

WWD WEEKEND

AUGUST 2023

KEERY KICKS IN

Joe Keery is on the move, with a slew of new projects, a new home, and the final season of "Stranger Things" ahead.



Guram Gvasalia
on Time

Fashion and Formula 1

'Brotox' Booms

Designers as Models

Summer Into Fall

Back to school.

Well, not quite – but as summer winds down that old feeling can't help but return, no matter our age. It is a mix of dread over the return to the everyday (and shorter and darker days) and a frisson of excitement about what might lie ahead, including new fall clothes. For the next few weeks or so, the invariable question will be: How was your summer? Where did you go? The answer will either spur envy or, in some cases, sympathy if, God forbid, the holiday didn't work out as planned.

Yet summer isn't quite what it used to be. Sure, Europe was packed more than ever with Americans (leading to the tourists' self-centered gripes about a lack of ice, water and air-conditioning like there is in the U.S., leading one to wonder why they then left in the first place). The roads in the Hamptons were as traffic-logged as always, and the national parks of America were bursting.

But, at least according to the major airlines, summer is no longer the only time people now take their holidays. Travel is stretching out well into autumn and even beyond.

So while many of us won't be taking any more substantial time off until Thanksgiving or Christmas, there still are hordes looking for a great place to go. And this issue of WWD Weekend offers loads of suggestions, from a private mansion for rent in Mallorca to a tour of Portofino or a quiet haven on the Aegean Sea. Of course, for those really looking to escape, WWD Weekend's Rosemary Feitelberg focuses on the trend toward "quiet" vacations and pastimes, from silent reading clubs to monastery stays. And should one be lucky enough to be invited for a cruise on a private yacht, the opinionated and insightful Baron Louis J. Esterhazy offers tips on how guests should behave (for one: think twice about accepting the invitation).

There are also our guides to the latest new restaurants, hotels, stores and exhibitions to hit in Los Angeles, London and Shanghai – plus Paris general assignment editor Lily Templeton's story on the French capital's latest new bar, Cravan, backed by Moët Hennessy.

But fall is just around the corner, and with that one's thoughts turn to a new wardrobe – and, for some, a fresh face. This issue of WWD Weekend is focused on menswear, from the key items for men to buy for the season to genderless jewelry and the latest beauty trend, "Brotox" – more men today are getting Botox to look as young as they feel. WWD Weekend men's senior reporter Layla Ilchi looks at the new male faces of Formula 1, while Paris bureau chief Joelle Diderich dissects the trend toward male designers moonlighting as models.

As for one of men's obsessions – watches – Vetements' Guram Gvasalia talks to associate fashion editor Luis Campuzano about his enviable collection and what drives him to choose certain pieces.

Then there is WWD Weekend's cover face Joe Keery, who models some of fall's standout fashions for men and talks about the next phase of his career. The interview with the "Stranger Things" star was conducted by WWD Eye editor Leigh Nordstrom before the writers' and actors' strikes, but Keery still has lots of projects ahead, from the new season of "Fargo" to films with Lily James and Willem Dafoe, as well as Liam Neeson. The actor and musician has a very "go with the flow" approach to his chosen professions, taking everything as it comes.

And that's perhaps the best attitude all of us can adopt for the months that lie ahead. Of course, remembering one thing:

Have fun.

JAMES FALLON

Editorial Director

ON THE COVER

Joe Keery photographed by Kevin Sinclair wearing Gucci's wool suit and Officine Générale's viscose button-down. Thom Browne bow tie; Bally boots.



Cover photograph by Kevin Sinclair

THE FUTURE BELONGS TO THOSE WHO CAN DREAM



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Newness in L.A.: Restaurants, Exhibits and Shops

A look at standout openings this summer. BY RYMA CHIKHOUNE



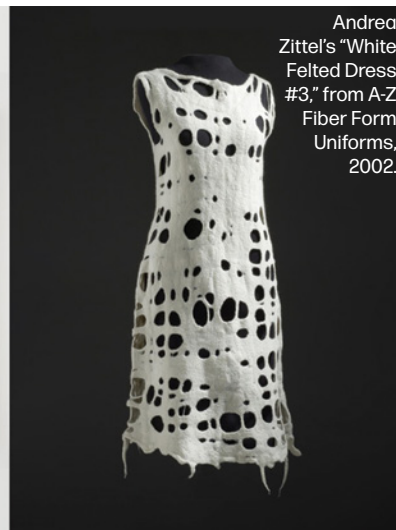
Dante at The Maybourne Beverly Hills features a ceiling mural by artist Abel Macias.



A spread at La Dolce Vita.



Ed Rossbach's "Damask Waterfall," 1977.



Andrea Zittel's "White Felted Dress #3," from A-Z Fiber Form Uniforms, 2002.

While there always is something going on in Los Angeles, the city has seen plenty of action this summer (even with the actors' and writers' strikes), and will continue to in the fall, with a slew of new restaurants, art shows and store openings. Here, some of the highlights.

Restaurants

Beverly Hills is buzzing again thanks to L.A. native, master pasta maker and chef Evan Funke with his latest Italian outpost, **Funke**. It's the city's toughest reservation, but those looking for a piece of the action without much of a wait can head to the rooftop, available for walk-ins. You won't find the full menu, but it offers snacks like burrata and amberjack sashimi to pair with classic cocktails. (9388 South Santa Monica Boulevard, Beverly Hills, 90210; 424-279-9796)

If the agents and housewives are at Funke, the cool kids and New York transplants are down the street at **La Dolce Vita**, also serving Italian on "Little Santa Monica." A favorite of Frank Sinatra's when it opened in 1966, the restaurant was closed down before Marc Rose and Med Abrous of Genghis Cohen brought it back this year. Here, the martinis are strong and the menu of red sauce Italian favorites won't disappoint amid a dimly lit dining room full of nooks, adorned with red leather booths and a leopard-print carpet. (9785 South Santa Monica Boulevard, Beverly Hills, 90210; 310-278-1845)

Not far away, **The Maybourne Beverly Hills** has more New York in L.A. — with an Australian twist. The Greenwich Village bar, run by Sydney natives Linden Pride and wife Nathalie Hudson, made its West Coast debut at the hotel in July, serving Italian-Mediterranean cuisine in a bright, open space with a stunning view of the hills. Of note is the martini hour from 3 to 5 p.m. with gin, vodka and even tequila options, priced at \$10 each. (225 North Canon Drive, Beverly Hills, 90210; 310-860-7989)

Drake's Hollywood, a steakhouse near Cecconi's, is another recent opening getting attention; it's attracting the crowd that frequents Craig's and Wally's looking for a similar vibe in the neighborhood. (8747 Melrose Avenue, West Hollywood, 90069; 213-334-6789)

By the beach, West L.A.'s **Coucou** (218 Main Street,



Maimoun founder Mina Alyeshmerni in her Los Angeles store.

Venice, California, 90291; hello@coucou.la) is a French-Californian bistro serving up Aperol spritzes, mussels and caviar in Venice; **The Georgian Room** (1415 Ocean Avenue, Santa Monica, California, 90401; 619-395-9945) marks the return of the circa 1930s speakeasy bar and restaurant to the basement of the renovated The Georgian Hotel, and **Reunion** (73 Market Street, Venice, 90291; 323-760-9048), inside NeueHouse Venice has a relaxing outdoor space and coastal dishes "inspired by the sun and sea." On the East side, attention has been on seafood bar **Queen St.** (4701 York Boulevard, Los Angeles, 90042; shello@queenstla.com) in Eagle Rock, coming from the team behind the hotspot Found Oyster.

Exhibitions

On Sept. 17, the Los Angeles County Museum of Art will unveil "Woven Histories: Textiles and Modern Abstraction," a show open until Jan. 21 that will examine the relationship between abstract art and woven textiles. It will showcase 150 works by international artists,

outlining the history of how and why the two have intersected over the past century.

On view now at the museum is "Light, Space, Surface: Selections From LACMA's Collection," featuring works of various Southern California artists from the '60s and '70s, asking, "how we come to understand form, volume, presence, and absence through light, seen directly through other materials, reflected, or refracted." Open until Oct. 1, the exhibition features John McCracken, Robert Irwin, Larry

Bell and Judy Chicago, among others.

The Academy Museum unveils "John Waters: Pope of Trash" on Sept. 17. The exhibition is the first of its kind, according to the museum, presenting a retrospective screening series that launches with 1968's "Eat Your Makeup" at 3 p.m. PT, with live commentary from Waters, and 1994's "Serial Mom" at 7:30 p.m., on 35mm with Waters in attendance.

Meanwhile at The Broad, the focus is on Keith Haring, the

first museum exhibition in L.A. of the artist's body of work, running until Oct. 8. And down South at the Orange County Museum of Art, the spotlight is on Alice Neel, with a show exploring 40 works by the American figurative painter depicting her home, family, children and animals until Oct. 22.

Shopping

Givenchy finally landed in L.A. — on Rodeo Drive, no less. The French luxury brand, led by creative director Matthew M. Williams, is in a temporary space before opening a new shop on the same street next year for its ready-to-wear and accessories collections for men and women. "Opening on Rodeo Drive marks an important milestone for Givenchy as we continue to scale our business both in the U.S. and internationally," says Givenchy's chief executive officer Renaud de Lesquen. (413 North Rodeo Drive, Beverly Hills, 90210; 213-277-2991)

Meanwhile, **Amiri** expanded its footprint on the block. The L.A. brand by Mike Amiri (who has dressed 21 Savage, Regé-Jean Page, Nicholas Hoult, Usher and others) renovated its Beverly Hills flagship, now at 4,300 square feet. (461 North Rodeo Drive, Beverly Hills, 90210; 310-878-2996)

Ulla Johnson, too, has opened her much-awaited store on Beverly Boulevard in West Hollywood's design district, in a 3,000-square-foot space designed by Kelly Wearstler. (8823 Beverly Boulevard, West Hollywood, 90048; 646-741-0735)

Not far away, on West Third Street, Mina Alyeshmerni is bringing up-and-coming fashion brands Puppets & Puppets and Julia Heuer IRL to a Joans on Third-adjacent corner with her boutique **Maimoun**. (8400 West 3rd Street, Los Angeles, 90048; general@maimounstore.com)

In beauty, celebrity facialist **Joanna Vargas** (1107 North Kings Road, West Hollywood, 90069; 310-424-5141) — clients include Rachel Brosnahan, Maggie Gyllenhaal, Ariana DeBose, Sofia Coppola and Greta Gerwig — has relocated. She closed the doors of her spa inside the Sunset Tower Hotel after five years and opened in West Hollywood in a roughly 5,000-square-foot space on North Kings Road. And Dior epitomizes summer in L.A., with a takeover of the pool and cabanas at the Beverly Hills Hotel (9641 Sunset Boulevard, Beverly Hills, 90210; 310-276 2251), offering facials and its Dioriviera collection at a pop-up spa and store open until Sept. 4.



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The Latest Spots to Eat, Shop and Stay in Shanghai

A roundup of Shanghai's latest offerings that showcase the best of its burgeoning fashion, food and lifestyle scene. BY DENNI HU



Making a bold post-pandemic return, Shanghai is brimming with energy from day to night. Here are the latest offerings from the ever-evolving fashion capital, ranging from restaurants to fashion retail and hotels.

Where to Shop

Park Mall A recent arrival in Shanghai's blossoming retail landscape is a Colette-like multibrand store in a mixed-use complex in the Jingan district. Park Mall, owned by local apparel giant ZucZug, scouts China and the world for fashion brands, homeware, books, fragrances and vintage designer pieces that reflect the taste and preferences of Shanghai's urban youth. Between racks and shelves of fashionable goods is a vinyl section dedicated to Chinese independent musicians – a treat for the music head and Y2K fanatics. Frequent pop-ups and retail-driven cultural events have made the area surrounding the shop a focal point for the neighborhood's creatives to gather, mingle and share ideas. Remember to visit fashion retailer XC273 and The Marketplace around the corner to get a sense of the lively neighborhood fashion scene.

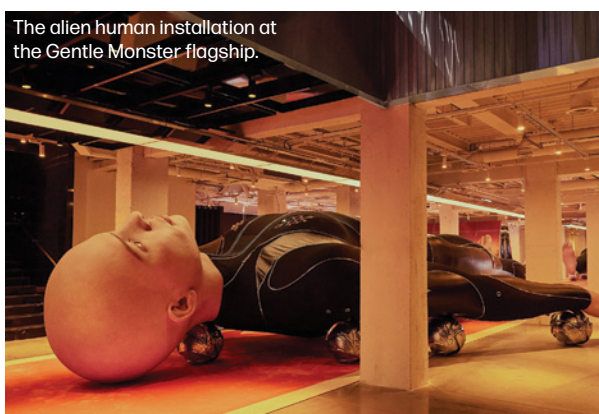
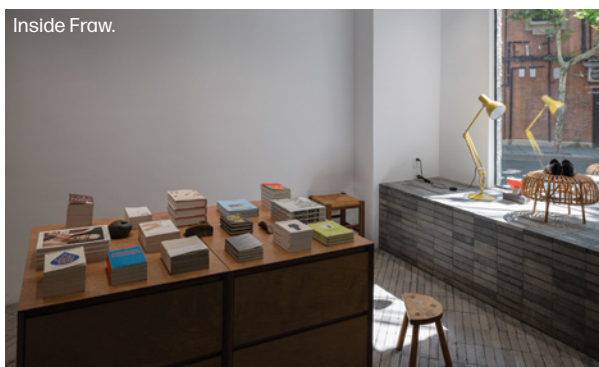
Room 102, Nol. 98-1, Yanping Road, Jingan District, Shanghai

Fraw Occupying an unassuming curbside storefront on Yanqing Road, Fraw is part of a hipster neighborhood brimming with neat designer shops and cafés. Launched last October, the husband-and-wife duo Pam Hong and William Zhu wanted to build a modern wardrobe with a raw edge for “the working woman.” The result is a mix of fashion labels, homeware and books that portray an unassuming wabi-sabi sensibility. Toogood; Nigel Cabourn Women; Margaret Howell; Le Yucca's, a Japanese cult brand known for boyish leather shoes; hat maker Kijima Takayuki, and pearl jewelry maker Mariko Tsuchiyama complete the brand lineup. An exhibition that spotlights Tsuchiyama's works and a launch of Howell-designed Anglepoise lamps will be held this month.

No. 36 Yanping Road, Xuhui District, Shanghai

Haus Shanghai Head downtown for some immersive retail therapy at Gentle Monster's Shanghai flagship. On the first floor, the Korean eyewear maker's larger-than-life alien human installation is currently on view. On the second floor, SND, the Chongqing-based fashion retailer, has filled the shop floor with a selection of up-and-coming designer brands from Paris, Seoul to Shanghai. With an eye for diverse content offerings, SND is currently hosting a pop-up with Archivism, a Shanghai-based fashion archive and research agency. The “Do you ever look back?” exhibition restyled archival fashion pieces to go with contemporary garments.

No.798-812 Middle Huaihai Road, Huangpu District, Shanghai



What to Eat

Ling Long Restaurant Helmed by Jason Liu, the Taiwanese visionary trained in traditional haute cuisine, Ling Long's eight-course set menu takes diners on a culinary journey that explores the concept of umami flavors and skillfully combines uncommon local ingredients. Jasmine-infused yak butter, crispy Shandong wagyu, spicy Taizhou rockfish, and king crab leg finished with fermented grain sauce are some of Liu's best work. The dessert section – which includes Yunnan honeycomb soufflé served on beeswax, and a play on classic '80s candies such as the toasted popcorn crunch, chewy White Rabbit marshmallow and glazy sugar balls – offers a confectionary walk down memory lane. Wine pairings at Ling Long include a variety of classic offerings as well as huangjiu, or Chinese yellow wine.

Room 105, No.2 Zhongshan East Road, Huangpu District, Shanghai; +86 021-2329-0313

Duli Serving fusion plant-based dishes, Duli has established itself as the sophisticated and casual gathering spot for the health-conscious urbanite. Thijs Bosma, a Dutchman and lifelong vegetarian who used to live in Chengdu, was inspired by Sichuan dishes and ingredients and decided to try his hand at the restaurant business after relocating to Shanghai. The menu features hearty and healthy dishes bursting with flavors. Must-tries at Duli include the Sichuan spice salad, the Di San Xian (a mix of potato, green pepper and eggplant) croquettes, the corn and cauliflower fritter “bao” burger, and the Tom Yum Wonton Soup.

No. 28 Donghu Road, Xuhui District, Shanghai; +86 021-3363-2156

Pado Launched by Tom Ryu Tae-hyeok, the esteemed chef responsible for bringing modern Korean cuisine to Shanghai, Pado focuses on soulful Korean dishes, such as seafood tteokbokki, crab fishcake soup, and Busan specialty rice cakes with a new-age spin. With a focus on social drinking, Pado offers craft soju, soju cocktails, soju



Jason Liu of Ling Long.



The Peking duck at Shi He Yuan.



The exterior of Capella Jian Ye Li.

pairing menus and rare Korean sake, which the chef found during a recent research trip back home.

No. 1107 Yuyuan Road, Room A101, Changning District, Shanghai; +86 189-6497-3659

Shi He Yuan As the latest venture from the creators of the Michelin-starred restaurant Yong Fu, Shi He Yuan offers a refined taste of Northern China cuisine. Calling it “New Beijing cuisine,” the chefs blend Beijing and Shandong flavors. The signature dish is the spicy fish head that can be paired with deep-fried dough sticks, or the Peking duck prepared in three different ways.

No.999 Middle Huaihai Road, iapm, room 605; +86 021-5888-8605

Where to Stay

Capella Jian Ye Li Tucked away on a quiet street in Shanghai's former French Concession, Capella Jian Ye Li features 55 Shikumen-styled villas that offer an unparalleled restorative living experience. The courtyard villas stand three stories tall and include an open rooftop that grants a marvelous view of the downtown skyline. Pamper yourself at the hotel spa, which features ultra-premium skin care brand Carita, or try the 60-minute sleep therapy followed by a soak in the flotation tank for the full Capella experience.

480 West Jianguo Road, Xuhui District, Shanghai; +86 021-5466-6688

J Hotel Occupying the top floors of the spiraling Shanghai Tower, China's tallest building that stands at 632 meters, J Hotel offers a breathtaking view of the Shanghai skyline from the Pudong side. Stay at one of J Hotel's 165 rooms, enjoy the hotel's seven restaurants, bars and swimming pool and be sure to check out the spa, which offers Reiki treatments, a holistic healing experience.

No. 126 Dong Tai Road, Shanghai Tower, Lujiazui Pudong New District, Shanghai; +86 021-3886-8888



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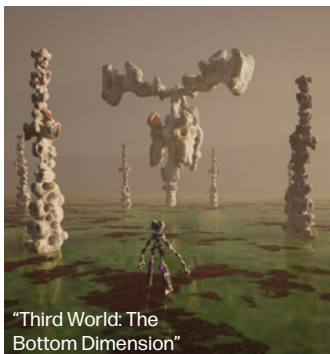
INNER BEAUTY

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From Tragedy and Romance at Matthew Bourne's 'Romeo and Juliet' to London's Best Restaurants, Straker's and Pizarro

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

BY HIKMAT MOHAMMED



"Third World: The Bottom Dimension"

What to See

"Third World: The Bottom Dimension"

Artist Gabriel Massan has invited Castiel Vitorino Brasileiro, Novíssimo Edgar, and vocalist and music producer Lyzza to collaborate on an exhibition that explores Brazilian experiences. The exhibition comes in

three parts, with the first being a free-to-download video game followed by an exhibition at Serpentine North and Web3 tokens.

"Diva" "Diva" at the Victoria and Albert Museum will exhibit the colorful world of the men and women who used their platforms to entertain, educate and inform, from the world of pop – including Cher, Elton John and Diana Ross – to opera's highly esteemed singers Maria Callas and Adelina Patti.

The showcase features more than 60 looks with many rare pieces, such as Marilyn Monroe's fringed black dress worn in "Some Like It Hot"; a red Christian Dior gown made for Vivien Leigh in "Duel of Angels"; Tina Turner's Bob Mackie flame dress from 1977; Sandy Powell's Louis XIV costume with a towering powdered wig and train for John's 50th birthday party, and Shirley Bassey's couture pink gown designed by Julien Macdonald for Glastonbury in 2007.



"Reflections for Now" American artist Carrie Mae Weems' first major U.K. exhibition is dedicated to power, desire, identity and social justice at the Barbican. The showcase brings together three decades of photographs, films and installations, from "Kitchen Table Series" to "The Shape of Things," which focuses on the history of violence in her home country.



"Oklahoma!"

What to Watch

"Oklahoma!" The 1943 Broadway musical has come to Wyndham's Theatre in London to retell the story of lovers and outsiders. "Nashville" star Sam Palladio takes on the role of Curly McLain as he tries to win over Laurey Williams, played by Anoushka Lucas. Meanwhile, Patrick Vaill plays a dark and cynical Jud Fry.

Matthew Bourne's "Romeo and Juliet" The British choreographer is bringing back his beloved 2019 work to Sadler's Wells about two teenage lovers in a gender segregated psychiatric hospital to depict William Shakespeare's tragedy about teen suicide.



"The Effect"

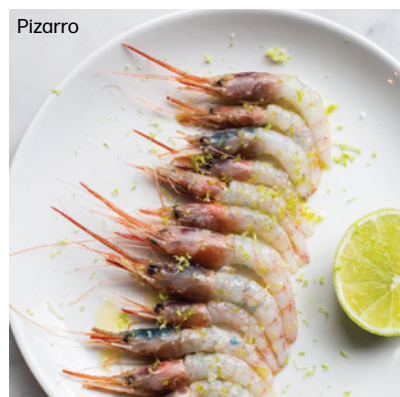
"The Effect" Lucy Prebble, a co-executive producer and writer on HBO's "Succession," returns to The National Theatre with "The Effect," starring Taylor Russell from "Bone and All" and Paapa Essiedu from "I May Destroy You," who fall in love with each other during a clinical drug trial.



34 Mayfair

Where to Eat

34 Mayfair This summer, 34 Mayfair has partnered with Floris London on scenting the restaurant, from limited edition cocktails such as the Lavender Bellini to Riviera Spritz, all inspired by the fragrance brand's scents. On the dessert menu, there's the Floris Pannacotta, made of light vanilla panna cotta and a Mirabeau Rosé jelly that's completed with a gold leaf. For an evening meal, the à la carte menu still contains the restaurant's signature dishes: tahini grilled broccoli, robata grilled octopus and the lobster mac and cheese.



Pizarro

Pizarro Chef José Pizarro's Bermondsey restaurant Pizarro is a Spanish tapas haven, where the waiters select a unique tasting menu for each guest depending on how hungry they are and what they're craving. The

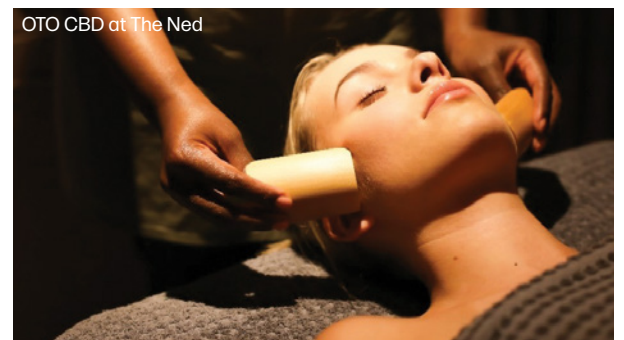
mussels in spicy sauce is often paired with the sourdough bread; meanwhile, the raw blue belly prawns with salt and lime are served with the jamón croquetas.



Straker's

Straker's The dishes at Straker's, the first restaurant from London chef Thomas Straker, of TikTok food fame, taste even better than they visually look in pictures and videos online. The menu includes flatbread with scallop and burnt chili butter; wood roasted oysters with seaweed butter

and fermented chili; girolles tagliolini with lemon and parmesan, and middle white pork loin with carrots, apple and radish. Straker's has even had the seal of approval from a French fashion house to oversee the menu for a private dinner the brand held at the Serpentine Pavilion.



OTO CBD at The Ned

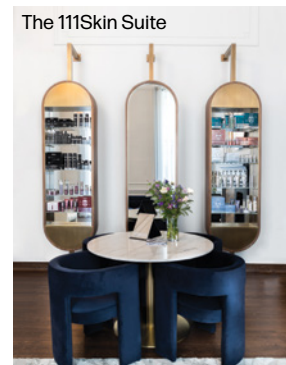
Where to Treat Yourself

OTO CBD at The Ned The Ned's Club Spa has partnered with luxury CBD brand OTO on a series of massages and facials, including the Signature Renewal facial for tired and stressed skin using ingredients such as Helichrysum flower and baobab oil.



Jab Boxing

Jab Boxing Boxing takes a less aggressive approach at Jab, cofounded by George Veness, a former England boxing team captain, and his business partner, Jamie Landesberg. The space takes cues from '60s and '70s boxing, otherwise deemed its golden era, which is when the red gloves became a signature in the sport. In January, Chanel celebrated the launch of its Allure Homme spray with a pop-up at Jab.



The 111Skin Suite

The 111Skin Suite Husband and wife duo Dr. Yannis Alexandrides and Eva Alexandridis' brand 111Skin have set up home on 111 Harley Street, where the doctor has spent a majority of his career. The private suite resembles a small luxury apartment designed by award-winning interior designer Maria Vafiadis. Offerings on the menu at the suite include a hydro

lift infusion facial; rose gold radiance facial; celestial black diamond nonsurgical face lift; a de-puffing cryo facial, and a rose radiance body treatment starting from 180 pounds.



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Formula 1 Drivers Are Fashion Brands' New Go-to Ambassadors

Over the years, fashion brands like Tommy Hilfiger, Boss and Tumi have gotten in on the hype around F1 and its mega-popular racers.

BY LAYLA ILCHI

Athletes have long been go-to ambassadors for many fashion brands, with top players across football, basketball, tennis and other sports regularly appearing in campaigns and sitting front row for design houses and luxury brands.

Over the last few years as interest in Formula 1 racing has skyrocketed across the globe, fashion brands have increasingly leveraged this mass interest by looking to F1 drivers to be ambassadors and F1 teams for multiyear partnerships. According to ESPN, F1's 2022 season was its most-watched, up 28 percent year-over-year to an average of 1.2 million viewers per race.

Some of today's biggest fashion brands are spearheading this new category in sports ambassadorships, such as Tommy Hilfiger, Boss, Tumi, Puma, Reiss and others, which have embarked on long-term partnerships with F1 teams including McLaren Racing and Mercedes-AMG Petronas, and F1 drivers like Lewis Hamilton, George Russell, Lando Norris and others.

"It has such a growing, global audience – it's huge," says Christos Angelides, chief executive office of Reiss, which has been the official travel wear partner of McLaren Racing since May. "Fashion plays out all across the world, so it's quite natural that the two go together. In addition, Formula 1 does have some fashion ambassadors such as Lewis Hamilton. So I think us in the fashion world have been watching it with interest and feel that now is a good time as any to associate ourselves with high performance, high quality and a highly innovative industry that has some similarities to what we do."

While fashion brands already have a lengthy roster of athlete ambassadors, many are now looking to F1 drivers

for their widespread and unique appeal. F1 is seen as more of a luxury sport, but the drivers have helped democratize it with their down-to-earth, relatable demeanors that have come across through their social media platforms and Netflix's popular docuseries "Formula 1: Drive to Survive."

"The drivers are really big celebrities. They're icons – they're like musicians and actors," says Martijn Hagman, CEO of Tommy Hilfiger global and PVH Europe, which has had a long-term partnership with Hamilton and is newly working with Russell. "You'll start to see brands engage a lot more directly with the drivers than we have seen in the past and then start to build on collaborations like you've ►

Lewis Hamilton in Tommy Hilfiger.



George Russell and Lewis Hamilton model Tommy Hilfiger's Mercedes-AMG Petronas F1 collaboration with Awake NY.

Lando Norris for Tumi.



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seen from us with Lewis and are now starting to do with George Russell. That's the big evolution that you will start to see in the coming years."

Tommy Hilfiger was one of the first designers to jump on the F1 hype, establishing his partnership with Hamilton back in 2018. Hilfiger and Hamilton have worked on several collections and runway shows together and most recently teamed on the brand's collaboration with Awake NY for the Mercedes F1 team.

Hamilton's star power – he has 34 million followers on Instagram alone – has always extended beyond the race track thanks to his highly watched style, which made him a key ambassador for Hilfiger.

"What's truly unique about Lewis is his creative talent," Hagman continues. "If you look back at the collaborations and how we developed the capsule collections together with him, he really had a strong opinion and a really good opinion on how the collection should look. He really drove the creativity of that capsule and it was quite unique. It's not something you immediately expect, but in that sense, he's so multitalented."

Aside from Hamilton and Russell, many of the other top F1 drivers have also been signed by brands as ambassadors. As part of Tumi's partnership with McLaren Racing, the travel brand tapped Norris as an ambassador and the face of several of its campaigns. In January, Lululemon named Alfa Romeo's Zhou Guanyu, China's first F1 driver, as an ambassador. Last month, Boss furthered its partnership with Aston Martin by appointing

its driver Fernando Alonso as an ambassador.

"For us, he's a perfect match," says Nadia Kokni, vice president of global marketing at Boss, about the brand signing Alonso. "He's a class act and he's determined in his pursuit of really wanting to win and live on his own boss terms. He's just an inspiration. The inspiring, positive energy that he has – he's sustained that for over 20 years now. That's something that really resonates for us and our consumer."

While Boss went with a long-standing F1 driver, Tumi looked to a relative newcomer in Norris, choosing the McLaren racer because of his humble nature and because of how he embodies the brand's on-the-go ethos.

"He really is that muse customer when we think about those individuals that are pursuing their passions at a very high level," says Tumi creative director Victor Sanz. "It doesn't matter if you're a designer, a race car driver or a parent. It's like we all have that drive to become the very best and for us, that was something that we saw in him."

Norris' Tumi ambassadorship is part of the travel brand's larger partnership with McLaren Racing. The label has created several capsule collections with the racing team since 2021.

Other brands have focused on these types of overall partnerships with F1 teams rather than working with individual drivers, such as Puma, which unveiled its exclusive partnership with Formula 1 as a whole in May during the Miami Grand Prix. The partnership is an extension of the brand's work with teams like Mercedes,

Ferrari and Alfa Romeo, and now makes Puma the official supplier at F1 races and allows it to produce F1 branded merchandise.

"It's making our positioning the leading sports brand in the world of motorsports," says Thomas Josnik, global director of motorsport at Puma. "That's one of the opportunities. Another opportunity is driving innovation forward and integrating this into our products. Then, this entire culture of Formula 1 which has attracted a different audience with celebrities – other sports and entertainment celebrities – and bringing those two worlds together."

Formula 1 attracts a wide range of viewers, and has only been growing among younger demographics and women. According to ESPN's data from the 2022 season, viewers aged 18 to 34 increased viewership by 43 percent, while viewers aged 25 to 34 increased 46 percent. Female viewership increased by 34 percent, with women making up roughly 352,000 viewers a race.

"[Norris] reaches such a broad audience – these aficionados of racing, that's a very fluid kind of audience – but then also this younger demographic that's really resonated [with the sport]," says Jill Krizelman, Tumi's senior vice president of global marketing and e-commerce, of the driver, who has 6.5 million Instagram followers. "To bring the brand to that broad demographic and be able to expose the brand to his audience is a great benefit to us."

With several more upcoming races this year – including the highly anticipated Las Vegas Grand Prix taking place in November – fashion brands plan to continue their respective partnerships and grow them as they see more opportunities within Formula 1.

"You have these athletes that are truly the best of the best," Krizelman says. "They're really becoming icons. Similar to what you see in sports – that convergence of athleticism and fashion coming together – we're seeing that here." ■



Fernando Alonso
for Boss.



Styles from Reiss'
collaboration with
McLaren Racing.



Sergio Agüero, Valtteri Bottas, Zhou Guanyu, Arne Freundt, Stefano Domenicali, Nina Nix, June Ambrose, Emory Jones at the F1 x Puma Trackside Panel during Miami Grand Prix.

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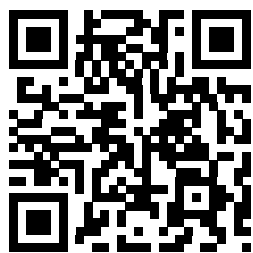
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Is the Drink of Labor Day Weekend Nonalcoholic?

A slew of new entrants promise the experience and complexity of booze – without its downsides. BY JAMES MANSO



Little Saints St. Mezcal, \$49.99

Little Saints' spirit drew inspiration from the smoky earthiness of mezcal, relying on a sugar-free blend of palo santo and adaptogen Lion's Mane mushroom for a cognitive boost.

Call it drinking to one's health.

While adverse health effects of alcohol consumption are well documented, the market is seeing a bevy of new entrants that promise the perks of a cocktail without any of the physical drawbacks. Enter the era of the mocktail – and drinkers seem to be catching on.

"Our business is orders of magnitude bigger than it was even a year ago," says Nick Bodkins, chief executive officer and founder of nonalcoholic specialty retailer Boisson, which stocks de-alcoholized wines, functional beverages and a range of nonalcoholic spirits. It operates locations in New York, while supplying more than 400 bars and restaurants in New York and California with nonalcoholic spirit alternatives.

"The modern consumer cares about ingredients, they care about things in their chocolate, like palm oil, and they care about whether the products that they're putting in their body have forever chemicals in them," he continues. "One of the biggest areas of focus we've seen in our customers is that they can turn around a bottle, see it has 60 percent fewer calories than regular wine, see the ingredients and see where it comes from. Those are big reasons to buy or not buy."

Bodkins posits that what keeps consumers drinking isn't even the buzz, it's the circumstances. "When we go to a bar or a restaurant, we are inherently having a tacit acknowledgment with the bartender across the bar: what you're pouring for me costs about \$3, and I'm going to pay \$20 for it because of the music, because of the bar and because I'm with friends," he says. "We are having an experience together, and to your point, the drink is the ritual – it's not about what's in the drink."

To that end, Boisson's assortment ranges from the nootropic and adaptogenic to the flavorfully complex. Pointing to beverage brand Ghia, Bodkins says, "What they were looking to build was a unique flavor profile that was its own thing. It isn't just an analogue for Campari or Aperol, it's just very complex, very nuanced ingredients that make for a great cocktail."

Here, the market's buzzy new entrants – no buzz required.

Kin Euphorics Actual Sunshine, \$39 for eight

This mimosa-inspired mocktail adds vitamins C, D and zinc to saffron, turmeric and collagen – plus a touch of caffeine – for a morning pick-me-up with immunity and mood-boosting benefits.

Ghia Sumac & Chili Le Spritz, \$60 for 12

Ghia has spiked its signature fizzy aperitif with sumac and chili for a layered touch of heat.



De Soi Purple Lune, \$25 for four

Katy Perry-backed De Soi came to market with both canned and bottled varieties of aperitifs. This one couples tart cherry with ashwagandha to mitigate stress.



Figlia 001. Fiore Frizzante, \$72 for 12

The carbonated answer to Figlia's Fiore spirit, this canned equivalent includes juices of lemon, ginger, white grape and rosemary in addition to ginseng root and chamomile extract.





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Private Yachts 101: An Insider's Guide for Guests

The Baron Louis J. Esterhazy, of the Hungarian Esterhazys, gives tips on how a guest should behave when invited to sail the seas on a private yacht. BY LOUIS J. ESTERHAZY

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

And it seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now been contacted by the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence about numerous modern fashion and cultural developments. The Baron's pen is as sharp as his late aunt's and, so, here is his column filled with advice on how a guest should behave on a private yacht – provided, of course, one is fortunate enough to receive an invitation to board.

As summer winds languidly down to the end of August, one's thoughts turn to that last possible summer vacation.

In times past the Esterhazy clan descended in fleets of gilded horse-drawn carriages to our lakeside palace of Szigliget. Puzzlingly, modern life doesn't allow such privileges now...but being an Esterhazy still has its little perks, as over the summer months my email in-box fills with tempting invitations to join various modern-day commercial princelings on an array of magnificent yachts, all gliding around the Mediterranean Sea.

Ever since American robber barons and the English aristocracy discovered the joys of yachting (now so blatantly adopted by fashion designers, Hollywood celebrities and luxury titans), "the Med" has been the place to be in July and August....from Salvador Dali's Cadaqués in northeast Spain, across Coco Chanel's French Riviera, Columbus' Ligurian and Hemingway's Amalfi coasts, disco throbbing Ibiza, the more poetic Mallorca, the Aga Khan's Sardinia, Bonaparte's Corsica, the Odyssean Ionian and Icarian Aegean seas, all the way to ancient Antalya, in southern Turkey. There are thousands of miles of idyllic European coastline and one hundred times as many Instagramable bays and inlets where one can drop anchor, launch the sea-toys and behave like a spoiled tycoon.

And, believe me, these days for every bay, there are a dozen white, blue and gray-hulled throbbing monster machines providing entertainment and luxury beyond one's wildest dreams to those aboard (and paparazzi-filled motorboats chasing the celebrity-filled ones). By the way, proper sailing yachts are few and far between, as real

sailing is too much like a sport, involves a modicum of skill, some real passion and even potential discomfort.

In addition to all this at sea, if one's host is really aiming to impress and "go large," your invitation may well include a private jet trip out to join the gin-palace at anchor. It all sounds so "Life Styles of the Rich & Famous" and jealous-making, doesn't it?

But before you scream in envy, here is the Baron Louis J. Esterhazy's Modern Day Guide to being a summer yachting guest:

1. Large yachts are not a home. No homeowner gets upset at being in residence alone – with hallways of empty guest rooms upstairs. No, big fancy yachts are solely designed to impress, entertain and to be filled. A yacht owner "on board alone" is a deeply sad character. So, they need to fill the multiple guest cabins – for the entire summer season. The challenge is, all their rich friends also have their own mega-yachts and gorgeous summer retreats and they, too, need guests.

So, when you get the tempting yachting invitation, beware that accompanying noise, which is the unmistakable sound of the bottom of a large barrel being scraped in search of warm bodies to fill empty cabins. The point is, you could well be trapped on a boat, with up to a dozen other utterly random people, all quietly wondering to themselves why they were asked and when the holiday will end.

I once met a charming couple who were about to spend 10 days on the enormous yacht of a well-known European tech tycoon. The invitation had come after meeting him only once at a London charity soirée. I casually told them that, of course, every cabin was wired with listening devices and every mirror was two-way with cameras behind, as the owner relished sitting in his cabin late at night eavesdropping and watching his guests. They were horrified.

I saw them six months later. "How was the cruise in the Med?" I asked. "Terrible! We undressed in the closet, never had any physical interaction and only spoke when we had swum 200 yards from the boat. It was ghastly." "Why?" I innocently asked. "Because of what you told us about all the bugging." "Good Lord, that was a joke!"

I have not seen them since.

2. The very wealthy are, by definition, total control freaks – often that is how they became so rich in the first place. They love their jets and their yachts precisely because they can be utterly in control of everything, all the time. They go where they want to go, when they want to go

there and brook no opposition. They determine if and when you can get off, who sits at their table, at what time you eat and drink and how the entertainment will be served up. Think of it as being a very luxurious jail. Oh, and you need to sing for your supper, sometimes literally. On no account do you sneak off to your cabin until your host is ready to retire and the signal is given.

3. To support and enable this near psychotic level of control-freakery, your host is ably and ruthlessly supported by the crew of whatever mode of transport you are enjoying. Private jet and big yacht crews are singularly the most disciplined, attentive, willing and fastidious domestic staff in existence. They make Downton Abbey's Carson look like a trainee on amateur night. If the owner wants his guests to water ski at 2 a.m. or be served iced tequila shots while attempting stand-up paddle, it's done. No request or need is too much for these people. The corollary pleasure of all this pampering, as a guest, is when you finally leave, the expected tip for the crew is enough to pay a full term at Yale Law School. Bring enough cash to fill a private banker's till.

4. And talking of leaving, again like jail, the process of release is always in someone else's hands. You may have boarded in Nice and reasonably have bought yourself a return flight home from the same airport. Big mistake. One week later, you could be approaching any number of unexpected ports with a range of challenging travel connections back to Paris, London, Geneva or New York. But all this is simply not a concern or something even understood by your host. When one has a private jet on call, why would you bother to understand the concerns of mortals around budget airlines, seat availability and flight schedules? Suddenly, you are dumped out on a Greek rock and soon find yourself ferrying it back to Athens with countless unwashed back-packers. And then you feel how the real world returns, alarmingly fast.

5. And if you do get the ride on the PJ...remember the absolute golden rule: Never, ever go to the bathroom on some else's plane. No one tells you this...until it's too late and you exit the loo having done the business and undertake the silent walk of shame back to your oversize leather seat. My German wife (aka the Generalquartiermeister) and I were once given a lift on a billionaire's jet, all the way from India to the U.K. following a lavish Rajasthan wedding. In order to ensure "Delhi belly" was avoided during the four-day celebrations, she took prophylactic measures and self-medicated to "stuff herself up," so to speak. The effects wore off about six hours into the PJ flight with seismic and volcanic results. Her additional challenge was that the billionaire in question had banned his crew from taking on "dirty" Indian water when in the sub-continent, so the toilet pump system was dry. Had she been availed a parachute, I think it would have been willingly deployed.

So, caveat emptor when it comes accepting that "all aboard" luxury jet/yacht invitation in these final days of summer.

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Why Men's Designers Are Moonlighting As Models

As fashion embraces a more collective approach, men's designers are using themselves – and each other – to embody their brand. BY JOELLE DIDERICH

Ever since Yves Saint Laurent posed naked in 1971 to promote his fragrance Pour Homme, men's designers have been spokesmodels for their own brands. Some – like Jean Paul Gaultier, Michael Kors, Jeremy Scott and Christian Siriano – even took on side gigs as TV personalities.

But as fashion embraces a more collective approach, some designers are setting aside potential rivalries to tap their peers to walk in their runway shows.

Among the creative directors moonlighting as models during the menswear shows in Paris in June were Stefano Pilati, who appeared in Pharrell Williams' debut show for Louis Vuitton, and Spencer Phipps, who popped up on the runway at LGN Louis Gabriel Nouchi.

Mostly, it's friends doing favors for friends. For others, modeling emerged as a side gig during the coronavirus pandemic, when physical shows were canceled and booking models for shoots involved complex logistics.

Forced to present his spring 2021 collection online, Phipps fulfilled a childhood dream by starring in his own western, titled "The Spirit of Freedom." That led to other offers, prompting him to sign with Next Management's Talent division, which also represents fellow designer Nix Lecourt Mansion.

"It's really funny because it's so unexpected for myself," says Phipps, who sees it as an opportunity to immerse himself in other designers' work.

"We're kept very separate, so it's very rare for me to be in someone's full environment. Maybe I'll see something in a store and experience a couple of pieces. Maybe I'll meet them out and I can say hi to them, but I don't necessarily go in their work zone, so it's great. I get to be, like, a full tourist," he explains.

"It's actually really refreshing," he adds of being backstage at the LGN show. "I understand exactly what's happening because I've been in his shoes. I know what they're freaking out about."

Sometimes a runway gig leads to something bigger. Having appeared in the film for Boss' spring 2022 collection, Phipps then partnered with the label on a co-branded capsule line.

For Ludovic de Saint Sernin, whose collections are autobiographical, it made sense to star in his own campaign.

During the first COVID-19 lockdown, he worked with photographer Willy Vanderperre on the images for his fall 2020 collection, titled "Heartbreak," which showed the designer donning a broken heart-shaped breastplate and posing with his face pressed against a mirror.

"For me to make the leap and move to the other side of the camera is always a very special moment that is full of meaning and personal connections," he says.

Vanderperre was inspired by the fact that de Saint Sernin often posts pictures of himself on Instagram.

"I think it comes from all the people I look up to, like Marc Jacobs, Rick Owens or Donatella Versace, who built an iconography around their image as designers and who are as recognizable and well known as their brands. I've always found that fascinating," de Saint Sernin confesses.

He decided to toy further with the myth-making process by walking in his fall 2022 show, titled "All the Rumors Are True," alongside Gigi and Bella Hadid. "I wanted to push to the maximum this idea of a designer showcasing himself, and this reflection on the place of the designer within a brand and a community," he explains.

Last December, to announce what would turn out to be a one-season stint as creative director of Ann Demeulemeester, de Saint Sernin released a set of images in which he wore items from the Demeulemeester archive dating back to the '90s.

Yet his biggest thrill to date was closing the Rick Owens spring 2023 show last summer. "I've been a fan of his for years and he's inspired me a lot," de Saint Sernin says.

"I was incredibly touched by this experience and the new perspective it gave me. It's a lot more stressful than you



Stefano Pilati in Louis Vuitton's men's spring 2024 show.



Spencer Phipps walks in LGN Louis Gabriel Nouchi men's spring 2024 show.



Ludovic de Saint Sernin in vintage Ann Demeulemeester.

Stefano Pilati and Spencer Phipps photographs by Giovanni Giamont. Ludovic de Saint Sernin by Willy Vanderperre

imagine, even if you're in the industry, to be in the shoes of a model and to realize the pressure of being in a Rick Owens show, and all of a sudden all eyes are on you," he says. "But it's such a rewarding and unique experience that you want to do it again and again. There's a rush that is almost addictive."

Going forward, de Saint Sernin plans to continue to build his image with carefully selected collaborations.

"I greatly admire people like Marc Jacobs or Jean Paul Gaultier, who, beyond their job as designers, have established themselves in pop culture, in television, entertainment and acting. Designers today do a lot more than they originally did, and you have to be very fluid and curious about where it can lead you," he says.

It stands to reason in a period when designers are prized for their social media following as much as their creative skills. Balmain's creative director Olivier Rousteing, for example, has 9.7 million followers on Instagram and was among the first to model on the side, appearing nude in a spring 2019 campaign with Cara Delevingne.

For emerging designers operating on a shoestring budget, roping in friends is an economic necessity as well as a way to celebrate a new-gen creative approach.

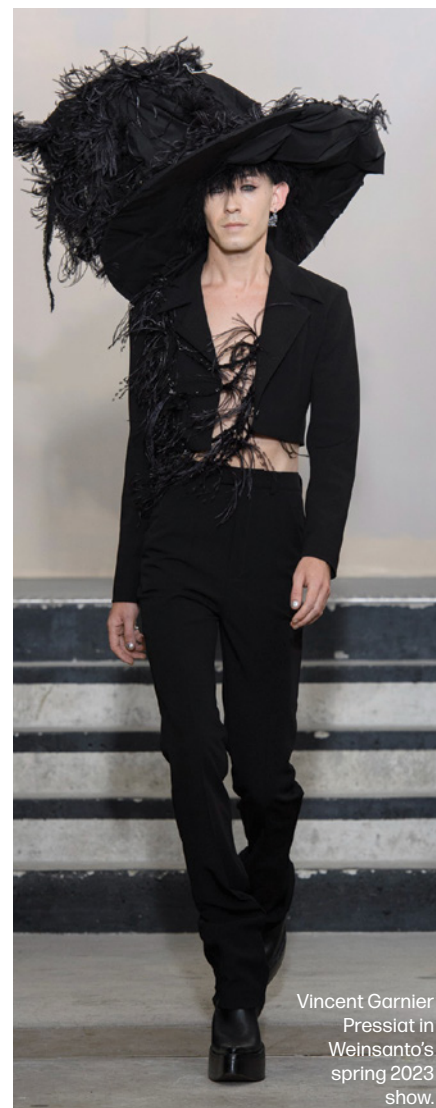
Victor Weinsanto featured fellow designers including Charles de Villemorin, Vincent Garnier Pressiat and ►



Charles de Vilmorin
in Weinsanto's
spring 2023 show.



EgonLab
designers
Florentin
Glémarec and
Kevin Nompex
in Weinsanto's
spring 2023
show.



Vincent Garnier
Pressiat in
Weinsanto's
spring 2023
show.



Victor Weinsanto
in Pressiat's fall
2021 show.



Cara Delevingne and
Olivier Rousteing front
the Balmain spring
2019 campaign.

EgonLab duo Florentin Glémarec and Kevin Nompex in his spring 2023 show, titled "Common Love."

"We all inspire each other," he explains. "It was my way of saying we're all friends."

Once his buddies hit the runway, each let his personality shine through. "With Charles, it was this mixture of shyness and fantasy, whereas Vincent was more exuberant," he recalls. "It allows people to put a face to the designer's work. It's like when you see a painting and then you see the artist: you end up understanding a lot."

Weinsanto believes that the collaborative approach is a necessary consequence of the explosion in new brands. "Back in the day, there were so few designers that it was a little bit like a school class: there's only 30 students, and in that group, everyone wants to be top of the class," he says. "There's a lot of us now, so we tend to pool our resources."

Nonetheless, this bunch is not likely to let a loose hemline go unnoticed. "We're very familiar with each other's work and we pay close attention to the finish of the

clothes, the linings. We tease each other if something's not right," he says.

At the end of the day, it's about helping someone else's vision come to life. For Pressiat's first show, Weinsanto took his own turn on the runway, his hair caked in orange paint and a chain clamped to the side of his mouth. "To be completely made up à la Pressiat was quite something," he says with a laugh. "I was super happy to be part of it because it was an important moment for him."

De Saint Sernin believes that designers celebrating fellow designers is a sign of the times. "It shows mentalities are really changing in fashion in general. As designers, we're responsible for setting an example in that sense. Today, there's huge solidarity among new generations," he says.

"I think it's really beautiful and it inspires future generations not to be afraid of competition," he adds. "We feed off each other and it's important to nurture that, because it makes conversations much more fruitful and inspiring." ■



Rhugi Villaseñor teams with The Macallan on the Harmony Ritual Kit.

How Scotch and Whiskey Labels Are Broadening Their Reach Through Fashion

Partnerships with brands and designers like Mr Porter, Rhugi Villaseñor and the Shoe Surgeon are helping heritage spirits labels appeal to a younger and more diverse audience. BY LAYLA ILCHI



The Shoe Surgeon and Glenmorangie's sneaker collaboration.

While whiskey and scotch had historically been consumed by an older, mostly male, demographic, in recent years the spirits have become more popular among a younger age group – and with women – thanks in part to labels teaming with brands and designers in the fashion world to broaden their reach.

Heritage scotch and whiskey labels such as The Macallan, Glenfiddich, Jameson, Glenmorangie and Johnnie Walker have embarked on a continuous slate of collaborations in the fashion world over the last few years, working with brands that align with their values and help them celebrate the craft that goes into their distillery processes.

“Fashion is the key pillar of lifestyle,” says Kenny Moore, vice president and head of spirit brands at Moët Hennessy U.S., which owns single malt scotch whisky label Glenmorangie. “Increasingly today’s consumers, they swim across different lifestyle verticals, whether it’s fashion, music, art or sports. Fashion is obviously an everyday part of our lives. Everybody has their own distinct style and that’s a nice parallel with our brand because we have a broad portfolio and we’re continually innovating.”

Glenmorangie’s most recent fashion collaboration was with Dominic Ciambrone, founder of The Shoe Surgeon, for a yearlong partnership that included a sneaker inspired by the heritage Scottish whisky brand. The orange sneakers paid homage to the scotch by featuring barley textured suede, copper detailing and gold plated tags featuring Glenmorangie’s Signet icon.

“From a DNA perspective, you look at Dominic and you look at our master distiller Bill [Lumsden] who is a pioneer and a maven in the industry, you’re looking at two people that really at their core impact the brands,” Moore continues. “The Shoe Surgeon and Glenmorangie are about innovation, about craftsmanship and it’s about



A Macallan display at Bergdorf Goodman.

being consumer-centric and delivering things that are on trend, but still anchored in history.”

These kinds of fashion collections have also been taken up by other labels, such as Jameson, which teamed with Dickies in June for a workwear-inspired apparel line that paid homage to both the whiskey label and fashion brand’s craftsmanship backgrounds. ►



Monica Ahanonu's warm-up shirt for Johnnie Walker.



The collection offered workwear pieces such as overalls, beanies, T-shirts, hoodies and more styles that fused both brands' heritages. The collaboration was an instant hit with customers, with the collection's Eisenhower jacket and flannel shirts selling out upon release. The Jameson x Dickies limited-edition bottle also sold out in half a day, causing the brands to restock the item.

For Jameson, Dickies felt like a natural partner because they both shared values in celebrating craftsmanship.

"[The collaboration] really enabled us to demonstrate to consumers the craft history and heritage behind the brand," says Lynda Cody, the head of Jameson's global culture team. "People probably know Jameson as an Irish whiskey, but they may not necessarily know a lot of the story of the brand or the history of the brand. This enabled us to really put our story to the front and center of the campaign with this idea of [being] crafted together."

Scotch labels like The Macallan and Glenfiddich looked to fashion partners to team on bespoke spirits bottles, with the former teaming with Rhude designer Rhuigi Villaseñor on a scotch tasting set and the latter working with Mr Porter on a limited-edition custom scotch bottle.

"[Mr Porter] is very much about curating and being very much a lifestyle. Luxury lifestyle brands are a focus for us," says Sophia Plummer, global brand manager of PR and partnerships at Glenfiddich. "The decision to order a single malt scotch whisky has similarities to what you choose to wear, the fashion you embrace and the kind of art and art exhibitions you choose to go and visit. I think it's all connected. We saw Mr Porter as a representation of the type of Glenfiddich audience that we could speak to."

In November, The Macallan embarked on its collaboration with Villaseñor as a way to further its commitment to sustainability while broadening its audience. Villaseñor co-created The Macallan Harmony



Here and left: Styles from the Jameson x Dickies collaboration.

Ritual Kit, which took inspiration from the label's Intense Arabica scotch. The kit included the scotch bottle, two custom-designed glasses, a coffee press and two coffee cups. The Macallan and Villaseñor used sustainable processes and upcycled materials for the kit.

"Something that we're really paying attention to and trying to move our position forward is making sure we're doing the right thing for the planet, which of course the fashion industry has a big role to play in achieving these greater levels of sustainability," says Jessica Tamilio, brand director of The Macallan. "This is all core to what we do at Macallan, so if those particular fashion brands share those values, then I think it's a great foundation to build on a collaboration with like-minded audiences."

At Johnnie Walker, the scotch label has used its fashion collaborations to expand its appeal to a female audience. The label has worked with designer Aurora James to create a collection supporting the nonprofit She Should Run, an organization that helps increase the number of women running for public office, and illustrator Monica Ahanonu, who created a warm-up kit for women's soccer teams Angel City FC and Gotham FC.

"It's people and organizations that are taking bold strides for progress," says Sophie Kelly, senior vice

president of whiskies at Diageo North America, which owns Johnnie Walker. "That is a really important part of the Johnnie Walker DNA. It's about engaging diverse consumers with shared values across men and women to really move communities forward."

The fashion collaborations have helped make these heritage scotch and whiskey labels more accessible, especially for newer and younger consumers who may be unfamiliar with the spirits. The labels have plans to continue partnering within the fashion space, with Jameson continuing its collaboration with Dickies and The Macallan gearing up for a partnership with Stella McCartney launching later this year. For the labels, they see an endless line of opportunities within the fashion world.

"We really want to reach individuals with various backgrounds, demographics and cultural perspectives and really widen the typical base that is associated with single malt scotch," Tamilio of Macallan says. "By engaging with individuals who are into fashion or are trendsetters or connoisseurs of luxury, we know that they appreciate artistry and pay attention to the details. We find that both within the fashion world and The Macallan, so it's a really wide range [of customers], but with the shared values of just that quality craftsmanship and artistry." ■

Rebecca Minkoff on Her New Stone Line, Navigating Fashion's Social Media Hierarchy

The fashion designer, along with ABC Stone and Borrowed Earth Collective, has designed bespoke marble panels and soon will launch a tile collection. BY MARISA GUTHRIE

Late last year, Rebecca Minkoff set about renovating a 100-year-old house she had just purchased in Clearwater, Florida, the gulf town where she grew up. A hands-on designer, Minkoff happily immersed herself in the nitty gritty of the home makeover. ("If the toilet parts arrive in the next couple of weeks, I'll be done," she says during a recent interview with WWD.) And when she was looking for stone for her kitchen, she called Lindsey Belle Tyler, an acquaintance and the creative director and vice president of marketing at ABC Stone.

Minkoff had her eye on a slab of Calacatta Viola, a bold marble with thick veins of violet and burgundy. Tyler had other ideas.

"My team and I had been talking about collaborations we could do with different artists," says Tyler. "Not just interior designers, but artists who would bring a personal lens to our products."

"She called me and said, 'I have this crazy, wild idea,'" recalls Minkoff.

Tyler pitched Minkoff on a collaboration with ABC Stone and Borrowed Earth Collaborative, an L.A.-based art and design studio that creates sustainable slabs and tile. Minkoff was all-in.

"Whenever I get the opportunity to go outside my comfort zone and flex a new creative side of myself, I'm like, yes," says Minkoff.

The first project from that collaboration, Anthozoa, is a series of three large bespoke panels carved on giant slabs of marble and limestone. Each piece took about 300 hours of computer numerical control (CNC) milling and hand-finishing. The biggest is 8 feet by 4 feet and they range in price from \$35,000 to \$44,000. Fabricated with sustainably sourced stone from India, Minkoff was inspired by sea anemones and soft and stony coral, rendering stone as art rather than work top.

"Anthozoa coral is a living, breathing thing, but it's building something so hard. It's alive, but it's very stiff and sculpture-like," she explains. "The question was, how do we take that idea and turn it into something that could be a beautiful installation in a corporate building or a hotel or a townhouse or a beachfront mansion?"

Ultimately, she adds, "My goal is to have Anthozoa on display in a public space for all to view."

Minkoff has more designs in the pipeline with ABC Stone and Borrowed Earth, including a tile line, which Tyler hopes to bring to market within a year. "We have ideas for the bread-and-butter salable stuff," says Minkoff. "But I figured, let's launch with something that feels more like an art piece versus just everyday."

Minkoff's foray into something as specific as stone is not entirely surprising. While the home market has long been a repository for fashion labels – from luxury houses to mall brands – it has exploded in recent years as the pandemic led consumers to reconsider their interior surroundings. But Minkoff has eschewed a headlong foray into the crowded market, only recently dipping a toe in the lifestyle space with a modest bedding collection launched last year.

"We put so much thought into our products, which is why it is so limited. We only produce the top of the mattress, the sheets and the bedding," she says. "As a brand, our goal is to have success in any area before we expand, which is why we have a very edited point of view on our home line."

Minkoff got her start in fashion with a lot of hustle and an eye for the preferences of single Millennial strivers who gravitated to her copious handbags (her breakout bag was dubbed the Morning After Bag) and grunge-meets-office leather jackets. Her brand – which she launched in 2005 with brother Uri Minkoff, after her deconstructed I Love New York T-shirts became a sensation on the pages of pre-social media weekly style magazines – offered attainably priced clothes and accessories that spoke to a newly empowered lean-in generation.

Before the advent of social media, she connected with her customers via blogs, cultivating a community of fans years before the rise of the influencer class. She opened up her creative process to customers in a way that seemed revolutionary more than a decade ago. In 2011, for instance, she communed with the diehard handbag fans of PurseForum.com on an exclusive project, letting users vote on design elements for a new Rebecca Minkoff handbag. At the time, it seemed like a radical form of user-generated retail. ▶



Minkoff has broadened her oeuvre with a stone collaboration with ABC Stone and Borrowed Earth.



A bespoke panel in beige travertine measuring approximately 7 1/2 by 4 feet took 300 hours.



Each panel in Minkoff's Anthozoa series took approximately 300 hours on CNC-milling and hand finishing.

"Rebecca was one of the first few women designers that understood the power of a handbag at a decent price," observes Joanna Coles, the former top editor at Marie Claire and Cosmo. "And I think young women cleaved to her because they saw someone who understood their lives, and who wanted to understand their lives, and who was no longer talking down to them. She was part of the revolution of fashion from the street up. The minute consumers got a phone in their hand and could take pictures of themselves and other people they found cool, the conversation became different. She was in that conversation in a way that the more unattainable French designers were not."

As the old gatekeepers have been supplanted by social media influencers, Minkoff remains her best brand ambassador, regularly and unself-consciously sporting her own designs on Instagram and in real life. (In February 2022, she sold her company to Sunrise Brands; she remains chief creative officer.)

At a recent launch event for Anthozoa hosted by NYCXDesign, she wore her own black ruffled one-shoulder evening dress and strappy studded sandals. And while so many of her Instagram posts feature her long, naturally bronzed legs, she is also unafraid to share her more vulnerable moments (including her post-partum body – in hospital underwear – after the birth of her fourth child, son Leo, last January). Minkoff, 42, and husband Gavin Bellour, a commercial director and producer, have three older children; sons Luca, 11, and Nico, 5, and daughter Bowie, 9.

"Rebecca is authentic," says Tyler. "She and I are in a similar space in life, we've got young kids, we're both working. And maybe that's where the similarities end, but that's not how you feel when you're with her. She's so non-judgmental, you just feel like you're hanging with your girls."

In 2018, Minkoff established the Female Founders Collective with Ali Wyatt, the organization's cofounder and CEO. The nonprofit has amassed a community of female founders and leaders with networking events, workshops and mentor opportunities. "I launched FCC out of frustration," she admits. "Because I didn't feel like I had a community within the fashion industry because it is so competitive."

It was post-#MeToo and Minkoff found herself "speaking ad nauseam on panels" about female empowerment and equity.

"And all of these incredible women would come up to me off the stage and we'd be in our little sewing circle. And I was like, did any of this move the needle? Did anyone make a f-king cent more because we said whatever. And I thought we could all be more successful if we had a community, a safe space to talk about what worked, what didn't work, who to avoid, the roadblocks."

The FCC had more than 3,000 applications the first weeks after launch; now the community includes more than 25,000 women. "We're all working hard and no one has time to go back to school. So how can we educate founders about all the unsexy stuff, hiring and paying women more fairly, better maternity leave programs? We did a cohort during the pandemic where we took 50 female-founded companies through a financing program and these women have gone on collectively to raise over \$40 million – because of what we taught them. Annoyingly, [women] are seen a trend, though it doesn't feel like women are trending right now. But we're 51 percent of the population. I think as long as we can keep educating, supporting and helping founders, that's something. If someone gets paid two cents more because of something we did, I'll take that as a win."

Her podcast, "Superwomen with Rebecca Minkoff," is another variation of that mission. Through conversations with female founders, executives and activists, Minkoff



Minkoff with youngest son Leo, now seven months.

hopes to offer practical advice wrapped up in relatable stories. Guests have included jewelry designer Jennifer Fisher, Nyx Cosmetics founder Toni Ko, Jessica Alba, The Newsette founder and chief executive officer Daniella Pierson, and actor and activist Marisol Nichols.

"No one has it all figured out and it's hard for everybody," she says. "But I hope we can give [listeners] some practical tips from people who figured something out."

Minkoff has also made sustainability core to her brand; she launched a blockchain-enabled sustainability tool and tracking platform with fashion tech company Resonance that lets customers view (via a QR code) the lifecycle of her ready-to-wear collection, including the amount of water used and carbon emitted.

In February 2020, she debuted a sustainable kids' line with Resonance called Little Minkoff. But it was derailed by the pandemic when Resonance, out of global necessity, shifted its resources into manufacturing masks. She hopes to restart the kids' line, but she says right now her focus

is on the mothership; handbags and ready-to-wear and reopening stores that were shuttered during the pandemic.

And if it's harder to break out in today's crowded social media fashionscape, where brands are seemingly beholden to the inscrutable whims of online communities, Minkoff does not seem intimidated.

"In the beginning we weren't accepted, we weren't part of the cool club," she says. "We had to learn the technology as it was evolving, to get in front of the customer. And then we used it to our advantage. The speed [of the industry] doesn't scare me. It's incredibly inspiring to see someone break through in new and different ways. We have a fast and slow approach to everything we do. But whatever we do, it needs to make sense for the brand. Like, we're never going to get on the bucket hat bandwagon. But I still see women who have had their bags for 18 years and they're still wearing them. So it's about holding true to the design aesthetic. When I close my eyes, I can see our customer." ■

Mood Board

Messika Paris' Valérie Messika

The French creative on what inspires and motivates her in both her life and her jewelry. BY THOMAS WALLER

The daughter of André Messika, a respected diamond dealer, Valérie Messika has deep roots to the jewelry world. She launched her own brand in 2005 as a contemporary and accessible interpretation of the diamond, which is freed from forced exercises like the river or the solitaire. She quickly found traction with her movable stones, bracelets and necklaces with elastic flexibility, and her best-selling Move collections. The creative sees her designs as symbols of femininity, emancipation and power.

Here, WWD takes a deeper visual dive into what inspires Messika's body of work and the recently updated Move titanium collection.

WWD: You have made a mark in fine jewelry by upending traditional codes. What are modern "codes" to you today?

Valérie Messika: Modern jewelry codes today begin with freeing the diamond. This begins by transforming the image, feel and attitude of precious jewelry. I saw the need for a modern brand, and I knew I would have to conjure an entire universe that would resonate with a new confident, fashion-conscious generation, looking for a unique expression of individuality. Modern jewelry "codes" are about breaking the heritage, conventions, and formal designs related to jewelry; especially toward diamonds. The modern codes begin with young independents who look for new ways of wearing diamonds – casually, provocatively, layered, for daytime, with jeans, with attitude – and different places, too, for wearing them.

WWD: What inspired your new Move GI collection, and creating a "genderless" line?

V.M.: The new Move GI necklace is the latest jewel to be created within the Move titanium collection. The collection combines the strength of titanium with the power of the diamond, making for a collection of pure, raw and magnetic masculinity.

There are several other collections within the Move collections being unveiled this year which are designed in mind to be shared across the sexes. The new Move Link collection interprets the signature of the house, the "Move" motif, through one of the most popular jewelry trends – the paperclip necklace. This was one of the most popular jewelry trends within the last year and it's a concept that transcends both age and gender.

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

V.M.: I have a lot of different icons. The most important icon above all else is my family. Because of my father, I was born to look inside of a diamond. Growing up, I would listen to my father talk passionately about this stone for which he is well known. He would explain the extraordinary qualities of the stone – light, fire, and brilliance. He would explain the individual personalities of the stone and their legendary invincibility. It is my father who transmits his passion to me, and this is one of the reasons why my family are the premier jewelry icons for me.

In addition to my family, I'm inspired by strong, independent women. Part of the story of Messika begins with Beyoncé, who has been a supporter since she discovered the Glam'Azone collection. Another shining example is Kate Moss. Kate has always served as an inspiration and muse. I've always admired the way she approaches things. Her instinct is what inspires me the most and this is one of the reasons why we decided to

Valérie Messika

partner together in creating a high jewelry collection.

Grace Jones, Diana Ross, Brooke Shields, Jerry Hall, Bianca Jagger and other iconic figures from the days of '70s nightlife and performance art have been my latest fixation whilst looking for inspiration for my most recent high jewelry collection "Midnight Sun," and the way they wore jewelry and styled jewelry in their own personal ways.

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

V.M.: My advice to the modern customer is to be bold. Try to wear things in new, different and unexpected ways. There are no real codes or ways of wearing something. I think the most important connection to jewelry is the emotion and the memory of a story that is attached to it. Above all, you should be in love with what you are wearing and when you feel good in a jewel, it's empowering and that is when you truly glow.

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

V.M.: The collections which resonate the most are my Move Noa and Move Romane collections. They are named after my daughters. My girls are always looking at my wrists to make sure that I'm wearing the bangles from these collections. No matter where I am during the day or in the world across work and travels, I look down at my wrists and I am reminded of my daughters.

"The emotion appears when the imagination becomes real in the atelier."



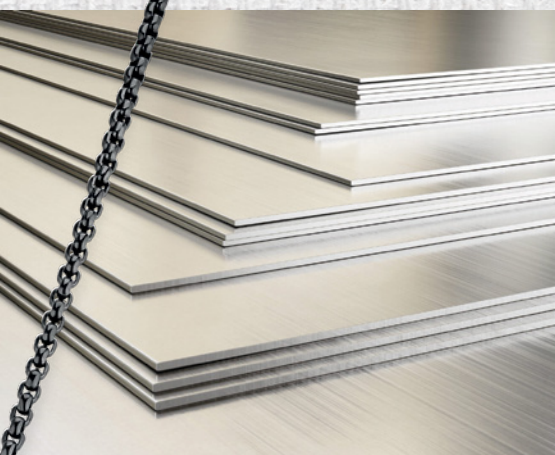
"The strength of titanium combined with the power of the diamond makes for a jewel that is pure, raw and magnetic."





"The sculptures of Damon Hyldreth seem to defy gravity and weight whilst remaining fluid and showing strength."

"An unexpected conjoining of materials to create contemporary precious jewels."



"Remarkably light and as strong as steel."



"One of my many inspirations is designer Ron Arad, whose work illustrates the joy of invention."



"Shapes and forms found in the everyday."



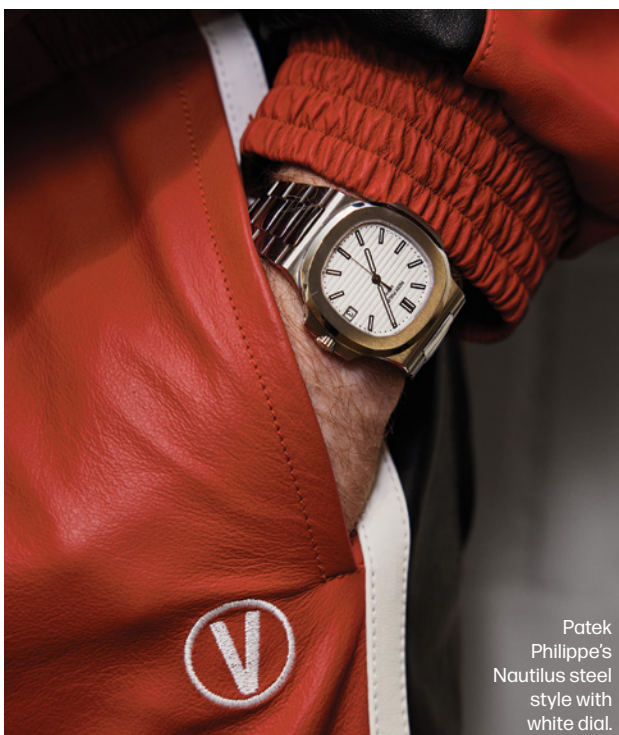
* Move Titanium Collection

"The energy of Alton is completely synergized with our energy."





Guram Gvasalia in Audemars Piguet's Royal Oak Selfwinding Flying Tourbillon in extra-thin steel.



Patek Philippe's Nautilus steel style with white dial.

Audemars Piguet's Royal Oak Jumbo extra-thin yellow gold with smoked yellow-gold-toned "petite tapisserie" dial.



Wrist Aficionados

Guram Gvasalia

The creative director behind the cult label Vetements discusses his watch collection, which most horology lovers would drool over.

BY LUIS CAMPUZANO

The list of things that people will collect is seemingly endless, and reels in objects ranging from the worthless to the priceless. Whether it's coins, stamps, autographs, or works of art, the act of tracking down and securing them is nearly always more about emotion than logic – and none more so than with watches.

This is a golden age of watch collecting as timepieces are particularly desirable things to collect due to their multifaceted nature, the technological aspect in terms of their movements, different finishes and the advancements in precision. The horological space is one full of technical jargon, but once a person is wrist-deep and the more they know, the more their appreciation grows.

Yet collecting watches is about more than the acquisition of material objects – they are exceptional at timekeeping; their value generally rises over time; in certain circles they are status symbols, and they become meaningful heirlooms passed down for generations.

Guram Gvasalia, creative director of Vetements, is

a watch enthusiast known for his collection of luxury timepieces that reflect his sense of style. His collection boasts some of the rarest and most sought-after pieces in the world of horology from brands such as Rolex, Patek Philippe, and Audemars Piguet.

A testament to his discerning eye, his collection reflects his affinity for rare timepieces and spotlights two of the most prestigious names in watchmaking: Audemars Piguet and Patek Philippe.

Here, Gvasalia talks about how his collection began, his favorites, what drives him and how fine watches influence his designs for Vetements.

WWD: When did watches first become important to you, and why did you start a watch collection?

Guram Gvasalia: I was 12 years old when I read a magazine article about this watch collector. I was blown away and promised myself that “one day, I will start my own collection.” Being a war child, a refugee, and having

one toy growing up, it seemed like a faraway wish. I got my first watch when I was 16 years old. I worked double shifts waiting tables the whole summer, and managed to put aside enough money to buy a vintage Rolex Air-King from 1972, that I still have. That watch carries so many good and crazy memories.

WWD: What is the most important watch or watches in your collection and why?

G.G.: I'm a big admirer of Patek Philippe's reference 5970; that model is an absolute undisputed king of watches for me. One of the most beautiful Patek references ever made, in my humble opinion, if we speak about watches that look modern and can be still worn today. I have 5970s in all metals, and had the pleasure a couple of times having Mr. Thierry Stern [president of Patek Philippe] compliment me on them. In my 5970 collection, I have two very special timepieces – a white gold, salmon dial, a run of four-plus pieces, to my knowledge, and part of ►



Patek Philippe's Eric Clapton Unique Perpetual Calendar Chronograph in white gold with brick bracelet.



Audemars Piguet's Royal Oak Selfwinding Flying Tourbillon in extra-thin steel.



Audemars Piguet's Royal Oak Jumbo in extra-thin platinum with smoked green sunburst dial.

the London exhibition. I'm lucky to have acquired that piece unworn, and it's one of very few watches that I preserve from wearing. Next to the salmon dial, the other grail for me is my unique Patek Philippe ref. 5970 with white gold perpetual calendar chronograph wristwatch with moon-phases, Breguet numerals and a bracelet that was made for and once belonged to Eric Clapton.

WWD: What drives your interest in watches? What about watches causes a "rush" for you? Is it the movements? Design? Brand? What is the allure for you?

G.G.: Watches help me understand myself and my work as a creative director of a luxury fashion house. Before I started Vetements, I thought a fashion brand is like a puzzle; it has different parts that once you put together, you get a brand. That was until one night I was meditating on it. I realized a fashion brand's structure is much more complicated than that. It's like a watch; it has different parts that need to work together, but it's not enough to have a good working mechanism. What's important is that the watch shows the right time. Not running too fast, creating things that are too early for its time, or too late – following the others. The right timing is everything. So, a watch for me is not just a precious object, it's a symbol and a reminder of how everything in life is connected; it keeps me grounded and present in a moment.

WWD: Collecting is a passion, but it also has to be fun. What makes it fun for you?

G.G.: There are two types of collectors. There are many people who collect things, but are rarely enjoying them. I have a fantastic friend who is very big in the art industry. This person has warehouses full of the most important paintings in the world, but never has time to enjoy any of them. Collecting can become an addiction. On the other side, there are collectors who collect to have fun with what they have. I buy watches for myself, I wear most of them, except if they are factory-sealed. I enjoy wearing them and I only buy watches that I like and that speak to me. I never buy a watch because that model is hyped or limited. I also feel OK if the watch that I wear gets a scratch or two. This way a timepiece becomes a part of your story.

WWD: How does your watch collection represent you? Does your collection follow any themes?

G.G.: Speaking about daily watches, and not some rare auction pieces, Nautilus is for me a top watch. It was my first Patek watch. I recently rediscovered the 5711 with white dial in my collection, and recently fell in love with it. It was so under-the-radar when it was on the run, but I am glad some inner feeling pushed me to get it. I can't really choose a favorite model – white gold perpetual calendar 5740, to the two-tone 5980, to full diamond 5719, or my new 5811 – I love them equally. And, of course, my true love is the 39mm Royal Oak Jumbo Audemars Piguet. I can say that I truly collect 16202 references, that I would usually wear at least five days a week. From a green dial platinum, to yellow or rose golds, to the extra thin tourbillon.

I recently bought the white gold with blue Tuscan dial, and absolutely adore it. In real life it almost looks like denim. It's important to mention my love of the AP ceramics, having the white perpetual and different black ones. The black ceramic perpetual calendar open work is probably the most perfect modern watch today. I am blessed to own these exceptional timepieces. ►



Audemars Piguet's Royal Oak Tourbillon in extra-thin black ceramic.



Patek Philippe's Nautilus in white gold with sunburst blue dial.



Patek Philippe's Nautilus Perpetual Calendar in white gold with blue sunburst dial.



Audemars Piguet's Royal Oak Perpetual Calendar Openworked in black ceramic.

WWD: What advice would you share to someone thinking about starting a watch collection?

G.G.: It's important to get a watch that really speaks to you. Not because it's a hyped piece, or because someone tries to sell it for a triple value on Chrono. Get a watch if you fall in love with it. It could be an AP, or Patek, or a vintage Rolex, but it could also be a Swatch. Sometimes it all starts with a Swatch. When I think about it more now, the first watch I bought myself was a Rolex, but the first watch I got was a Swatch. People give value to objects and not the other way around. If you love it, just go for it, be true to yourself, no matter what others think.

WWD: From the latest releases this year, what's the next watch on your radar?

G.G.: There are many beautiful timepieces being released. To be honest from all the latest releases, I'm grateful enough to have managed to get all the watches that I wanted. The watch that I'm mostly looking forward to receiving this year is a unique piece from Audemars Piguet that we worked very closely together with [Audemars Piguet chief executive officer] François Bennaïm to create.

WWD: Do watches influence your design aesthetic and your fashion collections?

G.G.: My collection is very aesthetic and represents a lot of who I am. For a very long time I only wore white metals, steel, white gold, platinum watches. But for a couple of years now I've started to experiment with colorful metals, other materials. True collectors often neglect the value of beautiful timepieces that are set with stones. I truly value craftsmanship in watches, clothes, cars and jewelry. Pieces that require exceptional craft and a true artistic effort. Recently I changed my mind about watches set with stones. It has always been an absolute "no" for me, but something switched, and I find them currently very

interesting from the aesthetic point of view. I'm talking about fully iced pieces, not just a few diamonds on the bezel. I think it's the influence of 2000s slowly getting back in fashion. The one thing, though, the stones must be factory set, this is a must.

Fun fact that expanding my watch collection horizon to colorful metals and precious stones opened a new fascination for me in a world of custom-set grillz to mirror and accompany the watches. So basically, for each watch I wear, I designed a matching set of grillz to go with it. Historically cufflinks seem to play a similar role. It's grillz now.

WWD: What do you think has been the biggest change in watch collecting over the last 10 years?

G.G.: Social media has changed everything. Vetements became such an important player in the fashion industry in many ways thanks to social media. In a conventional fashion structure, it would not be possible. Social media opened the knowledge towards many timepieces, showed certain collectors, started dialogues, created platforms and communities. Another push is thanks to auction houses – Phillips played an extremely important role in boosting that market and its visibility. Hodinkee was an important source to get information, and, of course, Chrono further pushed the desire. There is a lot of artificial hype created around watches, the same way Hermès manages to keep the allure around Kelly and Birkin bags. It is important to realize that money travels, and there will always be new money that will want to pay more than you did for the beautiful craftsmanship and the rarity, as the craftsmanship is extremely difficult to preserve and it will most probably disappear with time. I'm super geeky when it comes to quality. For me, luxury is craftsmanship that will last for a lifetime.

WWD: Have you ever sold a watch from your collection to make room for a new one?

G.G.: I'm very lucky that I never had to sell a watch in order to get a new one. I still have my first Air-King I



Patek Philippe's Perpetual Calendar Chronograph in platinum with black dial.

got when I was 16, and every single watch I acquired since then. Those watches tell my story; each of them is representing a certain period in my life, and has meaning to me. They are like your children, you love them all, and giving one away, even if it will be in good hands, doesn't feel right. I know collectors who with time get tired of collecting, or have other reasons for the watches to find new wrists. Thank you to Eric Clapton. We all know "you never actually own a Patek Philippe. You merely look after it for the next generation." ■

All Adorned

The time to let go of any dated ideas of how or who should wear fine jewelry is now. The booming category continues to evolve, offering a mix of sparkling gemstones, pearls with edge and mixed metals worn with a modern casual everyday vibe.

BY THOMAS WALLER

Tiffany & Co.'s Schlumberger® Paris Flames brooch in yellow gold with diamonds.



Mikimoto x Comme des Garçons' akoya cultured pearls, silver safety pin and silver adjustable chain necklace.



Suzanne Kalan's 18-karat yellow gold, dark blue sapphire baguette tennis necklace.



Marco Bicego's 18-karat yellow gold coil band ring.



John Hardy's Colorblock Pearl Wrap bracelet in sterling silver, lapis lazuli, cultured freshwater pearl, blue lace agate and blue enamel.



FoundRae's 18-karat yellow gold, malachite stone Clockweight chain.



Spinelli Kilcollin's sterling silver, 18-karat yellow gold connectors ring.

Cartier's Love bracelet in 18-karat white gold.



Maria Tash's pearl and diamond triple-linked eternity hoop earring and cuffs with pearl floating diamond charm.



Anita Ko's 18-karat gold, diamond and emerald necklace.



David Yurman's Shipwreck signet ring in 18-karat yellow gold with emerald.



Milamore's 18-karat recycled yellow gold, akoya pearls, diamonds duo chain.



Cool Grandpa

Move over dadcore – fashion aficionados are now adopting “grandad chic.” The trend has something for every age group and was on full display during the recent menswear shows, where the usual trope of street-style gents were spotted sporting more mules than trainers, houndstooth coats rather than puffers and double-breasted blazers instead of parkas. The upsurge stems from fashion’s current obsession with comfort and the normcore trend, which embraces utilitarian dressing. Although grandad dressing shares that spirit, it’s in a more tailored manner, and the aesthetic strikes the ideal balance between sophistication and comfort.

BY LUIS CAMPUZANO



IN THE FOLD

Eton



**OVERSIZE
OUTERWEAR**

Loro Piana



Harrison Ford spotted epitomizing the trend.



**EVERYDAY
TROUSER**

Stoffa



**FLANNEL
MANIA**

Kiton



Jaeger-LeCoultre

**PRECIOUS
TIMEKEEPERS**



Santoni

**NOT YOUR DAD'S
SNEAKERS**

**UPDATED
CAPS**

Eton

SPECKLED KNITS

Zegna

**TIMELESS
CORDS**

Connolly

**COZY
CARDIGANS**

Brunello Cucinelli

**FUZZY
FOOTWEAR**

Canali

**ERRAND
OUTERWEAR**

Kiton

**TEXTURED
UTILITY
BLAZERS**

Loro Piana



Inside the Rise of ‘Brotox’

Boy beauty has found its next frontier: the med spa. BY NOOR LOBAD

For most of his career, model-slash-influencer Christian Bendek never really considered doing anything to his face.

“I just paid attention to my hair – that was the only thing that mattered to me,” says Bendek, who grew up in the Caribbean and moved to New York City in 2012 to pursue modeling.

A few years into his career, Bendek succumbed to the apparent necessity of a daily moisturizer. Soon after that, routine facials were on the menu, too. “When I turned 30, something switched in my brain – you just start to notice little things in your face,” he says.

By 2017, Bendek was ready for Botox, a form of botulinum toxin that prevents wrinkles by blocking movement in the facial muscles.

“The first time I did it was at Peachy in New York – it was like \$375 for the whole face, no matter how many units,” says Bendek, whose key areas of concern were – and still are – his forehead, crows feet and the 11s, which are vertical lines residing between one’s eyebrows, just above the bridge of the nose.

“You kind of make fun of people doing [Botox] until you do it yourself,” continues Bendek, who still frequents Peachy for his injectable fix. He’s also tried BodyFactory Skin Care on the Upper East Side, and, thanks to his sizable social media following, a slew of other med spas across the city that have offered him free services. “I’ve been to so many random plastic surgeons that I’ll sometimes find myself in Midtown like, ‘You should not be here getting free Botox – they’re going to steal a kidney from you.’”

Bendek – whose kidneys are indeed still intact – is among a growing group of men whose self-care regimens are extending beyond product and into the realm of minimally invasive treatments, a movement some have playfully dubbed “brotox.”

Says Tiffany Demers, founder and chief executive officer of med spa booking app Upkeep: “I think once

the [injectable] stigma lifted on the female side, it’s now slowly moving over to men. They’re now being allowed to tap into that side of themselves where it’s OK to want to take care of yourself, it’s OK to want to look good.”

Launched in 2021, Upkeep boasts an average male user base of 20 percent, above the industry average of 15 percent. Through the app, users in Los Angeles, Orange County, New York, Miami, Palm Beach, San Diego and Texas can browse and book treatments from nearby med spas at their convenience.

“Medical aesthetics is rapidly becoming the new personal care,” says Demers, who anticipates it won’t be long before most people over the age of 18 are actively immersed in the space. “A lot of the time men will dip their toe into [treatments] with their girlfriend bringing them in and making them do Botox. Then they see nothing bad happens to them, and they love it.”

Last year, Joe Jonas rocked his Zillennial fan base when he joined the ranks of Gwyneth Paltrow and R&B singer Teyana Taylor as a face of Xeomin, an FDA-approved Botox alternative. “I’m getting older, seeing more frown lines, so [Xeomin] was an option that I thought was really intriguing and I loved the result,” the singer told WWD at the time.

And though it’s hardly a new phenomenon for men in Hollywood to splash out on intricate maintenance routines, it is relatively nascent for them to speak openly about said routines.

“I remember even five years ago going to dinners and everybody would lean into the table and whisper, ‘Are you doing Botox?’ like it was this big secret,” says Amy Schecter, CEO of Ever/Body, a med spa which entered the market in 2019 and now counts 11 U.S. locations. “Now you go to dinner and everyone’s like, ‘Oh, I do it here, here and there’ – people are sharing best practices, asking each other questions. We as an industry almost came out of the closet.”

A report by Data Bridge Market Research valued the medical aesthetics market at \$14.4 billion in 2022, estimating it will reach \$41.3 billion by 2029. One key driver of this growth is increased Millennial and Gen Z spend on medical aesthetic treatments: Research by Guidepoint Qsight indicates Millennial and Gen Z sales per U.S. practice have risen an average 82 percent from 2018 to 2022. This growth is likely to get even steeper.

“I get guys coming in who are anywhere from age 25 to 65,” says Dr. Alonso Martin, who operates a popular namesake practice in Miami, one of the largest medical aesthetics markets in the country. “Men are often in for procedures that require little to no downtime – they don’t want to be recovering in their house for four, five, six days.”

Stem cell micro-needling on the face and scalp are among Martin’s most requested procedures by male clients. “Increasingly, I’m getting clients that have never done anything to their face – they’re in a market now where everyone looks much younger, healthier – more youthful I guess would be the best term – and they want to keep up,” he says.

Even in New York, where the medical aesthetics market is a little more “old school” compared to Miami, says Demers, the pressure to keep pace is real.

“If I have a kid and move to the suburbs, maybe I’ll just make peace with it and not retouch my face, but right now, living in New York City, you need to keep up with all these kids,” Bendek says.

Ever/Body’s male client population grew by more than 200 percent from 2022 to 2023, with men comprising roughly 14 percent of the company’s total clientele. Schecter says the top three treatments men come in for are Emsculpt NEO (a body contouring treatment typically opted into by men who are already in shape, but want an additional boost), Hydrafacials and wrinkle relaxers Botox and Xeomin. ►

“I think once the [injectable] stigma lifted on the female side, it’s now slowly moving over to men. They’re now being allowed to tap into that side of themselves where it’s OK to want to take care of yourself, it’s OK to want to look good.”

TIFFANY DEMERS, FOUNDER AND CHIEF EXECUTIVE OFFICER OF UPKEEP



Joe Jonas for Xeomin.

“As much as we’ve grown our older client population in the past year, we’re also bringing in a lot more younger male clients; they’re starting earlier like their female contemporaries instead of waiting,” Schecter says.

Social media is the biggest factor fueling young people’s growing tendency toward preventative Botox and aesthetic procedures.

“I think Instagram has totally changed the way men show up in the world,” says Candace Marino, founder of The L.A. Facialist whose clients include Kourtney Kardashian Barker, Miranda Kerr and a number of male A-listers who are comfortable enough to get facials and other aesthetic treatments but not yet comfortable enough to be name-dropped in an article about them (baby steps).

“I would say most of the men that come in for facials are also getting in on the Botox game,” Marino continues, noting that filler for men, by contrast, is still more niche.

“With my gay clients, anything that can help them preserve and look youthful they’re into, but I would say the furthest I’ve seen a straight male client go [with filler] is in the jaw and chin line, to make them have more of a masculine appearance,” she says.

Los Angeles-based Dr. Alexander Rivkin, who invented the non-surgical nose job, echoes Marino’s sentiment. “Men want to have that more masculine appearance to their lower third of their face, but they still want to look like themselves.”

To that end, Rivkin’s male nose alterations tend to err on the side of subtlety. “The last thing men want is to suddenly have a nose that is markedly different from their nose two, three weeks ago and they go into a meeting or locker room and people are like, ‘what happened?’” he says.

On TikTok, where aesthetic practitioners and plastic surgeons like Dr. Miami, Anthony Youn and Dr. Cat count millions of followers, consumer access to the formerly hush-hush aesthetics space has never been greater.

“Content tends to be the highest converter; the medical aesthetics category is one of the most searched [beauty] categories on social media,” Demers says.

Beyond popular figureheads who share client before-and-afters and respond to viewer requests, average TikTok denizens have begun documenting their Botox journeys, too. The #Brotox hashtag on the app counts more than 17.8 million views, with many videos tagged depicting first-timers sharing their treatment experiences and initial reactions, and women showcasing their male significant others’ Botox results (“Couples who Botox together stay together!” reads the text overlay in one such video).

While the brotox trend on social media is still in its

relative infancy, it’s the latest manifestation of a larger trend wherein male influencers are demystifying self care for other men.

TikTok creators like Rasik Kaiser, Dontrell Britton and Matthew Campos have grown to prominence for showcasing their skin care routines, self-care rituals and daily habits, essentially demonstrating to their male audiences that self care is indeed masculine.

“Routine is something that’s always been instilled in me,” says 24-year-old Kaiser, who lives in Dallas and has more than 600,000 TikTok followers. “Not only do I show my routine, which my female audience loves, but I also teach men my routine – that’s how I keep that balance of both [audiences] on my platform.”

Beyond social, male beauty is evolving in the product realm, as well. Though Jean Paul Gaultier’s now-defunct male makeup line, Le Male, may have been ahead of its time when it launched in 2003, brands today are increasingly going big on men’s grooming and, in some cases, men’s makeup.



An Ever/Body campaign for its EmSculpt NEO body contouring treatment, popular among male clients.

Chanel, for example, launched its first line of men’s makeup, Boy de Chanel, in 2018. Today, the line includes foundation, brow pencils, lip balms, moisturizers and nail polish, ranging in price from \$27 to \$90. Clinique for Men and Dior, meanwhile, have continued to steadily expand their assortments of men’s skin care and grooming products, with the latter most recently welcoming a 2-in-1 face mask and cleanser last spring.

Indies are getting in on the action, too – Francois Nars’ former assistant, makeup artist Jamie Melbourne, teamed with industry veteran Tony Lecy-Siewert to launch a new men’s makeup brand last month called Apostle.

The brand debuted with one stock keeping unit, the Reclaimed Tinted Moisturizer, which retails for \$26 and comes in 12 shades. It comes in navy blue, palm-sized packaging.

“We have this joke that we want women to go into their boyfriend’s or husband’s kits and steal products from them, as opposed to the other way around,” Lecy-Siewert says.

Melbourne adds that a bronzer, loose powder and nail polish could be on the horizon for Apostle, but the brand’s product footprint ultimately comes down to where it sees the most demand.

“In our research, we found that men walk into Sephora, Ulta Beauty, any retailer, and they ask for eye cream, concealer and tinted moisturizer – those are the top three products,” Lecy-Siewert says.

And just like with their aesthetic treatments, when it comes to beauty products, most men want to keep it simple.

“We found that efficacy, reliability and price point are the three drivers for men purchasing,” Lecy-Siewert says. ■



Apostle’s campaign for its debut tinted moisturizer for men.

The Road Less Traveled

Whether it's dance parties, book clubs, national parks or hotel stays, thousands are seeking a certain amount of serenity and some elbow room off-the-clock.

BY ROSEMARY FEITELBERG

Just as quiet luxury and stealth wealth have permeated fashion, a similar pursuit of serenity is rippling through travel trends and off-hours activities.

Discreet retreats; soundless dance parties; silent book clubs; digital detoxes; children-free resorts; bare-bones convent and monastery stays; cellphone-free concerts, and nature-driven adventures are some of the ways that consumers are seeking peacefulness off-hours. Even “hush trips” – as in remote workers vacationing without telling their bosses – are more than a passing trend. In a recent survey, 44 percent of Gen Z WFHers said they had taken one.

But there is no standard profile for the road less taken. Quiet Parks International's cofounder Gordon Hempton says, “There is not a particular type of person who seeks quiet. Assumptions like the young are happy making noise and the old have quiet from hearing loss are not true. Literally everyone seeks quiet, whether they realize it or not. We need the opportunity to think our own thoughts, feel our own feelings and come up with our own conclusions about the meaning of life.”

The quietness caused by the pandemic shutdown was initially unsettling for many, according to Hempton, an acoustic ecologist whose nonprofit doles out quiet awards and virtual experiences. After recognizing the health benefits that accompany calm, many people started seeking the closest quiet places possible, he says. Along with noise, they increasingly want to be free from visuals and noxious odors. Ecuador's Zebola River and America's Glacier National Park rank as quiet wilderness parks and Taiwan's Yangmingshan National Park and London's Hampstead Heath qualify for quiet urban ones, according to QPI.

Erling Kagge, the first person to reach the North Pole, the South Pole and the top of Mount Everest by foot, can relate. “Silence is about rediscovering, through pausing, the things that bring us joy,” he says in an email.

Chalking up the shift toward more peaceful pursuits to the fact that “humans hardly pause any more,” he says, “We are always accessible, and almost always busy.”

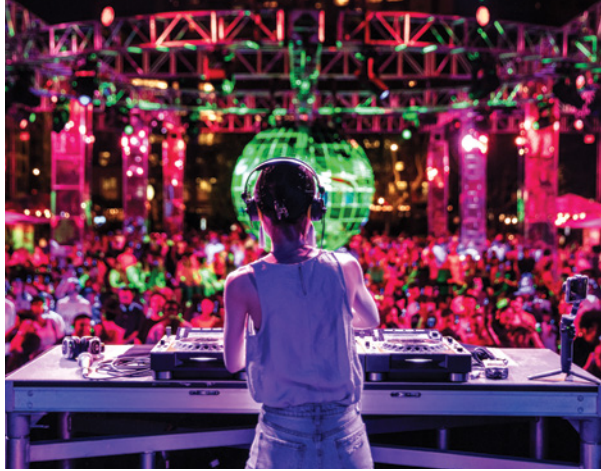
Noting how philosopher Martin Heidegger once wrote, “Everyone is the other, no one is themselves,” Kagge says, “People tend to sit in front of a screen – whether alone or together with others. I do it too – become engulfed in my smartphone, enslave myself to my tablet as a consumer and at times as a producer. I am constantly interrupted, interruptions engendered by other interruptions. It feels like trying to find your way through fog on a mountain, without a compass at hand, and ending up walking around in circles. The goal is to be busy and effective, nothing else.”

As a publisher, the fact that he has sold “hundreds of thousands” of books about knitting, brewing beer and stacking wood reflects consumers' quests for quietude. “A great many of us have a desire to return to something basic, authentic, in order to find peace, and to experience a small, quiet alternative to the din,” Kagge says. “Simply knowing that I am not going to be interrupted, and for once having an explanation why I wish to be alone with my task, is a wonderful luxury.”

Tapping into that, Ulko-Tammio, an island in the eastern gulf of Finland, started encouraging visitors to ditch their cell phones this summer so they can be unreachable as they roam or cycle across the archipelago. “There's been a tremendous amount of interest in the concept,” according to Visit Kotka Hamina's Annika Ruohonen, who hopes that the idea will spread so that more people will dive into nature without being distracted by their digital devices.

Performers like Bono, Bob Dylan, Kevin Hart, David LaChapelle, Jack White, Garth Brooks, Lane 8, Maxwell and the R&B group Tony! Toni! Toné! also see the upsides of a phone-free space – albeit at their performances. With the help of the Los Angeles-based company Yondr, they are requiring attendees to check their phones before the lights go down. Indicative of the interest, Yondr now

Lincoln Center staged 24 silent discos this summer – twice as many as last year. Here, DJ Gamma Vibes spins for a 1,000-person crowd.



Finland's Ulko-Tammio is being marketed as the world's first phone-free island.

services more than 1 million guests monthly as opposed to the monthly average of about 300,000 in 2019.

As for how it changes the experience, Yondr's director of music and events Dawson Ludwig, says, “Obviously, I've drank the Kool-Aid. It changes the chemistry in the room. There's something that happens when collectively everyone has their phones down. All of that attention on the artist makes for a much better show. It's much more electric, and a good artist can control that and have a field day.”

For comedians, content protection is a primary driver, and a rapt audience allows them to map a joke from the set-up to the punchline, he said. For musicians, it's more a matter of being in a sacred space where someone is performing and providing them the attention they deserve, according to Ludwig. All in all, performers that work with Yondr know their art is for the ages. “They long-tail the event, and understand what they're creating in that space doesn't need to be cheapened for a flash-in-the-pan social media moment,” Ludwig said. (Of course, given the recent spate of audience members throwing things, including mobile phones, at performers on stage, safety is a factor too.)

The on-site phone storage can create some confusion initially with attendees, but “they get into the idea of being free for a little bit and enjoy themselves,” Ludwig says. “One of the reasons for the popularity is the underlying desire to create some boundaries with technology.”

Concerts comprise half of Yondr's business, and schools account for the other half. The sphere is expanding though, as Yondr also services weddings, birthday parties and courts. The sporting life is a relatively open field, too, even on the hushed greens of a championship pro tournament. The Masters Tournament at Augusta National Golf Club prohibits patrons from having their cell phones on the grounds. Patrick Kravitz, an Augusta National spokesman, declined to discuss the upsides of that.

The appeal of peacefulness isn't always solitary, though, as attendees at some of the “Summer in the City” silent discos at Lincoln Center in Manhattan can attest. This summer between 1,000 and 1,500 people hit “The Dance Floor” there with headphones playing the music of live DJs. Twenty-four silent discos were held – twice as many as last year. Post-pandemic, silent discos caught on in part because revelers liked keeping some distance from each other. By wearing headphones to hear the live music, each person adjusts their own sound levels – another plus for many.

Such collective individuality is also thriving via the Silent Book Club, which now has 400 chapters across 47 countries with the U.S., India and Italy having the most. Started in 2012 by Guinevere de la Mare and Laura Gluhanich, the premise was to get away from your house and your family, and meet up at a bar to just get together to read whatever you want. These regular reading dates helped dissolve any guilt that de la Mare might have felt as a mother with a toddler for sitting at home on a couch turning the pages while her husband was handling bath time or dinner. Forced book club discussions were also eliminated. The founders' created a “grown-up version” of sustained silent reading, a form of recreational reading that some schools have adopted, de la Mare says.

So why not just stay home and read?

“What we say is, ‘Why not both?’ There is this real

Some travelers recognize the medieval village of Flavigny-sur-Ozerain from the 2000 feature film “Chocolat,” others know the Benedictine Abbey of Saint-Joseph de Clairval from overnight stays.



The Silent Book Club has more than 400 chapters in 47 countries.

sense of camaraderie that comes from being in a shared space where other people are taking part in a collective activity,” she says. “Even if you're quiet, just sharing in the experience of being out, being together and being in the locations. The chapter in Nashville meets at the Graduate Hotel that has this very cool lobby with cool art on the walls and cool furniture. It makes the experience of having an evening out much more accessible to people, who aren't in their 20s and going drinking in bars. You get to have the experience of being out on the town while doing something relaxing. You don't have to dress up and go clubbing or go to a fancy restaurant and spend a lot of money.”

The put-down-your-phone-pick-up-a-book concept gained ground during COVID-19 and afterwards the club offered “a nice bridge” for people who were hungry for social interactions but were out of practice, she says. Before an hour of reading, attendees might introduce themselves and what they're reading, but they aren't forced to make small talk or network, as they might at a work event. Catch-ups and conversations follow.

While the Hotel Byblos reopened in St. Tropez this spring with a renovated Sisley spa and a holistic program to encourage guests to step back from their fast-paced lives, the 750-acre Terre Blanche Hotel Spa Golf Resort in Italy debuted a detox program. While their fellow travelers loll by the pool, they learn routines that are designed to be used after their vacation ends. (De-toxers then rejoin their friends at dinner.) take part in a three-day ritual Others are seeking serenity by booking overnights at convents, monasteries, and other religious-owned properties through platforms like Good Night and God Bless, which facilitates reservations for 200 properties, primarily in Europe and the U.K. Aside from being “inexpensive, clean, safe and well-located,” religious hotels offer “a fascinating glimpse into the daily lives and rituals of a religious community,” says operations manager Trish Clark said. With demand increasing, her insider tip is, “Book early to avoid disappointment.”

Their availability and subsequent popularity have both been sparked in part by necessity. While hospitality has long been a tradition of religious orders, many communities are struggling to maintain ancient buildings and are dealing with declining numbers of members, Clark says. In turn, unused rooms that once housed monks or nuns are being refurbished into suites, “with hairdryers and even flat-screen TVs,” she says. “Once dour refectories are now lively hubs of interaction and conversation.”

Popular locales include the Assumptionists-managed Auberge Adveniat near the Champs-Élysées, where 37 euros gets a bed in a dorm for a night and 94 euros secures a twin room for a night. In Nice, guests at the Hotel le Saint Paul can attend mass. Other travelers are opting for the Benedictine Abbey of Saint-Joseph de Clairval in the medieval village of Flavigny-sur-Ozerain. Fans of the movie “Chocolat” starring Johnny Depp and Juliette Binoche will recognize the scenery. The abbey has developed its own following as “a spirit-renewing destination for meditation, retreat and quietude,” Clark says.

All in all though, silence is more of an idea or a notion from Kagge's point of view. “The silence around us may contain a lot, but the most interesting kind of silence is the one that lies within – a silence each of us must create. That is not a trend. That is the meaning of your life,” he says.



Seasonal color analysis uses the skin's undertone, value and eyes to find which colors look best on a person.

Trace the Trend: Seasonal Color Analysis

Big in the '80s, the seasonal color dressing trend is back thanks in part to TikTok.

BY KATHRYN HOPKINS

Seasonal color analysis is having a moment, thanks in part to TikTok, where Gen Z and Millennial users regularly post pictures of a celebrity's outfit-led glow-up once they apparently discover their colors or document their own journeys.

But the trend of finding which color outfits, makeup shades and hair hues suit a person best based on a number of factors not always clear to an untrained eye has actually been around since the 19th century and had other viral moments through the decades, particularly in the '80s.

"Color analysis is a long-standing practice that came into place first in the early 1900s," says Carol Brailey, a Toronto-based image consultant, who has worked with seasonal color analysis for around 15 years. "A lot of people might think that color analysis was big in the '80s and went away for a period of time. That's not the case. Image consultants worldwide have been using color analysis for their clients in between these comeback phases."

The practice is based on a system that analyzes the skin's undertone, value and eyes to find which colors look best on a person. Once the analysis is complete, the individual in question is given a season, which has traditionally been centered around autumn, winter, spring or summer.

"Color analysis is about matching those three aspects of colors you wear for your hair, makeup, clothing and accessory colors with you," explained Brailey. "When you

do that, your skin appears brighter, vibrant, you appear younger, healthier. I call it adding to your sparkle. I also call it sort of getting a facelift without the surgery."

The trend first went viral (when viral meant via word of mouth, books, newspapers and magazines) in the '80s thanks to Carole Jackson's book "Color Me Beautiful," which was published in the previous decade and is based on four key seasons that each have their own palette of colors. With the tagline "discover your natural beauty through the colors that make you look great and feel fabulous," the book was so popular at the time that it remained on The New York Times bestseller list for seven years, with more than 13 million copies sold.

Back then, winters were advised that they looked best in bold shades, black, white, red and jewel tones, while summers should opt for pastel shades of rose, periwinkle and sage. Autumns were best in moss, rust and terra cotta, and springs in turquoise, watermelon and salmon.

These days, most image consultants work with 12, 16 or even more sub-seasons. And Jelena Heger, a color consultant and founder of Unique to You Color, also based near Toronto, believes the advancement in the palette offering is one of the reasons behind its resurgence in popularity.

"Color analysis has actually advanced beyond the initial classifications," she told WWD. "When it first came out,

they only had about four seasonal categories. Gradually, when more people were analyzed, they realized that there were palettes in between those so the palettes have expanded. I personally work with a system that has 16 different color types.

"I think all of those facts have really combined to kind of reinvigorate this trend," she continues. "It was a really big deal when it came out and now it's kind of like the resurgence is coming out."

That's not the only change. In the '80s, most color analysis sessions also took place in person with colorful swatches of fabric draped over the clients' shoulders. Now, a large chunk of the business has become virtual with social media driving demand globally, as well as the pandemic exponentially increasing use of virtual meeting apps such as Zoom.

Dina Scherer, a wardrobe stylist and founder of Modnitsa Styling, notes that 2022 was a "groundbreaking year" in terms of how many people reached out, leading to her to switch to doing most of her consultations virtually.

"Now that I offer it almost only virtually, I get a lot of inquiries and it's people who are both interested in learning about their color and then it kind of graduates to learning about their style, which is what I offer as a personal stylist."

For virtual sessions, most consultants require photos of the clients in natural light without makeup, a childhood picture to show their natural hair color, a close-up of the eyes, palm and wrist, and a form filled out with any other relevant information.

But with the virtual world also comes the rise of numerous AI apps and filters that offer seasonal color analysis.

Nevertheless, for now, New York-based Scherer believes you can't beat human analysis. "There are a lot of algorithms that don't take into account that we are 3D humans and not 2D. Some of the characteristics that they work into the algorithms don't necessarily cover those specifics that the human eye can appreciate."

shop

The Better Sleep Shopping List

Snooze or lose? Not with these dreamy products that'll provide some much needed R&R. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

Counting unread emails instead of counting sheep? Join the club of 39 percent of American adults who have sleep disorders, with those in their 30s to 50s getting the least amount of nightly shut eye, according to recent Statista surveys. So what's the trick to catching some extra zs? Good sleep hygiene starts the moment you wake up; bright light, travel and emotional stress have major impacts on one's sleep health. New research from the American College of Cardiology found that those who meet quality sleep markers – easily falling asleep, staying asleep throughout the night, and waking up feeling well-rested – have an increased life span up to 4.7 years longer than adults with poor sleep patterns. While this might sound like an impossible dream, there are a number of innovative products on the market that can help have you well on your way to waking up on the right side of the bed. Don't sleep on these top morning-to-night gadgets that promote better sleep habits.

Tom Ford Eyewear Soft Optical Frames With Blue Block Lenses **\$405**

According to the Centers for Disease Control, blue light exposure from screens sends our systems into rise-and-shine mode, which is the opposite of helpful at the end of a long day. Shield your eyes in style with these unisex, blue light-blocking frames crafted in acetate.



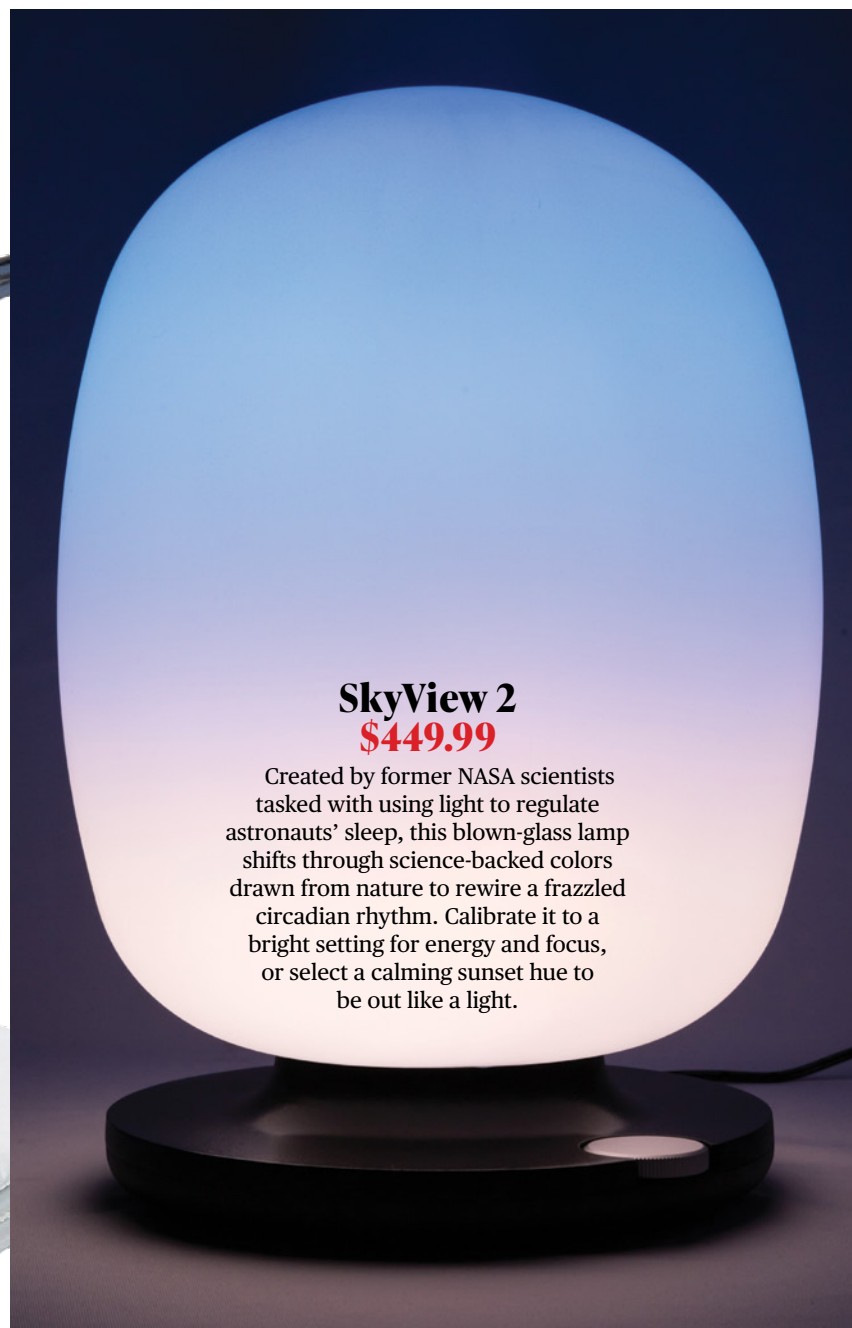
Smart Nora System **\$359**

This high-tech innovation is no snore-fest. Sleep on this system, which includes a pillow insert that subtly inflates and deflates in gentle movement to free up your airways for quieter breaths.



OneClock **\$299**

No need to be alarmed. This clock may look purely analogue, but it's programmed with calming sounds by a Grammy-winning composer. The low-light design ensures you'll be sound asleep at night, too.



SkyView 2 **\$449.99**

Created by former NASA scientists tasked with using light to regulate astronauts' sleep, this blown-glass lamp shifts through science-backed colors drawn from nature to rewire a frazzled circadian rhythm. Calibrate it to a bright setting for energy and focus, or select a calming sunset hue to be out like a light.



**Veronique Gabai
Aroma Soul
Eau de Parfum \$150**

Catch up on some beauty sleep with this luxury fragrance that features aromatherapy-inspired essential oils, like relaxing lavender and soothing cedarwood.



Hatch Rest Go \$34.99

Hear us out: This travel-friendly sound machine is designed for kids, but it'll make anyone sleep like a baby (adults, included). Say bye to your smartphone sleep playlist and drift off to the sound of white noise, rain, wind, or ocean soundscapes, no matter where you hit the hay.

**Adjustable Sleep
Mask by Whoop \$39**

Sleep tight with Whoop's contoured mask, designed with a padded, adjustable strap that won't let light leak in. Eighty percent of users reported total darkness and an average 6 percent increase in REM sleep, according to the brand.



**Breo N5 Mini
Neck Massager \$139.99**

Combined with aromatherapy, massage is a proven way to help expecting moms score better sleep, according to a review published in the International Journal of Environmental Research and Public Health. This wearable shoulder and neck massager mimics the handiwork of a deep-tissue masseuse.



**Shikohin Tsubo-Oshi
Massage Tool \$18**

You can't get rest without relaxation, and these handheld reflexology tools will help you DIY the latter with massage. Work the nubs into pressure points on your hands and feet, or roll the tools on your shoulders to break up the knots that keep you up at night.

Joe Keery

Makes Himself at Home

THE ACTOR AND MUSICIAN TALKS ABOUT THE NEXT PHASE OF HIS CAREER, AND THE JOY OF “GOING WITH THE FLOW.”

by **Leigh Nordstrom** Photographs by **Kevin Sinclair** Styled by **Alex Badia**



Rick Owens' Mohair Broken Twill 73CMS soft jacket and cotton silk duchesse Dirt Cooper pants with Celine's viscose turtleneck.



Gucci's wool suit and
Officine Générale's viscose
button-down. Thom Browne
bow tie; Bally boots.



Alexander McQueen's wool suit and Celine's viscose shirt. Ferragamo tie; Audemars Piguet Royal Oak self-winding watch in 18-karat yellow gold case with turquoise dial and yellow gold applied hour-markers.

I'm looking for a couch right now for my apartment," Joe Keery says as he sits down onto a rather worn-in L-shape, giving it a once over. The sectional at hand is not in the running – it belongs to the Brooklyn photo studio where Keery has just wrapped shooting – but when you're living in a "barren" New York apartment, some seven months into having moved to the city, couch hunting can consume your thoughts.

Though he admits to liking living in his empty space, Keery has every intention of properly settling into his new home – he's just been a teensy bit busy. The 31-year-old, who became globally known at the age of 23 when "Stranger Things" premiered on Netflix, has only just now stopped a whirlwind year of shooting a string of new projects back to back, the first of which debuts this fall. It's a new stage in the actor's life, as he prepares for "Stranger Things" to end with its next and final season (whenever that may film, Hollywood strikes depending) and ushers

in a new chapter of his career. The whole moment felt like the right time for him to leave Los Angeles, where he'd been living when not in Georgia for the show, and make the move back east. (He's originally from Boston.)

"I was looking for a change in my life," Keery says, stretching into the sofa. "I had been working [nonstop] for around a year: starting last June pretty much up to this June, I was on the road. I kind of felt like my time in L.A. was coming to a close, and I just wanted to change it up for various reasons. And New York has always been a place that I wanted to live. I really missed a walking town. I love to just put my headphones in and walk around."

The anonymity that indulgence requires might not stick with the laid-back actor for long. In November he'll be seen in the fifth installment of " Fargo" on FX, alongside Jon Hamm and Juno Temple. He stars in the indie movie "Finalmente L'alba" with Lily James and Willem Dafoe, which will premiere at the Venice Film Festival in a few short weeks, and later will be seen alongside Liam Neeson in the sci-fi movie "Cold Storage."

He was drawn to " Fargo" by his respect for its creator, Noah Hawley, as well as the way it ties dark comedy with,

well, darkness. The new " Fargo" world is set in 2019 and introduces viewers to Dot, played by Juno Temple, a North Dakota housewife with a secret past that leads her to become a wanted person. Keery plays Gator Tillman, the son of the local sheriff, played by Jon Hamm.

"It was clear that he's a pretty deeply conflicted character. Right away. And at the core there are major daddy issues," Keery says of Gator.

To create a father-son bond, Hamm and Keery leaned on hockey, going to several Calgary Flames games together over the six months they spent shooting in the Canadian town.

"We had a lot of downtime, we watched a bunch of football, we went to dinner and stuff," he says. "It was just a real, real pleasure to be around him. [Jon,] Sam Spruell and I had a lot of scenes together, and to have those two guys, who between them have years and years of experience, that's the best part about this whole job. Meeting the other actors, meeting people and talking and hearing their story and what their experience has been. I love that. I feel like I can learn so much from other people. So I just tried to keep my eyes peeled and learn from them."

Keery's motivations for choosing each of the projects came out of a desire to try something new and different from " Stranger Things," but now that he's on the other side of his year on the go and settling into his new home, he's reexamining things.

"It has changed the way that I feel like I will approach choosing things or pursuing things in the future," he says. "I'm just really focusing in on the things that are exciting and challenging and putting 100 percent of myself into one thing at a time." Not that it wasn't his approach before, but rather now. "I feel like I've learned a lot about how to do that. To travel and be on the road and be away from friends and family and still remain focused. It's been a good year of transformation."

" Stranger Things" is promised for one more final season, which will presumably be filmed once the strikes end. For Keery, it's a bittersweet moment, but one he's ready for.

"It does feel like it's time. It won't be easy for it to end. I mean, I owe my whole career to being on that show and all the opportunities that I had since are because of that show," he says. "So it's very convoluted. There's a sense of relief, there's a sense of sadness. I guess my goal is to just really soak it up as much as I can while we're doing it, and not take any of it for granted because it's been an amazing ride with such great people. And then once it's done, move forward and try to just hold on to the joy that we had when we were making it....Everything has a beginning and the middle and an end. It'll be nice to have the end of this too."

In the midst of his marathon year of shooting, Keery also released his album, "Decide," last September. He's back at work on new material these days, spending time at Electric Lady Studios in Greenwich Village and hopes to have something released soon.

"I love being able to be in whatever setting and create something from start to finish right there on the day. The process of making a movie is long and arduous and there is a certain amount of joy to be taken from doing a scene very well, but to be able to create a song and immediately hear the results of how it went, having something that has been created that didn't exist at the beginning of the day, that is so cool," he says of the creative differences between music and acting. "It makes you think about any day that you go in or you don't go in, I think about, 'man, what could have happened, what could have been created?'"

Lately, he's interested in trying something new and putting less pressure on himself when it comes to music.

"I was on vacation with my family and I was just talking to my sister about this at breakfast, how I guess the goal is 'something is better than nothing.' To just do the practice of going in and putting in the work, and not being too precious with any specific idea. And to just be productive and to put in the time, put the reps in. Because that's how the people who are great at things do it. So I'm trying to do that."

If it's all sounding a bit go-with-the-flow, it's a state Keery, like many actors, has had to become adjusted to, given the natural schedule of the profession.

"It's a little anxiety-inducing. You can pull your hair out sometimes, not knowing if you're going to be at your house in a couple days, but that's also the fun of it," Keery says. "Generally the best things in life are also the worst things in life. It's just like how people's best qualities are always their worst qualities. I generally find that with life though, and it's the great thing about the job. It's also a little hard, too, but I'll take it. In terms of hard things, the opportunities are worth it."


This interview was conducted before the SAG-AFTRA strike.



Gucci's wool suit and Officine Générale's viscose button-down. Thom Browne bow tie.

Courrèges' vinyl blazer,
Valentino's wool trousers
and Dior's silk muslin
tank top. Celine boots.





Celine's lambskin jacket,
Willy Chavarria's sheer
chiffon shirt and Bally's
wool trousers. Bally
boots; Celine belt.

Alexander McQueen's wool suit and Celine's viscose shirt. Celine boots; Ferragamo tie; Audemars Piguet Royal Oak self-winding watch in 18-karat yellow gold case with turquoise dial and yellow gold applied hour-markers.



Balenciaga's deconstructed
coat and double-front
pants, both in wool.





Saint Laurent's coat, blazer and pants all in wool, with Second/Layer's cotton T-shirt. Bally boots; Akoni sunglasses; Audemars Piguet Royal Oak self-winding watch in 18-karat yellow gold case with turquoise dial and yellow gold applied hour-markers.

WORN THROUGHOUT: David Yurman's Life and Death Duality amulet in sterling silver with 18-karat yellow gold; Memento Mori Skull amulet and Box Chain necklace, both in sterling silver; talent's own small gold chain; Sydney Evan's 14-karat gold and diamond mini skull charm with fine 14-karat gold cable chain necklace; Mateo's Pentagon ring in sterling silver and onyx.

Senior Market Editor: **Luis Campuzano**
Fashion assistant: **Kimberly Infante**



Emma Lucy Knowles Sees Crystal Clear

From Victoria Beckham to The Ritz-Carlton, Knowles is London's most sought-after healer and now she's publishing her words of wisdom in "Crystals to Manifest."

BY HIKMAT MOHAMMED

When Emma Lucy Knowles was growing up, she had a fascination with her grandparents that she never got to meet. She was always told they died of broken hearts.

"I was meditating one day at the age of 11. I didn't realize I was meditating, I was just sat in a space and this figure walked toward me like a tracing paper in my mind, telling me, 'I killed your granny.' I knew that was my granddad, but I didn't [at the same time]," says Knowles, an author and practicing healer, clairvoyant and crystal whisperer.

Her mother shut down the triggering idea straight away when Knowles excitedly announced it to her and that's when she started to emulate her older sister Becky's behavior, who was more girlish and skeptical growing up. But it was a couple of years later that their mother confessed the truth of what happened.

"He had a nervous breakdown, grabbed her by the throat when she was going to leave and caught a nerve in her neck," Knowles recalls of the conversation she had with her mother.

"But by that stage for me, everyone believed me, but I'd already started to not believe in myself and that slight skepticism helps because it just makes me push that little bit harder with spirits. It's not all fairies and rainbows," she adds, explaining that readings that only give someone

hope can be quite dangerous.

In her new book, "Crystals to Manifest," out now, Knowles charts how to use crystals in a practical way that's all about empowering oneself rather than having a power over anyone else. She has been working with crystals from a young age but when she was approached by her publisher for her debut book, "The Power of Crystal Healing," she rejected the proposal because crystals were always her "embarrassing little secret."

At 7 years old, Knowles started collecting crystals while her older sister was buying sweets. They allowed her to sleep properly and harness her energy into them.

Her advice for newcomers into the crystal arena is simple and clear: To go for what draws you in rather than searching too deeply into what each crystal signifies.

"Everyday magic is not a methodical practice. It needs a little bit of ritual, attention and focus, but it should boil down to letting your inner child and that inner spirit just to have space to show you where you need to go rather than feel so locked into what you think you need," says Knowles.

She thinks of her crystals as employees, where she tends to them by cleansing them at home either under cold water or during the full moon because crystals pull water from the moon; sitting with the crystals while a candle is lit; sleeping with them, and mixing them up to

avoid a "walking under ladder" syndrome, where one becomes too dependent on a particular crystal.

When Knowles worked as an executive assistant at Bauer Media Group, she would keep some of her crystals on her desk, which always sparked a conversation.

During her corporate job, she was practicing healing outside of working hours and finally went full-time with it in 2017. Her business has grown through word of mouth since.

But that clearly has worked, since Knowles' clientele includes everyone from Victoria Beckham and singer Louise Redknapp to The Ritz-Carlton in the Maldives, where she recently hosted a crystal one-on-one for people on the island to drop in. On the following day, she curated a "house of crystals" session, taking over a villa and laying crystals all around it and guiding guests through why different pairings work.

On another night, she worked with the chef to pair food with the crystals, which was a sold-out session.

"We paired citrine with oysters because it's very energizing and then he talked about the biomechanics within the body of what that food releases," says Knowles.

Her crystal business is an ever-growing one and she's currently in the middle of relaunching her website, where there will be more crystal offerings, each one hand-charged by Knowles, as well as on-demand energy sessions.

The Body Anissa Kermiche Lives In

The French Algerian designer is expanding her body of work as she reaches 10 years in the business. BY HIKMAT MOHAMMED

"I started [my brand] eight years ago, it's going to be 10 in two years. I better hurry up and do even bigger things," says Anissa Kermiche sitting in bed on a Zoom call as a result of the London transport strikes, which were later canceled.

As the founder and core investor of her jewelry and interiors brand, she has the luxury of making the rules as she goes.

The London-based designer has quickly made a name for herself with the success of her jewelry, which has been inspired by the female form translated into gold, silver, diamonds and ceramics.

"I took summer classes at Central Saint Martins, just to try to see if the love I had for jewelry [was there], which I was quite ashamed of because I thought it was quite cliché," says Kermiche, who trained as an engineer and later worked in logistics in Paris, her place of birth.

After completing the course, she went back to her day job to quit and moved to London to study 3D design, computer-aided design and 3D printing, while teaching math and French on the side to make ends meet.

"My first desire was to create pieces that I wanted to wear myself," says Kermiche, whose first design was the corne de gazelle pearl earrings inspired by the crescent-shaped North African pastry filled with almond paste.

Her pieces began being spotted on the London subway and eventually word of mouth spread wide enough that she started making five to 10 pieces to sell.

She calls her pieces "conversation openers" that bring together her love for sculpture and the human form.

"My mom had a hard time adapting because she's Algerian and quite a moderate Muslim. I'm an atheist, so we don't get along on that side of things. She would always complain, 'Why am I the only mom in the world who gave birth to a sexual jeweler? Why do you have to do naked designs?'" she says, laughing.

Kermiche's decorative objects such as vases and candlesticks were being designed at the same

time as her jewelry, but she admits it was harder to find a factory to make them and logistically, she was working from her apartment, which she used as an office for a few years. The jewelry was easier; she would ship hundreds of pieces to Net-a-porter and Matches.

Her homeware is made in Portugal and her jewelry production ranges from Europe to Asia, using China for pearls, Israel for diamonds and Turkey for gold-plated vermeil.

Prices for jewelry start at 75 pounds for a pair of tassel earrings and range up to 4,795 pounds; meanwhile, homeware starts from 65 pounds and ends at 735 pounds.

"I'm very price conscious. I'm trying my best to keep my margins really low so that it stays affordable for a woman with her own salary," says Kermiche, listing demi-fine jewelry as her bestseller because they're under 500



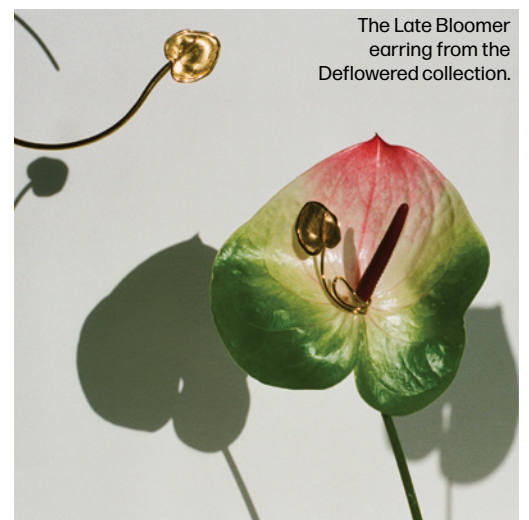
Anissa
Kermiche



The masturbator
serving platter.



The Corne De
Perles earrings.



The Late Bloomer
earring from the
Deflowered collection.

pounds but feature small precious stones.

"My audience is women who buy for themselves. It's not men who will come for an occasion," she adds.

The French Algerian designer has high ambitions – she wants to design lamps and furniture, as well as working with a hotel.

She's working on designing chairs that will make their debut during Frieze in London in October and she just completed finishing her showroom that "looks more like a home."

Kermiche says a majority of direct sales from her website come from the U.S., but when it comes to retailers, the buyers are "more cautious" of the pieces they pick from her catalog of provocative designs.

"I feel like it's a bit like working with the Middle East in some way," she adds.

There have been a few hiccups in the expansion of Anissa Kermiche into the States and China, however.

"We were with the wrong agent to develop the U.S., so I didn't feel quite understood and there's an exit clause that we're not finished with yet," says Kermiche, who plans to relaunch properly soon.

In China, she's been facing IP battles, which she describes as "really exhausting and expensive."

Her trademark has been stolen and she's been trying to get it back for a while now.

When Kermiche started her brand, she only protected the jewelry category in China rather than homeware too.

"There's many, one of them created a lingerie website, so it's a bit triggering," she says about venturing into the Chinese market until she's cleared her name of products that she didn't design.

The Arts and Craft of Orfeo Tagiuri

The writer, poet, artist and photographer sees poetry in everything he touches. BY HIKMAT MOHAMMED

Multidisciplinary artist Orfeo Tagiuri always wanted to study medicine at college, but he did a full circle and ended up enrolling in the creative writing and English literature program at Stanford University.

"In having being raised and educated in such a logical space, even my emotional delivery was quite logical; getting to do writing made realize this was a vehicle for re-accessing an emotional space," says Tagiuri, wearing a navy blue sweater with a safety pin pinned on the right-hand side of his chest as he blends into the deep-blue cushioned sofa of The Palomar restaurant and his copper ginger hair catches the light ever so slightly.

It was at the end of his first relationship that he had a big realization.

"We had a huge argument and then when we were lying down together, I remember thinking 'that one thing she or I said would actually be so beautiful as part of a story.' I woke up and walked out of the room to go and write a bit of it," he says of the moment, which has made him see things objectively.

Tagiuri writes, photographs and creates art from his small studio in west London, but when it comes to taking notes, he's a scribbler and cartoon drawer.

"A year and a bit ago, I decided I wanted to try and get into The New Yorker, which I kind of gave up on quite quickly. But I made 1,000 drawings. I was posting them on Instagram and a publisher reached out to me asking if I wanted to turn it into a book, so we narrowed it down to 400," he says.

The hand drawings in "Little Passing Thoughts Book," published by Chose Commune, are quirky with witty captions explaining the illustrations. In one showing a tree with two hanging fruits, one skinny and the other plump, the caption reads, "In fruit the fat kid always gets picked first."

"I had really no idea what I was doing. I pinballed because I was surrounded by the most celebrated people in every field," says Tagiuri of his life after college, following which he went on to become a documentary researcher for a director who was making a film about death and the afterlife.

The documentary took five years to complete, by which point he had already left his job with the director.

Tagiuri's opinion on death is that when one dies they dissolve into particles that then become something else.

"I think I'll become a seashell. In my drawing sometimes water seems to be an allegory for the emotional space within us," he says.

He staged a wood carvings exhibition, "Thoughts to fall asleep to," at the Sapling gallery in London in 2021, where he sketched over pieces of wood and then carved it out to create images of a cottage in the night with a smoking chimney; an animal resembling a hammer-headed bat eating nails with a glass of wine and a dying flower.

One of the businesses that Tagiuri has been growing since 2019 is Wish Cards, where postcards with unique imagery – either created by himself or sourced from vintage markets – are decorated with a single candle wick, a matchstick and a small bar of red phosphorus.

The idea is to light the candle wick and make a wish, almost like Aladdin with the genie and the lamp.

It was at the birthday party of his housemate that the concept struck as a result of forgetting to buy a birthday cake.

The Wish Cards started to rapidly sell on Instagram, which he took a short pause from and has returned to since.

The cards feature poetic images from mosaic art, landscape imagery, animals and zodiac signs.

"Everything can be poetic, but you have to make the effort to see it as such," says Tagiuri, who manages to see the beauty in everything.



Tagiuri with his wood carving from "Thoughts to fall asleep to."



Orfeo Tagiuri in his studio.



Aries Wish Card



Here and below:
Inside The Fifth
Avenue Hotel.

The Fifth Avenue Hotel: New Opulence in NoMad

The hotel, opening in September, will also feature a new restaurant from chef Andrew Carmellini. BY KRISTEN TAUER

A decade ago, hotelier Alex Ohebshalom returned to New York after a year-long solo backpacking trip around the world. Back in his hometown, Ohebshalom eventually channeled his curiosity for travel and design into The Fifth Avenue Hotel, which opens to visitors this fall.

"It's been a bit since a proper elevated, super luxe, highly intimate bespoke independent brand has come to New York," says Ohebshalom, several weeks before the property's September debut. The Flâneur Hospitality founder has spent the past 10 years bringing his vision of a new independently owned luxury hotel in NoMad to life.

More than a century after the original Fifth Avenue Hotel — which was located a few blocks south of the current 28th Street location — closed, Ohebshalom is resurrecting the concept with hopes that the property will become one of the city's greatest, internationally known hotels.

"We wanted to do something that we could be proud of for the next hundred or so years," says Ohebshalom, whose family has owned the Renaissance-style building since the late '70s. "We're deeply rooted in New York as a family. And that was another huge reason why we decided not to put a big brand flag on this project," he adds. "There was too much to honor."

The new hotel includes the original landmarked mansion designed by McKim, Mead & White, one of the most prominent architecture firms at the turn of the 20th century, along with a new high-rise glass tower designed by Perkins Eastman and PBDW Architects. Ohebshalom enlisted Martin Brudnizki to design the hotel's interiors with the approach of mixing opulence and modernity,

while paying homage to the building's Gilded Age history.

"His genius is in making intimate and residential spaces feel very vibrant and almost whimsical," says Ohebshalom of Brudnizki, whose past projects include Annabel's in London and The Beekman in downtown New York. "He is the master of the modern grand fantasy."

The mansion part of the hotel features 40-foot ceilings and arched windows, along with antique mirrors, marble flooring, and cabinets of curiosities. The 153 guest rooms and suites channel a "romantic bohemian" vibe with a design palette of greens, pinks and yellows. Design details include antique furnishings and colorful Murano chandeliers.

Ohebshalom orchestrated the hotel with a specific guest in mind: a flâneur, described by poet Charles Baudelaire in the late 1800s. "It's a character that's traveled all over the world," says Ohebshalom. "An erudite worldly traveler, a highly curious aficionado of all things art, food, experiences, and gastronomy."

Flâneur descriptives aside, Ohebshalom has envisioned the hotel as a space for everyone and anyone looking for some enchantment in the city. "It's all about tasting and trying new things and being open and present with that [experience]. We're trying to enliven all the senses," he adds.

A gastronomic experience awaits visitors to the Fifth Avenue Hotel in the form of a new Andrew Carmellini restaurant, Café Carmellini. The chef, known for downtown mainstays like Locanda Verde and The Dutch, is leading the hotel's flagship F&B program. The new restaurant will tap into Carmellini's French and Italian



fine-dining background, marrying the grandiosity of the dining room with an elevated menu.

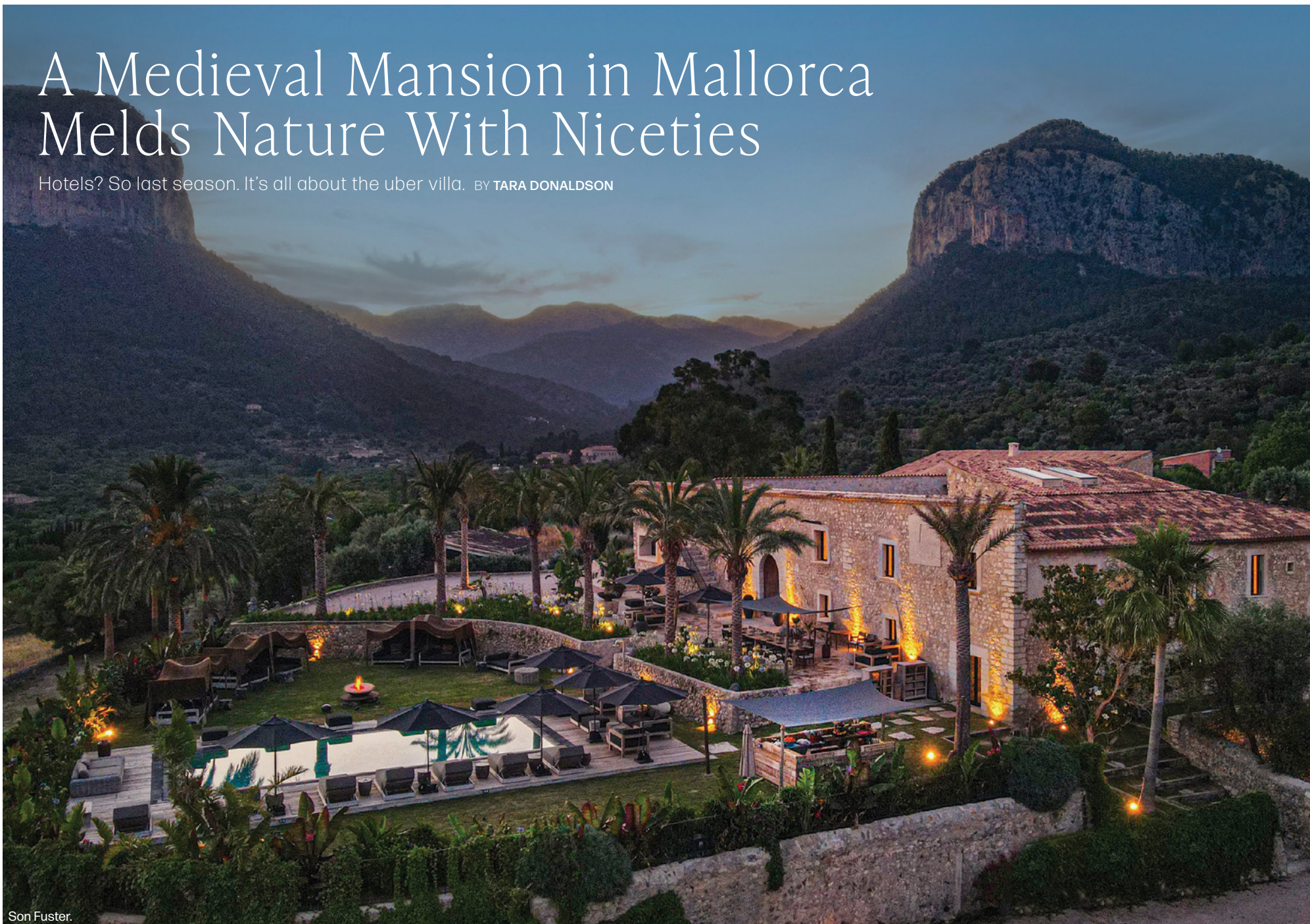
"This is going to become one of, if not the, great dining rooms in New York City," boasts Ohebshalom, comparing the project to the former Italian fine-dining restaurant Del Posto in its prime.

The Fifth Avenue Hotel is taking a maximalist approach to hospitality, and Ohebshalom is optimistic that guests will show up as copilots for the journey.

"It's a deeply romantic, poetic, rich hotel," he says. "And so I think we'll attract like-minded individuals who want more of that in their lives."

A Medieval Mansion in Mallorca Mends Nature With Niceties

Hotels? So last season. It's all about the uber villa. BY TARA DONALDSON



Son Fuster.

There's a singular slice of Mallorca where a mini-mountain range splits the terrain into Grand Canyon-like vistas on one side and Tuscan valleys on the other; that's where Mats Wahlstrom's private farm mansion sits.

And the Swedish entrepreneur and hotelier wants to share his part-time residence with discerning travelers interested in a stay that looks like home (if you're a millionaire) but acts like a luxury boutique hotel (because who wants to lift a finger on holiday?). The place has already drawn Karl Lagerfeld's leadership team for a stay, as well as star soccer players, entertainers, business owners and families.

Its name is Son Fuster, its history dates back to 1350 and its 40-hectare estate locale makes it a hideaway in the truest sense.

"It's a little bit like a medieval feel to it exteriorly, interiorly it's all modern and floor heating and all that kind of stuff," Wahlstrom tells WWD Weekend from his boat in the bay of Sa Foradada, Mallorca. That combined with the location, he says, is what he loves most about the property. "Every time you step outside you have amazing views and spectacular scenery."

Son Fuster, a 14th century finca that was originally a manor house, sits on a working farm at the foot of the Alara and Serra de Tramuntana mountains, a UNESCO World Heritage site. (For those who geek out on history, UNESCO says the landscape "exemplifies the interchange between the Muslim and Christian cultures, which is representative of the Mediterranean area, in the combination of the Arabic water harvesting and management technology with the agricultural know-how and the territorial control system introduced by the Christian conquerors, who took over the island of Mallorca in 13th century AD. By this cultural interaction, a terraced agricultural landscape was created, featured by an articulated waterworks network, orchards, vegetable gardens and olive groves...")

In other words, it's easy to understand why olives and



An outdoor lunch with mountain views at Son Fuster.

oranges are ripe for the picking at Son Fuster. The aim is to add a black truffle farm to the estate, and it's just the right backdrop for a tomato girl summer, too.

Running completely on solar power with an on-site solar park and a saltwater pool, sustainability is also a focus here. As Son Fuster's business development manager Olga Pavlova explains, "The way that it was built and redesigned is to just leave as little of a mark as possible."

The pool's positioning puts the mountains in splendid view, and ample poolside loungers plus an adjacent lawn

make the area perfect for parties—family-friendly or otherwise. Patios feature shaded nooks ideal for leisure reading or little naps, as well as long tables for family-style dining under the stars. There are gardens to stroll, a helipad landing, horses on site, a patio gym for the fitness seekers and a spa area complete with steam bath, sauna and treatment rooms where ordered-in technicians will work their magic. An old water tank has come to serve as a multipurpose room, with staff converting it into a meditation space, a children's play area or a nightclub ►



One of the bedrooms at Son Fuster.



The olive press room.

depending on guests' requests. A Berber-style nomad camp, which looks like its name, with floor pillows and an overhead tent, is a great spot for morning yoga. Thanks to conference rooms and screening rooms, it's also well-suited for corporate retreats.

Inside, the 10-room house that sleeps up to 20 guests on king-size beds is seriously considered. Each room has an en-suite bathroom with spa-like serenity, living rooms are cozy with plush couches and modern art, there's a cinema room for movie nights, a Geneva sound system throughout, and the olive press room was actually once a site for turning the small fruit into oil.

But it's the service that's among the biggest draws. "The staff come mainly from the yachting industry," Pavlova says. "The reason for this was the style of service that they're able to deliver is very professional but at the same

time it's quite friendly, it's very adaptable. [If] you have up to 20 people here, people are doing different things at different times, and they're very much able to cater to that."

At Son Fuster, concierge service runs 24 hours a day. An international chef comes with each booking and can tailor meals to guests' needs, though there are menu suggestions to make things easier. On offer? Items like seared salmon served with tomato tartar and sourdough croutons for lunch, and salt baked sea bream or vegan cauliflower steaks with tahini sauce for dinner. All meals and drinks – alcohol, too – are included with the stay. There's also a master of wine who can do tastings on the property or take guests into town for an immersive wine tour.

For those looking to explore more in Mallorca, Son Fuster's concierge can book boat charters, hikes, golf rounds, everything for a vow renewal, for example, and they can even bring nannies in house, to name just a few options.

It's the kind of experience that increasingly appeals to the discerning traveler.

"This is part of a broader trend that we're seeing, particularly at the high net worth and ultra-high net worth end of the market, this move away from the hotel experience – even the five-star hotel experience where the swimming pool is shared with other hotel guests or the public spaces, the restaurants are shared – through to this, in essence, private hotel experience," says Nick Westwood, managing director of villas at luxury travel company Red Savannah, which counts Son Fuster among the properties it works with. "We've noted that Red Savannah bookings into this level are up 225 percent on 2019 levels; this is pre-COVID[-19]. So there really is a notable increase in demand for this type of experience amongst the high net worth and ultra-high net worth clients."

Nightly rates for Son Fuster start at 12,000 euros based on 10 guests and go up to 14,000 euros a night, depending on the season. And with direct flights into Palma de Mallorca Airport from New York City and key cities in Europe, plus a 25-minute ride from the airport to property that's coordinated on guests' behalf, getting there is almost as easy as being there. ■



Pool with a view at Son Fuster.

Interior of Broadwick Soho.



A CGI rendering of Broadwick Soho.



Detail of the mirror in a guest room at Broadwick Soho. The mirror is handmade in Murano, Italy.

Broadwick Soho to Debut in London With Art Deco Charm

The boutique hotel with 57 rooms and a rooftop lounge is set to launch in the heart of Soho this fall. BY TIANWEI ZHANG

Broadwick Soho, a boutique hotel with 57 rooms built on the corner of Berwick Street and Broadwick Street in the heart of London's West End, is expected to make its debut in November.

Billed as a "1970s hedonistic disco pop meets your eccentric godmother's town house," the hotel is set to stand out for its rich Art Deco-style interior orchestrated by Martin Brudnizki, the man responsible for the interiors of the private members' club Annabel's and the upscale seafood restaurant Scotts in London, as well as The Beekman and Hotel Barriere Fouquet's in New York.

The public areas and guest rooms, with prices starting at 595 pounds, which include a penthouse and nine suites, are all individually designed and filled with bespoke furniture and 350 pieces of artwork by the likes of Francis Bacon, Bridget Riley, Andy Warhol, William Turnbull, Faye Wei Wei and Casey Moore.

According to David Monson, general manager of Broadwick Soho, all of the light fittings and mirrors have been handmade in Murano, Italy. The fitted joinery and cabinetry were crafted in London and the marble and terrazzo were sourced from family-owned suppliers in

Verona, Italy.

Artwork and furniture depicting the elephant, which is part of Broadwick Soho's logo, are widely displayed across the hotel as well. Within the hotel's suites, the elephant is represented in the form of a cocktail bar made from antique brass by local skilled craftsmen in Jaipur, India.

The animal was picked as a mascot of the hotel as it is loyal and intelligent, with empathy and compassion, notes Monson.

The structure of the hotel has been reimaged by the hospitality architecture expert ICA Studio. Part of the brick facade of the hotel is a legacy of the former building that once occupied the spot while the new part of the exterior takes cues from the 1920s warehouse buildings that can be found in the area.

The two floors added to the top of the original structure give the hotel a sizable rooftop bar with a panoramic view of the London skyline.

In terms of food and drinks, Broadwick Soho is determined to leave a mark on London's culinary scene with four dining concepts under one roof, even though the location is already surrounded by some of the most

talked-about restaurants in town.

Flute, the hotel's rooftop dining bar and terrace, is set to be a destination for visitors who are looking to dine and drink with the whole city under their feet. The name of the restaurant pays tribute to the history of Broadwick Street, as it used to host flute-makers in the 19th century.

A sizable private dining room is located right under Flute on the eighth floor, offering brands and individuals a location to host dinner parties seating up to 24 guests.

On the ground floor level next to the reception, Bar Jackie is being positioned as a street-level café that will serve coffee and evening aperitivo. Behind the bar, there will be the resident-only lounge, The Nook. Downstairs will host Dear Jackie, the hotel's flagship restaurant. It will serve classic Italian food with a modern twist.

"The wide variation in menus and price points across our different restaurants and bars means that there is truly something for everyone. Expect to see entrepreneurs, creative thinkers, innovators and disrupters all under one roof. Simply put, it will feel like putting together a wonderful unique dinner party every night," Monson says.

Both Bar Jackie and Dear Jackie are named after the hotel's owner Noel Hayden's mother, who used to run a hotel called Mon Ami with her husband Noel Hayden Sr. in Bournemouth, the coastal city in southwest England.

Monson says that at its core, Broadwick Soho is a love letter from Hayden to his family.

"The essence of the hotel is inspired by the magic and nostalgia of Mon Ami, combined with the history and vibrancy of Soho. Nods to Hayden's family are also referenced throughout. Vintage images from his family photo albums form part of the hotel's art collection and adorn items, including tote bags and matchboxes," adds Monson.

Hayden is also the chairman of Anzo Group, a leader in the online gaming sector. He operates the hotel together with managing director Jo Ringstad, executive director Joshua Gardner, creative director Andrea Gelardin, and Jamie Poulton, non-executive director of the hotel and owner of the well known Soho restaurant Randall & Aubin on Brewer Street.

Couture and Crown Jewels Now In One Very Luxe Travel Experience

Sign us up for this majesty. BY TARA DONALDSON



A tiara from Humphrey Butler's jewelry salon.



The grand staircase at Raffles London.



Earrings from Humphrey Butler's jewelry salon.

Maybe horse and carriage do go together, but couture and crown jewels? We're far more interested in that pairing.

For those keen to feel what it's like to live like royalty – but without the gilded cage and very public family drama – Red Savannah's new Couture & Crown Jewels experience in London might be just the thing.

The U.K.'s first coronation in a generation, when Charles was crowned king in May, kicked off a renewed interest in the Crown Jewels and gave Camilla Davidson, head of destination management for Northern Europe at luxury travel company Red Savannah, an idea.

"My thinking was, 'how do we create an itinerary that references the reverence and the magnitude that these objects represent, but how do you make that relevant for a traveler today who obviously wouldn't be able to go home with the Imperial Crown of State but might want to experience some of that incredible majesty that comes with extraordinary jewelry for themselves?'" she says.

Thus a new, yet-to-be-experienced itinerary was born – and it's pampering at its finest.

Designed as a four-night itinerary, though it has "infinite capacity for customization," it begins with a limo ride straight from the aircraft to a private lounge, and then it's on to central London. Accommodations are set for a Heritage Suite in what Davidson calls "London's hottest new hotel," Raffles London at The OWO, which just opened this summer. (Fun fact: it was here that was said to inspire writer Ian Fleming to create his James Bond series following his work as a liaison officer between the War Office and Britain's Naval Intelligence Service.) In the afternoon, guests are set for private tea in the Tasting Room at Fortnum & Mason, the department store company established in 1707 and most famous for its role as grocer to the royals and for its best-in-class teas imported from places like India and Sri Lanka.

On day two, it's time to get fitted for couture.

Accompanied by a local private shopping guide and fashion expert, guests will be escorted to "a top Savile Row couture house" to be fitted for a custom piece. As to which couture house or bespoke designer, that depends on the

individual's preference.

"For one person, a bespoke Savile Row suit would be enormously exciting, for another person they might prefer something which is a little bit funkier and a little bit design-led," Davidson says. "We would spend some time with the client understanding their style, understanding the designers they enjoy and how they like to present themselves, so we can match them with absolutely the very best fit, pardon the pun, so that they can then go ahead and have a custom piece made which would sit alongside the jewelry that they're selecting."

After the hard day of choosing couture, a private Venetian water taxi escorts guests to the Tower of London after hours to see the Crown Jewels for a private viewing – no rubbing elbows with the flock of tourists angling to see the controversial Cullinan diamonds. And because all those jewels could make anyone work up an appetite, a private dinner in the White Tower follows, where historic armor, King Henry VIII's wrath and any number of ghosts could be part of the ambience, depending on what you believe.

By day three, it's time for some sparkle. It will come courtesy of Humphrey Butler, one of the U.K.'s leading fine jewelry dealers whose pieces are often well in excess of 100 years old.

"He has the most amazing eye for beautiful pieces and, in some instances, they have provenance which dates back centuries and centuries and...they might be by renowned jewelry houses of the 20th century," Davidson says.

After a hosted lunch and a getting-to-know-you session with Butler, guests "can then return to his salon and he can present a suite of jewelry from which they can make a selection." That suite of jewelry, valued at 100,000 pounds and included as part of the itinerary package, includes a tiara, a pendant and a pair of earrings.

Naturally, the only way to follow that up is with a two-Michelin star dinner at Kitchen Table,

where James Knappett is the chef. The tasting menu features only locally foraged ingredients – like oyster, truffle or deer (there are also vegetarian menus) – and reservations are hard to come by.

Couture & Crown Jewels concludes at Cliveden House, one of England's best-known manor houses. It's 45 minutes from the city but never fear – guests arrive by helicopter. The "Downton Abbey personified" location, as Davidson describes it, has a long history. The second Duke of Buckingham built the place in 1666, William Waldorf Astor owned it and it was the site of the major British political scandal "the Cliveden Affair" involving a secretary of state, 19-year-old model Christine Keeler and a swimming pool. Scandal aside, lunch unfolds in the property's French Dining Room, complete with gilded paneling from Madame de Pompadour's 18th century Chateau d'Asnières.

This itinerary is not for the faint of pocket, as the package starts at \$550,000 based on two guests, depending on travel timing and tailored requests.

But this may just be the chicest travel indulgence yet.



The Cliveden House dining room.

Aegean Adventure

Maria Lemos, retailer and owner of London's Rainbowwave showroom, is weaving a tapestry of style with a new monastic guesthouse on Patmos and a concept store in Athens.

BY SAMANTHA CONTI

After spending multiple family summers on Patmos in the eastern Aegean, not far from the Turkish coast, Maria Lemos had had enough.

Lemos, founder of the Rainbowwave showroom and Mouki Mou concept stores, has always loved the fashion lovers' island, which is dotted with private homes and hyper-styled rentals, but she was also restless and wanted to experience the island in a new, more intimate, way.

So when Pagostas, a guesthouse built in 1597 and owned by the monastery of St. John the Theologian, came up at auction, Lemos and her husband Gregoris Kambouroglou jumped.

They took a long lease on the property in Chora, the island's capital, which is dominated by the 11th century monastery. For centuries the monastery has been a Christian and Greek Orthodox pilgrimage site as it was the place where St. John is said to have written his Gospel and the Book of Revelation.

Although Lemos and her husband never set out to become hoteliers, they fell in love with the place and thought, why not?

"We both love hosting people and had already decided to spend more of our lives in Patmos. It's something we both really wanted – although we didn't realize at the time how much work it was," says Lemos, who is Greek by birth and who grew up between Athens and London.

Their project also had a wider purpose.

"The house belongs to the monastery, and that was the most interesting part for us," says Lemos. "We're here doing something that is actually not for financial gain. It's more a labor of love and a way of giving back to the community."

Kambouroglou, a retired orthopedic and trauma surgeon, took charge of the restoration. He worked closely with local builders and artisans and has become the de facto doctor on Patmos which, like many Greek islands, only has a small medical center.

The couple tapped Leda Athanasopoulou, an interior designer who has renovated many historic houses on the island, to redesign the space in line with the couple's vision.

They divided it into three large bedrooms, renovated the bathrooms and created common areas where guests can have breakfast, mingle over cocktails or gaze at the hills and horizon.

There's even a place to listen to Kambouroglou's large collection of vinyl records – Greek opera, classical and rock 'n' roll – which he spins all year round, says Lemos.

The music may be his, but the refined, bohemian style is all hers. Pagostas is a spare, tranquil refuge straight out of an Homeric poem.

"Patmos is very traditional, and you are living in a place that belongs to the monastery. We wanted to show a Greek way of life, and find that cusp between tradition and modernity," says Lemos.

In addition, she asked herself, "How do we live with less?" Greece is about simplicity, about the basics – but those basics have to be modern," she adds.

The bones of the building are original: there are stone walls, vaulted archways, terracotta floor tiles, and steep slate stairs. The bathrooms are modern, and nearly all the homeware was made to order in Greece.

Sheets, linens and napkins were woven by hand exclusively for Pagostas; the pottery was handmade by a trio of female artisans in Athens, and the glass was handblown in Crete. The silver cutlery is a rare exception – it's from England.

"Pagostas is not rustic – if you're doing simplicity, the elements and the components need to be quite elevated," says Lemos.



The walled garden at Pagostas on the island of Patmos, Greece.



A bedroom at Pagostas.



Breakfast on the terrace.

The interior designer sourced the furniture from antique markets in Athens, while other bits were made locally.

"And then there are a couple of touches that are mine, like the Bauhaus chandelier and a Swedish tapestry. They kind of like throw you a little bit," says Lemos. "They fit perfectly, but are unexpected."

Design is in her DNA.

Lemos began her fashion career working with John Galliano and Clements Ribeiro and later founded London's Rainbowwave showroom, which has been a launching pad for brands including JW Anderson, Marios Schwab and Carven. Ten years ago she opened Mouki Mou, a

concept store in London, and in May she opened a second one in Athens.

Working with the landscape designer Helli Pangalou, Lemos and her husband planted jasmine in the courtyard and filled the walled garden with plumbago, myrtle, and lemon trees.

The Naxos Apothecary, one of Greece's top fragrance and personal care brands, supplies the herbal bath products while Lemos worked with her old friend – and fellow Londoner – Lyn Harris of Perfumer H on a bespoke candle.

The food is local to the island.

Breakfast might be brown bread with schinos (a type of aromatic root) served with eggs, cheese, and yogurt. There are seasonal fruit juices, and jams which are made by Lemos' mother-in-law from quinces, figs and other fruits. Honey is made with heather from the nearby island of Lipsi.

Despite all the hard work, and the many trips back and forth across the European continent, Lemos is enjoying Pagostas as much as any of the guests.

"Holidays have become different," says Lemos, who spent New Year's on Patmos for the first time this year. "I probably had the best holiday of the year in Patmos in January. This whole project has taken me into a completely different context."

Lemos has been spending an increasing amount of time in Greece. As she and her husband set about reviving the guesthouse, Lemos took on another project: Opening a branch of Mouki Mou in Athens in May. Although Athens is her native city, she had never done business there, and says it has been an adventure.

Mouki Mou is located in a '70s building in the historical neighborhood of Plaka and has a view of the Acropolis.

Lemos again worked with interior designer Leda

Athanasopoulou. She also created a planted garden on the vast roof terrace, which she plans to use for parties, exhibitions and events.

As with London, the store offers clothing, jewelry and lifestyle, but is different in many ways. Lemos says Mouki Mou is the first fashion concept store to land in Athens; the audience is different from London, and the focus is more on wardrobe building and introducing international designers to the market.

"It's about exposing the Athenian crowd, and also the international crowd in Athens, to an array of designers and makers that they weren't exposed to before. In London, we stocked Lemaire but I stopped buying it because now it's everywhere. But that's not the case in Athens, so we're selling Lemaire there," says Lemos.

She's also stocking the French clothing label Casey Casey for similar reasons, and wants to introduce the London-based Toogood, which

offers clothing, ceramics and furniture designed by the multidisciplinary creative Faye Toogood.

"I'm learning about the Greek clientele. Like London, it's about building a loyal customer, and we're beginning to do that in Athens. The surprise was that we have an international following – which I hadn't expected," says Lemos.

"They're all coming through Athens in the summer months – people from Rainbowwave, Mouki Mou and Pagostas. The three are kind of merging, and the lines are getting blurred," says Lemos.

Her universe of style just keeps getting bigger. ■



A view of Carducci 76 from the pool.

Hotel Carducci 76, A Haven of Peace

The hotel, remodeled by Massimo Ferretti, executive chairman of Moschino and Alberta Ferretti parent Aeffe, stands out in Cattolica with its distinctive architecture, artworks, furniture collected during trips around the world, and its zen mood. BY LUISA ZARGANI

CATTOLICA, Italy – “We are convinced we live in a beautiful place.”

With this simple assumption, Federica Ferretti sums up her attachment to Cattolica, where she runs the family-owned luxury Hotel Carducci 76.

Her father, Massimo Ferretti, is the executive chairman of Moschino and Alberta Ferretti parent company Aeffe, which also controls the Pollini and Philosophy di Lorenzo Serafini brands, and is based in San Giovanni Marignano, about three miles from Cattolica.

“Our parents would bring us here by the sea growing up, we’ve been lucky to be raised here and it’s a lovely place also in the winter,” says Federica, whose calm and poise are reflected in the locale, a haven in the busy and bustling riviera.

Cattolica sits on the Adriatic Coast, a one-hour drive from Bologna’s airport and 30 minutes away from Rimini, Federico Fellini’s hometown. Cattolica and Rimini are storied tourist attractions, known for their sandy beaches, perfect for family vacations, but also for their nightlife, teeming with pubs, discos and clubs.

There is no shortage of hotels in Cattolica, but Carducci 76, named after its address, stands out for its unique architecture and secret garden – an oasis of peace behind its walls.

“I was always fascinated by this villa from the 1920s, at the time called Nora, and couldn’t bear to see it abandoned and in disarray,” says Massimo Ferretti, who bought it 25 years ago, remodeled it over the years and inaugurated it in 2000. His daughter recently took over the management of the venue, after working for years at Aeffe, and is not looking back. She has clearly caught her father’s bug, perhaps because both consider Carducci 76 a home.

“My wish was to create a different, alternative and relaxing place to the offer available here and that would feel like a home,” says Massimo Ferretti.

Even more so, because the hotel is furnished with pieces the Ferrettis bought during their trips around the world, from India to Thailand; posters of Fellini movies, and works from the entrepreneur’s personal contemporary art collection, from artists including



Carducci 76

Michelangelo Pistoletto and Fabrizio Plessi.

The pre-existing colonial style was reinterpreted while keeping original decorative elements and the villa’s octagonal towers. The Topkapi Palace in Istanbul, the mythological yali, home vacations on the Bosphorus and Islamic gardens are cited as some of the inspirations. There are 39 rooms, including three suites in the towers, and each is uniquely furnished, with views of the sea and overlooking the garden, where a fountain and a waterfall add to the zen mood.

The hotel is positioned a few steps away from the beach, but there is also a pool near the breakfast room. Above that is an expansive terrace and the restaurant Vicolo di Santa Lucia, with a view of the sea.

“Fresh seafood and local raw materials are essential to the menu, as we want to emphasize the value of the territory,” says Federica Ferretti. There are almost 150 wine labels available.

Obviously, guests from the fashion industry are patrons of the hotel, but Massimo Ferretti notes there are many returning guests – often couples – who have heard about Carducci 76 via word of mouth. And this suits him just fine – there is no indication that the hotel has any affiliation with the brands Aeffe produces.



A Carducci 76 room.



Massimo and Federica Ferretti

Hospitality and food run in the family, as Massimo Ferretti’s nephew, Giacomo Badioli, son of the executive’s sister and designer Alberta, manages three restaurants in the area: A Pesci in Faccia and Gente di Mare in Cattolica, and Falco in nearby Vallugola.

But as chic as Carducci 76 is, the Ferrettis shy away from defining it as a design hotel.

“Relax, excellent service and food, and a warm welcome, that’s what we aim at,” concludes Federica Ferretti.

plats du jour

Cravan, a Paris Cocktail Bar With a Music Kiosk on the Roof

This surreal 17th-century town house on Boulevard Saint-Germain is the latest project of historian-turned-restaurateur-turned-mixologist Franck Audoux in collaboration with Moët Hennessy. BY LILY TEMPLETON



The first floor with its elegant features bisected by a 1970s steel and marble bar.

Where can you find a bookstore, two cocktail menus, three centuries' worth of French culture – and a music kiosk?

Neatly packed in a 2,700-square-foot 17th-century town house on Boulevard Saint-Germain that is now home to Cravan, the five-story cocktail-centric venue imagined by historian-turned-restaurateur-turned-mixologist Franck Audoux.

A cursory glance from the street could lead one to believe this is just another chic cocktail bar, with stools neatly lined at a wood counter and a clutch of alcoves dotted along wood-paneled walls.

But from the entrance with its 1:15-scale model of the building that contains an even tinier replica of itself, stepping inside is the start of a surreal continuation of the universe Audoux created in the first Cravan bar – a 17-seat slip of a place located in a 1911 building in the 16th arrondissement. They are named after Arthur Cravan, a poet, boxer and Dadaist figure who was a nephew of Oscar Wilde.

The 120-seat Saint-Germain town house means to be “the kind where you can get lost in,” where “the higher you go, the deeper you are steeped in references that nourish Cravan,” explains Audoux, who before veering into mixology spent a decade working in contemporary art and another in gastronomy as one of the cofounders of noted fine dining restaurant Le Chateaubriand in the 10th arrondissement.

The original bar applied what he learned during the research for his “French Moderne: Cocktails from the 1920s and 1930s” book, published in 2019 at Rizzoli. Tapping into their history as an embodiment of a time of social and cultural change, Audoux turned the idea of “French excellence in an American or English drink” into contemporary concoctions that drew rave reviews.

They continue to be the star here, served without flourishes or fancy garnish. Ice cubes only appear in



A cocktail is above all “about the tension between ingredients” for founder Franck Audoux.

long drinks and if there’s one secret Audoux is willing to share, it’s that a dry, rather than sweet, finish is key to avoid saturating the taste buds and to make the next sip as palatable as it is desirable.

For all the sophistication and legerdemain involved in these beverages, “apparent simplicity” remains key for its founder, whose work hinges around two to three ingredients at most. ►

The library, or rather Paris’ first Rizzoli bookstore, on the second floor of Cravan.





Philippe Schaus and Franck Audoux in the ground-floor bar.

“That opens a door towards gastronomic complexity. But the base ingredient had better be top notch,” he says, explaining that a cocktail is above all “about the tension between ingredients.”

Case in point: the Royal Basilic, on the menu at both Cravan outposts. This two-ingredient cocktail, an infusion of Sicilian basil flowers bolstering a floral facet in Ruinart’s Brut Champagne, is the very first Cravan recipe and “encapsulates all of Cravan’s know-how” for Audoux.

He took the idea further with Cravan’s bottled cocktails, one of the stars of the new venue.

The principle behind these tipples, developed in conjunction with 75-year-old distillery Nusbaumer, a family-owned company based in the eastern French region of Alsace, is “how to work on a spirit, barely touching it, keeping its typicality and playing with it,” hand-in-hand with cellar masters.

Take “Archi,” based on an 18-year-old Glenmorangie whisky whose pear notes were bolstered by the tart twist of a pear cider cordial. That particular accord had him feeling like a watchmaker adjusting minute gears before heading to Edinburgh to consult “Doctor Bill,” the single-malt distillery’s director of distilling, whisky creation and whisky stocks Bill Lumsden.

“It’s important to have a conversation, an exchange of know-how and a common vision,” says Audoux, who developed six bottled recipes. Two, including Archi, can also be bought to be enjoyed at home.

Congruent with the idea of liquid gastronomy and offering ingredients in their truest expression, drinks are

left unfiltered to give a fuller-bodied sip. “If you remove texture, it would be like serving a dinner with nothing but espumas,” quips Audoux.

The same ideas holds true for the sharing plates, eclectic recipes meant as a travel diary of sorts, including the Gilda, a famous pintxo finger food from the Spanish border town of San Sebastian made of a guindilla pepper, an anchovy fillet and an olive; a “tamago” onsen egg parfait, floating in an impeccable dashi broth; as well as the “Eton bleau,” a moreish strawberry, cream and meringue that’s a hybrid between England’s Eton mess and France’s Fontainebleau.

More than sustenance, however, Audoux sees each creation – alcoholic or not, drink or dish – as a key that unlocks a gateway toward “books you wouldn’t normally reach for, music you’d not listen to, stylists or designers you wouldn’t know, films you wouldn’t see elsewhere,” he explains.

This second iteration of Cravan was born in the dog days of France’s lockdowns, when, like others in gastronomy and hospitality, Audoux felt there was a need for reinvention. He reached out to the wine and spirits division of LVMH Moët Hennessy Louis Vuitton, seeking a partner to “amplify what was done in the ‘Petit’ Cravan to make it accessible to a greater audience.”

With its “very sophisticated experience around fine, elegant cocktails, and discoveries,” Audoux’s concept fell in step with Moët Hennessy’s stated ambition of “crafting experiences,” offering an approach that goes from the gustative to the intellectual, recalls its chairman and chief executive officer Philippe Schaus.

Describing Cravan as “a unique fusion between a very chic cocktail bar in a beautiful hotel, a private club open to the public and the home of an interior decoration buff,” the executive said it and projects like the six-month pop-up experience of Casa Eminente or Harrods’ Moët bar were milestones “towards more proximity with the consumer, more competency in creating experiences and bringing them alive – every time you pass a step like this, you’re enlarging your horizon.”

Each floor at Cravan has been imagined as “a 17th-century house, with cubes telling the story of another time slotted in.” Paris-based Belgian designer Ramy Fischler sourced 80 percent of the materials through reclamation, from unused theater decors to deadstock luxury textiles drawn from Nona Source.

Plywood structures, apparent upon exiting each bar space, recast the place as a succession of decors to embody the idea that “since we are telling stories, we embrace that the settings are stages,” according to Audoux.

The ground floor is an apothecary, with a replica of the Petit Cravan (bar and painted ceiling included) simply slotted in the middle of the space; the first floor contains an elegant salon bisected by a stainless steel and marble bar redolent of ’70s architecture icon the Drugstore Publicis on the Champs-Élysées.

Then comes the second-floor library, where the “contemporary box” is Paris’ first and only Rizzoli bookstore where tomes can be browsed or bought on everything from Japanese designers and streetwear labels to skater Mark Gonzales and Spike Jonze’s book on the Beastie Boys, selected with editor-turned-friend Ian Luna.

The third floor, with its stately chimney, faux-peeling frescoes and antique rugs collaged together, is home to Cravan’s bottled cocktails. One floor up is an artist’s workshop only accessible by invitation, lined with shelves filled with Cravan’s eclectic book collection and fitted with a cinema screen and state-of-the-art music system, which is slated to open in September.

And that music kiosk? Another metal spiral staircase hidden behind a wall of realistic-looking fake book spines – not stately tomes but smart paperbacks that you could find in any French household – leads up to the roof, where it is improbably (but securely) perched.

It’s not one of those party rooftops with sweeping vistas of the City of Light and its monuments. Instead, there’s the Saint-Germain-des-Prés church and a plunging view on Café de Flore and neighborhood favorite bookstore L’Écume des Pages, a sight he finds refreshingly domestic.

But cinematic as the townhouse may be, Audoux is adamant it serve as a mere backdrop for a moment to have a very good drink. No bottles on display, no shakers being thrown in the air, elegant glassware that highlights the contents without distracting from them. There’s the sense that even the backstory of Cravan could be optional since the cocktail and its mixologist are the start of the story.

“Less is more,” he says. “Taste, flavor, balance, your experience of the cocktail. And then we can talk about it – if you so wish.”

Cravan 165 Boulevard Saint-Germain, 75006 – open Tuesday to Thursday, from 5 p.m. to 1 a.m.; Friday and Saturday, from 5 p.m. to 2 a.m. ■

Bottled cocktails are the star on the fourth floor – and third bar.



Ikoyi's Jeremy Chan on New Book and Louis Vuitton Seoul Pop-up

"Ikoyi: A Journey Through Bold Heat With Recipes" showcases how Chan defied expectations and forged new identities with his exploration of the spice and umami of West Africa and beyond. BY TIANWEI ZHANG

Jeremy Chan, the creative mind behind the two-Michelin-star restaurant Ikoyi at 180 Strand in London, is ready to share his life story with his debut cookbook, "Ikoyi: A Journey Through Bold Heat With Recipes."

In the book, the half-Chinese, half-Canadian chef offers an intimate look at his culinary adventure and the journey of opening and running Ikoyi with his childhood friend and now business partner Iré Hassan-Odukale.

Some 82 recipes are included in the cookbook, showcasing Chan's mastery of the bold flavors of West Africa and beyond, and of the fresh local produce the British Isles has to offer.

But Chan admits these recipes are "nearly impossible" to replicate at home because "cooking isn't just about following a recipe. It's a feeling, and there's more than just the recipe. There are all the soft touches, and they are complex and very personal."

"My goal isn't for people to recreate them. It's not a recipe book for people to cook at home. The book is more about capturing a feeling and I want people to read the recipes and look at the dish and read the essay and get inspired by a specific aspect of it," he adds.

"Like the dish with scallops, for instance. I talked about my love of the texture of scallops when they're really fresh. Maybe someone would read that essay and go find the best scallops to find out what I meant about that texture of scallops. I guess if a reader can do that, then they've learned more about cooking," he explains.

In a way the cooking method depicted in the book and implemented at Ikoyi mirrors Chan's own multicultural, cross-continental upbringing, and at the core, it's all about defying expectations and forging new identities.

A Princeton graduate, Chan worked as an analyst in Madrid before deciding to become a chef. After years of courtship with landlords, while doing pop-ups and catering gigs around London, Ikoyi finally opened on a narrow side street in St. James's Market in 2017.

Billed as a West Africa-inspired eatery, it offered dishes that drew the admiration of food critics but infuriated those from the very region.

Chan writes in the book that "one of the fondest notes left by our esteemed guests were that we should get rid of 'that Chinese cook' and hire a real African chef, and claims that we'd served them rotten leftovers."

Thankfully, London has no shortage of authentic African restaurants, and Ikoyi eventually found its place in the fine dining circle. It was awarded its first Michelin star in 2019, and two years later received an additional star. With a tasting dinner menu priced at 300 pounds, the restaurant now requires booking a month in advance.

While the sub-Saharan association – most notable in the use of local ingredients such as fermented locust beans, tiger nuts, and plantain – initially made Ikoyi stand out in London's culinary scene, Chan says his exploration of spice and umami is no longer restricted by geographical boundaries.

In regard to what Ikoyi stands for now, Chan says, "If you compare Ikoyi to a fashion brand, the fashion brand has a style and an ethos that connects to the founder and its core values, aesthetic style, and way of tailoring, measuring and capturing a moment. That's the same in my restaurant. It's a specific perspective that I created. It's stylistic, artistic and personal and it has a set of rules that are very unique to me, and they don't have to be explained."

"I don't look at things and think, oh, this is a Chinese ingredient, or this is a Nigerian ingredient. I think of the ingredients as abstract objects and I put them through the filter of my restaurant. That's how I come up with something original, pure and unique," he adds.

While he makes the comparison to a fashion brand, the fashion world clearly has recognized Ikoyi. Louis Vuitton recruited Chan to open a pop-up restaurant at its maison in Seoul, where he created a menu inspired by the French luxury brand's "Art of Travel" ethos, while capturing the feeling of Korean flavors, seasonality and ingredients.

For lunch, he served fatty tuna toast and wild Korean green onion, Korean beef with green goddess salad dressing

and crispy chili, and sugar-cured shrimp and black olive rice. The dinner menu included tartlet paired with namul, a classic Korean vegetable side dish, ginseng crème caramel with caviar and saffron, as well as cod with confit cabbage, and white kombu.

"That was a really cool thing to do because I didn't grow up in Korea. I never lived there. I've never really eaten Korean cuisine. But I think it demonstrated my skill set, which is about getting to know what people like, condensing these ideas, feelings and tastes into my own creative output," says Chan.

After the pop-up, Chan expresses the desire to be "grounded in London to regroup and refocus" on his restaurant, which relocated from the hustle and bustle of Piccadilly to the quieter and more creative Strand in January. The space was designed by Danish architect and designer David Thulstrup.

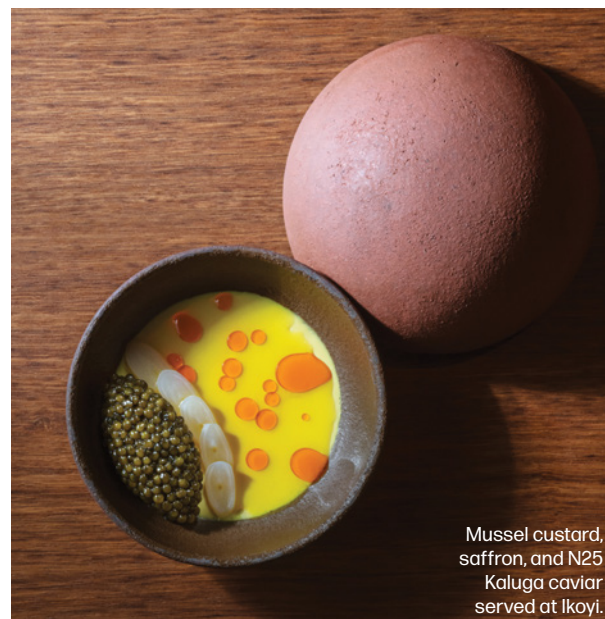
"I think our focus in the next year is probably going to be mainly on the restaurant itself. The beauty of Ikoyi is that it's extremely exciting, dynamic, intense, very focused and concentrated, and it requires my maximum attention and focus with my team. Maybe in the future I will do more collaborations with brands, but I am not rushing into that," he says.

The area near 180 Strand is rapidly gaining momentum as a trendy hangout spot for the fashion and creative community since the opening of the member's club 180 House in 2020. Dazed Media and Karla Otto's offices are located in the building as well.

Chan says he can easily tell the fashion people apart from the usual fine diners, especially during previous catering services for brands such as Paul Smith, Prada and Alexander McQueen.

"The fashion crowd is very different. The occasion is what's important. They're not coming for the food. My experience with the fashion crowd is that you have to be quick. You have to make a bold statement with food if you want to get noticed," he says, adding that the menu also will have to be vegetarian or vegan-friendly. ■

Jeremy Chan, chef of London's two-Michelin-starred restaurant Ikoyi.



Mussel custard, saffron, and N25 Kaluga caviar served at Ikoyi.



Ikoyi at 180 Strand.



Khua Kling Gai, dry wok-fried chicken with chilis, a signature dish served at Plaza Khao Gaeng.



Luke Farrell, founder of Plaza Khao Gaeng and Speedboat Bar.



The interior of Plaza Khao Gaeng.

Luke Farrell Brings Southern Thai Flair To London With Plaza Khao Gaeng

His other venture Speedboat Bar offers Bangkok Chinatown classics in London's very own Chinatown. BY TIANWEI ZHANG

London is one of those European cities blessed with a diverse and authentic culinary scene. It somewhat offsets the poor – and often undeserved – reputation of English food, enabling the British capital to retain its position as a world-class city from a foodie's point of view.

The city is already jammed with Chinese restaurants that serve equally good roast duck and dim sum and Japanese eateries offering menus that even the most season global traveler would approve of.

The arrival of authentic Thai food is a relatively new development over the last decade. These newcomers are serving dishes that were once deemed too challenging for Westerners to understand, or too spicy for them to appreciate, or that require fresh herbs and produce that are rarely available outside of Thailand.

Food critics already love the in-your-face, behind-the-counter cooking experience at Kiln Soho; the roster of regional dishes offered at Som Saa in East London's Spitalfields, and the humble yet heartwarming noodle soups at The Great Thai right next to the British Broadcasting Corp. headquarters near Oxford Circus.

Plaza Khao Gaeng on the mezzanine level of Arcade Center Point on top of the Tottenham Court Road tube station, and Speedboat Bar in the quieter part of Chinatown are two of the latest entrants in the rise of authentic Thai food in London.

Plaza Khao Gaeng, which means “curry over rice” in Thai, specializes in Southern Thai regional dishes and was awarded a Michelin Bib Gourmand earlier this year. Speedboat Bar offers classic dishes from Bangkok's

Chinatown and occupies the former spot of Xu on Rupert Street, a well-received Taiwanese fine dining concept introduced by the founders of Bao.

Both of them were founded by Luke Farrell and backed by JKS Group, a restaurant group run by the Sethi siblings – Jyotin, Karam and Sunaina – that owns around 30 branded restaurants in London, including Bao, Kitchen Table, Gymkhana, Hoppers and Arcade Center Point. With JKS Group, Farrell also runs Bebek! Bebek!, a street food kitchen inspired by the night markets of Indonesia at Arcade Center Point.

Farrell says keeping the cuisine focused on a particular area is what makes Plaza stand out. Southern Thai food also happens to be the most challenging to prepare as it's the most herb-intensive cuisine among the Thai repertoire and requires fresh coconut milk and coconut cream in the cooking.

“There is coastline on either side [of that area of the country]. There are rich jungles within. That's why that cuisine hadn't been represented in London before. And not only that, a lot of the Thai people in London are not from southern Thailand. They are mostly from the north or Bangkok. I think it's safe to say that Plaza is the only southern Thai restaurant in London,” he says.

For example, you won't see pad Thai on Plaza's menu because it's “quite a modern street food dish,” according to Farrell, but you might find Gaeng Gati Gai, a version of yellow curry made with herbs, vegetables, and paste from the south of Thailand.

It would taste vastly different from the store-bought paste, as the ingredients are mostly grown in Farrell's tropical greenhouses in Ryewater, Dorset. His lepidopterist father owns a butterfly farm there.

The chef says he used to supply herbs and vegetables for some of London's top Thai restaurants, but now all go to his two restaurants, as the output barely keeps up with the demand. Farrell adds that a new greenhouse is being built so that he can expand the menu with consistent and fresh new ingredients in the future.

Other must-haves on the Plaza menu include Khao Yam, puffed rice salad with fish sauce and vegetables; Gaeng Som, sour seafood curry; Khua Kling Gai, dry wok-fried chicken with chilis, long pepper and wild galangal, and Gung Pad Sator Sai Gapi, tiger prawns with stinky beans, shrimp paste and chilis. All of them pair well with a big bowl of new season jasmine rice with a fried egg on the side.

It's obvious that Farrell, who used to spend a lot of time in Thailand and Malaysia eating his way and preserving seeds of local plants, isn't a fan of fusion cuisine, a cooking concept that many Michelin-starred chefs adore.

“Replication is key, and I think it's far more respectful

to Thai cuisine and culture to deliver it exactly as it is in the country of origin. One of the most important things that the head chef and the teams are very well aware of is whether you would find that dish in Thailand. If the answer is no, that doesn't go on the menu. Simple as that,” he says.

“I don't have time for Western chefs putting their mark on Thai food. It would be disrespectful for me to start changing and meddling with dishes that I've learned from people in Thailand. The reason you find some chefs moving things around – this is through a Western lens obviously – is that it's actually easier to do Thai food like that. Getting ingredients that are available here is easier than flying ingredients in from Thailand or indeed growing them, as I do,” he adds.

In fact, Farrell was speaking to WWD Weekend from the train station. He had been to the greenhouse in the morning picking herbs for the restaurants. He also hired a head gardener to take care of plants and manage the harvest and shipment every day.

He adds that all plants are grown in a special jungle soil mix that aims to replicate as closely as possible that found in tropical Thailand.

“We're much closer to the true taste of Thailand from these ingredients than a lot of ingredients that are flown in, especially the herbs. They lose their punch and fragrance on the long journey,” Farrell says.

Speedboat Bar, on the other hand, is set up as a late-night destination with an extensive drinks menu, a central bar, and a pool table, as well as Chinese food-inspired Thai classics cooked in the traditional way one sees in the streets of Bangkok's Chinatown.

One can find familiar dishes, such as sweetcorn and salted egg papaya salad; minced beef with holy basil, and drunkard's seafood and beef noodles. The place also serves dishes that have less visibility outside of Thailand, such as tom yam mama noodles with squid, prawns, and thick slices of crispy pork belly, beef tongue and tendon curry, and soy-cured pork with chili and mint.

With the upsurge in authentic restaurants offering the cuisine, Luke believes that London now is the best place to have Thai food in Europe.

“I think we don't have these hang-ups about our own cuisine that other countries may have. For a very long time the cuisine in the U.K. was pretty terrible, but there is a culture of experimenting with other cuisines and people are addicted to chili,” he says. “And if you go to places like France, Italy or Spain, where some restaurants have existed for over 100 years with very strong culinary traditions, bringing in something else to other countries is not as favored.”



The view from the restaurant Dalla Gioconda.

La Zuppiera at Dalla Gioconda.



Dalla Gioconda, From Disco to Top Restaurant With a View

Italy's Dalla Gioconda Michelin-starred restaurant, owned by Stefano Bizzarri, his wife Allegra Tirotti Romanoff and chef Davide di Fabio, should not be missed. **BY LUISA ZARGANI**

GABICCE MONTE, Italy – The Dalla Gioconda restaurant received a Michelin star in November, but it would be simplistic to talk only about its delicious food.

Perched on a hill in the town of Gabicce Monte, the restaurant's view over the beaches of Gabicce Mare below is breathtaking, the interior design is ideal and the atmosphere is easy and relaxed. After all, it is a family business and co-owners Stefano Bizzarri busies himself at the tables; his wife Allegra Tirotti Romanoff, a former Etro designer, conceived the interiors, and chef Davide di Fabio brings to the kitchen his 16 years of experience at Massimo Bottura's Osteria Francescana. The porcelains, from the Ginori 1735 collections, are beautiful.

Eagle-eyed industry insiders may catch the links to Gucci, which are not a coincidence. Stefano is the son of outgoing Gucci president and chief executive officer Marco Bizzarri, a longtime friend of Bottura's, who has established the Gucci Osterias around the world for the Italian luxury brand. And Gucci parent Kering owns Ginori. Dalla Gioconda, however, is not part of the Gucci portfolio and is clearly a very personal business that the three partners have been carefully nurturing.

"I used to come here on vacation as a kid from my home in Rubiera, and I love this town," says Stefano Bizzarri simply. "Dalla Gioconda used to be a disco-pizzeria in the '50s managed by the namesake Mrs. Gioconda and at the time, the area was famous for its music locales and famous artists would come to perform here."

There is still a jukebox standing pride of place in the restaurant and the concept of music runs throughout. Cue the intriguing menus printed on vinyl LPs.

The restaurant is accessed through a tunnel that has been transformed into an art and multimedia gallery. Dalla Gioconda extends over different levels and the views of the sea below and of the natural protected park of Mount San Bartolo are picture-perfect. In fact, Bizzarri leaves vintage-looking postcards of said landscape on each table and invites guests to send them. No need to worry about finding a mailbox, as he has placed one at the entrance – and even provides stamps. A touch that is so retro it feels new and modern.

Near the garden, punctuated by a series of chaise longues inviting lazy post-lunch snoozes, is a library filled with art books and – surprisingly – a small movie theater projecting Federico Fellini films and black and white cult movies. After all, Fellini was born in Rimini, less than 20 miles from Gabicce Monte. Gabicce Mare below is a tourist attraction, as is all the riviera on the Adriatic coast. The town is in the northernmost spot of the Marche region, on the border of Emilia Romagna.



The vegetable garden at Dalla Gioconda.

The menu reflects the traditions of the area, although di Fabio has personalized the dishes. But there is no trace of nostalgia either in the food or in the locale, where young waiters wearing an informal uniform and Gucci sneakers approach guests without a trace of stiffness.

"We like to create a relationship with our patrons, making them happy is our goal," observes Bizzarri with a smile.

Lodging is also another way to strengthen the bond, as he has just unveiled another project – two rooms and a suite in a building two minutes away from the restaurant.

This easy and laid-back approach is embodied by Bizzarri himself, who studied economics at Milan's prestigious Bocconi University, developed an interest in botany, and traveled the world, from Brazil to Argentina and Australia, surfing during the day and working as a waiter in the evenings, which led him to learn about the restaurant sector. A man-bun he sports is perhaps a token of his time as a surfer.

Three years ago, Bizzarri decided to take on Dalla Gioconda and to renovate it, reopening it in 2021.

Accordingly several elements in the decor, such as the newly upholstered vintage furniture – even a table from



Stefano Bizzarri, Allegra Tirotti Romanoff and Davide di Fabio.

Thailand from one of his trips – convey a homey feeling. His wife Tirotti Romanoff turned to key elements typical of the area, such as pink stones from the nearby Furlo gorge, grit floors, plenty of brass, wood and terracotta to add a sense of longevity to the location. There is also a gold plated table reserved for a special treat – an entirely personalized tasting menu.

A cocktail bar is on the panoramic terrace, the Limonaia.

Among the mouth-watering dishes, the Zuppiera (soup bowl in English) is a traditional recipe that blends seven different pasta shapes with seven kinds of fish and their broth. It is a signature dish of the restaurant.

Guests are generally surprised to find out that the paccheri pasta with what appears to be tomato sauce is actually made with plums – unexpected, but delicious. Other specialties include cuttlefish on a dip of peas with coconut milk, green curry and basil, or prawns with tomatoes and elderberry.

"We have our own vegetable garden for local ingredients and the dishes vary depending on the availability of the fish," Bizzarri notes.

Respecting the territory is a must for Bizzarri and his partners, as he proudly says that Dalla Gioconda is the first restaurant in Italy that is plastic-free and that the building has obtained the Leed Gold certification.

"We have embraced the philosophy of Masanobu Fukuoka – admiring the perfection of nature, he believed in natural farming," Bizzarri says of the minimal human interference in the agricultural process.

Wine is also clearly a passion of Bizzarri's as the cellar is surprising, below ground, extending through secret passages that lead to the foundations of a nearby castle. It stocks 1,300 different wine labels and 10,000 bottles, ranging from Champagne to verdicchio, sauternes, riesling and mosel, bordeaux and bolgheri.

The restaurant sits 40 guests and is the only one in the area open in winter.

Catering is also on the list of achievements, as Dalla Gioconda has worked on events with the likes of BMW during Design Week, Ferrari and Lamborghini.

But as he works to build Dalla Gioconda, Bizzarri's view toward the restaurant stretches as far into the future as the vista from its windows. His family background may be in fashion, but he stresses he doesn't aim for the location to become the latest – and momentary – "in" spot.

"I don't want Dalla Gioconda to be tied to trends," he says.

Portofino Beyond the Piazzetta: A Tour With La Portofinese

In addition to exploring sustainable energy solutions and producing olive oil, wine and honey, the agricultural company offers tailor-made experiences to discover the most authentic side of this Ligurian corner. BY SANDRA SALIBIAN



Portofino's lighthouse.

When Dalida chanted about finding her love in Portofino in 1959, chances were she saw him strolling about the town's iconic Piazzetta.

The main square overlooking the harbor of the Italian resort destination is known for being the hot spot's key gathering point and has been attracting European aristocracy and the international jet-set to the colorfully painted houses, restaurants and luxury stores gravitating around it since the 1950s. Yet there's life beyond the Piazzetta, and visitors are increasingly discovering it.

For one, a hike of a few kilometers from it leads both locals and tourists to the hillsides, where La Portofinese rises. Steep and narrow streets don't allow for cars to reach the destination, which is nestled between rows of vines and olive trees. But "for those who do not like walking, we offer a transfer with a Piaggio porter," says the agricultural company's owner Mino Viacava.

Viacava hails from Portofino, with his family established in town for six generations. Not only is he the heart and soul of this project, which he launched as a give-back initiative to his homeland, but his ancestors' history is intertwined with that of the Italian Riviera's hot spot.

"I was born in the Piazzetta of Portofino, I am the son of bricklayers, but with the heart of a farmer," Viacava says. "My grandfather always talked to me about the countryside, until his memories became my desire: I started by buying small plots of land, a few olive groves, until arriving to the actual three hectares of cultivated fields on the slopes of the mountain of the natural park of Portofino."

Viacava says he launched La Portofinese "as a sign of gratitude and respect for my ancestors, who reluctantly left their sharecroppers' work to look for jobs in the village." An environmental mission was what kickstarted the whole project.

"We built many homes and villas here through the years, so around seven years ago we had the idea to explore sustainable practices," Viacava says. "At the beginning, we shared the project with some of Portofino's regular guests, like [late Vogue Italia editor in chief] Franca Sozzani, who really supported us...and we started by investigating [what] were the best ways within our means to start producing energy from new sources, as well as recovering existing ones, without ruining the natural landscape."

In the first two years, Viacava developed projects like the installation of mini wind turbines and photovoltaic solar panels. But bureaucracy slowed their implementation on a community level, so he established a



Inside La Portofinese's Osteria dei Coppelli.

company within the perimeter of which he could continue to experiment with different solutions and invest in renewable energy. The recovery of abandoned land, and resuming ancient agricultural organic practices, followed.

To back the project financially and promote the land's natural riches to a wider audience, the company banked on experiences, gradually adding a constellation of places extending from the park to the coast to offer visitors different ways to experience Portofino.

These include Eco-Farm, located on Portofino's mountain and boasting a panoramic view of the gulf and access to nature, among Vermentino grapes, olive trees and an apiary for local honey production.

At the bottom of the Eco-farm, an ancient drying room has been revamped to house the Osteria of Coppelli – which serves tailor-made lunches and dinners both indoors and outdoors – and a cold pressing olive oil mill, where a small factory was created to process some products of La Portofinese's brand, such as marmalades.

These venues offer experiences that encompass cooking classes with chefs and ingredients picked right from the garden, or the making of Ligurian focaccia prepared in an outdoor wood burning oven; picnics with local delicacies; hikes to be enjoyed solo or with a guide; meditation sessions in nature; bee workshops and tastings of La Portofinese's Vermentino wine in the vineyard.

Each experience grants exclusivity – from couples to a group of friends up to a maximum of 20 people – since

"we want to our guests to feel special, make them feel part of what we are living and this would be impossible in the presence of other guests," Viacava stresses.

Not far from the two locations and nestled on the cooler side of the park, the Gassetta Mill hosts a small museum open to all visitors, a bar and restaurant with a terrace and a seasonal vegetables garden, including a hopyard for the production of homemade beer.

The company also manages Il Faro di Portofino – the lounge bar at Portofino's lighthouse which boasts a stunning position on the promontory's cliff, with a terrace overlooking the sea – that can be booked for private events. Reachable only by foot, it is open from morning to sunset and best known for its cocktails, including the La Portofinese Spritz made with prosecco, soda and the Limoncino liquor produced by the firm itself.

For an even more intimate experience, this spring La Portofinese unveiled Il Giardino del Faro, a small private garden on the way to the lighthouse with a few tables arranged in the shade of a lemon grove.

Also inaugurated at the end of April, Û Caban is the most central outpost of the business, located a few steps from the Piazzetta and overlooking the yacht dock. Named after the word in the local dialect for a quality of crab, the venue acts both as a wine bar and a shop selling the agricultural company's products. It stands out for being furnished like a boat, with teak floors and tables as well as armchairs and benches covered with ivory cushions with navy piping.

With a total of about 15 seats between indoors and the small balcony, the location serves a special aperitif menu

of Ligurian delicacies recalling the maritime traditions of the village, such as the "gallette," typical Genovese crackers, anchovies and dried tomatoes.

To promote the different experiences, Viacava says the company is collaborating with the Belmond Hotel Splendido and all the key luxury hotels scattered across Portofino and the nearby towns of Santa Margherita and Rapallo.

"Of course, tourists are the most interested in these kind of experiences, also because we recovered and tried to revamp these places according to how they looked in the past. So, for example, people visiting the Coppelli cellar are under the impression of stepping into an era that is long gone," Viacava says.

Among all the locations, the founder says visits to the vineyard are the most requested ones, up to the point that the 2,000 bottles of Vermentino wine La Portofinese usually produces are immediately sold out. Available to purchase remotely by emailing the company, products in the catalogue also include the Coppelli's olive oil and tomato sauce; liquors such as Limoncino and myrtle; honey, and nonalcoholic drinks like La Splendida lemonade, Gran Gioia orange soda, La Corsara tonic water and L'Eden Gioia iced tea.

Up next, Viacava aims to boost the production of beer, in sync with an ancient tradition dating back to Benedictine monks in the 18th century.

"I'm simply trying to work the land as it had been done in the past, without the use of pesticides or other chemical," he says. "Our company is not a commercial project, we don't deal with big [orders]. This is a project focused on the territory, which we want to improve. Now we would like to install factories to work and make all products locally. We started from the one for honey but we are aiming to add a mini brewery so that we can make everything beer-related there."

Along with continuing to explore environmentally sustainable solutions, Viacava is also committed to continuing to hire young staffers.

"We started from five and now we're around 30. They are passionate and have a lot of drive, and that's our biggest satisfaction," he concludes.

At Home With

Francesco Meda

In a 19th-century home on one of the most exclusive streets in Milan, Francesco Meda, a rising under-40 design star, lives in contemporary splendor with his wife and two daughters.

BY **SOFA CELESTE** PHOTOGRAPHS BY **VALENTINA SOMMARIVA**

On one of the hottest days of the summer, award-winning designer Francesco Meda is hobbling around his modernist furnishings and vibrant decor on one good foot, preparing for a photo shoot. He sprained the other one on a ski trip in Alaska, and one can't help but feel bad for him as he zigzags around the house placing sculptures and mementos neatly in place and urges his daughter to pick up after herself.

He stops for a minute, regains his balance on an iconic steel and fur Nanda Vigo Due Piu' chair for Acerbis, and takes out his phone to share where and how he scooped up for a bargain the red Midway Garden Chair created by Frank Lloyd Wright in 1914 that was redesigned by Cassina in 1986.

If one is lucky enough to get invited to this color burst of a home, it's a great place to soak in past, present and future icons of the contemporary design scene – from the Piero Fornasetti wall lamp to the black-and-white photo given to his wife, Alessandra Orsi, as a present from French American photographer Elliott Erwitt in 2012. There is also a bounty of works by artists he is eager to introduce – the painting by Flaminia Veronesi, whose “The Hermitcrab's Wundershell” exhibit was recently hosted by Marni, and “Palms on Rolling Paper” by another friend in their milieu, Margherita Chiarva.

Meda also is quick to say that he doesn't think a home should ever look like a showroom and that the house is very much a reflection of the family's history, their creative roots, and his many travels with Orsi for special projects.

For instance, a three-year project led them to Guadalajara, Mexico, where he spent 10 days every six months designing a furniture brand. Taking the job wasn't necessary for economic gain but afforded them the rare opportunity to immerse themselves in the local artisans in abundance such as metalsmiths and carpenters, ceramicists, glass-makers and weavers. It was there they discovered the brand Ceramica Sura, a tile factory, pottery studio and artistic hub that attracts tastemakers from all over the world. ▶

Francesco Meda in the main staircase of his Milan home.



The living area is punctuated with pieces by icons of the contemporary design scene – from the Piero Fornasetti wall lamp to the fur Nanda Vigo Due Piu' chair for Acerbis.



The Hub System shelf Meda and his father Alberto Meda designed for Alias in 2022 sits in the downstairs office.

The red Midway Garden Chairs designed by Frank Lloyd Wright in 1914 and redesigned by Cassina in 1986 sit in the Meda family dining room.



The master bedroom is filled with antiques collected by the Orsi family.

Their house, which greets guests with a long hallway that connects to the kitchen and opens up into the living room, has been cut “like a labyrinth” out of an old family palazzo where more than four generations of the Orsi family have lived and raised children and has been divided to accommodate the new generation and their growing families.

The Orsi family is best known for their reputation as high-end antique dealers. The couple’s own family unit spreads over two floors – one for the grown-ups on top and the bottom floor for his two daughters. Peeking down into the verdant courtyard garden below, it’s hard not to imagine how many special events have taken place over the past two centuries or if there are any ghosts wandering its halls.

“None that I know of,” Meda chuckles, though a few mysteries remain, like the lone Gothic window in the bathroom, at which he shrugs his shoulders. “I actually have no idea how that came to be.”

A trained industrial designer, his own creations come to life in the home. The subtle, ultra light Bridge lamp he designed for Foscarini; the Seconda chair by Mario Botta for Alias (which he and Spanish architect David Lopez Quincoces re-edited for Alias), and his Split Table in “cipollino marble” are a few models he designed under his own name in 2016. Sitting atop the dining table are the eclectic VarioPinto vases he envisaged with his father, renowned designer and academic Alberto, with whom he often works. Nearby, a metallic column lamp also by his father, called Tibibi, lights the dining room that draws guests toward a lithograph of Andy Warhol’s “Flowers” from 1964.

“Making design products all the time often leads to me bringing prototypes inside the house to see how it would work inside a real home environment,” he says, pointing to a bench, a coffee table and an abstract stool he made that never went into production.

Elsewhere, just the right amount of antiques – from the chinoiserie depiction painted circa 1880 from Orsi’s grandfather, a well-known Milanese antique dealer; the Piero Castellini Baldassera cabinet and the canopy bed swathed in transparent fabric, in the master bedroom,



The childrens’ room comes to life with Pierre Frey Fabrics and hand-painted stripes on the walls.

which is painted in okra yellow – serve as elements of a maharajah, “Passage to India” theme. The 1956 Ignazio Gardella Arenzano table lamp was once a fixture in Orsi’s grandparents’ house and the porcelain Ming vases from the 1600s bought on auction are among the pieces that imbue a sense of coziness into the curated rooms.

Downstairs, the Hub System shelf Meda and his father designed for Alias in 2022 is filled with books and lively drawings by Palma, his younger daughter, who just turned five (her name results from her mother’s obsession with palms). Testament to that, one of Alessandra’s most prized possessions is a life-size palm sculpture gifted to her by her father. A natural aesthete, she works as a fashion consultant, in addition to running Dalwin Design, for which she hand-paints motifs with watercolors applied on different surfaces like textiles and porcelain.

The girls’ rooms are awash in hand-painted stripes, the bedding in Pierre Frey animal print fabric. “The use of color is innate to both our cultures,” comments Meda, pointing to the walls painted an irreplaceable red, mixed with pigments the two found on one of their adventures that led them to a souk in Marrakech, Morocco.

A relatively young designer on the Italian circuit, with a breadth of projects spanning some of the nation’s biggest brands, his vision and appreciation for the past resulted in his being appointed creative director of the Acerbis brand in 2020, along with the Spanish designer Lopez Quincoces.

Born in 1984, Meda studied industrial design at the IED in Milan before working for Sebastian Bergne and Ross Lovegrove in London for two years and explored art/design with other companies and galleries, such as Nilufar and Rossana Orlandi, Mint and the Schoeni Art Gallery in Hong Kong. His collection, Orme Cinesi, was shown at Lane Crawford in Hong Kong, and later at the Schoeni Art Gallery in 2012-13 during the Hong Kong Art Fair.

He and his father designed the Flap acoustic panel for Caimi Brevetti, for which they won the 2015 German Design Award, the Design Europa Award and the 2016 Compasso d’Oro. Meda was also the recipient of the 2019 Wallpaper Design Award for his ash chair Woody for Molteni & C.

Among several debuts during Design Week in Milan in April, Meda conceived a capsule

collection that resulted in a series of chairs, sideboards, tables, coffee tables and consoles by C Design, a start-up of furnishings and accessories made in a partnership with Florentine furnishings-maker Chelini and sold exclusively at Galleria Rossana Orlandi.

“It’s all about my ideal home. Materials are basic but not cheap in any way. We wanted to do something light that constructs a color world that makes you want to stay,” says Meda, who often works with a mix of materials like wood, metal and lava stones with luxe finishes. Lava from Mount Vesuvius near Naples is the basis of an upcoming project that will unfurl at Edit, a three-day contemporary design fair that will kick off in Naples on Oct. 6.

Looking toward the future, Francesco says he hopes he has time to focus on a more artisanal path rather than an industrial one. The industry is changing, and it isn’t uncommon for designers like him to transition to working as an art director, which would afford him the opportunity to work with photographers, consultants and the exchange is more 360 degrees.

He says this sort of transition happens more in the fashion world, where someone like Pharrell Williams can rise to the role of creative director of menswear at a major luxury house like Louis Vuitton. “I was born into this fluid world of design, but I think when two common worlds meet with the right pilot directing – that moment has the potential to endure as something historical.” ■



The Socialite Family cofounders Marianne Gosset and Constance Gennari.

The Socialite Family Captures How Modern Families Live – and Has Cushions to Match

The 10-year-old French media-turned-interiors brand is bringing its furniture and home goods to the U.S. and growing its hospitality footprint. BY LILY TEMPLETON

For founder and creative director Constance Gennari, The Socialite Family started as a bit of an experiment in 2013.

A blog, a book and a clutch of boutiques later, the 10-year-old media-turned-interiors brand has installed itself as the purveyor of designer interior fare with a French-Italian flair and is now eyeing moving into something bigger – the U.S. market.

Come September, The Socialite Family will be opening an office in New York, buoyed by high-double-digit growth rates (the brand declined to share its revenue) and around 15 to 20 percent of its orders coming from abroad.

“We are starting there because it’s quite close to the European spirit and we feel that bringing this French-Italian DNA, with its know-how, the quality and our production could really find resonance,” says Marianne Gosset, the brand’s chief executive officer.

The market opportunity is huge and she expects the territory to become a sizable share of the business within two to three years, particularly on the b-to-b side, as they are already fielding requests from architects and decorators, a segment that’s long had its eye on the French label.

Before the furniture and home goods business launched, Gennari was already working with the likes of Mango and Massimo Dutti on retail projects with a home-like feel. In recent years it’s been France-based law firms, software companies, coworking spaces and hospitality labels that have come calling, looking for that *je-ne-sais-quoi* home feel that Gennari and Gosset have devised.

The Socialite Family’s wares can be spotted at the third Parisian outpost of coworking hubs The Bureau and Morning; at destinations such as the über-chic L’Etoile des Baux vacation homes complex imagined by Iconic House in Provence, or even thrown into the décor of destination events staged by luxury brands.

That’s the other area they’re planning to capitalize on by making their trade show debut at the September edition of the Maison & Objet fair with a 500-square-foot space in the Hospitality Lab, a newly established area dedicated to new uses in the hotel industry.

“We want to show that a brand like ours is capable of going into hospitality, where you need high-quality products that resist intensive use,” says Gennari. “I like the idea of people living there, passing through but also staying a while, with quiet luxury that makes you feel at home.”

The idea of building a home is how The Socialite Family started. “People always wonder how we went from being a media to a furniture brand,” says Gennari. But for her, this was the natural continuation of the eclecticism and knack for solid, lasting choices that she’d grown up with.

Born to a French mother with a knack for collecting antiques and an Italian father with a sparser vision of interiors, Gennari and her siblings grew up between Paris and Milan, soaking in both sides of their aesthetic heritage – and homes with the spoils of their mother’s shopping expeditions to flea markets and auctions. The future interiors maven first studied law and art history with an eye toward becoming an auctioneer before veering off into media.

After five years as editor-in-chief of French contemporary children’s fashion and lifestyle quarterly Milk Magazine and a four-year stint in advertising agencies, Gennari “wanted to show how modern families lived,” she recalls.

Not only did she want to capture the chic homes of urbanites – with or without children – but she also felt the interiors needed the presence of their denizens to truly express “how you really live when you have kids after 30, how you create an apartment with personality, even how you educate kids – because they’re doing a lot more than



Inside The Socialite Family’s Paris store on Rue Saint-Fiacre.

we did at their age – breadcrumbs on the dining room table, toys on the floor and all,” she says before adding with a laugh that their photos remain quite polished “because people are well-mannered and tidy their homes.”

That approach caught on and soon enough, her website gathered a substantial audience and Gennari herself even had a 20-episode show broadcast on French television. Two years later, she was joined by Gosset, a graduate from the French business school HEC who cut her teeth in investment banking, and by 2017 The Socialite Family was ready to make the leap from the digital realm to the physical world.

“When I teamed up with Constance, we knew we wanted to start a brand, with the notion of the product becoming central to our conversations,” says Gosset. ►



At L'Etoile des Baux.



Gioia lamp from The Socialite Family.



The brand's pop-up café and collection at Le Bon Marché Rive Gauche.



Cozy workspaces at the third The Bureau coworking space in Paris.

For them, cutting out the middlemen by going direct-to-consumer was par for the course of a label they wanted to be close to their readers.

"It's a way of speaking to our readers first," she continues. "The goal was to offer original designs made by the very people who worked with the biggest furniture companies but at prices palatable for families."

These days, the Socialite Family community is 405,000 strong on Instagram and on Pinterest, its pins, all images produced by the company, garner some 15 million monthly views. Its website audience comes at 35 percent from outside France, a proportion that grows to 50 percent on social media.

"But we were a media so we didn't really know how," adds Gennari. That's when catalogue retailer La Redoute came calling. "They wanted to work with us and I found it interesting to design a whole bedroom – my favorite room in a house – for their home department. It worked really well and that's when we started creating ourselves in earnest."

The designs imagined by Gennari and team – the duo was determined to do everything in-house from the start – are rooted in references that include midcentury Danish design, French and Italian aesthetics but also the steel-and-wood of the '70s.

Modularity is built into most of The Socialite Family's

designs, since Gennari likes "the idea of a living space that's alive, where furniture can move around so you have that sensation of a new apartment without buying more stuff or doing a complete overhaul."

Cue best-sellers like the Mara shelf that can fit into a corner or be assembled into larger sequences, retailing for 1,150 euros; the Carlotta coffee table with dozens of permutation options for its marble top and wood base, starting around 1,300 euros; the Rotondo modular couch unit that can be redressed in new fabric coverings, from 1,750 euros, and the 380-euro Gioia lamp with its undulating tubular outline, available in an array of colors and lampshade textures.

Five years on for the furniture and home goods side of the brand, the team is 35 strong and goes from design to logistics and retail, with 85 percent of sourcing and production done in Europe – family-owned Italian textile producers, linen from French makers, Portuguese weavers using handlooms.

Rather than external designers, The Socialite Family has done a smattering of collaborations with like-minded labels, including Parisian contemporary womenswear label Coralie Marabelle, Milan-based La DoubleJ and most recently French kidswear label Bonjour.

After a well-received pop-up, the brand opened its first store in Paris in 2019, on Rue Saint-Fiacre, a quiet street in the buzzy central Grands Boulevards neighborhood, while a second one in Lyon, France's third-largest city, followed last year. Gennari says that she knew they were onto something good when clients started to come in requesting items by name.

In April, they also opened a 1,000-square-foot corner in Le Bon Marché in Paris called L'Appuntamento (or "the appointment," in Italian). Complete with a café, it's "a place for people to sit, take time and why not, think about what kind of fabric or furniture you'd want. It's really a lifestyle that we pursue through the collections and our media," she says. ■

Blue Heaven

A heritage pool builder in Connecticut has been delivering quiet luxury for nearly a century. BY SARA JAMES MNOOKIN

On the grounds of a historic property in Litchfield County, Connecticut, a simple stone and cement pool filled with crystalline water uneventfully just turned 86 years old.

Scott Pools of Woodbury, Connecticut, built the timeless summer respite back in 1937 and in the nearly nine decades since, the company has installed several thousand others across the Northeast. Their enduring work has attracted an Oscar-heavy client list through the years, said to include Elia Kazan, Kathryn Bigelow, Daniel Day-Lewis, and the Clintons, along with institutions like the Hotchkiss School and Hay Harbor Club. (The company will neither confirm nor deny names to preserve privacy.)

Owner Jim Scott is just six months shy of his own 86th birthday. Only the second steward of what may be the oldest pool company operating on the East Coast, he has spent a lifetime thinking about pools.

In a conversation with WWD Weekend, Scott reflects on current natatorium trends and some of his more unusual requests through the years, including an elaborate Long Island grotto built for literal swims with the fishes.

WWD: How did your family get into the pool business?

Jim Scott: In 1937, the year before I was born, my father sat down with a bag of cement on his lap, read the directions, and built his first stone and concrete swimming pool – a vanishing-edge, natural pool that still operates today, in Woodbury, Connecticut. At that time there were very, very, very few private pools in existence.

WWD: What's the secret to a lasting pool?

J.S.: Properly train the people who care for them. We do that with all of the maintenance teams who take on the care of our pools.

WWD: What would you say is your biggest contribution to the industry?

J.S.: Let me put it a different way. We have always been involved with the Connecticut Board of Health, helping them raise their safety standards. We were easily the first company on the East Coast to work with gunite [a type of pool created with flexible rebar and sprayed – as opposed to poured – concrete]. We've done that since 1950. We've built stainless steel pools on high floors of tall buildings. Everything we've ever constructed has been engineered to the highest standards.

WWD: Did you ever consider going into a different line of work?

J.S.: When I was discharged from the Navy as a young man, I applied to the University of Colorado architecture and engineering school. My father, who at that time was suffering from poor health, convinced me I could do more with my life by taking over the company business. We were building then, not only swimming pools but also shopping centers and houses. So I had the opportunity to work with a range of architectural styles. I came to the company at the age of 21. My father sold it to me, as the old European families often do.

WWD: How has pool construction changed since your earliest days?

J.S.: Water purification and filtration have improved immensely. The standards everyone in the pool business must meet have grown more stringent. There are now licensing requirements and continuing education. All of this makes for greater safety and a better product.

WWD: Do you build more saltwater pools or traditional chlorine these days?

J.S.: Saltwater pools still generate chlorine. People don't always know that. The salt sits in the water and as it breaks down, a gas chlorine enters the pool. Then it converts back to salt. So you're really in a very lightly salted pool, about the same amount that's on your lettuce salad. You could hardly taste it.

But the pool must be precisely built to accept the salt. If not, this process will shorten the structure's lifespan considerably.

WWD: Is saltwater chlorine any healthier than traditional chlorine?

J.S.: Salt provides a constant level of bactericide whereas standard chlorine is applied intermittently. Both tools are



Clockwise from top: A four-sided illusion pool in Upstate New York, an infinity pool in the Virgin Islands, and a classic pavilion and "brimful" pool in Westchester County, New York, all by Scott Pools.

clean and safe, but there is more labor with a standard chlorine pool. Somebody's got to hand-feed the chlorine and maintain the equipment. With saltwater, it's an automatic process.

WWD: Which is better, gunite or poured concrete?

J.S.: In the Northeast, a cold climate, the strongest pool is one in the ground, properly engineered for its setting. That could be gunite, which handles curves and elevation changes well, or poured concrete, which is stronger at larger sizes. Both are very good options. Municipalities and schools tend to go for poured concrete. Everyone wants gunite for their backyard.

WWD: I heard you built a pool for Daniel Day-Lewis. Is that true?

J.S.: Did I? I don't recall.

WWD: Well, who are some of your more interesting clients?

J.S.: Oh, they are all interesting to different people. So I would say, it would almost be an insult if I were to name one, because I'm sure I'll forget to say somebody else who's just as important.

We also, and this is at the core of what we do, we protect our clients' privacy. We tend to deal with very private people.

There are a few things we consider sacred, including security. Most of our employees are veterans of the armed services who have been with us for many, many years. We don't bring in day laborers.

Our reputation is important. All of our business comes through word of mouth.

WWD: What's the furthest you'll travel to build a pool?

J.S.: We work primarily in the Northeast. Connecticut, Massachusetts, New York, a little bit of New Jersey, Rhode Island. So that's five states. And we do a lot of work in the Caribbean. But when the job is that far, we collaborate with local construction crews.

WWD: You must have visited some pretty idyllic settings.

J.S.: Working on the Hudson River is pretty dynamic. I like going up into the Berkshire Mountains. When you look across the valleys into the next mountain, that's a nice spot for a vanishing edge.

WWD: What are some of the most outrageous pool requests you've ever received?

J.S.: Well, we have built pools into quarries, some of them fed by natural water, some of them artificially filled. We have built pools that are capable of having live fish in them. That particular project was on Long Island.

WWD: A Long Island homeowner wanted to swim with the fishes?

J.S.: Yes. We hauled in rocks and made stalactites and stalagmites and caves. Probably the most difficult part of that job was purifying the water without killing the fish. We used ozone purification and did our research by visiting the Mystic Aquarium.

WWD: Has there ever been a request you couldn't build?

J.S.: When people ask to build pools attached to existing stone ledges. Rock is porous. So it's virtually impossible for a pool to hold water in that scenario. You have to start with concrete.

WWD: What are clients asking you for right now?

J.S.: The trend on the East Coast is back to traditional pools. We're building a lot of English garden-type swimming pools. Those are built for viewing as much as swimming.

WWD: You mean people build pools just to look at them?

J.S.: Sometimes!

Our philosophy is, you should be able to walk up to a pool that's been in the ground for 20 years or more, and it should look like it was just made. And the reverse is also true – the pool should look like it's been there a lifetime, even on the day it's built.

We are seeing a lot of European stonework surrounding our pools. I'm working on a project on the Hudson River right now that has replicated stonework from England, all made by master craftsmen.

A few clients are interested more in the health aspects of swimming so they ask for endless pools where you can swim against a current.

WWD: You're about to turn 86 and still working.

J.S.: Every day. I've been doing this since I was a kid.

WWD: To what do you attribute your longevity?

J.S.: My joy of doing it.

WWD: Do you like to swim?

J.S.: I'm not an Olympian, if that's what you're asking.

WWD: But did you build yourself a pool in your own backyard?

J.S.: Yes. I did.

WWD: And do you just look at it or do you use it?

J.S.: If it gets hot enough, I'm in there – along with my family. But I'm not a real swimmer. I'm just a normal country boy.

You can print that.

WWD

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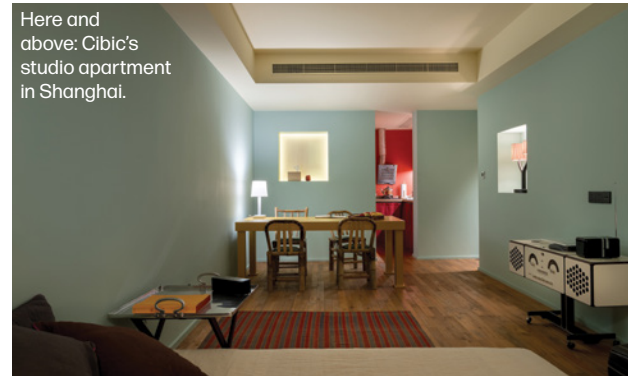
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Aldo Cibic with his wooden gym ladder.



Here and above: Cibic's studio apartment in Shanghai.

When Memphis Lands in Shanghai, Radical Joy Ensues

Aldo Cibic, a member of the Memphis Design Movement, found a way to rethink happiness when he moved to Shanghai five years ago. BY DENNI HU

Aldo Cibic, one of the last living members of the Memphis Design Movement, developed an obsession with small-space dwellings when he moved to Shanghai more than five years ago.

Invited by the esteemed Tongji University to participate in an urban revitalization project, Cibic found himself looking at a storied yet sleepy working-class neighborhood in Hongkou district, far removed from the glitz and glamour of downtown Shanghai.

Always experimenting with communal living ideas, the 64-year-old Cibic planted himself in the community by adopting a 366-square-foot apartment in a neighborhood lane house, persuading his favorite local café Punchline Coffee to set up shop nearby, and established his design research firm Cibicworkshop next door.

His compact studio apartment, called “a UFO in Shanghai” for its unconventional setup, adopted elements of Memphis playfulness but cleverly reprogrammed for compact living.

Priorities change as modern living calls for multifunctional living spaces. Cibic's Shanghai apartment offered a chance to rethink home essentials. A generous wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several bamboo chairs found on Taobao and a Brionvega Radiofonografo record player add a sense of playfulness.

Cibic had a *Comme des Garçons* phase in his youth but now operates on an efficient three-outfit wardrobe system, so there's no need for a closet. For a quick power nap, Cibic lounges on a sizable carpet instead of a sofa.

“When you have a small place, a sofa makes it into a stupid small house,” says Cibic matter-of-factly. A wooden gym ladder, a part of Cibic's Smart Home Fitness system, easily creates an unexpected edge for the already playful space, which is painted in shades of red, green and yellow.

“Very normal” is how Cibic prefers to characterize his house. “My little house, you see real nice things, with not much money, but really cozy,” Cibic adds.

The small apartment quickly struck a chord in China. One of the largest Chinese rental companies has approached Cibic to recreate his living template for thousands and even millions of small homes in China, which would offer an affordable template for young transplants to first-tier cities who still dream of living smartly.

“It really is democratic beauty or accessible beauty,” says Cibic. “it is already in the process of scaling up, of becoming more accessible, which to me is a top achievement of my design.”

In Cibic's eyes, a shift in lifestyle has called for a

brewing design movement in China that recalls the intensity of the design renaissance that blew up in '80s Milan. “What happens in China through my eyes is that the 1980s in Italy is happening in China now – you see the clothes, the lavish way of dressing, the flashy cars on the streets; what comes next is the home, what concerns people will be how to take care of themselves, how to make something nice for yourself,” Cibic says.

The fast churn of modern-day China has created a disconnect with nature and with the culture's storied past. Trying to tackle the problem with empathy, Cibic designed “The T Family” collection using reclaimed wood that he discovered at a nearby Suzhou warehouse.

“By using these materials for my pieces, I'm generating another layer of meaning,” says Cibic. Influenced by traditional Chinese furnishing, the collection echoes his work during his Memphis days with an added “accent of China.” It also harks back to “a forgotten way of elegance in life,” most of which is long lost.

Cibic's next big China project will be his dream come true: a socio-agricultural concept conceived more than a decade ago. Cibic found a partner in a local real estate entrepreneur who decided to revamp a piece of farmland in rural Shanghai.

On this 98-acre plot of farmland, merely a 30-minute drive from the center of the city, Cibic will devise an agriculture community based on his “Rethinking Happiness” concept, showcased more than a decade ago at the Venice Biennale of Architecture.

The project will feature several blocks of programmatic clusters, such as a market square, research labs, an art and performance space, tourism-friendly traditional houses, and a community-building center, which will provide activities for residents and visitors.

Around 25 private houses will line the estate, one of which will allow Cibic to play with living situations again.

“This is a new adventure. To do a project here means to show a possibility, show an interesting China, which is also an extension of the Memphis collective dream,” says Cibic of his grand social experiment.

Working in China became a way for Cibic to “see with the eyes of the other, which is very rich,” but also a chance to work through challenges that are only present locally, such as dealing with “feng shui,” an ephemeral design principle passed down through the dynasties that is meant

to capture positive energy and fend off negative ones. “Feng shui is interesting, but you don't want to be obsessive about it,” says Cibic.

The pursuit of joy and happiness lies at the heart of Cibic's design practice, which had moved toward a more social dimension.

Before his “ideal project” is completed, Cibic has his small garden at home. During the Shanghai lockdown due to the pandemic, Cibic devised a set of small ceramic toys to bring more joy into the home. His “Small Family” includes a mango tree, a dinosaur and an elephant.

“The reason is that I like to use them to create landscapes for the domestic environment. These landscapes are like small friends that bring a sense of joy to a home or to another place where you spend a lot of time of your life,” Cibic says.



Cibic's furniture collection built with reclaimed wood found in Suzhou.

Atelier Changphel's Quest to Restore Tibetan Rugs' Storied Legacy

Leave it to three Millennial founders to revamp a storied handwoven Tibetan rug atelier, which crafted the most sought-after tiger rugs in the '90s. BY DENNI HU



In Tibet, the highlands region of southwestern China, rugs using wild Northern Tibetan sheep wool – one of the most expensive and rare organic raw materials for weaving – are still handwoven by nomadic Tibetans in a small studio called Atelier Changphel, a start-up founded by three Millennials in 2021.

The sturdy rug, used initially as saddle covers or makeshift beds for the nomadic Tibetan people, offered protection and shield during their trek to export tea from China to the rest of Asia in dynasties past. The carpet also served as a ritual object for the benevolent Tibetan monks.

Atelier Changphel was formerly known as Khawachen, a brand founded by Kesang Tashi, a Tibetan-American banker who built a mini-empire based on the treasured craft.

In the '90s, the company owned more than 30 ateliers in Tibet, became the largest importer of the ancient rug in the U.S. market, and generated sales of up to \$700,000 monthly. At its peak, the company became the largest enterprise in the Chinese autonomous region.

The company was most famous for its tiger rugs, which were originally made by aristocrats in centuries past. The rugs became one of Tibet's most famous exports to the West, along with Tibetan Buddhism.

Fast forward to the 2000s, and Khawachen was hit hard by the 9-11 attack on the Twin Towers in New York and quickly downsized. Even though the company maintained one small studio in Tibet's remote Nanshan area, the handwoven Tibetan rugs, like the exotic feline it famously portrayed, became endangered species.

In 2021, Sonia Xie, a former Artsy China editor, became fascinated by the Tibetan carpet story during a trip to Lhasa, the autonomous region's capital city. She found

her way to Zeqiang Wang, an amateur photo journalist who happened to be the Khawachen studio manager in previous years. Along with Qinwen Wang, a Web 3.0 entrepreneur, the three Millennials took over the dormant studio, renamed it Atelier Changphel (Shanfu, its Chinese name, means "heading to the mountains"), and a swift makeover of the studio began.

Xie, using her art world connections, started to launch artist collaborations to elevate the brand image. Archival designs, created by artisans over the years, were reworked with a modern flair. Small design changes, such as swapping powerful color palettes with more earthy tones, set its carpet works apart from travel souvenirs.

"It's about defining a Tibetan lifestyle brand, something that could better blend in with modern interior design elements," explains Xie.

Atelier Changphel is not alone. Its contemporary peers – such as Norlha, a knitwear brand that supplies blankets to Hermès, and Songtsam, a luxury resort hotel in the region – have forged similar paths into the high-altitude game of Tibetan-styled luxury.

Despite the change in ownership, Atelier Changphel continued to recruit nomadic locals to maintain a sense of family-like conviviality at the studio.

In the brand's Shannan studio, artisans usually take more than three months to produce a sizable piece of carpet. Hand-spun yarn is immersed in a special vegetable dye, then using a figure-of-eight knotting technique, it is turned into a strong weave. After the knotting is completed, the artisans cut and trim the pile by hand to create a textured surface.

Atelier Changphel adopted a direct-to-consumer



retail strategy to keep prices relatively within reach. At its Shanghai and Wuhan stores, as well as on its WeChat Mini Program, a 3-by-6-foot tiger carpet retails for 20,000 renminbi, or \$2,780, while an artist collaboration piece of the same size is priced at around 50,000 renminbi, or \$6,960.

Crossing into contemporary art, Atelier Changphel recently created collectible rug pieces with artists such as Gaetano Pesce, Jean-Marie Fiori and Jacky Tsai, as well as CryptoPunk. The brand counts Chinese actress Zhu Zhu and Taiwanese singer Amber Kuo, plus a host of local architects and interior designers, as their best brand ambassadors.

Xie's vision is to build a luxury brand like Brunello Cucinelli. "Crafting the best product with integrity is what we have set out to do," adds Xie.

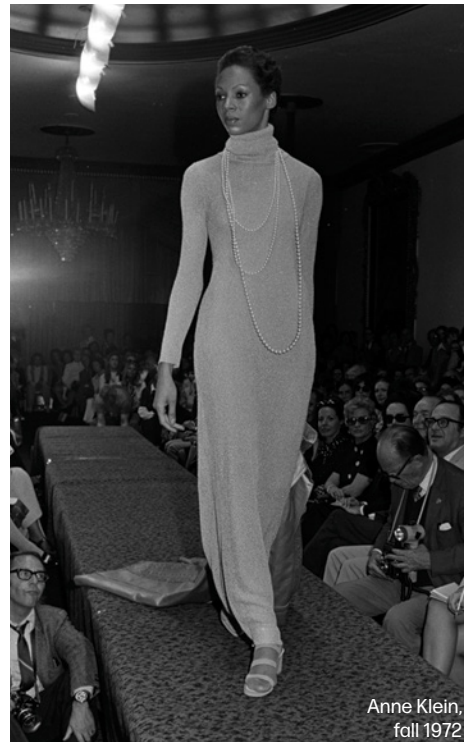
Sales have grown steadily over the past three years, but the brand's biggest market might be somewhere other than China. "It's still not common for Chinese consumers to shell out big bucks for carpets. People don't see it as a collectible home object; they are mostly viewed as a disposable item," explains Xie.

The logical next step would be to expand abroad. Xie is looking into how a new atelier could be built in nearby Naples, where many Tibetan nomads reside. "We want to recruit more female homemakers, so they can become breadwinners of the family, and their status in the family would improve," adds Xie.

Anne Klein,
fall 1972



American fashion designer
Anne Klein during an
interview at her New York
offices on April 9, 1962.



Anne Klein,
fall 1972



Here and below:
Models pose in looks
from the spring 1975
collection at the
home of Anne Klein
president "Chip"
Rubinstein.

Anne Klein's Sportswear Style

"Women should be able to build the wardrobes they want no matter the season or the year," Anne Klein told WWD in 1970. And it's a sentiment many fashion designers still embrace. Klein, an American designer who would have turned 100 on Aug. 3, 2023, founded her namesake Anne Klein & Co. in 1968. It was Klein who pioneered and innovated sportswear that was clean, tailored, sophisticated and fun. WWD was there as the designer's brand evolved into a fashion empire. From the 1940s until her untimely death in 1974, Klein – with her impeccable eye for styling – created silhouettes that remain essential to women's wardrobes. In 1970, she opened the first shop-in-shop boutique at Saks Fifth Avenue and won recognition as part of the Battle of Versailles team of five American designers in 1973. During her career, she was honored with multiple awards, including a Coty Award and the Neiman Marcus Award twice for her contributions to fashion. Her legacy continued through designers like Donna Karan, Klein's first assistant; Louis Dell'Olio, Richard Tyler, and Patrick Robinson. Anne Klein remains an American sportswear brand today.

BY TONYA BLAZIO-LICORISH



A model walks
the runway in a
leather A-line
dress designed
by Anne Klein
for fall 1973.



Here and
right: Anne
Klein, fall 1972.



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