustrated because "it's so obvious, but it's not so straightforward because life gets in the way."

"Rosewater" is the first book to be picked up by singer-songwriter John Legend's publishing company Get Lifted.

"I feel like all the years of doing the work that I've done has meant that my book has really landed in the hands of the people that I want it to. It's a dream come true and it's just starting to feel real," she says.

As the novel got the greenlight, Little shared her first draft with her younger sister, who was 15 years old at the time.

"She's so smart and my go-to person to debrief on anything because she's an avid reader, amazing writer and way smarter than I am," Little says.

Giorgio Armani in St. Moritz.



Looks from the Giorgio Armani Neve collection.



where Emilio Pucci artistic director Camille Miceli chose to unveil the brand's collection with Fusalp in December. Pucci held an experiential three-day event in St. Moritz, wanting "to stick to the story of Mr. Pucci, and St. Moritz is more Italian than Swiss, all the Milanese love coming here." To be sure, the experience kicked off as the town was teeming with

Italians with plenty of visitors from Milan and nearby Como and Bergamo.

A few days later, on Dec. 10, Giorgio Armani staged a show to present the fall collection of the mountain-ready apparel and accessories Neve line in the square overlooking the Olympia Stadium that hosted the Winter Olympic Games twice here, in 1928 and 1948.

Armani wasn't expected to attend, but instead made a surprise appearance, smiling and posing gamely for photos at the end of the show. The designer is no stranger to the area, as years ago he bought the 17th century Chesa Orso Bianco [Polar Bear House], in La Punt, a small Engadin Valley hamlet near Saint Moritz.

"The landscape in Engadina is unparalleled, for its colors, magnitude and purity," says Armani. For this reason, he says, he bought the house "to fully immerse myself in the mountainous horizon."

The designer showed the Neve collection in St. Moritz as he "imagined a perfect fusion between man and nature, minimizing the impact of the set to let the real spectacle of the landscape talk. This authenticity is the real message."

In December, Golden Goose opened a store in St. Moritz and Louis Vuitton unveiled a striking yurt pop-up with a crafted wooden frame and intricate details, with the store's exterior exhibiting the brand's monogram symbols in wood and glass.

In January, Bally presented its first capsule collection in St. Moritz, celebrating the brand's storied curling boot fusing unexpected Western details with traditional mountaineering motifs. Chief executive officer Nicolas Giroto and creative director Rhuigi Villaseñor say it was only natural to stage the event in St. Moritz, given the luxury connotation of the resort town and the international guests it attracts.

"It's the best town that is so international and represents Switzerland at the same time, reflecting Bally, which is also deeply rooted in the country but has an international awareness," says the executive.

"There is a good crowd here, with a newfound energy; it's a good place to launch our first capsule," adds the Los Angeles native Villaseñor, noting the town attracts many American tourists.

Giroto and the designer held a dinner to mark the capsule's launch at the legendary members-only party destination Dracula's Ghost Riders Club, all red walls and red velvet seats, images of bats as decorations and a coffin at the entrance. Linked to the Olympic Park's bobsled run, the club was started in 1974 by the photographer, industrialist and playboy Gunter Sachs, who shot a famed campaign for Bally in 1977.

Until Feb. 24, Dutch brand Extreme Cashmere is taking over the Super Mountain concept space in St. Moritz. Super Mountain's goal is to establish an innovative platform for alpine creative talents, positioning itself at the crossing of retail and hospitality or a gallery and event space.

"St. Moritz works as a brand, with many events in the city, an international clientele and local activities," says Pietro Ruffini, executive board member of Archive, which in 2018 took a 40 percent stake in Gruppo Langosteria, and a longtime fan of the town. "It enjoys a unique altitude, compared with other towns such as Gstaad and Megève [other ski resorts in Switzerland and France, respectively]. And it has a very interesting history, but at the same time you can hike, surf, ski, row, kite surf, you can work well developing sports and entertainment."

Enrico Buonocore, founder and CEO of Gruppo Langosteria, which opened its first high-end restaurant here last month, says, "People have changed their way of living in the town. Now any weekend is good, there are activities year-round and not only in winter or summer."

St. Moritz Is Buzzing With Fashion, Art, Food Projects

The Swiss resort town has been rolling out new initiatives and events, rejuvenating its image. BY LUISA ZARGANI

ST. MORITZ, Switzerland – If it weren't for the chilly temperatures and the views of the snow-capped mountains, taking a stroll in Via Maistra and its neighboring streets in St. Moritz is not unlike walking down Via Montenapoleone or Rue du Faubourg Saint-Honoré.

Hermès, Valentino, Prada, Giorgio Armani, Moncler, Etro, Loro Piana, Bally, and Brunello Cucinelli are only some of the high-end boutiques lighting up the Swiss town, which gave birth to the bobsleigh and has for years been known as a luxury winter destination for the jet-set.

Generally, the popularity of European ski resorts ebbs and flows – Klosters and Gstaad in Switzerland also are in the mix, as is Courcheval and other towns – but St. Moritz seems to be undergoing a renaissance, with a renewed buzz after its original glossy reputation had become somewhat sleepy.

Marijana Jakic, the brand manager with overall responsibility for the St. Moritz brand and a member of the management board at Engadin St. Moritz Tourismus AG, has been helping the town project a more youthful and urban image.

A native of St. Moritz, she has held various management posts in the banking sector in Zurich and London and she now oversees areas of global sales, brand partnerships, branding, marketing, communication, social media and public relations.

"The St. Moritz brand was registered as far back as 1930. It has always been associated with

luxury brands, but it's not the typical tourist destination, and around five years ago, a new strategy was set in motion, deciding for a rejuvenation and a brand management approach, similar to that of the fashion industry," says Jakic, who has been working with fashion brands to offer local support, consultancy and site inspection.

A first collaboration was kicked off with Bogner at the end of 2020, with the goal of staging experiential events in town. Jakic was happy to report that she has seen a lower age bracket finally returning to St. Moritz.

"The kids are back in the homes established by their grandparents and parents. With the pandemic, we saw a higher demand for second houses, and there's been so much demand there's basically nothing to sell out there," says Jakic, pointing to rates that span from 30,000 to 60,000 Swiss francs per square meter. Likewise, there are almost no store vacancies in town.

Reflecting this renewed interest, the storied Badrutt's Palace Hotel, imposing above the beautiful Lake St. Moritz and synonymous with glitz and glamorous parties, is going through a renovation and expansion. The newly restored Grace La Margna luxury hotel, first built in 1906, will open in June. The Art Nouveau location was expanded to include a modern extension with a spacious spa and additional rooms.

Flanking the Kulm Hotel built in 1856, its Country Club was remodeled a few years ago by Norman Foster, a part-time St. Moritz resident who also designed the timber-shingled blob that is the stunning Chesa Futura private residence.

Year-round sports activities are a draw, of course, from kite surfing to hiking, and a survey found that 70 percent of people visiting St. Moritz don't necessarily ski, Jakic notes.

She also points to a very brisk art scene, with 28 galleries in St. Moritz. The town and its surrounding Engadin Valley has over the years attracted the likes of Friedrich Nietzsche, Alberto Giacometti, Thomas Mann, Hermann Hesse, Giovanni Segantini, Jean-Michel Basquiat, Andy Warhol and Julian Schnabel in addition to tycoons such as Gianni Agnelli and Stavros Niarchos.

Schnabel's son Vito has opened a gallery in St. Moritz, which is already home to, among others, Hauser & Wirth, the Galerie Karsten Greve and the Galerie Andrea Caratsch,



Extreme Cashmere



The Louis Vuitton pop-up.

Langosteria in St. Moritz Collaborates With Moncler, Caviar Kaspia

The restaurant is Langosteria's first high-altitude location, with a spacious terrace offering a stunning view of the Alps. BY LUISA ZARGANI

ST. MORITZ, Switzerland – Langosteria is aiming high – literally.

The Italian premium seafood restaurant in January opened its first high altitude location in St. Moritz with a spacious terrace offering a stunning view of the Alps.

In a typical chalet, Chesa Chantarella, the restaurant has direct access to the ski slopes of the Corviglia complex and visitors can reach it by cableway, by car or by horse-drawn carriage – swathed in furry blankets.

This is also the ideal setting for Langosteria's first collaboration with Moncler, whose signature duck character MonDuck stands out in a supersized version wearing a red co-branded puffer on the terrace, while smaller models appear as table decorations.

"We are becoming a global brand, with strategic locations around the world," proudly says founder and chief executive officer of Gruppo Langosteria Enrico Buonocore, as this is the seventh Langosteria location and the second outside Italy, after Paris on the seventh floor of the Hotel Cheval Blanc that opened in 2021. "And it's the perfect counterpart to the seaside establishment in the bay of Paraggi, in Portofino."

"It caters to the same kind of audience," concurs Pietro Ruffini, executive board member of Archive, which in 2018 took a 40 percent stake in Gruppo Langosteria. The choice of the location was a natural one, he explains, and the collaboration with Moncler was also seamless because of the brand's heritage.

"In our family we all ski and we knew this place very well, as there was another restaurant here that was a point of reference in gastronomy," says Ruffini, who is the son of Moncler chairman and CEO Remo Ruffini.

To be sure, Ruffini senior was soon seen arriving at Langosteria with a group of friends in time for lunch, beaming after a morning of exercise on the slopes. Archive is a family holding company that has also invested in fashion brand The Attico.

Ruffini and Buonocore opted for a venue that isn't in the center of St. Moritz because of the "many beautiful chalets" nearby – the residences of the target Langosteria patron – and because they believe the restaurants in town rarely are busy at lunch. "We wanted the double exposure," says Buonocore. To support evening diners, Langosteria offers the additional service of dedicated shuttles.

The décor has been meticulously planned – Buonocore embodies the friendly and cheerful host, but he leaves nothing to chance, just like Pietro Ruffini, who clearly has an active role in the business.

The flooring, for example, is beautiful but sturdy, as it needs to be highly resistant to guests wearing ski boots.

"It was key for us to preserve the mountain spirit," says Ruffini.

Accordingly, a beautiful fireplace stands in one of the rooms, and sofas, armchairs and seats are upholstered in tartan fabrics. An elegant dark boiserie is a strong element and the overall atmosphere is cozy and welcoming, heightened by the low ceilings.

The interiors were designed by architect Andy Küchel, who has studios in St. Moritz and Zurich – which was important for Buonocore and Ruffini, to be embedded in the Swiss culture.

Niches in the walls enconce mosaics of some of Langosteria's main ingredients, such as crab, for example. Carefully planned lighting creates intimate and elegant settings.

Typical Langosteria leitmotifs – such as the multicolored hot-air balloon decorations in different sizes and the metallic pendulum balance toys – pepper the rooms.

Moncler has made 2,000 co-branded uniforms, and white floor-length capes are available for extra warmth for those who decide to eat outside.

Every detail is thought out as the weight of the clothes, the colors and the footwear depend on the role of the employees, whether they serve tables inside or outside. In the latter case, a belted, gunmetal gray padded knee-length dress looks chic yet practical.

Buonocore has been steadily building the Langosteria brand and he explains this progression by "looking at the venture with the eyes of the consumer." This drives him "to keep raising the bar higher and higher, to bring new, stimulating content. And it's not dissimilar to what happens in fashion."

Ruffini recalls how Langosteria had been one of his family's favorite hangouts for a long time. And they liked what they saw. "We could see that there was a constant evolution and we believe this is necessary. Sameness won't do it, success comes not only through the preparation of the best dishes, but through a more rounded approach that allows to offer the best experience."

"You may not remember what you ate, but you remember the experience," agrees Buonocore.

The St. Moritz location offers the group's signature



Domenico Soranno and Enrico Buonocore

dishes, such as the paccheri with sea bass or langoustines and foie gras tartare, with new entries created for the mountains, including the "polenta bianca [maize porridge] with seafood," or "scallops in paradise" with thin layers of mashed potatoes, and pizza with truffle.

In addition, the collaboration with Caviar Kaspia, introduced in December at Milan's Langosteria Cucina, has been extended to St. Moritz, where the signature baked potato and the tagliolini Langosteria with caviar can't be missed. There are also around 700 premium wines and exclusive labels overseen by Valentina Bertini, the group's corporate wine manager.

The restaurant is led by executive chef Antonio D'Ambrosio and restaurant manager Gianluca Penna, supported by the group's longtime culinary ambassador, Domenico Soranno.

The Langosteria Group reached sales of 40 million euros in 2022, and Buonocore admits they have received many offers to open restaurants in different locations. "There is an incredible potential but we don't want to dilute the brand," he says.

"We don't want to compromise, we want to go where the brand can benefit from the location, and we always ask ourselves, what would our customers think? This is almost like a club," concludes Ruffini.



The terrace of the Langosteria restaurant in St. Moritz.



The fireplace at Langosteria in St. Moritz.

The Peninsula Makes London Debut With Art, Style and a 1935 Rolls-Royce Phantom on Offer

The hotel brand has been a practitioner of East-meets-West cultural exchange for 157 years. BY TIANWEI ZHANG



The courtyard of The Peninsula London.

London has many great hotels, some of them legendary, but the arrival of The Peninsula is still a major event that's going to leave a profound impact on the city's hospitality scene.

The hotel is set to open its doors to guests early this summer, with the exact date still to be approved by a Fung Shui master.

The Chinese lions at its main entrance overlooking Wellington Arch, a defining feature of the brand, still have their eyes covered because, according to Sonja Vodusek, managing director of The Peninsula London, covering their eyes will keep the lions in full energy so that they can protect the guests and the hotel after it's properly open.

This is one of many examples of how no detail is being overlooked. The Hongkong and Shanghai Hotels Ltd., the parent company of The Peninsula brand, has assembled a team that includes architects, designers and creative partners in the hospitality industry to create this East-meets-West hotel.

"We belong to one of the oldest hotel groups in the world. We are going to bring a lot of experience in the hospitality luxury space. We are a trusted and respected brand. Creating genuine connections and exceptional experiences is really something that we focus on as a brand as well as making sure that we are nestled in the community," says Vodusek.

The idea to have a Peninsula Hotel in London stretches back more than three decades, says Vodusek, who previously held the same title at The Peninsula Tokyo, and has been working on the launch of the London branch for three years.

"We looked for a location in London for 30 years and it was never the right place. And we finally found Hyde Park Corner. It's a strategic location. It's just minutes away from Harrods and it's close to the financial district, to the parks, and is nestled in sightseeing, culture and art. It's all about location, location and location," she says.

According to public records, The Hongkong and Shanghai Hotels purchased a 50 percent interest in the lease of the hotel site, 1-5 Grosvenor Place, for 132.5 million pounds in 2013. The company assumed total ownership of the project by buying out equity partner Grosvenor for an

additional 107.5 million pounds in 2016. Grosvenor will remain as the landlord under the 150-year lease.

The London branch, which was built with a whopping 800 million pound budget, will be the latest in an eight-year stretch of openings for the group, beginning with the unveiling of The Peninsula Paris. The other new venture is The Peninsula Istanbul. It opened to the public on Valentine's Day.

Replacing a '60s office block by Hyde Park Corner with construction starting in 2017, The Peninsula London, designed by luxury brands' go-to architect Peter Marino, comes with a rare view of the garden of Buckingham Palace and is within walking distance of Knightsbridge and Bond Street, two of the city's prime luxury shopping areas.

Clement Kwok, managing director and chief executive officer of The Hongkong and Shanghai Hotels, which is still owned by the Kadoorie family, says "the Belgravia neighborhood is perfectly aligned with our commitment to offering an exceptional standard of elegance and luxury."

The hotel itself will come with a retail arcade, an offering

The Peninsula has also constructed in sites such as Hong Kong, Shanghai and Beijing.

While the complete brand list for London has not yet been revealed, Vodusek says that more than 90 percent of the retail space has been taken. Confirmed tenants so far include the British luxury company Asprey and jeweler David M. Robinson.

"In terms of fashion, we've got the British fashion designer Jenny Packham to develop our colleague's wardrobe. She's a real Peninsula fan with stores in our Beijing and Shanghai branches," says Vodusek.

Packham's designs will allow staff to mix and match colors and accessories and to dress differently for day and night. The designer says she drew inspiration from Marino's interiors for the hotel, as well as '60s-era British trendsetters such as Michael Caine and Julie Christie and traditional Asian designs.

The collaboration with Packham, a womenswear designer who specializes in red carpet looks and who has dressed public figures including the Princess of Wales, Kate Winslet, Phoebe Waller-Bridge and Adele, is part of the hotel's "Best of British" partnership scheme. The program aims to create a unique but quintessentially British aesthetic

by working with some of the best creative talents today.

Some 200 pieces of original artwork that will feature in the rooms, depicting British landscapes in various forms and styles, were created by more than 40 artists from The Royal Drawing School. The London-based perfumer Timothy Han has created a bespoke scent for the hotel's collection of in-room bath products.

The Peninsula has also enlisted Michelin-starred British chef Claude Bosi to oversee the hotel's rooftop restaurant Brooklands, while it commissioned designer and china expert Richard Brendon to come up with a bespoke line of porcelain dishware.

Living up to its reputation in Hong Kong for having an enviable automotive fleet, the London one will include four bespoke hybrid Bentley Bentaygas, an electrified 1960 vintage Austin taxi, and a restored 1935 Rolls-Royce Phantom, which will drop off guests inside the hotel's off-street courtyard instead of the busy roundabout in front. Two 120-year-old Japanese maple trees, a symbol of longevity, have been planted in the courtyard as part of landscaping designed by Enzo Enea.

The hotel will have 190 rooms and suites as well as 25 residences. Sources say these ultra-luxe apartments have been popular among wealthy Americans. There will also be a grand event space, the St. George Ballroom, which can accommodate up to 450 guests.

In terms of dining options, Brooklands will serve contemporary European cuisine, with most of its produce sourced from the British Isles. Its interiors were inspired by the classic eras of British aviation and motorsport. A scale model of the Concorde will hang on the ceiling in the main dining room. There also will be a cigar-tasting lounge with some of the finest Cuban cigars on offer.

The ground-floor Chinese restaurant Canton Blue aims to reflect the hotel's Far East link. As its name suggests, the place will offer Cantonese dishes with a twist. The menu, inspired by the spice trade between Asia and the U.K., was created by chef Dicky To, the mastermind behind the Chinese restaurant Lili at The Peninsula Paris. The interior, handled by Henry Leung of CAP Atelier, was inspired by Keying, a trading ship that sailed between China and Britain between 1846 and 1848.

But the grandest piece in its culinary offering undoubtedly will be the triple-height The Lobby restaurant, where guests will be able to enjoy the hotel's famous afternoon tea service, as well as all-day dining classics, accompanied by live music performance.

In Hong Kong and Shanghai, the lobby restaurant at their respective Peninsula hotels is considered the most desired social gathering locations, where wealthy Tai-tais and influencers dress up and bring their most expensive designer handbags to show off.

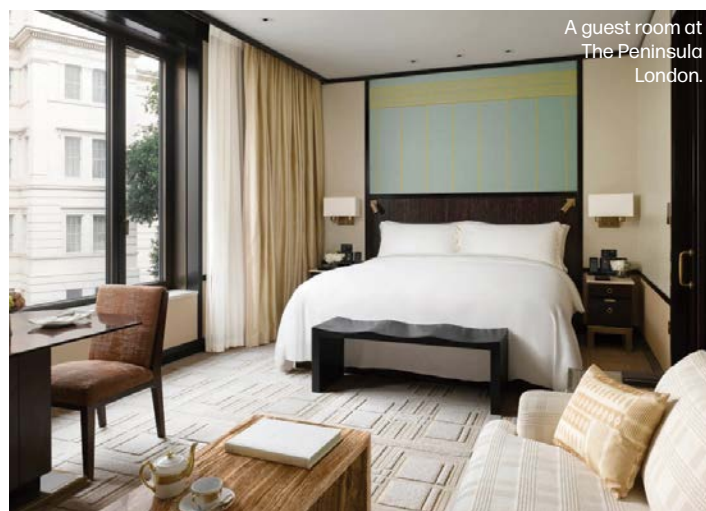
Other amenities the London hotel will offer include a spa and wellness center, a gym, a 25-meter swimming pool, and a 24-hour concierge service.

A room at the hotel will start from around 1,300 pounds a night, while its prestigious The Peninsula Suite, which includes a private screening room and fitness center, will cost 50,000 pounds a night.

For Vodusek, the arrival of The Peninsula in London is a big coming-home moment. The Peninsula has been a symbol of cultural exchange for more than a century, having been among the first to serve English afternoon tea in Hong Kong, for example.

"The Peninsula is landing home because we've always supported many things British in our group. For example, Rolls-Royces and Bentleys are in our fleet. Our silver company always has been British. The first general manager in Peninsula Hong Kong was a Brit. The Kadoorie family had the first member in the House of Lords, Lawrence Kadoorie, in 1981. So there are a lot of similarities," she says.

With regard to how the hotel will find its place in London, Vodusek says, "We are who we are, and we're very proud of who we are, and we will stand proud on Hyde Park Corner and honor our heritage. As our chairman said, never forget the past. The future is built on the past. We're a 157-year-old company born out of Hong Kong."



A guest room at The Peninsula London.

plats du jour



Dishes from the omakase menu at Taku in Mayfair.

Chef Takuya Watanabe Brings Edomae-style Omakase to London

With Taku, he aims to bring the omakase experience to a new level for London's culinary connoisseurs. BY TIANWEI ZHANG

A Royal Arcade away from the luxury-filled Old Bond Street, Taku on Albemarle Street is looking to attract a similar crowd for an exclusive omakase dining experience that's touted to be the best in London.

Headed by Takuya Watanabe, founder and former head chef of Jin, the first omakase restaurant in Paris to receive a Michelin star, Taku serves only 16 guests at a time over the counter with either 17 dishes for 180 pounds during lunch, and, at night, 20 dishes for 280 pounds or 24 dishes on the 380 pound prestige menu, prepared in the traditional Edomae style.

The outpost's name refers to Japan's Edo period, from 1603 to 1868 (Edo was also what Tokyo was formerly called). The nostalgic Edomae cooking method often involves curing ingredients in salt or vinegar, giving them a stronger flavor compared to modern Japanese cuisine.

"Edomae style is really simple. Japanese people tend to like really simple stuff, but really the ingredients shine through," Watanabe says via a translator.

It's been a common practice among super high-end Japanese chefs to order ingredients straight from Tsukiji Fish Market in Tokyo in order to maintain that perceived authentic taste. But Watanabe prefers to build the menu, which is based on what he offered at Jin but with tweaks, using some of the freshest ingredients the British Isles have to offer.

"I just adjusted it a little bit according to the ingredients we get into our heads. In the future, I want to go down to Cornwall and Scotland where the fishermen are, and spend some time learning and getting some new inspirations about how to approach the fish," Watanabe says.

Watanabe says he moved to London because he fell in love with the city and its energy. "The whole vibe of the atmosphere is very different compared to Paris because

Paris is quite feminine as a place, while London is more masculine," he says.

He also believes that he can bring a new burst of energy to the culinary scene in London.

"There are quite a few good omakase places in London, but none of them actually follow the traditional way in terms of how they serve the food and how they do the service. There is a real opportunity for me to bring the Edomae style over here," Watanabe says.

The Taku venture is backed by the London-based Leong brothers Geoff and Lucas, whose family owns the popular soup dumpling specialist Dumplings Legend and Taiwanese food-focused Leong's Legend in Chinatown.

"We have always wanted to push the boundary of the U.K.'s perception of Asian food through the creativity of our chefs and we will be applying this same ethos to Taku," says Geoff Leong.

Lucas recalls being blown away by Watanabe's dishes when he visited Jin for lunch in 2021.

"In my perspective any good sushi chef can make good sushi, but what separates the good from the best are the refined details in each piece. Watanabe's rice is unique to him, as it consists of his own vinegar and salt composition. Each piece of sushi is crafted with the perfect rice, vinegar to salt ratio and his own blend of soy sauce, making his sushi distinctive and memorable," he says.

"After chatting we formed a friendship – this is when the idea for Taku began," Lucas Leong says.

Taku is open Tuesday to Saturday each week, and offers one lunch serving, and two dinner servings a day. Reservations are required, and the booking system opens three months in advance.

Takuya Watanabe, chef at Taku



Dishes are served over a long counter at Taku.



Caviar Kaspia Returns to London

Caviar Kaspia Group CEO Ramon Mac-Crohon is adding a dash of democracy to London's club scene with his new Mayfair restaurant, bar and boutique. BY SAMANTHA CONTI

After more than 20 years, it's caviar season again in London.

Caviar Kaspia, which was founded in Paris in 1927, has crossed the Channel for the second time, returning to London as a private members' club with a democratic twist.

Located in a Mayfair town house that was previously occupied by The Chess Club, the new Caviar Kaspia wants to open its arms to members, their friends and anyone they know who might be craving caviar and crème fraîche on a baked potato, Kaspia's signature dish.

"We're a members' club because we had no other option. We inherited the Chess Club license, but we've tried to bend the rules a little bit," says Ramon Mac-Crohon, Caviar Kaspia Group chief executive officer, who's been spearheading an international rollout, opening outposts in cities such as Dubai, São Paulo, Los Angeles and New York.

"There is no dress code, and we really wanted to make something that was for members and friends of friends. Everybody's more than welcome," says Mac-Crohon, adding that the lifeblood of Caviar Kaspia flows from its colorful cast of table-hoppers, and international fans who regularly don the restaurant's branded cashmere hoodies, beanies and baseball caps.

Mac-Crohon says he loves seeing the eclectic crowd at the Paris flagship on Place de la Madeleine, a mix of old and young generations, fashion people, artists, businessmen, lawyers and other professionals.

"In London, we're trying to do the same thing. Once you become a member you have the keys to the club. You can curate it, and send us your friends," he says, adding that he sees members as ambassadors of the Kaspia community.

The joining fee is 2,000 pounds, and is redeemable against food, drink and branded merchandise, while members can book tables for guests – without having to attend themselves.

It's a radical approach in Britain, where the members clubs are expensive, rules-based and populated by distinct tribes – military types, academics, politicians, aristos, the arts and theater crowd, power brokers or international jet-setters.

With a few notable exceptions, the food at these clubs is pedestrian. Mac-Crohon, instead, wants to feed a food-loving, pleasure-loving, chatty crowd. And he wants Caviar Kaspia to endure.

"Kaspia is by no means fashionable, and we're not trying to be the coolest. We are intemporel. This is a place where time seems to have stopped, and you just enjoy yourself," he says.

Each floor of the Mayfair town house serves a different purpose: The boutique and cocktail bar are on the ground floor, the dining room and small bar are located above, and the second floor is dedicated to private dining and a members' lounge.

The cozy interiors, by the Portuguese design studio Oitoemponto, feature silk and velvet cushions, rich geometric and floral patterns, and a palette of dark jewel tones. The art on display echoes Kandinsky and Calder.

Oitoemponto founders Artur Miranda and Jacques Bec say they wanted to bring "a very French art de vivre to London. We want guests to feel a sense of escape but at the same time [have the sense] they're in a private house." Caviar Kaspia has a past in London. It opened in the '90s on Bruton Place in Mayfair and famously welcomed diners including Princess Diana and Queen Elizabeth II. Mac-Crohon shut it in 2000 following a decision to rethink the brand proposition and focus on the original Paris restaurant.

In homage to the restaurant's Mayfair history, Mac-Crohon is serving Dover sole, native lobster and filet of Scottish beef alongside the usual smoked salmon, blinis and glistening mountains of sturgeon and beluga spawn.

Mac-Crohon, who is operating the business directly, has also lured staff from some of London's top restaurants, including Scott's and Cipriani.



Ramon Mac-Crohon pictured at the new London club.

At times like these, Mac-Crohon's move is gutsy. There is a cost-of-living crisis in the U.K., and the sort of nationwide public sector strikes that have not been seen for a generation. International tourism isn't anywhere near its pre-pandemic levels, and the big-spending Russians have all but disappeared.

Laying tables with caviar, lobster and carafes of icy vodka may conjure visions of Ancien Régime excess for some, but not for Mac-Crohon. He believes the moment

is right for a Kaspia comeback, and that London is on the mend after some very tough years.

"Even with Brexit, the crises going on, the political situation in the U.K. and the war in Ukraine, I have been very, very happily surprised by the energy here – the will to go out, have fun and entertain. London, and especially Mayfair, is vibrant and happening," says Mac-Crohon, whose dream is that caviar season never ends.

The Hôtel de Crillon's Latest Restaurant Nonos Is All Grill and Bones

At the luxury hotel's more relaxed dining option, Michelin-starred chef Paul Pairet offers tasteful – and tasty – fare. BY LILY TEMPLETON



What's more Parisian than escargots, onion soup and a saucy steak?

Nothing, as far as the Hôtel de Crillon and Michelin-starred chef Paul Pairet are concerned. And that's exactly what's on offer at Nonos, the freshly opened, more relaxed dining option at the palace on Place de la Concorde.

As a follow-up act to the brasserie that opened in 2017 after the hotel's extensive renovation, its team wanted to introduce a retro French grill concept. Pairet felt like the right partner, particularly for managing director Vincent Billiard, who'd lived in Shanghai and met the chef at three-starred Ultraviolet after eating regularly at his Mr. & Mrs. Bund steakhouse with an expansive seafood counter.

Having long admired the palace hotel, Pairet imagined this "retro grill that could have been from the 1950s or '70s with the characteristics of those international restaurants," right down to the carving trolley that brings a rack of beef to be cut at the table, nestled in the back of the hotel and accessible through Rue Boissy d'Anglas.

The star chef liked the idea of "ordinary things – dishes that are familiar, that many people offer [on their menu] – done with care," and offering things "as simple as a green salad" as a kind of comfort food for Francophiles.

On the menu are anything from fresh radishes served with a generous dab of butter, slices of freshly baked quiche, pepper steak, all manners of pâtés from around France, along with snails bathed in garlic butter. To follow, there are eggs mimosa, seafood platters and plenty that gets thrown on the grill, to be served with house sauces. It's mostly European fare livened up with touches that hail from elsewhere.

But before digging into anything Pairet is offering, there's another very French ritual: a basket of thickly sliced warm breads from master baker Benoît Castel, including a piece of his waste-busting "Pain d'Hier et de Demain" (or "bread of yesterday and tomorrow," in French), that uses leftover loaves as the starting flour for freshly baked ones. This comes with a thick swipe of Pairet's spread, a blend that includes butter, soy sauce, cream and a touch of olive oil.

Nonos owes its name to the cute word French children use instead of saying "bone," or "os" in French, which Pairet chose as "a meat-eater and friend of dogs" to express the new establishment's unfussy personality and star cooking ingredient, bone-in meat.

Taking over the "second restaurant" of such a hotel was a challenge Pairet was particularly interested in, not least because it was an opportunity to balance out the sharply chiseled gastronomic experience offered by its fine dining



Paul Pairet on the balcony of the Hôtel de Crillon.

restaurant L'Écrin, which has one Michelin star.

"In a hotel, if you want to speak to its clientele but also external customers, it's very good to have an edgy [gastronomic] proposition with maximum risk-taking or strongly themed, but to offer a secondary proposition that is almost an extension of in-room dining," he explains, characterizing such a menu as a wide and lasting array of tempting crowd-pleasers, classics or seasonal choices alike.

The menu at Nonos "is an exercise in simplicity, almost home-style cooking. So don't expect any gastronomic pirouettes," Pairet says with a laugh.

But how else to describe a deceptively simple cheese soufflé that's served there? A recipe 10 years in the making, it arrives piping hot in its dish, only to be turned out into an elegantly sparse bowl and finished with a culinary siphon's worth of airy cheese foam, for a result as decadently more-ish as it sounds.

Simplicity also felt like a way to demystify the Hôtel de Crillon, a legendary address and long-standing luxury property, and turn it into "a place that you can enter and dwell in if you just step inside," he says, as reflected in the range of dishes and prices.

The menu was finessed to be democratic enough, starting under 10 euros for his "distractions," appetizers and hot or cold starters under 20 euros, all served in

portions large enough to be shared, and up to 250 euros for a 2.5-pound Black Angus porterhouse, indicated to serve two – or more.

Three weeks in and proof is in a room filled with diners, as servers efficiently dispatch orders, wheel the carving trolley and cheese cart, or flambé a chocolate soufflé for those with room left for dessert.

In his opinion, the lynchpin of a restaurant is whether it is good or not. "That's the essential ultimately. I like this adjective that defines a restaurant. I went very binary in that regard, to keep things simple," he quips.

Among the must-try options on the menu at Nonos are the Dover sole with both sides of the skin still on, made crispy before being seared; an onion soup "that's so rich you could well imagine it being finished with beef stock," and that roast on its carving trolley, of course.

"It's not grilled but slowly cooked for 12 hours then rested, in the American or British way. Not something you see much in France," he notes.

But grill Pairet and he eventually confesses that he'd go rack of lamb with aioli sauce – "because I'm Catalan, so stick aioli everywhere, I'm happy," he jokes.

Studies of contrasts are at the heart of Pairet's trajectory as a chef. He's a native of the southern French city of Perpignan, which is nestled between the Mediterranean Sea and the foothills of the Pyrenees mountains. Initially attracted to science and chemistry, he eventually veered toward another form of chemistry – cooking.

After making a mark in Paris in the late '90s at Alain Ducasse's Café Mosaic, Pairet worked in Hong Kong; Sydney, and Jakarta, Indonesia, before heading to Shanghai in 2005 to open an avant-garde restaurant in the five-star Pudong Shangri-La hotel.

Then came Ultraviolet, a restaurant he opened in 2012 in a former garage and conceptualized even before he'd left Paris over a decade prior.

Equipped with scent projectors, UV lighting, the latest speaker systems, to create a context to each of the 20 dishes served over the course of an evening, the 10-seat restaurant soon became the talk of the town for developing Pairet's theory of "psychotaste," of the connection between taste, the other senses and the emotions triggered even before eating. Accolades piled on, culminating with its three Michelin stars in 2017, which the restaurant has retained.

After such a high, his follow-up act was an all-day dining café named Polux, in Shanghai's trendy Xintiandi neighborhood.

And Pairet's far from done with dichotomies.

At a time when plant-based dishes are trending, it may be surprising to see a restaurant so unabashedly put meat on the table, but the fact that Nonos is "not in the zeitgeist is not something that bothers me," says Pairet.

The same can be said about the origins of produce, sourced in France "whenever it is superior." Pairet did not limit himself to any given territory, favoring flavor over the "priority to the territory" habits of the time.

Case in point: the cooked ham, usually considered a Parisian specialty but here selected from a producer from Spain. "It just happened to be the one that came out on top when we did the tastings," he explains.

The same went with a beef fillet, sourced from a French producer who specialized in raising an Aubrac-Wagyu breed, and one of the few holdovers from the former Brasserie d'Aumont concept that occupied the place now given over to Nonos. Out of dozens of options from around the country and beyond, it stood out – and stayed.

In addition to Nonos, he's also imagined Comestibles (or edibles, in French). Think of this as a cross between the restaurant's larder and an upscale convenience store where a selection of products will be available, either as a takeaway or for snacking on the premises.

There are three spots at the counter, but the plan is to serve this quick-and-easy fare along with the greatest hits of Nonos in the interior courtyard with a view over the underground swimming pool come warmer weather.

If Nonos & Comestibles, as the twinned eateries are known, mark Pairet's return to Paris, he's not here to stay – physically at least.

Though he's about to come back on French TV screens with the 14th season of culinary contest "Top Chef," he's already back in Shanghai. After three years in a holding pattern due to the pandemic, especially 2022's rounds of harsh lockdowns, the chef has gone into 2023 with cooking torches blazing.

Before Nonos' late January opening, there was the launch of Charbon by Paul Pairet, an affordable and casual skewer-and-sundaes restaurant in the IAPM shopping mall. Next up is a pastry shop, also in the Chinese metropolis.

At 48 and with multiple accolades, Pairet is all about "something that tastes good and works well," he says. "I'm having fun doing restaurants that are simpler. That cultivates my passion for cooking."

Meet Fashion's Favorite Mixologists

Paris bar Le Syndicat creates custom cocktails for luxury brands ranging from Loewe to Valentino, and is launching into canned drinks. BY JOELLE DIDERICH

These days, it seems that no fashion party is complete without a custom cocktail – and luxury brands know just who to call on for that exclusive touch.

Paris bar Le Syndicat's catering branch is flourishing, with a client list that includes Prada, Dior, Louis Vuitton and Chloé. And for those who don't make the guest list, the speakeasy-style watering hole, which has featured several times in the prestigious World's 50 Best Bars ranking, is launching a range of cocktails in a can.

Founded in 2014, the bar is rooted in a mission to promote old-fashioned French spirits such as Calvados, Armagnac and cognac by modernizing them for a new, urban clientele.

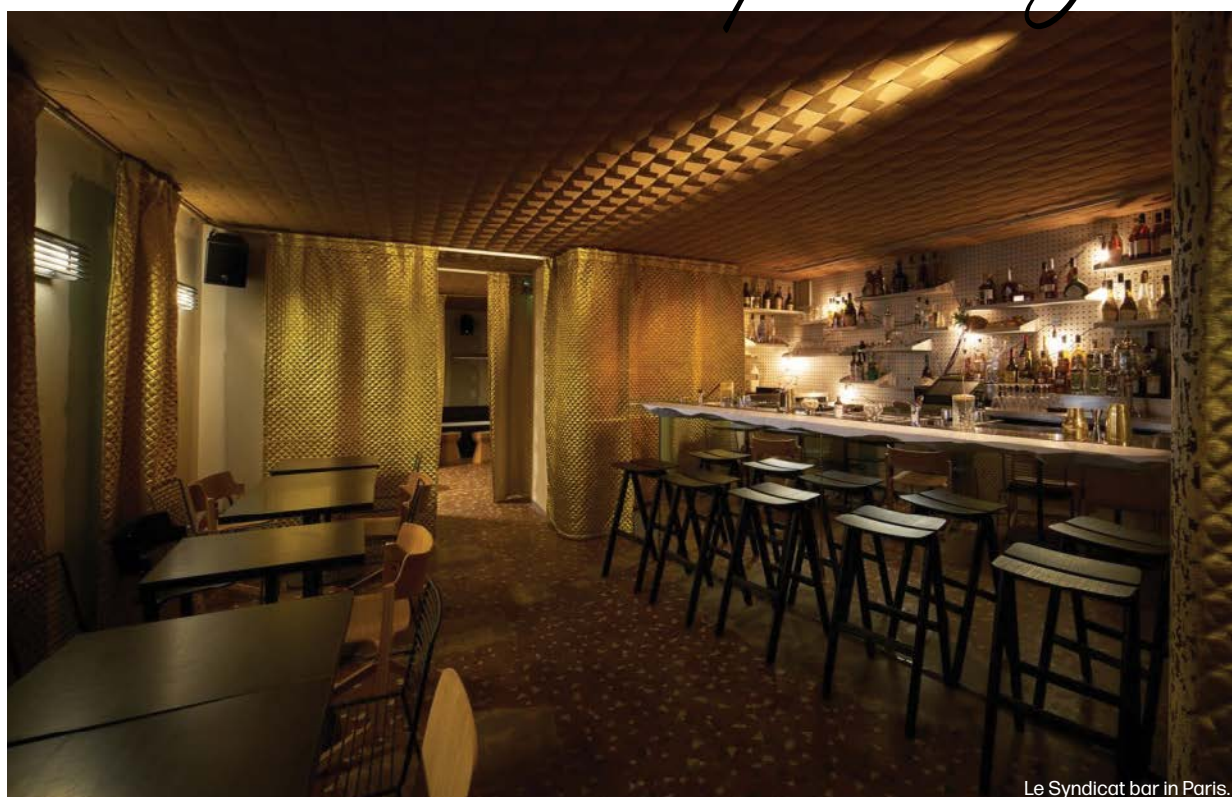
"We're not just making cocktails, we're telling a story," says founder Romain Le Mouëllic, who turned his back on a career in real estate to create Domaine Syndicat, aka the Organization for the Defense of French Spirits.

His partner Edmée Jacquot, chief marketing officer of Domaine Syndicat and founder of Syndicat Agency, the events arm of the business, has a background in luxury, having worked for brands such as Hermès and Dior.

Located in the popular Faubourg Saint-Denis area of Paris, Le Syndicat is hidden behind a grungy facade of fly posters and run by a bar staff that is as likely to include artists and photographers as professional mixologists.

To a hip-hop soundtrack, the venue serves drinks with a gastronomic twist, often featuring unexpected ingredients such as cheese. Its current menu was developed in collaboration with six leading chefs, including Amaury Bouhours, the executive chef at Le Meurice, and Louise Bourrat, the winner of the 2022 edition of the French edition of the TV show "Top Chef."

"In the industry, we call it a five-star dive bar, meaning



Le Syndicat bar in Paris.

that the place might not always be super organized, but on the other hand, the cocktails are flawless," Le Mouëllic says. "To us, true luxury means that our products are exceptional, and then the rest can be casual and perhaps more guided by intuition than traditional business rules."

It's that mix of perfectionism and hipster cool that has made Le Syndicat a go-to partner for fashion events.

For its residence at Selfridges department store in London, which will run until Feb. 25, Loewe commissioned the bar to develop cocktails inspired by the Japanese animated film "Howl's Moving Castle" to celebrate its latest collaboration with Studio Ghibli.

The Coco Cloud, one of three exclusive cocktails created for the occasion, is topped with a dome of lime-scented smoke, which is swept aside with a feather before drinking. For the after party of Valentino's haute couture show, held at Maxim's in Paris in January, Le Syndicat developed a margarita with amaro, an Italian herbal liqueur.

"The possibilities for customization are unbelievable. We can create cocktails for each brand, each collection. With cocktails, you can tell a story and provide a 360-degree experience," says Jacquot.

"It's come at a time when the codes of luxury and streetwear are blurring," she adds. "Brands want a young, eclectic staff with a certain vibe. Even with clients like Prada, our bartenders are generally on familiar terms with guests. That's important to note, too, because they really come to us looking for this vision of hospitality."

Now Le Syndicat wants to bring its expertise to the masses, with the launch of ready-to-drink cocktails under its Fêfé

brand. In contrast to the U.S., the segment is still relatively underdeveloped in France.

"Cocktails are a new continent in the drinks industry," says Le Mouëllic. "We are at the avant-garde of this trend and we really believe in it. We see that the market for cocktails is growing and we believe that in France, nobody is better placed than us to develop this craft."

Jacquot notes that Le Syndicat has a purist approach in a sector ruled by drinks conglomerates. "Whereas the big groups focus primarily on financial objectives, we are all about the product," she contends.

Recipes include a Pornstar Martini made with Armagnac, passion fruit and spices, and a Candy Negroni that includes raspberry eau de vie, a Corsican aperitif drink, and Banyuls dessert wine. "Our job is also to democratize access to traditional French spirits," Le Mouëllic explains.

French producers are grateful for the support. While cognac enjoys a thriving export market in the United States and China, other regions are struggling as changing lifestyles dampen demand for their spirits.

In a story that sounds like a plotline from "Emily in Paris," Le Mouëllic and Jacquot convinced Patrick de Montal, the octogenarian owner of Château Arton, to pose for a picture with a can of their seltzer flavored with Armagnac, strawberry and cocoa. Not only did he order more online, but they were subsequently inducted into the Company of Musketeers of Armagnac, a rare honor.

"The descendant of d'Artagnan sings your praises in an old castle and hands you the musketeer's sash. After that, you basically become a defender of Armagnac across the world," Le Mouëllic explains. "They really have horses and they really have swords," Jacquot enthuses.

Those kinds of roots are precious to them as they set their sights on conquering a broader customer base.

"It's important because we want to be a bridge between French tradition and modernity. We're anchored in an urban setting, the bar is in Paris, and it's crucial to maintain this link with the places where tradition is born," Le Mouëllic says.

In celebration of Paris Fashion Week, Le Syndicat shared a couple of signature creations:

Fashion Week cocktail

Blanche d'Armagnac
Coconut oil
Mint syrup
Verjus
Champagne
Mint and coconut foam

Coco Cloud cocktail for Loewe

Rhum
White absinthe
Coconut water (toasted)
Clarified lime
Habanero pepper
Butterfly pea tea

Fashion Week cocktail by Le Syndicat.



Coco Cloud cocktail for Loewe by Le Syndicat.



Flavor, Design and Social Responsibility Converge at Horto, Milan's New Hot Spot

With a cuisine overseen by renowned chef Norbert Niederkofler, the restaurant promotes the “ethical hour” concept, using only locally sourced ingredients for its recipes and recycled materials for its interiors. BY SANDRA SALIBIAN

At a time when fancy fine-dining experiences and their rituals keep mushrooming everywhere – also becoming Hollywood’s target for dark comedy, as in last year’s film “The Menu” – it’s not every day that a restaurant is compared to a spa. Yet the parallel was viewed as the best compliment Diego Panizza has received so far for Horto, a new Milan restaurant he cofounded with Osvaldo Bosetti.

“A client showed up with her husband one night. She was disappointed because she was stuck in Milan during a local holiday as her trip was canceled. When she left, she told me that staying here for dinner felt like spending two hours at a spa,” recalls Panizza, seated at one of the birch wood tables that punctuate the expansive restaurant. Outside, a sunny Milanese day was in full display thanks to the big windows outlining the space, with the natural light filtering in and illuminating the curved walls and buttery-colored interiors, further validating the client’s impression.

Quietly opened last fall a few steps from the landmark Duomo cathedral, Horto added to the packed map of the city, which saw a string of new hotspots being launched, including luxury hotels, members’ clubs and restaurants of the likes of Ferragamo’s Portrait Milano and Andrea Aprea, to name a few.

If at first glance Horto ticks all the boxes of today’s culinary destinations – great design, an impressive 360-degree terrace overlooking the city and photogenic dishes – the restaurant stands out for its ethical approach, which informs every aspect of the project, from recipes to furnishings.

Nestled at the top floor of the renovated The Medelan complex in Via San Protaso, Horto aims to offer a quiet haven from the chaos of the city and reconnect guests to nature via food experimentation and sustainable choices. These hinge on the concept of the “ethical hour,” which focuses on promoting a short supply chain with the sourcing of seasonal ingredients within an hour from Milan. To this end, Horto has built an ecosystem of small to medium-sized farms, dairies and producers. Panizza notes they have started to join forces; for example, making arrangements to gather all stock and have just one delivery a week to limit the impact of transportation.

The same approach trickles down to Horto’s interiors and the choice of other partners, such as BWT, a supplier of water treatment systems offering refined non-bottled water to avoid the use of plastic at the restaurant.

Genius Loci Architettura – the studio in charge of the interior concept as well as of the sustainable renovation of the entire building, which was originally designed in the early 1900s by Luigi Broggi – conceived Horto as an enveloping environment defined by sinuous lines and ethereal colors. The space features an open floor plan, as well as small alcoves for intimate gatherings, with furnishings and finishes made of natural and recycled materials. These encompass the flooring crafted from old vinegar barrels and the walls covered with plaster derived from leftovers of rice processing.

The support of local communities, rediscovery of regional culinary treasures – ranging from an array of herbs to using exclusively lake fish – and the belief that “everything can be found nearby,” guide the founders’ actions.

Case in point: the involvement of Norbert Niederkofler, the three-Michelin starred and Green starred for sustainability

chef, bringing on board the experience of one of the pioneers of the sustainable approach to fine dining.

The longtime executive chef of the St. Hubertus restaurant – which is housed at the Rosa Alpina luxury mountain retreat in the San Cassiano village in the Dolomites – and co-owner of AlpiNN Food Space & Restaurant on the peak of Plan de Corones, the legendary chef is known for more than a decade ago developing his forward-thinking “Cook the Mountain” philosophy of using only local and seasonal ingredients in regional dishes.

“I’m by nature a person that after five, maximum 10 years wants to change and explore new ways,” says Niederkofler over Zoom. “The big change occurred in 2008, when we [St. Hubertus] became the first restaurant in the mountains to receive two Michelin stars...”

“Then I started to wonder what people really wanted and asked guests why they were coming and what they were truly looking for. They told me they were seeking local culture,” recalls the chef, adding that it took him more than a year to develop his philosophy “and question all the work done the years before, which is not easy and a big risk, too.”

“But the biggest shift was when my first child Thomas was born. It was the moment I really stopped and told myself we needed to change and rethink everything,” says Niederkofler about the decision to put sustainability at the center of his cooking. This led him to rediscover his roots, to tap and elevate the knowledge of local farmers and breeders and rethink the economic-social development at large by investigating the relationships between production, product, territory and consumption.

The development of Horto required a long gestation, too. “I’ve always been a hotelier and in 2014, I opened the Bianchi Café & Cycles in Milan,” says Panizza, recalling that the first seeds of Horto were already planted back then. The idea began to sprout after a couple of years, when he came up with the name, started to scout locations in Milan and first thought of involving Niederkofler.

“In 2018 he just had opened AlpiNN and I went there with a project, but I had no [lease] contract in my hands. We had an hour-and-a-half meeting with the chef, who liked the project and promised we would touch base again when I had a contract. In February 2021 I signed the lease contract, and two months later we signed with Niederkofler, too. It was the simplest thing, really,” recalls Panizza.

The chef confirms he was drawn to the project “because we should start thinking about our future a little differently not only at the mountains, but also by the sea, in the city and around the world... we really have to see how to set up the future and what to leave for the next generations.”

Hence he started to think right away how his “Cook the Mountain” philosophy could be transferred to Milan. “The only difference in my approach is the location, but the goal is the same. The idea is to change the world for better in the future, while making the chefs’ job more interesting,” says Niederkofler.

To this end, the chef is gearing up for the next chapter of his mission, which will focus on giving “more visibility and responsibility to the young talents working with us” and forging the next generation of chefs by launching a university course on gastronomy in Bolzano, Italy.

“Today I want to put at the disposal [of the university] everything we’ve done in the last 30 years. This is what I think my future will be: leaving much more room to youth. And of course they have to take their part, take their share of responsibility and be aware of what they want to do,” he says.

For example, while Niederkofler helms the strategic and organizational direction of the Horto kitchen, one of his previous collaborators at St. Hubertus, young chef Alberto

Horto's interiors.



Toè, leads the daily management of the restaurant in the role of executive chef and head of menu development, flanked by maître Ilario Perrot.

“With Horto we are bringing an idea of cuisine that is dictated by what nature and the surrounding area offer, while enhancing the human involvement... It’s admirable to see nowadays young people wanting to innovate, starting right from where their grandparents left off. We operate with this concept in mind, while committing every day to follow a practice of no-waste and give raw materials a new life,” says Toè, who has had international experience, including a stint in Uganda that particularly shifted his view toward a no-waste cuisine and the repurposing of every part of an ingredient in his recipes.

To this end, conservation plays a fundamental role in fighting waste. Applying Niederkofler’s lessons, Toè puts fermentation techniques at the core of his work, signaled by big glass vases standing out in front of Horto’s open kitchen.

For example, one of the culinary highlights on the menu is eel with fermented kiwi. Employing only two ingredients reflects the challenge of perfectly cooking the fish.

“Recipes are all based on four ingredients maximum, but the beauty is that each can result in six different versions,” he adds. His creations also include saffron plin; tortelli with potatoes and elderflower; cream risotto with trout consommé and crème fraîche; durum wheat pasta with snail ragout, and yogurt ice cream with fig leaf oil, to name a few.

Overall, the restaurant offers five-course and seven-course tasting menus, priced at 155 euros and 185 euros, respectively, with wine pairings at between 65 euros and 80 euros. Guests can order à la carte as well, picking two, three or four courses for 90 euros, 120 euros and 150 euros respectively.

Adding to its lunch and dinner services, Horto has recently also filled the “aperitivo” gap in its schedule via the experimental bar overseen by Ivan Patrino, who translates the restaurant’s no-waste philosophy into cocktails. Flavored waters, fermentations and kombucha are created using the juices’ leftovers, while other ingredients from the kitchen like salt, oil, butter and vegetables become part of the cocktails’ preparations. Panizza says the plan is to open at breakfast soon, too, in a move intended to further leverage Horto’s location for business-oriented meetings.

Meanwhile, earlier this month, guests had the chance to enjoy the best of both Niederkofler and Toè’s cuisine through the first iteration of Horto’s new series of exclusive four-handed dinners. The next one is scheduled for Feb. 28 during Milan Fashion Week.

Fratelli Rossetti being among the first to stage a presentation and believing in the concept, to the point of supplying footwear for the staff, complementing the uniforms crafted from recycled fabrics.

“Private clients tend to be a little bit more biased at the beginning, for instance regarding the choice of lake fish instead of sea fish. But in the end they thank us for the experience. This is an opportunity to make them reconsider their prejudices, too,” concludes Panizza.

The saffron plin dish at Horto.





The surf pool at the Boa Vista Village uses PerfectSwell technology.

Training, Surfing – and Luxury Shopping – in Brazil

Real estate developer JHSF is building a town outside São Paulo for its wealthy clients – with services that show its customer-focused approach. BY ROSEMARY FEITELBERG

Think a real estate development twice the size of Central Park in New York with 885 homes; a town center with 200 stores from all the world’s major luxury brands; two golf courses; 15-plus tennis courts, an equestrian center and, oh yes, two polo fields and a complete triathlon training center.

That’s Fazenda Boa Vista, a development an hour outside of São Paulo being built by JHSF Participações SA, a Brazilian real estate and hospitality firm. The town is just one of the myriad projects of JHSF, a family-owned firm founded in 1972 that has a plethora of businesses in property development, shopping centers and fashion retail, hospitality and gastronomy, an international airport and JHSF Capital.

Boa Vista indicates the driving forces of JHSF – a focus on its clients, an attention to detail and an emphasis on design. The developer targets only the wealthiest 500,000 to 1 million people in Brazil, a country twice the size of the continental U.S. with a population of 216.5 million.

“We are always following the client – where are they staying, what are they thinking about, what are their habits....Being client-driven today is a skill,” says José Auriemo Neto, chairman of JHSF. “The companies that are doing the best are getting outside [their offices], not staying inside, to really understand what is happening around you and how you are interacting with your clients.”

Hence the triathlon circuit at Boa Vista – which also has a surf pool that uses PerfectSwell technology from the American Wave Machines. Another one is planned for the São Paulo Surf Club, which will be the city’s first surf club. This and the triathlon circuit came out of JHSF observing its clients’ lifestyles.

“We are finding that sports are increasingly connected to our clients’ lifestyles. It’s really impressive how we are seeing them dedicate a large portion of their time to sports much more than they did in the past. They are also spending more time with their families,” says Neto.

To encourage more family time, Fazenda Boa Vista’s expansion plan includes Boa Vista Estates, which has six million square meters, and architecture designed by Sig Bergamin and Murilo Lomas. The showroom for it is slated to open in the next few months.

His goal is to follow where his clients go. That’s why he recently went to Courchevel, France for a 10-day stay, to see what wealthy Brazilians were up to – and was surprised that Brazilians make up the third-largest population in the resort town after the French and British. While JHSF is unlikely to develop a property in Courchevel, it helped Neto to see what they do while they are there.

That’s also why JHSF regularly takes small groups of its wealthy clients to Paris Fashion Week for exclusive experiences with major luxury brands, such as a

behind-the-scenes tour at Hermès. And the brands are only too willing to help, since JHSF has a track record of full-time operating more than 20 brands in Brazil including Celine, Brioni, Brunello Cucinelli, Emilio Pucci, Gianvito Rossi, Aquazzura and Chloé. The company also has a 20 percent stake in Valentino in Brazil. JHSF owns five malls in Brazil and Uruguay and has two more under construction – all of which will focus on luxury, from the LVMH Moët Hennessy Louis Vuitton and Kering stables to Hermès and more.

But being a developer means one has to play the long game, especially in Brazil. The Fasano hotel in New York represents Neto’s patient approach. It took more than 10 years to buy the prime real estate between East 62nd and 63rd Streets from an octogenarian, who changed the asking price six times before a deal was finally struck. Knowing that uptown, non-co-op sites overlooking Central Park are hard to come by, Neto says, “It was important for us to be in this location, so we were patient. Similar situations have happened in London and other cities for the company. We are very focused on the most prime assets. But it’s not only for us. We also know that’s what our clients value.”

Without that decade-long wait, there would not have been any Fifth Avenue hotel with 3,000-square-foot Thierry Despont-designed duplexes distinguished by Brazilian, Italian and other antiques on the Upper East Side. Envision cashmere-lined walls.

There are 11 ultra-luxe Fasano hotels globally, including the Hotel Fasano Las Piedras in Uruguay and two outposts in New York, one a restaurant just off Park Avenue. A Fasano hotel in Miami is expected to be completed in about 18 months, and European ones are being planned. London is high on the list and has been a 10-year search.

Along with hotels, JHSF plans to broaden its real estate development in other countries. With its vast amount of land, Brazil lends itself to further expansion for years to come with São Paulo, Rio de Janeiro, Trancoso and El Salvador being among the prime locales well-suited for JHSF clients, according to Neto.

Three years ago the company ventured into air service with the opening of São Paulo Catarina Executive International Airport as a way for its well-heeled clients to avoid the sometimes hours-long traffic getting to and from São Paulo. What started out with two hangars now has 10 to accommodate the burgeoning number of private jets based there.

The highly stylized private airport caters to a high-flying crowd. Brazil has the second-largest private jet fleet in the world – second only to the U.S. There are 100-plus airplanes based at Catarina airport and 90 of the owners already do business with JHSF whether that be through its residences, hotels or restaurants. Having those recurring customers

creates a “very nice ecosystem” and motivates the company to provide good quality and service, Neto says.

Given the breadth of its portfolio, the company routinely works with numerous architects for its various properties, and sometimes enlists more than one for select projects. Different teams work on hotels as well as its other real estate development. There is also “a very relevant” internal team of about 50 people that is well-versed in design, tenants’ needs, the physical layout, proximity to restaurants and foot traffic flow, Neto says. The residences being planned for Boa Vista will range from 4,000 to 10,000 square feet in size and homeowners can choose from 15 high-end architects. Unlike in the U.S., where some developers favor McMansions, that cannot be done in Brazil, where JHSF clients have more refined preferences, according to Neto.

With design being a key component for all of the properties, JHSF works with such leading architects as Isay Weinfeld, Carolina Proto, Marcio Kogan, Felipe Diniz and Gui Mattos, as well as the aforementioned Bergamin and Lomas. As an indicator of JHSF’s design-centric approach, professional polo player Nacho Figueras (who has a signature design business), collaborated with Proto on a residence model at Las Piedras in Punta del Este, Uruguay. Figueras also designed a polo field there and more architectural assignments may follow. Uruguay was chosen for a JHSF project because of its proximity to Brazil, and a country Brazilians regularly visit. The client base at Punta del Este consists of about 30 percent Brazilians, Argentinians and international residents, and Uruguayans comprising the remaining 5 to 10 percent.

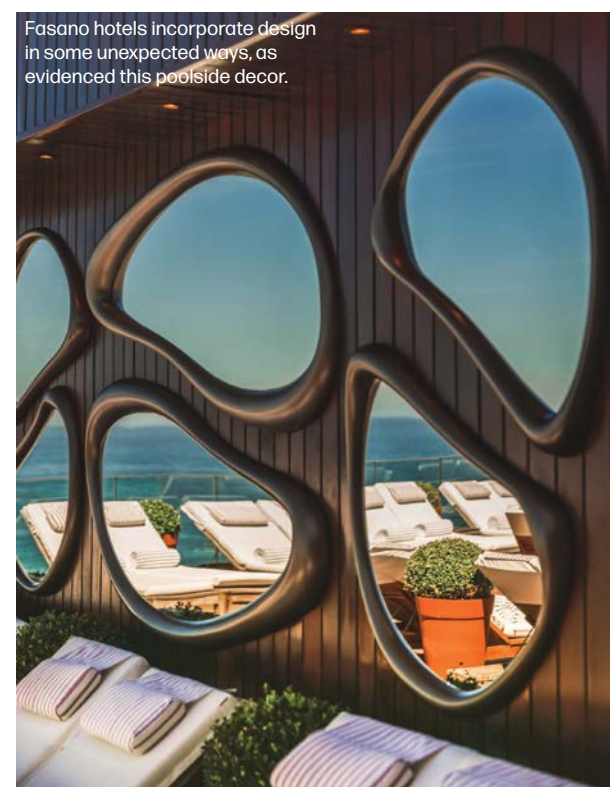
Nearing his 25th anniversary with the company, Neto says the shopping mall division was started in 1998 aiming for a quality level that did not exist at that time in Brazil. Focusing on the high-end clients serves the company well because that tier of 500,000 to 1 million is more resilient than other segments in the country, according to Neto.

As two Harvard researchers noted in a report last year, Brazilian elites can maintain their elite status without working for long periods, because they usually have several properties, incomes and assets that they can use to maintain a similar standard of living. In addition, some are people whose families have been in the upper strata of society since the first cities of Brazil.

“From my point of view, there is no institutional risk for Brazil. Of course, this [recent] election was very polarizing – 50/50. There was this mess. But by the end, all of the institutions in Brazil once they saw that democratization was at risk they found a very stable path to organize things,” he says.

Even still, the volatility of the country’s macro-economic challenges is undeniable. Reiterating that resilience, Neto says the interest rate for consumers “is not that big. Once they have savings, when interest rates are higher, they make more money compared to when they don’t. On the other hand, when you have lower interest rates, you can have more growth and long-term investments in long-term projects...”

To that point, the company adjusts its goals to that long-term strategy. “We are not pessimists. We are optimists. When we have lower interest rates, we may have more competition. When we have higher interest rates, we have less competition, but the client is still resilient,” Neto says.



Fasano hotels incorporate design in some unexpected ways, as evidenced this poolside decor.

Designer Emma Beryl Kemper's clients wanted their bedroom to look like "the library of death." She used Mineheart's Black Bookshelf wallpaper to realize their vision.



Not Just for Wednesday Addams: Why Dark Rooms Are Here to Stay

Off-black wall and ceiling paint, dark gray wallpaper and inky velvet fabrics are the new neutrals as consumers opt for darker interiors. BY MARISA GUTHRIE

When Emma Beryl Kemper was designing a Tribeca loft for clients – a musician and a fashion designer – they presented her with a very distinct vision for their bedroom.

“They kept calling it the library of death,” she says. “So that’s what we tried to make for them.”

Beryl Kemper – who started her New York-based design firm in 2015 – found the perfect wallpaper: Black Bookshelf from famed British interiors brand Mineheart. It features the company’s popular bookshelf wall covering in a moody ebony with deep charcoal variations.

They loved it. It turns out, black is not just for mourning.

The Tribeca loft features multiple dark rooms or accents: the living room walls are painted with Benjamin Moore’s Wool Peacoat, a medium gray that offsets the black velvet Ms. Chesterfield sofa; the entry foyer is punctuated by moody art and a glossy deep gray acrylic console table from CB2, and the dining room features black Hans Wegner-style chairs.

“There are a lot of dark spaces in that house,” she adds, but they’re done “strategically.”

The current trend toward dark interiors gained momentum during the pandemic when apartment dwellers and homeowners, suddenly sheltering in place, turned their collective gaze inward and myriad white boxes gave way to saturated colors on walls, furniture and drapery. Stuck at home with their smart phones and TikTok accounts, social media offered endless inspiration, democratizing design and demystifying home décor. Paint, in particular, became a low-risk commitment for the do-it-yourself design obsessed – or just design curious.

“I think people saw their homes differently because

they were living in them for much longer periods of time,” says Patrick O’Donnell, resident colour consultant for U.K.-based paint and wall-covering brand Farrow & Ball.

The experimental ethos that was seeded during lockdown has evolved into maximalist interiors. And the home design community on TikTok has launched myriad microtrends, like dark academia, the book-lined and mahogany-paneled walls and oxblood leather furniture aesthetic as seen in “Harry Potter” films and now Netflix’s “Wednesday,” Tim Burton’s Addams Family update centering on daughter Wednesday Addams (Jenna Ortega). In particular, Wednesday’s dorm room and the office of Principal Weems (played by Gwendoline Christie) have inspired creators in the TikTok design community.

“Weems’ office was built into a location at Palatul Monteoru [in Bucharest, Romania],” explains Mark Scruton, the show’s set designer. “The interior had this fantastic dark, almost Rococo look, which gave us a great jumping-off point with its dark plum red fabric walls and heavy wood and gold moldings. We then introduced an extremely eclectic theme to the space. We built the gothic gorgon fireplace and then dressed the space with a mix of very traditional drapes and furnishing but also modernist and Brutalist elements.”

Wednesday’s black and off-black bedroom and Principal Weems’ office, which also features a pair of stuffed ravens (an homage to Edgar Allan Poe) may be a bit outré for everyday living. But, adds Kemper, “people are really embracing darker colors, and bolder choices in general.”

Farrow & Ball’s top colors have traditionally been whites and off-whites, while darker colors have been mostly used as accents. Not anymore. The 77-year-old company’s



Consumers have been snapping up Bella Notte’s linens, throw blankets and accent pillows in Corvino, a deep, pure black, and the San Francisco-based company’s 19th hand-dyed color.

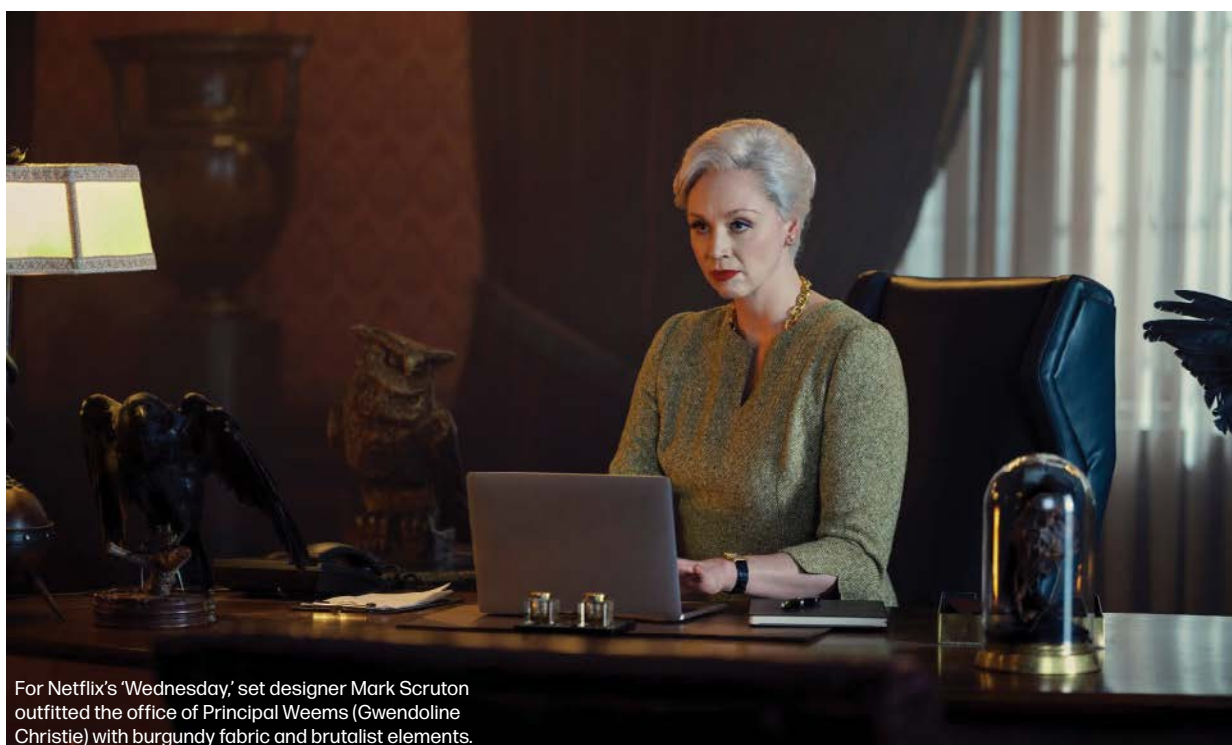
collection of blacks and deep grays – including Railings, which evokes wrought iron, and Down Pipe, which mimics the color of downspouts and gutters, and which were both launched in the early 1990s – have exploded in popularity in the U.S. in recent years.

“We sold a lot of Railings and Down Pipe, but mostly for trim or woodwork,” says O’Donnell. “Now we’re seeing those colors coming into rooms on walls.”

Indeed, cursory searches of TikTok and Instagram turn up reams of content extolling the beauty of Down Pipe and Railings on stairs and handrails but also on the walls of powder rooms and dining rooms. Now both colors are among the company’s top-ten best sellers. Down Pipe ►



A sitting room in former Michael Kors CEO Josh Schulman's home painted in Farrow & Ball's Down Pipe.



For Netflix's 'Wednesday,' set designer Mark Scruton outfitted the office of Principal Weems (Gwendoline Christie) with burgundy fabric and brutalist elements.

“

We dressed the space with a mix of traditional drapes and furnishing but also modernist and brutalist elements. We wanted it to feel a very imposing commanding space.”

MARK SCRUTON,
‘Wednesday’ set designer

has consistently been among the company’s top three bestselling colors worldwide since 2019, while sales in the U.S. have grown by more than 400 percent in the same period. Railings, which is a slightly bluer black, is Farrow & Ball’s eighth bestselling color, notching 350 percent growth since 2019.

“I think once you’ve done one room in dark, suddenly your options and horizons open up and you can be braver in other spaces,” says O’Donnell. “I always say to clients, if you’re nervous but you want to have a go, do a dark color in a powder room. It’s a smaller space, it’s often poorly lit because they’re usually internal rooms. And it’s a really easy, quick fix if you hate it. And then more often than not they are converted. They fall in love with the dark.”

To be sure, white paint will continue to be sold by the millions of gallons. But the staying power of dark rooms lies in their versatility. They’re neutral without being boring. A dark wall dramatically accentuates art work and crown molding. Scruton has a library in his London home painted in, you guessed it, Down Pipe.

“We chose the color specifically to complement two large portraits of family members from the 1800s. The color sets off the dark gold frames and brings out the tones in the painting, which are very dark and brooding. I’ve set them opposite an etching by the Chapman Brothers which gives them a great contrast.”

And, notes O’Donnell, dark paint can even make a small room feel a bit bigger, provided you treat the ceiling as “the fifth wall.”

“If you’ve got low ceilings then take the wall color all the way over which helps [the ceiling] feel less defined and starts to elongate the room in a subtle way. Going dark is often a great solution for a poorly lit space, because you’re not fighting with the elements, you’re playing along with the restrictions,” he adds. “And a dark saturated color can be deeply cocooning if you get the shade right.”

Dark hues have also emerged as popular options for fabric including drapery, upholstery, throw blankets and decorative pillows. Artisanal linen brand Bella Notte last October introduced Corvino, a deep black hand-mixed dye, which it applies to a range of textiles including linen, cotton, silk charmeuse, Tencel and velvet. Mitchell Gately, cofounder and chief executive officer of the San Francisco-based company, likens the Corvino collection to the luxury home linen version of “black tie or the little black dress.”

“We were seeing a demand for more saturated colors as people seemed to be gaining confidence in the use of color in their homes,” he says. “In 2021 we introduced Fig, a provocative deep purple-garnet tone, and Moonlight, a mid-tone gray. The colors were instant hits, and we realized that customers were not only not shying away from bolder statements but were running toward them.”

The draw of the dark may be as much metaphysical as visual. And this may be the best reason yet to experiment with color – and at long last upgrade from those white boxes you’ve been living in.

O’Donnell painted the walls of his “tiny little study” in his Worcestershire, England, home with Farrow & Ball’s Minster Green, named for the company’s headquarters in Dorset, just outside the market town of Wimborne Minster.

“I love it,” he gushes. “The walls are massively layered with art work; I’ve got probably 30, 40 pieces on the wall. There’s a lot of brown furniture, quilt frames, modern art. It’s maximalist, but not kitsch. It used to be off-white. Now I come in here and my shoulders just drop. It is so much more efficient for my work because I feel better in my environment. Color has an evocative power on your mood. It’s a powerful thing.” ■

‘Toys for Grown-ups’: China’s Design Boom

Gallery Sohe, Gallery All and Objective Gallery are spearheading the collectible design movement in China. BY DENNI HU

Gallery Sohe



A healthy obsession with Le Corbusier, Jean Prouve and Pierre Jeanneret’s modernist works led Kyle Zhang, a former fashion branding expert, to quit his job and open one of the first design galleries in China, in 2018.

Now Gallery Sohe has become a part of a cohort of galleries, including Gallery All and Objective Gallery, that are driving the flourishing collectible design movement in China.

Much of the popular artists’ works showcase a certain inclination for the fantastical and otherworldly – with extravagant price tags to match. A gold, drippy and tentacled dining chair by the Fenty-approved Haas Brothers went for 300,000 renminbi, or \$44,032, at Gallery All; several Vincent Pocsik wooden chairs and lamps that eerily incorporate human limbs are priced around that point too, while at Gallery Sohe, animal-shaped Yilun Zhou chairs range from 30,000 renminbi, or \$4,400, to 80,000 renminbi, or \$11,730.

“It’s not the most attention-grabbing part of the art world,” Zhang admits. “But it’s certainly a more forward-looking sector.”

“Selling collectible furniture has always been around, but selling [it] in galleries builds up an aura and justifies the artist as a brand,” explains Sonia Xie, China head of editorial and marketing at Artsy.

Xie notes that design collectors are often also art collectors, while Zhang underscores collectors from the celebrity world, such as Edison Chen, and top Asian collectors such as Lu Xun and Tian Jun, as driving the trend. “Younger collectors are looking to fill up their homes with something fun, to embed a sense of playfulness with these toys for grown-ups,” Zhang says.

According to Gallery All’s cofounder Yu Wang, a global boom for collectible design started 20 years ago and China is merely catching up.

“The global collectible design market went through two prominent stages: midcentury modern, then contemporary design. But the Chinese market is skipping over the first step, plunging right into contemporary design,” Wang says. “The thirtysomething clients might not be seasoned collectors, but they certainly are very opinionated.”

Launched in Los Angeles almost a decade ago, Gallery All was one of the first to champion Chinese artists and designers abroad.

Seeing a booming local market, Gallery All launched a second space in Shanghai in 2021, in an up-and-coming neighborhood populated by creative types, skaters and sometimes diehard Raf Simons fans – after a Machine-A outpost opened next door. Recent blockbuster shows include solo exhibitions for James Jean and the Haas Brothers specializing in mystical creatures and fuzzy furniture.

“Buying collectible furniture is a risky and atypical



“Vintage Brutality” at Objective Gallery.

affair, but social media is opening up this world to a wider audience base,” Wang says.

Gallery Sohe’s Zhang also understands the impact of fashion and pop culture. Zhang recently signed on French contemporary artists Leo Orta, who is known for his collaboration with Kiko Kostadinov, and Chinese artist Yilun Zhou, whose work has been displayed in Louis Vuitton’s Chengdu Maison.

Zhang has been an avid champion of Yilun Zhou, one of the few Chinese contemporary artists working on collectible objects. Zhou’s clever use of discarded plastic and paper-based consumer goods, such as Louis Vuitton shopping bags repurposed into totems, offers a witty commentary on consumer culture.

Haas Brothers’ exhibition “Clair de Lune” at Gallery All.



“Like Pierre Jeanneret, Yilun Zhou’s work is hands-on, simple and pure,” he says.

At Sohe Gallery’s recent exhibition “Future-Primitive,” Zhang’s prized collection of French modernist furniture is cleverly placed alongside naturalistic works by Chinese artist Zhou, Mao Guanshuai and Dong Han, who is a recent finalist for the 2023 Loewe Foundation Craft Prize. A zany dining table with bold color and figurines by the Balenciaga-approved artist Nik Kosmas are matched with a set of Pierre Jeanneret dining chairs, showcasing how the classic and the new can go hand in hand.

“Contemporary design occup[ies] a nuanced space between art and industrial design. If you put these works within the context of contemporary art, it’s harder for the general public to understand, but if you put them in the context of contemporary design, it’s more digestible. It also makes people think beyond its functionality,” Zhang explains.

At Objective Gallery, one flight up from Gallery Sohe, one enters an entirely different universe filled with raw, sometimes grotesque collectible pieces. Founded by Chris Shao, an interior designer, Objective Gallery boasts a client list that includes Chinese celebrity Angelababy and Zhuo Tan, high-profile real estate magnet Charles Tong and founder of art fair Art021’s Kylie Ying.

Perhaps stemming from its roots in interior design, Objective Gallery is known for transforming its gallery space into immersive living environments that offer a rich and sensual experience from a bygone era.

For “Vintage Brutality,” Objective Gallery transformed the whitespace gallery into a livable domestic space called “Objective Suites,” fully outfitted with decadent wallpaper, plush carpets, designer furniture and two taxidermy peacocks.

According to Ansha Jin, aside from high-roller clients, the gallery has seen an increase in walk-ins, with people willing to purchase pieces in the four figures with a quick scan on Alipay. She credits the pandemic for the rising interest in homemaking with a bit of drama.

“People are now willing to invest in their homes. Staycation is here to stay,” Jin says. “Works by Brett Gander and Jay McDonald have gained popularity for their daring naturalistic beauty. People want to bring a piece of nature home.”

Since 2021, Objective Gallery has become the local partner for the influential design fair Design Miami. After a COVID-19-induced one-year hiatus, the second edition of Design

Miami/ Podium x Shanghai is slated to launch at Shanghai’s newly opened retail complex, Zhangyuan on March 8.

Staying true to the theme of “Transcendence,” the fair will present various works from artists and designers that create a sense of anachronistic beauty. Zhang Zhoujie’s digital chair with spiderlike legs, and Shao Fan’s expertly deconstructed Ming dynasty furniture will be local heroes highlighted by the fair.

But the star of the show is likely to be Gaetano Pesce, the legendary Italian designer known for his work with Bottega Veneta. Pesce, whose market price has more than doubled in recent years, will bring his bold and whimsical pieces to Zhangyuan under the theme “Diversity is the most important value for a better world.”

Beit Collective Is Lebanese Design's Response to The Revolution

Emilie Skaff left the gallery world of London to focus on making a change in her home country. BY HIKMAT MOHAMMED



Ashtrays by Alexandra Hakim.

Emilie Skaff is an organizer and patriot.

The Lebanese-born Skaff founded Beit Collective, a design hub for Lebanese creatives, in 2021 as a means to make sense of the 17 October Revolution that took place in 2019 and to support her home country without just watching from the sidelines.

"It was impossible for me to stay in Europe and I just needed to go back. It's so frustrating when nothing is happening around you but you know your whole country is turning upside down. So I packed my bags and went home," says Skaff on Zoom during a work trip to Paris.

On Aug. 4, 2020, Skaff was 500 meters away from the explosion that killed 200 people in her city. She was underground at her local supermarket.

"I got out and I saw my whole city completely destroyed with dead people everywhere. I went home and my mom was covered in blood," she recalls of the painful memory.

Skaff's mom gave her a broom and told her it was time to start fixing the house without taking in any of the tragedy that had just happened that day.

"Self-pity doesn't exist and I think that's a nice symbol," she says of Arabic stoicism that she has carried with her from place to place.

Skaff left Lebanon in 2011 to focus on her education abroad. She's a University College London's Bartlett School of Architecture graduate and continued into further education with an MA in decorative fine arts and design at the Sotheby's Institute in London, which followed a short stint at the Hôtel de Crillon, where she worked on various projects during the Paris hotel's renovation in 2017.

In 2018, she became a gallery assistant at London's Galerie Kreo, which specializes in furniture and lighting design. The gallery hosted two of Virgil Abloh's furniture collections, titled "Efflorescence," in 2020, during Skaff's tenure there.

"I know that I'm not a creative person. I don't know how to draw and I was never great at architecture school. I wanted to do something that was close to design, but not designing itself," Skaff says candidly.

Returning to Beirut after being away for seven years, Skaff found it a time to contemplate what she wanted to do and in the meantime ingrained herself into her surroundings by talking to people and socializing. That's when she realized that no piece of furniture, architecture or fashion around her was homogenous.

"This personal touch of craftsmanship and design in



Recycled glass by Adam Nathaniel Furman.

Lebanon is so strong and there's no equivalent for Ikea here. Everything is custom-made; if you want a table, you go to your najjar (Arabic for carpenter) and he does it for you in five days," she says, emphasizing the attention to detail Arabs pay to their homes.

Leaving the gallery world behind was a culture shock for Skaff – she describes the environment as "structured and sterile," one filled with rigid tailoring and cold personalities.

"It's so not personal and you really need to detach yourself from your work because you really need to make an effort because you are your brand, which is the complete opposite in Lebanon," she says of the shift in behavior, which surprised her because she was met with so much empathy and positivity.

"I wanted to bring this kind of sensitivity to the rest of the world," she adds.

Skaff began scouring through her contact books for Lebanese designers whom she had met either in Lebanon or internationally to form Beit Collective – the word *beit* means home in Arabic.

In Skaff's experience, the presentation of Middle Eastern art to the Western world has always been a difficult subject to navigate.

"When I've done Paris Design Week and others, it's a bit colonialist because they're just like, 'Oh, I'm so sorry for you,' and they buy out of pity," she says, but that hasn't



Emilie Skaff: "I wanted to do something that was close to design, but not designing itself."



Plates by Jonathan Blezard.

stopped the incredible sales of the homeware made from recycled glass by Adam Nathaniel Furman.

Paris has become a hub away from home for Beit Collective due to financial reasons. "There's insecurity with the banks (in Lebanon) and people are more reluctant to open bank accounts as there's a lot of restrictions. This is why we need to have an international base because most of the payment gateways on the website

don't work when it's Lebanese," Skaff explains.

Despite Beit Collective catching momentum with the French via design weeks and trunk shows, it was sentimental to Skaff that she opened her first store in central Beirut because it's what she calls home.

One of the first people she reached out to was Alexandra Hakim, a sustainable jewelry designer who Skaff has always advised to "go into product."

Beit Collective's roster now includes the likes of artist and architect Adam Nathaniel Furman; Karl Chucric and Rami Boushdid, the founders behind furniture and product design company Studio Caramel; illustrator Jonathan Blezard; sculptor and painter Kelly Halabi; problem-solving furniture designer Thalys Nicolaou, and interior and product designer Isabelle Tarazi.

"The main point of Beit is that Lebanese designers are amazing and we have the craft that's exceptional and for me, it's one of the best ones in the world and that's what's been lacking on the international scene," says Skaff, whose goal is to move Lebanese design to join the big names such as David Raffoul and Nicolas Moussallem of David/Nicolas and Nada Debs.

Gadget Check on Fascinating Tech From CES

Hits and misses abounded at the Consumer Electronics Show in January. Here are six gizmos that grabbed attention. BY ADRIANA LEE



Holoride bring virtual reality to vehicles, minus the car sickness.

When it comes to gadget trends and futuristic gizmos, it's hard to beat the gonzo spectacular of CES in Las Vegas. A little tour of the future tech featured everything from the genuinely useful to the bizarre, all of which are either available or will be soon.

Anyone who has ever looked at an eating utensil and thought, "That could really use some Bluetooth," will find satisfaction with SpoonTEK, an aptly named device that promises to amp up flavor and mute any aftertastes. Not sure the dish fits your keto, paleo, vegan or other diet? Give it a quick check with software and a mobile camera, so computer vision can identify ingredients and nutritional profiles. Dive in or choose something else – like a 3D-printed meatless burger. When ready, pair that with a cocktail slung by a robotic bartender.

The robot revolution has clearly begun. When they're not showing off their mixology smarts, the machines are marching around airports to deliver products or offering companionship via mechanized canines. Of course, tech offers something for actual dogs, too – FluentPet's clever starter kit gives them a way to talk to their humans by pressing buttons.

But even the best of intentions can get a little creepy – like with a fragmented display array that tries to give video calls more "presence." Cue the nightmares.

For some distraction, other kinds of displays await at home and on the go. People who find 80-inch televisions to be puny can let their eyeballs swim in LG Electronics' new 97-inch OLED TV. If Harman Kardon's Ready Vision augmented reality heads-up display is any indication, the primary spot in a vehicle will become more like a cockpit than a driver's seat – at least until self-driving cars get underway. Until then, at least parents can feel like they're stepping into the future with a self-driving stroller.

Here, a few other tech developments to ponder.

Holoride's In-car Virtual Reality

VR can set off motion sickness in the living room, so the thought of using the eye-boggling tech inside a moving car sounds like a particularly toxic brew. Munich-based Holoride knows that all too well, so it developed a clever approach so road trippers can play games, watch movies or check their feeds without fear of growing queasy. The key is the software's ability to translate the car's physical movement inside the virtual experience, where it manifests as, say, a flight, swim or other travel.

That may or may not be important today, but it could be really interesting tomorrow or whenever it is that self-driving cars become a thing. Because if people don't have to drive, they'll probably look for all sorts of entertainment, productivity and commerce activities. That's surely what Holoride's advisers – which include experts from Oculus VR (now Meta), the Marvel "Avengers" franchise and Hyperloop TT, among others – have been telling the developer. So it makes sense that the Audi-only solution opened up for use in any car.



Paula Abdul in IdolEyes glasses.

Paula Abdul's IdolEyes Audio Glasses

Connected eyewear hasn't caught on yet, but plenty of contenders hit CES hoping to change that. Among them, Paula Abdul's IdolEyes stood out – though not always for the best reasons. As Wayfarer sunglasses, they look stylish enough. But as a music playback device, critics were less impressed with the mediocre sound quality and flimsy hinges. Then rapper Tommie Lee jumped in to accuse the singer, dancer and reality competition judge of ripping off her idea.

When the most excitement around a new gadget is not the product or its tech, but the drama surrounding it, that's probably not a good sign.



AirGo3, Solos' third-generation spatial audio glasses.

AirGo3 Spatial Audio Glasses

For tech glasses that made a splash for all the right reasons, gadget reviewers point to examples like the AirGo3, the third-generation wearable from smart glasses company Solos. The 360-degree spatial audio can make wearers feel like they're really there, with the sort of directional realism that only spatial audio can offer. Some savvy choices went into this product – the latest version features a "smart hinge" that allows for personalized front frame styles, and an IP67 waterproof rating means that a sprinkle of rain won't short out the device. The pro version features an open-ear design with situational awareness, and its WhisperPro tech removes ambient noise and allows echo feedback that dials into particular audio signals.



Airxôm's high-tech face mask attacks bacteria and viruses in multiple ways.

Airxôm Face Mask

This one may be the device that everyone kind of hopes never takes off – not because Airxôm's face mask isn't worthy tech, but out of a collective desire to leave the pandemic era firmly in the past. But the world isn't there yet and even then, there probably will always be another crisis looming. Enter Airxôm, which developed a mask that can kill viruses and bacteria on contact in multiple ways, with layers using metal nanoparticles, photocatalytics and other tech. If wearing a regular mask is like pointing a bullet at a virus, this is like aiming a bazooka at it.



The Evie Ring aims to be the first medical-grade smart ring designed exclusively for women.

Evie Smart Ring for Women

People interested in wearing their technology have an embarrassment of riches today, and they don't have to look like a cyborg just to get useful features. Take the Evie Ring, for instance. If Elsa Peretti designed the Oura ring, it might look something like this.

Movano Health created Evie for women with tracking for steps, sleep, oxygen, menstruation and ovulation, heart rate, even mood. The goal isn't just to record what women are feeling, but pinpoint why they feel that way and offer advice based on the metrics. That's not just marketing fluff, but it's apparently legit, with Movano planning to apply for FDA approval as an actual health device.

SavorEat Robotic Meatless Burger Printer

This might be the closest thing to a "Star Trek" replicator: SavorEat can conjure meatless burgers in about six minutes, thanks to its proprietary 3D printing technology. The ordering system lets people customize their food, from the size of the patties and doneness of the cook, down to the amount of protein versus fat.

This type of technology has real implications for addressing hunger, at least it might someday. For now, SavorEat can only print three burgers at a time, so it's not quite ready for enterprises or organizations. But until it is, the machine should be able to keep one gadget-appreciating family happily fed.

SavorEat's robot can pump out 3D-printed meatless burgers.



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Trailblazers

From America to Europe, every designer's dream is to achieve runway status. Since the late '70s, Black American designers have been adding their talents to notable European collections. One of the first to arrive in 1967 was Jay Jaxon, who designed for Jean-Louis Scherrer. His tenure in Paris lasted six years and opened the door for others decades later. Those names include Patrick Robinson at Giorgio Armani and Paco Rabanne; Lawrence Steele at Moschino, Marni, Prada and Aspesi; Virgil Abloh at Louis Vuitton, and Patrick Kelly, who arrived in 1979 and designed under his own brand. His fun, quirky and sometimes controversial collections garnered him critical acclaim in fashion and beyond. In 1988, Kelly became the first American, and first Black, designer to be voted into the Chambre Syndicale du Prêt-à-porter des Couturiers et des Créateurs de Mode. BY TONYA BLAZIO-LICORISH



A look from the Patrick Kelly spring 1986 collection.



Patrick Kelly in 1988.



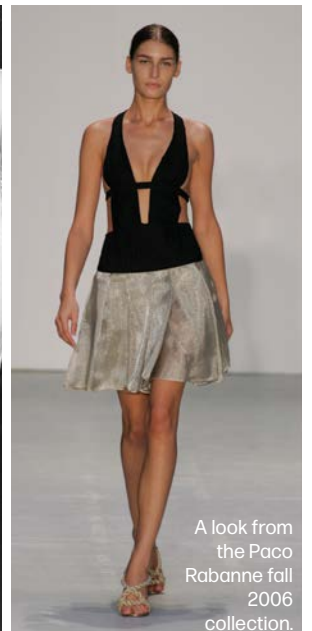
A look from the Paco Rabanne fall 2006 collection.



Catrina McNeal and Patrick Kelly



A look from the Lawrence Steele spring 1998 show.



A look from the Paco Rabanne fall 2006 collection.



Lawrence Steele at his spring 1998 show.



A look from the Patrick Kelly spring 1986 collection.



A look from the Lawrence Steele spring 1998 show.



A look from the Lawrence Steele spring 1998 show.



Patrick Robinson at the Paco Rabanne fall 2006 show.

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