

ADVERTISEMENT

WWD



CHANEL
SPRING-SUMMER 2025
READY-TO-WEAR SHOW

THE FILM OF THE SHOW WILL BE REVEALED AT CHANEL.COM
TUESDAY, OCTOBER 1ST 2024 AT 2PM, PARIS TIME.

THE COLLECTION WILL BE PRESENTED AT THE GRAND PALAIS, PRIVILEGED SETTING OF THE CHANEL
SHOWS FOR TWO DECADES. THE HOUSE OF CHANEL IS ALSO MAJOR PATRON OF THIS INSTITUTION.

PHOTOGRAPH BY INEZ & VINOODH

WWD WEEKEND

SEPTEMBER 2024



THE ANYA EFFECT

Anya Taylor-Joy on living on
the cutting edge of fashion.



DVF's
Venice Home

Fall's
'It' Bags

Fashion's
Favorite
Interior
Designers

Iconic.

It's a word that's thrown around loosely these days to apply to almost anyone and anything – an athlete, model, actress, concert, performance, building, vacation, even a meal. But what exactly makes something iconic – or someone an icon – as opposed to simply memorable or special?

It is a question to ponder even as this issue of WWD Weekend features several icons, including our cover star Anya Taylor-Joy. She began acting at age 16 but has been a star for seven years, from “The Witch” through “Peaky Blinders” and “The Queen’s Gambit,” where the fashions were as iconic as the performance. It was that role that catapulted her into the fashion firmament and Taylor-Joy has become as known for her red carpet looks as her acting.

Unlike many, she's not afraid to take fashion risks, from a red leather Mugler bondage dress to a Jacquemus flying saucer hat. As Taylor-Joy tells WWD West Coast executive editor Booth Moore: “I feel like the movie's not over for me until my stylist, Ryan Hastings, and I have completed what we want the looks for the red carpet to be. That feels like the final thing, because it's almost a blend of myself and the character, and then I get to let it go.”

Even as she pushes the envelope on the red carpet, she has become a standard bearer of elegance for brands ranging from Jaeger-LeCoultre to Christian Dior. It's a rare ability to be able to balance edgy and classic, but Taylor-Joy does it easily, as seen in the photo shoot of fall fashions overseen by WWD style director Alex Badia and visual media director Jenna Greene, where the actress dons designs from Thom Browne to Ralph Lauren, Ludovic de Saint Sernin to Louis Vuitton.

Another iconic actress is the subject of a new book, “Marilyn Monroe Style,” by Terry Newman, out in late October. Monroe was, of course, famed for her glamorous sexuality that inspired designers ranging from Christian Dior to Yves Saint Laurent, but WWD's London fashion and general assignment editor Hikmat Mohammed talks with Newman about her surprisingly simple fashion taste in her private life. “Her wardrobe was quite minimal and she stuck to the same things. She didn't have a stylist – she created her own looks and mesmerized the world with them – and is still doing that,” says Newman.



JW Anderson silk creponne twisted drape sheer dress; Dries Van Noten shoes; Jaeger-LeCoultre Reverso Classic Duetto.

Of course, no issue of WWD Weekend would be complete without iconic accessories. We highlight the soon-to-be-iconic “It” bags for fall, as well as the vintage watches creating a stir, from Blancpain and Bulgari to Bulova and Patek Philippe.

Then there are iconic designers and brands, with WWD's Milan bureau chief Luisa Zargani visiting Diane von Furstenberg in her stunning apartment in Venice – where she also chatted with another icon, Oprah Winfrey – and WWD's London bureau chief Samantha Conti's interview with Chanel's Yana Peel about the famed fashion house's support of the arts, which is kicking into even higher gear this year.

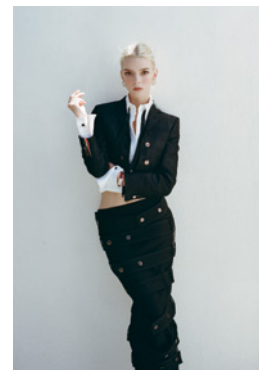
And there is plenty more, from how to look like an iconic “Pilates Princess” to design, travel and food.

I hope all of you icons out there enjoy the issue and, above all else, always remember to:

Have fun.

JAMES FALLON

Editorial Director



ON THE COVER

Anya Taylor-Joy wearing a Thom Browne wool cropped jacket with quilted oxford in hunting tartan, cotton quilted oxford, wool crepe low-rise ankle-length hobble skirt and cotton bow tie; Jaeger-LeCoultre Reverso One Duetto; Jean Schlumberger by Tiffany Apollo ear clips in gold with diamonds in platinum.

EDITORIAL

James Fallon Editorial Director
Eugenia Richman Editor in Chief
Miles Socha Editor, International
Jenny B. Fine Editor in Chief, Beauty Inc
Booth Moore Executive Editor, West Coast
Arthur Zaczkiewicz Executive Editor,
Strategic Content Development
Allison Collins Executive Managing Editor
Evan Clark Deputy Managing Editor
Lisa Lockwood News Director
Alex Badia Style Director
David Moyn Senior Editor, Retail
Samantha Conti Bureau Chief, London
Joelle Diderich Bureau Chief, Paris
Luisa Zargani Bureau Chief, Milan
Jenna Greene Visual Media Director
Ritu Upadhyay Bureau Chief, Middle East
Jennifer Weil European Beauty Editor
Kathryn Hopkins Senior Beauty Editor
Marisa Guthrie Media Editor
Leigh Nordstrom Eye Editor
Kristen Tauer Deputy Eye Editor

MEN'S

Jean E. Palmieri Senior Editor
Luis Campuzano Associate Fashion Editor
Layla Ilchi Senior Reporter, Menswear and Accessories

Pete Born Editor at large, Beauty

MARKET EDITORS

Thomas Waller (Senior Fashion Market Editor, Accessories)
Ready-to-Wear and Sportswear: **Rosemary Feitelberg**
Ready-to-Wear and Sportswear Fashion: **Emily Mercer**
Fashion assistants: **Kimberly Infante, Ari Stark**
Beauty Market Editor: **James Manso**
Beauty Reporter: **Noor Lobad**
Wellness Reporter: **Emily Burns**
Strategic Content Development: **Alexandra Pastore**
Business Reporter: **Kanika Talwar**
Technology: **Adriana Lee**

CORRESPONDENTS

NEW YORK

Jasper Brown (Fashion/News)
Julia Teti Senior Digital News Writer
Hannah Malach Trending News Writer

PARIS

Lily Templeton (Watches, Jewelry and Fashion Editor)
Rhonda Richford (Reporter, Business)

MILAN

Sandra Salibian (Beauty and Business Correspondent)
Martino Carrera (Milan Correspondent)
Andrea Onate (General Assignment Reporter)
Sofia Celeste (Senior Correspondent, Home and Interiors)

LONDON/CHINA

Tianwei Zhang (Market Editor)

LONDON

Hikmat Mohammed
(Fashion and General Assignment Editor)

CHINA

Denni Hu (General Assignment Editor)

LOS ANGELES

Ryma Chikhoun (Senior Reporter)
Deborah Belgum (News)

WWD.com

Charlie Carballo Executive Digital Director
Fabiana Repaci Digital Director, International
Renan Botelho Senior Digital Director
Mary Gillen Social Media Manager
Mikahila Bloomfield Linder Senior Social Media Editor

WWD VIDEO

Stefan Doyno Senior Director, Video
Asia Khmelova Producer/Camera Operator

WWD Shop

Adam Mansuroglu Director of Commerce
Claire Sullivan Senior Beauty & Lifestyle Commerce Editor
Olivia Cigliano Commerce Writer & Producer

COPYDESK

Maureen Morrison-Shulas Copy Chief
Danielle Gilliard Deputy Copy Chief
Christine Mautone Copy Editor

DESIGN

Editorial

Mariya Ivankovitsner Senior Design Director
Emily Harris Deputy Art Director
Allison Honors Designer
Rachael Lupton Designer
Samuel Williams Designer

Marketing

Ken DeLago Art Director
Logan Case Senior Designer
Eric Pak Senior Designer
Trinity Krakora Designer

PHOTOGRAPHY

Eryn Norton Senior Photo Editor
Ryan Williams Associate Photo Editor

PHOTOGRAPHERS

George Chinsee, Lexie Moreland

ADVERTISING

Amanda Smith CEO
Hillari Lazzara Senior Vice President, Sales
Amanda Boyle Beauty Director
Amy Macauley West Coast Director
Jennifer Petersen Fashion & Luxury Ad Director
Sam Rumsky Ad Director, Footwear
Katherine Hogan Account Director
Deborah Baron Advertising Director
Eric Hertzman Advertising Director

INTERNATIONAL OFFICES

Olga Kouznetsova European Director, Italy
Giulia Squeri European Director, Italy
Elisabeth Sugy Rawson European Director, France

MARKETING

William Gasperoni Vice President
Christine Staley Senior Director, Marketing and Studio
Sara Shenasky Head of Client Activation
Barbra Leung Director, Integrated Marketing
Alexa Dorfman Senior Marketing Manager
Kayla Gaussaint Associate Integrated Manager

OPERATIONS

Ashley Faradineh Director of Operations
Rosa Stancil Media Planner
Emanuela Altimani Senior Sales Coordinator

EVENTS

Julianna Cerchio Executive Director
Joy Chernus Senior Director
Gregory Pepe Manager, Events
Elizabeth Hernandez Senior Associate, Events
Sophie Guzmán Events Coordinator
Lauren Simeone Director, Audience Development
Trish Reidy Attendee Sales Manager

EVENT PROGRAMMING

Caroline Daddario Executive Director, Head of Programming
Alice Song Senior Manager, Programming and Special Projects

PRODUCTION

Anne Leonard Production Manager
Hector Galvez Distribution Manager

Prepress Production

Therese Hurter PreMedia Specialist

FAIRCHILD MEDIA GROUP

Amanda Smith CEO
James Fallon Editorial Director
Michael Atmore Chief Brand Officer



WWD IS OWNED AND PUBLISHED BY PENSKE MEDIA CORPORATION

JAY PENSKE CHAIRMAN & CEO

Gerry Byrne Vice Chairman
George Grobar President
Sarlina See Chief Financial Officer
Craig Perreault Chief Digital Officer
Todd Greene Executive Vice President, Business Affairs & Chief Legal Officer
Celine Perrot-Johnson Executive Vice President, Operations & Finance
Paul Rainey Executive Vice President, Operations & Finance
Tom Finn Executive Vice President, Operations & Finance
Jenny Connelly Executive Vice President, Product & Engineering
Ken DelAlcazar Executive Vice President, Finance
Debashish Ghosh Managing Director, International Markets
Dan Owen Executive Vice President, General Manager of Strategic Industry Group
Brian Levine Senior Vice President, Revenue Operations
Brooke Jaffe Senior Vice President, Public Affairs & Strategy
David Roberson Senior Vice President, Subscriptions
Doug Bades Senior Vice President, Partnerships PMC Live
Frank McCallick Senior Vice President, Global Tax
Gabriel Koen Senior Vice President, Technology
Jessica Kadden Senior Vice President, Programmatic Sales
Judith R. Margolin Senior Vice President, Deputy General Counsel
Lauren Utecht Senior Vice President, Human Resources
Marissa O'Hare Senior Vice President, Business Development
Nelson Anderson Senior Vice President, Creative
Nici Catton Senior Vice President, Product Delivery
Adrian White Vice President, Associate General Counsel
Andrew Root Vice President, Digital Marketing
Andy Limpus Executive Search & Head of Talent Acquisition
Anne Doyle Vice President, Human Resources
Ashley Snyder Vice President, Associate General Counsel
Brian Vrabel Head of Industry, CPG and Health
Constance Ejuma Vice President, SEO
Courtney Goldstein Vice President, Human Resources
Dan Feinberg Vice President & Associate General Counsel
Denise Tooman Vice President, Marketing, Strategic Solutions Group
Eddie Ko Vice President, Advertising Operations
Greta Shafrazian Vice President, Business Intelligence
Gurjeet Chima Vice President, International Markets
Jamie Miles Vice President, E-commerce
James Kiernan Head of Industry, Agency Development
Jennifer Garber Head of Industry, Travel
Jerry Ruiz Vice President, Acquisitions & Operations
Joni Antonacci Vice President, Production Operations
Karen Reed Vice President, Finance
Karl Walter Vice President, Content
Katrina Barlow Vice President, Business Development
Kay Swift Vice President, Information Technology
Keir McMullen Vice President, Human Resources
Mike Ye Vice President, Strategic Planning & Acquisitions
Richard Han Vice President, International Sales
Scott Ginsberg Head of Industry, Performance Marketing
Sonal Jain Vice President, Associate General Counsel
Thomas Ferguson Vice President, Product Licensing
Tom McGinnis Vice President, Corporate Controller

JOHN B. FAIRCHILD (1927-2015)

The Hot New Addresses on the Paris Scene

La rentrée in September is a time rich in art and restaurants, while places to shop and pamper yourself are also back in force.

BY LILY TEMPLETON, RHONDA RICHFORD AND JENNIFER WEIL



Maison La Bohème



The delicious fare of Baguett.



Max Ernst, "L'ange du foyer (le triomphe du surréalisme)" at the Centre Pompidou.



A view of the kitchens led by Pierre Touitou.

A taste of New York in Paris, a bird's-eye view from Montmartre, a tour of Japan without leaving the confines of France and the centenary of Surrealism are some of the highlights of la rentrée in the City of Light.

Where to Stay

A home away from home, albeit one perched in the heights of Montmartre, is what Maison La Bohème intends to be with nine apartments ranging from 270 to 1,300 square feet just steps away from the Sacré-Cœur. For this residential hotel that shares an address with the famous eponymous restaurant where Pablo Picasso used to have coffee, architects Pauline Plegat and Matthieu Joubin created a colorful and chic bohemian fantasy of an English cottage meets French artist's atelier. – Lily Templeton

Maison La Bohème 2 Place du Tertre, 75018; Tel.: +33 1 46 06 51 69

Where to Dine

With this 36-seat restaurant plainly named after its address, whiz kid chef Pierre Touitou (of Vivant Deux and Déviant fame, but also the son of A.P.C. Jean Touitou) takes a no-fuss, no-borders approach to contemporary French cuisine. KFC-style monkfish cheeks, Chinese turnip cakes served as fries with a peppercorn dip or a pollack with a scrumptious aioli are some of the options of his seasonal menu.



Strawberry Greek salad "tartelette" with fig leaves.

Since the Lafayette Anticipations foundation is about experimentation in art, it is fitting that its new permanent restaurant, Pluto, do the same in the culinary field, under the control of childhood friends Pierre-Louis Hirel, Adrien Ducouso and head chef Thomas Coupeau. The latter is a self-avowed street food fan and imagined a menu of dishes that will change weekly, with options like a sunny shakshuka, "coquillettes" risotto and Belgian chocolate mousse.

The younger sibling of French brasserie Alfred next door, Alfi's is a cocktail bar meets osteria. Expect Italian fare revisited by Argentine chef Jonathan Morales, who has revisited classics such as with globe-trotting touches from his homeland's charcoal cooking and nods to the Basque region, New York or so Parisian fare. – L.T.

19 Saint Roch 19 Rue Saint Roch, 75001 Tuesday to Friday, noon to 2 p.m. and 7 to 11 p.m.; Tel.: +33 1 40 15 00 89

Pluto 9 Rue du Plâtre, 75004 Wednesday to Sunday, 11 a.m. to 11 p.m.; Tel.: +33 1 42 82 89 98

Alfi's 26 Rue du Mont Thabor, 75001 Tuesday to Saturday, noon to 3 p.m. then 7:30 p.m. to midnight; Tel.: +33 1 42 92 01 41

Where to Grab a Bite

After joining the cultural heritage list of UNESCO, the French baguette is the star at Baguett. Here, master baker Eric Kayser and team prove that this sourdough staple is anything but basic, offering everything from pistachio-flecked versions and three footlong sandwiches to ice cream made from day-old bread and pastries, for a no-waste twist. – L.T.

Baguett 33 Rue Coquillère, 75001; Monday to Saturday 7 a.m. to 8 p.m., Sunday 8 a.m. to 3 p.m.

What Exhibitions to See

The Centre Pompidou is diving deep into Surrealism, the artistic movement born in 1924 with André Breton's publication of "Manifesto." Designed like a maze, the exhibition features works by Salvador Dalí, René Magritte, Giorgio de Chirico, Max Ernst, Joan Miró, Leonora Carrington, Ithell Colquhoun and Dora Maar.

The Musée Jacquemart-André reopened its doors earlier this month after more than a year of renovations, which includes restorations of the Tiepolo staircase in the former private mansion. To celebrate, it's staging an exhibition of about 40 masterpieces from the Galleria Borghese in Rome, which lent oeuvres by the likes of Botticelli, Raphael and Titian.

Eugène Delacroix and clothing are in the scopes at his eponymous museum. Its current exhibition analyzes how the artist's painterly subjects – real or imaginary – dressed.

In a first, the Musée des Arts Décoratifs is displaying a selection of 30 couture and ready-to-wear fashion pieces, plus 100 jewelry and costume jewelry pieces, in its permanent gallery spaces. Brands and designers represented include Cartier, Van Cleef & Arpels, Dior and Lanvin. – Jennifer Weil

"Surrealism" through Jan. 13 Centre Pompidou, Place Georges-Pompidou, 75004; Tel.: +33 1 44 78 12 33 ▶



The Musée Jacquemart-André's Tiepolo staircase.



Eugène Delacroix's "Lucile Virginie Le Guillou" at the Musée National Eugène-Delacroix.



On display at Les Arts Décoratifs is Florence Lehmann's "Coeur réfléchi" torc.



A Payot treatment room in Paris.



Evidens de Beauté at the Hôtel de Crillon.



In the Almé salon.



The Aeyde pop-up at Le Bon Marché.



Inside the new Alaena boutique.

"Masterpieces From the Borghese Gallery" through Jan. 5 Musée Jacquemart-André, 158 Boulevard Haussmann, 75008; Tel.: +33 1 45 62 11 59

"States of (Un)dress: Delacroix and Clothing" through Feb. 3 Musée National Eugène-Delacroix, 6 Rue de Furstemberg, 75006; Tel.: +33 1 44 41 86 50

"Fashion, Design, Jewelry Exhibit" through Nov. 10 The Musée des Arts Décoratifs, 107 Rue de Rivoli, 75001; Tel.: +33 1 44 55 57 50

Where to Shop

Take a tour across Japan without leaving the Marais at His Paris. With the brand's roots as a travel agency, the concept store is based on exploration and scouts treasures from every corner of the country, from food and drink to crafts such

as calligraphy. With interiors from designer Goliath Dyèvre, who cut his teeth at Hermès, expect a contemporary gallery-style space where each object is upheld as art.

Inclusive label Almé has opened its first outpost in Paris as an appointment-only, personal shopping salon. The six-year-old, direct-to-consumer brand founded by Emmanuelle Szerer in Avignon offers contemporary classics in a size range from 36 to 54. Appointments are free for a solo shopping trip, or can be arranged for friend groups so clients can explore the brand in a relaxed retail environment. — Rhonda Richford

After London, Berlin-based digital native accessories brand Aeyde has landed in Paris at Le Bon Marché Rive Gauche for a two-month pop-up. The brand, which turns 10 next year and is known for its sweet-spot prices, is showcasing its latest pin-heel boots, pumps and mary janes in an installation by architectural design studio Heim+Viladrich. — L.T.

His 2 rue du Renard, 75004; Monday to Saturday from 11 a.m. to 7:30 p.m.

Salon Almé 8 rue de la Boétie, 75008 By appointment only, Wednesday to Saturday from 10:30 a.m. to 7:30 p.m.

Aeyde Le Bon Marché Rive Gauche - Second floor, 24 rue de Sèvres, 75007 Monday to Saturday from 10 a.m. to 7:45 pm, Sunday from 11 a.m. to 7:45 p.m.

Where to Relax

Take time for you to hit the spa. The Spa Alaena Paris, which opened in late May, spans more than 3,230 square feet over two levels. On the ground floor is the skin care brand Alaena Cosmétique's first boutique, with an herbal tea room plus space for a micronutrition consultation. Down a flight of steps find seven treatment rooms, including two duos, a hammam and yoga studio. Treatments include hourlong personalized facials or massages at 140 euros.

Evidens de Beauté has just inaugurated a new treatment room designed with architect Emmanuelle Simon at the Hôtel de Crillon. The beauty brand, rooted in Japanese and French cultures, created the space in oak, polished concrete, raku and rice paper. A one-hour Essential Treatment goes for 250 euros, while the two-hour Extreme Regeneration option is 825 euros.

Payot this summer opened its first five owned boutiques, each of which boasts treatment rooms, in the French capital's 6th, 7th, 8th, 11th and 17th districts. The locations offer the brand's three signature treatment protocols, including one for glowing skin. That last for 75 minutes and costs 120 euros. — J.W.

Spa Alaena Paris 28 Rue Meslay, 75003; Tel.: +33 6 65 11 54 37

Evidens de Beauté at the Hôtel de Crillon 10 Place de la Concorde, 75008; Tel.: +33 1 44 71 15 45

Payot 69 Boulevard Haussmann, 75008; Tel.: +33 1 84 74 08 25 ■





CONSTELLATION 28 MM

TIME TELLING JEWELLERY

The new Constellation Collection. Like the star at six o'clock that sends a ripple of light across the dial. Its brilliance finds its muse in Kaia Gerber who embodies the watch in luminous Moonshine™ Gold. Two stars in play in a balance of light and shadow, precision and beauty.


OMEGA

RIMOWA



THE ORIGINAL BAG







COS



COS



DONNA KARAN
NEW YORK



DONNA KARAN
NEW YORK



MICHAEL KORS
COLLECTION

MICHAELKORS.COM



MICHAEL KORS
COLLECTION

MICHAELKORS.COM

The New Places to Be in Milan

A look at new places, restaurants and exhibitions to visit while in Milan. BY ANDREA ONATE

As fall arrives in Milan (and elsewhere, of course), so do a slew of new restaurants with innovative and intriguing dishes and, once you are fully fueled, exhibitions to enjoy.



Procaccini restaurant.

Procaccini Milano

Taking its name from its location on Via Procaccini, 33, this gourmet food destination seats 75 guests while the cocktail bar can take another 14. Architect Alberto Baronio of Studio Archa and interior designer Andrea Raso were in charge of the design project and drew inspiration from the '70s for lighting, decor and materials. The open-style kitchen stands out with a marble chef's table with velvet stools.

The walls are covered in jute and the tables have painted, opaque glass tops; a grand piano performance is held every night during dinner, and the open-style wine cellar, clad in a brass structure, has more than 370 bottles of Burgundy and Tuscan wines and Champagnes, among others.

Kosovar chef Emin Haziri leads the team of 14 in the kitchen. Having trained in hotels and restaurants ranging from Le Petit Nice Passedat to Noma and Carlo Cracco, among others, Haziri offers three tasting menus: The "chef's trip," reflecting his professional path; "classic," focused on the Italian tradition, and "vegetarian." The à la carte menu contains such signature dishes as potatoes, porcini with nasturtium as a starter, followed by spaghetti with smoked eel, escarole, salted lemon and quinoa and banana, miso and bergamot as a dessert.

Procaccini Milano Via Giulio Cesare Procaccini, 33 - 20154; Tel. 02-77-09-1277; procaccini.com



Fourghetti restaurant.

Fourghetti

The first Fourghetti restaurant was opened in Bologna seven years ago by entrepreneur Silvia Belluzzi and the Michelin-starred chef Bruno Barbieri and now it has a new home in Via Ascanio Sforza, 77 in Milan.

The restaurant seats 40 guests, and also offers a private area for 12 at the chef's table. The spaces are decorated with designer furniture, such as a chair by architect Luigi Caccia Dominioni, Pop style objects and artworks made by artist Afran exclusively for the restaurant.

Taking inspiration from his travels in France, the Middle East and Eastern Europe and his training with chefs Riccardo Agostini and Enrico Crippa, Michelin-starred Giuseppe Gasperoni leads the kitchen. He has been dubbed "chef of the origins" for his efforts to research raw materials from local farms and fishermen, putting an international spin on traditional Italian dishes.

The offer includes three tasting menus – earth, sea and vegetarian – each composed of five dishes. The menu includes bruschetta with strawberry and tomato; gnocchi (potato dumplings) with peas; smoked mullet and lesser

calamint; guinea fowl stuffed with liver, and pork sausage, chicory, Ponzu sauce and apricot. One of Gasperoni's signature dishes is rabbit with lemon and sage cappelletti. **Fourghetti Milano** Via Ascanio Sforza, 77 - 20141; Tel. 02-77-09-6239; fourghetti.com



Food at Alegre Milano.

Alegre Milano

Alegre Milano is the restaurant inside the music hub Moysa, which spans more than 21,600 square feet in Via Giacomo Watt, 32.

In the first year, the music production studio was open only to the artists, their crew and families and welcomed guests including rock band Maneskin and Italian singer Blanco. Now Alegre, which comprises a restaurant, a café and a terrace, is ready to welcome a bigger audience.

Both natural and high-tech materials such as wool, ceramic and iron were used for the design concept. The terrace mixes nature and technology thanks to a 3D-printed counter made of recyclable PETG, a thermoplastic polyester by the architecture and design firm XAArchive studio.

Italian chef Matteo Gritti oversees Alegre Milano's "fun dining" concept from breakfast to lunch, cocktails and dinner, offering a selection of international dishes combined with local and seasonal ingredients. These include purple potato with pata negra gnocchi, tuna tataki and amberjack ceviche. Desserts include panna cotta with hibiscus infusion and Alegre ice cream with popped popcorn.

Alegre Milano Via Giacomo Watt, 32 - 20143; Tel. 02-48-63-4361; alegremilano.com

'Gae Aulenti' Exhibition

Until Jan. 12, Triennale Milano is hosting the exhibition "Gae Aulenti" in collaboration with the Archivio Gae Aulenti and curated by Giovanni Agosti with the director of the Archivio Gae Aulenti, Nina Artioli and the curator for architecture, urban regeneration and cities at Triennale, Nina Bassoli.

The Rome-based Tspoon studio curated the design of the show, which pays homage to Aulenti, one of the most

important figures of Italian and international architecture and design in the late 20th century.

The exhibition retraces her more than 60-year career with drawings and designs, prototypes and sketches, maquettes and photographs. It also contains life-size reconstructions of some of her designs, including exhibition and museum displays, private houses, showrooms, metropolitan stations and theater scenery.

The exhibition is accompanied by a number of publications by Electa: a guide to the show, a pack of cards, conceived as an illustrated map of Gae Aulenti's relationships, and a catalogue, scheduled to come out in the fall.

Aulenti began her career in 1950 at Triennale and in 2012, she received the museum's Medaglia d'Oro alla Carriera (Gold Medal for Lifetime Achievement) for her contribution to Italian architecture.

Triennale Milano Viale Emilio Alemagna, 6 - 20121; triennale.org



Inside the "Titanic: An Immersive Voyage" exhibition.

'Titanic: An Immersive Voyage' Exhibition

The exhibition "Titanic: An Immersive Voyage" is open until Oct. 27 at Milan exhibition hub art center at Scalo Farini.

Thanks to scenic reproductions, authentic objects, memorabilia and three-dimensional views, visitors can get to know the complete story of the infamous Titanic.

On display are documents of the ship's construction; boarding tickets of the White Star Line, its shipping company; crew objects such as the captain's hat and sailors' uniforms, and the decorative angels on the central staircase that were inspired by the Palace of Versailles.

There also are personal objects that belonged to the passengers, such as a letter from Thomas Andrews, chief designer on board, who wrote to his wife and daughter. The exhibition covers 13 rooms that examine every detail of what, at the beginning of the 20th century, was conceived as a miracle of design, luxury and technology.

The exhibition is coproduced with the Exhibition Hub and the live-entertainment platform Fever with the support of the Milan municipality.

Lampo Scalo Farini Via Valtellina, 5 - 20159; expo-titanic.com



Gae Aulenti sets up her exhibition at PAC, Milan in 1979.



PIAGET POLO WATCHES

*Kesewa Aboah with Ella Richards,
Sascha Von Bismarck and Orson Richards
by Brigitte Niedermair.*

PIAGET

Maison of *Extraleganza* since 1874

What to See, Do and Eat in London

From museum exhibitions to restaurants to plays, here are WWD's picks in the British capital. BY HIKMAT MOHAMMED



Cindy Sherman's "Untitled Film Still 17," on display at the V&A's "Fragile Beauty."

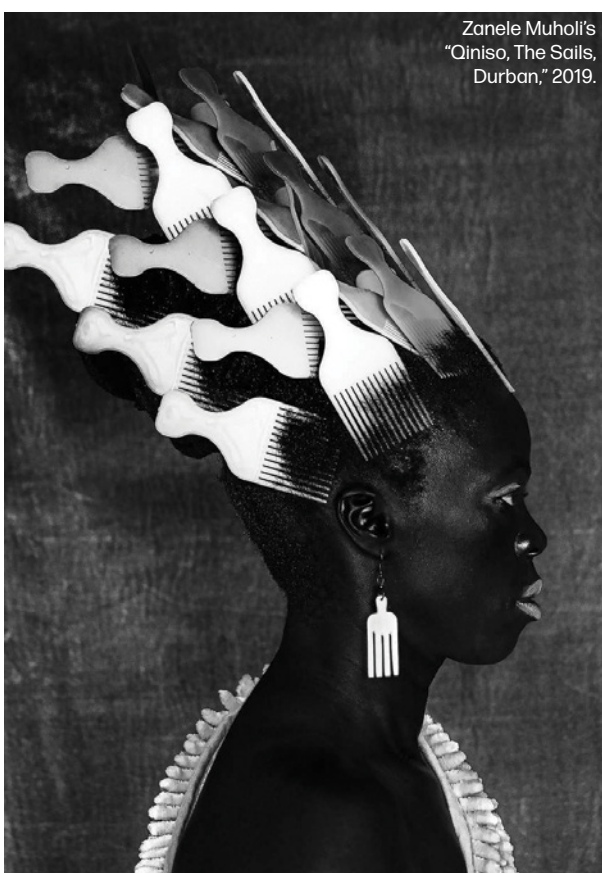
What to See

"Fragile Beauty" Elton John and David Furnish are displaying their collection of photography at the Victoria & Albert Museum until Jan. 5. A self-portrait of Robert Mapplethorpe from '85 is on display, as well as a still life the photographer took of a poppy in '88. Other notable photographers in the exhibition include Nan Goldin, Herb Ritts, Tyler Mitchell, David LaChapelle and more.



One of the dolls on display at "Barbie: The Exhibition."

"Barbie: The Exhibition" Mattel's most famous doll celebrates her 65th birthday at the Design Museum with numerous fashion collections, vehicles, houses and more on display. There are sightings of Mattel's first-ever doll, released in 1959; the Day to Night Barbie from 1985, and the bestselling Barbie of all time –Totally Hair Barbie – from 1992, which sold more than 10 million units.



Zanele Muholi's "Qiniso, The Sails, Durban," 2019.

"Zanele Muholi" More than 260 photographs from South African visual activist Zanele Muholi are on display at the Tate Modern until January. Each piece of work documents and celebrates the lives of lesbian, gay, trans, queer and intersex communities from her motherland.



Dovetale restaurant at 1 Hotel Mayfair.

Where to Eat

Dovetale at 1 Hotel Mayfair The two Michelin-starred chef Tom Sellers leads the kitchen at Dovetale, the restaurant based inside 1 Hotel Mayfair with a delicious menu that even includes a light take on a Sunday roast by swapping the heavy side dishes for a Caesar salad, heritage tomato salad and fluffy fried potatoes.

Before joining Dovetale, Sellers worked under Tom Aikens in London, Thomas Keller in New York, and Rene Redzepi in Copenhagen.



A dish from Apricity in Mayfair.

Apricity Chef Chantelle Nicholson's restaurant Apricity in Mayfair is one of the city's few Michelin Green Starred places that brings sustainable and eco-friendly practices at the forefront. The menu features hand-dived Loch Fyne scallops; tempura courgette flower; Cornish pollack and more.

La Petite Maison

La Petite Maison, otherwise known as LPM London, has become a dining hot spot with regulars including the Beckhams, Stella and Paul McCartney, Harry Styles and Claudia Schiffer. The French restaurant with a Mediterranean and Italian twist already has



La Petite Maison, otherwise known as LPM.

locations in Dubai, Miami, Hong Kong, Doha, Las Vegas and Mykonos. The menu is famed for snails with garlic butter and parsley; a creamy potato gratin with cheese; marinated lamb cutlets with aubergine caviar and pine nuts; and for dessert, a French toast with spice ice cream.



"Hadestown" has made its West End debut.

What to Watch

"Hadestown" The Broadway "Hadestown" musical by singer-songwriter Anaïs Mitchell and director Rachel Chavkin has made its London debut at the Lyric Theatre on West End, retelling the story of two couples, the young couple Orpheus and Eurydice, and King Hades and his wife Persephone. The cast features American actor and singer Zachary James, who plays Hades; Gloria Onitiri as Persephone; Dónal Finn as Orpheus and Grace Hodgett-Young as Eurydice.



"Mean Girls" at Savoy Theatre.

"Mean Girls" The Plastics – Regina George, Gretchen Wieners and Karen Smith – are back and everything is pink, and somewhat fetch, at the Savoy Theatre where "Mean Girls" is running. The three girls run North Shore High until a home-schooled newbie, Cady Heron, joins, changing The Plastics' trajectory from "It" girls to school enemies.

Where to Treat Yourself

Soulstice Now that Mercury is out of retrograde, there's no better time to get some spiritual clarity at Soulstice in Primrose Hill. The upstairs space sells crystals, sage, candles and more, while the space



Crystals from Soulstice.

downstairs hosts everything from crystal alchemy sound baths and astrology chart readings to tarot readings.



Astrid & Miyu's flagship.

House of Astrid & Miyu The jewelry brand Astrid & Miyu has a new flagship on Carnaby Street where shoppers can take advantage of a full suite of services, including creating bespoke chains; welded bracelets and anklets; piercings; tattoos; engraving and monogramming jewelry boxes.



A massage room in the Spa at 45 Park Lane.

The Spa at 45 Park Lane The Dorchester Collection's Spa at 45 Park Lane ticks all the boxes of an uber-luxury spa day out: a 20-meter pool that's Park Lane's longest swimming pool; a personal training room; a hair care menu from Carol Joy London and a treatment menu from Dr Uliana Gout. It's no wonder supermodel Naomi Campbell is a regular.


JAEGER-LECOULTRE

THE WATCHMAKER
OF WATCHMAKERS



CALIBRE 844

REVERSO

New York Flagship - 701 Madison Ave
Beverly Hills Flagship - 430 N Rodeo Dr

Remembering La Grenouille, A Magnet for the Ladies Who Lunch

The famed French restaurant, which opened in 1962 on Manhattan's East 52nd Street, was a haven filled with flowers, fine food – and the chic and famous.



Nancy Reagan in 1974 at La Grenouille.



Giancarlo Giammetti and Valentino Garavani in 1978 at La Grenouille.



Interior of La Grenouille in 1989.



C.Z. Guest and Baron Alexis de Rede in 1975.



Pierre Bergé, Yves Saint Laurent, Diane von Furstenberg, Bianca Jagger and Marina Schiano in 1974.



Calvin Klein and business partner Barry Schwartz in 1981 at La Grenouille.



The Duchess of Windsor in New York for her annual spring visit outside La Grenouille in 1967.

The closure of La Grenouille earlier this month represents the true finale to the era of the Ladies Who Lunch, when chic women clad in designer clothes would meet for lunch at New York restaurants that seemingly all began with “La” or “Le” to nibble their salads, gossip – and cattily eye what each of them was wearing.

Almost from its first day, Grenouille was intertwined with WWD and its late, fearsome, ever-inventive publisher, John B. Fairchild. The restaurant became one of the Francophile Mr. Fairchild's favorite spots, especially since he could enjoy a fine lunch and wine while keeping an eye on designers like Oscar de la Renta, Valentino, Yves Saint Laurent, Carolina Herrera or Bill Blass and the Ladies Who Lunch, such as Babe Paley, Nan Kempner, C.Z. Guest, Lee Radziwill, Slim Keith, and his biggest fixation, Jackie O.

There was a pay phone in the back of the restaurant near the restrooms and, in those prehistoric days before the cellphone, if Fairchild spotted one of the Ladies, he would excuse himself from his lunch companion, go to the back and call the WWD photo studio to send a photographer up to Grenouille immediately to get a shot of one of them – or all of them – leaving.

The photo would often be the next day's coveted WWD cover.

One day, Radziwill was there dining and Fairchild called a photographer to come to the restaurant. As she was leaving, the photographer pointed his camera to take the shot, but she pleaded for him not to do so. “Please, for WWD?” he asked. “Oh,” she responded. “In that case, would you like me to go back in and come out again?” ▶

Nancy Reagan photograph by Pierre Schermann; Giancarlo Giammetti and Valentino Garavani by John Bright; Interior by Ed Azzopardi; Calvin Klein and Barry Schwartz and The Duchess of Windsor by Fairchild Archive



Chopard

ICE CUBE

CHOPARD BOUTIQUES

NEW YORK 730 Fifth Avenue – MIAMI Bal Harbour Shops – COSTA MESA South Coast Plaza
1-800-CHOPARD www.chopard.com



Oscar de la Renta, John B. Fairchild, Happy Rockefeller and Marian Javits leaving La Grenouille in 1972.



Babe Paley and Jane Choate in 1967.



Brooke Astor leaving lunch at La Grenouille in 1970.



Irving "Swifty" Lazar and Shirley MacLaine in 1974.



Gregory and Veronique Peck in 1967.



Marc Bohan and Gianfranco Ferré in 1985.



Ginger Rogers in 1985.



Norman Wechsler and Leonard Lauder in 1974.



James Galanos and Rosalind Russell in 1968.

Oscar de la Renta, John B. Fairchild, Happy Rockefeller and Marian Javits by Fairchild Archive; Brooke Astor by Nick Machalaba; Gregory and Veronique Peck by Sal Trainor; James Galanos and Rosalind Russell by Nick Machalaba; Irving "Swifty" Lazar and Shirley MacLaine, Norman Wechsler and Leonard Lauder by Fairchild Archive; Babe Paley and Jane Choate, Irving "Swifty" Lazar and Shirley MacLaine by Nick Machalaba; Marc Bohan and Gianfranco Ferré and Ginger Rogers by Tony Palmieri; Babe Paley and Jane Choate, Irving "Swifty" Lazar and Shirley MacLaine by Nick Machalaba; Gregory and Veronique Peck by Sal Trainor; James Galanos and Rosalind Russell by Nick Machalaba

CANALI

INNER BEAUTY

Marilyn Monroe sitting in the grass barefoot, wearing a pink dress in 1957 in Amagansett, N.Y.



"Marilyn Monroe Style" by Terry Newman.



The Real Marilyn Monroe

In "Marilyn Monroe Style," Terry Newman looks at the difference between Marilyn Monroe's glamorous film costumes and her off-screen love of simple, streamlined fashion.

BY HIKMAT MOHAMMED

There are few women in history whose looks capture the spirit of a nation in a certain moment.

Among them are Queen Elizabeth II with her diamond diadem, otherwise known as the George IV State Diadem; Egypt's Queen Nefertiti with her angled, cylindrical blue crown and kohl eyeliner, and Marilyn Monroe, with her wavy blond bob, beauty spot and lazy right eye which defined '50s Hollywood glamour.

Such is Monroe's legacy that the Los Angeles city council recently named her Brentwood home a historic cultural monument and the tech investor Anthony Jabin bought a burial crypt next to the star's grave for \$195,000.

Those looking to further explore the Monroe mystique can delve into "Marilyn Monroe Style," (ACC Art Books) by Terry Newman. In the book, which is set for release Oct. 28, Newman looks at the actress' fashion, and the impact she continues to have 62 years after her death.

Monroe was a point of fascination for many designers, including Christian Dior, Yves Saint Laurent, Emilio Pucci and Salvatore Ferragamo, "but she wasn't known for her high-fashion looks. She very much trod her own path and that really resonates with people," says the author, who researched and wrote the book with permission from Monroe's estate.

"She wasn't just following trends, but defining a look for herself," adds Newman, a senior lecturer at Regent's University London.

Pucci was one of her favorite labels, and she bought pieces by the armful, according to Newman. Those pieces included boat-neck dresses and tops in tangerine and lime shades, as well as geometric-patterned boxy shirting.

In her last moments before her death, she wore Pucci on a weekend visit to see her friends Frank Sinatra and pianist Buddy Greco at Cal Neva Lodge in Lake Tahoe.

Monroe was buried wearing a plain lawn-green silk Pucci shift dress that she treasured. The burial took place at Pierce Brothers Westwood Village Memorial Park with her favorite Judy Garland song, "Somewhere Over the Rainbow," playing.

The actress owned the ruby Salvatore Ferragamo slippers that Garland wore in "The Wizard of Oz." In 1999, the brand bought them back for \$48,000 during an auction at Christie's and they are now part of the Ferragamo house archive.

Although Ferragamo never met Monroe, he said that "under her glittering exterior she is often essentially a homebody loving the simple things of life." He defended

her character by saying that "the Venus is often misunderstood. People accuse her of too much luxury-loving and frivolity."

Newman would agree. While researching the book, Newman discovered that Monroe had very few clothes that but those she did own spoke volumes about what she was like as a child; what she was fascinated by, and how she matured.

The author argues that off-screen, Monroe was modest and dressed as Norma Jeane Mortenson (her real name) rather than as the "sweet angel of sex," as her biographer Norman Mailer described her.

"When she was older, she didn't go out and splash on masses and masses of clothes. Her wardrobe was quite minimal and she stuck to the same things. She didn't have a stylist - she created her own looks and mesmerized the world with them - and is still doing that," says Newman.

Monroe found comfort in her sweaters and cardigans. She owned three identically designed sweaters in black, white and beige wool from Geist & Geist, a manufacturer of women's knitwear.

In her unfinished autobiography "My Story," Monroe wrote that "one morning, both my white blouses were torn, and I would be late for school if I stopped to fix them. I asked one of my 'sisters' in the house if she could loan me something to wear. She was my age, but smaller. She loaned me a sweater. I arrived at school [and] everybody stared at me as if I had suddenly grown two heads, which in a way I had. They were under my tight sweater."

Monroe did love a cozy knit.

When George Barris photographed Monroe on Santa Monica Beach in the summer of 1962, she was wearing a handmade Mexican Cowichan-style cardigan that she bought in Mexico.

It's also one of the few items of clothing that captures the essence of the private, off-screen Monroe.

That cardigan has influenced popular culture and fashion ever since. Steven McQueen wore an iteration of

Marilyn Monroe in "Home Town Story."



the intarsia knitted cardigan in "Starsky & Hutch"; Jeff Bridges had his own version in "The Big Lebowski"; and Max Mara borrowed the cardigan for its fall 2015 collection and advertising campaign that featured Gigi Hadid as a Monroe type, sitting on a brown sofa with her legs folded and hair tousled.

Clearly her simplicity endures, perhaps even more than the sparkly dress designed by Jean Louis that Monroe wore to sing "Happy Birthday" to President Kennedy in 1962, just a few months before her death.



CARRERA

CHASING DREAMS SINCE 1963



Barbara Hulanicki



Barbara Hulanicki Is Ready for Her Next Act

The Biba founder, who turns 88 in December, is still working in fashion and interiors, is hooked on Instagram, and would love to recreate the brand for a new generation.

BY SAMANTHA CONTI PHOTOGRAPH BY SAM BUSH

How reassuring to know that in a world that's all change, the 87-year-old Barbara Hulanicki is still her old subversive, stylish self and that Biba, the iconic fashion emporium and temple to youth culture she founded in 1964, has become a state of mind.

Hulanicki arrives at a London signing and reception for her latest book clad entirely in black, her go-to shade. She's wearing a Rick Owens leather jacket with tough, pointy shoulders, a Miu Miu crossbody bag, and her fingers are covered in chunky wooden rings she bought online, and then painted herself with black nail polish.

All that black frames her suntanned face (she lives and works in Miami), honey-colored bob, and bags that dangle over big, round sunglasses. Just like Patsy from "Absolutely Fabulous," she's still 1960s skinny from all the post-War rationing – and proud of it.

In the Biba days, she was the queen of thin. The clothing Hulanicki designed for the store had such tight sleeves and high armholes that girls wearing them "couldn't even open a window," says Martin Pel, who cowrote the newly-released book "Biba: The Fashion Brand That Defined a Generation," (Yale University Press) with Hulanicki.

Ahead of the book signing, Hulanicki has her portrait

taken in the lush roof gardens of the former building off Kensington High Street that Biba occupied in the early 1970s.

"Make me look thin – or I'll haunt you," she tells the photographer with a smile before grabbing a comb from her bag and whipping it through her long bangs.

Guests at the signing and the party that follows include old friends like Twiggy; Mary Austin, Freddie Mercury's former girlfriend whom Hulanicki hadn't seen since the mid-1970s; Zandra Rhodes, and the artist Andrew Logan, who designed the original Biba roof garden.

The A-lister nightclub that most recently occupied the gardens is no more, and the refurbished space has been turned into a private members club known as The Roof Gardens. Hulanicki was originally worried about seeing the latest iteration, but thinks the new owners have done a good job.

She says the new green space is "less hippy" than in the Biba days, and some things haven't changed. She points to the little footbridge, and remembers her then 3-year-old son Witold jumping up and down on it, and also has a story to tell about the long-standing gardener.

"He used to grow pot here," she says with a big, naughty laugh. "He had a patch over there," she says, pointing across the vast terrace. "You could just go and knock on his door."

Ushering in the Swinging '60s

When Biba opened in 1964, it offered a jolt of color and fashion to a drab London still feeling the after-effects of World War II rationing. It helped to kick in the Swinging '60s and reached its height on Kensington High Street, with a seven-story store known as Big Biba.

With its blacked-out windows and shopfit created by stage set designers, it was a unique retail concept and world famous.

Biba's customers included Princess Anne, Twiggy, Brigitte Bardot, Julie Christie and Sonny and Cher. Mick Jagger was a fan of Biba style, and Keith Richards was even known to wear little Biba women's jackets onstage. ▶



SS25 COLLECTION

IL BISONTE

IN FLORENCE SINCE 1970

ILBISONTE.COM

When Big Biba opened in 1973, it had a food hall serving health food and homemade ice cream – both radical offers at the time, and customers could purchase food including baked beans, camembert and fresh fish. It also had a 500-seat restaurant called the Rainbow Room, where the New York Dolls once played. At the time, the roof garden was the largest in Europe.

Downstairs, the racks and shelves overflowed with pussy-bow blouses, piles of platform heels and floppy hats. The store offered everything, including lingerie, cosmetics (Biba sold the first full cosmetic range for Black skin) and home furnishings.

The store even sold diaries that featured recommendations for restaurants, night spots, places to visit and suggestions for how to live the “Biba” lifestyle.

Those diaries were sold earlier this month as part of a wider auction by Kerry Taylor of Biba clothes, accessories, catalogues and ephemera to mark the 60th anniversary of the opening of Biba’s first boutique on 87 Abingdon Road in Kensington.

The book’s release and the auction coincided with the final days of a blockbuster show at London’s Fashion and Textile Museum, which opened earlier this year. “The Biba Story: 1964-1975” looked at the history of Biba in 40 outfits – 10 from each iteration of the London store – and drew on Hulanicki’s private archives, press books, correspondence and marketing material.

“You must realize what life was like in those days in England – there was nothing fantastic.... We were giving customers things from Paris and Italy. We traveled to all the fairs, and we would look for what was missing in our own lives – lampshades, interiors, food, clothing, shoes.” **BARBARA HULANICKI**

Starting as an Illustrator

Hulanicki started her career as an illustrator, and later began selling her designs through catalogues, which she treated like magazines, putting together stylish head-to-toe looks for customers.

Together with her husband, Stephen Fitz-Simon, Hulanicki eventually opened a store – the kind of place where she wanted to shop. It grew quickly – and organically – and it wasn’t long before she was selling her customers a lifestyle.

“You must realize what life was like in those days in England – there was nothing fantastic. The shops were

terrible! And we were giving customers things from Paris and Italy. We traveled to all the fairs, and we would look for what was missing in our own lives – lampshades, interiors, food, clothing, shoes,” says Hulanicki from a table on the terrace.

She and Fitz, as she refers to her late husband, would “pop over to Europe,” for trade fairs and to make connections with manufacturers for merchandise ranging from sausages to platform shoes.

“We found a shoe manufacturer on top of a mountain in Bavaria,” says Hulanicki. While hunting for lingerie in Spain, the only viable company she and Fitz could find specialized in stripper outfits. They went for it, later doing a shoot with Twiggy where they scattered the saucy lingerie and platforms, which Hulanicki refers to as “hooker” shoes, on a big round bed.

In addition to finding what she and Fitz needed, Hulanicki says she was also satisfying a new generation of women, who were moving to London for the music, the lifestyle, and the prospect of finding boyfriends. She says they were earning a good income working in typing pools, and they were hungry for fashion.

“They wanted to get away from their mothers, and they wanted to wear nice, [inexpensive] things,” she says. “They’d come in to buy a 3 quid [pound] dress, and as we grew, we gave them more.” Compare that with Mary Quant’s prices, which hovered around 30 pounds.

The girls from the shop doubled as models for the Biba catalogue, and were happy to show customers how to style themselves and get the look. “It was wonderful, like having lots of children,” says Hulanicki of her staff and customers.

The shop assistants, who would often take their babies to work and park them in the dedicated Biba crèche, even chose the bands that played on the shop floor, and in the Rainbow Room.

“The girls would OK the music, and I never interfered,” says Hulanicki, although that’s not entirely true.

A male member of staff made the mistake of suggesting that Elvis perform at the opening of the Rainbow Room. Hulanicki and her mostly female staff immediately vetoed it. “He was too old,” she says of the singer, who was in his late 30s at the time.

Her Interior Design Work

Hulanicki, who turns 88 in December, still has that youth-loving mindset. She’s still working as an interior designer on large-scale projects, planning new professional adventures, and keeping a hawk eye on cultural trends.

Instagram is her lifeline – “I’m hooked on it,” she says. During the interview, she even proffers her opinion on the “broccoli” hair that so many Gen Z boys are loving right now. “It’s a very lovely, clean look, although I don’t know where it comes from. Maybe from the history books?” she asks.

As for her own look, she’s sticking to black. “I have to work with color a lot, so wearing color can be distracting. I need to blank myself out,” says Hulanicki.

Her past projects include the interiors for Ronnie Wood’s Harrington Club in London, and she continues to work with the property developer Chris Blackwell, the founder of Island Records and a worldwide promoter of reggae. Of late she’s been working on a large-scale project recoloring and decorating the facades of Art Deco houses in Miami Beach.

Hulanicki also designs the Hula clothing and accessories collection, which is sold on the tech platform BrandLab360, and says she wants to create more shoes, clothes and handbags. During the interview she scrolls through her sketches of colorful high heels, sneakers and platforms on her smartphone.

Then she makes a reveal. Having left Biba after the company shut in 1975, she’d like to replicate the concept for a new generation.

“We’d start with certain things, and then we’d grow. And I’d appeal to the 40-year-olds, Ladies Who Lunch, anyone who’s in good shape,” she says before greeting the posse of fans, of all ages, ready to buy the book, meet the founder, and get their Biba fix. ■



JULIANNE MOORE
TYRESE HALIBURTON
JESSICA ALBA
CHRISTIAN MCCAFFREY
LUDACRIS



WHEN I MOVE YOU MOVE

MOVADO

The Vintage Comeback

Vintage watches are making an extraordinary comeback, and not just as antiques or keepsakes but as fashionable accessories with contemporary significance. Horology brands continue to offer a unique blend of history, craftsmanship and style, while giving watch lovers a chance to procure current models inspired by vintage and original models.

BY LUIS CAMPUZANO



Jaeger-LeCoultre Polaris Geographic in steel, inspired by the iconic Memovox Polaris watch from 1968.



Tag Heuer Carrera 1158CHN in 18-karat gold from 1971.



Patek Philippe Ref. 5738/1R with sunburst ebony black dial enhanced by applied baton-type hour-markers and slim cheveu-type hands in rose gold, chain-style bracelet in rose gold with an engraved clasp, inspired by the original released in 1968.



Blancpain Villeret Moon Phases in platinum from 1991.



De Bethune DB12 Chronograph in 18-karat rose gold case surrounding an intricate silver guilloché dial from 2003.



Piaget Polo 79 in 200 grams of yellow gold in a modern version of the iconic Piaget Polo watch launched in 1979.



IWC Schaffhausen Ingenieur Automatic 40 in a stainless steel case, silver-plated dial, rhodium-plated hands and appliqués, integrated stainless steel bracelet with butterfly folding clasp.



Bulgari Bulgari in yellow gold with black opaline dial on black alligator in a reinterpretation of the Bulgari Bulgari watch model first introduced in 1977.



Vacheron Constantin Reference 6179 in pink gold from 1957.



Bulova Oceanographer Devil Diver in a stainless steel case, black and orange rotating bezel, black rubber strap and domed sapphire crystal in a modern reissue of the original from 1972.



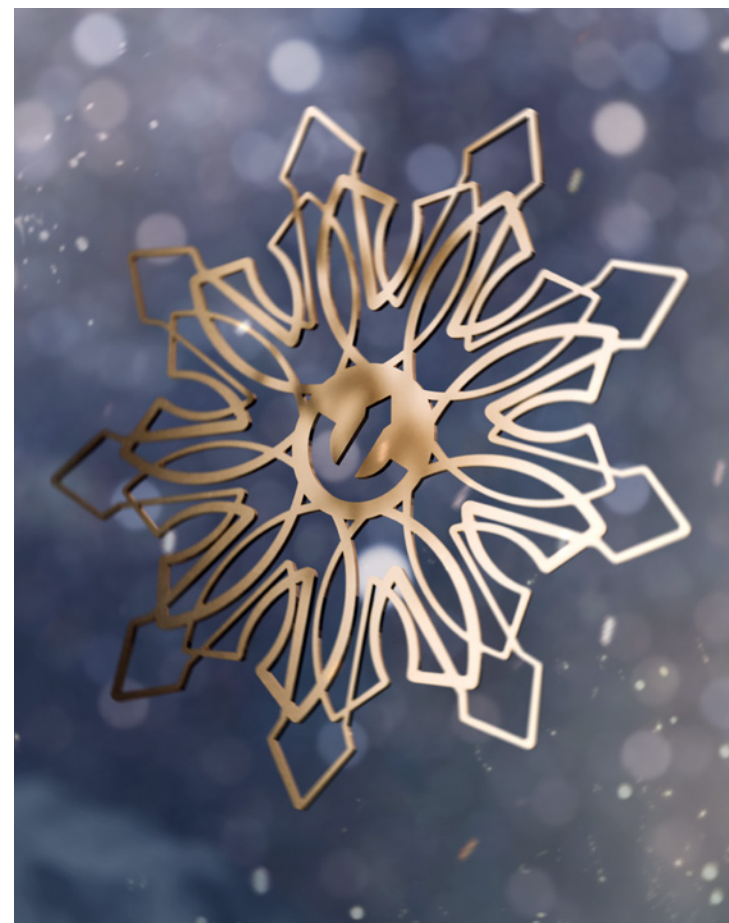
Chopard L.U.C. Quattro Spirit 25 in ethical 18-karat white gold featuring a Grand Feu black enamel dial.

RADO

SWITZERLAND

MASTER OF MATERIALS

RADO.COM



Feel it!

CENTRIX OPEN HEART

Jacque Aiche Coin Necklace in 14-karat gold with diamonds.



Seaman Schepps Small, Medium and Large Palm Beach City Charm featuring the Palm Beach Clock Tower in 18-karat yellow gold.



David Yurman Tusk Amulet in pavé blue and violet sapphires and 18-karat yellow gold.



Eriness Rainbow Baguette Dog Tag Necklace in 14-karat yellow gold with Swiss blue topaz, ruby, amethyst, yellow sapphire, orange sapphire, tsavorite and blue sapphire.



Travel Talismans

Keep an eternal mindset of wanderlust with pendants that have a hint of escapism and a bit of luck. BY THOMAS WALLER

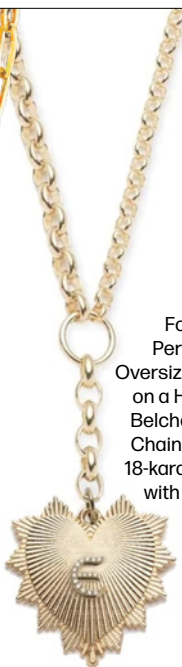
Buddha Mama Cross Pendant on Ball Chain in 20-karat yellow gold with diamonds.



Mellerio Lien Pierres L Necklace in 18-karat gold with pearls.



FoundRae Personalized Oversized Love Token on a Heavy Mixed Belcher Extension Chain Necklace in 18-karat yellow gold with diamonds.



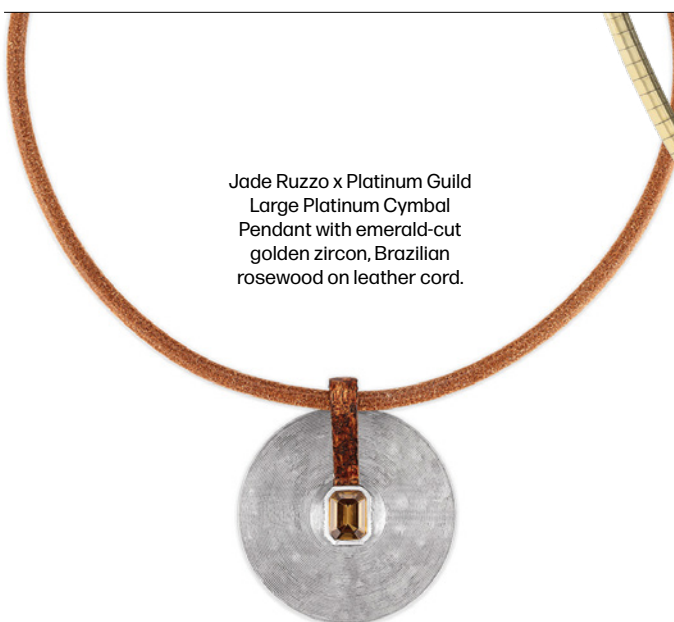
Howl Dagger Pendant in 18-karat yellow gold with Paraiba.



Mateo 14-karat Pearl Cornucopia Necklace in 14-karat yellow gold with pearl and diamonds.



Jade Ruzzo x Platinum Guild Large Platinum Cymbal Pendant with emerald-cut golden zircon, Brazilian rosewood on leather cord.



Retrouvaí Grandfather Matchbook Necklace in 14-karat yellow gold with pink opal.



Marie Lichtenberg Bon Voyage Scapular in 18-karat yellow gold, diamonds and rubies.





FAIRCHILD STUDIO X RADO



Rado's first introduced its high-tech ceramic to the world in 1986. This material provides its scratch-resistance durability yet lightweight feel to be an exceptional usage in watches. The silkiness to the touch makes the watch a comfort for the wearer against the skin.



The newest members of the True Square Thinline family embody the technical prowess of 21st-century watchmaking skills. Powered by Rado caliber R240 quartz movement, the watches have 13 jewels that measure less than a millimeter thick. This combined with its 37 by 43.3 mm case dimensions represents the brand's engineering and materials expertise.

The polished high-tech ceramic case and crown with a matching ceramic, another code of the Rado brand, give a polished look that reflects both light and movement of the nighttime. The new pieces come in deep hues of green mother-of-pearl with yellow logo, polished black with turquoise logo and polished black with sun orange logo colorways.

The polished black Rado True Square Thinline provides a stylish piece with subtle sun-brushed black dials and black printed indexes. The contrast with the logos in turquoise or sun orange colorways gives a hint of color and evokes the feeling of the bright lights of the city against the darkness of the evening.

Meanwhile, the opulence of the dark green mother-of-pearl dial with a matching bracelet in high-tech ceramic holds an iridescent polished look to catch the eye and out amongst the crowd. The tone-on-tone green printed indexes lend a visual depth alongside the lacquered yellow hands and matching logo for a vibrant contrast.

All three watches are complete with a titanium case back, three-fold clasp and water resistance up to 30 meters to allow for practical usage.

Rado said the new versions of the True Square Thinline "exude contemporary style and sophistication" while creating a world for "fashion happily coexists with comfort."

From Dusk Until Dawn

Rado's three **NEWEST EDITIONS** of its Rado True Square Thinline are evocative of a **NIGHT OUT ON THE TOWN.**

AS THE "Master of Materials" and with a global reputation for crafting luxurious yet durable timepieces since the '80s, the latest iteration of Rado timepieces gives a minimalist aesthetic combined with its sleek dimension and square shape – a Rado signature. The latest editions of its True Square Thinline watches encapsulate the allure of the city coming alive during the night.

▲ True Square Thinline, sun brushed black dial with sun orange and turquoise details.

▶ True Square Thinline, green mother-of-pearl dial with yellow lacquered hands and Rado logo.

Rado first introduced its ultra-slim ceramic True Square Thinline pieces in 2011; the watches are the brand's slimmest, measuring just 5 mm and featuring a ground-breaking monobloc case. These ultralight wristwatches were built with wearer comfort as the most paramount feature by also providing durable and scratch-resistance models to stand the test of time.



IN PARTNERSHIP WITH
RADO
SWITZERLAND

Where Inspiration Grows

Sophie Bouilhet-Dumas' 18-karat gold jewelry line, Mira Stella, stems from a love of plants and her garden in Normandy. BY LILY TEMPLETON

Sophie Bouilhet-Dumas didn't set out to launch a jewelry brand.

In fact, you could say her three-year-old label Mira Stella is a precious offshoot that sprouted from the lush garden that surrounds her family's Normandy property.

After all, it's a passion for plants that runs through the veins of this scion of the family that founded French silversmith Christofle and who also has the legendary architect Gio Ponti as a great-grand-uncle.

"I was just lucky to grow up with a mother who was very much into gardening and had made her own garden – as did my grandmother in Belgium," says Bouilhet-Dumas, who is married to Hermès artistic director Pierre-Alexis Dumas.

"That's also why the brand is called Mira Stella, the first names of these two ladies in my family where we are sensitive to and passionate about flowers and nature."

That long-held love comes across in her collection's 18-karat takes on softly veined hydrangea petals, minute lemon-shaped sea kale seeds, flax pods shaped like tiny hazelnuts or the seeds of garden orach, a plant considered the "spinach of Antiquity."

Priced between 350 euros for a single earring and up to 7,200 euros for long necklaces strewn with multiple motifs, Mira Stella designs are made in France using recycled gold from certified mines. Diamonds, semiprecious stones and precious woods like ebony are used as accents.

Most recently, Bouilhet-Dumas introduced a motif taking cues from oak bark, for textured rings that she feels could also catch the eye of male clients.

A Growing Passion

At the root of the jewelry brand is the work she's been doing for the past 15 years with English paleobotanist Mark Brown in a slice of land amid Normandy's rolling fields.

"I had already worked on the project with my mother and had a list of plants and trees we were looking to plant [because] where we had to recreate shadows and create the right conditions to be able to grow flowers from this land that was very open and windy," she recalls.

But the next step eluded her, which is when Brown's name came up, suggested by her mother-in-law, the architect and interior designer Rena Dumas.

The English botanist was familiar to Bouilhet-Dumas. She'd discovered his work through "Jardins des Champs, Le Souffle de la Nature," a 1999 book in which he shares his love for nature and advice for creating a wild garden.

Although he has designed some remarkable ones across Europe, including his own five-acre paleobotanical paradise in Normandy, don't call him a "garden manager" or "gardener," as his preference remains botanizing, snooping around woodlands and other preserved spaces for the local wildlife.

"It's just been a personal taste of mine, I've always preferred the wild," Brown says. "My earliest memories as a toddler are of wildflowers and when I was nine, I met Susan Cowdy, who was a fabulous figure in the world of botany and English natural history."

After a promising initial conversation, the first hurdle for Bouilhet-Dumas and Brown working together wasn't plant-based.

The botanist was open to the project but as he didn't drive – and still doesn't – he felt that cycling to and from the property might be tricky given the wind-swept expanses between his home and hers.

"So we called him back and told him we had a motorbike that we didn't use," Bouilhet-Dumas says. With that out of the way, he was on board.

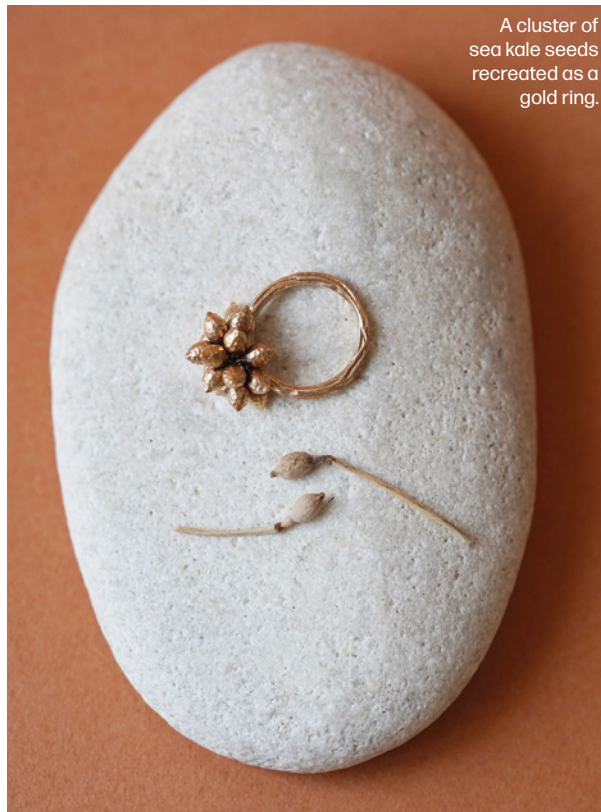
Step by step, the garden took shape, with Bouilhet-Dumas and Brown working through ideas and areas.

There's a section of the garden that was inspired by stained glass, much like the two remaining windows found in a 19th-century chapel that the family renovated. Another is an evocation of the sea and sky of Saussemare beach, filled with fond memories for the jewelry designer.

There's also one of the two meadows he created thanks to a friend's wildflower seed mix – and specimens he'd found while botanizing – that has turned into "a sea of orchids," the tiny kind that thrives in Normandy's climes.

Elsewhere, she wanted crimson flowers to evoke the red of the region's traditional brick buildings and the works of artists such as British painter Walter Sickert and the Euston Road School of Art tradition.

"Mark is a genius," she enthuses, describing how they'd achieved the effect in a spot that had a challenging profile of being dry and exposed to the North.



A cluster of sea kale seeds recreated as a gold ring.



Sophie Bouilhet-Dumas



A view of the kitchen garden of the Bouilhet-Dumas' Normandy garden.

The Idea of Jewelry Germinates

There's another thing she credits him for: pushing her to give those jewels of nature a more permanent shape.

Although she had previously worked on ceramics as artistic director of British porcelain house Thomas Goode and created objects for Hermès, Burberry and Paul Smith, it wasn't something she'd given serious thought to.

"The more the flowers thrived, the more I could see jewelry and would often tell Mark they'd be beautiful as jewelry," she recalls. "And I remember him telling me 'well, do jewelry.'"

So off she went to a Parisian jewelry atelier, armed with her sketches and very soon, specimen of petals and seeds to be more exact in shapes and sizes.

Charmed as she was by initial prototypes in 2015, the newly minted jeweler was still reticent about the idea of launching a brand. At first, they were sold by word-of-mouth. It was the plants themselves that changed her mind.

"I was worried that a project like this might divert me too much from the garden," she confesses. "But it was the opposite, because I'm sublimating [shapes from nature] and it pushes me to learn more about the history of plants."

Take hydrangeas.

With dozens of varieties in her landscape and a love for those soft rounded petals, Bouilhet-Dumas was curious to know how they had evolved. The "Angiosperm Phylogeny" website, a platform developed by the Missouri Botanical Garden, offered her everything she wanted to know – and then some.

More than 80 million years old, the entire family grew out of North America, somewhere in the woodlands of the Northeast, to more recent varieties that have evolved all the way to Northern China, Vietnam and South Korea.

Immortalized in the form of a 20-meter-long border in Bouilhet-Dumas' garden planted in evolutionary sequence, "it's a fascinating example of how much

nature can actually conquer the world, not through human beings but just through the wind, birds and animals," she says.

This delight at lifeforms at once so ancient, dainty and ephemeral colors the Mira Stella universe. That much is evident in everything from the poetic visuals to the nuggets of information about the plants that accompany each design.

After launching online, the brand has put down roots with a 270-square-foot boutique in Paris' sixth arrondissement open in December 2022.

Now the Mira Stella herbarium is about to undertake its own world spread.

Earlier this year, the brand landed in Japan, where its delicate aesthetic has found resonance, at two retailers,

including the Art and Science department store in Tokyo.

Next up is the return journey across the Atlantic for those gold hydrangea petals and cohort, with a weeklong pop-up at Gabriela Hearst's Madison Avenue store in New York City starting Nov. 12.

"We know each other, and she likes my work very much and the idea that it's giving homage and honor to nature done in a very respectful way," Bouilhet-Dumas said of the Uruguayan designer. "She thinks we have a lot of values in common, in the way we are proceeding with our brands."



Mira Stella's Hydrangea Petal and Sea Kale rings, both in 18-karat rose gold.

elysewalker

*Celebrating 25 years
of Fashion + Community*



VISIT US IN NYC

MADISON AVE.

TRIBECA

PACIFIC PALISADES

NEWPORT BEACH

ST. HELENA

CALABASAS

WWW.ELYSEWALKER.COM



Issey Miyake fall 2024 skirt

"The perfect layering piece – a staple in my wardrobe. Issey Miyake always has a way of making any outfit super elevated."



Add to Cart

Mia Regan's Fall Essentials

BY EMILY MERCER

Mia Regan, the 21-year-old model, is combining Gen Z signatures – vintage, "silly shoes" – with high fashion to craft her stand-out style.

Regan first emerged on the runway at the JW Anderson spring 2023 show and has since walked for Richard Quinn, Holzweiler and Valentino. Off the runway, the London-born style stars showed her edgy red carpet style, choosing a Jean Paul Gaultier dress with buckled leather bustier for the August premiere of "The Crow" in New York.

Regan, the former girlfriend of Romeo Beckham, son of David and Victoria Beckham, candidly shares her playful approach to dressing to her more than half-million followers on Instagram (@Mimimoocher), as well as on TikTok (her following there is more than 300,000 strong). She blends runway pieces with vintage finds, fashion partnerships (pieces from campaigns for Tommy Hilfiger Jeans and Missomi jewelry) and staples for her outdoorsy passions, such as hiking in Nepal with her dad.

WWD Weekend's September guest editor, Regan shares her wardrobe and lifestyle essentials to Add to Cart for a fall filled with eclectic, high fashion styles and memory-capturing hiking trips.



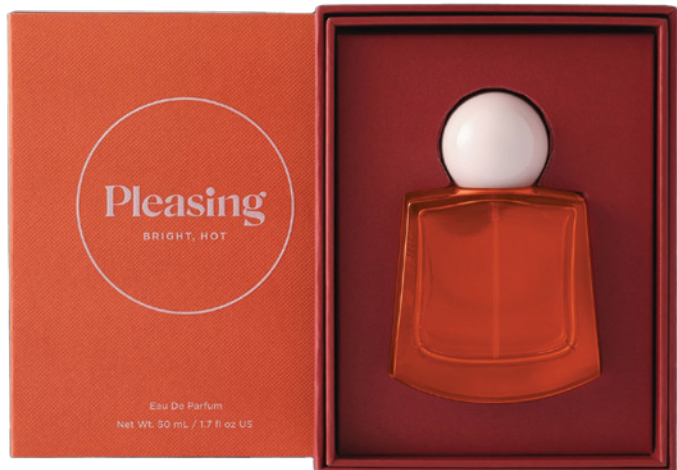
McQueen resort 2025 winter trenchcoat

"I love the maroon lining of this jacket and the shape of the arms. This would be a perfect autumn trench and would also go beautifully with my JW paw shoes."



JW Anderson paw shoes

"Ever since I wore the maroon-heeled versions from the spring '24 collection, these have been on my wish list. I think they would look perfect with wide-legged denim. One thing about me is I love a silly shoe."



Vivienne Westwood fall 2024 pleated, cropped blazer and puffy skirt

"I take so much inspiration from Vivienne Westwood styling, especially during fall season. This feels super feminine and seems like a piece of clothing you would keep forever."

Pleasing Bright, Hot fragrance

"A woody amber fragrance for autumn winter. I've been searching for a new scent, I love to wear new scents to remind me of certain times of the year."



Loewe fall 2024 green suede baggy trousers

"This green is my favorite color. The suede is so tactile and the silhouette to me is perfect."



Stüssy/Tekla hooded bathrobe

"This would be my main motivation for going to cold swim in the autumnal months."

Loewe photograph by Giovanni Giannoni

IMANE AYISSI

FROM AFRICA TO THE WORLD

SEPT. 18, 2024–FEB. 23, 2025



SCAN FOR MORE
INFORMATION



MUSEUM OF FASHION + FILM

1600 PEACHTREE ST. NW
ATLANTA
SCADFASH.ORG



**The Ordinary
Natural Moisturizing
Factors + Inulin Body Lotion**

"An absolute essential as the weather gets cooler and my skin gets drier."



**Valentino by Alessandro Michele
resort 2025 striped shirt**

"Valentino's stripy long sleeve, layered with long pearls and a suede tassel bag. I love how the jumper slightly falls off the shoulder. I would personally wear that beautiful bag as a crossbody."



**Gucci Cruise
2025 bag**

"Like I said, I'm emphasizing practicality this fall and this obnoxiously large bag leans perfectly into this. Not to mention the perfect silhouette and color, she's a beauty."



**Maison
Margiela
men's fall 2023
backward
jumper**

"I take a lot of inspiration from Margiela styling. I'm drawn to the burnt orange colour of this jumper and how unique it looks."



**Miu Miu fall
2024 cropped,
double-
breasted
leather jacket**

"This layered with cardigans underneath will be my go-to fall look. I run very cold so this would be perfect to keep me snug, whilst still looking put together."



**On Cloudalpine
Waterproof hiking shoes**

"An essential piece for my hiking obsession. For my hiking attire, I always lean into wearing earth tones, so these shoes will complement beautifully."



**On Speed Pack
18L Lite hiking bag**

"The orange to complement the shoe, of course. I'm looking for practicality this autumn. I think I will accessorize this with some funky carabiner clips."



**Courrèges
fall 2024 dress**

"Entering party season, this would really be a stand out piece for me. I love the details, which are so simple but elevate it so dramatically."

Fujifilm GFX100

"This has been on my wish list for a while, it's a hybrid powerhouse for photography and videography, with the addition of being a beautiful piece of kit."



HAYDEN-HARNETT

for

AHQ | ACCESSORY
HEADQUARTERS

AHQ.com



It's what we all want

getting
into
character

Actress **Anya Taylor-Joy** breaks down her method-dressing approach to the red carpet, details about the love story embroidered on her wedding gown and how she is finding her everyday personal style.

By **Booth Moore** Photographs by **Milan Zrnic** Styled by **Alex Badia**




Max Mara Atelier silk and metallic fiber blend coat; Jean Schlumberger by Tiffany Apollo ear clips in gold with diamonds in platinum.



JW Anderson silk creponne
twisted drape sheer dress;
Dries Van Noten shoes;
Jaeger-LeCoultre Reverso
Classic Duetto.





Thom Browne wool cropped jacket with quilted oxford in hunting tartan and cotton quilted oxford and cotton bow tie; Jaeger-LeCoultre Reverso One Duetto; Jean Schlumberger by Tiffany Apollo ear clips in gold with diamonds in platinum.



Louis Vuitton wool and cotton pleat waist turtleneck pullover and silk and cotton skirt; Carven napa leather heels; Jaeger-LeCoultre Reverso Tribute Small Seconds; Jean Schlumberger by Tiffany & Co. ring in yellow gold and platinum with an unenhanced purple sapphire and diamonds.

a

Paco Rabanne arrow-pierced minidress so spikey she could not sit for four hours? No problem. Wearing a flying-saucer size Jacquemus sun hat on the crowded Cannes Film Festival Croisette? Why not? Choosing a red leather Mugler bondage dress for a late night TV interview? Bring it on.

Anya Taylor-Joy has rocked a lot of daring looks on her way to fashion icon status, while being the standard-bearer for classic elegance as a global ambassador for Swiss watchmaker Jaeger-LeCoultre and Christian Dior. But when it comes to her own everyday style, she is just now finding her way.

"If I had told my kid self that I would be somebody who would look up specific Alexander McQueen shows and know all of the history behind them, I wouldn't have believed it," she says on an August morning in Los Angeles, with her new, seven-month-old chihuahua named Bartok the Magnificent in her lap.

"We were supposed to get a Doberman, and we're still planning on it," she says, looking down at the floppy-eared love, named in honor of the albino bat sidekick from her favorite childhood film, "Anastasia." "And here we are."

American Gothic

If Taylor-Joy is a bit of a softy, you wouldn't know it from her on-screen roles.

She entered the pop culture pantheon portraying a steely chess prodigy with winning 1960s style in the 2020 Netflix hit series "The Queen's Gambit," nabbing Golden Globe, Screen Actors' Guild and Critics' Choice awards for the performance.

In 2022 comedy-horror film "The Menu," she played the unexpected heroine in a \$500 wisteria-colored slipdress by New York City-based luxury lingerie label Fleur du Mal, opposite fellow Jaeger-LeCoultre brand ambassador Nicholas Hoult. Then she went on to helm this year's post-apocalyptic "Mad Max" prequel "Furiosa" as the kick-ass titular character, and to shake up "Dune: Part Two" with her surprise appearance.

In the midst of all the action, in 2022 she secretly married musician Malcolm McRae with a ceremony of four people in New Orleans, following it up with a bash for family and friends in Venice in 2023.

"There's something about the American Gothic I'm very attracted to – not only in theme, but in architecture. I love things that look like they've been there for a long time and are kind of falling apart, but have real romance to them," she says of choosing the Big Easy for her nuptials.

Taylor-Joy is an L.A. girl now, but she was born in Miami and raised in Buenos Aires, Argentina, and London. Fashion was never a part of her world back then.

"I wore a lot of the hand-me-downs of my brother and sister, and it was always just something to go outside, ride horses or play in the dirt. So it was very functional for me," she says of her attire. "And then through the course of working in film, I really fell in love with it, because I could see how instantly my body would react to becoming another character when I finally found their clothes. It really is a sense of power and identity," she says of how costume has helped her craft.

Her favorite costumes are from "Emma," the 2020 film based on Jane Austen's classic of the same name.

"The director Autumn de Wilde is so meticulous visually....All of the clothes were made on my body, so the designer, Alexandra Byrne, and I became really close, and I would just stand for hours whilst these clothes were created. And they were all created with the idea of what the room setting would be as well. It felt very 360."

Dressing for red carpets is also about getting into character for the 28-year-old star. ▶

Carven silk blouse; Ralph Lauren Collection wool tuxedo pants; Jaeger-LeCoultre Reverso Tribute Small Seconds; Jean Schlumberger by Tiffany Apollo ear clips in gold with diamonds in platinum.



Max Mara Atelier silk and metallic fiber blend coat; Dries Van Noten shoes; Jean Schlumberger by Tiffany Apollo ear clips in gold with diamonds in platinum.



“At first, it was a self-defense mechanism because I found them very overwhelming, and I found that if I made an art piece out of it, I was less anxious,” she says.

She’s made it an art form, particularly this summer with the “Furiosa” press tour, which saw her in a range of warrior-worthy looks projecting her film character’s power into the real world, with striking silhouettes, shoulders and lots of leather and leg, designed by everyone from Rick Owens to Robert Wun.

“I feel like the movie’s not over for me until my stylist, Ryan Hastings, and I have completed what we want the looks for the red carpet to be. That feels like the final thing, because it’s almost a blend of myself and the character, and then I get to let it go,” she says.

Modeling Days

Her first brush with high fashion was actually a brief stint as a model.

At age 17, she was scouted by Storm Management founder Sarah Doukas while walking her dog outside Harrods department store in Knightsbridge, London. Taylor-Joy signed with the agency on the condition that acting would remain her first priority and pursuit.

“I loved showing up to the shoots and looking at all the clothes and figuring out who that girl was,” she says, adding that working with talented designers and artisans as well as being curious fed her interest. “I’m very attracted to people who are passionate. If you’re passionate about taxes, I will sit down and listen to you. So it felt like following a thread. Pun intended.”

Now she’s “fully obsessed” with fashion, and constantly looking at the runways for ideas for press tours, and texting Hastings, with whom she’s been working four years.

“It’s a constant text chain between myself, Ryan, Gregory [Russell] my hairstylist, and Georgie [Eisdell] my makeup artist. We’re all so close, and we’re just like, ‘Have you seen this?’ Or ‘Maybe this can work?’ Sometimes it’s a year in advance we’ll find something and go, ‘This is perfect,’ and then we just start.”

She also keeps a Pinterest board of her favorite looks. “I like that it’s social media you can do [it] on your own,” she says.

“We talk about what we’re trying to embody in terms of the character, in terms of the movie that we’re selling. But part of the reason I love fashion is that there is a fantasy element to it, so I try and create an experience.”

Wearing the spiky archival Paco Rabanne Haute Couture look from spring 1996 at the “Furiosa” premiere in Sydney was certainly an experience.

“We went to the archive in Paris, and they said, ‘No one’s worn this since it walked down the runway.’ And it was just thrilling,” she says. “[The spikes] were actually plastic but you definitely couldn’t sit down. The heaviest part of the dress was the head piece, the architecture of it is incredible. But by the end of the night, I was ready to to have the spikes out of my head.”

Taylor-Joy does love a headpiece though. “I do,” she says. “I think they’re really underutilized.”

A Dior Education

She’s had her share of jaw-dropping Dior looks, too, since being named a global brand ambassador for the French house in 2021, including this year’s Oscars gown, a modern take on the famed Dior Junon and Venus dresses from the fall 1949 collection.

“I love history, so I feel so lucky to be working with a brand where that history is so rich,” she says, adding that she’s gotten to spend quite a bit of time in both the Dior couture and perfume archives. “I’ve read many books on Mr. Dior and how the New Look revolutionized the way the world saw clothes...the silhouette really represented a new era.”

The biggest surprise of her Dior education? “In my head, I always imagine atelier teams to be bigger than they are. I’m always amazed at just how few people it is making these incredible garments and putting in the hours.”

For the “Dune: Part Two” London world premiere, she wore a white gown and hood inspired by a 1961 Marc Bohan for Dior gown that spoke to the mystery of her surprise appearance in the film. For the after party, she removed the sheer white hood to reveal a low-cut maxidress.

“It was difficult because we couldn’t tell them what it was for for the longest time,” she says. “But again, the beauty of working with houses that have such an incredible history is you can really do a deep dive in the

archive. And once I knew who my character was, not only who she was in the film as somebody that was quite cloaked, but also who she was going to become, when we saw this wedding dress, it was just an immediate yes. The only thing we really changed was the dress underneath and the original had a bow on the top. That made it a tiny bit more wedding. And we thought we’d show a bit more skin underneath. I just love those moments when Ryan and I are both like, ‘This is it.’ And they let us do it.”

She also tapped Dior for her own blush-toned princess wedding gown worn in Venice, which was thoughtfully and gorgeously embroidered by the atelier’s *petits mains* with her love story with McCrae, including a hummingbird reaching into a flower for a drink.

“I wanted our love story to be embroidered on the dress. I didn’t want to wear white, I don’t know why, but there’s so much embroidery. You’ve got a little speed boat, because my dad was a world power boat champion when he was younger. And we’ve got things for my husband’s family, coordinates – the whole story. And Maria [Grazia Chiuri] was so sweet about it, just took the time and was so caring, and she knew that the dress wouldn’t be seen. I’ve intentionally not released any pictures of my wedding. So she did it just for love.”

Her relationship with Jaeger-LeCoultre is also personal, and came about through a suggestion from her “Menu” costar Hoult that she’d “really vibe” with the brand.

The Polo Connection

“Talking about history again, most of my family are polo players, and the fact that the [Jaeger-LeCoultre] Reverso watch was conceived as a design to prevent the watch face from being smashed with a polo mallet, is pretty crazy to me.”

Debuted in 1931 with Art Deco lines, the Reverso watch was indeed created to withstand the intensity of polo matches, with a pioneering reversible case that has made it one of the world’s most recognizable watch designs.

“The watch that I wear, it’s very special to me, because I’ve always felt like watches have been a sign of achievement, usually for men, and there was something in me being able to get both my father and I watches,” she says of how the Reverso on her wrist became a different sign of achievement for her. “They’re not exactly matching, but he’s inscribed something on mine, and I’ve inscribed something on his. We went together to see just how it was being made, and the level of care is extraordinary.”

Taylor-Joy’s impressions of time, like most people’s, are complicated. “I do my best to never be more than five minutes late, and I think that’s instilled from ballet and having to be at class exactly when you had to be at class,” she says of her early years studying dance from ages 3 to 15 at a semi-professional ballet school. “I’m also very intense about being on set on time, because I never want to be the reason why something’s being held up. My body has a bit of an internal clock,” she says. “But I do often wish I had more time. I’m trying to figure out

how to really milk every second.”

She wishes she had more time in her L.A. home, for one.

“My work life moves so fast that my private life tends to not necessarily catch up. I’ve owned my house for two, three years, and I still haven’t fully unpacked. Everything is just basically livable.”

When it comes to fashion, what’s in between costume and the red carpet experience – her private life day-to-day style – is something she’s just really getting into now.

Finding Her Personal Style

“Because it’s always something that I’ve associated with work, my personal style wasn’t that important to me because I’ve just been constantly working,” she says. “So the only thing I had to think about was what’s going to be comfortable to wear at three o’clock in the morning when I show up to set and then I get changed into something else for the rest of the day. So I wore sweatpants – for years – and just never really thought about it. And now, as I’ve become more obsessed with fashion, I spend a lot of time going to vintage stores because I find that’s more where I find my personal style.”

Like the vintage Jean Paul Gaultier biker jacket, HotPants and Margiela Tabi loafers she wore to the Monaco Grand Prix this summer, for example.

“Recently, it’s become, it’s not a problem yet, but I am very obsessed with vintage Vivienne Westwood. And it’s become a thing where every time I go into a vintage shop and I fall in love with something, it’s Westwood. I’m gonna have an entire wardrobe of exclusively Westwood clothes,” she says, noting Replika in L.A. is her favorite vintage shop source. “It’s like owning a piece of history.”

Her latest discovery? “I bought a very special Mugler piece that makes me very excited.”

For the red carpet or for real life?

“I think it’s for me,” she says. “I just suddenly realized that my friends would ask me out for dinner, and all I had were ball gowns or set clothes. I had nothing in the middle.”

Obviously, though, her red carpet daring is rubbing off. “I’ve been really enjoying taking the time to say, ‘Maybe I do like wearing this. Maybe I like wearing little red leather gloves.’ That’s fun for me. There’s a glamour to the way people used to dress that I’m very intrigued by.”

This fall, she’ll be around Europe shooting her next film, “Sacrifice,” directed by Romain Gavras. “He’s such an artist, and I cannot wait to get my hands dirty.” Though she can’t reveal much, she says, “it’s about a very pressing topic.”

Taylor-Joy will also be at the Dior spring 2025 ready-to-wear show in Paris at the end of September. “It’s a trip every time,” she says of the intense crowds outside the runway venues. “I used to be terrified of them. Now I show up with a bit more of an energy.”

And she is casting a curious eye over the changing fashion landscape “to see which designers go where,” she says, sounding like a pro. Would she ever try her hand at it? “I’m not gonna rule it out.” ■

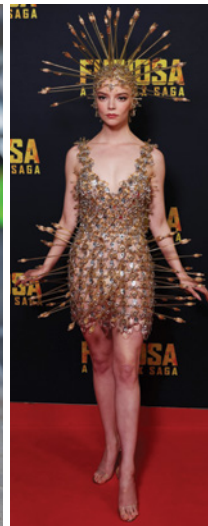
Red Carpet Role Playing



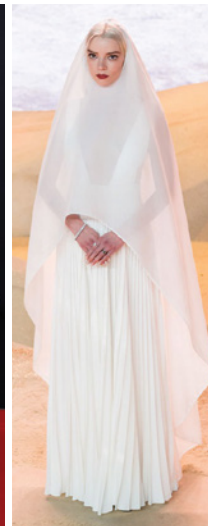
in Balmain



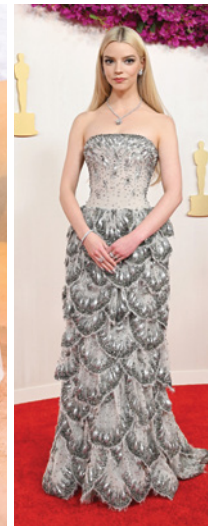
in Mugler



in archival
Rabanne



in custom Dior
inspired by a
1961 archival dress



in Dior



Ludovic de Saint Sernin velvet cleavage bra and skirt with hand-cut velvet flowers; Christian Louboutin pumps; Commando briefs; stylist's own gloves; Jean Schlumberger by Tiffany & Co. earrings in platinum and yellow gold with diamonds.

Willy Chavarria heavy wool and cashmere double-breasted floor coat;
Tiffany Edge earrings in platinum and yellow gold with diamonds.

Hair by **Gregory Russell** Makeup by **Georgie Eisdell**
Nails by **Thuy Nguyen** Set Production: **Fox and Leopard**
Senior market editor, accessories: **Thomas Waller**
Women's fashion market editor: **Emily Mercer**
Fashion assistants: **Ari Stark and Kimberly Infante**





ON THE MOVE

The lady and chic bohemian trends coexist this season from fashion to handbags and beyond.

Photographs by **Emma Anderson**
Styled by **Alex Badia**

Bottega Veneta leather bags, cotton shirts, suede skirt and leather gloves.



Loewe Medium Squeeze bag in beaded leather and double-breasted napa lambskin coat in Marine; Fendi boots; Mazarin 18-karat yellow gold lab-grown diamond elephant cuff.





Prada Galleria bag with real duck and pheasant feathers with Vernice leather details.



Oliver Peoples x Khaite eyewear.



Louis Vuitton Capucines BB.



Louis Vuitton Calf Leather Berlin Ankle boot.



Gucci Mini top handle bag in denim blue, light blue leather double-breasted jacket, light blue lace bra top, light blue leather GG short pants, leather boots, light blue leather belt and Silk ribbon; Jade Ruzzo Vic Ring in 18-karat yellow gold with rainbow moonstone; Mateo Signet Ring 14-karat yellow gold with citrine.

Dior fitted jacket, Medium
Dior Toujours bag.



Chloé oversized, high-neck, long coat with kimono sleeves and double-face check wool and Large Bracelet Hobo bag in Evening Blue; Carolina Amato gloves; Carina Hardy 18-karat yellow gold pavé button earrings.





Gianvito Rossi napa leather bag.



Saint Laurent by Anthony Vaccarello Mini Le 5 À 7 bag.



Bulgari Serpentine Duo handbag in plum patent calf leather embroidered with the Calla Matelassé motif.



Rimowa Aluminum crossbody bag in Emerald Green.

Model: **Marsha Larose** at **Parts Models LLC** Nails by **Mamie Onishi** at **See Management** Casting by **Luis Campuzano**
Senior market editor, accessories: **Thomas Waller** Fashion Market Editor: **Emily Mercer**

beauty



Inside The Lighthouse Club.



The Lighthouse Club in London.



The Lighthouse Club lounge area.



Josh Betteridge, Georgia Canavan, David Hastie and George Ashwell.

Core Strength

A discreet-yet-lush London gym is now a celebrity hot spot. BY HIKMAT MOHAMMED

How many people does it take to get actor Harris Dickinson's model abs in "Triangle of Sadness" or Jonah Hauer-King's prince-like strength in "The Little Mermaid"?

The answer is a small village – of trainers working out of a basement in West London.

The Lighthouse Club, a private gym, is fast becoming a celebrity playground that hosts actors, musicians and other high-profile people. There, stars can train and potentially catch their next big break over a pint of beer (kept on tap).

Membership is referral-only, with a firm vetting process, and starts at 200 pounds per month.

The newly opened space is the brainchild of college friends George Ashwell, David Hastie and Josh Betteridge, who previously operated personal training business Before the Lights (now closed).

"After university, I went straight into a personal training gym environment. My best friend, who is one of our investors and also an actor, started sending me young actors to get in shape with very little budget, then his agent started doing the same," says Ashwell, who convinced Hastie and Betteridge to join him when they returned from living in Melbourne, Australia, for two years.

"Then it turned out that some of those actors we worked with ended up being very, very famous – so we started getting more jobs and we snowballed into becoming trainers for actors," he adds.

It would be easy to mistake the trio for club members. They're as attractive as Hollywood types, and dress in subdued Levi's jeans and NoTwoWays sneakers.

"We don't want to turn up in tight T-shirts and flex – it can put people off sometimes and exercising is quite hard if you haven't done it. We have clients who don't like exercising, we're just here to put structure into their lives," Hastie says.

The cofounders don't talk about their clients, but some are featured on their podcast, "The Lighthouse Presents: Before the Lights." Big names include James Norton, Joe Dempsie, Kaya Scodelario, Dominic Cooper, Maisie Williams, Olivia Cooke, Paapa Essiedu, Nicholas Hoult and more. They have no personal training qualifications, but put their college physiotherapy degrees to work instead.

Hoult, Essiedu and Cooke are also investors in the club.

The name of their business is an ode to the rallying cry of "lights, camera, action" on set. They now know better than anyone else what happens before the lights come on.



The private reformer Pilates studio at The Lighthouse Club.

Stepping into The Lighthouse Club feels like walking into a wing of a mansion. The large black doors at the bottom of the dark staircase lead to a spacious hangout space equipped with sofa booths; a tea and coffee station; a small fridge stocked with ginger shots and juices; a kitchen with an island and two smoothie blenders; a fridge with fresh food from Kaffeine café and a beer tap for a post-workout treat.

The club has tapped Dalston-based artist Shem to curate the walls with his paintings, which are inspired by the Neo-expressionism movement.

Next to the kitchen is a small study area with desk lamps and a bookcase. The cofounders have asked their clients to donate their favorite books.

Around the corner, there's a roomy breakout area for guests to use before their training begins, which will also be used for social events in the coming months.

"This place needs to feel like our clients are at home. They can go to the fridge and grab something without asking permission," Hastie says.

"We realized quite quickly that a lot of the people we've got to know come from really normal [backgrounds], and then all of a sudden they've been pulled into a different

environment. It's quite exhausting to always have a feeling of like, 'Am I allowed to do that?' or 'Is someone else supposed to do that for me?'" Betteridge adds.

The training rooms don't look like workout spaces, and with the right lights, they could easily be turned into Berlin's Berghain. The amenities are luxurious, with two ice baths, two dry saunas, a hidden terrace and a reformer Pilates room run by Georgia Canavan, the club's head of wellness.

The Lighthouse Club also doubles as a working space. Many of the actors and musicians asked the cofounders to create a space where they could record tapes for auditions or voiceovers for upcoming projects.

So the owners asked clubgoer Dominic Cooper and his brother if they wanted to put a mini version of their boutique recording studio, Fiction Studios, inside the club.

The studio is the only facility that's available to nonmembers of The Lighthouse Club, and adds a quirk to the overall experience. It has red floor-to-ceiling interiors and a stacked vintage bookshelf, which includes a first edition of a Fyodor Dostoevsky novel for the more cerebral guests.

The Makings of a 'Pilates Princess'

With Pilates emerging as Gen Z's "It" sport of choice, here are 11 must-have products for the Pilates princess within. BY NOOR LOBAD



1

1 Sulwhasoo Glowing Lip Balm \$38

For a lip hydrator: K-beauty OG Sulwhasoo's new balm taps ginseng for a nourishing formula that simultaneously aims to minimize the appearance of fine lines. Its ribbed case was also inspired by the curvature of the full moon, believed in Korean culture to deliver divine energy, which we'll take.



2

2 Moon Juice Mini Dew Sticks \$42

These electrolyte-packed powder sachets from Moon Juice feature trace minerals including potassium, calcium and magnesium, serving to boost energy levels and address brain fog for an ideal pick-me-up.



3

3 Rare Beauty True to Myself Tinted Pressed Finishing Powder \$30

Meant to reduce shine and blur pores, this talc-free powder by Selena Gomez's Rare Beauty comes in 14 shades and can be used to touch up bare skin or to set makeup.



4

4 Alo Yoga Women's Strappy Siren Grip Sock \$38

There are more or less two camps within the Pilates community: those who have embraced the Pilates sock, and the anti-crowd. But what if unity was within reach? With its no-slip grips, cushiony affect and sleek cross-straps, Alo Yoga's Siren Sock might be just the functional, happy medium needed to satisfy both factions.



5

5 Sandy Liang Flower Power 2.0 \$118

Billed as a "pillow for your bun," Sandy Liang's ultra-soft satin scrunchie isn't just practical attire for a situation that requires as much horizontal orientation as Pilates – it's also, simply, cute.



6

6 Murad Clarifying Body Spray \$48

Because excessive sweating can lead to blemish-causing bacteria, it's not a bad idea to keep a clarifying spray on deck. Murad's newest mist features glycolic and salicylic acids to prevent breakouts, while allantoin and blue lotus extract offer skin-soothing properties.



7

7 Phlur Soft Spot Travel-size Eau de Parfum \$29

Amber, sandalwood and vanilla orchid combine in Phlur's Soft Spot, a fragrance characterized by founder Chriselle Lim as a "duality of softness and strength." Why merely walk and talk like a Pilates princess when you can smell like one, too?



8

8 Dae Cactus Fruit 3-in-1 Styling Cream with Taming Wand \$18

Dae's new taming wand brings the hair care brand's bestselling dragon fruit-infused styling cream to an on-the-go format – perfect for securing stray strands after class.



9

9 Chanel Miroir Double Facettes \$45

What better antidote to the at-times unchic-ness of applying makeup in public than using a Chanel compact? Consider Young Thug's 2017 tweet: "You gon' cry in a Range Rover or the bus?" We'll choose the Range Rover (Chanel compact) every time.



10

10 Coach Small Apple Bag Charm \$95

Yes, workout bags need love – that is, "Jane Birkin-ifying" – too. Known to accessorize her handbags to an extreme degree, the late iconic actress and Hermès muse was a bag charm buff – and with Coach's Big Apple-inspired small apple charm, you can be too.



11

11 Cos Oversized Quilted Crossbody \$135

Who said a gym bag shouldn't also be arm candy? This quilted crossbody from Cos isn't just spacious enough to carry your everyday essentials and then some: its pillowy, cloud-like texture – made of recycled polyester – also makes it on-trend with the puffer bag craze.

Is Laser Layering the Key to Better Skin?

According to experts, layering lasers during facial treatments can help treat multiple concerns at once and also fast track results. BY EMILY BURNS



Looking to treat discoloration, sun spots, redness and more in one go? Laser layering could be the key.

With summer coming to an end, skin concerns might be top of mind. Perhaps some new sun spots have popped up; pigmentation has become darker, or overall tone and texture could just use a refresh. That's where lasers come in. While different lasers can address an array of needs, from fine lines to discoloration, experts agree that layering is the way to get the most effective results in the shortest amount of time.

Here, a look at what laser layering is, the benefits, recovery, precautions and more.

What Is Laser Layering?

Laser layering is combining more than one laser modality in a single treatment, such as intense pulsed light, or IPL, with Clear + Brilliant, two popular options for different needs.

"One size fits all? That's not how it works," says Lisa Goodman, owner of GoodSkin Clinics, who has been layering lasers in her practice for years. "100 percent believe that [laser layering is] how people should be treating themselves."

What Are the Benefits?

"Layering lasers is an excellent approach for facial treatments," says Dr. Naana Boakye, a board-certified dermatologist. "It allows dermatologists to target multiple skin concerns within a single session, which can provide a more effective outcome....[It] can enhance treatment outcomes and may offer better long-term benefits."

In addition, using multiple laser modalities in one treatment can make the patient's life easier.

"Combination treatment is a wise idea for the patient because you can minimize the number of office visits and maximize outcome," says Leighanne McGill, a board-certified physician's assistant and laser expert at Ject, a medical aesthetics clinic with locations in New York City, Los Angeles and Miami.

Goodman agrees: "[Patients] can be more effective with their time."

What Lasers Pair Well Together?

Providers can pair different lasers together in treatments depending on a patient's skin concerns, though some are oftentimes used in combination. For example, Goodman

combines intense pulsed light therapy, which can target redness, broken capillaries and superficial brown spots, and a fractional laser, like Clear + Brilliant, which can target melasma and hyperpigmentation in her signature Bio-Stim treatment. She combines other modalities like oxygen exfoliation, lymphatic massage and liquid nitrogen for added benefits.

Similarly, at Ject, McGill often pairs IPL with a non-ablative resurfacing laser like Moxi, which can go a bit deeper into the skin than Clear + Brilliant. McGill notes that Moxi is one that is easy to pair with many other lasers.

"[Moxi is] amazing for treating melasma and hyperpigmentation," she says. "It also helps with pore size and appearance and fine lines."

What Are the Precautions of Layering Lasers?

In terms of precautions, it is first, of course, important to find an expert provider who knows which lasers pair well together and how best to layer. That being said, when done incorrectly or too aggressively, laser layering can cause issues.

"Overlapping treatments can increase the risk of adverse effects, such as prolonged redness, swelling or hyperpigmentation," Boakye says.

In addition, experts say not to do a laser treatment after tanning or even self-tanning.

"The skin must be at its baseline color if we decide to stack laser modalities. Having a tan in the skin is dangerous for laser. You cannot get the same kind of treatment, if any treatment at all," McGill says. "Self tanner is actually more dangerous....I want patients to avoid self tanner for six weeks prior to any laser treatment. It's because the self tanner just sits at the very top layer of the skin, so when the laser is looking for the pigment, it's going to latch onto that. Self tanner can give you a burn."

In addition, McGill recommends patients who experience cold sores to take Valtrex in advance of treatments.

Is the Recovery Time Longer?

While laser layering could make recovery time a bit longer, by just a day or two, it reduces the amount of times the patient will have to recover.

"You do two treatments, one visit, one recovery," McGill says. "It does depend on your skin tone, and it does

depend on the modalities that you use, but let's say you're going to have a five- to seven-day recovery anyway. By adding a second modality, sometimes you add one or two days of recovery, but you save yourself that other recovery that you would have had to do."

That being said, providers like Goodman add additional modalities into their treatments to speed the recovery process even further. In the signature Bio-Stim treatment, she implements cryotherapy and epidermal growth factor-infused skin care products from her line RMéd, which can both quicken the recovery process.

"One of the biggest opportunities for people to experience not only better results, but also faster healing time, is to use growth factors," she says. "We never want to treat the skin without helping to heal the skin."

What Is the Recovery Protocol?

As with any laser treatment, after receiving multiple modalities, patients should keep the skin hydrated, ensure they are regularly applying sunscreen and avoid harsh ingredients.

"The biggest thing is avoiding active skin care, so no retinoids, no antioxidants like vitamin C, no acids like AHAs or BHAs," says McGill, adding that she recommends patients use a gentle, non-irritating cleanser morning and night. "The absolute best thing that you can do for your skin, other than sunscreen when you're healing, is Alastin [Skincare Regenerating Skin Nectar with TriHex Technology, \$236]. It is a wonderful healing product that has a wealth of data behind it."

As used during treatment to improve recovery, Goodman gives her patients a protocol of RMéd products to take home, which include epidermal growth factors. The growth factor-infused products include the Renewal +++EGF Serum, \$185, and the Radiance +++EGF Serum, \$155.

Where Is Laser Layering Available?

Depending upon the patient's needs and the location's modalities, any expert provider should be able to implement laser layering in treatments. Aside from GoodSkin Clinics, which has locations in New York City and Los Angeles, other medical aesthetic clinics like Ject and SkinSpirit, which both have several locations nationwide, also offer this type of service.

The Style-up Accessories Shopping List

Fall's finest finishing touches make last year's wardrobe essentials look shiny and new. BY ADAM MANSUROGLU

Bottega Veneta Soft Intrecciato Leather Gloves \$900



Alexander McQueen Cross-bar Bag \$4,200



Brandon Maxwell Translucent Metal Detail Hair Piece \$160



Lizzie Fortunato Organic Gold-Plated Cuff \$380



Rabanne XL Chainlink Pendant Necklace \$590



Khaite Apollo Flat Ankle Boots \$1,580



Saint Laurent by Anthony Vaccarello Jamie 4.3 Suede Bag \$4,600



Cult Gaia Trina Bag \$648



Jennifer Behr Marit Earrings \$298



Gucci Slim Horsebit Knee-High Boots \$3,550



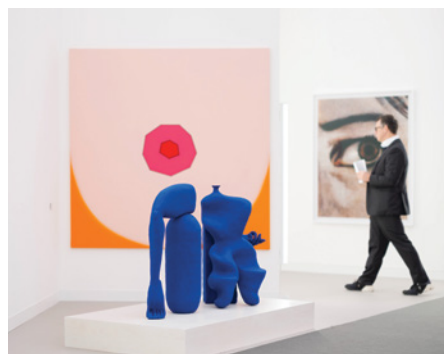
Kimeze Concept 2 Cat-Eye Sunglasses \$305



Eva Langret



Here and below:
Frieze London 2023.



Frieze London Gets a Makeover

The art fair has a new layout and revolves around the theme of global energy, courtesy of Eva Langret. **BY HIKMAT MOHAMMED**

Every October, an art circus comes to town and parks itself on 40,500 square meters of green in London's Regent Park.

Inside the gigantic white tent, Eva Langret, the artistic director of Frieze London since 2019, plays ringmaster, sparking conversations during the international creative display and leaving guests wanting more.

The annual art fair is also a major moment on the social calendar, with the likes of royalty, athletes, designers, Hollywood bigwigs and politicians in attendance.

Over the years, the VIP preview has hosted Princess Beatrice of York and her husband Edoardo Mapelli Mozzi; Rishi Sunak, Britain's former prime minister; Maria Sharapova; Jared Leto, and Raf Simons.

This year, the VIPs and others will certainly have an eyeful – and not just from the contemporary creations on display. The fair's drastic makeover features full-frame windows meant to showcase the art to the wider public.

"It's Botox time," Langret jokes in her sweet French accent.

The fair's updated layout is designed for visitors to experience all galleries effortlessly – without having to depend on a map or a mobile phone. New, square seating blocks allow for moments of rest and conversation.

When guests check in, they are welcomed by two solo presentations, this year, themed around global energy. One is from Danielle Dean, from New York-based gallery 47 Canal, and another from Indian gallery Experimenter.

"[Frieze London] is that one moment in the calendar where everything comes together. There is no other time or place where you're going to see 160 galleries come together and showcase the best [work] that their artists have made in the last year," says Langret, who says she has always loved London.

The born-and-bred Parisian studied economics at Paris Dauphine University before doing a master's degree in art history at SOAS University of London.

After graduation, she took on a few small internships at Parisian art galleries, but her eyes were set on London because "at the time, it felt really diverse, open and global in a way that Paris wasn't for me growing up," she says.

Langret's first job was at 198 Contemporary Arts and Learning, a public art gallery based near Brixton that provides a platform for Afro-Caribbean and Asian artists.

It was also at her gallery job that she got to experience Frieze London for the first time in 2006.

"My boss kindly offered to pay for my ticket. I was blown away by the sheer scope of everything, it didn't feel like a trade show, it was more of a festival and a gathering of creative minds – and that really sticks with you," Langret says.



This year's global energy theme takes inspiration from London's cultural melting pot and the heat of international exchange, she says.

This year's exhibiting galleries include 80M2 Livia Benavides from Lima, Peru, which specializes in Latin American conceptual art; Greek gallery The Breeder, based in Athens, and Egypt's Gypsum gallery from Cairo, which counts the politically provocative Basim Magdy as one of its artists.

"The fair is very much about opening ourselves up to new geographies of art and including those who have not been part of the discourse yet. London is a place where everyone from all over the world, including myself, come to study art, become curators, experiment and find their way into the art world – it's really important that the fair reflects this," Langret says.

The mood reflects the 60th Venice Biennale, themed *Foreigners Everywhere*.

In Venice, the British artist and writer John Akomfrah is presenting his work "Listening All Night to the Rain," which was commissioned by the British Council. It focuses on ideas of memory, migration, racial injustice and climate change.

Langret wants that same conversation to occur at Frieze London, and beyond the borders of the city.

To wit, Pablo José Ramírez, a curator at the Hammer Museum in Los Angeles, has been invited to work on a special section at the fair that looks at non-western history, and at ceramics made by indigenous people.

Langret, a stylish woman whose penchant for structured tailoring and colorful trousers have landed her on best-dressed lists, says the fair has become more international over the years, and its increasingly global outlook has been paying dividends.

In 2012, the fair added a New York addition to its roster

followed by a Frieze Los Angeles in 2019 and Frieze Soul in 2022. In doing so, Frieze has been able to spotlight artists from the past who were overlooked and educate its annual visitors of more than 60,000 during its five-day spectacle.

In the last four years, Frieze London has strengthened ties with the wave of new galleries and launched the Artist-to-Artist program, where renowned artists chose young artists from all corners of the world for solo presentations at the fair.

"Even though we're a business with a commercial platform, we don't forget that we come from a magazine that's rooted in art criticism and our relationship with artists," she says.

This year's lineup includes Appau Jnr Boakye-Yiadom chosen by Glenn Ligon; Rob Davis by Rashid Johnson; Nengi Omuku by Yinka Shonibare; Massinissa Selmani by Zineb Sedira; Magda Stawarska by Lubaina Himid, and Peter Uka by Hurvin Anderson.

"I love how decentralized and globalized [the art world] feels at the moment and with [Frieze London] I'm always discovering new artists and galleries in some parts of the world that maybe I haven't been to yet, and that I want to go to in the next few months," Langret says.

The fair's 20th anniversary edition last year reported robust numbers despite macroeconomic challenges and wars in Ukraine and the Middle East, and expectations remain high.

In 2023, commercial highlights included a standing bronze and stainless-steel sculpture by the French American artist Louise Bourgeois, which sold for \$3 million; a sculpture by Louise Nevelson, which sold for \$2 million, and a painting by the German artist Georg Baselitz, which went for 1.2 million euros.

A Chanel State of Mind

Gabrielle “Coco” Chanel befriended, and bankrolled, the avant-garde artists of her time, and the brand is continuing the tradition. BY SAMANTHA CONTI

She may have been superstitious, but Gabrielle “Coco” Chanel never needed a crystal ball to see the future, or to make it happen.

She started the trend for sun-kissed skin, took inspiration from maids’ uniforms and nuns’ habits for her little black dresses, and dressed women in tweeds and tailoring that allowed them to twist, turn and move freely.

In the case of art, she was blind to the barriers between disciplines, and befriended avant-garde artists and thinkers such as Igor Stravinsky; Sergei Diaghilev; Salvador Dalí; Pablo Picasso; Man Ray, and Marcel Duchamp.

She designed costumes for Jean Cocteau’s plays, and anonymously donated hundreds of thousands of French francs to guarantee the 1920 production of Stravinsky’s “The Rite of Spring,” a controversial, Modernist ballet performed by Diaghilev’s Ballets Russes.

Such was her love of artists, and the arts, that it’s the theme of a new exhibition, “Coco Chanel: Beyond Fashion,” at Centro Cultural de Cascais, near Lisbon, Portugal. The show, which runs until Nov. 3, examines how Chanel and her artist friends fed each other’s ambitions – and imaginations.

“I want to be a part of what is next,” said Chanel, who cared little for convention, and thrived on the excitement of what the future could bring.

Chanel’s owners and original backers, the Wertheimer family, have taken to heart Mademoiselle’s embrace of the arts – and the avant-garde – tapping Yana Peel as the company’s first global head of arts and culture in 2020, and launching the Chanel Culture Fund a year later.

A philanthropist and former chief executive officer of the Serpentine Galleries in London, Peel leads the fund, which supports artists, and works with curators, museums and institutions on what she describes as “long-term, transformational” projects.

Peel started quietly, with a focus mainly in Asia, but her projects are moving westward, to London, Chicago and Venice. Of late, Chanel has been working closely with the National Portrait Gallery, and earlier this year the brand returned to the Art Biennale in Venice for the first time since 2008.

In late 2023, the fund partnered with the Museum of Contemporary Art Chicago on a project called Contemporary DNA, which aims to highlight artists from the Global South.

The fund’s aim is to extend the vision of “the Gabrielle and Stravinsky moment, support artists and create the conditions to dare,” which is such a rare thing, says Peel from the Chanel offices at the Time & Life building in London’s Mayfair.

“Often, the metabolism of arts is so frenzied. Artists and institutions are often looking for support quarter by quarter, show by show, project by project,” says the glamorous, high-energy Peel, whose priority is to buy creatives – and curators – time to create, research, discover – and future-proof their institutions.

Peel wants the fund to work locally, with discretion, and in a “nontransactional, noncommercial, enduring and authentic” way. Chanel won’t ask the artists it supports to design a bag, create the backdrop for a runway, or sit front-row at a fashion show.

A Focus on Public Projects

Chanel isn’t planning on building museums, either.

While other luxury groups and their billionaire owners may hire fancy architects and erect spaces to showcase their private collections, Chanel is taking a more business-to-business approach and focusing on public, art-for-all projects.

As always, the strategy is about the Chanel brand rather than the Wertheimers, the creative director, or the C-suite managers.

“The brand is strong,” said Bruno Pavlovsky, president of fashion and president of Chanel SAS, in June, adding that Chanel is in no hurry to find a new creative director following the abrupt departure of Virginie Viard earlier this year after a decades-long career at the company.

Peel has been leveraging that soft power to help artists and institutions around the world with specific, and site-based projects, ranging from brick-and-mortar renovations to bolstering the number of women artists and curators at various institutions.

Earlier this year, Chanel extended its partnership with the Power Station of Art, or PSA, in Shanghai, with plans to fund a comprehensive upgrade of the third floor, which will be named the Espace Gabrielle Chanel.



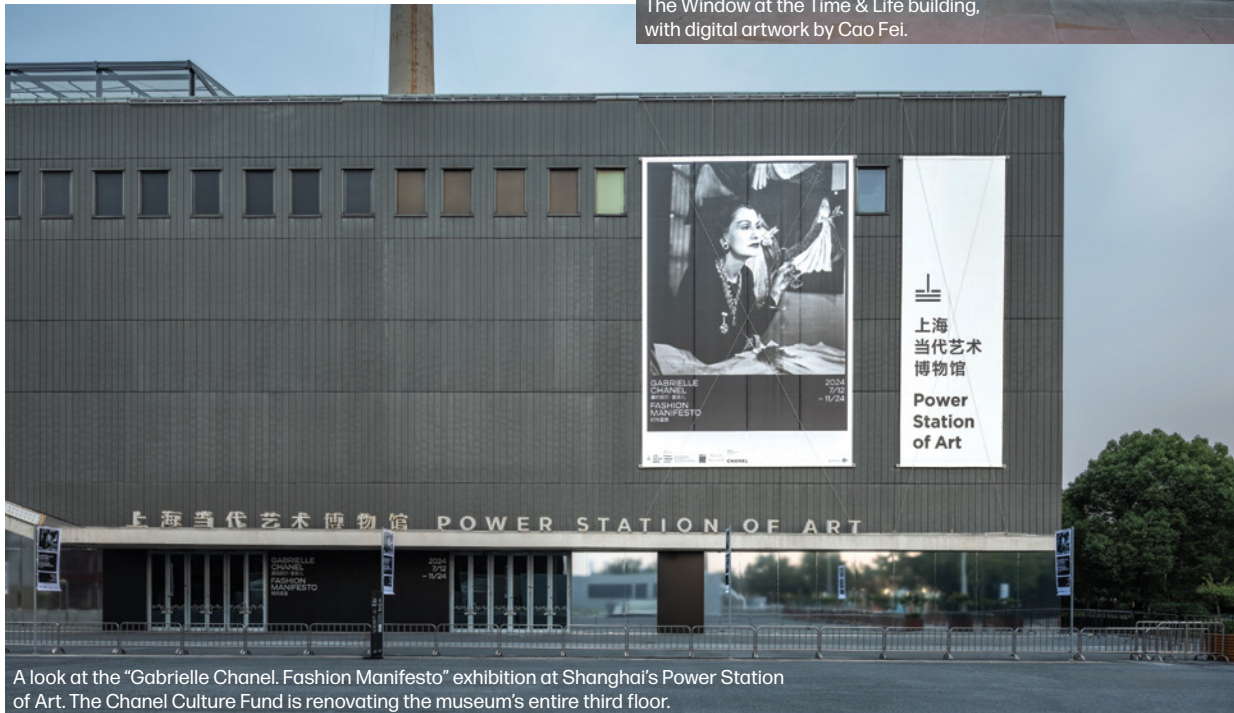
Yana Peel, Chanel’s global head of Arts and Culture.



Gabrielle “Coco” Chanel in the 1930s.



The Window at the Time & Life building, with digital artwork by Cao Fei.



A look at the “Gabrielle Chanel. Fashion Manifesto” exhibition at Shanghai’s Power Station of Art. The Chanel Culture Fund is renovating the museum’s entire third floor.

The floor, which spans more than 10,000 square feet, will include China’s first public contemporary art library; an archive of Chinese contemporary art; an exhibition space; a small arts theater, and a riverside terrace.

(The blockbuster exhibition “Gabrielle Chanel. Fashion Manifesto” landed at PSA in July, part of its worldwide tour. It will remain open until late November.)

The Chanel Culture Fund has also been working with Hong Kong’s M+, naming Silke Schmickl as Chanel lead curator of Moving Image.

In late 2003, the fund partnered with the Leeum Museum of Art in Seoul on a long-term public program called Idea Museum. Since then there have been symposiums, film screenings and reading seminars reflecting the museum’s core themes of inclusivity, diversity, equality and access.

Closer to home, Chanel has struck multiyear partnerships with the Centre Pompidou in Paris; London’s National Portrait Gallery, and the Rijksmuseum in Amsterdam.

At the Pompidou, Chanel is helping to develop new research partnerships aimed at advancing thinking on ecology, city design and sustainability. Chanel has been working to increase the number of works by women artists at the Rijksmuseum, and at the National Portrait Gallery.

At the NPG, it has installed a Chanel Curator, Dr. Flavia Frigeri, and is supporting “Yevonde: Life and Colour,” the largest-ever exhibition of photography pioneer Yevonde Middleton’s work.

The gallery had acquired Middleton’s tricolor separation negative archive in 2021, and the Chanel fund later supported its research, cataloguing and digitization. That work led to the mounting of the exhibition, which runs until Oct. 15.

Tristram Hunt, director of the Victoria and Albert Museum, where “Gabrielle Chanel. Fashion Manifesto” had a successful run last year, says Peel “has leveraged the creative authority of Chanel to ensure that diverse voices from across the cultural world are brought into conversation.”

Hunt adds that Peel’s “convening power, personal energy, and natural feel for the arts landscape has made a signal difference in London’s museum and gallery circles.”

One of Peel’s projects that’s even closer to home is “The Window,” a 24-hour public installation showcasing innovative digital art commissioned by Chanel. The Window adorns the facade of the Time & Life building, on the corner of Bruton and New Bond streets in London’s Mayfair. ▶

Gabrielle “Coco” Chanel photograph by Getty Images



A portrait of Vivien Leigh by Yevonde, part of a show of the photographer's work at the National Portrait Gallery, London.



The French Pavilion at the Venice Art Biennale.



Artist Julien Creuzet and Yana Peel at the dinner hosted by Chanel at the 60th Venice Biennale.



Jamillah James, Manilow senior curator at Museum of Contemporary Art Chicago.

The Window is a natural extension of the building's own art, specifically the chunky Henry Moore stone sculptures that are arranged horizontally into a "screen" that faces the street. Moore's idea was to give those Portland stone statues a dynamism, and make them look as if they were escaping from the building.

Peel took Moore's idea to heart to create the ever-changing, digital screen.

"Henry Moore never had the technology to move his sculptures around in the way that he would have liked, but now we can get the most extraordinary screen. Every two months, we can commission an artist and give them visibility. It's been a beautiful program that has allowed us to layer in future-facing themes," she says.

The 2024 season of The Window opened with "Triglav of Berl-Berl," a digital artwork by the Danish artist Jakob Kudsk Steensen. The artist scanned the marshes that lie near Berlin, creating a minutely detailed, 3D simulation of the flora, fauna and wildlife that live there.

The Window has also featured "wet sunlight Paradis 'pomme de terre' 3D" by Petra Cortright, a nine-minute journey through a surreal, computer-generated panorama of landscapes – and outer space.

Last year, The Window showcased work by the Shanghai-based digital artist Lu Yang. The street-facing space came alive with animated installations inspired by Japanese manga and gaming subcultures, a way of looking at gender representation in China.

Busy at the Biennale

The Chanel Culture Fund is having a moment at the 60th edition of the Art Biennale in Venice, where it is supporting the multimedia artist Julien Creuzet.

Born in Paris and raised in Martinique, Creuzet is the first person of Caribbean descent and the first artist from the French overseas territories to represent France at the Venice Biennale, which runs until Nov. 24.

The fund's support of Creuzet marks the return of Chanel to the Biennale for the first time since Zaha Hadid designed the 2008 mobile art pavilion for the brand.

It was 16 years ago that Hadid unveiled her contemporary art "container," a gleaming white, UFO-like structure. She did the reveal alongside Karl Lagerfeld, Chanel's iconic creative director who was a compulsive collector and lover of the arts.

In May, Chanel marked its Biennale moment with a dinner at Palazzo Malipiero in Venice. Guests included Creuzet, the winners of the 2024 Chanel Next Prize, and a host of philanthropists and friends of the brand such as Hunt, Sadie Coles, Nicholas Cullinan, Cornelia Guest, Maja Hoffmann, Jay Jopling, Vicky Krieps, Peter Marino and Hans-Ulrich Obrist.

"Art is the greatest form of hope, and offers the greatest potential for shared meaning," said Peel at the dinner as she raised a glass to the brand's guests.

The prize, which takes place every two years and is named for Coco Chanel's desire to remain a step ahead, is awarded to international, contemporary artists who are "redefining their disciplines."

Each of the 10 winners receives 100,000 euros in funding to realize their most ambitious artistic projects. The prize is open to artists of all ages, genders and nationalities, and the grant recipients also receive mentoring from Chanel's art partners.

The Chanel Culture Fund has also been working with institutions in North America, including the Toronto International Film Festival. Cameron Bailey, the festival's CEO, says Peel has been "shining a light on some of cinema's most remarkable women for years."

It has partnered with the Museum of Contemporary Art Chicago on a project called Contemporary DNA, a multi-year, academic initiative aimed at spotlighting underrepresented artists from the Global South, which includes Africa, Latin America, the Caribbean, Asia, and Oceania.

Before the project came about, Peel remembers the Chicago curators telling her there were so many pieces

in the collection that had never been highlighted or celebrated. The museum had long been eager to hire curators specialized in the Global South so the art and objects could finally get the attention they deserved.

Peel points out the museum didn't need new acquisitions. "It needed scholarship," says Peel, who quickly got to work.

Museum of Contemporary Art Chicago now plans to welcome six Chanel Curatorial Fellows (chosen by Jamillah James, Manilow senior curator, and Nolan Jimbo, assistant curator) whose research will focus on the previously neglected region.

Madeleine Grynsztejn, Pritzker director of Museum of Contemporary Art Chicago, says Peel has a "rare, overarching perspective on contemporary art and artists, and what museums need to be today, and into the future. She is absolutely unique in investing in the people and organizations who create culture, and giving us all free reign."

Peel loves her job, and can't stop strategizing, solving art world conundrums and convening fellow lovers of the arts.

Chanel, the Podcast

In 2021, during lockdown, she came up with Chanel Connects, a podcast series that looks at "what's new and next in arts and culture."

The latest season highlights some of the artists, curators and cultural movers at the Venice Biennale, such as the painter and filmmaker William Kentridge; the actress Vicky Krieps, and Frieze magazine editor in chief Andrew Durbin.

Earlier this year, together with the Aspen Institute, Peel organized the Chanel Cultural Leaders Forum for Art Partners, a private event that brought together members of the fund's network to brainstorm and talk about future opportunities.

A Russian native, Peel was born in Saint Petersburg, and later moved to Canada with her family. She attended McGill University as an undergraduate, and earned a postgraduate degree in economics at London School of Economics before starting her career at Goldman Sachs.

Before serving as CEO of The Serpentine Galleries, Peel lived in Hong Kong, where she founded and served as the CEO of Intelligence Squared Asia, a global forum for live debate. She also co-chaired Para Site, the contemporary art center in Hong Kong, and one of the oldest art institutions in Asia.

Peel argues that her pivot from banking to the art world wasn't such a big one. She paraphrases Oscar Wilde, who used to say that "when bankers get together for dinner, they discuss art. When artists get together for dinner, they discuss money."

Coco Chanel would have agreed, and probably would have been a regular at both dinners, coming up with ways to keep her artist friends on the stage, at their writing desks, or in their studios, mapping out the future. ■

The Collector Who Sees The Divine in Jewelry

Kazumi Arikawa believes beauty and the truths of the universe rather than worldly fortunes are packed in gemstones and precious metals, as explored in a new book published by Flammarion. BY LILY TEMPLETON

This tiara in gold and silver with diamonds and pink topazes is part of a 19th century parure from the royal house of Württemberg.



Forget wearing gloves when handling fine jewelry.

When Japanese jewelry dealer and collector Kazumi Arikawa handles a piece, he does it with uncovered hands and encourages others to do so too. As far as he is concerned, that's the only way to get the feeling that has been guiding his hand in selecting the jewels he's acquired over the past four decades.

"If you touch important pieces with your hand, not just [see them] through a window, you don't need words, just [to feel] your heart shaking," he says.

Some might have glanced the name of Albion Art on exhibits showcased over the years in shows at the Metropolitan Museum of Art, the Tokyo National Museum or Paris' Arts Décoratifs. But few outside the jewelry world are familiar with Tokyo-based Arikawa, a discreet figure considered one of the most important jewelry collectors of our time.

So impactful is his contribution to the preservation of jewelry arts that he was awarded the medal of the Order of Arts and Letters by France's ministry of culture in 2007.

In "Divine Jewels: The Pursuit of Beauty," a 520-page volume published by Flammarion, some 250 pieces chronicle not only the history of jewelry and capture items of historical importance but also are symbols of Arikawa's philosophy.

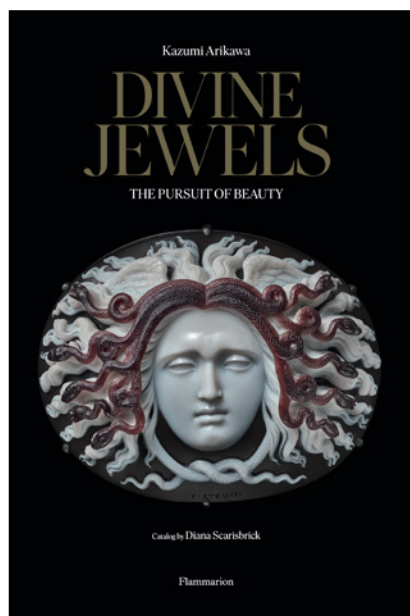
"My construction of the world from a philosophical standpoint is that the divine is connected to the ultimate truths of the universe and so is beauty," he explains.

Part reasoned catalogue of pieces in the Albion Art collection, part history of jewelry compendium, entries offer a contextualized description by jewelry expert Diana Scarisbrick.

Entries also indicate when an item has been referenced in literature or featured in exhibitions, an enticing invitation for further dives into the subject.

There's a dancer draped in a translucent veil on a brooch by René Lalique; cameos offering portraits of the powerful, from Byzantine emperors to Napoléon Bonaparte; ornaments of royal pageantry, and, of course, tiaras.

Arikawa is famous for his interest in them, which began with a Fabergé design known as the "Blue Bandeau" tiara, purchased in the early days of Albion Art. He currently has



The cover of the book features a large agate cameo of Medusa by master engraver Benedetto Pistrucci, made in England in 1844.



Kazumi Arikawa

around 60 in his possession but had accrued up to 170 by the early 2000s.

Jewelry has always been part of the life of this native of Fukuoka, Japan, a city on the northern coast of the country's third-largest island of Kyushu.

Widowed early on, his mother was a jewelry retailer who traveled extensively. At age 8 or 9, Arikawa recalls being struck by the chatoyancy of the stones that adorned her rings, particularly a chrysoberyl cat-eye gem that she brought back from Myanmar, then known as Burma.

"I can remember feeling impressed and that was maybe my first contact with the beauty of jewelry," he tells WWD Weekend.

But he didn't answer its call at first. It was his time as a Buddhist monk in his mid-20s that would truly pave the way for his future vocation. Over the course of two years, he studied the religion's philosophy and spirituality.

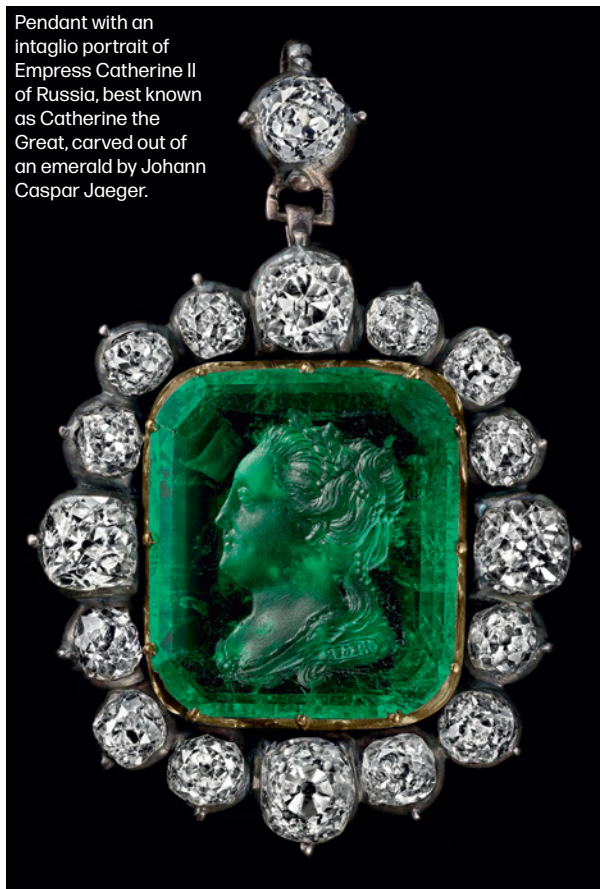
According to Buddhist lore, paradise is a landscape of gold and silver set with glittering gemstones. "That's the image I brought back when I came back to the [lay] world," he says. Leaving education behind, he joined his mother's business, buoyed by the memory of how jewelry made him feel.

The final "eureka" moment came in the early 1980s.

A pair of intricately crafted gold earrings from the Hellenistic period, dated from the 4th century before the Common Era.



Pendant with an intaglio portrait of Empress Catherine II of Russia, best known as Catherine the Great, carved out of an emerald by Johann Caspar Jaeger.



During a visit to the Victoria and Albert Museum in London, he was struck by the exhibits from its collection, which is considered among the most comprehensive in the world.

His calling finally clear, he returned to Japan, giving up fine art dealing to focus solely on jewels. Albion Art was born in 1985, just before he turned 40.

To Arikawa, jewelry is more than the gemstones and precious metals that are brought together by human crafting they appear to be at first glance. ▶



Japanese temple and garden desk clock from 1931 by Cartier.



Tiara of Princess Marie Louise of Bulgaria by Köchert of Vienna, circa 1893.



Fountain brooch of multicolored diamonds set on platinum, circa 1925.



Ring of the Crucifixion, late 16th century.



A winter landscape pendant by René Lalique, circa 1898.



Bracelets from the pink topazes parure from the royal house of Württemberg.

“Gemstones [contain] the beauty of the universe, of nature, of the earth and from ancient times, they have been treasured not just as decoration,” he says.

He went on to explain that among the earliest traces of human activity were piles of rock crystals assembled more than 150,000 years ago in a cave in Singi Takata, in India’s Rajasthan state. “That’s the first evidence of what human beings called beauty – much earlier than cave paintings,” he stresses.

After all, imagine being a prehistoric human faced with a shining object that you didn’t have the means to break or transform in any way and didn’t wither away once plucked from the ground.

Arikawa is convinced early humans must have felt those were evidence of a higher power and rues that in recent times, gemstones – and by extension jewelry – have become at best a decorative art, at worst a conveniently small vehicle for investment.

“But in some pieces, I can catch when jewelry was more essential, more spiritual. It has a vibration because a gemstone itself is the beauty of the universe, the beauty of the earth,” he says. “To consider such a treasure as just a commodity shows low understanding.”

You’d almost forget that Albion Art is a for-profit company, with a salon in his hometown and another in The Okura Tokyo, an upscale hotel in the Japanese capital.

For a piece to join Arikawa’s glittering array, there’s only one criterion. “My only standard for collecting is whether I am impressed or not,” he says.

Craftsmanship, a provenance and history, the preciousness and rareness of the gems are of course important, but what the collector is looking for above all is the emotion telegraphed by the object itself.

Take his most recent find, a sizable Maltese cross. Made between the 16th and mid-17th centuries, the jewel-encrusted piece with more than 80 carats of Golconda diamonds and featuring an enameled back was given by the



Sea dragon corsage ornament, convertible into a tiara, attributed to Georges Fouquet.

King of Spain to the head of the Knights of Malta.

When an agent representing the descendants of the knight presented the cross to Arikawa, he immediately sensed how “very, very important” it was. “And the world will know someday,” he says.

So the cross joined the 800-plus museum-worthy jewelry objects – and thousands of books on the subject – in his collection, which meanders from the early days of Mesopotamia to the Art Deco period and later.

But unlike other collectors, the Japanese expert doesn’t always keep everything he finds or even express regret at letting go of important pieces, many of which have gone to museums.

In fact, he builds his collection with the very dream of opening museum entirely dedicated to jewelry. This will mostly likely be in Japan, although plans are in the very early stages.

In the meantime, his collection will continue to be

glimpsed here and there. To mark the book’s release, 20 pieces are at the Hôtel Mercy-Argenteau campus of L’École School of Jewelry Arts in Paris until Sept. 28. He is also working on an exhibition of his collection in Seoul for November.

And there’s another reason why a museum is his end-game.

“The value of the Louvre Museum isn’t in the building or even in its collection of art. It’s in the [emotion] of the visitors when they stand in front of the artwork,” he says, likening the experience of visiting a museum to a purification ritual, where everyday worries or passing annoyances fall away.

So don’t assume he only puts stock in the rare or that his definition of something precious requires gold and gems.

“Whether it’s jewelry, paintings, human beings or daily goods, everything for me is the same,” he says. “I am trying to feel the brilliance of existence in this world.” ■

Giving New Life to a Private Island

Marco Boglione, the founder of BasicNet Group, spends part of the year on the island of Culuccia, in Sardinia, protecting its natural environment. BY LUISA ZARGANI

Here and below:
The Island of
Culuccia.



Marco Boglione and
Stella Boglione on the
Island of Culuccia.



The Bogliones' restored
farmhouse on Culuccia.



Owning a private island sounds exclusive and luxurious, but visiting Culuccia off the coast of Sardinia, Italy, is an experience that is much more unassuming – albeit treasurable and unique. Ostentation isn't a word that can be associated with its owners, husband and wife Marco and Stella Boglione, whose goal is to protect the island's natural environment and to live in sync with it rather than to seek secluded grandeur.

"What is luxury? It's what gives you the most pleasure," Marco Boglione says during a lunch at the island's casual bar and restaurant overlooking a beautiful sandy beach cove, where a few lucky tourists are swimming in the impossibly blue Sardinian sea. The island isn't fenced off, so that said lucky tourists can approach it, and the Bogliones have made it a priority to maintain its natural state.

Boglione is the founder of Turin-based BasicNet Group, conceived in 1994 as a fashion marketplace and listed on the Milan Stock Exchange in 1999. It controls the Kappa, Robe di Kappa, Sebago, Jesus Jeans, Sabelt and Briko brands.

The entrepreneur bought the island in 2017 and recalls how at the time he was looking for "a new kind of lifestyle and a new passion" after developing BasicNet. "We saw some beautiful villas in Sardinia, and sure, there are many, but we were not attracted by that kind of luxury, simply owning a villa. All changed when we saw the more natural side of Sardinia," he recalls.

The Island of Cows

At first, in 2012, Boglione bought almost 117 acres of land on Porto Pozzo, on the northern coast of Sardinia, growing a vineyard. But he was intrigued by Culuccia, positioned on the other side of his estate. Also known as the Island of Cows, it had been semi-deserted and abandoned for 35 years, during which time Mediterranean fauna covered most of the landscape.



"I never thought I would end up buying it, it seemed way too big," says Boglione, explaining that it covers more than 741 acres. "But I kept being drawn to it."

He credits Angelo Sanna, known as Ziu Agnuleddu, the island's sole inhabitant from 1923 to 1996, for succeeding in 1985 in declaring it a zone of total environmental respect. Sanna lived on Culuccia with a dog and a mare, without running water or electricity, raising pigs, kids and cows.

"In the '60s, several investors tried to buy the island to create a complementary touristic site to the Costa Smeralda, but Sanna always refused all approaches," Boglione says.

Having acquired the island, his first move was to reopen the old trails and unpaved roadways, which had been buried under the overgrown bushes and trees after years of depopulation. "To identify them, we used the aerial photos of the Allied Forces from the end of World War II positioned in Sardinia."

The Bogliones' dream was to give new life to the island, so they set up Biru Agricola, which produces agri-food of the highest quality while respecting nature, the landscape and the history of Culuccia.

"Buying Culuccia for me was equivalent to buying an artwork," says Boglione, who adds he has "enormous respect for the territory" and has hired a biologist as a curator, founding a nature observatory on the island. Schools come to the island to observe its flora and fauna; there are still many turtles and the island is also a refuge for pink flamingos.

"It's all word of mouth, we don't do advertisement," Boglione underscores.

The Bogliones' passion is obvious and their approach is hands-on. Touring the island with them, they know the cows and bulls by name, stop to pat and feed them and make sure the goats and the mules are all safe and well.

"With Stella, we take evening strolls on the tracks just taking in the beauty of the island," Marco says simply.

Their stazzo, one of the two local antique farmhouses on the island that they have restored, stands on a hill with a view that is breathtaking. "From Culuccia you can see the islands of Spargi, Budelli, Razzoli, Santa Maria and Maddalena, Cavallo and Corsica," Marco ticks off, leaning on an antique dry stone wall, one of the many peppering the island that he proudly says are protected by UNESCO.

"What can be more luxury than nature?" he muses.

There is another stazzo on the island that has also been restored and that can be rented out. It's welcoming and a refuge from the scorching sun, with its whitewashed walls, cool airy rooms and rustic furniture.

In contrast with the dry soil, the vegetable gardens and two vineyards add greenery, dramatically changing the landscape. There are also wild olive trees, holm oaks, and classic Mediterranean scrub with mastic, corbèzzolo, myrtle, cistus, broom and juniper.

Culuccia's first harvest dates back to 2021 and Biru Agricola now produces around 4,000 bottles a year of Vermentino wine.

Oil, myrtle, gin and honey are also part of Culuccia's production, and its oysters are recognized for their superior taste and quality.

Given his background, Boglione has also developed a line of apparel "to create and complete the Culuccia brand and world across the board," he says, underscoring it is all made in Sardinia. Practical and inspired by the elegance and fabrics of the typical clothes of the Italian island, the apparel and accessories are in sync with the estate, ranging from overalls to cosy knits and practical outerwear, and made-to-order looks made by local tailors.

"All long-lasting and timeless, which is what people want now," he points out.



Mandarin Oriental Mayfair



The Mayfair Suite at Mandarin Oriental Mayfair.

Going East

Mandarin Oriental's Second London outpost aims to capture affluent, discerning guests who enjoy the vibrant art, fashion and culture scenes in Mayfair. BY TIANWEI ZHANG

There is no shortage of ultra-luxury hotels in London, but Mandarin Oriental firmly believes there is room for a second outpost at the beating heart of the city, in addition to its Knightsbridge location.

A boutique-size setup by Hanover Square, Mandarin Oriental's latest London project sits right within a small patch of land bound by Oxford, Regent and Bond Streets, which also hosts the U.K. headquarters of Sotheby's and LVMH Moët Hennessy Louis Vuitton, not to mention a string of luxury flagships.

Susanne Hatje, general manager of Mandarin Oriental Mayfair, who previously held the same position at Mandarin Oriental New York by Columbus Circle, says the Mayfair outpost aims to create a unique blend of art, fashion, and culture that would be embraced by the local community, as well as its guests.

"We knew we had the capacity to have more than one Mandarin Oriental hotel and we recognized Mayfair as being the perfect destination to complement our Hyde Park property," says Hatje. "The hotel may only have 50 guest rooms and suites, but the public areas are spacious and in keeping with the very best of London's grand hotels."

As the first new-build hotel in Mayfair in over a decade, the architecture was designed by the internationally acclaimed Rogers Stirk Harbour + Partners, the mastermind behind London's famous cheesegrater building. The hotel's building drew inspiration from the Georgian terraces on Hanover Square and was completed with a U.K.-first Vierendeel structure.

Its public spaces, including the reception, atrium, the modern Asian restaurant Akira Back, the lounge bar ABar, the 14-seat Korean culinary experience Dosa, and the spa were handled by Tokyo-based interior firm Curiosity.

The team at Curiosity took inspiration from Mayfair's blend of tradition and modernity, designing the spaces around the concept of "a walk in the park," incorporating natural elements like wind, water and salt to engage the senses.

At Akira Back, for the first time in London guests will be able to enjoy the celebrity chef's signature fusion dishes such as tuna pizza, wagyu tacos and "hot mess" sushi rolls filled with sashimi poke, crab tempura and spicy ponzu aioli.

Dosa, where Back scored his first Michelin star at the Seoul branch, offers an intimate, chef's table dining experience where dishes inspired by Korean traditions



The Akira Back restaurant in Mandarin Oriental Mayfair.



Tuna pizza served at Akira Back.



The Mandarin Oriental Mayfair fan designed by Vivienne Westwood.

"Our concierge team is also on hand to arrange exclusive art tours and personalized shopping or jewelry creation experiences with some of our prestigious neighbors," Hatje adds.

Speaking of the hotel's connection with fashion, each Mandarin Oriental hotel comes with a

dedicated fan, a symbol of the hotel chain's Eastern roots, and each hotel's personality. It's often designed by a distinguished designer who shares a deep connection with the city the property is in.

In Guangzhou, China, the hotel's fan was designed by Vivienne Tam, who was born in the city before moving to the U.S. and later embarked on her decades-spanning fashion career. In Paris, the hotel's interior designer Sybille de Margerie commissioned Maison Lesage, one of Chanel's ateliers specializing in embroidery and tweed, to create the fan.

For the Knightsbridge location, which opened its doors in 2000, Jenny Packham designed an 11-bladed fan inspired by its neighboring Hyde Park.

As for the more vibrant Mayfair in location, Mandarin Oriental enlisted Vivienne Westwood, whose flagship is a stone's throw away from the hotel, to illustrate the rich past of Hanover Square on the fan for the hotel.

"The design of the fan sees two silhouettes meeting, dancing. Dramatic – well dressed – mysterious, perhaps friends meeting in the afternoon, perhaps glamorous lovers," says Alex Krenn, senior designer at Westwood. "The two figures are inspired by traditional paper cutouts and Vivienne Westwood campaigns. The silhouettes are framed on a hand-drawing of the square, turned on its head. Vivienne did this in the early years, in her Worlds End shop, with an image of Piccadilly Circus upside down."

Different from the Knightsbridge location, where Mandarin Oriental owns the property, the Mayfair property is owned by Clivedale, a central London luxury property developer founded by Sameer Gehlaut, who made his billions in building Indiabulls, one of India's biggest financial service providers.

In addition to the hotel, the location has 80 private residences with prices starting at 4.1 million pounds for a one-bedroom.

and techniques will be prepared right in front of guests.

At the spa, there is a 25-meter indoor pool, the largest in Mayfair, as well as a gym that provides personalized fitness sessions from private health club BodySpace. The treatments, meanwhile, follow a "time" concept and use all-natural products from Seed to Skin Tuscany. For advanced antiaging sessions, it uses products from Swiss Perfection.

The rooms and suites were designed by Studio Indigo. They blend modern style with traditional British elements, creating a cozy, homelike environment for those who are looking for a more discerning luxury stay, which costs from 1,050 pounds for a deluxe room to 10,000 pounds for the three-bedroom Hanover Apartment.

For that extra touch of discerning luxury, the hotel has partnered with local Mayfair artisans to offer items such as silk dressing gowns by New & Lingwood in the signature suites and a bespoke scent created by Ormonde Jayne that is diffused throughout the reception area.

plats du jour

A selection of dim sum at A. Wong.



Andrew Wong



The interior of A. Wong.

A World-class Bite

As the only two-star Michelin Chinese restaurant outside of Asia, A. Wong is on a continual quest to integrate China's culinary culture old and new into his ever-evolving menu. BY TIANWEI ZHANG

It's not hard to understand why Andrew Wong's ever-evolving, impossible-to-get-a-table culinary concept A. Wong behind London's Victoria Station stands out from other Chinese fine dining establishments. The presentation and the portions are tempered with care to appeal to a predominantly Western audience.

Still, when you bite into his freshly made dim sum, looking slightly different and more elevated than those one gets in Chinatown – with rice vinegar foams adding a layer of acidity to Har Gow; ginger-infused vinegar droplets dripping from a watch-out-for-the-hot-soup Xiao Long Bao, or Peking duck rolls decorated with caviar and truffles – even the pickiest Chinese food connoisseur would instantly appreciate Wong's masterful understanding of traditional flavors and textures, which often become an afterthought at places that command a similar price point, especially outside of East Asia.

It's been more than 12 years since Wong took over the spot that used to host his parents' Cantonese restaurant, Kym, on an unassuming street in Pimlico, right opposite a busy Sainsbury's supermarket. He scored his first Michelin star in 2017 and added another in 2021, making A. Wong the only two-star Michelin Chinese restaurant outside of Asia as of 2024.

To Wong, his steady ascend to become the face of Chinese fine dining in the U.K. is the result of constantly learning new ideas, reformulating ingredients and cooking techniques through a faithful East-meet-West approach, so that Western audiences get a true taste of the finest Chinese dishes without going out of their comfort zones.

"We grow as chefs, and your preferences change. Your cooking style becomes more grounded in your understanding of what you want to cook and the experience you want to offer. A lot of the time it's trial and error," says Wong, who at the time of the interview was about to take his entire family to a private island operated by Soneva in the Maldives for the summer.

Ultimately, Wong hopes people can appreciate dim sum as an art form, like the cult status sushi has achieved on the world stage.

"Too often you see people eating Chinese food without a care in the world. It's almost like it's a pastime for them, stuffing two or three dumplings into their mouth at the same time, and there's no appreciation for the technique or the work that's gone into each of those creations," Wong says.

"The intention for us as a restaurant every day is about trying to refine every detail of the dining experience. I'm not saying that we have better dim sum chefs than anyone else in London, but we don't need to make 500 Har Gow a day. I want every one to be exactly the way that I want them to be. I want additional texture, acidity and sweetness in there so that when you eat that dumpling, you eat it as a single identity," he adds.

A third-generation British Chinese born to a family originally from Hong Kong, Wong says he has become more worldly as a chef as he has worked with some of the inspiring trailblazers within the hospitality industry, as well as talking to chefs across China, asking them all sorts of questions and bringing those insights back to his kitchen in London.

Last summer, for example, he collaborated with Alan Lo's contemporary art-filled, Michelin-starred Cantonese restaurant Duddell's in Hong Kong, where he found a way to present the highly prized, but hard-to-look-at sea cucumbers to Westerners.

"They love doing stuffed sea cucumbers at the moment in Hong Kong. It's a delicious dish. But it's overwhelming for a Western palette. What is this rubbery texture? Why does it look like a dildo? So what we did with it is that we did exactly the same dish, but made it much smaller, and added a thin layer of roasted suckling pig skin on top of it," Wong says.

"I know it seems like a very trivial thing to do, but it becomes a completely different textural experience. There's crunch and then there's that melt-in-your-mouth lardy texture. Then you get the gelatinous texture of the sea cucumber, and then you get the crunchiness of the stuffed prawn, which is different from the pig skin," he continues.

"Just by doing that, you take that dish and you make it a lot more understandable. Pork and seafood are so well understood in London. It's about trying to get our guests to think about all those different things and all those decisions that we've made as chefs, to try to make that one mouthful very relatable, but still delicious and still true to the original chef and his original technique," he adds.

Similar nods to originality can be seen across his menu at A. Wong. The egg noddles he serves alongside king crab and spring onion oil are pressed with a long, firm bamboo pole, a traditional technique that's still commonly used in the Cantonese-speaking regions in Southern China.

Some dishes, like the scallop and pork Cheung Fun, might look like nothing you would expect them to be. Wong serves it as if it's a mille-feuille, but it might be a tribute to the almost forgotten dish that few alive today would have tried, called Golden Coin Chicken, which is comprised of layers of lean pork, pork liver and fatty pork with zero traces of poultry.

"I always tell my team that we are representing gastronomy that is 3,000 years old," Wong says. "I've got to say that it's the first time in the last two or three years that the restaurant is beginning to create what I like to think of as our cuisine, as opposed to just being Chinese cuisine or trying to copy dishes from around China. It is our celebration of the flavor profiles and the techniques and dexterity that exist within a Chinese kitchen."

Even though Wong hasn't been able to visit China in person since the pandemic hit in 2020, he is keeping up

with the latest culinary developments there thanks to the popular social commerce platform Xiaohongshu, where chefs and critics become content creators and share new, bold ideas.

"When you look at the fine dining restaurants here, there is a certain type of cuisine that's been produced. But when you go onto Xiaohongshu, people are filming everything that they've ever tried, some of

them good, some of them bad, but the level of innovation on some of them is absolutely amazing," Wong says, adding that he even helped the much-celebrated Spanish chef Albert Adrià of Enigma sign up for Xiaohongshu so that he can, too, learn about Chinese cooking techniques remotely.

"They [chefs in China] are no different from us. They're trying to hone down an exact list of techniques and flavor profiles. It's about bringing them back to the forefront and making people aware of them," Wong says.

These online videos also serve as a constant reminder that Chinese chefs should be prouder of what they are capable of.

"We recently started looking into Youtiao, [a snack that's often compared to the Chinese version of churros,] and if you look at the ones in China, they make 50 of them, and they're exactly the same when it's been puffed up. That's the equivalent of having croissants that are identical. You go to Cédric Grolet, and there'll be beautiful croissants, but they'll all be slightly different from one another. To me, that's art, science and innovation all rolled into one," Wong adds.

In the next 12 months, Wong is planning to embark on a trip to China, where he can meet like-minded chefs on the ground and taste their cooking.

On the top of his list is Ru Yuan, a restaurant that scored its first Michelin star this year. Situated within the botanical garden in Hangzhou, Ru Yuan offers elevated local dishes such as West Lake fish with vinegar sauce, pagoda-shaped braised pork belly and fish balls soup made with techniques Wong has never seen before.

"We always put pork fat into fish balls, but the way Ru Yuan does it is that they chop the fish on top of the back of a pork belly so that it mixes into the fish in a unique way," Wong says.

He is also curious to try Xin Rong Ji, the Chinese fine dining chain with more than 15 Michelin stars under its belt, which is known for its simple way of cooking, as well as getting a better understanding of Shanghai, where he plans to do a crossover project next year.

"I have been doing a little bit of research about Shanghai as a place. The fact that it's a completely man-made city in the 1800s. It was built out of mud and the cuisine that you've got out of there is completely manufactured. It means that the idea of Shanghainese cuisine is completely fictional," he says.

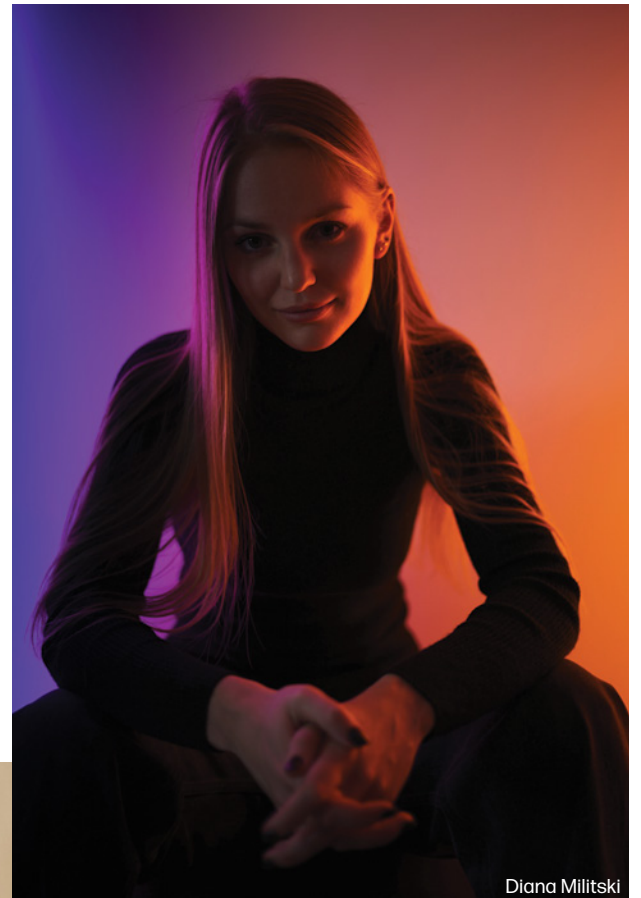
"Shanghai as a city has been colonized by the French and British. At the same time, it is a staple for modern China. I find it fascinating that cuisine coming out of Shanghai sometimes is an homage to France or Britain, and sometimes it's what I perceive to be classical Chinese cuisine. There are little restaurants here and there that serve things like Swiss chicken or egg white soufflé. For me, it's about going to these places to understand the journey that food takes," Wong says.

Making Dumplings Sexy

Russian restaurateur Diana Militski's Kinkally fuses traditional Georgian cuisine with Asian influences. BY HIKMAT MOHAMMED



Here and below: Georgian dumplings, the stars of the menu at Kinkally.



Diana Militski



and spices. There's a wagyu option with peppercorn plum sauce and svanetian salt; a version with langoustines, wasabi and matsoni, and another made with duck, foie gras mousse and Imeretian saffron, and more.

While Militski may know how to cook, she doesn't spend her time in the kitchen, and was determined to find a chef who could replicate the flavors of her childhood. While she was looking for the right person, she flew to Moscow to try

out the menu at the restaurant Hedonist.

She made an expansive order, tasting every item on the menu and taking notes in her small notebook. The staff at the restaurant suspected she might be an undercover food critic.

After she was finished, she asked if she could speak with the head chef and owner, David Chelidze. She had come across Chelidze on Instagram via a promotional ad with an image of khinkalis.

"The staff's eyes popped out – they were so scared I was a big food industry person," Militski remembers.

"He was immediately drawn to the concept of the restaurant [I was opening] because his [career] goal is to bring Georgian cuisine to an international scene. We just immediately felt this spark of the same mission," says Militski, adding that Chelidze packed his bags to move to London.

The restaurant is Militski's first foray into hospitality; she was previously a financier at Citibank. She financed the restaurant with her husband, Alexandre, a private equity investor, and with help from close friends.

"Opening a restaurant is a massive project, but having project management skills is really important. It requires a sharp understanding of accounting and finance. Focusing on the beauty of the restaurant or the cuisine doesn't make a long-standing successful project – the back of house operations and admin need to be there in the first place," she says.

She is very much a people person and spends time on the restaurant floor, greeting guests and taking any feedback. She's also built a diverse staff, with employees who have Ukrainian, Indian and Turkish backgrounds.

When Kinkally opened earlier this year, Eastern Europeans were the primary customers, but now Western Europeans from France, Italy and Germany make up 70 percent of guests at the restaurant.

Her next step is to take Kinkally to New York and Dubai, which she says competes with London's food scene.

"Dubai is this big incubator of everything; it would be really interesting to test the ground in the Middle East. There's also quite a big population of Eastern Europeans in Dubai," says Militski, who is convinced the world needs more dumplings and sexy ambiances.



Kinkally's seductive interiors.



Kinkally, a Georgian-inspired restaurant in London's Fitzrovia.

Kinkally, a Georgian-inspired restaurant and bar in London's Fitzrovia, may look like a Japanese matcha store with its minimalist exterior. But inside, the environment fuses David Lynch's "Twin Peaks" with "Dune."

It is a sight to behold – and the lower ground floor is where the magic happens. Stairs lead to a dimly lit open space housing the restaurant and bar. The latter glows with orange-hued lights, evoking a Sahara dust storm. The restaurant has a lighter, sand-washed hue and wabi-sabi furnishings.

"The bar represents sunset, and the restaurant is sunrise," says Diana Militski, Kinkally's Russian owner, who describes the space as a love letter to her Eastern European heritage.

The restaurant borrows its name from Georgian dumplings, known as khinkali, and they are the star dishes on the menu.

"I remember when my mother was at work, I'd cook for my brother. It was mostly meatballs, cutlets and potato purees, but one of the big dishes was dumplings, which are called pelmeni or manti. The dish comes from different parts of East Asia and Russia," says Militski.

The 30-year-old Militski was born in Washington, D.C., and her childhood was split between the U.S. and Russia, where home cooking is considered a family value.

The menu at Kinkally offers traditional Georgian cuisine with an Asian influence. Highlights include broccoli pkhali, a dish with chopped and minced vegetables, bergamot and walnuts, and chkmerulia, a stew made from fried guinea fowl with lemongrass that's then cooked on a low heat in garlic sauce.

There is also megruli khachapuri, a cheese-filled bread with summer truffles that's typically topped with eggs or cheese, and Japanese scallops with bazhe yuzu (otherwise known as walnut sauce) and red cherries.

The dumplings are stuffed with meat, fish, vegetables



Diane von Furstenberg at Palazzo Giustinian Brandolini.



Oprah Winfrey, Graça Machel and von Furstenberg.

Inside Diane von Furstenberg's Venetian Home

The fashion designer hosted friends and talked about how she made a grandiose space cozy and personal. BY LUISA ZARGANI

Diane von Furstenberg would be much happier talking about women's empowerment and Democratic presidential candidate Vice President Kamala Harris than her home in Venice. "I don't want to sound like just another rich American woman in Venice," she says politely, yet quite firmly, in her purring voice.

And "I don't want to pretend I am Venetian," adds von Furstenberg, who had just arrived in Venice on the three-masted yacht *Eos* she owns with her husband Barry Diller.

She is very respectful of the Italian city and its history and her affection for Venice is obvious – she peppers her Instagram handle with views of the lagoon and its ornate buildings. Von Furstenberg spends several months of the year in Venice and in 2022, she decided to begin holding the DVF Awards here, timing the event with the Venice Film Festival.

"The city has always been part of my life and I compare Venice to an eternal, legendary and very resilient woman, always looking ahead," she explains.

The annual DVF Awards were created in 2010 by the fashion designer and The Diller-von Furstenberg Family Foundation to recognize and support extraordinary women who are dedicated to transforming and inspiring the lives of other women. From that first edition in Venice, which recognized Christine Lagarde, president of the European Central Bank, and "Selma" director Ava DuVernay, among others, each award bestows \$100,000, doubling the initial grant.

The awards have drawn such powerful women as Hillary Rodham Clinton, U.S. House Speaker Emerita Nancy Pelosi and Oprah Winfrey, as well as A-listers such as George Clooney, accompanied by his wife and human rights lawyer Amal, who last year received the DVF Leadership Award for her work on behalf of victims of human rights abuses, and Dame Emma Thompson. Von Furstenberg admits these celebrities help draw attention to the event, but her focus is to amplify the voice of, and support, displaced, challenged and at-risk women, whether Indigenous or hailing from Afghanistan, Africa or Ukraine.

Once again, this year the awards were bestowed as the Venice Film Festival was kicking off and, ahead of the evening ceremony, von Furstenberg held a lunch for the recipients at her apartment in the city. This unfolded after a talk with Winfrey, herself a DVF Award recipient in 2012, on U.S. politics and ranging from reproductive rights to the American Dream.

Bringing People Together

The lunch reflected a key goal von Furstenberg has set with her home in Venice, which is "to bring people together and create connections, opening up a constructive dialogue." Because, as Winfrey put it, her longtime friend is always "on."

"Diane is this way all the time," Winfrey says, referring to the fashion designer's activist initiatives. "This is not a show for her. This isn't just something to be on display. She's always thinking about what can we do to help the world? What can we do to bring about change? She's always trying to connect people, anything that's going to bring enlightenment or some kind of empowerment to all of us."

With the lunch, seeing awardees such as Graça Machel and Dame Jacinda Ardern, the former prime minister of New Zealand, around the same table, "I felt it was closing a circle," the hostess says.

Under the sparkling original Murano chandeliers, the table was set with glassware by Marcantonio Brandolini's Laguna-B brand and placemats by Chiarastella Cattana, both based in Venice. Wooden lounge chairs around the long glass and wrought brass table by Brazilian postmodern sculptor Saint Clair Cemin juxtaposed with the imposing stuccoed walls while classical paintings added the laid-back touch von Furstenberg is known for.

To call her home an apartment is an understatement. She is renting the "piano nobile," or the principal floor of a palazzo that usually includes the main reception room, of the 15th-century Palazzo Giustinian Brandolini on the Grand Canal – a marvel of wooden carved ceilings, Baroque gilded wall mirrors and statues of cherubs standing guard over the massive doors.

It's a family building, owned by the 97-year-old Countess Cristiana Brandolini d'Adda, sister of the late Fiat tycoon Gianni Agnelli. The designer married the nephew of the countess, the late Prince Egon von Furstenberg, in 1969; they separated in 1973 and divorced in 1983.

"I came here the first time when I was 20, and I have been coming each year ever since," she recalls fondly. "Egon's aunt lives here and she realized the apartment would be suited for what I want to achieve, connecting people without a financial purpose. Also, I feel Venice will have a major role and impact in civilization in the next years." Asked why, she simply says, "It's an instinct and I always think positive."

Interior designer, antique dealer and gallery director Chahan Minassian helped von Furstenberg renovate the apartment. Of Armenian origin, born in Lebanon, Minassian, like von Furstenberg, is a patron of the Venetian Heritage Foundation. On the occasion of



Inside von Furstenberg's home in Venice at Palazzo Giustinian Brandolini.

the Venice Art Biennale, which runs until Nov. 24, Minassian was tapped to envision the historic Fortuny headquarters and former home of Countess Gozzi into a gallery showcase of contemporary design, opened to the broader design community for the very first time.

While opening it up to her friends, activists, artists and writers, she underscores "this is a personal home, I brought things from Paris and New York. It's grandiose and very beautiful and I wanted to make it cozy, bohemien, reflecting my personality."

Case in point: bold animal print rugs contrast with decorative wallpaper and ruched curtains, called Impero in reference to the 18th-century Napoleonic era. A Bert Stern image of Elizabeth Taylor as Cleopatra hangs in her bedroom and Andy Warhol's 1974 paintings of von Furstenberg are placed in the family room. In her studio, a photo by François-Marie Banier of actress Silvana Mangano, a Francesco Clemente painting over the classic fireplace and a work of French artist and actress Anh Duong are some of von Furstenberg's cherished pieces.

Also in her studio stands an imposing floor-to-ceiling bookshelf created by Renzo Mongiardino, the famed architect who renovated the palazzo as well as Countess Cristiana Brandolini D'Adda's Venetian country estate, Vistorta. Many family photos pepper the bookshelf and the studio.

"There is magic in connection and kindness is a currency. This is also very much what leads me in Venice, in this place, at this stage of my life, since I've entered the winter of my life, and I hope I have a very long winter. The important thing is to be productive. Connecting people creates energy that goes around and around," she concludes.

@WWD

Follow Fashion

FIRST LOOKS & BEHIND THE SCENES REPORTS. **EVERY** MINUTE. **EVERY** DAY. **EVERY** COLLECTION.



George Yabu and Glenn Pushelberg



Glenn Pushelberg and George Yabu

The Ultimate Partnership

Partners in work and life George Yabu and Glenn Pushelberg reflect on 45 years of design, from the Bergdorf Goodman basement to Paris' La Samaritaine.

BY SOFIA CELESTE

MILAN — When you look down into the monumental Art Nouveau atrium of Paris' La Samaritaine shopping landmark or gaze at the Tokyo skyline from the inside of the towering Aman Residences, it's hard to believe Yabu Pushelberg's first real gig was a Dry Cleaning Depot in their native Toronto.

"We're 45 years vintage this month. We started when we were 2," designer Glenn Pushelberg jokes. Never short of an epic story and full of impromptu quips, Pushelberg and his partner in life and work George Yabu burst into a fit of hearty laughter at the notion they could very well go down in history as the two random Canadians that took the New York City fashion retail scene, and the world for that matter, by storm.

"I don't know how the hell we did it," says Yabu incredulously looking back the past five decades. Pushelberg chimes in saying he doesn't want to brag, but he says he thinks they took over Italy with their furniture and lighting designs for reputable brands like Molteni&C, Salvatori, Henge and Glasitalia.

Their multidisciplinary design firm Yabu Pushelberg, based in Toronto and New York, has made a name for itself among retailers, hotels, restaurants, furniture and home decor brands for its commitment to solving problems in creative ways, conjuring nature's calming effects and conveying a sense of longevity and emotion with every sinuous curve and ray of complimentary lighting.

They originally splashed onto the global design scene at the turn of the millennium with a revamp of Bergdorf Goodman's lower level cosmetics floor in the late '90s, when basement-level shopping was a raw concept.

Their calming, futuristic aesthetic then caught the eye of designer Carolina Herrera, who invited them to her house and told them "feel who I am as a person and then design me a store." Tiffany & Co. followed, and Yabu Pushelberg's 2015 revamp of Lane Crawford in China brought the store from mundane to exciting. Through rough sketches alone, its owners, the Woo family, were able to convince major luxury brands to participate in the store's reinvention and the rest is history.

Christine Nakaoka, who brought the firm to New York for the Bergdorf's project, called the duo "incredibly imaginative and detail-oriented designers and often came up with better ideas than we had thought of," in a 2002 interview with The New York Times.

Today, even with the influx of online shopping, Yabu Pushelberg still feel they have innovative designs for IRL shopping.

"I look at aspirational brands like J.Crew. There's an opportunity there to make a story... the physical environment needs to catch up [to the fashion vision]," Pushelberg says (adding that they are up for the job).

It's no surprise that the duo was sought out by LVMH



La Samaritaine in Paris.

Moët Hennessy Louis Vuitton in 2020 to redesign La Samaritaine during the COVID-19 pandemic — a project that represented the first glimpse into retail's post-pandemic future, creating an all new immersive shopping experience that can only happen in person. Through the eyes of what they refer to as "the Flâneur," they modernized its atrium with romantically lit glass fixtures in an abstract, geometric array.

After meeting at Canada's Ryerson University in 1972, Yabu and Pushelberg founded their firm in 1980. Early on, they redesigned a shoe store in a Toronto mall where one of them had a summer job. They don't turn their nose up at having done the Dry Cleaning Depot either. "We expressed ourselves by doing something custom and by doing an iron rod and we also designed this fancy hook. We've always had a passion for everything," Yabu reflects on the distant memory, inferring that the duo have just the same amount of fun revamping a mom- and -pop business as they do a five-star hotel.

Another huge turning point was in 1984 when "this fellow" Club Monaco cofounder Alfred Sung came to them about his new concept for basics, Pushelberg says. That year, they designed their first Club Monaco in Toronto, hiring artists from France to paint murals on the wall, and outfitted it with a boxing ring in the center with a mannequin display. "When you are babies you have all this unbridled energy and it was a great time for us, and from that people realized that we actually understood retail and we understood fashion," Yabu muses.

Eventually the restaurants and the hotels came calling. By 1998, Yabu Pushelberg won the James Beard Award for Toronto's Monsoon Restaurant, which peaked the interest of Barry Sternlicht of Starwood Capital Group. This led to the design of two unique hotels, the 500-room W Hotel New York flagship and the 57-room Four Seasons Marunouchi, Tokyo.

"We always wanted to do hotels. We won the James Beard Award, which we didn't really know how special that was. We went to New York and there was this big ceremony, and of course we were late and we open the door to the auditorium and there's Martha Stewart on stage," Pushelberg says, throwing up his hands.

During Salone del Mobile.Milano, it's 3 p.m. at the Magna Pars hotel in Milan's design district and Pushelberg



Aman Residences, Tokyo.

and Yabu are fashionably late. At about half past, they burst into the restaurant both wearing two complementary shades of blue and enthusing about the booth installation, a series of vignettes illustrating the poetry of water in all its forms, designed for Kohler. During the broader design season they debuted 18 new products including an abstractly sculpted stone kitchen for Eggersmann, a German kitchen maker, and the Sway modular sofa system to Molteni&C's most recent outdoor collection. "You get instant gratification designing a chair," Yabu notes, adding that their furniture design work is also a major facet of their business and an enjoyable one at that.

On a call between Milan and New York City, they regretfully recognize summer has come to an end and they just left their summer house in Montauk, N.Y., where they enjoyed a season of whale watching and intimate dinners with friends and family. A fresh season of newness is about to commence with projects and travel on the horizon to destination cities like Tokyo, Copenhagen, London and Barcelona.

After 45 years together, they are more concerned about well-being than profits. "You know, I find it interesting reflecting back on how we got here some days. But we are at a point now where we are trying to use our mental resources to enact a more giving approach," Pushelberg says.

One project is for Friends of Ruby, a transitional home in Toronto for gay, lesbian, transgender and aboriginal at-risk teenagers, where they employed their experience at micro hotels, such as the Moxy. They have also lent their support to the Art Gallery in Ontario, donating to support "Wolfgang Tillmans: To look without fear," the most comprehensive exhibition of the artist's work to date.

"It's never been about building a business and making money. And since we never really worked for any other design firms, we got out of school and invented ourselves. We had no rules. Whether it was a fast food restaurant at the beginning or whether it was a dry clean depot... our combo of hard work, our personalities and our passion shine through always," Pushelberg says, calling for Yabu to come sit next to him. Their future, they say, will be marked by exploring unexpected avenues.

"We want our legacy to be that we lived our lives giving people examples to lead fearlessly, limitless lives filled with passion, joy and care. You don't need to be as ambitious but live the best life you can," Yabu adds.

As for surviving 45 years working and living with your life partner without "killing each other," they said the secret is about staying steadfastly on the journey, Pushelberg suggests.

"Like any relationship... sometimes it's a great ride... sometimes it's a bumpy ride. But you know, we believe in each other and we work on the ride. We care enough for each other that we continue to work at it."

Fashionable and Bold

Estrid Ericson was a quiet pillar of Swedish Modernism. Her prowess – and good taste – is celebrated in “Svenskt Tenn: A Philosophy of Home,” in Stockholm. BY SOFIA CELESTE



Estrid Ericson



Greetings from Margherita by Margherita Maccapani Missoni for Svenskt Tenn.



An autumn living room at the Svenskt Tenn store.



Maria Veerasamy



Estrid Ericson and Josef Frank

One of the design world’s first woman leaders and a pillar of Swedish Modernism, Estrid Ericson has flown under the radar – until now.

Ericson, who founded design firm Svenskt Tenn (translation: Swedish Pewter) at age 30, eventually became one of the most renowned figures in the Stockholm design scene, and was among the first to introduce global designers and functionalist furniture to Sweden. As the business turns 100, her work is celebrated in a retrospective at Stockholm’s esteemed Liljevalchs Konsthall gallery, “Svenskt Tenn: A Philosophy of Home,” curated by renowned London-based curator and writer Jane Withers together with Svenskt Tenn’s head curator Karin Södergren. The show runs through Jan. 12.

Ericson was born a country girl in 1894, raised in the village of Hjo. Only three years after Swedish women achieved suffrage, Ericson used her inheritance to start a small pewter firm in Stockholm. A former drawing teacher and patternmaker, she leveraged her experience in the creative arts to create modern decorative objects with the help of her creative partner, sculptor Nils Fougstedt. The

union was fruitful and the pair displayed their creations at the International Exhibition of Modern Decorative and Industrial Arts in Paris just one year later.

“A Philosophy of Home” is the most extensive Svenskt Tenn exhibition ever. The show brings together the brand’s heritage, Ericson’s groundbreaking work, and her work with architect and designer Josef Frank.

Visitors meandering through the exhibition’s 13 rooms will come upon Svenskt Tenn pieces that Liljevalchs displayed in 1934, as well as works from major international exhibitions, the brand’s landmark store in Stockholm, and for private clients or the designers themselves.

Ericson’s creativity resonates through the decades. She nurtured the Modernist movement in Sweden and inspired industry icons like Italy’s Piero Fornasetti, who wrote her a letter in 1964 after visiting her whimsical home, filled with intriguing objects and motifs. “I entered into your house, I saw myself reflected in your crystal globe, I petted your dogs and your cat, the king of the house! It’s rare to meet people like you who inspire such reliance and charm,” he wrote, expressing his gratitude for her faith in his work as an artist.

The exhibit highlights the working relationship and marriage of minds between Ericson and Frank, an architect and designer who left Austria due to antisemitism and found a creative sanctuary within Svenskt Tenn under Ericson’s wing. Through rarely seen objects pulled from all over, visitors are treated to the story of pewter design and production in 1920s Stockholm, and can watch Svenskt Tenn’s expansion into furniture, textiles, lighting, and tableware unfold,

including collaborations with Luke Edward Hall, fashion designer Lars Nilsson and Margherita Maccapani Missoni.

Frank’s aesthetic remains influential today, and recently Maccapani Missoni created special edition Svenskt Tenn products, including heart-shaped cushions using Frank’s patterns. Arthur Arbesser, too, paid homage to Frank in a floral sofa reedition he worked on for Wittman earlier this year.

To celebrate its centenary, Svenskt Tenn has revamped its digital identity with a website that evokes the brand’s original store, featuring visuals, video and inspiration. It’s a move also meant to ramp up sales online and overseas, with a heightened focus on the U.S.

The archival documents and photos afford the design curious a special glimpse into Ericson’s wanderlust flair, which is splashed onto mirrors, boxes, prints, jewelry and more.

Ericson, who died in 1981, believed a person’s path determines their style.

“We must not forget to cherish freedom within our homes, to not abstain from pieces just because they could jeopardize our aesthetic formalism. It is never a fabricated color chart that gives a home its personality, but it is all the things one collects through life. All the things we once loved, alongside all the things we love today – our homes are never completed, during our entire lives, we continue to build upon them,” she wrote in her manifesto “The Catechism of Interior design,” in 1939.

Former punk rocker Maria Veerasamy, who has been Svenskt Tenn’s chief executive officer since 2011, recalls Ericson’s unique fashion sense and artful eye.

“She had very distinct style and clothes were very important to her,” Veerasamy says. That said, it’s her entrepreneurial legacy that motivates Veerasamy on a daily basis.

“She consistently thought outside the box, pursued her own path with high integrity, and held a strong belief in the vision of Svenskt Tenn. I am among the very few CEOs who have been given the opportunity to work with this singular company, ensuring its continued existence and prosperity for another 100 years. That, in itself, is a humbling experience,” she says.

Today, the company remains woman-run, with mostly women employees. Svenskt Tenn has been owned by the Kjell and Märta Beijer Foundation since 1975, and sales have more than doubled since Veerasamy took the helm, to the \$40 million range.



Jacqueline de Ribes at home in Paris in 1977.



A model on the runway at Jacqueline de Ribes' spring 1987 fashion show.

French Flair

Fashionably late or right on time? In fashion, a strategic entrance can make all the difference. Jacqueline de Ribes became a fashion icon – and made the most of it. When WWD listed her on its Paris best-dressed list in 1960, she was already a rising star. Her distinguished beauty, elegant flair and wardrobe – many of her own design – made her a regular on WWD's Page One and Eye page. She was a devotee of French couture and a loyal supporter of Yves Saint Laurent when WWD declared her France's "French ambassador" in 1962. De Ribes saw her talent and eye as invaluable to women who desired to dress in a similar fashion, so in 1982, with mentoring from Saint Laurent, she debuted her own prêt-à-porter collection. It was a success for more than a decade, until she closed it in 1995. At age 95, she is one of the last surviving Queens of Society, a select list of women who moved fashion during the height of the global social scene.

BY TONYA BLAZIO-LICORISH



Kirat Bhinder Young in Jacqueline de Ribes' spring 1985 collection advance.



Jacqueline de Ribes fitting a model in a dress from her spring 1986 collection.

Jacqueline de Ribes and Kirat Bhinder photographs by Guy Marineau, Jacqueline de Ribes spring 1987 by Donato Sardella

WWD

HONORS

2024

JOHN B. FAIRCHILD AWARD HONOR



Brunello Cucinelli
Executive Chairman & Creative Director
BRUNELLO CUCINELLI

October 29
CIPRIANI SOUTH STREET NYC

Presented live at the **2024 WWD HONORS CEREMONY**
During the **WWD APPAREL & RETAIL CEO SUMMIT**



ATTENDEE INQUIRIES
Trish Reidy
preidy@fairchildfashion.com

SPONSORSHIP INQUIRIES
Hillari Lazzara
hlazzara@fairchildfashion.com