

# WWD WEEKEND

APRIL 2024



The Memphis  
Moment

Bulgari's  
Hotel  
Milestone

London's  
Other King

# Ralph's World

The legendary designer  
talks interiors, cars and how  
he ties them all together.



# By Design

## Where does design inspiration come from?

It's a question for the ages and, of course, the answer depends on the designer and their field. Having met hundreds of fashion designers, the answer can vary from photography to art, architecture, science, nature and naturally famous women or men from history or film. For instance, many fashion designers have recently been referencing Truman Capote's Swans who were designers' inspirations even 50 or 60 years ago.

The question gets more complicated as fashion designers expand into other areas, such as interiors, food and hospitality. How do they translate their signature aesthetic from, say, a dress to a sofa? Or a lamp or dish of pasta?

Few have done that successfully, and fewer still on the scale of WWD Weekend's cover star Ralph Lauren. His clothes have been instantly recognizable for more than 50 years, but he also was one of the first, if not the first, designer to move beyond fashion into the home to create a true lifestyle brand. But what drove him to do that? And how has he managed to subsequently move into restaurants with the RL Restaurant in Chicago; the Polo Bar in Manhattan (good luck getting a reservation); Ralph's in Paris; Ralph's Bar in Chengdu, China, and The Bar at Ralph in Milan, not to mention Ralph's Coffee spots in cities worldwide? What makes a cup of coffee "Ralph Lauren"?

That's the subject of WWD Weekend's interview with the legendary designer, who sat down in his memento-filled office with news director Lisa Lockwood, who has reported on almost every major milestone in Lauren's career. He insisted it all stemmed from a single source: him, and how he lives, from his five houses to his priceless car collection. "My ideas come from my life, my work, from everyday living," he said.

They are all interconnected, even stretching from a valuable McLaren F1 Race Car to the design of the RL-CFI chair with a carbon fiber frame that will be part of the Modern Driver Collection the designer will unveil at his palazzo in Milan during this year's Salone del Mobile. "I was in the McLaren and I'm sitting in it and looked at that arm and thought it was really beautiful and could make a beautiful something. This chair is my favorite piece. It was totally mine."

Lauren isn't the only icon featured in this issue of WWD Weekend, which is dedicated to Design. Elsewhere in the issue, Sofia Celeste, our Milan-based senior correspondent of home and interiors, looks at the resurgence of interest in the famed Memphis Movement sparked by Ettore Sottsass as well as the ongoing success of Italian interiors brand Kartell; West Coast executive editor Booth Moore delves into the new Eames Institute of Infinite Curiosity's galleries, examining the oeuvre of legendary designers Charles and Ray Eames (including fashion); media editor Marisa Guthrie talks with Omar Nobil about the transformation of Design Within Reach, and London bureau chief Samantha Conti catches up with the Earl of Snowdon, David Linley, about his lifelong effort to keep the traditions of British craft alive.

Of course, a well-lived life is about more than just one's interior space – we all have to get out of our houses or apartments eventually. The issue, as always, also looks at fashion, beauty, art, travel and food – from the latest "It" handbags to the serene Bulgari Hotel in Milan, which is marking its 20th anniversary this year; famed London restaurateur Jeremy King, who is opening three restaurants this year alone, and top design-oriented retreats to visit this summer. And for those times when you just want to stay home, WWD Weekend dives into new household and cleaning launches (yes, we all have to do chores at some point) and the trend in massive candles to light up every room.

So indulge yourself with the issue and dream of a new space or your next vacation.

Above all else, *have fun*.

**JAMES FALLON**

Editorial Director



**ON THE COVER**  
Ralph Lauren in his  
Madison Avenue  
office, photographed  
by Carter Berg.



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# These Are the New Milan Hot Spots for Spring 2024

Milan prepares to welcome visitors this spring with great food, unique exhibitions and new shops. BY ANDREA ONATE



The food at Osteria di Brera.



The view from Sachi Milano.

**Spring, with its long, warm days,** is the perfect time to roam around Milan and stop by the new places to eat and shop. The city's museums, too, are staging fresh exhibitions of established and emerging artists. For those looking for a taste of what's new in the city, here are our recommendations.

## **Osteria di Brera**

Osteria di Brera is open again at Via San Marco, 5, after four years of renovations. Well-known restaurant manager Enrico Forti founded the locale, set in the city's storied and arty Brera neighborhood, in 2010. Fori's son Marcello currently owns and manages the restaurant, continuing the tradition of offering mainly raw fish.

Taking inspiration from the seaside brasseries of southern France, Osteria di Brera is headed by chef Giovanni Muro. Marked by informal design with a wooden floor that adds warmth and a color palette of red with touches of blue, the restaurant seats around 40 people, and the space also features comfy sofas and additional tables.

There are traditional dishes such as Milanese cotoletta with clarified butter, saffron risotto and veal ossobuco with gremolata. Vegetarian options include potatoes with thyme, cabbage salad and fennel, orange and walnut salad.

### **Osteria di Brera**

Via San Marco, 5 - 20121; Tel. 02-29-06-1051; [osteriadibrera.it](http://osteriadibrera.it)

inside the Hotel Palazzo Cordusio, Gran Meliá.

In Japanese, "sachi" means happiness, which is the feeling chef Moon Kyung Soo aims to infuse throughout his menu with the kappo ryori approach, literally "cutting and cooking," which combines more formal dining "kaiseki" and the casual izakaya-style cuisine, which includes small dishes served with drinks.

The menu begins with the starter, "kobachi" – such as the green friggittelli with honey red miso, caviar and truffle aioli. The raw plates on offer include salmon tartare, bluefin tuna carpaccio with truffle and Japanese pumpkin. Sachi has a wide selection of fine wines, beers, sake, Japanese whiskies and signature cocktails.

"Japanese cuisine is an ancient art that has now conquered even the most traditional palates," explains chef Moon Kyung Soo. "The menu designed for Sachi tells a story of Japanese rituals and traditions that are combined with seasonal products such as rare breed meat and fresh fish, and which maintain a deep connection with nature, using vegetables from local growers."

### **Sachi Milano**

Via Orefici, 26 - 20123; Tel. 02-82-75-9853; [sachirestaurants.com](http://sachirestaurants.com)



Food at Sachi Milano.



# AN ITALIAN DESIGN STORY



D.154.2 ARMCHAIR GIO PONTI



# Molteni & C





Inside Frab's Magazines store.

### Frab's Magazines

The central Porta Venezia district has welcomed a new destination for magazine lovers. Frab's Magazines has opened its first permanent store in Via Sirtori, 11.

Founded five years ago by Anna Frabotta, journalist and professor at IED in Milan, and Dario Gasparri, retail manager, the shop sells independent magazines and organizes activities related to art, culture and publishing.

More than 900 magazines from fashion, design and photography to art, literature and cinema and more are available in the store. Most of them come from Europe but there are also options from Asia, the United States and the Middle East.

Events play a leading role at the Prota Venezia store, with a rich schedule of presentations and workshops ahead of Mag to Mag, the independent periodical publishing festival curated by Frab's, the only one in Italy exclusively dedicated to magazines. The second edition of the festival will take place from Sept. 14 -15 in Milan.

#### Frab's Magazines

Via Giuseppe Sirtori, 11 - 20129; frabsmagazines.com

### Kult Hair salon

The hair salon Kult celebrates its second unit in Milan, located in the heart of Porta Venezia, on Via Bellotti, 7. Kult's treatments include hair color and lamination.

According to Kult's founders Giampaolo and Daniele Gore, the salon represents a creative laboratory with hair.

The setting of Kult is a tribute to craftsmanship and functional design. The furniture was custom-made by skilled artisans, and the space is intended as an art gallery with plans to rotate through different art projects.

The salon's intimate, cozy and bright environment creates a relaxing and inspiring atmosphere, where each person feels motivated and valued. "At Kult, we believe that the environment we are in has a profound impact on our experience, which is why we have put so much effort into creating a space that not only reflects our philosophy, but also enhances creativity," the founders said.

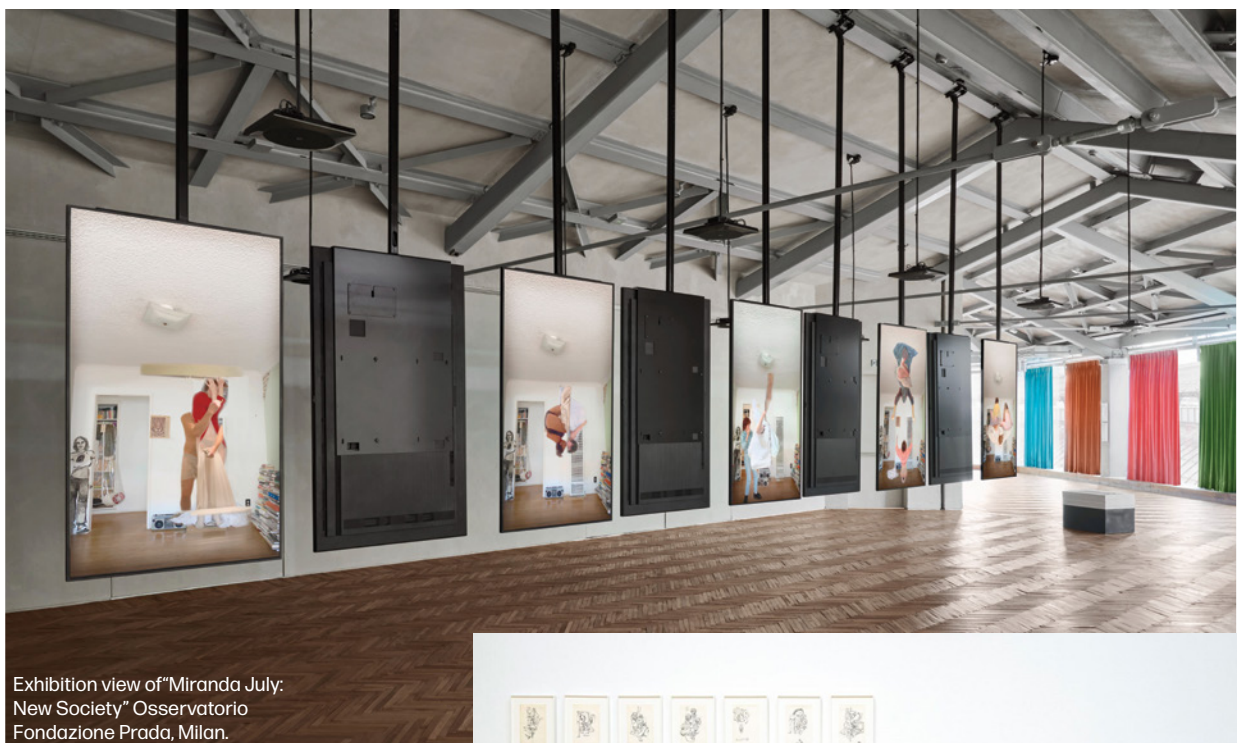
Kult hair salon Via Felice Bellotti, 7 - 20129; kultmilano.com

### 'Miranda July: New Society' Exhibition

Fondazione Prada has unveiled the first solo museum exhibition of artist, filmmaker and writer Miranda July's work, running until Oct. 14 at the Osservatorio in Galleria Vittorio Emanuele II. Curated by Mia Locks, the exhibit spans three decades, from the early '90s until today, with short films, performances, and installation works by the artist. It also debuts a new work by July called



Inside Kult hair salon.



Exhibition view of "Miranda July: New Society" Osservatorio Fondazione Prada, Milan.

"F.A.M.I.L.Y." (Falling apart meanwhile I love you), a multichannel video installation featuring the yearlong collaboration with seven other performers via Instagram. July's entire filmography will be screened at Fondazione Prada's Cinema Godard.

"July's work examines a range of human relationships and forms of intimacy," says Locks. "Her questioning of established hierarchies and normative power dynamics is a distinctly feminist position that spans across the various media she has used in her career."

"I'm so honored and excited to not only share my newest work at the Fondazione Prada, but that it will be contextualized by past work from the last three decades," says July. Some of the artworks presented at the Osservatorio are documents from July's earliest performances in punk clubs and major performance pieces, such as "'Love Diamond' (1998-2000), 'The Swan Tool' (2000-2003) as well as two other collaborative projects – 'I'm the President, Baby' (2018) and 'Services' (2020).

#### Osservatorio Fondazione Prada

Galleria Vittorio Emanuele, II - 20121; Tel. 02-56-66-2611; fondazioneprada.org

### 'Race Traitor,' Adrian Piper's Exhibition

The retrospective of American artist Adrian Piper, "Race Traitor," is open at Milan's contemporary art museum PAC through June 9, sponsored by Italian textile and coating specialist Limonta SpA. Diego Sileo curated



View of Adrian Piper's exhibition "Race Traitor."

the show, displaying some of Piper's most exemplary artworks throughout her more than 60-year career. Many of the works are from MoMa and the Guggenheim in New York, MoCA in Los Angeles and Tate Modern in London, among others.

Born in 1948, Piper established herself as a conceptual artist, minimalist and performer in the late '60s in New York. Committed against racism, xenophobia, social injustice and hatred, with her art, themes range from politics to racism and gender identity. Through installations, videos, photographs, paintings and drawings, she displayed the pathology of racism.

As a female artist and philosopher, Piper's work brings up misogyny and sexism drawn directly from her experiences. In this sense, her research has inspired entire generations of contemporary artists.

#### PAC Padiglione d'Arte Contemporanea

Via Palestro, 14 - 20121; Tel. 02-88-44-6359; pacmilano.it ■





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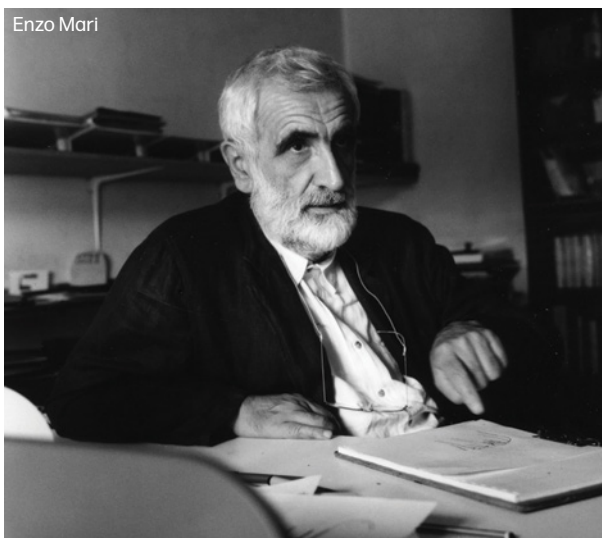
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# An English Spring: What to See, Do and Eat in London

A guide on what to see, what to watch, where to eat and where to treat yourself in the British capital, from The Black Book in Soho to "Sargent and Fashion" at the Tate Britain.

BY HIKMAT MOHAMMED



## What to See

**"Enzo Mari"** The first solo U.K. exhibition of Italian modernist designer Enzo Mari at the Design Museum is on until Sept. 8.

Born in the '30s in Novara, Italy, Mari's communist upbringing played a key role in his design philosophy to create sustainably made art – which ranged from paintings and furniture to text. The exhibition examines the artist's vast body of work, which spans nearly 2,000 objects.

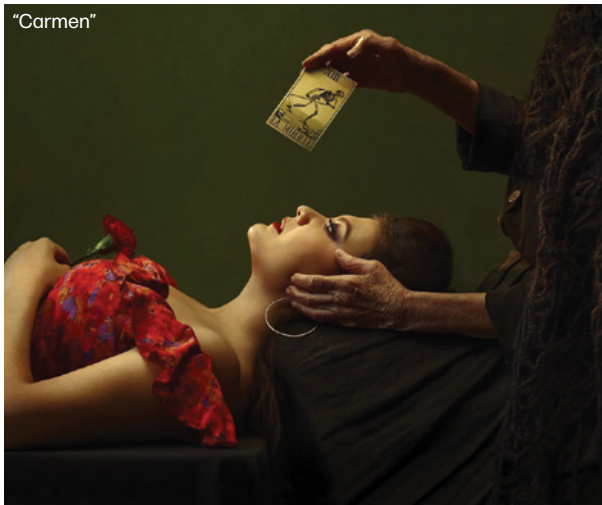
## "Sargent and Fashion"

Portraits and gowns come face to face at the Tate Britain's "Sargent and Fashion" exhibition. The showcase dives into the artist's subjects with the items they're wearing in the sittings, from a stunning cotton, silk and lace beetle-wing sheath from "Ellen Terry as Lady Macbeth" to a sumptuous red silk velvet gown worn by Louise Pomeroy Inches.



## "Icons of British Fashion"

At Blenheim Palace, more than 10 rooms are being dedicated to British fashion, including Stella McCartney, Stephen Jones Millinery for Christian Dior, Zandra Rhodes, Bruce Oldfield, Vivienne Westwood and Turnbull & Asser, a favorite of former British Prime Minister Winston Churchill. The brand made the prime minister a siren suit that became a part of his uniform.



## What to See

**"Carmen"** Love, betrayal and jealousy are the recurring themes in any opera, but especially in the story of Carmen, who goes on to seduce an army corporal by the name of Don José, who leaves his lover Micaëla and army job to join his new lover. When Carmen tires of Don José, she takes to Escamillo, a charming toreador.

**"The Comeuppance"** Five friends reunite after graduating from school 20 years ago to exchange their life experiences. But the more time they spend together, the darker it gets with untold truths lying beneath. The play stars Yolanda Kettle (from "Patriots" and "The Crown") and Ferdinand Kingsley (from "Silo" and "Reacher") as well as Tamara Lawrance, Katie Leung and Anthony Welsh.



**"Underdog: The Other Other Brontë"** Playwright and screenwriter Sarah Gordon's new play "Underdog: The Other Other Brontë" examines the sisterhood and resentment among the famed 19th-century literary family, the Brontës. Anne, the youngest sister and lesser known of the clan, died at age 29. Meanwhile, her other two sisters, Charlotte and Emily, strived to succeed.

## Where to Eat

### The Black Book

A basement wine bar, The Black Book on Firth Street in Soho makes for the ideal spot for an after-work date or nightcap. The wine list includes bottles ranging from Woori Yallock, Australia; Kamptal, Austria, to Rhône Valley, France. 23 Frith St, London, W1D 4RR



**Amber** Amber in Aldgate East takes its culinary inspiration from the Amber Road, which crosses Italy, Greece, the Black Sea, Syria and Egypt. The menu consists of sharing plates such as challah toast with crème fraîche,

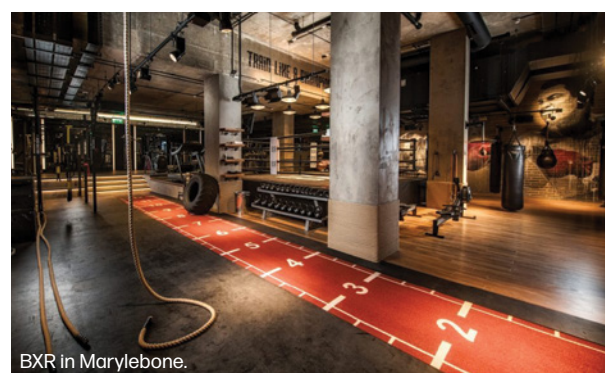
honey and thyme; fried cauliflower with crispy shallots and green tahini; grilled courgettes with hot passata, garlic yogurt and pumpkin dukkah, and mango baklava. 21 Piazza Walk, London, E1 8QH

### Maison François

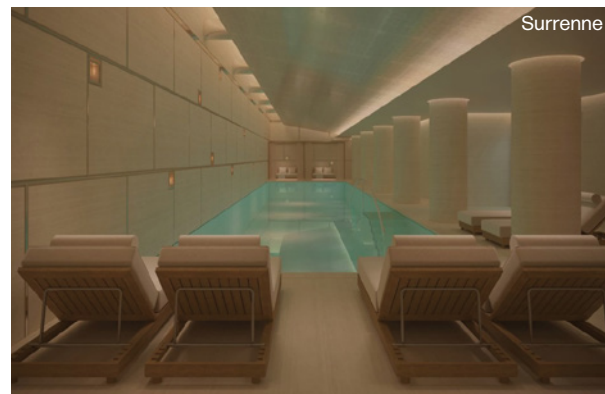
Could anyone resist French food all day long? Non. François O'Neill's restaurant Maison François in St. James's is great for a business meeting or a long overdue catch-up, serving dishes such as flatbread with onions, olives, garlic and anchovies; crab salad; a green salad with mustard dressing, and, of course, the classic entrecôte with French fries. 34 Duke Street, London, SW1Y 6DF

## Where to Treat Yourself

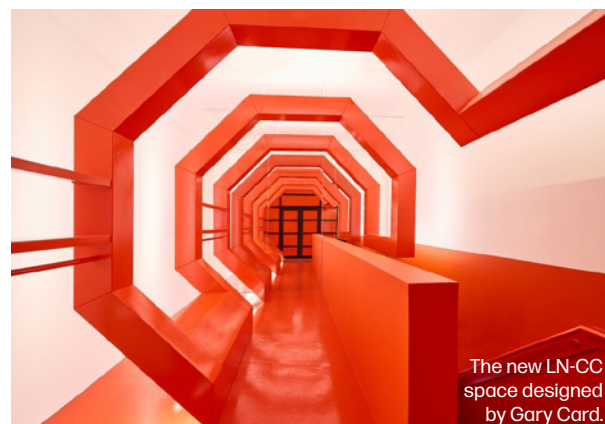
**Skinwork** After the pandemic, beauty consultant Eilidh Smith set up Skinwork, a facial and spa treatment space in Soho that's now expanded to Soho House's Farmhouse and Babington House. The treatments on the menu vary from microneedling, full-body red light therapy to contour facials. 24 Peter St, London, W1F 0HE



**BXR** The elite boxing-gym BXR has accumulated spaces in Marylebone, Canary Wharf and London Bridge, as well as Doha and Daíos Cove in Greece. The club offers both one-to-one and group training sessions alongside combat, yoga, pilates and strength and conditioning classes. 24 Paddington St, London, W1U 5QY



**Surrenne** New Knightsbridge resident Surrenne is a well-being member's club over four floors with a 70-foot swimming pool and indoor and outdoor classes, all sitting over 21,500 square feet. One of the studios has been designed by fitness entrepreneur Tracy Anderson, while a Surrenne Café menu has been curated by '90s model-turned-nutritionist Rose Ferguson. Old Barrack Yard, Knightsbridge, London, SW1X 7NP



**LN-CC** LN-CC, the Hackney-based concept store known for pioneering experiential retail in the early 2010s, has unveiled a new identity that aims to elevate its brick-and-mortar presence with a luxury touch under the current Italian owner The Level Group. It marks the first time the retailer has opened its doors to the public since the pandemic.

The main retail space is divided into multiple rooms that highlight various aspects of LN-CC's offerings. Atrium, for example, hosts the store's top-performing brands such as Miu Miu, Kiko Kostadinov, Y/Project and Diesel. 18-24 Shackwell Lane, London, E8 2EZ





# CANALI

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Here and right:  
Stills from "Palm Royale."



# Inside Job: A Tale of Two Palm Beaches

How production designers approached the interior worlds of two new spring TV series set in Palm Beach: "Palm Royale" and "Apples Never Fall." BY KRISTEN TAUER

**Two new spring series**, "Palm Royale" on Apple TV+ and "Apples Never Fall" on Peacock, take viewers to Palm Beach, Fla., but showcase two very different aesthetic worlds.

**"Palm Royale": Opulence vs. Vibrancy**  
"Palm Royale," the Kristen Wiig-led series on Apple TV+, dives into Palm Beach circa 1969, showcasing its stark social divide.

"The show really portrayed this upper echelon of women in Palm Beach. But at the same time, we were also portraying the other side of the bridge," says show production designer Jon Carlos. The team traced the town dynamic to the opening of the Breakers in 1894, at the time the world's largest resort. The working class – builders and hotel support staff – congregated in West Palm Beach, while the upper society were rooted in Palm Beach proper.

In the show, they addressed that geographic division through the color palette. The Palm Beach environments, including the home of grande dame Norma Dellacorte (portrayed by Carol Burnett), are rich and luxurious, with deep colors that don't overpower. "[The interiors] needed to be bold in their depth, but not bold in their vibrancy. The women always had to be the strongest color in their environments in that regard in Palm Beach," Carlos says.

The West Palm Beach decor in the show, in contrast, is "a bit more poppy, a bit more saturated, a bit more loud," a reflection of the area's cultural vibrancy and less superficial nature.

"And so when the women of Palm Beach would come to those environments, their bright costuming kind of diminishes," adds Carlos. "They're no longer the focal point; they lose their power the second they step foot out of their superficial domains."

Vice versa, the characters of West Palm Beach bring their brighter colors – teals and saturated shades of orange – with them to Palm Beach. "So we kind of play this dynamic of cross-pollination of color based on region," Carlos says.

The production team also used color to assert dominance in different spaces. In the case of the Dellacorte smoking room, typically a man's domain, they incorporated shades of pink to switch the narrative. Subverting the masculine, chairs were upholstered with a pink houndstooth and suiting fabric that

resembled a Chanel suit.

Many of the interiors incorporated recreations of period materials that are no longer available, or have been contemporized. "We got our hands on a piece and basically recreated it in the right color palette and then had it all manufactured," Carlos says.

While the '60s calls to mind mid-century modern, that minimalist aesthetic was more common in West Palm Beach. "The Palm Beach set was a very international set," says set decorator Ellen Reede. "These people had been traveling all over to Europe and all of Asia, and they saw things that they wanted to bring back."

Interiors were built out with a mix of rented and purchased pieces from Los Angeles-based Melissa Levinson Antiques and other local antique shops, and online marketplaces for high-end decor like 1stDibs and Chairish.

"And all the ephemera, all the small little items – motel bills and things like that that we didn't actually create – we purchased from people on eBay and Etsy, that people had held on to," Reede says. "And people like us absolutely adore that because we get to use the authentic articles."

## "Apples Never Fall": A Family Drama, Grounded in Tennis and Family History

Personal ephemera, particularly trophies and tennis trinkets, also played a role in decorating the primary family home at the heart of "Apples Never Fall," a mystery-drama series on Peacock. Although author Liane Moriarty set her novel in Australia, the story was recast in West Palm Beach for its screen adaptation.

"West Palm Beach versus Palm Beach Florida: there's a big distinction, which is that one side of the waterway is a very elite, wealthy community. We tried to show the

difference of that to where our characters live in West Palm Beach," says production designer Tony Fanning. "We tried to get them to be more real, a little bit more upper working class."

The drama-mystery is centered around the disappearance of a family matriarch, portrayed by Annette Benning, shortly after she and her husband sell the longtime family business, a tennis coaching center. With their mother gone, suspicion runs rampant among her four adult children.

"It's primarily about a family that is centered around tennis and competitive sports, and what that does to a family dynamic," Fanning says. "Within the primary house, the family home, we really wanted to give a sense of that history of their lives together as a sports family," he adds. "That drew us to questions like, 'How do these characters live, and what would they be drawn to in terms of material, color, texture and way of living?' We wanted the home to feel very earthy, and that they were people of the earth."

To reflect a down-to-earth vibe, the team leaned into natural fabrics and materials like wood, and restricted their color palette to "tennis colors": green, white, yellow and variations on blues.

"Trying to choose things that really felt Florida," he says. "And that was in fabric patterns, the texture of the fabrics. We used a lot of caning, we used a lot of palm patterns in the bathroom – things that would immediately read 'Florida,' that you don't necessarily see in other communities."



Here and right:  
Stills from "Apples Never Fall."



Laura Dern and Kristen Wiig photograph by Erica Parise; "Apples Never Fall" by Vince Vaitutti and Justin Boland



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Irina Shayk by Steven Meisel

# SWAROVSKI



# The Brazilian Court Gets a Full-scale Renovation But Keeps Its ‘Private Residence’ Feel

Owner Bobby Schlesinger on the hotel's redesign, which honors his late mother, the hotel's former interior designer. BY LEIGH NORDSTROM

**Palm Beach gets plenty of love** each winter, but this year it's proving itself a major contender for a springtime destination. One of the town's most legendary destinations, the Brazilian Court Hotel, is entering a new era with a full redesign, shepherded in by owner Bobby Schlesinger.

Schlesinger's family has owned the hotel, which was built in 1926, since 2001. An initial full-scale gut renovation was embarked upon that year. Leslie Schlesinger, Palm Beach interior designer and Bobby's mother, was inspired by the original architects Maurice Fatio and Rosario Candela in that 2001 redesign and focused on restoring their vision.

Leslie died of cancer in 2011 and her business, Leslie Schlesinger Interiors, is now operated by Lauren Hastings. Now Hastings and Bobby have teamed to reimagine the Brazilian Court, paying homage to his mother's work at the property while bringing new life to the 80-room hotel.

## Outside In

“From a global perspective the hotel is situated around two courtyards, a north courtyard and a south courtyard, and that's the lifeblood of the hotel,” Schlesinger says. “Aside from The Breakers, we have the most outdoor space in downtown Palm Beach for a hotel, private outdoor space. And we wanted to bring that coloration of landscaping into the rooms.”

The result is a use of dark natural wood throughout, including teak and pecky cypress, as well as deep green hues, all meant to “bring the outside in.”

The color palette – nature-inspired shades of green and wood, rather than the typical pink and palm-tree green generally associated with Palm Beach – is in honor of Leslie.

“When she designed the hotel she was lauded for the use of not traditional hospitality grade materials,” Schlesinger says.

## Custom Details

Elements in the new hotel, including “the limestone in the bathrooms, the fact that we were doing jetted bathtubs; five- and six-piece bathrooms; the custom millwork on the ceilings; the use of pecky cypress throughout the property; the use of velvets; using these warm tones of warm natural tones of greens and yellows and saffrons – that was all really harkening to what she brought to the property. Just putting our own touch on it,” Schlesinger says of his mother's design.

One of the aims of the redesign was to have a place in the lobby for guests to enjoy live music, which takes place on Friday nights, as well as Sundays during brunch. Bay window inset banquettes have been built to allow for space to enjoy a cocktail while the music plays.

There is also a new teak poolside bar, as well as the introduction of a private 44-foot yacht owned by the hotel, which is Schlesinger's favorite new detail.

“We offer complimentary trips to all of our guests three times a day. We're the only hotel in Florida that does anything like this,” he says. “It's a level of consistency and a level of quality that is representative of what we have always achieved at the Brazilian Court.”

## Just Like Home

Schlesinger has noticed that the hotel enjoys a healthy mix of steadfast Palm Beach regulars as well as new, young faces.

“The people who valued the Brazilian Court 20 years ago are still coming as guests. We always try to appeal to a new generation and we've been successful in doing that. But we also pride ourselves on guests who have stayed with us for years and at this point, would choose no place else to stay,” Schlesinger says.

One thing that has remained the same since the family took over that separates the hotel is its residence-like approach to rooms, with one-, two- and three-bedroom options.

“You really feel like you're in your own private apartment when on the property. You don't have to get into an elevator to go anywhere onsite. Everything is accessible from multiple points throughout the courtyards, so you don't feel like you are checking into a hotel,” he says. “You feel like you're at a private residence in Palm Beach with all of the amenities of the most luxurious hotel you can imagine.”

Rooms start at \$1,500 a night in season.

Inside the Redesign of the Brazilian Court Palm Beach.







**MISSONI**



# Mathilde Favier's New Book Is the Ultimate Insider's Guide to Paris

"Living Beautifully in Paris" explores Favier's private world and her galaxy of famous friends and family. BY JOELLE DIDERICH



Mathilde Favier and Elie Top



Carla Bruni in the Beaux-Arts style peristyle of the Palais Galliera, beside "The Digger" by Alfred Boucher, c.1891.

**Mathilde Favier** is fresh off the plane from Los Angeles when we meet for coffee at Monsieur Dior, the restaurant on the first floor of Dior's flagship boutique on Avenue Montaigne, two days after the Oscars.

As public relations director at Dior Couture, Favier oversees celebrity relations and was on hand to ensure that brand ambassadors Jennifer Lawrence, Anya Taylor-Joy and Charlize Theron looked flawless on the red carpet.

If the chatter post-awards is about the broken zipper on Emma Stone's Louis Vuitton gown, Favier is here to discuss something entirely different: her first book.

"Living Beautifully in Paris," published by Flammarion, provides a fascinating glimpse inside the world of the renowned tastemaker and hostess, who is friends with a who's who of powerful people from across the worlds of culture, politics and industry.

Think of her as the influencer's influencer, though she's not a huge fan of the term.

"To me, an influencer is someone who inspires me and I think the word is not appropriate, because influencers no longer inspire anyone. That's over," she pronounces, noting that paid partnerships have left little room for these tastemakers to embody their personal style.

Rather, Favier sees herself as a champion of a gang of women she describes as "bees" – though she stops short of describing herself as their queen. Still, it's hard to find anyone with her level of connections.

From former French First Lady Carla Bruni to her half-sister Victoire de Castellane, creative director of Dior jewelry, her illustrious friends and family fill the pages of the coffee table book, posing in exquisitely appointed homes or postcard locations across Paris. ▶



Mathilde Favier

Mathilde Favier and Elie Top photograph by Stéphane Feugère



The photographs by Pascal Chevallier and accompanying texts, written by journalist Frédérique Dedet, amount to the ultimate insider's guide to Paris. "I wanted it to be very real, like a family photo album," Favier says of the mix of glossy portraits and informal snaps, like the double page of her elevator selfies.

Some are women she's known since her school days at the Institut de l'Assomption, commonly known as Lübeck, where her classmates included designers Vanessa Seward and Camille Miceli, and stylist Emmanuelle Alt. Some are more recent acquaintances, like Tagwalk founder Alexandra Van Houtte or Spanish designer Maria de la Orden.

"I love to champion women who inspire me," she says. "None of us are getting any younger, unfortunately, but these people are bringing a fresh wind of energy to Paris."

Though born and bred in the French capital, Favier believes that being Parisian is an attitude, not something you can learn from a how-to manual.

"You can be foreign and Parisian," she says. "It's not about your clothes or your family. It's how you behave and perhaps you can attain a form of Parisian allure. Jane Birkin had become Parisian."

Favier has moved in fashion circles since her teens, when her uncle Gilles Dufour got her an internship at Chanel, where he worked alongside Karl Lagerfeld. The studio then was full of other young girls.

"Karl thought we were funny and adorable. He called me Princess Mathilde, because I was intoxicated. If he'd asked me to pick up pins for six weeks, I'd have done it," she recalls.

Favier cut short her studies to join Glamour magazine before eventually moving into public relations at Prada and then Dior, where she has overseen celebrity relations for 13 years. During that time the business of red carpet dressing has changed beyond recognition.

"Back then, when we got to Los Angeles, we would have one or two brand ambassadors at Dior. Today, there are more than 80," she says.

Though she now heads a team of seven, Favier somehow makes everything she does look effortless,

A layout from "Living Beautifully in Paris" showing Mathilde Favier shopping in Paris.



Mathilde Favier in her bathtub.

whether greeting Rihanna at the Dior haute couture show in January or designing a hot water bottle for her sister Pauline Favier-Henin's lifestyle brand Bloom Paris (it's as chic as you might expect).

What she hopes to capture with her book is a certain lightness of being, and a way of life that she fears might be disappearing.

"I would like for Paris to be preserved," she explains. "We remain the capital of fashion and luxury and that attracts a lot of people to our city. I think we're victims of our success and we risk losing sight of certain important values. I wanted this book to celebrate the things that make me happy."

That includes traditional restaurants like Le Voltaire and La Poule au Pot, the open-air market on Avenue du Président Wilson and confectioner Maison Louis Fouquet, where she buys chocolates in glass jars as hostess gifts.

It also refers to a quality of service that she embodies at Dior. "When you work in a service industry, you should do everything with a smile. If possible, you should never have to say no," she says.

Favier considers good manners the ultimate form of elegance and her book celebrates an unhurried style of hospitality that is not just for show.

"The notion of pleasure is still very important here," says Favier, who is known for her colorful table compositions. "When I have people over, I want it to be a

genuine experience."

She credits her mother, Françoise Favier, with instilling in her daughters a sense of savoir-vivre. Forget about putting ketchup bottles on the dinner table.

Favier grew up surrounded by women like interior designer Madeleine Castaing and society doyenne Lee Radziwill, who introduced her to the father of her children, businessman Robert Agostinelli.

"All these people had a form of simple sophistication that no longer exists, but above all, that no longer matters to people," she says slightly mournfully. "It's a shame they no longer care about quality. For me, it's the most important thing."

Her obsession with finding beauty might come across as superficial, but for Favier, it's a way of life.

"It's a way to avoid what is sad and ugly, because life spares no one," says the 54-year-old mother of two, who is twice divorced and now shares her life with producer Nicolas Altmayer.

"I think it's also structural. Some people see the glass half full instead of half empty. I think I was made to focus on the positive things in life," she says.

She hopes to parlay her taste for the finer things into a franchise of books on different topics and places. Her debut tome is set to come out on May 7 in the U.S. and she's already at work on the next one. "It's very addictive," she admits. ■



Mathilde Favier with her mother Françoise Favier and her daughter Héléoise Agostinelli.





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FAIRCHILD STUDIO X SCOTCH & SODA

# Scotch & Soda Evolves Its Always Original Approach With Fresh Inspiration and Global Perspective

The fashion brand is continuing to evoke **INFECTIOUS OPTIMISM** and **FREE SPIRIT** through designs under Bluestar Alliance's management.



Struyk said fresh perspective is the case with each new theme and each new collaboration as well, encouraging both in-house staff and collaborators to see things anew. The first stop for inspiration is always Scotch & Soda's rich achievement of almost 40 years of past collections that capsule unique celebrations of the history of Amsterdam. The design team also aims to take a trip together each season for inspiration. This involves sightseeing, shopping, exhibitions and visiting antique and flea markets.



"As we work primarily from vintage/historical references in combination with research from books, museums and art exhibitions it results in highly original prints and designs," said Struyk. "We have an extremely creative studio that encourages designers to create through draping on the stand, embroidering and hand painting. Each season we apply the same logic which means the result is always original and truly authentic to the brand."

With this in mind, Holmond and Struyk said they design for everyone. "We hope to deliver a collection that resonates with the buyer, whether they are as geeks as we are about the seasonal direction and reference points does not matter. We aim to deliver beautiful, crafted garments that are free from pretense."

From a product perspective, the co-design directors said they hope that through the brand's rich history in print, it can become a go-to for the range of men's and women's vast wardrobe expression needs, including denim, suiting, knitwear and women's dresses. The team has notably taken steps to expand and diversify knits which put the brand in a unique place in the market given its price point.

There has also been significant growth in the children's apparel category with matching mother, father and child with styles that highlight the joy of expression. Retailers such as Mytheresa and Nordstrom, among others, have seen increased interest in matching styles for the family.

Ralph Gindi, cofounder and chief operating officer at Bluestar Alliance, said that one of the company's strategies for growth is to "add key item drivers to the assortment to maximize volume during key seasonal and traffic periods. Seasonal hero items will be scaled to the market."

As Scotch & Soda's design team continues to fulfill the brand's vision for unique, optimistic design, Gindi said Bluestar Alliance is strategically applying focus and considerations across categories that ensure the needs of customers and retail partners continue to offer the "unexpected expected" that the brand is known for.

"The design team has always been very inspired and the collections we have since shown at market have been met with a strong response and enthusiasm," said Gindi.

"There is an appreciation for the thoughtfulness in Scotch & Soda designs. Around the world, retailers come to Scotch & Soda for the most eclectic pieces, and we are very pleased to see the positive response to our mainline collections, capsules and collaboration products. The consistent feedback we get has been that Scotch & Soda is a brand they can rely on for originality and distinction across wovens, fabrications, patterns, color and thoughtful design details and accents." 

**T**HE LAST YEAR has been a time of notable growth for standout contemporary brand Scotch & Soda. Under the management of its new parent company, Bluestar Alliance, the brand launched buzz-worthy collaborations (which included a partnership with Joe Jonas), strategic expansion of product categories and increased global retail locations.

The comprehensive evolution has been fast but effective, bringing the once menswear-only brand to a much wider audience who have been quick to embrace the brand's unique perspective and inspirational candor. Scotch & Soda's ongoing global penetration across major retailers internationally and domestically includes Zalando, Bloomingdale's, Anthropologie, Dillard's, Macy's, Saks Fifth Avenue and specialty boutiques which Bluestar Alliance reports seeing great opportunity for the brand.

Today's Scotch & Soda design team continues to foster a bold approach to style that has been unwavering in its originality, celebrating authenticity and community with an endless supply of optimism. The energy of the brand mirrors the life around it, often referencing the free spirit of Amsterdam where it was built, but always taking inspiration from global commonality.

Scotch & Soda's design directors of the Men and Women collections describe their designs today to be aimed at "making the

wearer feel authentic and allow for self-expression with a design process rooted in optimism to spread love and joy to each Scotch & Soda customer."

Often the design team will travel to find inspiration for upcoming collections, taking trips to cities and vintage markets to find treasures. Their approach is all in service of celebrating the free spirit of Amsterdam. They find elements to create, inspire and evoke this feeling.

"With each collection, we aim to celebrate the optimism, love and inclusivity of Amsterdam and its people," said Chloe Struyk, co-design director at Scotch & Soda. "This is done through the creation of authentic and optimistic items that promote self-expression. This is a constantly evolving process, I am relatively new to the brand, so I see the archive and the inspiration through fresh eyes, and even Amsterdam itself through fresh eyes. It is very special to live in the Netherlands and work for a brand so inspired by its surroundings."

▲ Scotch & Soda Summer 2024 campaign.

► Keizersgracht 22, 1015CR Amsterdam.

"The brand is heavily inspired by vintage and historical garments and prints, and we are lucky to have a huge archive that reflects this," said Struyk. "The Amsterdam HQ is a magpie nest of trinkets, antiques and textile samples, inspiration is packed into every corner."

Moreover, when considering the vision of the brand's design, Rudolph Holmond, co-design director at Scotch & Soda, said "each coming season we take time to evaluate the global mood and aim to create a brief that is reflective but also hopeful for a bright and optimistic future. As we are not a trend-led brand, we are able to remain authentic in our self-expression, looking back to our rich archive again and again each season with a new lens."

When it comes to designing creative collaborations, Holmond and Struyk said that when deciding on a seasonal theme, they keep in mind how it can be enriched through collaboration. The themes always have a focus around music, art and love which collaborating partners can add energy and authenticity to.

Holmond and Struyk went on to say that the design team tends to stay away from trend forecasts to be true to the brand's heritage and carve a different path than competitors, instead preferring to create proprietary market and brand research. The team does, however, stay engaged with the world of arts and culture to holistically keep relevance in the market.

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# Elvis Presley Is Coming to London – Sort Of

An upcoming AI-enhanced immersive experience that will include live performers, aromas and music will allow consumers to explore the life of Elvis Presley. BY ROSEMARY FEITELBERG

Elvis Presley in 1970.



Elvis publicity shot from the movie "Clambake," 1967.



Elvis performing at the "Aloha from Hawaii" concert special in January 1973.

**Just when you thought** there was little left to be learned about Elvis Presley, an AI-enhanced immersive experience aims to humanize “the King of rock 'n' roll.”

His death at the age of 42 in 1977 triggered worldwide mourning among thousands of fans, including swarms that descended on the grounds of Graceland, the Memphis, Tenn., mansion where he had been first found unconscious, to pay their respects. Now Layered Reality, a U.K.-based production company, aims to tap into the performer's legend and continuing fan base with the “Elvis Evolution.”

Slated to debut in London in November, the immersive experience already has a waiting list. The show joins a growing list of such digitally heavy experiences, including Mercer Labs Museum of Art and Technology's “Van Gogh: The Immersive Experience” and the recently opened “Immersive Fort Tokyo,” the world's first immersive theme park with 12 attractions. As of last year, the “Abba Voyage,” which features an avatar band, reportedly reeled in \$2 million annually. The band Kiss, which just sold its music catalogue to the Pophouse Entertainment Group for a reported \$300-plus million, is also planning an avatar band experience as part of that deal.

Layered Reality already has a track record in the medium through “Jeff Wayne's The War of the Worlds” and the “Gunpowder Plot,” nearly two-hour immersive experiences in London. Next up is “Dream Flier,” an augmented reality and virtual reality-powered experience in London that is set to open later this year before moving to the U.S. The premise is a female engineer creates a biofuel jetpack so that others can fly above cities, with visitors serving as test pilots, complete with the sound of wind, the coolness of air and thrashing rain before exiting with a “Hollywood style trailer” of the experience.

As for the “Elvis Evolution,” visitors are meant to feel they are walking in Elvis' shoes and seeing what shaped him as a man as well as his musical influences. Layered Reality's cofounder and chief executive officer Andrew McGuinness says that rather than be told about that journey, visitors will follow his trajectory from growing up in a small Mississippi town to being on the largest stages in the world. After experiencing that, visitors will watch what appears to be Presley performing. The AI-enhanced technology draws upon hundreds of hours of footage and thousands of stills thanks to Authentic Brands Group, which owns Elvis Presley Enterprises, capturing everything about Presley – from facial expressions to body movements. The takeaway is what McGuinness describes as “an authentic version of Elvis, but Elvis is able to do things that we would never have been able to see him do in real life.”

One example might be that if original footage was shot facing Presley, during a concert, AI might take the rear view or the view that Presley had during that same concert. “that's effectively creating footage that's never been seen before. But it's from an absolutely authentic source,” McGuinness says. “It's really astounding what



Layered Reality specializes in immersive experiences, where visitors feel they are part of the action. Here, a glimpse of “Jeff Wayne's The War of the Worlds.”

that technology allows us to do and it has only really emerged in this sphere in the last couple of years. And it's improving all the time.”

Rather than wear VR goggles, ticketholders will watch the Presley-inspired figure in front of their eyes. Despite “the enormous amount of technology that will be used,” Layered Reality aims to make it invisible so that people lose themselves in the experience, as though they are attending a real Presley concert. Groups will be capped at 40 to follow his life, and just under 200 will catch the finale performance. On a daily basis, about 2,000 people are expected to pass through. The investment is a multimillion-dollar one.

Started seven years ago, Layered Reality is now a 200-person team that flexes up with an additional 100 people or so as it takes on specialists when creating a new production. “One of the brilliant things we do is end up with the most eclectic group of people – costume designers; coders, especially ones with virtual reality expertise; directors; actors; performers; content creators; architects, and people who wouldn't normally come across each other in everyday life,” McGuinness says.

McGuinness is quick to praise Baz Luhrmann's film “Elvis” for bolstering the icon's fan base and chalks up Elvis' staying power to having multiple legacies simultaneously – the major musical one; his ascent aligned with the birth of rock 'n' roll; his fashion remains an influence, and his up-by-your-bootstraps beginnings and human flaws are relatable as ever, according to McGuinness.

“Fashion-wise, if you look at the fashion sense of Harry Styles, he is very influenced by Elvis,” McGuinness says. “In the back of our minds, we know this was a guy who came from nothing, and made himself the greatest star in the world. There is something in all of us that aspires to that. Is he the personification of the American dream? That's incredibly energizing to people.”

Visitors will go through multiple scenes and time periods, such as his childhood home, auditions and other pivotal places that have been recreated like intricate movie sets. As its name suggests, Layered Reality layers theater

in a multisensory environment with live stage sets with live performing musicians or actors. There are also digital elements like VR, projection mapping, binormal sound, physical sensations by tinkering with temperature, touch, physical movements, motion control systems and aroma.

It all begins in an actual diner, where food and beverages will be available to purchase and the final stop is an after-party bar with Presley's music piped in. There will also be music that Presley influences like songs by Miley Cyrus and Harry Styles. Playing into the pompadour-haired musician's signature style, there will be plenty of Authentic Brands Group-approved “Elvis Evolution” merchandise including “uniquely Elvis” items beyond hoodies, T-shirts and other basics.

“At something like ‘Van Gogh,’ you might be watching something, within our experiences, you are part of it. You aren't seeing the story. You are part of the story. That's really transportive. You are going on a physical journey as you go through space and time in various chapters,” McGuinness says.

Scents will trigger changes in scenery, whether that be in Tupelo, Miss., or Memphis. The aroma changes accordingly with rural farmland scents planned for his hometown.

Needless to say, many members of the Layered Reality team touched down at Graceland and had VIP access to some of the private archives for an exclusive view. The trove has been so fastidiously kept that there are receipts for roadside diners. McGuinness said, “The thing about this experience is that we kind of think that we know everything about Elvis. But we don't really know that much about him as a man, a human being or a person – what he went through, his vulnerabilities, his highs, his lows. There's been an awful lot obscured by history.”

Meaning that his life has been reduced to his music and drug problems?

McGuinness says, “There are some tropes, if you like, that are reeled out about Elvis. Sometimes they are about his issues. The more eclectic memory of Elvis is of his Vegas years more so than his incredible ascendancy more in his later years.

“What we really want to bring to life is how this guy being born in a small Mississippi town with a really tough background could even dream of being what he ended up being. That kind of arc feels very contemporary – you can be what you dream. Elvis actually was that in the 1940s, 1950s, 1960s.”





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# The Downsides of Europe's Spring Holidays

The Easter holidays and skiing in Gstaad both happen in late spring – but perhaps they shouldn't.

BY LOUIS J. ESTERHAZY

**Editor's Note:** *The Hungarian Countess Louise J. Esterhazy was a revered – and feared – chronicler of the highs – and generally lows – of fashion, society, culture and more. And it seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now been contacted by the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has sent this missive about his abhorrence of Europe's spring holidays and the season's skiing.*

As we are now well into spring, two things dominate my calendar – the Easter holidays, when the house fills again with family and an alarming number of children, and late season skiing. However, the older I get (no, dear reader, I will not say how old since age, like one's wealth, is something that shouldn't be discussed) the less enthusiasm I can muster for these annual events.

Let's start with Easter. Now, don't get me wrong, as devout members of the Holy Roman Empire, the Esterhazy clan take it all very seriously, even though it can be pretty hard stirring up any real excitement for the holiday. But at least in Europe we get a day or two off, while in the USA it doesn't even warrant a public holiday (apart from, oddly, craven Wall Street, which each year is closed on Good Friday).

Christmas has all those lusty carols and seasonal "hits." One can't fail to notice that no one ever, in the entire history of popular music, has produced an Easter one beyond hymns or requiems. The Christmas canon is endless and still growing – ask an employee of any retail outlet, from Saks Fifth Avenue to Starbucks, and they will attest to that since these days they now hear it from early October through the New Year. The idea of a singer launching an Easter special would be considered completely weird.

And let's discuss holiday decor and, of course, fashion too. While every home in Christendom has boxes and boxes of stored seasonal Christmas decorations and, as the

song goes, we "deck the halls," many of us would scratch our heads to identify any Easter specific decorative item that we own apart from perhaps a pastel-colored bunny or chick and, naturally, eggs in colors so increasingly vibrant they now look a danger to the environment. The Generalquartiermeister (aka, the German wife) does insist on creating the traditional Osterbaum, however (look it up).

As to Yuletide fashion – I will admit that no couture house has ever sent a model down the runway in Christmas-themed garb, but it does get an oblique look in. Think of those fabulous sweaters from "Love Actually." Easter fashion...nada, unless you count the Easter bonnet, which pretty much went out with the girdle and spats. Although, having said that, watching "Easter Parade" in the Esterhazy manse over the holiday weekend we all marveled at the epic wardrobes of Ann Miller and Judy Garland. The scene with Fred Astaire selecting an Easter outfit for Ms. Miller in a New York couture house alone should be required viewing for all those in the fashion business.

And who came up with the series of unrelated and hare-brained Easter themes – the peculiar egg obsession mentioned above that really only candy-makers fully appreciate and, of course, the Easter basket brimming over with chocolate? So much chocolate that even the greediest Augustus Gloop of a child eventually succumbs and says, "Please, no more."

The subject of chocolate takes me to my next springtime disappointment: skiing. In the Swiss ski resort of Gstaad there is a famous town center café named Charly's that serves the thickest, richest and costliest hot chocolate drink on earth. I think the cost is based on the calorific content and it requires a second mortgage and, afterward, a two-hour workout with one's personal trainer to lose the huge number of calories one has consumed by sipping a mere mouthful.

But the hot chocolate at Charly's is not, by far, the only rich thing that can be found there. Remember, Gstaad,

much like its competition for top swanky Swiss stakes Saint Moritz, is not really that great a ski destination. It's low and often alarmingly brown. Since the new year, it has barely seen a snowflake.

But those who gather at the insanely expensive Palace Hotel and the fearsomely exclusive Eagle Club know that only too well. So they head to Charly's, where much of the day is like a middle-aged fashion show from the '60s with lots of women decked head to toe in mink or designer outfits more suited to the streets of Paris.

Of course, the ladies there would rather be dead than seen actually donning a pair of skis, but that doesn't stop many of them from proudly kitting-up in a Fusalp or Perfect Moment athletic outfit that might imply, "I've just come off the piste" or "I am about to hit the slopes." Mainly, though, it shouts, "Look at my gorgeously expensive and very flattering ski outfit." And let me pose this fashion question: why do so many people freely elect to wear ski outfits of color combinations (such as orange and brown) that would lead to the fashion police making an arrest on Madison Avenue or Rodeo Drive? It seems the thin mountain air leads to fashion sensory deprivation.

Gstaad has the same number of permanent residents as the U.S.' ski destination of choice for the 0.01 percent, Aspen. That number is 7,000 people. But at least in Aspen most people do occasionally venture out onto the snow, even if it is to be nannied by their \$1,000-a-day ski instructor. To put that into context, however, Aspen has more than 100 billionaire property owners. Houses frequently sell for more than \$70 million and the median price of an Aspen home last year was more than \$9 million.

After the mild shock of those numbers, I'll give you something to wryly smile about. The motorcar du jour in Gstaad, driven by many a young blond woman delivering her progeny to their personal ski guide, is the old farming workhorse, the classic Land Rover Defender. These chunky, military-grade, hard-to-drive vehicles are omnipresent in Gstaad today. They shout toughness and no-nonsense practicality and, "I can go anywhere I want in these mountains because I am rugged and I am real."

However, I can guarantee that not one has been used in earnest off-road all season. And to completely undermine the myth, at night they all get parked in spotless sub-basement chalet garages (you can't park in front of your house in Gstaad, god forbid), with underfloor heating, some even with piped muzak and artwork on the walls. I kid you not.

If they could, I bet these families would happily eat a chocolate egg too – but only if it's from Fortnam & Mason or Jean-Paul Hevin.





[loropiana.com](http://loropiana.com)



*Loro Piana*



*nothing like a*  
**classic**

The ladylike handbag is back in a big way thanks to the quiet luxury trend seen all over the latest runways. After all, a classic never truly goes out of style.

Photographs by **Vanessa Granda** Styled by **Alex Badia**





Celine by Hedi Slimane medium Nino bag in supple calfskin; Marc Jacobs virgin wool, polyester, polyamide and polyurethane shrunken jacket and skirt; Retrouvaï Lollipop ring in 14-karat yellow gold with green tourmaline and blue onyx; Burberry bangles.





Dior mini Dior Jolie top-handle bag; Loewe cashmere suede coat; Carolina Amato gloves; Loro Piana charm bracelet.





Loewe napa lambskin  
Flamenco handbag;  
Carolina Amato gloves.





Gucci Jackie small shoulder bag; Hermès leather coat; Cartier Trinity ring in 18-karat yellow gold, white gold and rose gold; Cartier Trinity bracelet in 18-karat yellow gold, white gold and rose gold; Chanel ring; Dior 30 Montaigne Jolie ring.





Hermès leather bag;  
Carolina Amato gloves.



Louis Vuitton Low Key  
Hobo MM handbag;  
stylist's own gloves.





Chanel lambskin handbag with charms and grained calfskin handbag with braided handle; Altuzarra polyester coat; Carolina Amato gloves; Chanel bracelet.

Model: **Cianna Bisant at Part Models**

Casting by **Luis Campuzano**

Nails by **Elizabeth Garcia at Muse NYC**

Senior market editor, accessories:

**Thomas Waller**

Market editor:

**Emily Mercer**

Fashion assistants:

**Ari Stark** and **Kimberly Infante**





# Mood Board

## Lauren Harwell Godfrey

The California-based jeweler talks inspiration and shares how she uses her creations to support causes she's passionate about.

BY THOMAS WALLER

**Lauren Harwell Godfrey** took an unconventional path to creating jewelry. Self-taught, she left the world of advertising, went on a trip to the Tucson Gem Fair and began a journey of self-discovery. Her whimsical collections, centered around personal heritage and healing energies, have gained her a following and a 2022 Gem award for jewelry design. Here, WWD takes a deep dive into her work – and the power of using it to give back.

**WWD: Your work has roots in ancient textiles and patterns of the African diaspora; how does this sense of culture and heritage inform and evolve your work?**

**Lauren Harwell Godfrey:** The design language of the African diaspora, with all of its vibrant colors and intriguing patterns, plays a big role in my work in part because it's a way of honoring and connecting to my heritage, but also because it's a place that I love to visit. I am always so inspired by my trips to Africa and it's such a big continent that as I continue to explore it my work will continue to evolve as a result.

**WWD: Jewelry is often embedded with sentimental connotations through symbolism and energy. How does that help shape and give purpose to what you create? How do you choose the materials and gemstones you use to help tell your story?**

**L.H.G.:** I think a lot about energy when I am designing my collections. I use a lot of triangle motifs in my work, which are not only the strongest shape, but have a very directional energy. I called one of my earliest collections "Good Juju" because I love the idea of putting positive vibes into the world through my jewelry. I am often told my jewelry feels happy and joyful and that's a huge compliment to me.

**WWD: In 2020 you launched your Charity Heart collection to support World Central Kitchen, which helps people experiencing food insecurity. Can you expand on why as a young brand it was important to use your work to help uplift causes you care about?**

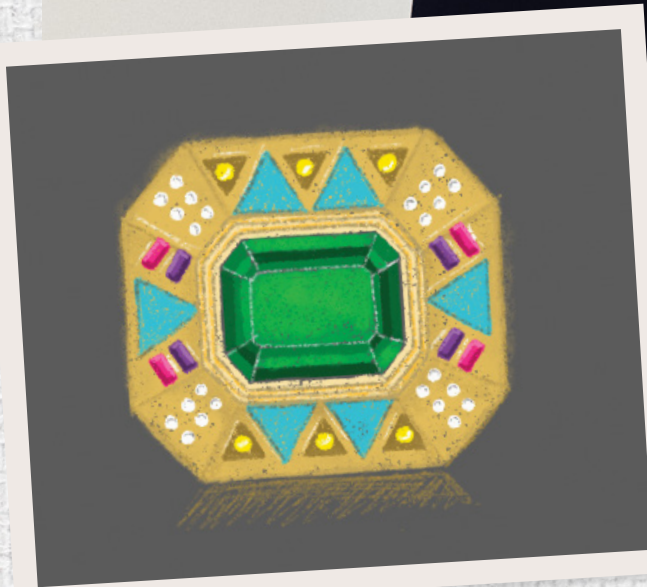
**L.H.G.:** It was important as a young brand and will continue to be important as my brand matures, because as a designer I have an opportunity to support causes I believe in through my work. It's also a very clear way to share brand values and connect with collectors who believe in what I am doing.

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

**L.H.G.:** Let's start with Josephine Baker – she epitomized Art Deco glam to me and I especially love images of her Jean Dunand Giraffe set. I am very into '70s jewelry right now and love how Diana Ross styled her jewelry in that era. Presently, I'd have to say Cynthia Erivo. I love that in a world where so many celebrities are wearing jewelry as part of a contractual obligation, Cynthia wears what speaks to her and what she believes in. She's a big supporter of independent designers and we love her for it.



Lauren Harwell Godfrey



*"A sketch of a ring from my Cleopatra's Vault collection featuring a Muzo emerald."*

*"A handful of gorgeous Muzo emeralds. Their color is truly otherworldly."*

**WWD: What advice would you give today's customer on how to wear their jewelry in their day-to-day life?**

**L.H.G.:** More jewelry reads as more casual, whereas if you wear one special piece it feels more like a dressy occasion move. So, for day to day, don't be afraid to pile it on a little and layer.

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

**L.H.G.:** The Muzo Emerald Totem necklace I made as part of my Cleopatra's Vault collection. I created it as part of a designer collaboration with Muzo and it's the first time I had ever worked with such precious emeralds. I love that this necklace incorporates so much of what I am known for – geometric patterns, large scale, mixed gem shapes – along with these incredibly rare stones.







"Me on a pilgrimage to the Great Pyramids of Giza."



"Details from my studio. I found this sun mask on a trip to Africa and loved the concentric triangle motif."



"A sketch of my 'So Fly' pendant that was inspired by my trip to Egypt."



"Me and my everyday stack."



"A detail from the Temple of Kom Ombo in Egypt. My studio walls were painted before visiting Egypt and was so surprised to see the same concentric triangles in so many of the temples there."





Courrèges

**Courrèges dress**  
 "My kinda little black dress for this season."



Hanne Gaby Odiele

## Add to Cart

### 8 Spring Dream Wardrobe Essentials From Top Model Hanne Gaby Odiele

The WWD Weekend guest editor curates her dream wardrobe of eight spring women's ready-to-wear pieces, accessories and lifestyle essentials to add to cart. BY EMILY MERCER

Throughout her almost two decade-long career, top model Hanne Gaby Odiele has fronted numerous campaigns; walked runways for Marc Jacobs, Louis Vuitton, Calvin Klein, Versace, Chanel and more, and been a fashion-industry favorite both on and off the runway for her power walks and keen personal style. Odiele often mixes high fashion looks with grounded, edgy graphic T-shirts, leather accessories and sportif, novelty layers.

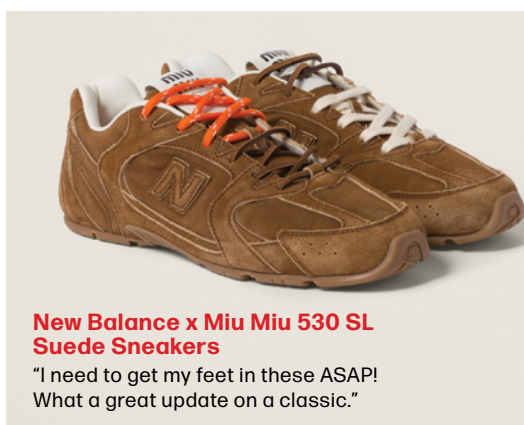


**Acne Studios Super Baggy Fit Jeans**  
 "Acne Studios providing the perfect fit this season. Love the pre-worn look as well."



**Coperni Cablas Petal Bag**  
 "This bag is the perfect summer vacation item from the airport to the beach to the farmers market. Tres chic!"

**Phoebe Philo Padded Jacket With Gathered Waist**  
 "For the chiller, windy spring days. I love this silhouette. A dream piece."



**New Balance x Miu Miu 530 SL Suede Sneakers**  
 "I need to get my feet in these ASAP! What a great update on a classic."



Online Ceramics T-shirt

"I've been loving all the recent jazz collabs from Online Ceramics, especially this T from the legendary Alice Coltrane. Check out their Andre 3000 and Bill Evans merch as well!"



**Supergoop Play Everyday Lotion SPF**  
 "Always wear sunscreen!"

**The Elder Statesmen Kentucky Patch Queen Quilt**  
 "I love nature and being outside so for me this is the dream blanket for a picnic or for sleeping under the stars."





# beauty

## The Ultimate Lip Combo Guide to New York Nightlife

Girls just wanna apply two lip products. BY NOOR LOBAD

### Le Bain

#### Meatpacking District

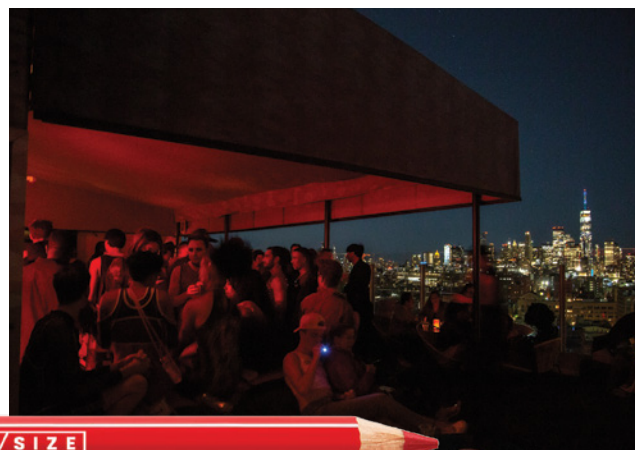
The Standard, High Line, 848 Washington Street

One of the city's liveliest rooftops and a go-to spot for breakbeat and hip-house dance music (and neon signage), a night at Le Bain calls for high-performance makeup. The criteria is: products that can survive back-to-back humid dance floor anthems; club kissing, and a potentially ill-advised paddle through the venue's indoor plunge pool. (Who hasn't been so moved by a Zillion set they had to take an impromptu dip? Still, we recommend a bottle of Tower28's hypochlorous acid spray be on deck, too.) Enter a durable Smashbox classic matte and Patrick Starr's One/Size waterproof lip liner in an equally vibrant red. Remember when a woman documented how well her One/Size makeup setting spray held up whilst in labor on TikTok last summer? Well, we do – and it appears other offerings in Starr's range are up to the challenge of bringing a similar kind of waterproof, kiss-proof, childbirth-proof staying power.



Smashbox Always on Liquid Lipstick in Bawse \$27 at Ulta Beauty

One/Size Lip Snatcher Waterproof Precision Lip Liner in O/S Red \$14 at Sephora



### Lot45

#### Bushwick 411 Troutman Street

If you're not a real yearner, look away for this one. Roughly twice a month, Bushwick's Lot45 hosts R&B nights, when the doleful melodies of Keyshia Cole, Sza, Destiny's Child and J.Holiday are on full blast for clubgoers. For a befitting, video vixen-esque lip look (à la Kelly Rowland in 2002's "Dilemma" music video), look no further than Make Up For Ever's multiuse pencil in shade 608 Limitless Brown, plus Glosshood's Main Squeeze Ultra Juicy Lip Gloss, which offers a nostalgic, high-shine finish and taps hyaluronic acid and plum and vitamin E oils for nourishment. Besides, everyone knows that the proper way to belt out diaristic lyrics is while wearing a brown-liner-pink-gloss combination.



Make Up For Ever Artist Color Pencil in 608 Limitless Brown \$24 at Sephora

Glosshood Main Squeeze Ultra Juicy Lip Gloss \$22 at glosshood.com



### Little Sister

#### East Village The Moxy East Village Hotel, 112 East 11th Street

A cool-girl night club calls for a cool-girl lip combo. Situated two levels under the Moxy East Village Hotel, this dimly lit enclave aims to emulate the intimacy of bootlegger-era nightlife and "evoke the feeling of being in a hidden underground chamber." When Wass Stevens – the bouncer-actor-musician who oft mans the door – asks to see the contents of your purse, all it need contain (aside from your ID) is Merit's signature satin lipstick in L'avenue plus Charlotte Tilbury Lip Cheat in Foxy Brown. Not only do both offer an effortless, berry-brown sheen but they also match Little Sister's most distinguishing feature – a striking, copper-accented bar.



Charlotte Tilbury Lip Cheat Lip Liner in Foxy Brown \$25 at Sephora and Ulta Beauty

Merit Signature Lip Lightweight Satin Lipstick in L'avenue \$26 at Sephora



### Carousel

#### Bushwick 36 Wyckoff Avenue

A compelling case can be made for Benefit Cosmetics' Benetint as a just-in-case base for any lip makeup look – a kind of insurance that no matter where the night leads, a transfer-proof rosy tint will remain. In this case, the product offers the kind of low-maintenance application needed to match the low-key charm of Carousel, Brooklyn's new '70s-inspired bar, complete with lava lamps, leather couches and book and vinyl-lined shelves. Gisou's signature lip oil, meanwhile – durable enough to withstand many an old-fashioned; cushy enough to comfortably last through an hours-long yap sesh in one of the bar's sprawling conversation pits – tops off the look.



Benefit Cosmetics Benetint Liquid Lip Blush & Cheek Tint \$33 at Sephora and Ulta Beauty

Gisou Honey Infused Hydrating Lip Oil \$28 at Sephora



### The Box

#### Lower East Side 189 Chrystie Street

If ever there was a venue suitable for experimenting with an editorial-leaning makeup look, it's The Box – a club that can perhaps best be described as emanating the same ravenous energy as Jay-Z, Kanye West and Frank Ocean's uptempo 2011 track "No Church in the Wild." Given that every New York clubgoer will wind up at the famed burlesque-inspired joint at one point or another, it doesn't hurt to be equipped with offerings from MAC Cosmetics and Pat McGrath Labs – two brands rooted in artistry and experimentation. MAC's extra-matte Maximal lipsticks, for instance, offer a high-pigment base to Pat McGrath Labs' Lust Gloss in Aliengelic, which serves an ethereal, almost 3D-like shimmer. Wouldn't want to marvel at (while simultaneously dodging) acrobatic dance acts sporting anything else.



MAC Cosmetics Maximal Silky Matte Lipstick in Whirl \$25 at maccosmetics.com

Pat McGrath Labs Lust Lip Gloss in Aliengelic \$29 at Sephora and Ulta Beauty





# Five Devices To Biohack Your Home

For everything from better sleep to healthier air. BY EMILY BURNS

**Thinking about spring cleaning?** Why not a bit of spring biohacking?

While saunas, cold plunges and wearable devices have dominated the biohacking space, there are a slew of other devices on the market that enhance wellness, particularly at home – think air filtration, lighting that boosts a healthy circadian rhythm and anti-stress tech.

But what is biohacking? According to McKinsey partner Anna Pione, “It’s a broad base term for a more accelerated version of wellness optimization.”

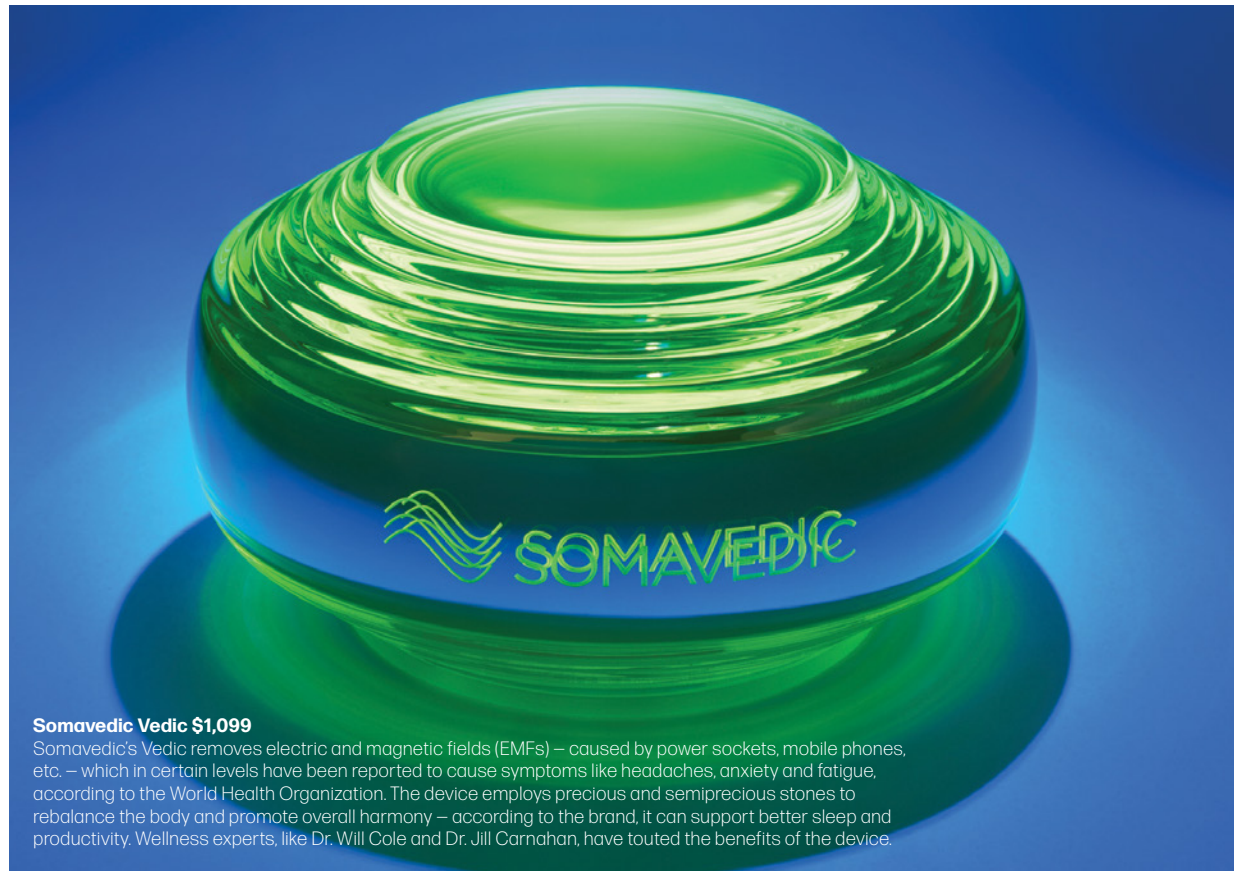
She adds: “You could have biohacking as it relates to...the nutrition that you consume, the way you engage with your health, the way you move and experience fitness activity, the way that you plan out your sleep cycle, the mindfulness activities that you participate in.”

While it can be broad in terms of meaning, there are several areas consumers are looking to when it comes to biohacking, including sleep, fitness, stress and overall immunity.

Here are five devices for the home that address these key use cases:

**Helight Sleep \$139**

It seems better sleep is always top of the list when it comes to establishing healthy habits. The Helight Sleep device makes things a bit easier, as it employs red light therapy that slowly fades over the course of 28 minutes. This therapy is meant to promote natural melatonin production and support restful sleep.



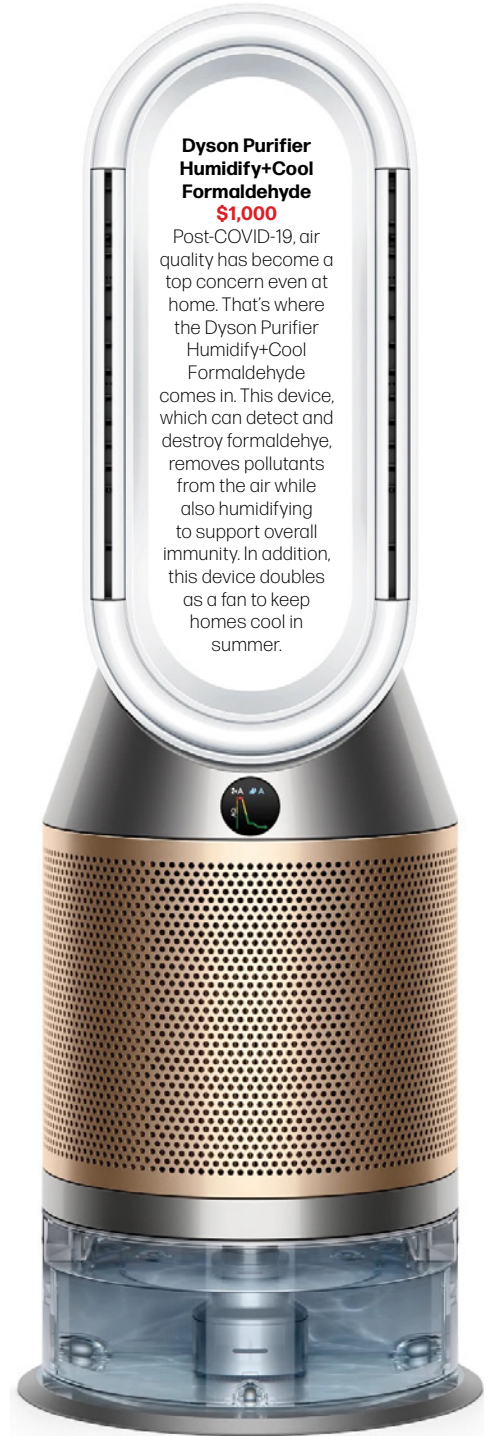
**Somavedic Vedic \$1,099**

Somavedic’s Vedic removes electric and magnetic fields (EMFs) – caused by power sockets, mobile phones, etc. – which in certain levels have been reported to cause symptoms like headaches, anxiety and fatigue, according to the World Health Organization. The device employs precious and semiprecious stones to rebalance the body and promote overall harmony – according to the brand, it can support better sleep and productivity. Wellness experts, like Dr. Will Cole and Dr. Jill Carnahan, have touted the benefits of the device.



**Homedics Drift 11" \$250**

For stressful days working from home, try the Homedics Drift. The device combines shifting sands and LED lights with a meditation app to achieve relaxation and creativity. The metal ball shown here creates meditative designs consistently through the kinetic sand.



**Dyson Purifier Humidify+Cool Formaldehyde \$1,000**

Post-COVID-19, air quality has become a top concern even at home. That’s where the Dyson Purifier Humidify+Cool Formaldehyde comes in. This device, which can detect and destroy formaldehyde, removes pollutants from the air while also humidifying to support overall immunity. In addition, this device doubles as a fan to keep homes cool in summer.



**Virtuvian Trainer+ \$2,990**

While biohackers like Bryan Johnson have expansive and customized home gyms, Virtuvian is looking to bring the same level of personalization to everyone’s living room. Its home gym uses artificial intelligence to detect the proper resistance for each training session – it can deliver up to 440 pounds of weight. In addition, the platform connects to an app with more than 300 classes and can track each user’s progress.



# Homecoming

Beauty has officially infiltrated the home. From luxe laundry to chic soaps and cleaning sprays, a wave of beauty and fragrance brands are making household maintenance an increasingly fanciful affair. Here, the latest in home beauty.

BY EMILY BURNS AND NOOR LOBAD

## Snif Rain Check Everything Wash \$19

Snif's cult-favorite cozy scents have made their way from the fragrance counter to the laundry room — catch us spending our rainy days rewatching '90s rom-coms whilst putting the brand's mossy, bergamot-fueled Rain Check detergent to use.



## Flamingo Estate Roma Heirloom Tomato Surface Cleaner \$26

Who said "tomato girl" was just a fleeting TikTok makeup trend? With Flamingo Estate's Roma Heirloom collection, household chores can also evoke the sweetness of a sparkling Sicilian spring in the garden.



## Glasshouse Enchanted Garden Fragrance Diffuser \$60

Just in time for spring, Glasshouse launched its limited-edition Enchanted Garden scent, which is featured in its signature fragrance diffuser. The scent combines notes of rosehip, dew drop, musk and suede.

## Laundress Whites and Darks Gift Set \$64

After relaunching last year, The Laundress is building up its luxe laundry offerings. Two of the brand's latest launches employ enzymes to keep whites looking bright and colors looking vibrant.



## Below 60 Starter Kit \$59

Hilary Duff's latest venture Below 60, which launched in November, offers nontoxic plug-in fragrance warmers and oil-based scents. With the starter kit, users can explore the brand's unique and aptly named scents, including "vanilla buys a timeshare in paradise" and "mint disco on ice."

## Diptyque La Droguerie \$80

The bougie air freshener dreams are made of. Featuring basil, mint and tomato leaf freshness, La Droguerie aims to eliminate unpleasant odors throughout the house.



## L'Avant Collective High Performing Hand Soap in Blushed Bergamot \$36

L'Avant Collective's latest fragrance, Blushed Bergamot, mixes bergamot, orange blossom, amber and cedar for a summer-inspired scent. The refillable hand soap features plant-based ingredients for an effective and gentle cleanse.



## Dirty Labs Murasaki Scent Oil \$38

Rather than opting for single-use, scented dryer sheets, Dirty Labs' Murasaki Scent Oil allows for a more sustainable approach. Simply add two to five drops of the oil to the brand's Wool Dryer Balls, \$18, before popping in the dryer for a long-lasting scent of jasmine, matcha and vetiver.



## L'Objet Cote Maquis Diffuser Set \$215

Craftsmanship and culture combine in L'Objet's Cote Maquis Diffuser Set, which disperses a Corsican beach-inspired blend of labdanum, salt heart and cashmere wood, housed in a milky porcelain orb.



# Giant Candles to Light Up Any Room

Weighing between 15 and 22 pounds, these candles have a big presence. BY KATHRYN HOPKINS

**Everything really is bigger in Texas** – including candles. Just ask Chloe Mervine, chief executive officer and cofounder of Dallas-based Big Ass Luxuries, which offers a 300-ounce candle with a burn time of up to 1,000 hours.

“While we understand the candle industry is oversaturated, big candles are not,” Mervine says. “We’ve been pleasantly surprised by the overwhelming demand for our product, so much so our biggest challenge this year has revolved around keeping our inventory levels maintained. We’re hoping that by opening up our new headquarters, hiring new team members and having more space for production will help facilitate the continued growth of Big Ass Luxuries.”

But it’s not just Texas that’s offering extra large candles. While Mervine strove to offer a more affordable large, natural and aromatic candle, there are several luxe options, too – and Bluemercury is one of the beauty retailers getting in on the action.

It is selling a 22-pound Baobab Pearls Black Candle, \$740, online and at two of its newly refurbished stores in the upscale commuter towns of Bronxville, N.Y., and New Canaan, Conn. For shoppers picking one of these up, luckily there are parking spots outside.

“Between daily living, entertaining, raising families, working and more, our homes continue to be at the epicenter of our lives and thus people want the space they spend so much time in to not only be aesthetically pleasing, but also reflective of who they are personally,” says Tracy Kline, head of merchandising and spa at Bluemercury. “Candles have always been a part of home decor, but they have recently taken on more meaning and purpose. Beyond fragrance, they can now be the focal point of a room, a piece of artwork that can truly become a conversation given the rich history and craftsmanship behind some of these remarkable brands.”

For those looking to light up their lives with something bigger than the rest, here are six options:



**Arquiste Friend of the Night**

\$700 at [arquiste.com](http://arquiste.com)

A collaboration with Mexico City design studios Marva and Surci, the handmade clay vessel is designed to be used after the candle has been consumed. The scent, created by master perfumer Rodrigo Flores-Roux, consists of Mexican tuberose, sugar cane, cognac essence, ylang ylang, sampaguita from the Philippines, orange blossom, immortelle from Corsica, castoreum and oak barrel extract.

**Baobab Pearls Black Candle**

\$740 at [bluemercury.com](http://bluemercury.com)

The scent of this hand-poured candle, both strong and subtle, is a unique blend of ginger and black rose.



**Big Ass Luxuries Big Ass Candle**

\$284 at [bigassluxuries.com](http://bigassluxuries.com)

Available in a number of scents, including Sparking Paloma and Jazz Lounge, these candles are made from natural coconut-soy wax, phthalate and paraben-free oils, and organic cotton wicks.

**High Camp Supply The Extra Tall Candle**

\$1,095 at [highcampsupply.com](http://highcampsupply.com)

Weighing in at 15 pounds, High Camp Supply’s candle features a hand-painted glass vessel and one wide wooden wick. The gardenia and palo santo scented candle is hand-poured with black soy wax in a black vessel or white soy wax in a silver vessel.



**Cereria Mollá Verbena di Sicilia 7 Wick Candle**

\$699.95 at [cereriamolla.us](http://cereriamolla.us)

Handmade of vegetable wax and presented in a glass vase made and painted by hand, the scent evokes the life in the open air, sea, sun and the breeze of the Sicilian coast, according to the Italian brand.



**Mad et Len Black Champaka Vestimentale Grande Candle**

\$650 at [candlelirium.com](http://candlelirium.com)

Hand poured into a blackened iron vessel made by their own blacksmiths in a remote mountain village in the French Alps, this candle is made up of essential oils of undiluted flowers, woods and spices, including notes of droplets of champaka.





Euphoria Retreat



The Ranch Hudson Valley



Lanserhof Sylt

# Retreat, Rest, Repeat

From a 1902 mansion in Hudson Valley to an 1830s Byzantine resort in Greece.

BY EMILY BURNS

**Summer is right around the corner**, and it may be time for a reset.

With the wellness tourism industry booming, there are a slew of offerings to choose from, including hard core medical programs, relaxing spa-centric retreats and sleep training. From brand new resorts like The Ranch Hudson Valley, housed in a mansion from 1902, to medical retreats like Lanserhof Sylt, which has a sci-fi-esque vibe, here's a look at five design-oriented locations to visit.

**The Ranch Hudson Valley**, starting at \$2,575 depending on season and occupancy  
The Ranch's latest location, which opened to the public this month, is settled less than an hour away from New York City on the border of Tuxedo Park and Sloatsburg in the Hudson Valley. The 40,000-plus-square-foot home, known as Table Rock Estate, was built by J.P. Morgan in 1902 as a gift to his daughter, who married Alexander Hamilton's great-grandson.

With its historical reopening, interior designer Steven Gambrel managed the preservation and update of the estate, which includes an indoor heated pool, infrared sauna, cold plunge, gym and more wellness elements. Architectural highlights include many original fixtures, like large wooden fireplaces and intricate carvings and plastering throughout the home. The area is also known for its access to nature with hiking trails right outside the manor. Guests can opt for four- or five-day experiences, which include meals, hikes, fitness sessions, nutrition talks, spa access and more.

**Lanserhof Sylt**, starting at \$7,000  
The Lanserhof experience is for the hard-core wellness junkie, as it requires a guest stay a minimum of seven to eight nights. The minimalistic yet futuristic retreat, located in Germany on the Wadden Sea, offers specific packages, all centered around overall longevity, to address each guest's needs, including Hormone Balance, Long COVID-19, Stress Resilience and The Sleep Program. While treatments differ, each experience begins with fasting to detox and reset the body and includes several in-depth medical examinations throughout. Treatments span beauty services like Botox, Emsculpt and facials to more medical offerings like Cell Gym, an interval hypoxic-hyperoxic (oxygen) therapy that revives cells, cryotherapy and IV infusions.



Sensei Lanai, Four Seasons Resort

**Euphoria Retreat**, starting at around \$284 a night  
Step into a Greek myth at this Mystras, Greece-based oasis, just 50 minutes from the Kalamata airport, housed in an 1830s mansion. Guests can either opt for year-round themed programs – weight loss, fitness, yoga and mindfulness – or visit during designated times for specific retreats around subjects like holistic leadership or the spirit of adventure.

The area, often cited in Greek myths, is surrounded by cypress forests, quaint villages and Byzantine churches. While the resort itself combines new modalities with traditional Byzantium architecture, the most notable feature is the four-story spa, which houses an array of self-guided treatments including Byzantine hammams, cold plunge pools, Finnish saunas and a deprivation pool. Furthermore, while many retreats take a detox-driven approach, Euphoria Retreat proudly serves coffee and alcohol for guests looking to indulge.

**Sensei Lanai, Four Seasons Resort**, starting at \$1,560 a night  
Settled in pine-covered mountains, Sensei Lanai offers a more secluded side of Hawaii. While guests can opt for

signature options like the Rest and Recovery Program centered around stress reduction, there is also an entire calendar of activities, including yoga, meditation and forest bathing, many centered around the island's nature. For those looking to channel their inner biohacker, many of the retreat's programs employ the Whoop wearable so that guests may track how activities and treatments impact their health over time. There's also an array of island exploration activities including scuba diving, horseback riding and deep-sea fishing.

**Nobu Hotel Marrakech**, starting at \$449 a night  
This year the Nobu Hotel Marrakech is doubling down on wellness with a slew of new offerings, including spa treatments and an updated dining menu. At the spa, called The Pearl, guests can try several new services including the Japanese Silk ritual that combines exfoliation, massage and hot stones to boost circulation. Furthermore, the hotel, which opened last January and features traditional Moroccan design elements, has unveiled a new all-vegan menu with signature dishes like beetroot carpaccio and avocado crispy rice.



Nobu Hotel Marrakech

Euphoria Retreat photograph by Stavros Habakakis; Sensei Lanai, Four Seasons Resort by Tanveer Badai Photography / Tamv



# The Lustrous Luxuries Shopping List

It's your time to shine. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

**The sensorial pleasure** of acquiring a shiny new object never seems to lose its luster. So, what's new for spring? The high-gloss treatment seems to be reflected everywhere you look.

Several studies have linked humanity's attraction to glossy shine to our innate need for water. If that's the case, the trend escalation from Korean beauty's glass skin to the Internet-breaking porcelain doll skin by Pat McGrath for Maison Margiela's couture spring 2024 runway collection would suggest consumers are thirstier than ever. This isn't a sure-to-rise-and-fall niche aesthetic either – just read the double-glossed lips of TikTok beauty influencers with millions of views on the social media platform.

Just as how a smooth, reflective treatment can enhance the shape of your cheek bones and lips, a reflective sheen draws attention to a garment's silhouette and construction. Prada's shiny satin shoes – across pointed-toe pumps and square-toed kitten heels – grounded the ethereal, featherweight voile- and gazar-fabric shift dresses with complimentary sheen. Accented with glossy eyelids from Prada Beauty's new Dimensions eye shadow palette and gentle pats of its brand's hydrating serum, all veiled behind a slimy curtain of cascading liquid, the spring

2024 collection's fluidity-as-form messaging was strong and impactful.

Loewe creative director Jonathan Anderson's fusion of art and design with mixed materials has been instrumental to the success of his surrealistic fashions, from cartoonish, glossy lacquered foam pumps to the fashion house's spring 2024 shiny sculptural jewelry, which was made in collaboration with artist Lynda Benglis. The brand's first major art exhibition, Loewe Crafted World – which is on view in Shanghai, China through May – provides “an interactive journey through time, space material and techniques of craft steeped in art and culture,” according to brand's website. One art piece in the curation by Anderson, “Repressed Apple, 2015” by Siobhán Hapaska, perfectly showcases the beauty and tension of a round, green lacquered fiberglass sphere between two aluminum artificial snakeskin pieces that could easily serve as textile inspiration for an upcoming collection.

These light-reflecting radiant products creates a wearable form of futuristic style, but this trend can be – and for many, should be – considered in a harmonious look of contrasting textures that elevate everyday style, as exemplified in Matthieu Blazy's spring 2024 collection

for Bottega Veneta. The textile illusionist and architectural artisan added glossy calfskin and shiny nappa leather to his lineup of masterful, refined ready-to-wear creations with ease in a way that redefines modern dressing. Even if a gleaming garment falls outside of your fashion comfort zone, the patent leather accessories trend this season is a sure bet to enliven capsule wardrobe classics.

The interior design world is in its feels with textural play as the dominant trend for 2024. Echoing the lustrous, glossy trend for interiors, soft curves are completed with touches of gleaming sheen that provide an instant gratification of freshness to your living space sans spring cleaning. Unlike matte materials, the light-reflecting surface of a fixture showcases the artistic manipulation of the object's sculptural design that justifies its praise with purchase. In the same way one takes pieces of inspiration for their curated wardrobe from a designer runway collection specifically meant to convey a singular mood or message, one should take elements of midcentury modernism to harmoniously contrast other furnishing in your current living space.

If you've taken a shine to this cross-category style trend, you'll beam with joy for these luxury goods.



Bottega Veneta Drop Earrings \$880



Tom Dixon Melt Portable Copper LED Lamp \$345



Déhance Brancusi Leather Belt, Silver Hardware \$450



Floccula Wine Glass \$35



Prada Satin Mules \$1,150



MoMA Design Store Italian Ball Candle, Pink \$20



Kartell Thierry Side Table \$995





Eero Aarnio  
Originals  
Pastil Chair  
\$2,065

Chanel  
Sublimage  
Le Fluide  
\$345



Cuorecarpenito  
Viola Vase  
\$1,050



Saint Laurent  
by Anthony  
Vaccarello Small  
Anne-Marie  
Shoulder Bag  
\$2,950



Loewe Wave  
Mask Sunglasses  
\$520



Hay  
French  
Press  
Brewer  
\$75

The Lacquer  
Company  
Denston  
Lacquered  
Small Tray  
\$325



Isamaya  
Skinlacq  
Triple Hyaluronic  
Skin Serum  
\$78



Gucci  
Vernis à  
Ongles Nail  
Polish in 413  
Ellen Blush  
\$35



Dior Addict Lip  
Maximizer in #028  
Dior 8 Intense  
\$40



Lizzie Fortunato  
Ridge Cuff  
in Lime \$115



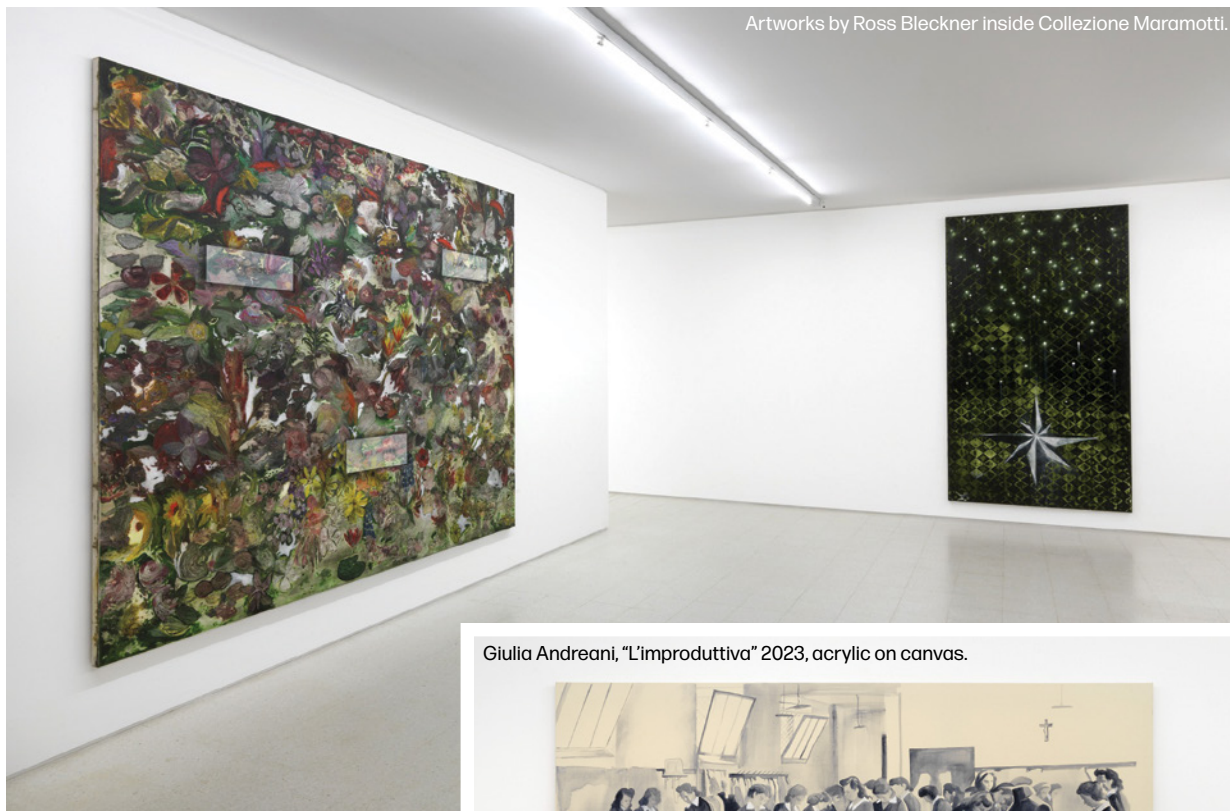
Lagos Stainless  
Steel Watch  
Bracelet \$650





# Collezione Maramotti, Where Contemporary Art Meets Experimentation

In addition to the stunning collection of contemporary art assembled by the Maramotti family over the years, the gallery is a hotbed of activity, where experimentation is ongoing, as is the discovery of new artists. BY LUISA ZARGANI



Artworks by Ross Bleckner inside Collezione Maramotti.

Giulia Andreani, "L'improduttiva" 2023, acrylic on canvas.



**Collezione Maramotti** is more than just a gallery. Sure, there's the stunning collection of contemporary art assembled by Max Mara's Maramotti family over the years. But it's also a hotbed of activity, where experimentation is ongoing – as is the discovery of new artists.

The collection has a sentimental value as it was initiated and built over the years by Max Mara founder Achille Maramotti, who died in 2005. Maramotti, who also collected art from the 16th and 17th centuries, passed his passion on to his children Luigi, Ignazio and Maria Ludovica, who continued to contribute to the development of the collection.

"For me, Collezione Maramotti is a permanent laboratory and a place to develop projects and creativity, which is not subjected to constraints and conditionings," says Luigi Maramotti, chairman of Max Mara Fashion Group. "But it is also a private collection of contemporary art from 1945 until today to which I am obviously very attached because it was established by our family over the past 60 years, starting with the contribution of my parents."

Collezione Maramotti opened in the fall of 2007 in Reggio Emilia, Italy, the town where Max Mara is headquartered and a 90-minute drive east of Milan. However, true to the understated Maramotti style, the family shies away from any hype about the collection, focusing instead on simply the exploration of art.

Achille Maramotti started collecting works in the '60s, befriending many artists "and focusing on their works especially as they appeared on the artistic scene," explains Sara Piccinini, director of Collezione Maramotti. The way the art works are displayed reflects how Achille Maramotti learned about the artists, his growing interest and how he acquired the pieces over the years.

The collection comprises more than 1,000 works by contemporary artists stacked away and about 230 pieces that are part of the permanent display in the building, which was the first Max Mara plant dating back to 1957 and was designed by two Reggio Emilia architects, Antonio Pastorini and Eugenio Salvarani. With the help of British architect Andrew Hapgood, the Maramottis converted the industrial building into the gallery space while maintaining its original floors and light, airy structure – a pioneering concept for the times. It's surrounded by

well-tended gardens and a park, while the library and the archives comprise more than 15,000 objects.

Achille Maramotti used to routinely display some of his art pieces at the plant so that the entire staff could enjoy them, and this democratic concept is also behind Collezione Maramotti, where visits are free. "The only limitation is that we allow a maximum of 25 visitors at a time to best enjoy the experience, always accompanied by a guide," Piccinini says. To wit, there are no didactic panels or information cards near the works.

"We decided it should be accessible to the public for free since 2007 on certain conditions, to allow the experience of the visit to be particularly significant," Maramotti says.

In addition to the permanent collection, temporary exhibitions and initiatives help create "a meeting point for a series of projects that we support within the area of contemporary creativity, not only in figurative arts but also in dance, music and photography," he adds.

Case in point: Giulia Andreani's first solo show at an Italian art institution, called "L'improduttiva [The Unproductive One]," was staged from October to March. Andreani is set to participate in the 60th International Art Exhibition of La Biennale di Venezia curated by Adriano Pedrosa as part of the *Stranieri Ovunque / Foreigners Everywhere* group show that will run from April 20 to Nov. 24 – reflecting Maramotti's keen eye for scouting talent and contemporary artists.

The first watercolor that Andreani made for Collezione Maramotti was inspired by a photo from the early 1940s showing female students at the tailoring school established in Reggio Emilia by Giulia Maramotti, Achille's mother. The gaze of one seamstress, who looks into the lens with a mocking smile, captivates the viewer, anchoring the

artist's reflection on women's emancipation.

The artist applied thin layers of a single color, Payne's gray, a bluish tone that adds a vintage touch. Andreani – who calls herself a feminist painter and researcher – says during a tour of "L'improduttiva" that she "raises questions about how women have been seen and represented in different eras, pointing out the power dynamics and dismantling gender stereotypes."

Her paintings "grow out of photos and archival objects, letters and documents that are at risk of being lost, and which I recover, revisiting figures linked to women's historical, social and cultural experience," Andreani says.

"Giulia has done a really extraordinary job of diving with a female gaze not only into the many archives of our city community but also in the less public one of the Max Mara company and of our family," says Maramotti. "She did it with a feminine sensibility, having understood first instinctively and then through reason that these Emilian lands [the region where Reggio Emilia is located] have been very important in the history of Italy's women's emancipation in the past 150 years. This way, before setting herself at work, she distilled a series of images, ideas and stories, entwined and miraculously transformed through her brushstrokes, in very powerful images. I am grateful to her and I think that she was also happy to have accepted and completed such a demanding project."

Collezione Maramotti has also been shining a light on the women's universe through the Max Mara Art Prize for Women, in collaboration with London's Whitechapel Gallery. The prize was launched in 2005 and is given every two years to promote artists living and working in the U.K. The winners receive a six-month residency in Italy, obtaining the resources to create important commissions that help them gain international attention.

Since the ninth edition, the prize has been curated and headed by Gilane Tawadros, the current director of Whitechapel Gallery. She succeeded Iwona Blazwick, who founded the first edition of the prize. The work of the winner is first exhibited at the Whitechapel Gallery and then at Collezione Maramotti, which buys it. Winners range from Margaret Salmon to Laure Prouvost, to Emma Hart and Helen Cammock, to name a few.

The permanent collection begins with Abstract Expressionist paintings from the '50s, and a group of proto-conceptual Italian works. It continues with a selection of Roman Pop Art, and Arte Povera works, followed by Italian, German and American Neo-expressionist works. Next are works by the American New Geometry from the '80s and '90s, followed by more recent experimentations. In March 2019, for the first time, 10 rooms on the second floor of the permanent display were rehung to present some of the projects shown in the decade from 2008, by artists ranging from Enoc Perez to Chantal Joffe, among others, as part of Collezione Maramotti's support of artists to create a new body of work. For this reason, says Piccinini, the collection is a "work in progress, continuing to document the evolution of contemporary art."

The list of artists displayed throughout the 43 rooms is monumental, from Vito Acconci, Francis Bacon, Jean-Michel Basquiat, Sandro Chia and Francesco Clemente to Lucio Fontana, Anselm Kiefer, Jannis Kounellis, Pino Pascali, Michelangelo Pistoletto, Gerhard Richter, Tom Sachs, Julian Schnabel and Bill Viola, to name a few.

"Much has been said of contemporary art in the past 20 years and of the need to create spaces for its fruition, but often in a generic way and perhaps more in terms of quantity," Maramotti says. "Our vision is perhaps a little selective, but the priority is to contribute to initiatives that allow artists with much potential and a lot of talent to express themselves at their best. Perhaps this is not sharing in a broad sense, but rather the act of offering to our visitors tools for a better individual understanding of art and the world that surrounds us. In addition, the fruition we offer of the permanent collection helps to understand the meaning and the uniqueness of the art works."



Artworks by Peter Halley at Collezione Maramotti.



# Emmanuel Perrotin On Taking a Page From Fashion's Playbook

The Parisian gallerist behind superstar artists including Takashi Murakami and JR is looking to build "the perfume of the art world" with a new eBay deal. He also just opened his seventh outpost, in Los Angeles.

BY RHONDA RICHFORD



Emmanuel Perrotin



Izumi Kato "Untitled #6" on display at Perrotin Los Angeles.

Parisian gallerist Emmanuel Perrotin is taking a page from fashion's playbook – never mind that he helped write it.

Ever since Marc Jacobs splashed Takashi Murakami's work all over Louis Vuitton handbags back in 2003, the art and fashion worlds have become increasingly intertwined.

Perrotin, who represents the superstar artist, is now seeking to build the "perfume of the art world" through an expansion on eBay aimed at making art more accessible to the masses, just as fragrance has put luxury brands within reach for a wider customer.

He's also opened a new outpost in Los Angeles, taking over the old Del Mar theater on the Westside, and brought in former LACMA curator Jennifer King for a blockbuster opening show of Izumi Kato, which debuted Feb. 28. MSCHF, the collective behind the viral Big Red Boots, followed earlier this month.

It's all part of building brand Perrotin with a globalized reach, and opening the doors of the art world.

The geographical growth follows Perrotin's sale last year of a majority stake in the company to private equity group Colony Investment Management. The gallerist remains in the chairman's seat and makes the day-to-day decisions, but now has an infusion of cash to back his ambitious expansion plans.

On eBay, Perrotin will offer pieces ranging in price from 5 euros up to 20,000 euros, which he hopes will expose art to a younger and broader customer base. A Sophie Calle print goes for 360 euros; a JR tote bag sells for 18 euros.

It was a long-brewing project. Still, the move is a "risk," he admits, with a big capital investment required to produce the prints and objects.

"We dream to create the perfume of our industry," Perrotin says. Until now, the main source of revenue in the art world has been, well, art.

For fashion brands, beauty and fragrance have long been an entry-level luxury buy-in for younger, less affluent and aspirational shoppers. Perrotin hopes to diversify gallery income by replicating that model – and what is more aspirational than art?

"We always dream to have some parallel source of revenue, to help the gallery to be able to develop some very ambitious or very commercial projects. Step by step, we have developed the revenue of the merchandising."

His bookstores are already profitable. "But it's nothing compared to the mass market that exists for perfume or for all the products of fashion. We have very little in terms of diffusion [lines]," he says.

While he sees eBay as an evolution of the business and completely in line with his desire to democratize the art world, the news surprised people, in part because of the industry's closed-door nature.

"Some aspects were very snobbish in a way," he says of when he started out in the '90s. He set out to change that for his gallery; instead of relying on a few big-ticket buyers, Perrotin wanted to make art more accessible.

"I'm from a generation of gallerists that want to change



Perrotin Los Angeles

that. [Some galleries] make a fortune doing a very limited number of transactions. A gallery like me was fighting to create a link with fashion, with music, to bring more people to be interested in contemporary art.

"It was exactly the same feeling when Bernard Arnault was transforming the fashion industry," he adds, of how the luxury titan expanded his brands with global stores and turned them into cultural destinations, in part due to their associations and activations with artists.

Many people thought Arnault's moves were too big and bold; brands like Chanel resisted, Perrotin contends. But now they all have stores around the world and are placed prominently in airport duty free.

Arnault's vision at the time was a "revolution." Perrotin sees the art world's growth as more tempered. "Between no evolution and a small evolution, we can work with a small evolution," he says.

"The cooperation with fashion and the fashion industry players has brought many, many artists to the stage and that has had a very good effect on the ecosystem," he says. "Maybe the world doesn't get this collaboration, but they are wrong. This new population is coming to be interested in contemporary art, and we have to be glad of that. I don't like all the collaborations, but maybe it has made contemporary art more central in our lives and that's important for me."

Even a small print can create a connection with an artist, and make someone write themselves into the artist's story.

"I don't laugh at that," he says. "Because the best ambassadors of artists are collectors. If you have a big base of collectors, you have a good effect on your artist, and it can start from just a print."

Perrotin explains that he started as a working class kid from the outskirts of Paris with a bank worker dad and a stay-at-home mom, who dropped out of school at 16 and made his first connections in nightclubs. He legendarily opened his first exhibition inside his own apartment at age 21, because he just loved art.

He now has galleries in New York, Hong Kong, Seoul, Shanghai and Tokyo, and though he recently backed out of a Dubai deal, he hopes to expand to another – as yet undisclosed – location soon. That's a total of about 86,450 square feet across the world.

He's set up shop in those cultural capitals, forging a brand name that can cater to artists and clients who move around the world.

"We need to have [each city] to keep a link with the community, to keep up with museums, with collectors, with artists," he says. The Los Angeles gallery set out to be a destination spot, as the city doesn't get the foot traffic a place in Paris, or New York, might.

"The most important factor is that Instagram has exploded interest in art in territories where it didn't exist before," he says. Young artists can earn a following and find an audience without a filter. He supports that change wholeheartedly. Even if it can cause a sense of increased competition between creators, it results in a bigger ecosystem interested in art. The connected world can welcome more voices.

That's not to overlook artists as cultural leaders and communicators; after all, Joseph Beuys cofounded Germany's Green Party back in the '70s, which led to some pretty avant garde political posters.

Artificial intelligence has the potential to become a great tool for talented artists that use it, while he dismisses the irrational exuberance of the NFT frenzy just a year or two ago. "It was such a caricature of speculation, pure speculation," he says, asserting that it discounted the importance of good curation. "The majority of these NFTs were just a digital image of what we have on our website."

He compares the digital frenzy to the rise – and fall – of Farfetch. "It was necessary to be strong digitally – and physically," a lesson the online retailer failed to grasp – and Perrotin has taken that to heart. He emphasizes that his geographical expansion is part of that understanding. Instagram reach aside, being in the presence of art is still an elevating part of the experience. It's emotional, it's visceral.

The steps of his Marais gallery have become a tourist spot themselves – people snap selfies in front of its dual arches. He is proud of the fact that people are not intimidated to come to his gallery, and he relishes that openness.

Still, he cautions against an over-reliance on collaborations with entities ranging from fashion brands to hotels and restaurants, eager to co-opt works just to have something on display. "It's better [for art] to be everywhere compared to nowhere, but we created a monster for sure," he jokes.



# Mirror, Mirror

A new exhibition at Palo Gallery in Manhattan looks at the power of portraiture and the intimate, and often troubled, relationship between artist and subject.

BY SAMANTHA CONTI

## Remember the portrait?

For centuries the painted canvas, marble sculpture and photographic study of the human figure has served as a gateway to the past and the mind of the artist. Lately, though, portraiture has been obscured by the selfie, and the hasty smartphone shot, but a new exhibition is nudging the genre back into the spotlight and examining it from different angles.

Palo Gallery's latest show, "Whose Muse: A Contemporary Survey of 21st Century Portraiture," features 60 portraits by 50 artists and photographers ranging from well-known names such as Lucian Freud, Louise Bourgeois, Alex Katz and Susan Meiselas to emerging ones including Lorenzo Amos, Charlie Gosling and Sergey Kononov.

The gallery's founder Paul Henkel says that when he looked at the landscape of contemporary art "it was very rare to find honest, intense portraiture" or representations of people.

"So we decided to do a show of very honest, raw portraiture, one that was very much focused on the artist and the relationship between the artist and the sitter," says Henkel, who hails from a collecting family and whose background is in art history and the Old Masters.

His mother is Katrin Bellinger, a longtime partner at Colnaghi, the storied international gallery that specializes in Old Master paintings. His paternal grandmother, Gabriele Henkel, was a journalist and critic who built the art collection for Henkel, the family business and German multinational that owns brands including Schwarzkopf and Authentic Beauty Concept.

Henkel says he's been hooked on art ever since he was seven years old and his mother let him put the red stickers on the sold drawings at her gallery openings. As a child he was educated in England and later studied at New York University in New York and Florence. He has a master's in German Romanticism from the university's Institute of Fine Arts.

He and his team have been taking a refreshingly academic approach to their shows, putting them in cultural and historical context. Henkel says the aim is to educate – not intimidate – the viewing public and his clients, many of whom are under age 35.

"Galleries often give you no explanation of what's going on. You're just expected to figure it out, or maybe when you open the checkbook someone will explain it to you. I didn't want to put up a wall between art and the larger public who may not be collectors or have an art history degree," he says.

Henkel also wants to work with artists "who have a very concrete and in-depth understanding of the history they're building upon. Culture is a story that we keep writing and it's about understanding, and rediscovering lost parts of history and reinterpreting them. That's where we get new ideas," he says.

Past shows at Palo, which was designed by Selldorf Architects, have examined themes such as memory and primitive instincts. "Real Wild," which took place in 2022, looked at the idea of the American wild west, and showcased works ranging from the late 19th century to the present.

"Whose Muse" takes a similar deep dive into culture and focuses on the long and intense process of portrait-making in a society inundated with smartphone images that can be edited, enhanced and dispatched in minutes.

The show asks viewers to slow down, think about who they're looking at, and why the artist made the work.

Images include Meiselas' photographs of strippers from a carnival show. The documentarian and photographer had traveled with the carnival and gotten to know the women as they plied their trade.

There are also Jane Hilton's portraits of female Nevada sex workers at home and going about their daily lives. Henkel admits the portraits are very hard to look at, which is why he wanted them for the show.

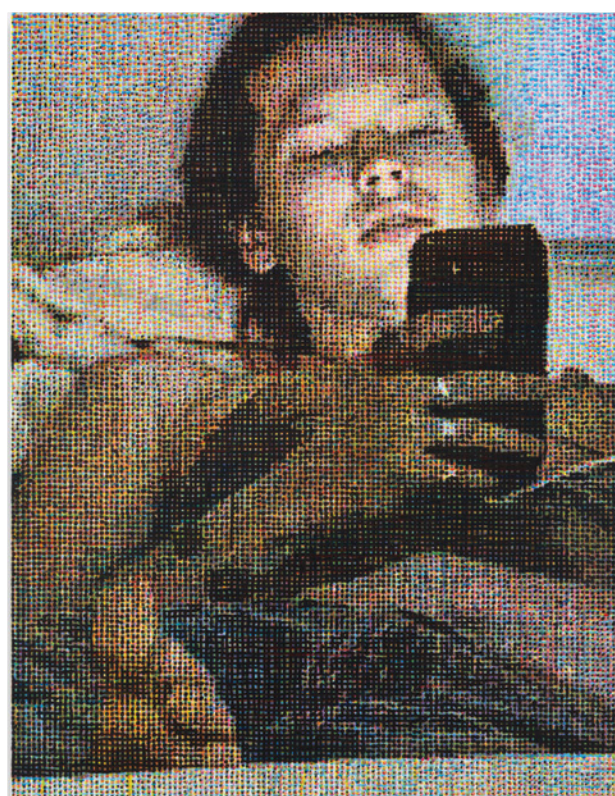
"Whose Muse" also features a print from Esme Hodson, a painter and draughtsman based in Paris. Henkel says she's one of the few artists who still physically sits with her subjects and it sometimes takes her years to finish her portraits.

He's also intrigued by Sara Berman, a former fashion designer, and has included two of her "Hoodie" paintings in the show.

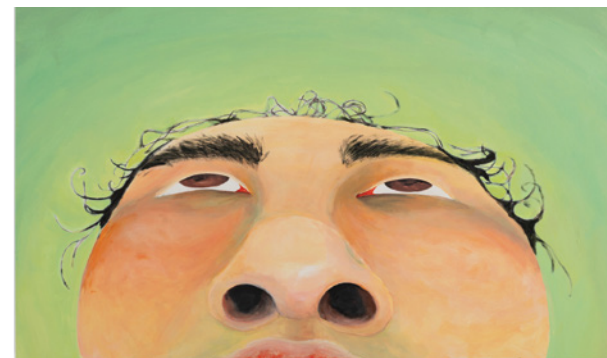
"She's interested in clothes as tools of comfort, shielding, insecurity, anxiety and liberation," says Henkel, adding that he can see references to Egon Schiele and to



Paul Henkel



Here and right: Images from the new show of portraiture at Palo Gallery.



Here and below: Images from the new show "Whose Muse: A Contemporary Survey of 21st Century Portraiture," at Palo Gallery in Manhattan.



Picasso's Blue and Rose periods in her paintings.

"She's having a very interesting conversation about clothing portraiture, which has always played such a big role in history. The silk gown you wear for your grand portrait with Rubens is very important, too," he says with a smile.

Henkel has also brought on board a new artist, Auudi Dorsey, who is based in New Orleans and whose work examines intimate moments. He points to one of Dorsey's paintings of a Black man wearing nothing but a pair of briefs with a Superman logo. Henkel says there was no sitter for that portrait. Instead, the artist was relying on memory and conjuring a moment.

While the artists in "Whose Muse" may have different approaches, talents and obsessions, Henkel believes they all have a similar aim. "Any really good portrait is just as much a portrait of the artist as it is the sitter," he says.

He also quotes John Singer Sargent. "He said, 'Every time I paint a portrait I lose a friend.' Sargent said that because the portrait is not about the subject. It's about the artist doing what the practice requires," says Henkel, using Picasso as an example.

"Picasso's portrait of Gertrude Stein is maybe not the most flattering image of her – she looks massive, almost burly. But in her importance, strength and the power she wielded over artists is so prevalent. It shows Stein as an unstoppable force – even to someone with an ego as big as Picasso's."

Could Picasso have captured Stein on a smartphone? Perhaps. But that would take a whole other exhibition to explore, and Henkel is moving on. The gallery's next thematic show, planned for February 2025, is an exploration of the sublime for the cerebral gallery's curious audience. "Whose Muse," which opened on April 12, runs until June 2 at Palo Gallery at 30 Bond Street in Manhattan.



# The Fashion and Design World Can't Get Enough of Ananas Ananas

The food-art studio's founders Elena Petrossian and Verónica González are among those tapped to activate during Milan's 2024 Salone del Mobile. BY RYMA CHIKHOUNE

**Elena Petrossian moved to Mexico City** for a sense of adventure.

"I needed to go expand my horizons and my environment," says the California native, who was raised in Glendale.

It was in 2019, before the Mexican capital saw waves of expats amid the pandemic. Just a month in, she met Verónica González through a mutual friend.

"We made dinner together," Petrossian goes on. They clicked right away and began to think of ways to collaborate. "We were talking about working in food, but not knowing exactly what it is, and kind of having these ideas and inspirations."

An initial inspiration was Sunday Suppers, Karen Mordechai's Brooklyn-based food collective that invites followers to join its global dinner series. Being new to the city, Petrossian was seeking community, she says. Meanwhile González, who grew up Tijuana, was in the midst of doing a business masters and craving creativity. Together they hosted a dinner party in the spirit of Sunday Suppers – selling tickets, with proceeds going toward food and production. Little did they know that that marked the birth of Ananas Ananas, their food-art studio that now attracts clients across art and fashion.

"We worked really well together," Petrossian says of the dinner, which was held in her apartment. They tapped a woodworker, a friend of González's, to build the table with seating for 30. "It was a little party."

"It was just such a great success," adds González. "People were just so amazed at it."

The tablescape showcased food as design – creating textures, striking colors and unexpected shapes, with baguettes hanging from the ceiling – while inviting guests to use their hands.

A month earlier in December 2019, as a test of sorts, they had invited friends to discover their first work together, also created in Petrossian's apartment: "Frutas y Verduras." Fruits and vegetables in various cuts, with charcuterie, hung like art on more than 40 fishing wires on her patio. Visitors interacted with the food using their hands and mouths.

"It wasn't easy, but it was definitely effortless," Petrossian says of the first installation. "It was a lot of hard work. Like, we were sweating, dying, my back was breaking, but we were having such a good time."

Elena Petrossian and Verónica González of Ananas Ananas, pictured with an object from their tableware collection (a serving dish with olives).



They were embraced by Mexico City, she says: "Nobody said 'no.' That's how we built our portfolio."

The first to say "yes" were Carlos H. Matos and Lucas Cantú of art and architecture studio Tezontle. It was for a project during Zona Maco, the Mexico City art fair.

"We had sent them an email," Petrossian explains. "At that time we had done one food installation at my house. It's the only photos we had. We were like, 'How do you feel if you pay for groceries and we'll execute this thing?'"

Tezontle takes its name from a type of volcanic rock commonly used in construction in parts of Mexico. In that spirit, Petrossian and González went out looking for a rock of their own, created a silicone mold of it and turned it into chocolate. "We found it on the side of the street," Petrossian laughs. It was among the display, with a hammer available to break it open.

That was in February 2020, right before the pandemic kicked off. As the world took a pause, so did their work. But when life resumed they were back, and in July of that year they unveiled an exhibition on water and food waste titled "Extraños," followed by a series of collaborative dinners and shows in galleries. While Petrossian manages "front of house," González handles logistics and production.

"Lucky for us, and I feel so grateful, we picked up where we left off and started doing client work and client collaborations," Petrossian continues.

Clients have included Simkhai, The Elder Statesman, Cartier, The Frankie Shop and beauty brand Saie. In L.A.,

they've shown at the Hammer Museum, in partnership with Montalba Architects, displayed at Platform for furniture brand Atrio and hosted a picnic at the Eames House in collaboration with Herman Miller and Hay.

In early 2022, they released a book of their work and exhibited at Dries Van Noten's gallery space in L.A. as part of its launch. A year later, in the summer of 2023, they introduced tableware, designing a collection of seven objects that are true to their DNA. Handmade in Baja California, among them is a \$950 serving dish of skewers on stainless steel balls. It's their collective imagination coming to life – and what attracted Saie, their first brand partner of 2024.

"We discovered Ananas Ananas through the gorgeous food installations that they became known for, but what really caught our eye was when they launched a collection of metalware for experiential dining," says Saie's director of creative Erin Starkweather. "We thought this kind of design would be the perfect thing to bring that chic dinner party feeling to our masterclass experience."

"We love collaborating with female artists across all mediums," Saie founder Laney Crowell says in a statement to WWD. "Working with Ananas Ananas on their first beauty partnership infuses our bespoke Saie masterclasses with a unique design and platform to showcase our products in a never-seen-before tray that is both shareable and covetable, just like Saie."

For Ananas Ananas, food is art. But it's also deeper – it's a universal language.

"Culturally, I'm Armenian and Veronica is Mexican, and we both grew up in, essentially, the kitchen," Petrossian says, noting they don't have professional training. "Moms, aunts, grandmas, everyone is always in the kitchen."

"The kitchen is the place where you actually share things that are important," adds González. It's shared meals, shared conversations.

"The storytelling element is important to us. When you bring forward unexpected things, whether it's hanging things from the ceiling or building an installation, it makes people pay attention to what they're doing and how they're eating and how they're sharing. It forces you to be present and in the moment," Petrossian says.

The duo – both based in California – has been in Milan for Salone del Mobile, tapped to create a café experience by local architectural firm DWA, after heading to Coachella Valley for activations around the music festival.

"These installations are meant to be temporary," Petrossian adds of their work. "They're meant to be enjoyed in the present moment and then that's it. Whether you take photos of it or you don't, that's the beauty of it."

Elena Petrossian and Verónica González photographs by Sela Shiloni



"Frutas y Verduras" by Ananas Ananas.

Makeup displayed as food for Ananas Ananas' first client project of 2024, creating beauty trays for Saie masterclasses.





The Bulgari Suite in Milan.



## Milan's Bulgari Hotel, a Hospitality Gem, 20 Years On

The first Bulgari hotel marks the milestone by unveiling expanded suites, spa and a new, bigger fitness space. BY LUISA ZARGANI

**Bulgari has been turning hotels into hospitality gems,** as chief executive officer Jean-Christophe Babin likes to say.

The Rome-based jeweler was among the pioneers of luxury fashion and jewelry brands moving into the hospitality sector, foreseeing its potential and building it into a real business that now comprises nine units – with more to come. The first Bulgari Hotel & Resorts in Milan is marking its 20th anniversary this year and was inaugurated three years after the overall project was launched.

Babin says he is “happy and proud” to mark the milestone, praising the pioneering vision of the Bulgari family and then-CEO Francesco Trapani “when they boldly decided to step into what we call the experiential luxury which didn't exist before, the first brand ever in luxury to do so.”

Twenty years on, Babin remarks that the hotel in Milan “is more than ever leading hospitality in the city, but even more important, there are nine units worldwide operating and leading in terms of average rate and service in the high-end hospitality, which we call jewelry hospitality.”

The additional hotels to open in “other major destinations in the world” create the only and first Italian luxury hotel collection in the world, he points out. Openings are scheduled in 2025 in the Maldives and Miami and in Los Angeles in 2026, which will flank the

existing hotels in Bali, Dubai, London, Paris, Beijing, Shanghai and Tokyo, as well as Milan. Bulgari has always been firm in its strategy of keeping the rollout limited, in sync with its commitment to maintaining a certain rarity and a high level of service.

Babin has over the years also reiterated the need to take time to find special locations in the heart of major cities or in resort destinations like Bali or Dubai. Case in point: After seeking the right venue for years, Bulgari in 2023 opened a hotel in its home city of Rome, which spans over six floors and more than 151,000 square feet. The hotel opened after three years of careful restoration of the historic building, completely overhauling its interior. It stands on the very central Piazza Augusto Imperatore and from its terrace, the view of Rome is breathtaking, spanning from the Vatican to Villa Medici.

Trapani recalls that “at the time [of the move into hotels], growth was driven by the differentiation of product and distribution network and we wanted to open up to new ventures, as we had done before with perfumes, with projects that would fuel prestige.”

While mentioning Cartier as an example of this strategy, he underscores, however, that “we wanted to think outside of the box, offer something that would stand out, noticeable, and different from what others were doing.” ▶



The restaurant at the Bulgari Hotel in Milan.

Bulgari Suite photograph by Tommaso Pignone; restaurant photograph by Roberto Borzari



Studies were commissioned, and “we realized that luxury hôtellerie was an activity based on prestige, the [hotels] Plaza Athénée or the George V names were synonymous with and a guarantee of luxury.”

To manage the hotels, “we thought we should partner with Marriott [International], the best in the industry, with 30 brands, and global, powerful marketing,” contends Trapani, whose résumé includes roles such as chairman of LVMH Moët Hennessy Louis Vuitton’s watch and jewelry activities after the group acquired Bulgari and chairman of private equity firm Clessidra SGR. Most recently he became a main shareholder and chairman of VAM Investments.

“While we would bring to the table our design concept and standard of service, we knew that if the chef decided to run away with a ballerina, Marriott would know what to do,” Trapani says with a chuckle.

The Milan hotel’s interiors were conceived by Italian-based architecture firm Antonio Citterio and Patricia Viel, exalted with handcrafted decorations and furniture made by Italian companies, such as upholstered items by B&B Italia and Maxalto and silk carpets by Altai in Rome, for example.

The goal in every hotel is to highlight craftsmanship and Bulgari involves craftsmen and artists in each category, from wood and marbles to textiles, mainly Italian and often with some local additions.

Trapani explains that, since the first hotel, Bulgari aimed to find buildings the company could renovate or erect from scratch, staying away from buying an existing one “to pay goodwill and then tear it down.” Milan offered “a great opportunity, a former convent in the city center in a private street with no traffic and a beautiful garden. We only wished it could be a bit bigger.”

Silvio Ursini, executive vice president of Bulgari in charge of the hotels and resorts division, underscores that 20 years since its opening, Milan’s Bulgari Hotel “remains a hub in the city – an oasis of calm and relaxation between Via Montenapoleone, Via Della Spiga, La Scala and the Accademia di Brera, where international travelers and especially local clients love to meet: for work or pleasure, for the cuisine by Niko Romito or even only and especially for the aperitivo, which is the most emblematic moment of the Milanese social scene.”

He recalls how the hotel project was at first received “with a dose of incredulity and skepticism,” but success quickly followed.

The Milan hotel in Via Privata Fratelli Gabba, located in an 18th-century Milanese palazzo, “represented a moment of fundamental importance to crystallize what was only a vision, to write a new page in the history of hospitality, transferring all of the Bulgari brand values in this sector. In Milan, we learned how important was the choice of a location with extraordinary characteristics, in this case the garden and the closeness to the shopping Golden Mile [the

Via Montenapoleone and nearby streets],” he adds.

Ursini recalls how Bulgari developed the relationship with Citterio and Viel for the style of the hotels, “contemporary classic and precious,” and how the service model was created, “impeccable but authentic, radiant and generous.” Indeed, returning to the hotel often feels like coming home, since the staff invariably greets guests by their names no matter how much time has elapsed between visits. Meanwhile, the food offering mirrors the same attention to detail, with Bulgari counting on a long-lasting collaboration with Italian Michelin-starred chef Romito as well as chef Luca Fantin, and boasting a total of eight Michelin stars across its hotels worldwide.

The spaces were conceived in order to emphasize the bar, the restaurant and the garden lounge and to provide Milan with a new meeting point. “These choices were winning, and today we are an integral part of the city.”

Over the last two decades, lessons have obviously been learned, such as the need for more suites, and, in fact, the Bulgari Suite and others have just been expanded, points out Ursini.

“We discovered that our guests, also in an intimate hotel, would have appreciated a spa and a bigger pool so we recently increased the size of the former with a spa suite and a new big fitness space. The more recent hotels have pools that are at least 25 meters. In conclusion, the first hotel continues to be for us a hotbed of experimentation and at the same time an example of timeless style.” ■



The Premium Suite at Bulgari's Milan Hotel.



The lobby at Milan's Bulgari Hotel.



The garden of the Bulgari Hotel in Milan.



Inside Bulgari's spa.



# London's Other King Returns

The prolific London restaurateur Jeremy King is back in business with a trio of new restaurants serving old-school dishes, with an extra helping of drama.

BY SAMANTHA CONTI PHOTOGRAPHS BY KASIA BOBULA

**There's no toppling this king.**

Jeremy King, the dapper London restaurateur who cares just as much about the energy flying around his restaurants as he does about the dishes, decor and location, is back in business with a trio of new restaurants – and his ambitions are greater than ever.

In early March he opened Arlington on the site of Le Caprice, a restaurant that King and his now-retired business partner Chris Corbin transformed into an '80s and '90s hot spot with regulars including Princess Diana, Joan Collins, Mick Jagger and England's current queen, the former Camilla Parker Bowles.

Over the summer King plans to open The Park on Queensway near Hyde Park, which will have a waft of '70s California, while in the autumn, he plans to reopen the grand Simpson's-in-the-Strand, with its meat carving trolleys and clubby, Grand Divan dining room.

Corbin and King are beloved of diners at home and abroad, having launched some of London's most popular restaurants, including The Wolseley, The Delaunay, Brasserie Zédel, Colbert and Fischer's.

They served British, French and Mitteleuropean comfort food, including salmon fish cakes, sausages and sauerkraut, celeriac remoulade, and schnitzel. The desserts were just as delicious and the partners even named an ice cream sundae after one of their regulars, the Berlin-born Lucian Freud.

Decades before opening those buzzy, grand café-style eateries, the partners had revitalized a slew of old-time restaurants including Le Caprice, The Ivy and J Sheekey, which attracted an eclectic crowd of royals, pop stars, actors and deal-makers – as well as normal folk.

In those days the statuesque King – most likely dressed in a bespoke Timothy Everest suit – would spend his time gliding around the dining rooms and chatting with guests, keeping a close eye on operations and watching all sorts of dramas unfold.

"The really good restaurants should be a catalyst and allow so many things to happen – first dates, reunions, job interviews, sackings, seductions, divorces," says King over coffee one morning at Arlington, as the cheery staff preps for lunch service.

Mood is of utmost importance to him and he believes that a warm welcome can go a long way. "What I teach is that you never, ever look at someone walking through the door as a potential source of income. You have to look at them as an opportunity, an opportunity is to give somebody a really good time. And if they have a really, really good time, you'll make money anyway," King says.

Often it's as simple as saying, "Good morning, or good evening," rather than, "Hello, have you got a reservation?" he adds.

King's restaurants have always had soul. That element is clearly missing at the restaurants he left behind two years ago after parting ways acrimoniously with the group's majority owners, Minor International.

It didn't take him long to regroup and he's channeled that hospitable spirit, and his ferocious work ethic, into his new projects. While other mortals might have moved on or retired, King, who turns 70 this year, is revving up for a frenetic period of openings.

Returning to the restaurant business was not a brave decision, he says.

"I always think people are truly brave when they do something knowing that it's going to cause them discomfort, or that it's dangerous," he says. Instead, King is doing what he wants. "It's something I talk a lot about, with my staff, my kids, my friends. Too often in life, we do things because we feel we should do them instead of wanting to do them. You never regret the 'wants.'"



Jeremy King

His decision to open three restaurants in rapid succession was ambitious, and part of a wider strategy.

"I did feel that purely going back and taking over Le Caprice would have been a retrograde step. But in the context of one or two other restaurants, I thought it would be a forward-thinking decision," he says, quoting Thomas Jefferson and Giuseppe Tomasi di Lampedusa's novel "The Leopard," about the importance of embracing change.

Opening Arlington required him to look backward, and forward.

"I loved Le Caprice, and it was kind of unfinished business [for me]. I watched it change over the years, with some parts better and others worse," says King, adding that he went into the refurbishment "pretending that Chris and I had never sold it. It's much more similar now to how it was in the '80s and '90s."

He restored much of the old decor, replacing the white onyx behind the bar (installed by former owner Richard Caring, who sold the lease but retained the rights to the Le Caprice name) with mirrors, and rehung the black-and-white portraits by David Bailey, many of which Caring's team had switched around or removed altogether.

Crucially, the Bailey portrait of a young Mick Jagger has been restored to the landing that leads downstairs to the ladies' room. In the old days, King says, "we used to have to wipe the lipstick off that photo" at the end of an evening.

The interiors, overseen by Shayne Brady of BradyWilliams, are still black-and-white with a deco feel. The cane chairs, starched white tablecloths, and menu mainstays such as salmon fishcake with sorrel sauce; bang bang chicken, and grilled calf's liver and bacon with sauce diable are all in situ. ▶





Here, right and below: Inside Arlington.



The restaurant has been a hit, with both old and new customers jamming the reservations line. Tom Holland and Zendaya, Nigella Lawson, Ruth Rogers, Anya Hindmarch and Vera Wang have dined there. On opening night King wore a double-breasted herringbone suit that Paul Smith made for the occasion.

Lawson posted a picture of her martini on Instagram, with a message saying her visit “was like coming home.” She had fish and chips, and shared desserts with friends. “Treacle tart, rhubarb crumble, and for old time’s sake, the mousse aux deux chocolats. My heart is full.”

The first few weeks of opening were certainly eventful. Jesus Adorno, the popular maître d’ at Le Caprice whom King had originally hired in the Eighties and then rehired to run Arlington, left after a few weeks, saying it wasn’t a good fit for him.

As he hunts for Jesus’ successor, King is also working on The Park, located in a new luxury building overlooking Hyde Park. That will have an altogether different mood, channeling the fresh, outdoorsy California cuisine pioneered by chefs such as Jonathan Waxman, Alice Waters and Jeremiah Tower, and by the restaurateur Michael McCarty.

“One of my big obsessions from the early ’80s is the food revolution that came out of California,” says King, who was wowed by the corn-fed, mesquite grilled chicken he ate at Waxman’s restaurant Jam’s in Manhattan. “There was no embellishment, but there was confidence – and authority,” he says.

The Park is going to be an all-day dining place, serving grills, pasta, salads and seafood. The interior draws on another of King’s favorite restaurants, the iconic Grill Room at the Four Seasons restaurant in New York, and the walls will be covered in ’50s and ’60s artwork.

He says there will be “an American generosity” to the place, with “just that tiniest hint of a diner about it,” with comfortable booths, corner tables and free filter coffee refills at breakfast. “It’s a place where you might stop in with your dog during the day, and then come back in the evening” for a different experience.

King will complete his trifecta later this year, opening Simpson’s-in-the-Strand, the vast restaurant adjacent to the Savoy hotel. It’s the biggest of the three projects with two dining rooms and a further one for private functions.

Born in the early 19th century as a smoking room and coffee house, Simpson’s later evolved into the doyen

of London restaurants, frequented by Sir Arthur Conan Doyle (and Sherlock Holmes), Charles Dickens, George Bernard Shaw and generations of tourists and families craving a delicious roast dinner, or a steak and kidney pie with Yorkshire pudding.

The Simpson’s project plays to King’s strength of taking a classic restaurant and reinventing it for a new generation. “If I do the job properly, people will walk in and say, ‘Oh good, you haven’t changed it’ despite all of the work and thought I’ve put into it,” King says.

The booths, the silver carving trolleys in the old Grand Divan dining room (which used to be a male only space) will all be restored. In addition, King is transforming what was once the ladies’ dining room into a

private events space, and is also creating a second dining area upstairs that’s even larger than the Grand Divan.

Depending on how long the works take, Simpson’s could open as early as October.

King appears to be unfazed by the work involved in all three projects. “Luckily, I’ve done it before,” he says, ticking off all the restaurants – The Delaunay, Brasserie Zédel and Colbert – which he and Corbin opened in rapid-fire succession between late 2011 and early 2012, while still juggling The Wolseley.

While he may be proud of his past work, King says he’s determined to do even better this time around.

“Sometimes restaurateurs rest on their laurels. They think that if a restaurant is a success, why change anything? My attitude is that if I’m not [regularly] changing the menu, the layout out of the menu, or looking at how the decor and systems can be improved, then maybe I’m being lazy. For me, everything is crucial.”

King recalls people asking him, over the years why he bothered visiting his restaurants on a Saturday night. In response, he’d serve up a side order of wisdom: “The easiest way to do restaurateur-ing is the hard way.”

Long may he reign. ■



# Inside Gordon Ramsay's First Restaurant in China

Located at The Residence in Shanghai, it is also Ramsay's first restaurant inside a private club. BY DENNI HU



Gordon Ramsay at The Residence in Shanghai.



A Gordon Ramsay signature dish, the beef Wellington.



Inside a private suite.

When Gordon Ramsay landed in Shanghai on a gray and drizzly day last February, he dispelled the slightest signs of drowsiness with his fiery personality and a generous dose of cool Britannia.

The British celebrity chef was in town to unveil his first venture in China, Gordon Ramsay at The Residence Shanghai, part of Harrods' first private members' club, which officially opened its doors last December in Shanghai.

"It's a tough one, that one, isn't it? Because I'm a chef of the people, and it's my first intimate private club in my portfolio of restaurants," Ramsay says.

The 48-seat restaurant sits on the second floor of The Cha House, a century-old terracotta mansion that lives at the heart of the busy Chinese metropolis. Eloquently described by Ramsay as "a sleeping beauty," the mansion's first floor was first converted to The Harrods Tea Rooms, which opened in 2021. The second floor was introduced as The Residence, the luxury department store's members-only club on the second floor.

Designed by Social F+B, a hospitality design firm, the location exudes classic Shanghaiese glamour with its Art Deco details that seamlessly blend in Harrods' distinctive brand of opulence.

The room is lined with intricate wall panels inspired by Chinese fans, customized golden display cabinets showcasing the club's collection of rare whisky bottles and cigars, and features private suites equipped with a turntable dining table, which helps ensure a communal social and dining experience.

"Harrods is legendary back home in Knightbridge, and to be given this opportunity to be here, inside this beautiful building, it's a chef's dream," says Ramsay, adding of the famed London department store, "I feel like we've lifted that up from Chelsea and planted that inside this residence because it is opulent and beautiful. I can't wait to cook for you, to create a lot of emotions."

Ramsay's menu, which also features a selection of fine wines chosen by master sommelier Lv Yang, currently costs 1,388 renminbi, or \$192, to 1,888 renminbi, or \$262, and offers around six courses. The restaurant will be available for members who pay an annual membership fee of 150,000 renminbi to 250,000 renminbi.

Apart from his signature dishes, most notably beef Wellington, Ramsay's menu spotlights local produce. This includes the best sea urchin from Dalian province, only the most exquisite Shang-rila truffle and Fujian Yellow Croaker, a tender fish with umami notes. At The Residence, the culinary experience ends on a fresh note with dragon fruit ice cream, a nuanced approach to honor The Year of the Dragon.



Inside Harrods' The Residence in Shanghai.

"It wasn't about finding the most expensive ingredients for me; it's about finding the humble ingredients and elevating those into the premier league," says Ramsay, who a few months ago deployed his team to investigate the most interesting produce that China has to offer.

Despite a hectic schedule, Ramsay also spent some time exploring the local food scene. One evening, after overseeing the restaurant kitchen during strict dinner hours (Ramsay is still fascinated about the fact that the locals love to eat on time) the restless chef sneaked away to visit 12 restaurants in town. confirmed his theory that Shanghai has become "one of the most competitive foodie cities in China," Ramsay says.

"Shanghai is desperate for luxury. It oozes grace, sophistication and competition is healthy," he adds. "It's now in the hands of these young Chinese chefs that have come back with influences around the world, and they are putting Shanghai back on the map."

Ramsay's work with Harrods goes back to when he opened his burger joint in the luxury department store more than four years ago, so partnering up with the retailer again was a no-brainer.

But for the store's managing director Michael Ward, bringing Ramsay to Shanghai was not only "a real coup," but a move that helps convey an actual Harrods experience on the other side of the world.

"The customers in China are identical to everywhere around the world. They're very curious. They want the very best. And the great thing is that you'll find it in Harrods. The people are looking for the exquisite, the rare, and the exclusive at Harrods. They want to differentiate themselves from everyone else. And frankly the only place you can really do that is Harrods," Ward says.

Ward revealed that the retailer's ultra-high net worth client base has grown to about 7 percent of overall sales and is expected to accelerate throughout the year. The mainland China clientele accounted for 8 percent of overall sales and will grow at a steady pace of 7 percent in 2024.

"We see The Residence as a way of communicating to our customers in market," the executive says. "And if you look at what the big luxury brands are, they're following their customers into the market and this is exactly what Harrods is doing."

"All across the world, wherever you are, that richer customer actually gets richer, whether it's through recession or anything else. So targeting that rich customer is something that we've always done. And we've always been very successful at it," he says of the state of the luxury market.

"The wealth is coming from the East in the future, it's not coming from the West. So we've got to focus all of our attention to make sure we're relevant to that customer."

The Residence plans to eventually recruit 250 members. This group of like-minded people – the connectors, the intellectuals, the entrepreneurs – will not only be able to sip on the best wines and spirits served by master blenders, but also enjoy bespoke benefits such as a curated wine cellar and special offers from Halcyon Gallery Shanghai, a Harrods partner.

"What Harrods has and does best is a network of people and brands and sourcing. And so we can use that to our advantage. To find your very detailed passion. It won't be the same as the person that's sitting to your left. It might be that we're going to go and open a silent distillery in Scotland for one individual," says Sarah Myler, Harrods' international business development and communications director.

"Yes, there's a wonderful selfishness that comes to being part of the club; people want to keep it intimate. They want to know that they either bring friends and they're going to meet friends or they come alone and there's going to be someone that they know in the club already. So I think that maintaining exclusivity with like-minded people, with those shared passions, be it art or music or business, that takes a lot of time and thinking," Myler explains.

"It's not simply the person who is next on the list, it's the person next on the list who is similar, who is interesting, who wants to share and talk about their passions. So it's taken us and we've deliberately allowed the time and the team the time to make sure that those matchmaking, it's like dating," she adds.

"It's the environment that we create that is more important than actually the initial stages for us in terms of cost and profitability," Ward stresses.



Hélène Darroze opened her first restaurant in 1999 in Paris and today holds six Michelin stars across three addresses.



## Hélène Darroze Believes in Cooking With Heart Over Skills

With six stars across three of her restaurants, the recipe for success of the star female chef remains unchanged, 25 years after opening her first address in Paris. BY LILY TEMPLETON

**“Don’t call me ‘chef,’ it’s not my name,”** quips Hélène Darroze, a reaction she has whenever people approach her using her profession as an honorific.

That said, most will be awed by someone who has garnered six Michelin stars, is a cornerstone of the French edition of culinary contest “Top Chef” and who was named the world’s best female chef in 2015 by the annual “50 Best” list.

Almost three decades after she broke on the culinary scene as a rising – and rare female – star, the recipe to Darroze’s success remains unchanged.

“Be honest with the product, work with local foods and seasonality,” she says. “My work is to put the product at its best, around taste and emotion.”

This is what she credits for the meteoric rise that began long before she arrived in Paris a quarter of a century ago to open her first eponymous restaurant, which is now called Marsan par Hélène Darroze after its 2019 renovation.

A 1990 graduate of the Sup de Co business school in Bordeaux, she’d set her cap on hospitality management but an experience in the kitchens of Alain Ducasse at the Louis XV in Monte-Carlo’s Hôtel de Paris saw her heading to the kitchens.

Five years later, she picked up the mantle of the familial “Chez Darroze” restaurant in southwestern France. Nominations as “Young Chef of the Year” and “Great of Tomorrow” by gastronomic guides followed within 12 months and in 1996 she was selected to serve lunch for then-French President Jacques Chirac and German Chancellor Helmut Kohl.

At Hélène Darroze in Paris’ Saint-Germain-des-Prés neighborhood, she wowed with ingredients from France’s southwest regions, turned into gourmand yet elegant fare. A first Michelin star came in 2001, the second in 2003 but was lost in 2010.

“Nothing is ever won,” she says. “Every day is a new day where we have to put ourselves in question and that’s what we do.”

But the restaurant’s post-pandemic reopening brought a shift – and the return of that second star in 2021.

“This one is the result of maturity,” she feels.

And that makes Marsan not only “the restaurant of her dreams” but also the core of her group, which includes Parisian bistro Jöia, her one-Michelin-star restaurant in Villa La Coste in Provence, and the three-starred “Hélène Darroze at The Connaught” in London, which also has her overseeing every culinary aspect of the property.

Then, as now, her philosophy is simple.

“I cook like a woman, like a mother – for generosity, for happiness – not to demonstrate something or be the best at [a] technique,” she says. “I just cook to please people.”

And that brought the one challenge she shares with fondness: getting her team to call her “Hélène” rather than chef. “You can’t imagine how difficult it is to get my staff to call me by my name,” she says.

But after two decades of her name writ large literally and metaphorically, the restaurant reopened as Marsan, the name of the southwestern French area that encompasses the city where she was born and where four generations of her family have been established as restaurateurs since 1895.

“I really had the feeling that I had to change the name,” she says. “This was the way to pay tribute to my roots, my family.”

For all the Michelin stars she has garnered, Darroze’s trajectory is a path where “there is no professional life and no private life,” so interconnected are the two spheres.

That much was evident in her first book, an autobiography of sorts published in 2005; it came with love letters and recipes and friends tried to talk her out of publishing it. “It was so personal, they felt it opened me to criticism,” she recalls.

And the kitchen, across all her establishments, remains at the center of family life, as it had for generations of Darrozes.

Her daughters Charlotte and Quitterie, now 16 and 14, spent many an after-school moment or Saturday

night sitting in their mother’s office taking in the ballet happening in the kitchen.

“So many days, nights, moments – even my parents spent many Christmases in my office at the Connaught – there is a mix of everything,” she recalls. “My girls spoke about it recently and there was regret in their voice.”

If each opening stands as a professional milestone, Darroze is keener to talk about what she learned from them. Take Jöia, which she opened in 2018. “It was for me a new way of cooking, of welcoming people,” she says. “It was the first time I interacted with bistronomie and not fine dining.”

Ditto for her latest project, which saw her take over the culinary direction of La Grande Brasserie and La Grande Table Marocaine, two of the restaurants at the famed Royal Mansour hotel in Marrakesh.

On paper, they promise a heady journey into French fare and Moroccan cuisine, respectively. Over Darroze’s Instagram, her experience reads like a fabulous journey through the recipes and know-how of the female chefs she met and the country’s produce. “I come back like an apprentice, to learn,” the chef says.

Partaking in and passing on knowledge is what led her to the French edition of culinary contest “Top Chef.”

Initially reluctant to join its jury – she lived in London and wasn’t much of a TV watcher – she came on board when the production explained it wanted culinary leaders to serve as coaches rather than judges and really connect with the candidates.

“It was an opportunity to do my job in another way,” she says. “I also accepted because it was something new, different and funny in my career, but mainly because it was about transmission.”

What made her sign on to the 15th season, on French screens since mid-March and her ninth participation, is that the two-month filming session became “a question of friendship, of transmission, and a little interlude in my daily life,” she says. “And with [fellow chefs] Dominique [Crenn] and Stéphanie [Le Quellec], that’s just the cherry on the cake.”

Then there is what she shares with candidates. Hearing Danny Khezzar, a finalist of the 2023 edition, say that Darroze made him understand the importance of emotion and showing that bit extra than stellar technique, thrilled her.

“I was really happy to hear that because I believe that cooking with your heart is much more important than cooking with your skills.”



# RALPH LAUREN

## Opens Up About **New Furniture Line,** A Potential **Hotel** and **What Makes a Home**

In a rare interview, Lauren discusses “Modern Driver Collection,” a new furniture line launching at Milan Design Week, and the evolution of his business in lifestyle.

By **Lisa Lockwood** Portrait by **Carter Berg**





Ralph Lauren





# It's no secret Ralph Lauren has had a lifelong love affair with cars.

With a personal and almost priceless collection that includes a 1929 Blower Bentley, a 1938 Bugatti Type 57SC Atlantic Coupe, a 1955 Mercedes Benz 300 SL Gullwing Coupe and a McLaren F1 Race Car – not to mention several Porsches, Jaguars and Lamborghinis – Lauren's cars are prized for their rarity and caliber.

So it's only fitting that his 2024 home line is called the "Modern Driver Collection," which will be presented on the first floor of Palazzo Ralph Lauren during Milan Design Week.

"I've always been inspired by things built for a purpose. The cars I've collected over the years have a kind of functional beauty. Most of them were hand built and designed for speed. Every detail was meticulously considered and crafted. My ideas come from my life, my work, from everyday living. Cars have always been a part of that," says Lauren, sitting in his memento-filled office on Madison Avenue in Manhattan – complete, of course, with several models of the cars in his collection.

"Modern Driver" features clean lines of modern furnishings such as the RI-CF1 chair that has the same

high-tech fiber that shapes Formula 1 race cars with 71 layers of tissue carbon laid by hand to form a strong and lightweight cantilevered frame. Carbon fiber is also used in the lounge chair and carbon fiber side tables. A classic Beckford table lamp is tightly wrapped in a metal wire mesh inspired by the grilles of Lauren's Blower Bentley. Carbon fiber dinnerware is paired with a speedometer-inspired plate, while throw pillows are influenced by the interior of automobiles with perforated leather and RL zipper pulls in silver nickel.

The collection is the latest in a string of home furnishings that Lauren has introduced over the last 40 years or more – indeed, he was among the first, if not the first, fashion designers to go so deeply into the home. They all reflect his lifestyle and passions, with themes ranging from safari, seaside, estate, western and country to bohemian, Adirondack, uptown and downtown.

The 84-year-old Lauren, dressed casually in black suede trousers, a black turtleneck and New Balance sneakers, says it was personal experience that sparked his desire to design home collections.





Scenes from  
Ralph Lauren's  
office.

## WHAT ABOUT THOSE SHEETS?

"My wife [Ricky] and I had just gotten married and we were walking through one of the shopping centers in Westchester and she said, 'We need some sheets.' She showed me the sheets and I thought, 'What's with these flowers?' I was just married – or I was going to be married – and this was changing my mind," Lauren says, laughing.

He realized he needed to take the situation into his own hands.

"What I did was design something that I wanted to sleep on. I took it from the shirt that I wore, to the bed. I thought, 'Why can't I do an oxford sheet that would be great in pink and blue and very Polo and very classic?'" he recalls. He used chambrays, oxford cloths and paisleys and details like mother-of-pearl button closures on pillow cases. Not that it was easy: The menswear fabrics required a special loom while the sheets were 100 percent cotton, which was rare in those days.

"They sold out, and people responded to it and asked what else can you do? I went from there to other things," he says.

Lauren added new products and categories that excited him. "I didn't have a sheet that said you're going to do a whole line. I did it one by one. It was expensive to do. No one understood it. J.P. Stevens was our licensee, and the guy who ran it, David Tracy [vice chairman] supported me."

Lauren recalls he had spoken to Marvin Traub, then chairman and chief executive officer of Bloomingdale's and a longtime supporter, who heard that the designer was doing sheets. "A head guy came from Bloomingdale's and said, 'We love what you are doing, and we would like to do more.' I said, 'I would love to do a collection.'" The sheets were one thing, and I wanted to do towels. The towels that everyone was showing were ugly, and I wanted to do a real beautiful towel that wasn't available."

Oprah Winfrey, in fact, told him that it was her dream to fill her house with Ralph Lauren towels and bath sheets when she started making money. And she eventually did.

Lauren's first home collection in 1983 encompassed bed and bath linens, fabric and wall coverings, floor coverings and dinnerware. It launched with four signature lines: Log Cabin, Thoroughbred, Jamaica and New England. Furniture and lighting followed in 1985 and 2000, respectively.

"It was about how people live and how they enjoy their life," he says. ▶

## Ralph's CARS



Lauren in  
Bedford, N.Y.

Ralph Lauren



1996 McLaren F1 Race Car from  
Ralph Lauren's personal collection.



Detail  
from  
Lauren's  
office.





Scenes from Ralph Lauren's office.

“  
Most men love cars.  
It's the artistry. To me, it's the  
art, and the driving, and  
the activity of driving a sports  
car, which I always loved.”

## RALPH'S WORLD

As for which he likes more, fashion or interiors, the designer says they are both equal. After all, they are all part of the Ralph Lauren World.

“Everything has to do with quality. Everything had to do with a personal love. It was an idea I had going from menswear to womenswear to childrenswear. I love both [fashion and home] because you live in both. I've had the good fortune of being able to have my own homes.”

Lauren and his wife have five homes, including a pre-war Fifth Avenue apartment; a historic Bedford, N.Y., estate; their Colorado ranch, christened Double RL, with timber lodges and barns set on 17,000 acres; High Rock and White Orchid houses in Jamaica, set on the grounds of the Round Hill Resort, and a Montauk getaway at the tip of Long Island.

The Double RL Ranch, for example, is filled with Native American paintings, pottery, woven baskets, serapes, weavings and trade blankets, while the Bedford home features tartans, 17th-century pieces, Persian rugs, twig furniture and an oil painting of horses. The White Orchid home in Jamaica is informal and designed with a clean, barefoot kind of luxuriousness. There's a

white-on-white living room, no art on the walls and a feeling of being on a boat.

They are each designed differently but represent Lauren's many inspirations and eclectic tastes. He lives differently in each home, and they are a personal expression of his vision. Despite the various aesthetic styles, each of the homes share a penchant for layering, a feeling that pieces have been collected, and, above all, a sense of comfort.

His Madison Avenue office also reflects the designer's eclecticism. It's a magpie's heaven, chock full of art, photos, books, his children's artwork, and assorted objects that inspire him, including teddy bears in Ralph Lauren ensembles such as a pinstripe suit, navy blue and herringbone blazers, a bomber jacket or evening attire. There are black-and-white photographs, a giant wooden tennis racquet, scores of shoes, a 1950s model plane suspended from the ceiling, as well as a bicycle leaning against one wall. A huge artwork of a cowboy and a horse hangs behind his desk, while on a table are model figurines of Marlon Brando from “The Godfather,” Johnny Depp as Edward Scissorhands and from “Pirates of the Caribbean,” Harrison Ford as Indiana Jones, and Jack Nicholson as The Joker from “Batman.”

After all, Lauren often says he sees life as a movie.

Addressing whether the home collection came before the house, or did the house spark the collection, Lauren says, “As I was doing it, I was living it. I think the design came first. I had the clothes for Montauk. I used the clothes and the personal love of different things, and giving them the excitement that wasn't there. It [home furnishings] was a dead industry. It was an old man's or ladies' industry. It was boring. The mixture of home, design and fashion was something that I believed in and it worked.”

“I never thought in terms of ‘fashion, fashion.’ It was what do I want, and what do I have?” he says in his soft voice.



# At HOME With Ralph

Ralph and Ricky Lauren's homes range from a pre-war Fifth Avenue apartment, a historic Bedford, N.Y., estate, and Colorado ranch to the High Rock and White Orchid houses in Jamaica and a Montauk getaway. Here, a look at several of them.



Ricky and Ralph Lauren's home in Bedford, N.Y.

## FROM A CAR TO A CHAIR

For example, he points to the saddle leather carbon fiber chairs in his office, which were designed in 2003. He designed the RL-CF1 chairs after he bought a McLaren F1 Race Car, and the design is based on it.

"I was in the McLaren and I'm sitting in it and looked at that arm and thought it was really beautiful and could make a beautiful something. This chair is my favorite piece. It was totally mine. I designed this chair, and I'm very proud of it. It works, you sit in it and feels so good," Lauren says. That chair is also in his New York apartment (in black leather) and the Purple Label Clothing room in his store on Madison Avenue.

Lauren instinctually knows whether a specific piece of furniture or a glass is "Ralph Lauren," or doesn't fit in with his aesthetic, just as he does with his fashions.

"I think because I do lifestyle. I knew that if you didn't do lifestyle, it's just a sheet. Well, they're Ralph Lauren oxford sheets and you say OK. But when you see the oxford sheets, and the towels and the layout in the house, we did settings," he says, adding he created complete settings and environments that were revolutionary.

"It's a point of view and a vision," continues Lauren. "I did things that were Ralph Lauren, that were me. That I wanted for myself, whether I was living in Connecticut or Telluride. Nowadays you walk into Telluride and you start to see some nice home furnishings."

Last year Lauren published a lavish coffee table book titled "Ralph Lauren, A Way of Living," (Rizzoli), that features each of his residences. It's the first time all his homes have been shown together. Each of the homes is in a completely different style, and Lauren is asked if there's a common thread that runs through them.

"They're all the things I love. When you go to a fashion show, what's the common thread? I'm not an interior designer. I didn't go to fashion school. How did I do women's dresses? I don't know. These were the things I did. Don't forget, I have a team. I developed a team for home, I developed a team for everything. It's like, 'let me show you where we're going,'" he says thoughtfully.

Personally, he doesn't feel more comfortable in one of his homes over another. "No, you can look through the book, when you start to think about Ralph Lauren, it's not cookie cutter. It's not like a fake log cabin. The sheets and towels and blankets and the initials on some things. It was all the things that have style," he says. ►

The living room in Bedford.



The dining room of Ricky and Ralph Lauren's Fifth Avenue penthouse in New York City.



RL-CF1 Lounge Chair







The Saloon at Ricky and Ralph Lauren's Double RL Ranch in Colorado.



Entertaining outdoors at Double RL Ranch.

Here and below: The living area of Ricky and Ralph Lauren's home in Montauk, N.Y.



Ricky and Ralph Lauren's White Orchid cottage in Jamaica.



Saloon and entertaining photographs by Bjorn Wallander; Montauk home by Pieter Estersohn; White Orchid cottage in Jamaica by Gilles de Chabaneix. All courtesy of Ralph Lauren



“ Everything has to do with quality. Everything had to do with a personal love.”



Here and left: Scenes from Ralph Lauren's office.

## SHEETS TO COFFEE

Turning to the growing hospitality aspect of Lauren's \$6.4 billion business, the designer says he never would have imagined that he'd see customers line up on 72nd Street and Madison Avenue for Ralph's Coffee, a venture he began in 2014.

"It's the dream. You're living in Manhattan, and you want to go for coffee. People are in the coffee shop to get the feeling of something that makes them feel good. It's more beyond my dreams. You do it because you love something. Everyone's got coffee, but why this? You've got to do it, and you've got to believe in what you're doing," Lauren says passionately. First introduced in New York, Ralph's Coffee has expanded to Chicago, Miami, Washington, D.C., Munich, London, Paris, Hong Kong, Japan, Kuala Lumpur, mainland China, Singapore, Dubai and Qatar. Ralph's Coffee trucks and bicycle trikes travel the globe.

He points out that the Polo Bar in New York is always packed, and he'd like to expand his restaurants – which consist of RL Restaurant in Chicago, The Polo Bar in Manhattan, Ralph's in Paris, The Bar at Ralph Lauren in Milan, and Ralph's Bar in Chengdu, China – around the globe. Eventually, he'd like to open a hotel, but he's not ready to reveal any details about that. "It's definitely in the cards, but we have not done it yet. Many people have asked, 'why don't you do it?' We'll do it when we find the right spot," he says.

They might start with one hotel first. "It's another business, it's another world. Picking locations and what you want to look like, and who you are, and expressing it. Again, it's lifestyle living. How do you live? How would you like to live if you could afford it? This is not about how much everything costs, it's about how to do it, and do you believe it? There's a coffee shop on 72nd Street. I didn't know two years ago I would do a coffee shop there. We planned all these things and we started to work on it. Go and look. On a sunny day, there are people sitting outside," he says.

It all seems to be part of the idea that people want to get as close to Lauren's world as possible. They want to drink his coffee and eat his mother's brownies.

"It's the passion. It's the love of doing things like that. We all go to coffee shops and we all go to restaurants. We all clothe ourselves. Why not with the good stuff as best you can?" he asks. Lauren tried a lot of coffees before deciding on a special blend with La Colombe. He also ate a lot of hamburgers before zeroing in on the best one for the Polo Bar.

Turning back to the topic of cars, what's the fascination?

"Most men love cars," the designer says. "It's the artistry. To me, it's the art, and the driving, and the activity of driving a sports car which I always loved. I also have Jeeps. They all connect to the clothes. And the clothes connect to the cars."

Discussing how he decides which Ferrari, Mercedes-Benz, Lamborghini, Jaguar or Porsche to buy, Lauren explains, "It's like art. Ferraris are known for racing, and they have a speed sensibility. At the same time, they're status. A lot of Wall Street guys and people in the fashion business love cars. Now the cars are more beautiful. They're more art pieces, they're artistic. They get shown now in a museum," as some of his have been.

He calls his automobiles, "a collection of pieces of art."

"I'm driving, it's not dead. In art, they're dead off the wall. You can drive, you can hear the sound, you look at the beauty of it. The color red is beautiful. It's all excitement. What do you wear when you're in a Ferrari? You wear a cool leather jacket. You take it and make that Ferrari a style. It's not only Ferrari, it's Mercedes, it's Porsches, they all represent something," he says.

"Cars inspired this watch," adds Lauren, pointing to his Ralph Lauren driving watch that features a screwed wooden bezel that looks like the wooden steering wheels found in some vintage cars.

The "Modern Driver Collection" is the first to be introduced under the new strategic collaboration between Ralph Lauren and Haworth Lifestyle Design. The made-to-order furniture is crafted in Italy. Haworth will be responsible for opening a number of standalone Ralph Lauren Home stores to present the brand's lifestyle vision across all categories of home, from lighting and floor coverings to tabletop and gifts.

Dario Rinero, CEO of Haworth Lifestyle Design, says, "Ralph Lauren is a globally recognized design leader and set the standard for luxury lifestyle. The new Modern Driver collection combines Ralph Lauren's signature style with excellence of Italian-made craftsmanship, drawing on Haworth Lifestyle Design's experience in producing luxury furniture."

According to Lauren, "I see Manhattan as the Modern Driver spot. It's clean. It's busy, it's noisy. You look for sleek, white walls....You're living in that modern space and all of a sudden, you need the clothes to wear in that space. You can't have it from a thrift shop. I look at things in a total sensibility. I need the whole thing. I need the shoe, I need the jacket, I need the sunglasses. These are businesses in the world that we live in."

Over the years, Lauren's business has evolved from menswear to womenswear, childrenswear, home and myriad categories. "It started with a tie," Lauren says. But he had no idea when he was selling ties from a drawer at the Empire State Building that it would evolve into a lifestyle brand.

"I didn't think about it because I had no need for it. The tie turned into a very big thing. I made wider ties and patterns and they were handmade. I wanted to do something that wasn't done in the tie business. That was a very big thing. Ties were major. Could you imagine if I never did a tie? I never would have gone anywhere. That tie was the beginning," Lauren says. When he named the company Polo, Lauren says he was thinking about a way of living.

"I like preppie things, more than I do fashion," he admits. Lauren doesn't have a favorite home and enjoys them all equally. "It has a lot to do with land, where they are. I don't have favorites. I love the dimension of doing different things. I love log cabins and I love a Fifth Avenue apartment....," he says.

So how does he decide where he wants to vacation?

"Whatever my wife wants," he jokes.

But what in his opinion makes a good home?

He doesn't even pause for thought, immediately answering with one word.

"Love." ■



# Design Problem-solving at the Center of Eames Institute of Infinite Curiosity's New Galleries

The Bay Area attraction uses Charles and Ray Eames' drawings, prototypes, correspondence and collectibles to inspire. BY BOOTH MOORE



Eames Institute Gallery



Eames Institute Collection Center head curator Lllisa Demetrios.

**Midcentury design** trailblazers Charles and Ray Eames are inextricably linked to Los Angeles, where they lived and worked for 40 years at 901 Washington Boulevard in Venice, and where their Case Study home in the Pacific Palisades is an icon of modern architecture.

Yet it is in Northern California, in Richmond, that a new space dedicated to the designers' process and problem-solving has opened, shedding light on the workings of the minds behind the lounge chair and ottoman, as well as the 1970s-era "Powers of Ten" film depicting the scale of the universe.

The Eames Institute of Infinite Curiosity's gallery and collections opened to the public in February under the direction of head curator Lllisa Demetrios, the youngest of five grandchildren of the designing duo, who met at Cranbrook Academy of Art in Bloomfield, Mich., and married in 1941.

Although much of the Eames' materials, slides, images and prints went to the Library of Congress after they died, and the conference room and entrance of their home/headquarters were donated to art museums, Demetrios' mother Lucia bundled up the rest of the office contents and moved them to her farm in Sonoma County.

Demetrios, a museum curator and artist herself, is now cataloging those contents and re-imagining her grandparents' legacy with the nonprofit institute she founded in 2022, and its new exhibition space.

"The thing I learned very quickly from them is what they called 'found learning.' Just being around them and being at their office or at their home, you learn how they did things and how they solve problems," she says during a recent tour, explaining her goal with the space is to impart some of that wisdom through storytelling by using the nearly 40,000 objects in the archives.

There are several cases with mementos that reveal what the designers were like from an early age, including two wonderful fashion sketches by Ray, who in 1933 earned a degree in fashion design from the Bennett School for Girls in Millbrook, N.Y. Although she largely transitioned to other areas of design, she continued to make hundreds of related sketches throughout her life, which the institute may some day show in their entirety. Also on view are her charming paper dolls, which she started making at age 3, and hand-drawn packing lists for trips with little drawings of her clothing, shoes and gloves.

All of it demonstrates how her color sense and whimsy were essential to the later work of designing textiles, clothing for herself and Charles, choir robes for a church, and uniforms for staff members of IBM's Pavilion during the 1964 New York World's Fair. "My favorite were her



Here and right: Eames sketches.



skirts which had 10 or 12 pockets. It was her tool kit, she kept her car keys, her Polaroid camera in there," says Demetrios. "They also mended their clothes. Charles loved having his socks darned because he wanted them to last. There wasn't a throwaway mentality at all."

Charles came from an architecture background but was expelled from Washington University in St. Louis for embracing the modernism of Frank Lloyd Wright. His great friend, artist Saul Steinberg, found humor in the situation, and mocked up a fake diploma from the university, which would eventually award Charles an honorary degree. Pointing to the fake diploma "that says nothing fabulously," Demetrios shares that it fooled her all her young life.

During the Depression, Charles went to Mexico and earned money to send home to his family by painting houses and making watercolors, some of which are here. "It's on that trip he had an epiphany, which is how he put it, when he saw people with far less than he had who were far happier. And the reason was, as he looked at

it, they were working on projects for their church, their community, their school, their town. That became a really important idea to him and evolved into how to approach what to design or not design," Demetrios says of his less-is-more philosophy and the couple's focus on design for the good of society as a whole.

It was that kind of thinking that led the Eames to eventually stop harvesting Brazilian rosewood for furniture when they heard about the impact on the forests, and to discontinue using plastic and fiberglass when they learned it was going in landfills, making them early proponents of sustainability.

A beautifully curated center display highlights some of the couple's most important designs, including a set of four molded plywood seats – works in progress – that were forerunners to the famous Eames dining chairs, made by their Kazam! machine that used an inflatable rubber pouch to shape the wood. "The wood was not working the way they wanted it to, but they never called anything ▶





Here and below:  
Eames Institute Gallery



a failure, they called it a misconception and moved on," says Demetrios, explaining how the misshapen seats are juxtaposed with the eventual perfected design, a chair split into two plywood pieces on a welded steel rod base.

"Today you can laser cut and do a molded plywood chair, but they worked within the constraints of what they had, which is another great lesson. Honest use of materials, hands-on, do not delegate understanding are all lessons that they learned from the very first project that they did together and it informed everything they did after," she says.

Also on view: their innovative wood basket-like stretcher, used by ambulance crews during World War II, and a gorgeous 1943 plywood sculpture "that would give Richard Serra a run for his money," as Demetrios put it, but was actually a test to push the limits of wood.

A second sculpture just like it was exhibited in 1944 at MoMa's 15th anniversary exhibition "Art in Progress: Design for Use," flanked by Constantin Brancusi's "Bird in Space" and an airplane propeller.

The entry room opens up into an industrial warehouse packed with shelves of furniture, much of it chairs in various iterations and colors – office chairs, dining chairs, lounge chairs – with cat's cradle and Eiffel Tower inspired bases, for dentists' offices, the 1964 World's Fair IBM Pavilion and airport lounges, produced by Herman Miller and Vitra.

"Part of what we like to share here is not just the chairs, but the stories and the questions Ray and Charles asked in designing those chairs," says Demetrios, pointing out the Eames' design for airport seating.

"Their first question was always, 'What's wrong with what exists?' So they went and talked to maintenance teams at about five airports. Now think 'Mad Men' era, and how much smoking happened. The biggest issue was replacement parts."

The designers noticed existing seats were heavily upholstered, and new cushions took up a lot of storage, so they redesigned the seating to create a version where the back and the seat were the same shape, and the covering rolls up. "I call it the Ray and Charles Eames mending system; as opposed to replacing it, they just pushed it along a little farther."

Several of the designers' tools are on display, including a steel cabinet full of the miniature photographs of people they used for their scale models. "Everyone was asked to pose, everyone who came to the office, everyone from the factory. There usually was a day where 'you were dressed for the city' is how it was put," Demetrios says of the hundreds upon hundreds of midcentury-dressed people. Another cabinet reveals meticulously organized colored pencils, and another decorative papers they used to cover light sockets.

Other items speak to the designers' love of play, including letters written to their grandchildren in Rebus, ride-on toys, spinning tops, and Japanese-fish-on-a-string and more collected around the world over the years. Also charming: a 15-foot vertical xylophone that the Eameses designed for the Time-Life building lobby in Manhattan in the 1950s, which plays musical notes when a marble is dropped in the slot above.

The institute maintains the archives through online and temporary exhibitions, and is also responsible for Lucia Eames' farm, the William Turnbull-designed Eames Ranch in Petaluma. The ranch is undergoing renovations and will be open to the public in the coming year, as the family moves toward having three spaces in the Bay Area: the ranch, the institute and a future Eames museum.

Tours of the archives end with a "chair tasting" where visitors can try out some of the famous designs, including a "couch but not a casting couch" created for their friend, the legendary filmmaker Billy Wilder.

"What we're doing is taking Ray and Charles off the pedestal and sharing how in many ways, they were just solving problems that interested them," says Demetrios. "What's funny is we have a lot of the same problems today."

The Eames Archives are open for public for guided tours by reservation and tickets can be purchased at [eamesinstitute.org](http://eamesinstitute.org). ■



# Inside Tanner Fletcher's Interior Design Roots

Designers Tanner Richie and Fletcher Kasell have built their buzzy label by approaching fashion with interior design at the core of their design process. BY LAYLA ILCHI PHOTOGRAPHS BY EVELYN FREJA



Tanner Richie and Fletcher Kasell, the founders of Tanner Fletcher.

**Tanner Fletcher** has been one of New York City's emerging designer brands to watch for the past few seasons, with designers Tanner Richie and Fletcher Kasell making waves for their way of bringing modern touches to vintage aesthetics through their genderless designs.

The designers, who were CFDA/Vogue Fashion Fund finalists and CFDA Emerging Designer of the Year nominees last year, have already produced several styles that have become signatures of their brand, and favorites of many celebrities. Take the Tanner Fletcher bow suit, which the designers have updated season-to-season and has been worn by the likes of Bad Bunny and Tom Daley.

With the bow suit and other pieces, Richie and Kasell take inspiration from interior design, which has been at the core of their design process and brand as a whole since they launched Tanner Fletcher at the beginning of the COVID-19 pandemic.

"That's really where we start when we're designing a collection: It's in our own home and other interiors," Kasell said. "We always find ourselves just bringing in little things into our house to add to our collection of interiors. We'll always pick one up at the Chelsea Flea Market or we'll see one on the street and add it in. Every time we're ready to design a new collection, there's like 100 new things in our apartment, so we look around and see what we're interested in, what we've gravitated toward and that really helps to build the foundation of the collection."

Richie and Kasell started their label in home decor, hand-making pillows, tote bags and small accessories that they sold to local Brooklyn boutiques in 2020. The designers, who met as roommates at the University of Minnesota and transferred to LIM College together, saw their small success as an opportunity to go deeper into design. They ultimately launched into apparel, with their first official ready-to-wear collection for the spring 2022 season.

Their roots in interior design stayed a core focus when expanding into apparel. The designers draw inspiration

Inside Tanner Fletcher's studio.



from myriad design aesthetics for their collections, ranging from Victorian era and midcentury Hollywood to the 1930s and '40s.

"We bounce all over the place," Kasell said. "I always say that we pick and choose things from every era and we put our filter on and try to use the best things that people have totally forgotten about and that's not in the market

right now, so how do we bring it back? It's really great and shouldn't be ignored because every era has really hideous things as well, so we just kind of put our filter on and pick and choose it all together. I think that's the beauty of the brand – it's mismatched eras."

This inspiration translates in many ways in Tanner Fletcher's ready-to-wear pieces, namely through design ►





Here, right and below: Inside Tanner Fletcher's studio.



details like ruffles, bows and other embellishments, as well as colors and fabrics. Kasell explained the brand's ubiquitous bows, for instance, have been inspired by objects such as curtain pulls or vintage furniture. He also highlighted a fringe suit from one of the brand's earliest collections, which was inspired by a lamp shade.

From Tanner Fletcher's fall 2024 collection, the interior design inspiration came through several black structured blazers that were embellished with vintage pins found at thrift stores, as well as its continued use of bows and ruffles.

Kasell stated that each season when he is searching through vintage stores with Richie for materials and inspiration, they pick up various home decor pieces to use in their photo shoots.

This has led to the designers accumulating a large collection of vintage pieces, so they decided to launch a home decor collection on their website to sell their various candle holders, dishes, lamps, needlepoints and other small trinkets. Kasell said the collection was a quick hit with customers.

"It's fun to see our customers buying a shirt, but then also throwing in a pair of candle holders with it," he said. "It's exactly how we wanted our customer to act, so it's fun to see them actually pulling through and acting the way we had imagined."

Tanner Fletcher has plans to expand its home decor category this year. The designers are adding a large assortment of small trinkets they found during their recent trip to Paris to their website and are looking to add in larger pieces, such as side chairs or tables, to the assortment.

The larger pieces will be available only to customers in the New York City area for pick up. Kasell explained the brand has focused its home decor category mainly on smaller items for shipping reasons, but now has the capability to offer larger items at their new studio located in Chelsea.

"The main parallel is taste," Kasell said on the similarities between fashion and home decor. "We always say wardrobe and home are more connected than you think, but I think it really has to do with the person — they're more connected for us for obvious reasons. We look around our home and it inspires how we dress. I feel like we're not the only ones that do that."

As the brand continues to grow and expand — the designers just debuted their first bridal collection — Richie and Kasell are committed to staying true to their design ethos and continuing to show the links between fashion and interior design.

"Sometimes home products and wardrobe shouldn't be as separate categories," Kasell said. "Sometimes it's thought of as complete opposites and I think it's better when they're offered within the same category. It's more like you're shopping an aesthetic." ■



Members of the Memphis movement. Ettore Sottsass sits top right.



# Memphis Eternal

With David Bowie and Karl Lagerfeld among Memphis' most passionate collectors, WWD Weekend explores the past and the future of a movement-turned-brand that injected energy into a design world mired in old codes.

BY SOFIA CELESTE

**MILAN** – Bar Jamaica in Brera, Italy where a dash of attitude is served with every Negroni cocktail, was one of the key meeting places for a movement that shook the furniture and collectible art world more than 40 years ago. The pillars of the Memphis movement were discussed in this dark wood-lined, fil rouge of a bar that continues to attract design pioneers just like it did late Italian architect Ettore Sottsass and his milieu back in the '70s.

With its pop colors, uplifting forms and electric patterns, it's hard to believe political and social chaos once cast a shadow over this inspiring scene where Memphis came to be. In 1980, when Sottsass, then in his 60s, got a group of young architects and designers together to discuss a cosmic break from the old school cycle, Italy had just begun to heal after almost two decades marked by episodes of terrorism.

"When I arrived in '77, Milan was a dead city and after 9 p.m. there was nobody on the streets because of all the violence the left and right wings started in the late '70s. Somehow, with Memphis there was a new light on the horizon," recalls Memphis member Christoph Radl, who worked under Sottsass in his 20s as a graphic designer and designed the movement's logo.

Together with Sottsass Associati, Radl later founded 1984 Italiana di Comunicazione, a creative avant-garde advertising agency. Within the Memphis movement, Radl was joined by a roster of designers that included architects Aldo Cibic, Matteo Thun, English designer George Sowden and French artist Nathalie Du Pasquier. Today, Radl is also the cofounder and creative director of Cabana Magazine.

For people who knew Sottsass best, it would be remiss to talk about the Memphis movement without discussing his long-career at Olivetti, the historic typewriter-to-computer firm where he was most famously known for the cherry red Valentine portable typewriter and the Synthesis 45 modular office system.

Throughout the '60s and the '70s a key member of his team was Montreal-native Albert Leclerc, who today is a renowned designer, academic and served as Olivetti's longtime corporate identity director. Now 89, Leclerc is sitting at his dining room table near surrounded by blown-glass Memphis vases, one of the first Memphis side tables



Ettore Sottsass and Perry King's "Valentine" portable typewriter.

and his own Crayola-colored "Palingenesis" sculptures.

One can't help but notice a Sandro Botticelli-Filippino Lippi symbiosis between the two – both creatives are recognizable for an approach to design that resonates as a coming together of particles, impulses and electric currents.

"I think he [Sottsass] had a very paternal relationship toward me. Once I was with him in the elevator with a friend of his and he said that I would have been his cane in his old age. I didn't like that, because I wanted to chart my own path," Leclerc, who was also an intern of Gio Ponti in 1961, reminisces.

At work, Sottsass gave credit where credit was due and was open to ideas of the younger members of his team, Leclerc adds. Looking back on the Memphis launch party and cracking a smile, he recalls the invitation emblazoned with a photo shot by Sottsass of bare-chested Indigenous Polynesians walking on a deserted beach. On the night of the festivities, the first furniture models made by carpenter Renzo Brugola were strewn about Corso Europa in the open air. Obviously, Leclerc says, Sottsass' designs were criticized by a lot of naysayers, who viewed them as being "outside the normal concept of good Italian design."

## Why Memphis?

Memphis was named after a Bob Dylan song, "Stuck Inside of Mobile With the Memphis Blues Again," which played during the group's inaugural meeting. Leclerc says there probably wouldn't have even been a Memphis if Sottsass hadn't had his own Kerouac-ian experience in the U.S. that opened his mind. Regarded as a post-modern movement, Memphis embraced rad materials like plastic laminate or colored bulbs, and stripped away the ornate excess of the great European artistic and architectural epochs like the Classical and the Renaissance subtracting, in a sense, the Doric, the Ionic and the Corinthian from the column and just leaving the poles bare in an abstract frenzy.

Radl says the Memphis movement was an instant hit and mobilized the zeitgeist of the period on a global scale. Indeed The New York Times referred to it in a 1999 article as the "Design Story of the Decade." After the launch, Paris Match said "Interior Design will never return to what it was before Memphis."



Michele De Lucchi's Oceanic for Memphis.



Albert Leclerc (right) with Ettore Sottsass (center)

"It was an emotional liberation full of colors and decorations which was very new at this moment," Radl points out.

But by the '90s, he says, Memphis fell into "oblivion," but by the early 2000s the movement made its way into academia and never left.

"Memphis was a very inspiring thing for young people to see. It showed it was possible to change the aesthetics of not just the shapes of furniture and objects, it was an opening igniting the creativity of young architects and designers," Leclerc says.

Referring to its academic relevance, Dutch industrial designer Hella Jongerius once said Memphis was the "oxygen" in her studies. Iconic designer Karl Lagerfeld was among the earliest enthusiasts of the design movement, saying, "Memphis tried to breathe fresh air into the word design."

In fact, Lagerfeld was so enthralled with Memphis that his Monaco apartment in the '80s served as a showcase of the movement's furniture, complete with a boxing-ring bed.

Indeed, on the fashion runways, Memphis has become a recurring theme. Miuccia Prada was instrumental in re-lighting the flame for Memphis when she used a vintage print from original Memphis founder Du Pasquier for her Miu Miu collection in 2006. The movement also made its way onto the Valentino runway for the fall ready-to-wear 2017 show. In 2021, Saint Laurent joined forces with Memphis for its Rive Droite release with Memphis microbial patterns transplanted onto sneakers and its check patterns onto sweatshirts. Hun Kim, design director of Karl Lagerfeld, resurrected the Memphis theme for ▶





Karl Lagerfeld, spring 2024



Charley Vezza



The Carlton bookshelf designed by Ettore Sottsass for Memphis

his spring 2024 ready-to-wear collection, opening up the discussion for a younger generation.

In recent years, Sottsass – who died in 2007 – has often reappeared as the muse in a series of exhibits highlighting the impact of Memphis, breaking it down for a new generation of collectors. “Ettore Sottsass: The Magical Object” opened at the Pompidou Center in Paris in 2021 following a Triennale design museum show in Milan in

2020 and a run at the Met Breuer in New York in 2017. The iconic David Bowie was also an avid collector of Memphis pieces and was attracted to its irreverence, so much so that Sotheby’s featured his cherished Memphis pieces in the “Bowie/Collector” auction following the singer’s death in 2016.

On a commercial level, Memphis became a successful brand, affording the broader public an aperture into the

cerebral world of high-end, conceptual design on a retail level. Sottsass’ industrial partner for Memphis, Ernesto Gismondi, controlled the Memphis company after Sottsass left, later selling it to Alberto Bianchi Albrici in 1994. With Sottsass as the point of reference for the group, and with his life partner Barbara Radice as cultural coordinator, the first collection of 55 pieces was presented in a gallery during Salone del Mobile in 1981.

The brand was acquired by the Italian Radical Design group in 2022, which is helmed by 37-year-old Charley Vezza, who actually wasn’t even born when Memphis came to fruition but who is dedicated to promoting it to a digitally native generation. Vezza will showcase the brand’s “total living” potential at this year’s Salone del Mobile, its first showcase there since the acquisition. Italian Radical Design Group also owns envelope-pushing brands Gufram, another experimental label founded in the ‘60s, and Meritalia, which was founded in 1987.

Vezza, who started Piemonte-based Italian Radical Design Group with his mother Sandra, an avid art collector, says he’s not a custodian of the brand per se. “When things are so strong and important, they guard themselves. They cannot be tamed or controlled; they take on a life of their own. Memphis is not just a brand, a group, or objects, but rather the perception that people have, a spirit. What we can do is amplify it,” he says.

Among the 200 pieces in the Memphis catalogue, totemic designs by Sottsass – such as the Carlton shelf and Casablanca cabinet, the coffee tables by Michele De Lucchi named Kristall, and Flamingo – remain bestsellers. In terms of seating, George Snowden’s Palace and de Lucchi’s First chairs also rank highly, along with lighting by Martine Bedin’s Super, Tahiti by Sottsass and a floor lamp named Treetops by Sottsass and Oceanic, both by De Lucchi. Decorated ceramics by Du Pasquier like Carrot, Cauliflower, and Onion also top the list.

Looking ahead, Vezza sees a great opportunity in bringing the Memphis legacy to a broader public and to the new generations, who are also growing up amid trying geopolitical times. “Even today, around the world, there are situations of constraint, not entirely dissimilar from those that prompted the birth of Memphis in the early 1980s,” he says.

Social media and new digital communication tools are a way to drive the storytelling “with the same disruptive force” of a movement that radicalized an entire industry, Vezza continues.

“I believe there is still a desire for escape, joy and freshness among young people. After all, younger generations are still as sensitive as they were back then, and at this moment in history, there seems to be a great desire for change.” ■



# Omar Nobil on Transforming Design Within Reach From a Retail Store to a Lifestyle Brand

The former Banana Republic womenswear designer is launching a new exclusive collaboration with Raf Simons and Kvadrat – on Fritz Hansen’s Swan and Egg chairs – and bringing his “fashion guy” sensibility to industrial design. BY MARISA GUTHRIE



Omar Nobil is evolving Design Within Reach beyond a retail outlet into a lifestyle brand.

“This industry has been extremely welcoming and non-judgmental of a fashion guy moving in,” says Omar Nobil, vice president and creative director of Design Within Reach. He’s sitting in a conference room – in a black leather Eames Aluminum Group Chair (a classic) – at the Design Within Reach offices in New York City. Nobil, 45, joined DWR in October 2022 after nearly two decades in the fashion industry, most recently as head of women’s design at Banana Republic.

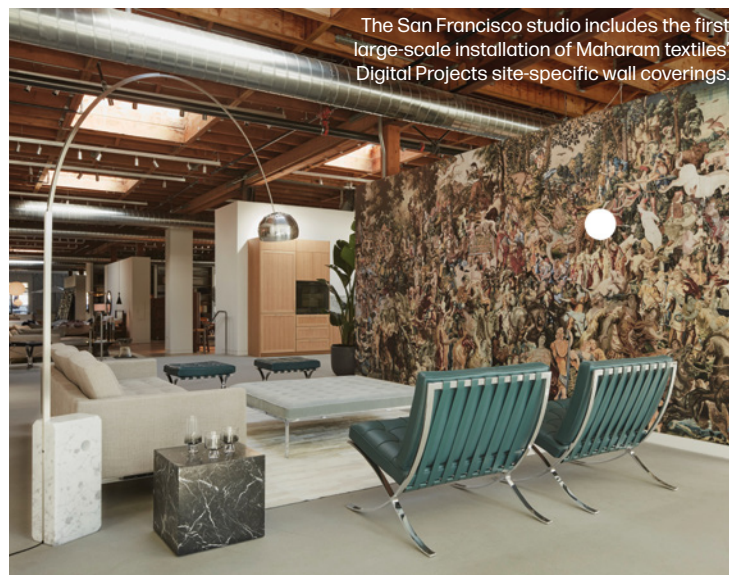
His goal is to harness the power of the MillerKnoll-owned DWR’s status as a modern design retail mecca and keeper of icons (from the Eames lounge chair and ottoman to the Saarinen dining table) into a full-fledged lifestyle brand.

“There is a tendency in the industrial design world to be very product-centric,” he says. “The fashion industry is very uninhibited in declaring that they are lifestyle brands when, essentially, they do very few products for the home. For me, that grounding in fashion means that you are thinking about a person’s entire life.”

Founded in 1999, Design Within Reach is almost singlehandedly responsible for the mass education of American consumers in the modern design aesthetic. Before DWR, icons of the modernist movement were locked away in designer showrooms – a proverbial velvet rope preventing U.S. customers from outfitting their homes with the sublime creations of Le Corbusier or Mies van der Rohe or Isamu Noguchi.

“When I came to this country,” says Nobil, who grew up in London and arrived in America in 2005, “it was the first time I was able to get up close and personal to a Barcelona chair, or an Eames lounge and ottoman or a Womb chair without feeling intimidated by sales staff in a European showroom.”

Nobil sees the potential to convert a new generation of modern design enthusiasts the way he was converted. One



The San Francisco studio includes the first large-scale installation of Maharam textiles’ Digital Projects site-specific wall coverings.

way to do that is to think in terms of function, and how people interact within spaces, instead of simply focusing on chairs, sofas and sideboards.

“I have found that it really helps to have this kind of radical empathy for who you’re designing for as opposed to just designing on the continuum of modern design,” he adds. “It feels like a very new approach within how this industry has operated.”

His strategy enfranchises emerging and established designers. It’s the antithesis of DWR’s rocky earlier foray into a “lifestyle” expansion. Several years after going public in 2004, DWR executives rushed headlong into a series of ill-advised brand offshoots including DWR Kitchen, DWR

Bath and a home accessory shop – called Tools for Living – that sold everything from cheese slicers to garden shovels. More deleterious to its reputation, though, was a cost-saving scheme that replaced many of its stalwart furniture products with knockoffs that engendered a handful of IP infringement lawsuits and much ill will in the design community. (Herman Miller acquired DWR in 2015, before merging with Knoll in 2021 to become MillerKnoll.)

“I do see this role as being a custodian of the brand,” adds Nobil. “Outside of standing for original design, outside of being a trustworthy source of authentic design, we really want to feed the design industry by inspiring the next generation of designers.”

To that end he has piloted the company’s first in-house design studio, which is at work on several new products set to come online in the next couple of years. And in late January, the company debuted a new flagship in San Francisco – the birthplace of the brand – that emphasizes an experiential approach to the retail showroom. Encompassing 15,000 square feet in a converted 1920’s-era factory (it once housed the California Caster & Hand Truck Company) in the city’s Potrero Hill district, it is Nobil’s first brick-and-mortar reimagining since joining the company.

The new DWR San Francisco studio showcases interactive exhibits, launches and exclusive collaborations and includes two capacious rotating display areas – the Gallery and the Case Study Apartment. The inaugural Gallery installment is dedicated to the work of French architect Jean Prouvé, curated by Swiss furniture company Vitra, and includes historical texts and material samples. For the Case Study Apartment, DWR commissioned Swiss design and manufacturing brand USM to create several unique configurations (including a bed, dresser and closet system) of its USM Haller Collection. The Case Study Apartment is imagined as the live-work space for a “fictional Beat poet,” explains Nobil.

The entire studio is purposefully specific to the cultural history of the Bay Area with a reading room with books from famed bookstore City Lights and a Linge Rosset Togo sectional seating area with headphones and turntables and records from Haight Street’s Amoeba Music featuring recordings from the Bay Area progressive music scene. (Nobil is an audiophile; he has a custom-built valve amp record player. “It’s a very warm sound and it pairs very well with the kind of music I listen to, which is music from real instruments, like jazz and blues.”)

The studio also includes the first curated installation of large-scale Digital Projects, high-resolution, museum-quality digital prints (meant to be used as wall coverings), from textile manufacturer Maharam that feature emerging and established artists, photographers, illustrators, and fashion and graphic designers.

“It is very much a platform for us to show modern design as a true lifestyle,” he says. “I think that’s the biggest part of our evolution as a brand since I’ve joined; how do we shift the perception of us as a true lifestyle brand, with a point of view on lifestyle, as opposed to just a series of historic icons that everyone is extremely reverential toward? That

work was underway when I joined, but my job has been narrowing and focusing that and bringing it together in a way that is aspirational. We wanted to really show how you live with these amazing icons. We want you to use them, we want you to sit in your Eames lounge and ottoman, essentially wear it and pass it to your kids, and they can pass on to their kids.”

It’s a philosophy that is deliberately paradoxical to the environmentally catastrophic fast furniture trend. And Nobil is an avowed minimalist, with a Buddhist-like detachment to material possessions. Asked to name a prized piece of modern furniture in his own home – which he shares with his fiancée Erika Stahlman, a designer and architect, and their dogs – he mentions two LC2 chairs purchased when they were living in Marin County, north of San Francisco, while Nobil was head of women’s design at Banana Republic. (They now make their home in Stamford, Conn.)

“We live in a very stripped-down, pared-down way and our furniture is very specific to the home that we’re living in,” he says. “Neither of us attaches a huge amount of sentiment to the vast majority of things.”

In other ways, Nobil’s approach echoes the founding ethos of Rob Forbes, a ceramicist, Stanford MBA and cultural omnivore, who wove storytelling into the modern design retail experience.

Forbes started DWR in 1999, at the dawn of the internet retail age, purchasing 20 containers full of modern design furniture, setting up a website and mailing out 239,984 copies of a catalogue. He also penned a blog, where he wrote about the creative inspiration behind modern design as well as his musings on travel, food and his love of motorcycles. ▶





The house designed by sculptor Pedro Reyes in Mexico City features a double-height library with concrete shelves and stairs.

Nobil also has reimagined the quarterly Design Within Reach Journal from a rote furniture catalogue to something meant to feel more like a locale-specific design magazine by elevating the styling and photography.

There are odes to the classics (the Whiskey chair, designed by Finn Juhl in 1948; Mies van der Rohe's Barcelona chair, designed for the German Pavilion at Barcelona's 1929 International Exhibition) and dispatches on architecture (Thomas Gluck's energy-efficient Catskill's Tower House; the Los Angeles Case Study Houses created between the 1940s and '60s; architect Tomas Osinski's Invisible House, designed for film producer Chris Hanley in Palm Springs). The spring 2024 issue includes a Q&A with Jerald Cooper (creator of the Instagram-based cultural archive @hoodmidcenturymodern, which explores Black modernism) and Gail Kennard, the daughter of architect Robert Kennard, who is now president of her father's L.A.-based Kennard Design Group.

"One thing that Design Within Reach and a lot of brands have done in the past is put a little bit too much emphasis on [showing every] detail of the product," says Adrian Gaut, a fine-art and commercial photographer who has shot on numerous locations for Design Within Reach Journal.

"That merchant-driven approach to the photography starts to chip away at the authenticity of the image. Omar is making a very conscious decision to move away from that. The conversation that we had before we started the first big project was, how do you make things look sexy, but also not look like you're trying to sell it?"

The Summer 2024 issue includes Gaut's photos of the home designed by architect and sculptor Pedro Reyes in Mexico City's Coyoacán neighborhood as well as Casa Erasto, a dramatic stack of angular glass and concrete on the edge of the verdant Chapultepec forest. The summer issue also will mark the exclusive release of Arne Jacobsen's Swan and Egg chairs (designed in 1958 for the SAS Royal Hotel in Copenhagen and manufactured by Republic of Fritz Hansen) in Raf Simons' Atom fabric, which Simons designed for Danish textile manufacturer Kvadrat. A version of the Swan chair is staged at Casa Erasto, where it's paired with the Muuto Outline sofa and Around coffee tables.

Simons released his fabric collaboration with Kvadrat in January 2014, during his fall 2014 menswear collection in collaboration with artist Sterling Ruby. The fabrics were also featured in Simons' 2015 and 2016 fall collections and at Christian Dior couture and ready-to-wear shows in 2014 and 2015. The Swan and Egg chairs are exclusive to DWR and available in three color combinations of the Atom pattern, which is a bouclé fabric inspired by the pointillist paintings of the Expressionist movement. (In 2021, DWR released Juhl's Series 77 chair in a selection of Raf Simons-Kvadrat fabrics.)

"Fabric expansions," says Nobel, offer an opportunity to evolve DWR's iconic designs. He cites artist Nick Cave's fabric collection with Knoll Textiles – released in late 2022 – as another example. The fabric was used to create 12 limited-edition Knoll chairs, unveiled at last year's NYCXDesign and auctioned, with proceeds benefitting Cave's Facility Foundation, which provides scholarships for emerging artists. The latest Raf Simons-Kvadrat project is an intuitive reimagining of a classic, which, given Simons' reverential status in the fashion and industrial design sectors, is also likely to be a hit with midcentury aficionados as well.

"I worked on endless collaborations in my [fashion career], from luxury designers to celebrities," says Nobil. "There is a lot of heavy lifting doing that work, but it can also be really fun. It gives you a chance to bring in new audiences. But the collaborations that we choose have to be aligned with our values as a brand. We want to work with thought leaders who are thinking about life today and life in the future, and are really relevant and contemporary to their time. We would never rush into a collaboration purely for exposure."

Of course Nobil does come from the most status-conscious sector of the design world. The fashion industry's capriciousness can be implacable. And Nobil's rise at Banana Republic, part of Gap Inc., coincided with the withering of the midrange mall brands as online shopping supplanted in-real-life store browsing. His tenure was marked by several well-received collections and notable collaborations, including with style influencer Olivia Palermo. But by the time the pandemic set in, he found himself at a psychic fork in the career road. Nobil and Stahlman were living in Tiburon in Marin County, just north of San Francisco. (They met on a dating app in 2017; their first date was at the Odeon in Tribeca.) Nobil was working remotely and Stahlman, whose architecture firm is based in New York, was in the midst of construction on a Brooklyn townhouse.

"I was leading a design team of about 40 people and trying to work through all of the challenges that [the pandemic] put in front of us and how to transition the brand, stay ahead of consumer needs," recalls Nobil. "And Erika was traveling back and forth during one of the most daunting periods of time. We had this very intense year, but we spent a lot of time with each other."

They had ample outdoor space, but the exponential increase in screen time had a stultifying effect and Nobil took refuge in Stahlman's library of architecture and design books. "You know that point in the pandemic where you sort of got to the end of the internet? I just felt like, 'OK, I've seen everything that there is to see online,'" he says.

They began to talk about working on a project together. And in the spring of 2021, Nobil resigned from his position at Banana Republic to focus on the project with Stahlman. "I was a precursor to the great resignation," he says. "It just felt to me that if I don't do this now, I'm going to be [at Banana Republic] for the next 10 years."

The result was a 3,200-square-foot, \$12 million Brutalist spec house in the middle of the Joshua Tree high desert (they purchased a three-acre lot in the area in 2021). The futuristic cylindrical concrete three-bedroom home looks like something from the early "Mad Max" films, minus the apocalyptic overtones. It includes 180-foot windows, an environmentally responsible mineral-water pool, concrete kitchen countertops, a built-in concrete-and-glass dining room table, and a primary bedroom suite with a walk-in closet stocked with 21 outfits in monochrome gray tones custom-designed by Nobil.

"For me, it was about just challenging myself creatively and thinking outside of just clothes. We did it because we were yearning for complete creative freedom."

### Discovering Fashion in Dad's Closet

The son of Pakistani immigrant parents, Nobil's interest in fashion was sparked early on by his father's collection of suits from the '60s and '70s. "My dad's wardrobe was a big influence on me," he says. "Particularly the stuff he'd bought before he had kids; English-made tailoring but very high-quality manufacturing, classic and traditional, things that you hold on to."

His father, a dentist, immigrated to London in 1958, the same year as the first military coup in Pakistan. Nobil's mother is Rukhsana Ahmad, a well-known novelist and playwright; she arrived in 1972, after marrying Nobil's father. His siblings are also writers; his sister Aamina Ahmad is a novelist and playwright and his brother Ali Nobil Ahmad is a researcher and journalist. The family settled in central London, not far from the fashionable shopping district of Brompton Cross.

"It was a very traditional Georgian townhouse in central London, and my parents, both first-generation immigrants, came from a generation that got lots of crystal and china as wedding presents. We had very traditional furniture, a bunch of built-ins, lots of books.

"Coincidentally, we were less than a quarter of a mile

from The Conran Shop [the furniture brand established in 1972 by influential British designer Sir Terence Conran]. It was a very design-centric neighborhood; you'd have these very cutting-edge modern design brands literally at the top of our street. We had this very traditional home; my parents have very classic taste. They still have all the same furniture that's moved with them every home, good quality products. Not my aesthetic but very much bringing integrity through the quality."

By the time he was a young teen, Nobil was wearing his father's suits and nurturing a distinct interest in fashion. Today, his uniform of choice is a tailored black jacket over a dress shirt, usually in either black or white, unbuttoned below the neck, and chunky silver rings and cuffs.

"In the interior design architecture space, he's towards the more flamboyant side sartorially," laughs Gaut. "When we met I was like, 'Who's this guy in all black with all the jewelry?' But he's such a sweet guy. I definitely ribbed him about it, but he was very good-spirited about it. I remember being in a taxi with him in Mexico during the last shoot and [The Rolling Stones'] 'Paint It Black' came on. He's like, 'Oh, this is my favorite karaoke song.' I was like, 'Wow, that's really not a surprise. That is very on character.'"

Nobil attended London's Central Saint Martins college, where he earned an undergraduate degree and then found work in fashion PR and special projects for British designer Hussein Chalayan. But what he really wanted to do was design, and so he returned to CSM, enrolling in the master's degree fashion design program. For his graduate fashion show in 2004, as part of London Fashion Week, he sent models down the runway in tailored, almost militaristic, suits, dresses and coats in a minimalist beige and white color palette.

A job on the design team at Abercrombie & Fitch in Ohio first brought him to the U.S. in 2005, and in 2006, he joined Banana Republic, moving to New York City and working his way up at the company. By January 2018, after 12 years at Banana Republic, he was named head of women's design. He cut a distinctive figure at the Gap offices.

"I would see him in the cafeteria," says Anouar Alami, who is now vice president of global licensing at Tory Burch. "He was always sharply dressed. When we actually started working together, I recognized his passion for creativity and how he instills and fosters it in others."

Scouting trips abroad would invariably include a full menu of museums and gallery visits, recalls Alami. "That was something that stood out to me, especially working in a massive company that was very calendar-driven. We had a lot of deadlines, so it can feel very structured. He always made the space for creative thinking."

Nobil also developed his egalitarian management style at Banana Republic, where former colleagues say he rejected hierarchical systems that can often stymie creativity. For Nobil, a good idea can come from anywhere and an appreciation of great design should cross genres. For the "fashion guy" at the country's foremost modern design retail destination, it would be a fitting legacy.

"The love for design is the great equalizer," says Nobil. "Whether you're talking to a household-name billionaire or a design student who's just bought their first Bertioia chair, maybe vintage. These are conversations I've had in the last year since joining. It's coming from a place of joy and passion for really great modern design. It's not coming from a place of desiring status." ■



DWR will release exclusive fabrics from Raf Simons and Kvadrat on Fritz Hansen's Swan Chair, shown here in green.



# Giampiero Tagliaferri, an Italian In American Architecture

The multidisciplinary artist is working on projects for Brunello Cucinelli's daughter Carolina and her husband, Alessio Piastrelli; Minotti, and Sant Ambroeus. BY HIKMAT MOHAMMED



Giampiero Tagliaferri



Giampiero Tagliaferri's Los Angeles home.



Giampiero Tagliaferri's home in Los Angeles.



Giampiero Tagliaferri for Sant Ambroeus.



Giampiero Tagliaferri for Oliver Peoples.

**Becoming an architect** and interior designer wasn't something Giampiero Tagliaferri ever thought about as a career, but rather a hobby that he always had a hand in, either at work as the former creative director of eyewear brand Oliver Peoples or just giving out free advice to his friends.

"Designing the Oliver Peoples boutiques across the world – and we opened many – at the beginning it was with other architects and then I started doing it by myself and then weekly it became the favorite part of my job. I couldn't wait to design new stores because that's what I was really looking forward to," says the Italian-born creative in an interview from Los Angeles.

Tagliaferri's design of Oliver Peoples' Milan store was his Midas touch moment. The boutique features two large windows accompanied by a pair of glass double doors against a ceppo di gre marble exterior in the shade of gray and oyster that's often found around the city.

The space pays homage to the style of Milanese apartments in the '50s with its marble floors, wooden fixtures and pale blue walls that are decorated with bookshelves that double up as spectacle racks.

It could also easily be a scene out of Luca Guadagnino's "I Am Love," which was filmed a six-minute walk away at the Villa Necchi Campiglio.

Tagliaferri, a swarthy man with Prince Charming hair and an Italian accent, has made a reputation for himself since setting up his studio in L.A. at the beginning of 2022 right after he left Oliver Peoples, where he had stayed for six years. He opened a second studio in Milan last year.

The transition into a full-time architect and interior designer has been a seamless one. Tagliaferri now has a helping hand from tech entrepreneur Adrien Dewulf, who serves as partner in the business.

Joining their contacts books together made the road ahead less bumpy.

"Some of our initial clients were tech billionaires and that helped set up the studio with important projects and with budgets – from a financial point of view it was easy to start those kinds of projects," says Tagliaferri.

"Our clients are people that are somehow shaping the culture of the future from different industries," he adds.

The studio primarily deals with high-end residential buildings and a small number of commercial projects in places such as California, Aspen, Paris, Miami and Venice.

There's always a pull back to Tagliaferri's Italian roots. He's currently working on a home in L.A. for Brunello Cucinelli's daughter Carolina and her husband, Alessio Piastrelli. In 2021, the Italian luxury brand collaborated with Oliver Peoples, which is how he got to know the family and he has since built showrooms for them.

He's also helping Milanese restaurant group Sant Ambroeus set up another space in New York and is extending the group's coffee bar in Aspen into a restaurant. The coffee bar features green marble and faux fur on the walls that hints to midcentury Italian design.

"These are projects with people that I feel like I'm a part of their family. I eat at Sant Ambroeus – when I'm in Milan, I'm always there," says Tagliaferri, whose charisma and passion is contagious.

He adds a personal touch to every project he approaches, even if it comes with a strict brief to break up any rigid or cliché design choices.

In Aspen, he added an element of alpine brutalism to Sant Ambroeus' location as it's something that doesn't exist there.

"I don't want my places to be extreme on one side or the other. It cannot just be a beautiful space, but then totally uncomfortable or vice versa," says Tagliaferri.

"Less is more" is his design mantra, which he relates back to growing up in Milan and the city's hidden beauty. Living in California for the last eight years, meanwhile, has changed the way he interacts with light and the indoor outdoor experience.

Tagliaferri is a collector of auction furniture and trinkets, with many of his jewels coming from Europe and with a sharp eye on Italian and Brazilian design items from the '70s.

"I love mixing, but not in the same extreme way as the '70s, but tension always comes through when materials are being subtly put together," he says, adding that he also creates custom furniture.

An upcoming project with the Italian company Minotti will be unveiled during Salone del Mobile that he keeps mute about.



## 2024 EVENTS

GLOBAL IMPACT COUNCIL SALONE DINNER (MILAN)	APRIL 17
WWD SUSTAINABILITY FORUM (VIRTUAL)	MAY 08
WWD BEAUTY CEO SUMMIT (MIAMI)	MAY 13 - 15
FN WOMEN WHO ROCK (NYC)	JUNE 05
WWD GLOBAL FASHION FORUM (RIYADH)	JUNE 06
FN SUMMIT (NYC)	JUNE 25
FMG WOMEN IN POWER (NYC)	SEPTEMBER 09
GLOBAL IMPACT COUNCIL NYFW DINNER (NYC)	SEPTEMBER 12
SJ SUSTAINABILITY SUMMIT (LA)	SEPTEMBER
BEAUTY INC POWER BRANDS COCKTAIL RECEPTION (NYC)	SEPTEMBER
WWD APPAREL & RETAIL CEO SUMMIT (NYC)	OCTOBER 29 - 30
WWD HONORS (NYC)	OCTOBER 29
SJ FALL SUMMIT (NYC)	NOVEMBER
FASHION LOVES FOOD GALA (MILAN)	NOVEMBER
FOOTWEAR NEWS ACHIEVEMENT AWARDS (NYC)	DECEMBER 04
BEAUTY INC AWARDS (NYC)	DECEMBER 12
WWD GLOBAL IMPACT COUNCIL FORUM (VIRTUAL)	DECEMBER

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# Kartell: The Curious Rise of Italian Plastic

At its dawn, plastic was heralded as a solution for the medical and food industries, only to fall from grace as an overwhelming waste issue a few decades later. But in Italy, one family turned it into art. BY SOFIA CELESTE



A vintage Kartell advertisement reads "At Kartell, we also love wood."



Anna Castelli Ferrieri and Giulio Castelli, founders of Kartell.

At the turn of the Millennium, famed French industrial architect and designer Philippe Starck imagined something for Kartell that simply had never been done before: The crystal clear La Marie armchair made of patented transparent polycarbonate.

Swiftly molded in one single piece, the Italian design company rapidly won the hearts of minimal urban sophisticates on a quest to create space in small apartments. Its success led to its grander counterpart, the Louis Ghost Armchair, three years later. With a hint of Baroque, the armchair could either be positioned in Versailles or infuse subtle decadence into a humbler home. For Starck, it's a "democratic design 2.0."

"Louis Ghost armchair designed itself, crafted by our occidental collective subconscious; both visible and invisible, real and immaterial, elegant and intelligent," Starck says. The Louis Ghost, priced at \$545 each, is made with polycarbonate 2.0, based on a second generation renewable polymer made from cellulose and paper waste.

Indeed, democratizing high-end design by world-renowned, design-forward creatives is what Claudio Luti, a former Versace manager, has achieved since he took the company over from his in-laws in 1988. The Louis Ghost, with its indestructible, pristine nature, is also an emblem of the way forward for Kartell as Luti's children, Federico and Lorenza, drive the future of the brand their grandparents started in 1949.

In fact, Lorenza, marketing and retail director, spends a lot of time de-vilifying plastic's image as a waste material, especially for the U.S. market.

When Kartell launched its first range of eyewear in 2022, it used KartellBio, a green material or sustainable acetate derived from cotton and precious wood fibers. Its collaboration with Illycaffè is a continuing range of seats whose structure is made from the coffee company's recycled Iperespresso capsules. The first ambassador of the project was the Re-Chair, which was designed by Italian architect Antonio Citterio. During Design Week, which will kick off April 15, Kartell will unfurl the third iteration of this collaboration with Illy. The Re-Chair was originally launched in 2022.

"We work a lot now on education and a lot on the sustainability materials. We perform many different experiments with regards to materials, so we just need to teach our consumers what it's all about," she says.

Starck echoes this, highlighting the difference between frivolous use of plastic and making products that last a lifetime. "The millions of tons of plastic bags used for five minutes [and that] eventually last for 200 years...of course that is unacceptable. On the other hand, a chair that is correctly designed to culturally last over time, and correctly manufactured using recycled or bio-sourced plastics that can be preserved, can last for four or five generations, is different," he contends.

Lorenza's father Claudio, dressed for work in a dapper suit and pocket square, looks out over the green courtyard of the Kartell headquarters and underscores that Kartell's plastic creations are something that last a lifetime. In fact, what the family and its consortium of visionaries have achieved is creating something that challenges the excellence of hand craft, the elder Luti contends.

"And then the other step we have taken was towards sustainability. Has work really been done in that direction? We didn't set limits for ourselves," he says.

Starck admits being "fascinated" by Claudio Luti upon meeting him, adding that they spoke the same language. "He arrived like a saving angel, because he did not come from the furniture field but from the fashion world. He therefore proposed other methods, more sophisticated, than the old furniture system. Together we have a laboratory to create, research and experiment all the intelligent materials. That is why I love to work with Kartell, because it is a permanent exploration," Starck adds.

With the pace of the fashion industry, Claudio Luti drove his vision, solidifying collaborations with designers like Starck, Citterio, Piero Lissoni, Vico Magistretti, Ferruccio Laviani, Patricia Urquiola and Ron Arad, who made the malleable, spiral Bookworm bookshelf in 1994. Luti's research and development and insistence on creating products with a thickness of no more than six



Louis Ghost chair by Philippe Starck for Kartell.

millimeters continuously pushes the barriers of plastic production and color palettes.

"There have been many experiments in all these years, so there have been many experiences. And so when I say take risks because you do something first and even until you see it you have to first invest the money and the time and then you see the result," he stresses. "You have to be prepared to be strong to take risks," he says, adding with the right technicians and innovators, of course.

Perhaps the key to Kartell's future lies in its distant past. What the company had – that America didn't, for example – was the knowledge of Nobel Chemistry Prize laureate Giulio Natta, who developed his own durable polycarbonate. Luti's father-in-law Giulio Castelli, a chemical engineer, was a student of Natta's and put his teachings and his innovative possibilities to good use, making them available for the mainstream. ►









David Linley, right, with a student at the Snowdon School of Furniture. The school is located at Highgrove, King Charles' family residence in Gloucestershire, England.



Outside the Chanel Métiers d'art Training Atelier at Highgrove.



A student at the Snowdon summer program at Dumfries House in Scotland, headquarters of the King's Foundation.

# Talk to The Hand

David Linley, a master cabinet-maker and an honorary chairman at Christie's, is on a mission to keep British craft alive and enable a new generation of creatives who can't bear the thought of a desk job. BY SAMANTHA CONTI

**Despite having grown up** at Kensington Palace with a viscount's title and a queen for an aunt, David Linley loved nothing more than working with his hands: building, measuring, sawing and transforming timber planks (preferably aged ones, like wine) into sleek, functional objects.

He is now the Earl of Snowdon, a first cousin of King Charles III, and honorary chairman of Christie's EMEA (Europe, the Middle East and Africa), where he's surrounded by art, antiques, jewelry – and luxury handbags.

Yet his parallel world is still covered in sawdust and crowded with dovetail joints, band saws and complex marquetry patterns. He spends his spare time making things, and preaching the gospel of craft in his quiet way, and often with a wry sense of humor.

He's the sort of person who takes a few days' holiday to make a ladder for a friend's library and then transports it, under driving rain, to its new owner. He tells the story with delight.

"A ladder is a tricky geometric problem because it needs to be wider at the base and thinner at the top. I also made complicated double joints that came out through the wood and were wedged, so they looked very nice on the side," says Linley, 62, from his office at Christie's in London, which is crammed with glossy books and small, surprisingly complex, wooden objects he's created over the years.

After he made the ladder, he wrapped the ends in clingfilm (it was raining hard that day) and wedged it into the back of his VW Golf so that it was sticking out of the windows. Then he drove 100 miles to deliver it.

"I don't think I've ever been wetter," but the ladder was fine, says the softly spoken Linley with a cheeky smile.

This is not an unusual story.

Helen Chislett, the author and gallery owner who's known Linley for more than 25 years, says "his happy place is in a workshop, probably eating fish and chips or a

bacon sandwich, surrounded by sawdust, and joshing with everyone around him."

Chislett and Linley have a shared love of design and craft, and cowrote the recently published coffee table book "Craft Britain: Why Making Matters," (OH Editions).

It's an in-depth exploration of the country's traditional skills and makers and features interviews with rush weavers, fleece producers, steam-bent furniture experts, paper marblers, tailors, and many others whose livelihoods depend on their hands.

Chislett says that, from the get-go, Linley wanted the book to "bang the drum, wake people up, and get the message out that craft isn't just a pretty thing but something important, worthwhile, and still relevant."

The two are now in the early stages of planning a second book on the subject, which may look beyond Britain to artists and makers throughout the European continent.

"Craft Britain" is one of Linley's many projects aimed at promoting cabinet making – and all sorts of craft – to a new generation.

Linley also serves as vice president of the King's Foundation charity (formerly the Prince's Foundation), where he often deputizes for his cousin Charles. For decades the king has supported handmaking skills, and environmental conservation, and the cousins are in lockstep when it comes to educating and training a new generation of craftspeople.

The King's Foundation was founded by then-Prince Charles in 1986 as an educational charity and today works nationally and internationally on projects involving sustainability and environmental regeneration. It offers training and education for people from all ages and backgrounds.

For years, Linley had been running a weeklong Snowdon summer program at Dumfries House in Ayrshire, Scotland, headquarters of the King's Foundation.

That summer school was the inspiration for a more recent project, the Snowdon School of Furniture at Highgrove, King Charles' family home in Gloucestershire. The school, located in a converted old barn, is part of a complex on the estate that's becoming a training hub for traditional skills and crafts.

Last year Chanel teamed with The King's Foundation, on a new, highly skilled Métiers d'Art education program that focuses on traditional hand-embroidery and beading skills.

The program is being taught at the newly established Chanel Métiers d'Art Training Atelier at Highgrove. Students also receive tuition at le19M in Paris, the multidisciplinary space, creative hub and base for Chanel's artisanal brands.

The Snowdon school at Highgrove hosts intensive weeklong programs for people of all ages, ranging from the young to second careerists. Successful applicants already have a foundation in woodworking and, during

the program, they're tasked with building pieces of furniture which they can then take home.

In the past, the assignment has been to build a table with a marquetry top. "That's been quite fun, because they don't all look the same," Linley says. "Some are bonkers, others are very regimented. Often a student's character is summed up by the tabletop they create."

The school is a true family operation. Last year, staff and students made chairs for the coronation in 2023, a special commission from the king.

Linley says establishing the Snowdon schools "stemmed from my enthusiasm for wanting to help other people, and because I was so lucky in the way I was trained."

He was working with his hands from a young age, having attended the famously bohemian, ultra-progressive Bedales school in Hampshire, England, which focuses on "doing and making."

"When you turned 17 you got the keys to the workshop. There were machines in there that could kill you – but we were grown up enough to understand that it was about trust," says Linley, adding that his teachers were encouraging from an early age.

During the interview he points to a ceramic teapot that he made at Bedales when he was 13 years old. It was far from a triumph, but it brought him closer to his passion.

He recalls the teacher saying to him: "You're too precise for pottery. I'm going to take you to the woodworking workshop."

Linley also wants younger generations to understand that a background in handcraft can lead to a gratifying career.

"I think there's a shift in younger people wanting to do something with their lives [that's not office based]," Linley says. He uses his 21-year-old daughter, Margarita, as an example. She makes jewelry out of recycled materials "and sits for hours with her little vice. Her workshop is a couple of pliers."

Conservation is another part of Linley's wider craft message. As part of the Snowdon courses, students troop into the local forest to learn about felling and regeneration.

"Wood is a renewable resource when it's harvested correctly. In my mind, it's like laying down wine. People are perfectly prepared to lay down a bottle of wine and keep it for five or six years. If you do that with a plank of wood, it increases in value because naturally air-dried timber is worth more than conjoined timber.

"As long as you have more farmers who understand the benefit of laying down the material and then replanting the trees, then you have a circular economy," Linley says.

Linley, who is the son of Princess Margaret and a nephew of Queen Elizabeth II, inherited his love of craft from his father, Antony Armstrong-Jones, the first Earl of Snowdon. Armstrong-Jones, who died in 2017 and who had contracted polio as a teenager, was a fashion and celebrity photographer, filmmaker and lifelong campaigner for the disabled.

Linley's grandmother Queen Elizabeth, The Queen Mother, supported him throughout his career, up until her death in 2002. She bought the young Linley one of his first band saws and he gave her his first wooden creation: a humidifier with invisible dovetail joints.

After Bedales, Linley went on to study under John Makepeace, the British furniture designer, maker and founder of Parnham House School for Craftsmen in Wood.

In 1985 he established Linley, a furniture and home accessories brand. It was an unconventional move as royals never get involved in commerce, let alone work with their own hands or serve customers.

Although the famed British tabloids initially took their expected jabs, Linley's brand quickly became known for its quality and renowned for marquetry, the 17th-century decorative technique featuring thin layers of different-colored woods.

He resigned from the board in 2022, and no longer works at the company. Nowadays he spends most of his time at Christie's.

When he's not there, or making furniture for friends, Linley can be found at the Snowdon summer school at Dumfries House, which has become a hive of training and conservation.

The house's rose gardens are cared for by Van Cleef & Arpels, which last year was named principal patron of The King's Foundation Gardens and Estates.

As part of the deal, the Richeumont-owned jeweler is overseeing the flora at three properties tied to the king: Dumfries House; The Castle and Gardens of Mey in Caithness, and Highgrove Gardens in England.

Keeping the Dumfries House schools and programs running is another job that Linley has fully embraced.

He describes the house and its charitable activities as "sort of a little secret in Scotland, and it's important to keep it going. We're always raising funds for the next project," supporting the creative minds, and hands, of the future.



A piggy bank, a shot glass, an egg holder, an ice cream spoon and a to-go cup are some of the designs the jeweler imagined.



Delfina Delettrez



Delfina Delettrez's Cono 925 ice cream cone can also be used as a single-flower vase or to serve caviar.

## Delfina Delettrez's Objets de Vie Gives a Silver Lining to the Everyday

The 13-object line is a continuation of her work as a jeweler and a way to bring silversmithing to a new generation with new rituals. BY LILY TEMPLETON

For Delfina Delettrez Fendi, there's a silver lining to everything – even getting your caffeine fix from a capsule.

"It's the moments and decisions of every day that tell the quality of people's lives and preserve their memories," she says. "I like to choose simple objects and create silver [versions] that accompany everyday life, making the even the most common gestures unique."

The everyday will no doubt feel unique when supplemented with the "Delfina Delettrez Objets de Vie" line. This series of 13 sterling silver items ranges from a small ice cream spoon and a letter opener topped with an antique-looking coin to a graphic egg holder and a coffee-to-go cup, all crafted in Rome.

Delettrez Fendi started thinking about creating these silver objects when she moved into a new home.

"I wanted to create my own silverware wardrobe," says the jeweler. "I am fascinated and inspired by everything that involves ceremony and the ceremonials from the jewelry world are very similar to [those] of receiving at home."

And hosting is akin to an art form in her opinion. "I like to surprise my guests whether it's at home or at one of my jewelry presentations, and that my objects can become an element of conversation," the jeweler continues, who used a machine employing gravitational technology to make water flow upward from the tap for a previous event.

While that's not something easily replicable at home, her Puro 925 water goblets come with a crystal geode attached by a silver chain. "Since silver purifies and makes the water 'clean' with its antibacterial action, I wanted to create infusions of crystals that act as activators of the water," she explains. "Each crystal adds a specific property to your water, giving this sleek and modern glass a mystical and spiritual soul."

More than a departure from her work as a jeweler, both

for her eponymous label and the high jewelry lines of Fendi, she sees this as a continuation.

"I'm always looking for new ways to adorn the body with jewelry, so I had the same approach with my silver shot glass," she explains. "It's a glass you wear on your finger like a piece of jewelry, creating a new way of holding the glass, creating my own personal gesture."

In fact, the jeweler prefers to define herself as a silversmith. "It is an ancient, very Italian, humble profession, a philosophy of living with silver," in her opinion.

There might be a bit of predestination at play. "I was definitely born with a silver spoon in my mouth," she jokes. "It started with the [one] given to me at birth. It was tradition at the time to offer very decorated and ornate spoons. The one I received was very modern."

Made by Austrian architect and designer Josef Hoffmann, a central figure of the Viennese Modernist and Life Reform movements, its clean and rigorous lines, with an ergonomic design and decorations save for a double mark to identify the designer and craftsman, left a profound influence on Delettrez Fendi.

"It is no coincidence that I apply the same principles to my objects, I want the stamping to always be very visible," she says. "I treat it as a decoration, an added value to the design."

On hers, "Delfina Delettrez Objets de Vie" reads at once as signature and manifesto.

Her aim is to update silverware's vernacular to make it appeal to new generations, or more aptly create "a new tradition of silversmithing, with new experiences, wisdom and vision," she says.

Case in point: the ice cream cone, entirely crafted, distinctive biscuit patterns and all, in sterling silver, was her first design. "I like the idea of fossilizing a shape that

is a reminiscence of childhood," she said. "Even if in my grandmother's house, ice cream was strictly eaten in silver cups because silver is a thermal conductor."

Something else she likes to build into her work is the combination of practicality with aesthetics. "I like objects that speak for themselves and that don't have to be too explained," she says.

But that also leaves room for interpretation. The cone could be recast as a single flower vase – or be used to serve caviar, as it was during a recent Paris presentation.

Though silverware remains rooted in the past, she likes the idea of bringing it forward. "The contemporary approach to silverware is characterized by simple shapes and clean lines," she says. "It's the result of a new curiosity and evolving tastes."

Self-taught Italian silversmith and designer Lino Sabattini is another influence. "I have a fish holder of his that turns the conversation more towards aesthetics and food every time I bring it to the table," she notes.

And another of today's tastes is attention to the environment. "There is certainly a theme," she says. "Fossilizing and making reusable objects from those that could be disposable or deteriorate over time like a coffee capsule or to-go cup."

That's a departure from recent decades, where silverware had fallen out of favor, considered fussy or too onerous to be lived with.

"Silverware collections live through generations and are not always appreciated by their new owners," regrets Delettrez Fendi. "But I believe that in a world that has now understood we need to consume less and better, it will be inevitable."

Plus, she'd like everyone to fall in love with silver. "It's such a living material," she says. "You have to take care of it and the more time passes, the more beautiful it becomes."



Inside couturier André Courrèges' home in Neuilly-sur-Seine, Paris, April 16, 1976.



André Courrèges next to one of his designs in the Courrèges boutique in New York City on Oct. 10, 1984.

# Future-perfect

**One of the pioneers of Space Age fashion,** French couturier André Courrèges lived in the future as well. As a trained architect, he gained experience as head tailor at the House of Balenciaga before establishing his own business in 1961. A mix of fun and functionality had earned Courrèges widespread recognition by 1964. His tailored coats, minidresses, pants and pussy-bow helmets, often in all-white and embellished with vinyl, PVC and metallics, represented his vision, inspired by the race to space as the future of fashion. He incorporated this aesthetic with fluidity into his famed Couture Future boutiques and in his family home in Neuilly-sur-Seine, France, as WWD observed in 1967. The home's interiors, clad in all-white with gold and silver accents and a built-in television, were future-perfect in modern-day mode.

BY TONYA BLAZIO-LICORISH



Courrèges and Coqueline Courrèges in his floral-print faux-fur couture coat and go-go boots in New York, Nov. 16, 1967.



A model poses in a pantsuit and visor from Courrèges' fall 1972 ready-to-wear collection at the Courrèges boutique in Paris on March 3, 1972.



Courrèges' Space Age go-go boots in white and silver on display at his New York boutique on Oct. 10, 1984.

Interior photograph by Guy Marneaur; André Courrèges and boots by George Chinsee; André and Coqueline Courrèges and model by Fairchild Archive



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