Harrier Takes Off

With two new roles, and a new fiancé, Laura Harrier is set for greater heights.
HardWear Collection

Tiffany & Co.
Welcome to Fall!

To quote the classic Vernon Duke song: “Autumn in New York/Why does it seem so inviting?”

Of course, one could substitute Paris, London, Milan, Berlin…or pretty much any major city in the Northern Hemisphere.

While some might be disappointed in the transition from the warmer, longer days of summer to the chillier, shorter ones of fall, many find the change invigorating—especially after this last summer, when those warmer days were downright stifling in most parts of Europe and America.

Fall, after all, has more subtle charms that can outshine those of summer. Who doesn’t still get a childish thrill from seeing the leaves change color? Or, secretly when no one is looking, quickly slide their feet through a pile of leaves on the sidewalk simply to hear the swish, swosh, swoshy sound they make (tip: after a certain age, jumping into a pile of leaves should be avoided, however). Or enjoy the bite of a crisp apple, the first of the new harvest?

Then there is the fashion aspect. The opportunity to don a new— or at least different—wardrobe and “layer up” with sweaters and jackets somehow always feels exciting, as if, after having shed layers as the summer wore on, we can’t wait to put them back on again. Protection, if you will— or cocooning.

There is plenty new in fashion to try, as WWD Weekend’s list of fall must-have trends indicates. We also point out the high jewelry, if you will— or cocooning.

Thank you for making WWD Weekend a part of your fall. We hope you enjoy reading it as much as we have writing it.
The September 2022 Guide to
The Best Places in London

From what to see to what to watch, and where to eat. by HIKMAT MOHAMMED

The mood of London has dampened in light of Queen Elizabeth II’s death and the cost-of-living crisis, but despite these events, the capital city is still moving forward by doing what it does best: new openings with meaningful stories. September sees the city take on an international lens with the likes of Italian operas, Japanese restaurants, South African art and many more.

What to see...

The Art of Movement, Van Cleef & Arpels

The 116-year-old French jewelry company Van Cleef & Arpels is hosting a free display at the Design Museum beginning Sept. 23 of more than 100 creations from its patrimonial collection and numerous archive documents. The exhibition is divided into four parts: Nature Alive, Dance, Elegance and Abstract Movements. Featured items on display include the 1941 clip of a dancer decorated with diamonds, rubies and emeralds, and the 1929 Leaf secret watch, where the dial sits behind three sapphire-set leaves.

William Kentridge

South African artist William Kentridge is bringing his early work of the apartheid regime of the ’80s to the Royal Academy of Arts beginning Sept. 24, as well as his large-scale productions and animations. This is Kentridge’s biggest display in the U.K. with never-before-seen pieces and new commissioned art for the exhibition.

Hallyu! The Korean Wave

It’s all about South Korea’s popular culture at the Victoria and Albert Museum. The exhibition opening Sept. 23 is divided into four parts: Nature Alive, Dance, Elegance and Abstract Movements. Featured items on display include the 1941 clip of a dancer decorated with diamonds, rubies and emeralds, and the 1929 Leaf secret watch, where the dial sits behind three sapphire-set leaves.

Where to eat...

Scott’s

Ian Fleming’s favorite restaurant, Scott’s is opening a second branch in Richmond by the bank of the River Thames. The venue, scheduled to open Sept. 23, will be across two floors with a crustacean bar serving oysters, wine, Champagne and cocktails and the upstairs will be introducing a host of DJs every Thursday to Saturday.

Koyn

The glamorous entrepreneur Samyukta Nair is adding Koyn, a new Japanese restaurant, to her sizeable portfolio that includes Mayfair’s Jamavar, MiMi Mei Fair and Bombay Bustle. Just off Grosvenor Square, Koyn, scheduled to open this month, will occupy a space near the former U.S. Embassy. She’s called on the help of executive chef Bites Catermoul, previously at The Greenhouse and Nobu. The restaurant will have two themes, volcanic for upstarts and alpine for the ground floor.

Bantof

From Greek koulouri with yogurt and egg to black truffle pizza — Bantof, a new restaurant and cocktail opening in Soho, is all about embracing the local area. Cocktails on the menu are named after prominent Soho landmarks or personalities. Heading up the kitchen will be chef Asimakis Chaniotis, who is also the leading man at the Michelin-starred Pied a Terre restaurant in London’s Fitzrovia.

What to watch...

The P Word

“The P Word” at the Bush Theatre is a tale of two gay Pakistani men who lead parallel lives. The first, Zafar, has just fled his home country due to homophobic persecution, while Bilal (who prefers to be known as Billy) has been granted by gay dating apps. Both face the challenges of being Pakistani gay men in the U.K.’s political climate.

Madama Butterfly

Italian composer Giacomo Puccini’s opera “Madama Butterfly,” which opened in 1904 at La Scala in Milan, has now been adopted by the Royal Opera House. It’s a tragic love story of a young geisha, Cio-Cio-San, who is the bride of American naval officer Lieutenant Pinkerton, who runs away shortly after their marriage and returns three years later with an American wife, Kate. Pinkerton learns that he has a son and the broken couple fight to keep him. “Madama Butterfly” is the sixth most performed opera in the world.

Blues for an Alabama Sky

Samira Wiley, the star of “Handmaid’s Tale” and “Orange Is the New Black,” is taking the stage at the National Theatre in the revival of Pearl Cleage’s play “Blues for an Alabama Sky.” It’s set in ‘30s Harlem where the great renaissance is on the brink of failing as the Great Depression looms. The play takes inspiration from the work of Tennessee Williams, but with a fresh perspective on Black America.

Who Killed My Father?

French literary sensation Édouard Louis’ 2020 book “Who Killed My Father?” is making its West End debut, adapted and directed by the award-winning Ivo van Hove, who has taken Arthur Miller’s “A View from the Bridge” and “The Crucible” to the stage. This play, at the Young Vic through Sept. 24, acts out the tumultuous relationship between Louis and his father. He returns to the rural village in the north of France where he grew up to find his father dying.

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Where to Stay and Dine In New York This Fall

Hungry for something new? A lineup of New York City restaurants and hotels are keeping the hospitality scene fresh this fall.

Later this month, downtown restaurateur Kyle Hotchkiss Carone—who’s behind hot spots American Bar and Sant’Theo’s—will debut his latest project, Holiday Bar. The seafood-focused restaurant is located on Downing Street in the West Village.

Maialino remained closed throughout the pandemic, but is finally set to reopen, albeit around the corner from the Gramercy Park Hotel. The restaurant is popping up in a temporary space at The Redbury Hotel as Maialino (vicino) in October. In the Financial District, Danny Meyer’s 60th floor restaurant Manhatta is relaunching its full menu in mid-September under former Le Coucou chef Justin Bogle, with a focus on seasonal modern American dishes. Empellon chef Alex Stupak is also turning his attention to American cuisine, expanding his culinary preview with the opening of his new restaurant Mischa in Midtown later this fall.

Anyone passing through Rockefeller Center will discover several compelling culinary reasons to stay awhile longer. Openings this fall include Greg Baxtrom’s first Manhattan restaurant Five Acres, Jupiter from the King team and NARO from the Atomix and Atoboy team. Also in Midtown, the Fasano team will debut Baretto, a bar and lounge with live music, above its restaurant on Fifth Avenue.

Downtown, Hotel Barriere Fouquet’s New York is set to open soon in Tribeca, marking the French hotel group’s first U.S.-based property. The hotel will include several dining concepts, including Fouquet’s New York, veggie-centric Par Ici Café and Titsou Bar. The Ned, another European import, opened an outpost in NoMad earlier this summer. The swanky membership club features two restaurants open to the public, Cecconi’s and cocktail lounge Little Ned. One block away is the Ritz Carlton New York, NoMad, which recently opened and includes the second location of Mediterranean restaurant Zaytinya, from head chef José Andrés. Nearby, there’s also the historic and recently renovated Hotel Chelsea; stop by the lobby-floor cocktail lounge for a drink in the elegant surroundings.

For those looking for a decidedly newer New York vibe, check into Nine Orchard. Located near micro-neighborhood “Dimes Square” in the Lower East Side, the hotel promises to be a buzzy downtown haunt. Nearby, Jon Neidich’s wine bar Le Dive is ideal for a quick catch-up.

Uptown, the luxury hotel market tops out with Aman New York in the Crown Building on Fifth Avenue. Suites at the newly opened hotel start at $2,600 a night—but you’ll have access to the property’s high-end amenities and dining concepts, available only to guests and members.

New members club 9 Jones is also betting on exclusivity this fall. The West Village club is led by a team of nightlife veterans and at least one celebrity backer (Carmelo Anthony) and is slated to set to open in September.
The Sounds of Basquiat

The Montreal Museum of Fine Arts next month will debut “Seeing Loud: Basquiat and Music,” the first large-scale exhibition devoted to the role of music in the work of Jean-Michel Basquiat.

BY CONSTANCE DROGANES

Young, beautiful and immensely talented, Jean-Michel Basquiat’s meteoric rise from hungry outsider to star of New York’s ‘80s art scene was a wild ride as he staked his claim to art world fame. But since his death from a heroin overdose at the age of 27, Basquiat has left both fans and foes wondering what might have been had the graffiti artist turned genre-wrecking master of the canvas lived to old age.

Now the Montreal Museum of Fine Arts is fanning that curiosity and much more with the debut of “Seeing Loud: Basquiat and Music,” the first large-scale, multidisciplinary exhibition devoted to the role of music in the work of one of the most innovative artists of the second half of the 20th century. The exhibition opens Oct. 15 and will run to Feb. 19, 2023.

Beginning with an exploration of the music that shaped Basquiat’s life and New York City in the ‘70s and ‘80s, the show, which was organized by the MMFA and the Cité de la musique — Philharmonie de Paris, presents more than 100 works by the artists along with numerous sound clips, film footage, notebooks and archival documents that shed new light on his career as a painter, performer and musician, most notably with the band Gray, which he helped launch.

The exhibition also features an app that will allow visitors to see these works in the original settings they were first shown in. Yet the exhibition “is more than just a soundtrack to his life,” says Mary-Dailey Desmarais, chief curator of the MMFA and co-curator of “Seeing Loud.” “Basquiat made sound visual,” she adds. “As a Black artist, Basquiat used the musicality of his work to address the cruelties of the world and call out social injustices of his day….what we really want is for people to understand the extent music affected his art — and that will be a revelation.”

An American born to Haitian and Puerto Rican parents, Basquiat listened to a wide range of musical genres, including jazz, hip-hop, bebop and opera. “He had a collection of 3,000 records and this is the first time that audiences will able to immerse themselves in the music Basquiat listened to,” says Vincent Bestières, guest curator of the Musée de la musique – Philharmonie de Paris. “But in a broader sense, I think audiences will see that Basquiat was addressing issues that are still relevant and contemporary 40 years after his death,” Bestières adds. “Basquiat called out police brutality, which is still a big issue in our society today. He was also concerned about global warming and how much oil was at the center of art and our lives. Back in the 20th century, musicians made records out of oil. Painters used materials made of oil and were dependent on these things. Basquiat noted all this long before today’s eco culture and was ahead of the game in the way he responded to it with his art.”

The prolific, multidisciplinary artist also collaborated on several videos, produced an album and designed the flyers announcing musical performances in New York at a time when the city witnessed one of the most creative periods in its musical history. Since Basquiat’s death, his work, which once sold for a few hundred dollars, has soared into the millions. In 2017, for example, the 1982 work “Untitled” depicting a black skull with red and yellow rivulets, sold for a record-breaking $110.5 million, becoming one of the most expensive paintings ever purchased.
Quilt Trip

London’s Fashion and Textile Museum is set to unveil a kaleidoscope of quilts and colorful textile creations by Kaffe Fassett and his collaborators worldwide.

BY SAMANTHA CONTI

London is preparing for a fireworks display of fabrics later this month when an exhibition of designs by the textile artist Kaffe Fassett and his collective go on display at the Fashion and Textile Museum in Bermondsey.

“Kaffe Fassett: The Power of Pattern,” opens Sept. 23, and will showcase more than 70 textile designs – mainly quilts – and spotlight centuries-old crafts such as knitting, needlepoint and patchwork.

The show aims to “explore Kaffe’s artistic eye” through an immersive visual experience, according to the curator Dennis Nothdruft, the museum’s head of exhibitions, who worked with Newham College London on the show.

Color, pattern and texture pulsate at the center of this wide-ranging display from the California-born Fassett, 84, a flower child if there ever was one. He started his career as a painter and later moved on to knitwear design, working with names such as Bill Gibb, Missoni and Designers Guild.

Since then, Fassett has focused on 3D textile design, and is best known today for his bright quilts, and for inspiring people worldwide to pick up their craft needles and fabric squares, and get to work.

“He is a rock star of the textile world, an artist who makes people see the world in different ways. And he inspires people to make things,” says Nothdruft.

Fassett spent his childhood in Big Sur, California, drawing inspiration in his early years from the state’s dramatic beaches, mountains and nature. He’s lived and worked in London since the early ’60s, and the house and the studio where he and his collaborators work is known as the Colour Lab.

Nothdruft says the show is not a retrospective of the artist’s career, but a full immersion into his world. It has been designed so that visitors can “fall through the looking glass” of Fassett’s designs, and those of the other makers in his collective and his followers worldwide.

“The response people have to his work is almost visceral – it fires them up to do their own,” says Nothdruft.

Fassett has said he believes pattern is “the best vehicle to express the magical qualities of color, and the exhibition reveals the power of the printed textile.”

The exhibition will open in the foyer of the museum with "vibrant color and texture" greeting visitors as they walk through the door, according to Nothdruft. One room will become “a tented oasis” of Fassett fabrics showing a video of the artist discussing textile design with his collaborators, Mably and Jacobs.

The ground floor gallery focuses predominantly on quilts by Fassett and other artists, while the main gallery will have a giant quilt painted on the floor, which Rhodes described as “a blast of color and pattern.”

Upstairs, the floor will be covered in a patchwork design, and the room filled with creations by Fassett’s collaborators who work specifically with applique quilting.

There will also be clothes lines adorned with garments constructed from Kaffe Fassett fabrics and a wall of needlepoint cushions by Mably and Fassett.

Quilters have sent in work from Australia, New Zealand, the U.S., Canada, Africa and Taiwan to create a dynamic display. One whole room is plastered with images of the hand-painted designs of the Kaffe Fassett Collective.

There will also be an exhibit showing Fassett’s process of designing the fabric that’s used in the quilts on display in London. There will also be a room filled with Fassett’s paintings from the early part of his decades-long career.

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Soccer and fashion may have sounded like an unlikely match until recently, but players worldwide are increasingly being noticed by fashion brands and, for their part, are embracing the fashion game more openly.

To be sure, soccer has long been associated with strong masculinity and an interest in fashion — beyond uniforms and sweats — wasn’t really considered appropriate. In the late ’90s and early Aughts, players including David Beckham contributed to cement the “soccer look” that was glitzy and oftentimes cocky, too — think creative hairdos and logoed attire. But conservatism soon took over, stalling early fashion experiments, which were traded for no-effort activewear.

How things change. Social media and the constant exposure of players — very much linked to lucrative deals on and off the field — now appear to be as important as the marvel they perform on the pitch.

Although marketing-savvy fashion companies with a viable menswear business — from Paul Smith and Thom Browne to Diesel, Boss and Armani — have long known the advantages of dressing sports champs, the fashion folks have recently jumpstarted partnerships that tend to skew more personal and focused than in the past. They reflect both the players’ openness to express themselves creatively and to affirm their attitudes toward social and cultural issues as well as fashion’s need for value-driven ambassadors.

For some observers, in fact, fashion’s renewed interest in soccer leans on the values the new generation of players embody rather than the popularity of the sport itself.

“They have become vehicles for promotion and single players are currently higher in demand than whole teams, and niche disciplines are gaining momentum versus sports that would typically attract a huge following,” says Alessandro Maria Ferreri, a luxury consultant and owner of consultancy The Style Gate.

Fashion brands are seeking to spotlight the personality behind the athlete and looking for values that align with those the brands promote, he believes.

The conformist mentality of the past that led players to skew conservative in their fashion choices to align with the then-hyper-masculine environment of the sport would present a risk for brands now as they seek to celebrate inclusivity and open-mindedness. However, that’s no longer an issue.

“I feel that the next wave of representation in the soccer community will shine a light on the voice of a more inclusive generation in sports,” says Rachael Gentner, director of activewear at trend forecasting firm Fashion Snoops.

“We used to view athletes through a lens of unattainable perfection — and now that focus is softer, offering a chance for us to connect with our heroes in a more relatable way,” she adds. Indeed, the sport’s dynamics have changed for good and soccer players seem to enjoy toying with fashion, as much as athletes from other disciplines have been doing for much longer.

“Marketing strategies in sports, once reserved to soccer, have broadened...”
across disciplines, it’s more about the athlete as a role model than the sport itself,” Ferreri says.

Examples can be found in Gucci tapping into a diverse roster of sports to pick its athlete ambassadors, including tennis stars Jannik Sinner and Serena Williams. These ambassadors across disciplines — think Lewis Hamilton fronting Valentino’s latest Pink P9 campaign — come with huge followings and soccer is the one sport amassing the biggest. According to FIFA, it counts 5 billion fans across the world.

“When luxury brands and high-fashion designers approach these players to model for their collection, they recognize that they are not just receiving an athletic spokesperson, but their massive fan base as well,” Gentner says.

Cases in point: Soccer players such as Cristiano Ronaldo and Lionel Messi regularly top the list of the most followed celebrities on Instagram and they both have ventured into fashion with loungewear and activewear-leaning lines.

“These soccer communities are truly global, offering a unique opportunity to connect across thousands of teams and clubs while allowing individuals to identify as a fan in a more communal and inclusive way,” she notes.

At the same time, soccer has increasingly trickled down to the fashion collections and not just because brands linking with soccer teams offer themed capsule collections. Wales Bonner’s spring 2023 runway at Pitti Uomo last June offered a fashion-friendly reinterpretation of the Adidas Samba, a classic indoor soccer sneaker, while Aime Leon Dore and New Balance have tapped Arsenal champion Bukayo Saka to front the “Made in U.K.” campaign spotlighting soccer-inflected gear.

Here, WWD Weekend highlights the most recent fashion moments happening off the soccer pitch.

Real Madrid’s player Karim Benzema, an avid eyewear collector, has recently forged ties with Jean Paul Gaultier to unveil a reedition of the signature oval-shaped metallic sunglasses known under the code 56-6160. Popularized in the ‘90s by such personalities as Tupac, they are now available in three colorways. Benzema fronts the campaign imagery and a video where he is seen strolling around Parisian landmarks amid a gold-tinged sunset.

Adidas’ friends of the house Paul Pogba, Jude Bellingham, David Alaba, Serge Gnabry, Trinity Rodman and Dominic Calvert-Lewin all fronted images as part of a content creation activity featuring the Adidas x Gucci collection. According to data crunching firm Launchmetrics, the entire Adidas x Gucci campaign generated $79.8 million in media impact value, or MIV, with its online component amassing $617,000 in MIV. In particular, Real Madrid’s Alaba has been toying with fashion freely, showing a dress-up penchant and gravitating to brands such as Dior, Maison Margiela, Louis Vuitton and Bottega Veneta. He has appeared on the covers of GQ Hype and penned a curation of fashion items for Matchesfashion.

Dior tapping Kylian Mbappé late last year as global ambassador for the French fashion house’s men’s division and its male fragrance Sauvage generated $2.8 million in MIV, according to Launchmetrics. Mbappé’s appointment came after Dior kicked off a two-season collaboration with the Paris Saint-Germain club, where the French soccer player has been its star striker since 2017. In addition to boasting 72.4 million followers on Instagram alone, Mbappé embodies modern players’ values. He is involved in a number of charity initiatives, sponsoring the “Premiers de Cordée” association, which provides sporting initiatives for hospitalized children and founding “Inspired by KM,” an association that aims to inspire children to reach their goals. Among his other fashion gigs, the soccer champion is a Hublot ambassador.

Soccer athletes now aspire to couture, too. Last July at the age of 19, Real Madrid midfielder Eduardo Camavinga walked the Balenciaga couture runway show, the house’s fifth and second since creative director Demna rebooted it after a 53-year absence. He shared the catwalk with celebrity models including Kim Kardashian, Nicole Kidman, Dua Lipa and “Selling Sunset” star Christine Quinn. Launchmetrics estimated that his appearance generated $855,000 in MIV. He followed in the footsteps of current FC Barcelona wing-backer Héctor Bellerin, who made a surprise walk at the late Virgil Abloh’s Louis Vuitton show in Paris for the men’s spring 2020 runway show.

Although it maintains strong ties with the sports community at large, Gucci conscripted Manchester City’s Jack Grealish as its ambassador this year. The wonderboy of British soccer, often referred to as a modern Beckham, is frequently seen sporting Gucci items off-duty and for special magazine features and cover shoots, such as a cover of The Face magazine last May. Launchmetrics estimates that announcement has generated $2.3 million in MIV to date.

In late 2021, Burberry teamed with international footballer Marcus Rashford, a frontman of its campaigns in the past, to support children’s literacy programs, linking with organizations working with disadvantaged children, and helping them develop their skills. As part of the partnership, the brand also donates books and funded the creation of libraries across the U.K., U.S. and Asia.

Balenciaga, couture fall 2022

Karim Benzema starring in Jean Paul Gaultier’s eyewear campaign for this reissued MI-6/MG style.
AGE-DEFY is the ultimate supplement for longevity, offering a 2-step routine of immunity and regeneration. With CLP Holistic Complex, proven to combat cell aging.

The Collection of Clinique La Prairie supplements is the result of a 90-year legacy of transformative wellness and science.

Contact us for an exclusive complimentary consultation with our teams of nutrition experts to unlock the secret to your longevity.
From power suiting to Y2K, the must-have fall trends are all about empowerment and self-expression. Here, WWD selects the top looks to have in your wardrobe this season.

**Power Suiting**
Whether returning to the office or working from home, fall’s power suiting marks a return to ’80s corporate splendor with boxy proportions and strong shoulders.

**Statement Coats**
What once emerged as a go-to for outdoor dining in the pandemic became a mainstay across the fall runways. Statement coats, ranging from chubby furs and real furs to graphic printed numbers, this head-turning trend is perfect for making an entrance.

**Y2K**
Miniskirts, sequins, low-rise pants and crop tops are omnipresent in every city’s street style, and the trend continued on the runway. If you need inspiration, refer to Christina Aguilera or Britney Spears.

**Tank Tops**
The minimalist ’90s tank top returns as a wardrobe staple. Whether paired with jeans, as seen from Bottega Veneta, or an evening skirt from Prada, the result offers a perfectly cool look.

**Barbie Pink**
You don’t have to wait for next summer’s Barbie movie debut to enjoy the benefits of dopamine dressing that this bright pink color represents. On the runway, Pierpaolo Piccioli created his own Pantone color dubbed Valentino Pink PP.
Artisanal Knits
The ongoing trend continues with an artisanal and upcycling feel, as seen from Gabriela Hearst. Rough textures and a good amount of handcraft are a must for the cooler fall months.

Denim
Skinny jeans for fall? Absolutely not. The baggy skater girl’s jean look is taking over. Oversize styles with worn-in washes are the denim look du jour.

Corsetry
With female musicians being at the epicenter of culture and their concert wardrobing having an impact on everyday life, corsets are part of the must-have list.

Transparencies
Gen Z’s liberation movement is having a big impact on fashions that reveal and conceal the body, as seen through fall’s play on transparencies, which span from bold, empowering styles to the sensually sophisticated.

High Boots
The sky’s the limit with this season’s biggest footwear trend. Boots are no longer just an accessory, but the epicenter of fall’s best looks.
Why Celebrities Are Investing in Fashion

Ophrah Winfrey, Priyanka Chopra and Rihanna are among those supplying their wealth, fame, credibility and consumer insights to consumer brands. by MILES SOCHA

Brand ambassador, or brand shareholder?

Growing numbers of celebrities are now opting for the latter, potentially more lucrative, path, applying their wealth, fame, credibility and consumer insights to a host of fashion companies.

According to talent agents and investment specialists, it’s no coincidence that recent months have seen Oprah Winfrey and Steve Wunderpoon invest in Spanish Chepbra Nick Jonas in shoe wear maker Perfect Moment; Beyoncé, Jessica Alba and Rihanna in French accessories firm Deroest; Mike Cameron Diaz and Gable Union in Autumn Adegio, and Mark Wahlberg in Italian sneaker brand P448, to name but a few such transactions.

“We are seeing interest coming from both sides,” says Michael Blank, head of consumer investments at Creative Artists Agency, one of the big Hollywood talent agencies that is not only finding new roles for their clients but also early stage investments in consumer brands, as a way to diversify their portfolios.

“There is a growth in ‘equity’ mind-set across all segments of the fashion category,” says Kulkin. The opportunities for increased financial returns are a key driver of this shift, along with pride of ownership and legacy,” Wick says. Fashion brands looking to jumpstart growth have had access to “an abundance of available capital” in recent years, but have come to learn that not all capital is equal, according to Blank.

“Many founders are focused on bringing in investors that can provide additional value to the business,” he explains. “This focus has been further accelerated by brand owners’ awareness of trends, more than people; they’re extremely shrewd.”

“Controlling your own narrative and tracking changes and the impact that has had on the cost of mobile advertising and rising acquisition costs. These changes made consumer brands and start-ups see the value that celebrities with large social audiences can potentially bring, in addition to the earned media that comes from their association as investors.”

What made celebrities wake up to the potential of owning brands, versus simply fronting them?

Some point to George Clooney, who became the world’s highest paid actor in 2017 after he and buddy Rande Gerber sold their premium tequila brand Casamigos to distribution company for $1 billion.

“It makes sense to have your own brand, if you’re really a rock star,” says Blank.

In most cases, celebrities invest in consumer brands that reflect their lifestyle, image and expertise, with Ohana citing as other examples basketball player Tony Parker’s investment in sports e-tailer Colymes, and Andy Murray taking a stake in activewear brand Castore.

“You can see that there is overlap in these, where celebrities have credibility, or understand what the consumer wants,” he says. “If you understand the space in which you’re investing, and you’re able to add value to the business that you’re investing in, then you typically have a recipe for good investments.”

Fitness addict Wahlberg, who has more than 19 million Instagram followers on Instagram, from not only his biceps and six-pack abs on the platform but also his clothing brand Tidal, has fast food chain Wahlburgers and now also P448 footwear.

Wahlberg posted his outfit for the Super Bowl last February, black jeans enlivened with a shocking pink hoodie and matching sneakers, and netted 5.6 million likes.

“He only invests in things he really believes in,” Kulkin says, pointing out that Wahlberg, a sneaker head, was also an early investor in resale site Stockx.

“As a brand ambassador, or brand shareholder, you have an environment where entrepreneurs, dealmakers are all meeting with the influencers, the ambassadors, the talents that are essentially shaping the aspirations of the new consumer,” Ohana says.

In 2020, CAA went so far as to partner with venture capital firm NEA to form Connect Ventures, an investment partnership that has made a number of investments in early-stage consumer companies in the content and media space, fashion, health and wellness, e-commerce, consumer products, Web 3 and NFTs.

“AAAs clients continue to become more active, early-stage investors, and build their own personal portfolios, we have set up to share co-investment opportunities from Connect Ventures’ investments whenever possible,” Blank explains. “These clients have been actively sourcing investment opportunities on their own, or through the teams that they have built for their investment pursuits, and Connect Ventures is just one avenue of deal flow for them.”

Recently a number of talents – including NBA player Kevin Durant, influencer Olivia Culpo, actor Sterling K. Brown, YouTuber Lachlan Ross Power, gamer Tyler Ninja Blevins and NFL player Christian McCaffrey – co-invested alongside Connect Ventures in Pat Eyewear, a d-to-b brand.

Do celebrities get any special consideration in deals?

“With Connect Ventures shares co-investment opportunities they are straight investments – not sweat equity or partnership deals – offered at the same terms as everyone else in the round,” CAA’s Blank says. “There are no service obligations of any kind for the talent, and that is equally true for the company. That being said, investors – talent and otherwise – are deeply interested in the success of the company and will often find ways to support growth initiatives.”

UTA’s Wick says deal structures are varied, and constantly evolving, with a number of factors influencing the terms.

“Promotional obligations” are a key focus. “This can vary widely but potential factors can include exclusivity, name and likeness, publicity, social media and in-store appearances,” he explains. “In addition, there is the potential for performance-based kickers tied to the aforementioned promotion. Similarly, these terms can generally vary based on perceived connection or authenticity in category, social reach and fame.”

Pierre Malleys, co-head of merchant banking at Stanhope Capital in London, points to the rise of ethical investment in “purposeful brands” that allow cash rich celebrities to express their beliefs and shine a light on the causes they support.

“The two names that stand out in my opinion is Leonardo DiCaprio, a pioneer in supporting environmental projects, and Gwyneth Paltrow, seen by many as the priestess of healthy living, he says.”

Blank says some clients have a particular focus on sustainability, environmental activism, environmentally positive companies, women’s empowerment, plant-based foods/food tech, environmental sustainably, environmentally positive companies, women’s empowerment, plant-based foods/food tech, parenthood and child care, to name a few. “Investing in early-stage companies allows all investors, not just talent, to support the future they would like to see,” he says.

Kulkin and CAA have also passed on sustainability, using leafy greens as snare for brand names on P448’s styles as one way to help diminish the damage caused by an invasive species, offering to share this mission and could help amplify such causes.

“They can give a critical mass to a lot of these things that need to be done fast,” he says. “I don’t think they know the power they have. Imagine how much good someone can do with it?”
Eyes Forward

The latest styles in sunglasses ensure an entrance — and protection from the paparazzi’s camera flashes.

BY ALEX BADIA AND EMILY MERCER

Fendi’s metal frames. MSGM puffer coat.


Matrix Raver
Silhouette’s rimless metal glasses. Louis Vuitton leather coat.

UPDATED AVIATOR
Ray-Ban’s acetate sunglasses. Anna Sui acrylic, polyester and modacrylic coat.

GEOMETRIC METAL
Tom Ford’s Fausto acetate sunglasses. Alaïa knitted scarf coat.

SUPERSIZED
Converse’s upcycled plastic sunglasses. Anna Sui acrylic, polyester and modacrylic coat.

COLORED FRAME
Tommy Hilfiger’s sunglasses. Saint Laurent coat.

THE RECTANGLE
Kate Spade New York’s acetate sunglasses.

A CLASSIC JACKIE O
Converse’s upcycled plastic sunglasses. Anna Sui acrylic, polyester and modacrylic coat.

CLASSIC SQUARE

Market editors: Thomas Waller and Emily Mercer
Hair by Akihisa Yamaguchi
Makeup by Jezz Hill
Nails by Shirley Cheng
Model: Awar at Coven
Casting by Tasha Tongpreecha
Inside the Renovation Of Cartier’s Fifth Avenue Mansion

Balancing more than a century of heritage with modern innovation sits at the center of both the boutique and the jewelry maker itself.

BY THOMAS WALLER PHOTOGRAPHS BY LEXIE MORELAND

Luxury brands are rethinking the role of the modern boutique, and legacy timepiece and jewelry maker Cartier is no exception. The brand has renovated its legendary Fifth Avenue boutique — the 28,772-square-foot, Neo-Renaissance landmarked building that has been Cartier’s home in Manhattan for more than a century — to serve both a modern client and reaffirm the location as a place in New York City’s history.

“The project was certainly about modernizing it from a visual and technological perspective, but it was also about challenging traditional notions of the retail space and creating an environment that’s both welcoming and luxurious, both practical and inspiring,” explains Mercedes Abramo, president and chief executive officer of Cartier North America.

It, of course, serves as a sales floor, but the CEO pointed out the motivation was to “firmly position the mansion as a cultural destination — more than just a transactional space — in the greater New York City landscape” and the balance of heritage and innovation is seen throughout the boutique.

The client’s journey begins on the ground floor, where windows were opened up to “bring more of the city’s energy into the space,” Abramo says, a first step in deepening the dialogue between the mansion and Manhattan. Previously, the entry floor housed core collections — Love, Écru, Juste un Clou and others. Now it holds a wider breadth of the French brand’s assortments, including small leather goods, handbags, fragrance, eyewear and jewelry and watches.

Interior designer Laura Gonzalez linked the space to the organic parts of the city — its parks — by introducing lush green hues into the space, seen in the furnishings throughout and the carpeting that ascends the grand staircase. “I simply think that green represents vegetation, nature,” she explains. “Fifth Avenue is very close to Central Park, and I needed to include all these elements in the project to create an oasis, a peaceful beacon in between classicism and the building’s history.”

The second floor, known as the Grace Kelly Salon, houses the hidden world of high jewelry. Kelly is still a presence — the seal of Monaco can be seen on the walls, and pictures of her can be found in viewing salons — but the space has been updated through Gonzalez’s lens. “We wanted to pay tribute to Grace Kelly’s beauty and femininity but also to take it elsewhere, express the French Riviera, the sea, this art de vivre we can find in the South of France,” she explains of the subtle sea life details. Emblematic of the brand, the Panther is seen in various salons throughout the mansion — on the second floor, it’s found in a striking piece in stone marquetry by artist Hervé Obilgi.

The third floor is dedicated to love, “in its many permutations,” Abramo says, with the addition of the Engagement Salon and Wedding Bar. The third-floor landing provides several avenues for personalization and customization by way of innovation. The Set For You landing houses an interactive counter with educational content on Cartier’s diamond standards, plus a means for clients to experience the diamond selection process.

“I see it as a way of using technology for good,” Abramo says. “It establishes a very intimate way for clients to select their perfect stone and setting in a very high-tech format.”

Bold artworks throughout the space underscore the boutique’s continued conversation with the city and its history. For example, guests entering on 52nd Street are greeted with a striking large-scale ceramic wall sculpture in a white matte finish with golden touches by New York artist Peter Lane, inspired by the now legendary story of how Cartier came to own the landmark.

In 1912, Pierre Cartier — the grandson of Cartier’s founder — started searching for a flagship location in New York City. He searched for five years for a location that was on par with the brand’s Paris flagship on rue de la Paix. Legend has it that when the mansion became available, Pierre Cartier knew he had found the ideal place. In 1917, he proposed a trade with its owner, businessman Morton F. Plant. In exchange for the mansion, Pierre traded $600 and a Cartier necklace.

Today, the mansion’s fourth floor is dedicated to hospitality and service, with a space that includes a coffee area and bar, salons for care consultations, and hidden-away spaces for in-store events.

While the mansion preferred to quietly debut, forging any large events, there are exclusive creations that mark any large events, there are exclusive creations that mark the remodeling: a Tank Asymétrique; a Juste un Clou — the signature design by New York City-based Aldo Cipullo and four stationery designs.

“Our treatment of the mansion is very similar to our overall approach as a maison — it’s a balance of remaining true to our heritage while embracing innovation,” Abramo says.
Who Was the Man Behind Parisian Jewelry House Fred?

The jeweler’s first retrospective opens Sept. 28 in Paris to explore the ideas that drove Fred Samuel throughout his life and designs.  

By LILY TEMPLETON

PARIS – If the origin stories of legendary jewelry houses are retold time and time again, their founders are often distant figures shrouded in the mists of a time before ubiquitous photography.

Not so Fred Samuel, the founder of Parisian house Fred. Just ask around the city’s specialized ateliers and jewelry circles. To many, he is still “Monsieur Fred,” a warm presence who would extend a helping hand to young craftspeople and take a chance on ideas that struck his fancy — to great success.

Now the late founder, who passed away in 2006, is about to become “Monsieur Fred” to a whole new generation with the first retrospective tracing his life and the 86-year-old house he built, which opens on Sept. 28 at Paris’ Palais de Tokyo art museum.

“What is interesting is how strongly he continues to live in the memories and hearts of people who knew him,” says Fred chief executive officer Charles Leung. “Unlike other founders he also had this very good idea to write his memoirs in his later life, so we have access to things he ‘told us,’ rather than just extrapolating.”

Co-curated by Vanessa Cron, a professor and jewelry historian, and Vincent Meylan, a seasoned jewelry editor and author, the exhibition “Fred, jeweler creator since 1936,” will feature more than 450 jewels and objects alongside nearly 300 documents, organized in 12 thematic rooms more than 3,000 square feet.

Leung says it has been designed as an immersive experience with interactive parts rather than a chronological tribute to “show at once who our founder was and how his spirit will keep on inspiring throughout the years (since) we have the responsibility to take this very unique 20th-century contemporary high jewelry art to the next centuries. That, and what [Fred Samuel] lived was crazy,” he adds.

The exhibition will open with a room dedicated to the 101.57-carat vivid intense yellow diamond Soleil d’Or, celebrated in 2021. “This was too much of a coincidence,” the executive says. “If this diamond arrived, but ‘it’s not like I arrived with clean, catalogued boxes, containing nearly 10 tons of materials that had resulted in further material offered up by clients, family friends and industry connections.

They are put to good use throughout the succession of rooms, where other Fred signatures emerge: his passion for semiprecious stones and colored diamonds, a light-hearted approach to jewelry with charms and the Fredy’s characters, but also the bravery of a few collaborations with a number of artists in various fields. They range from Jean Cocteau and watch designing legend Gerald Genta to photographers Pierre et Gilles and supermodel Kate Moss. An immersive experience of the sea marks the Force 10 collection’s place in the narrative while a room dedicated to the house’s masterpieces throughout the ages offers an astrolabe, swords designed for cultural figures inducted into the Académie Française and a lotus-adorned, diamond-studded fountain carved from a 130-kilo block of rock crystal.

Another important focus is Fred Samuel’s relationships with red carpet royalty and royal families, from Princess Grace of Monaco to Nepal’s last dynasty, where the house was an official supplier to its sovereigns from the ’50s to the late ’90s.

“Tying pride of place in Fred’s cinematic highlights is Julia Roberts’ famous hearts necklace in ‘Pretty Woman’ — or at least its replica, since the original set with 23 rubies was sold — shown alongside the red dress worn by the actress in the film. Roberts’ niece Emma, who fronted the collection inspired by the movie; Catherine Deneuve, and James Bond actress Caterina Murino are among other famous faces. While they hope visitors gain an understanding of 86 years of creative daring, a unique spirit deeply rooted in the art and life of a “perpetual ‘young man’ who lived a long life,” what Leung and Valérie Samuel really want visitors to walk away with is that anyone can “be like Monsieur Fred.”

“The idea is [that] we all can be our own hero in our own way” no matter where and when we are in life, Leung concludes. “It’s important for young people in the future not to give up on humanity.”

If some get a hankering for the craft, it would be even better. “We need strong, nice, energetic fresh people to sail longer because we will not be there forever,” he concludes.

IN OTHER WORDS

The story of Fred is further explored in two books released in conjunction with the exhibition at Palais de Tokyo.

“Fred: The Sunlight Jeweller”

This well-documented tome penned by jewelry historian Vincent Meylan is a companion to the Palais de Tokyo exhibition, building a bridge between the spirit of Fred Samuel and the ongoing legacy of the house he built, now under the dual stewardship of Leung and Valérie Samuel. 256 pages. 65 euros. Published by Flammarion

“A Jeweller’s Memoir”

First published in 1992 in French and now available in English, this account of Samuel’s life in his own words offers a glimpse into the grit, determination and ever-optimistic spirit that took him from Buenos Aires to Paris, through the tragedies of World War II, and back into the glamorous nadir of high jewelry. 102 pages. 19 euros. Published by Flammarion
Color High

Sapphires, rubies, emeralds and yellow diamonds craft an exceptional high jewelry color rainbow.

BY THOMAS WALLER

Chopard's “Red Carpet Collection” high jewelry watch in Fairmined-certified ethical 18-karat white gold, entirely set with diamonds and emeralds.

Muzo x Argyle’s platinum and 18-karat pink gold ring with step-cut Muzo emerald flanked by white diamonds.

Graff’s yellow-and-white diamond earrings set in yellow and white gold.

Von Cleef & Arpels’ “Chemin Mystérieux” bracelet from the “Legend of Diamonds” collection featuring rubies and diamonds set in 18-karat rose gold.

Cartier’s Beautés du Monde high jewelry ring in white gold, two cabochon-cut rubies, two half moon-shaped diamonds, triangle shaped emeralds, onyx, and brilliant-cut diamonds.

Van Cleef & Arpels’ “Chemin Mystérieux” bracelet from the “Legend of Diamonds” collection featuring rubies and diamonds set in 18-karat rose gold.
Van Cleef & Arpels’ “Écho Mystérieux” featuring emeralds, sapphires and diamonds.

Graff’s sapphire and diamond necklace, set in white gold.

Pomellato’s Bahia earrings “La Gioia di Pomellato Collection” featuring tanzanites and diamonds set in 18-karat white gold.

Chopard’s “Red Carpet Collection” earrings in titanium set with round-cut sapphires, round-cut amethysts, square-shaped yellow diamonds and brilliant-cut white diamonds.


Katherine Jetter’s opal orbit ring with enamel, lightning ridge opal, white diamonds and blue sapphires in 18-karat white gold.

Graff’s sapphire and diamond necklace, set in white gold.

Pomellato’s Bahia earrings “La Gioia di Pomellato Collection” featuring tanzanites and diamonds set in 18-karat white gold.
Arm Candy

So much more than just a way to tell time, a woman’s watch is also a statement and a piece of jewelry. by LUIS CAMPUSANO

When it comes to watches, men’s versions tend to get more focus — but as more women increasingly show interest in finely made timepieces, major watch brands have taken notice.

From minimalist bracelet silhouettes to diamond-embellished bezels, there’s no shortage of horological marvels out there for women — all of which boast luxury and functionality — transforming pieces into accessories with true staying power.

With women embracing timepieces to suit their individual styles, they are no longer needed to just tell time anymore, and are becoming an essential part of women’s jewelry wardrobes.

Predominantly smaller silhouettes remain triumphant, with streamlined metal bracelets, slim leather bands, and white gold bracelets adorned with cut diamonds that can go from the boardroom to date night without missing a fashion beat.

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The subtle timepiece that exudes class and sophistication is an essential for the watch aficionado. 

Night Time

Now more than ever, luxury dress watches have become go-to allure pieces. Not only are they ideal for special occasions, but they can also be investment pieces or even an heirloom that can be passed down to the next generation.

Whether they feature classic designs or modern touches, men’s dress watches tend to be elegant and often minimal, beautiful when noticed and functionally even simpler than daily wear watches. These timepieces usually highlight features such as only hours and minutes, doing away with a seconds hand. On the other hand, some of the most elevated watchmaking in the world crams all manner of functionality into small, elegant cases (with complications like chronographs, moon phases and perpetual calendars).

But industry trends are challenging the status quo of the refined timepiece, giving flexibility to its wearer as style codes become looser and more casual, making it equally appropriate to wear with a tuxedo or even a classic T-shirt with jeans.
QC NY is a New York City spa and wellness center on Governors Island, a five-minute ferry ride from the Financial District.

If anything, the pandemic has had people rethink the amount of time they dedicate to themselves, and more people are spending more time logged off and away from the bustling city life.

QC Terme, the spa and wellness center operator, which has built a reputation in Italy for its approachable and affordable concept, has made its bet Stateside by opening its first unit on Governors Island in New York City earlier this year.

It marks the first far-flung international location the company has decamped to, having operated units in Italy and a single location abroad in Chamonix-Mont Blanc, a luxury ski destination on the borders of Switzerland, Italy and France.

With a view of Manhattan’s skyline and the Brooklyn bridge, and its heated outdoor pools immersed in a verdant garden — one featuring underwater music — the location aims to offer a retreat for business people and city dwellers alike. To be sure, no such formula can be found elsewhere in the city, where most outdoor wellness venues are secluded on rooftops with much less space.

It takes a five-minute ferry ride from the Financial District to get onsite and although some New Yorkers could feel intimidated by the journey, it’s all about convincing them the place is worth the ride, according to Simona Sbarbaro, the company’s chief marketing officer.

The location was carefully selected and the team at QC Terme knows the island holds a special place in the heart of many New Yorkers. Originally a fishing camp for local Native American tribes before being taken over by the Dutch, then the British, the island came back to U.S. hands for military use after the American Revolution, and was ultimately sold to the city and State of New York and designated for public use in 2003. QC Terme struck a deal with the municipality so that the island’s opening hours reflect the center’s business times and ferries to and from the destination are guaranteed.

“There is no blueprint for this in the city, so it’s kind of amazing and challenging at the same time, because we have this kind of uniqueness, but we also have to market the experience very carefully,” Sbarbaro says. QC NY also offers spa treatments, whirlpools, Vichy showers, saunas and steam rooms, infrared beds, relaxation rooms and an olfactory experience. It will soon add the Flora Café, a botanic garden and a cocktail bar. Known for its easy approach since brothers Andrea and Saverio Quadrio Curzio established it in 1982, QC Terme retains a certain luxury component without being intimidating and the New York outpost plays by the same rulebook.

“It feels like home,” Sbarbaro says. “It’s hard to describe QC Terme. It is luxury? Is it new luxury?” she questioned. “Our primary goal is to provide a high quality experience and make people feel at home...it’s as if that place is on a time zone of its own, it responds to New Yorkers’ need to disconnect,” she says. “I bet people will start appreciating it even more come fall, when the weather cools down and plunging in warmed up pools will be an absolute treat.”

The Governors Island project has been a couple of years in the making, its completion slowed down by the pandemic years when QC Terme’s revenues plummeted from 91.5 million euros in 2019 to 39 million euros in 2020. Renovation works were geared toward preserving the status quo, like the restoration of the original flooring. The location has already proved good for celebrity spotting, attracting personalities and socialites, according to communication advisor Matilde Carli, especially after outdoor pools were opened in late May. Anna Cleveland, Nikolai Von Bismark, Alexandra Richards and Rebecca Dayan, were among those who made appearances.

“It’s become a must-see spot in the city in such a short amount of time,” Sbarbaro says. “I see QC NY as a gift to the city, there are very few spots in town to reset and devote time to oneself... as soon as one jumps out of the five-minute ferry ride and crosses the gates, they can feel on holiday.”

Backed by private equity fund White Bridge Investments since 2017, QC Terme counts 12 spa centers in mountain resort destinations like Bormio, Pré Saint Didier, and on the Dolomites and Chamonix-Mont-Blanc, France, as well as in Milan, Turin, Rome and in hot springs destination San Pellegrino Terme.

It plans to unveil a spa center on Italy’s Garda Lake by the end of the year, flanked by a hospitality component developed in tandem with the Palazzo Arzaga hotel, and in 2023 to debut an additional unit in Salsomaggiore Terme, a small hamlet in Italy’s Emilia Romagna region known as a hot springs destination. As for its international expansion, Sbarbaro says additional centers in the U.S. and France are in the offing, the latter in advanced stages of negotiations. She sees the potential of QC Terme’s formula across geographies.

“We kind of re-wrote the rules of what hot springs stood for in Italy, moving away from the idea that it’s just a medical treatment. It’s for those who are feeling OK and want to feel better,” she says. “It applies everywhere.”
“Inside the Boom of Ozempic, a Diabetes Drug Turned Weight-loss Craze”

Shafer says of patients. He has five or six operations a

It’s the buzz in Hollywood (and on TikTok). The wealthy have been using the pricey weight-loss injection to slim down, and now the stars reportedly are, too.

Semaglutide is its medical name, manufactured by Danish pharmaceutical company Novo Nordisk. But it’s sold under the brand name Ozempic, among others. Injected once weekly in the buttck or stomach, it’s an antidiabetic medication used for the treatment of type 2 diabetes, but it’s also being injected for weight loss.

“People are asking by it name,” says Dr. David Shafer, a double board certified New York City plastic surgeon who specializes in aesthetic and cosmetic surgery. He’s been practicing for 14 years and runs Shafer Clinic. “It’s a huge business for us right now.

Ozempic has been growing in popularity for about a year, he adds. And today, about half of his daily clients are seeking the injection. “At least 20 people a day.”

They’re paying out of pocket—about $1,000 to $1,400 per month, though pricing varies.

Shafer takes Ozempic himself; he reveals; he’s lost about 20 pounds (an employee of his lost 30).

“The only side effect I have is sometimes when I eat cheese or greasy foods, I get a nauseous feeling,” he says. “But that’s pretty much it. I don’t have any side effects really.”

Shafer says that there have been “other weight loss medications that are stimulants, meaning they speed up the metabolic rate in your body so you’re burning calories more, but the side effects are that you feel jittery, you feel hyper.”

He starts patients on a low dose of Ozempic to minimize the nausea. Some use it as pre-surgery prep before getting liposuction or a tummy tuck while others utilize it post-operation to “maximize results,” but many are simply looking to lose weight. “We’re able to start people out on a regimen, and so they’ll come the first couple of times for their dosages and then we can teach them how to self-administer.”

The way it’s meant to work is by reducing blood glucose through a mechanism where it stimulates insulin secretion and lowers glucagon secretion.

“It’s interfering with the mechanism of your metabolism of glucose,” Shafer explains. “So, normally you would eat, and then the food would move into your intestines. Basically, [with Ozempic] the food sits in your stomach a little bit longer, so you feel fuller faster and fuller for longer. And so, you’re not stuffing your face with food.”

Ozempic was approved by the U.S. Food and Drug Administration (available in three therapeutic doses, 0.5 mg, 1 mg and 2 mg) to “improve blood sugar in adults with type 2 diabetes and to reduce the risk of major cardiovascular events” when used in addition to diet and exercise. The agency warns against possible side effects really.”

“They found that it is very, very, very helpful in weight loss and wanting smaller-size implants. Perceptions of body and beauty standards have varied across cultures and generations. In the U.S., the ‘90s brought us Kate Moss and the wall look, while the early Aughts gave rise to pop stars and Victoria’s Secret models, showcasing a very slender, curvy-skinny look. Then came the Kardashians, bringing back the extreme hourglass figure. The ‘Brazilian Butt Lift’ became mainstream as a result, but we’ve been entering a new era: the ‘Skinny BBL,’ ‘Country Club BBL’ or ‘Athletic BBL,’ as it’s known.

Women are wanting ‘a little bit of enhancement,’ continues Shafer. “Not something that you would notice from, you know, across the room or down the block.”

Dr. David Alessi, a double-board certified plastic surgeon and founder of the Alessi Institute in Beverly Hills, sees a similar trend.

“The BBL look is still in vogue, but recently, people are realizing that these massive butts just don’t look that good,” he says. “So, we have a tendency to get away from that, but it’s still a tiny waist, liposuction, having the ribs fractured or ribs removed to make the waist even thinner. The breast implants aren’t as big, but isn’t as big.”

Dana Omari, known as @igfamousbydana to her more than 238,000 followers on Instagram, educates viewers about the medical aspects of plastic surgery.

“Celebrities still have BBLs,” she says. “Their butts are still much larger, much, much, much larger than they would be for their frame. But for the last couple of years, we’ve been seeing a decline on the outrageously large BBL body. It’s still not truly a natural look, but it’s a more natural look.”

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Asked about trends on Instagram, she said “it’s whatever the Kardashians are doing.”

With a background in the medical spa industry, she noticed clients were hugely misinformed, and it was largely due to celebrity culture.

“I just realized it was celebrities saying that they only do this or that, they changed this part of their body or face by doing something that would not give that result,” says Omari. “It’s misinformation that they’ve gotten online from celebrities, public figures that are not wanting to admit to surgeries.”

She, like many, has an issue with celebrities promoting diet, slimming or beauty products without being honest about how they truly achieved their results.

She, too, has seen the boom of Ozempic. Yet no one is owning up to using it.

“They found that it is very, very, very helpful in weight loss and non-diabetic individuals as well,” she says. “It’s blowing up.”

There’s also Wegovy, she went on, listing other injectable prescription medicines including Saxenda and Mounjaro.

“It’s to the point where Ozempic and Wegovy are out of stock constantly now,” she adds. “And they’ve asked doctors not to write new prescriptions so that the people who were on it already can continue their medication, while they tried to scale their manufacturing.”

Asked about the popularity of the injections for non-diabetics, in a statement to WWID, Novo Nordisk (which also manufactures Wegovy) says: “Although Wegovy® and Ozempic® both contain semaglutide, they are different products with different indications, dosages, titration schedules and delivery devices. The products are not interchangeable and should not be used outside of their approved indications. Alternative FDA-approved medications for chronic weight management are available. We advise you to speak with your healthcare provider to discuss your treatment options.”

What does this all mean for the body positive movement?

“Body positivity to me is not shaming anyone else for their body, what they’re doing to it or not doing to it,” says Omari. “Now, if you’re lying about it, but selling, you know, a shake or a workout plan, anything, that’s a different issue.”

It’s the talk of Hollywood.  BY KYMA CHIRKHOUNE
Mocktails are all the rage—and celebrities have been getting in on the action.

“As I mature, so do my tastebuds, and it’s so nice to have an alternative to alcohol that isn’t just a Shirley Temple anymore, lol,” pop star Katy Perry tells WWD in a statement about De Soi, which she launched with Morgan McLachlan in January.

The aperitif-inspired drinks are made with natural adaptogens like reishi mushroom and ashwagandha, free from the dreaded aftereffects of booze.

“With De Soi, I wanted a drink I could sip on during a happy hour with my friends or as a nightcap after dinner, without the cloudiness of a hangover the next day,” Perry continues. “De Soi is inspired by the French ethos of pleasure with restraint—and that’s exactly what you get with it.”

Celebrities including Jennifer Lopez, Zac Efron and Bella Hadid have shared they’ve abstained from alcohol, with Hadid introducing Kin Euphorics in partnership with Jen Batchelor, who founded the company in December 2018.

Blake Lively, too, has said she doesn’t drink, sharing she dislikes the effects of alcohol. It’s what led her to create Betty Buzz, a line of sparkling mixers that hit the market a year ago.

Year-over-year sales of nonalcoholic spirits grew 21.4 percent in North America, notes market research consultant NielsenIQ, with $331 million in total sales.

By 2028, the market is expected to surpass $1.7 trillion, according to reports.

In Los Angeles, Ghia (made with pure, natural extracts) has been getting attention for its original flavors and stylish aesthetic since it came out in 2020. The brand name has been a fixture at industry parties, sipped on its own or mixed with liquor for those indulging.

“I created Ghia with the goal of changing the way we think about drinking and socializing,” says founder Mélanie Masarin, who is originally from Lyon, France.

“I was looking for something dry and bitter with a flavor profile like the amaros I used to drink growing up in the South of France.”

Made with no artificial flavors—no sugar, no caffeine, no gluten—she offers creations like “Aperitif” and “Ghia Ginger” that are found in more than 100 restaurants, bars and retailers, including Boisson.

French for beverage, Boisson launched in 2021 with the mission of providing nonalcoholic wine, beer and spirits to consumers “in a judgment-free zone,” says Nick Bodkins, chief executive officer and cofounder.

“Like many people during the COVID-19 pandemic, I began reconsidering my drinking habits and experimenting with nonalcoholic options,” he says. “As a result, I discovered a world of amazing alternatives and set out to open a one-stop-shop with easily accessible options.”

Created in New York City with business partner Barrie Arnold, while growing its e-commerce, Boisson already has five locations in the city, and recently unveiled its first in L.A. (also selling De Soi, Kin Euphorics and Betty Buzz). Opened in Brentwood in August, two more shops will follow in Beverly Hills and Studio City.

“Following Boisson’s initial launch in Brooklyn, the widespread need for high-quality alternatives to alcohol had us rapidly expanding our retail footprint across New York City throughout 2021,” Bodkins adds. The company has a presence in the West Village, Upper East Side and Upper West Side. “Since many people are coming to us first to explore nonalcoholic options, we are committed to curating the best out there and to creating premium, personalized experiences as your neighborhood dry drinks and mixology shop.”

“Like many people during the COVID-19 pandemic, I began reconsidering my drinking habits and experimenting with nonalcoholic options. I discovered a world of amazing alternatives and set out to open a one-stop-shop.”

Nick Bodkins, Boisson
Lessons in Perfect Timing

with Laura Harrier

The in-demand actress on waiting for the right roles, finding love and trusting predictions made over martinis.

by Leigh Nordstrom Photographs by Jonny Marlow · Styled by Alex Badia


ON THE COVER: Paco Rabanne’s crepe back satin dress. Emporio Armani boots. Alexander McQueen earrings.
Area’s yarn dye plaid minidress with crystal trim. Vet latex leggings. Saint Laurent sling-back heels.
ow’s this for a strange coincidence: Six months prior to learning about the existence of what would become her latest project – the Hulu series “Mike” – Laura Harrier was working on a directing project with writer Jeremy O. Harris when, suddenly, Harris made a prediction.

“He was like, ‘You know what you need to do? You need to play Robin Givens,’” Harrier recalls. “And I was like, ‘I don’t know who that is, but OK.’”

She laughed it off and went back to her martini. But a few months later there came a script for her, with that very role.

“So I give props to Jeremy O. Harris because I feel like he predicted this,” she says.

Chatting with Harrier feels like talking to a seasoned Hollywood pro, and not only because she casually meets the industry’s most in-demand for cocktails in Paris. Harrier has a wise-beyond-her-years quality that reminds you she hasn’t been famous for all that long and a casualness that is refreshing and increasingly hard to come by in today’s influencer landscape.

She’s sitting in the lobby bar of The Hotel Chelsea in New York, fresh in from the Venice Film Festival, where she attended a dinner with Saint Laurent and took in the premiere of “The Whale” (and got a few mosquito bites on her legs, the price to pay for one of Anthony Vaccarello’s enviable minis). Fresh-faced and dressed casually in Birkenstocks, cargo pants and a black baby t-shirt, it’s clear enviable minis). Fresh-faced and dressed casually in Birkenstocks, cargo pants and a black baby t-shirt, it’s clear

“I feel I was able to have a very normal upbringing and to be honest. He was the hero and everybody loved him. And people really hated her, and I just felt like that was really unfair.”

When “Mike” came her way, she was interested in trying something new, and bringing humanity to Givens, someone who’d been “publicly demonized” felt like a worthwhile challenge.

“And that’s what makes people interesting is finding those balances and good people who do bad things, bad people who do good things. Making somebody human is what’s so cool about acting to me and creating characters. This just sort of felt like a new challenge in that way, and I wanted to give justice to her story as well.”

Harrier’s arrival into Hollywood is more a rarity these days, in the age of the Nepo Baby and the Disney darlings turned Netflix stars. She didn’t start acting until she was in her early 20s, living in New York and working as a model.

“I didn’t know that that was a thing you could grow up and do,” Harrier says of acting. “It was very far away from everything I grew up around.”

Looking back, she supposes she can see the laying of the groundwork, given her love of putting on plays for her family and having the family video camera trained on her. But growing up in Chicago she didn’t know anyone who was a performer. When she was 17, she was scouted and moved to New York to work as a model, but eventually found that fulfilling and pivoted into acting. After a few small roles, she enrolled in acting school, and after graduating, began to get a series TV and film parts. But she didn’t really burst onto the Hollywood scene in a big way until “Spider-Man: Homecoming.”

“I feel I was able to have a very normal upbringing and was able to be anonymous into my 20s, which I think is nice. I had a whole life before being a public person. And I’m grateful for that for sure,” Harrier says. “Of course, I’m like, ‘oh, maybe I’d be further along if I started younger,’ but I think everybody has a different journey and some people have been doing this their whole life and then some people find it later. You can’t compare. So just however it’s supposed to happen (it happens) – I definitely believe in that.”

By the time she had the public’s interest on her, she’d already “done all that dumb stuff that you do as a teenager,” she says, and instead has just been able to enjoy all the success that’s come her way, with the confidence of someone who knows who she is.

“I mean, everybody handles that differently so I can’t say how I would’ve handled that had that happened at 16, but I was a bit older so it was fun,” she says of the attention that came with “Spider-Man.” “I mean, it’s just really an incredible thing to be a part of; that’s still super grateful for it. Being in Marvel, in a movie on that level, it was just really fun, and it had really thrown me into the deep ends of that whole world instantly. Which, I don’t know, it was more comfortable than you would think. It wasn’t like, ‘Oh my god, I’m freaking out.’ I was like, ‘This is a fun journey. And I’m here for the ride.’”

In the vein of trying something completely new, Harrier will next be seen in “Entergalactic,” an animated TV special from Kid Cudi paired with his new upcoming album of the same name. The project is voiced by Cudi (Scott Mescudi), Jessica Williams, Timothée Chalamet, Vanessa Hudgens, Macaulay Culkin and more and premieres Sept. 30 on Netflix.

Harrier hadn’t met Mescudi prior to being tapped for the role, but soon after booking it went over to his house and reunite with Steve McQueen, who gave her her first ►
Bottega Veneta’s printed sequined dress and leather boots. Alexis Bittar gold bangles.
Saint Laurent’s jersey jumpsuit with ruched rose detail. Miu Miu earrings.
Balenciaga’s hand-stitched dress and leather boots. Celine sunglasses; Vex latex gloves; Alexander McQueen earrings.
role in “Codes of Conduct,” or really anything that is outside of her comfort zone.

“I think with each project your goals sort of change. Like, ‘OK, I did that. That was amazing. What’s the next challenge? What’s the next thing? Do I never want to just repeat the same thing over and over?’” Harrier says. “Because if you’re not growing or learning like, what’s the point?”

On the horizon she’ll star in a reimagining of the classic film “White Men Can’t Jump,” alongside rapper Jack Harlow in his acting debut.

“It’s such a classic film. This is definitely influenced by the original, but I wouldn’t say it’s a remake. It’s such a classic, iconic movie, you can’t just remake it, and the filmmakers definitely knew that. So I think it’s more influenced by the original,” she says. “And I loved working with Jack. He’s so fun and he’s really good. It was his first time acting and I was really impressed by him.”

After the interview, Harrier will attend a selection of New York events, including the fashion show for cool-girl brand Khaite and events for The Attico and GQ, before heading to Milan and Paris, for more fashion commitments. Paris is becoming more and more of a second home these days, since Harrier has gotten engaged to her Paris-based fiancé. (She prefers not to mention him by name, but that’s what Google is for.)

In terms of wedding plans, she’s in no rush. “I’ve done nothing. I need to plan,” she says. “It’s like, when do you have time? We’ll get there.” As for the dress? “I’m not going to say,” she smiles.

Weekends with Laura Harrier

What is your perfect Sunday? “A great Sunday, I love to get up and it’s beautiful weather. Take my dog to the park, get a good coffee, maybe a bagel. If I’m in Europe, not a bagel. If I’m in Europe then I want a baguette with all the cheese and all the jams and all the stuff. A really good coffee. And then maybe go to a museum, see a good exhibition. Have dinner with friends. Nothing crazy. I don’t care. I just like good people, good things.”

A perfect Friday night? “I mean, it’s either going out and dancing all night or staying on the couch and watching a movie. One of those two.”

What’s been a favorite weekend trip you’ve gone on? “I’ve gone on little trips in Europe. I went to Norway for the weekend, which was really beautiful. It’s really nice. I do like being in a place where it’s an hour flight in Europe, in a totally different place. But in L.A., I love just going out to Malibu for the day and being at the beach and eating oysters. That’s really fun.”
Inside the New ‘Louis Vuitton: Virgil Abloh’ Coffee-table Book

Newly released by Assouline, “Louis Vuitton: Virgil Abloh” takes stock of the late designer and visionary’s work for the French maison. by TARA DONALDSON

Virgil Abloh, by way of Louis Vuitton, is coming to a coffee table near you.

Set for release by Assouline on Sept. 15, “Louis Vuitton: Virgil Abloh” takes stock of the late designer and visionary’s work for the French maison, cataloging highlights from his eight collections for the house and endeavoring to tap into what inspired the mind that inspired so many.

Though it’s the first book on Abloh since the designer—who had been men’s artistic director at Louis Vuitton as well as helming his own luxury label, Off-White—passed away in November 2021, he himself probably best described this glossy-page compilation of his work: “You are witnessing unapologetic Black Imagination on display,” he wrote in a manifesto in July 2020 (spurred by the racial turmoil in the wake of George Floyd’s murder), which is showcased in the early pages of the book, though it speaks more broadly to the creative’s work.

With two silk clamshell collectible covers—one featuring the cartoon artwork by artist ReggiiKnow, who created the cult characters of Abloh’s spring 2021 show—video called “The Adventures of Zoooom With Friends,” and another taken from Louis Vuitton’s spring 2022 show in Miami that features a sky-borne red hot air balloon with the house logo, a nod to Abloh’s embrace of youth—the book is an invitation to imagine before it’s even open.

It catalogues images of the packed crowd sitting astride the house logo, a nod to Abloh’s embrace of youth—the book is an invitation to imagine before it’s even open. The high-end hardcover is divided into eight chapters, one for each of Abloh’s menswear collections for Louis Vuitton, which he considered chapters in a continuum rather than seasonal one-offs to be forgotten by the next set of shows.

Chapter 1 begins with Abloh’s spring 2019 collection, titled “We Are the World,” his first for the fashion house. It catalogues images of the packed crowd sitting astride a rainbow runway in the Palais-Royal gardens in Paris; shots of the season’s accompanying campaign; full-page catwalk images, pop-ups that previewed the collection; backstage shots of the designer adjusting his dressed models, and detailed images of the pieces, like a jacket embroidered with Dorothy from “The Wizard of Oz” sleeping in a field of poppies.

Addressing the “unexpected” imagery from the 1939 musical fantasy film, Madsen writes: “With his sharp sense of irony, Abloh used the film as an analogy for his own transition: the farm girl from the Midwest transported by a tornado to the fairy-tale land of Oz. On his runway, Oz was Paris, the Yellow Brick Road was the rainbow catwalk, Dorothy was Abloh and the Wizard was symbolic of the all-important imagination that had brought him there.”

The ensuing eight chapters of the book and Abloh’s time with Louis Vuitton continue in much the same manner, with more than 320 images aiming to capture the essence of his creations. Always the colorful, the imaginative, the tradition bending, the endless play with volume and placement; the playful — bouncy castles, balloons, pleated floral placements; the absolute twist on conformity; the alternative perspective ever on offer — the “almost hallucinogenic displays of wonder.”

Reflections from Abloh’s friends and collaborators dot the book. One from creative studio PlayLab Inc., which worked alongside the designer to create some of the most distinguishing elements of his runway shows (like the branded bouncy castle for the spring 2020 Louis Vuitton Men’s show), reads: “We had never met someone like you. I don’t think we even thought someone like you could exist, actually. You were absolutely nothing short of magical. Every idea, DM, high five...it was all magic. You believed in us, and by doing so, you challenged us to make things we never have.”

Notably absent are any reflections from the late designer’s wife, Shannon Abloh, who stepped up as chief executive officer and managing director of the creative corporation her husband founded, Virgil Abloh Securities. Through it, she will continue Abloh’s legacy and initiatives. The book winds down with the unforgettable “Virgil Was Here” spring 2022 show in Miami, which came just two days after the designer’s death, and Abloh’s final fall 2022 collection “Louis Dreamhouse,” that he’d designed and developed the presentation format for prior to his passing.

The book is 320 pages, and the Ultimate Collection available, which will be packaged in a collectible box nodding to Abloh’s use of shipping crates in his collections, and will feature a separate compendium insert highlighting sneaker designs, including the Air Force 1 collection that dropped in July. The Classic edition retails for $120 and the Ultimate for $1,200. The insert content is the same for both covers in the Classics edition, with the exception of the “ heavier ” pages in the Ultimate.

“The Boyhood ideology that framed his practice represented the unspoiled outlook of a child yet to be affected by the preconceived ideas of society. Employing fashion as his tool, Virgil wanted to reset the preordained perceptions we tie to human genetics, body language and the way we choose to dress. He wanted to start from scratch, where clothes were just clothes and humans simply humans,” Madsen writes in the introductory pages, which are interspersed with full-page images and spreads of Abloh in situ.

“Rather than intercepting the fashion establishment, Virgil was the breath of fresh air that saved it for a new and less elitist age,” he continues.

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“Louis Vuitton: Virgil Abloh” will be available in Assouline boutiques and on its website Sept. 15.

In Abloh’s own words, and as the book reveals page by page, “On runways and in campaigns, I realize my themes in my own image: young men of color, who, in the future, might be able to mirror themselves in the historical reflection of luxury as much as any white boy down the street.”

From Louis Vuitton’s side, CEO Michael Burke writes in the book’s foreword, “in all he did, Virgil shone the way. Well done, kid. You made it.”

“Rather than intercepting the fashion establishment, Virgil was the breath of fresh air that saved it for a new and less elitist age.”

FROM THE BOOK’S INTRODUCTION

WRITTEN BY ANDERS CHRISTIAN MADSEN

SEPTEMBER 2022
Joana Vasconcelos on Creating Art When The World Is Falling Apart

Ten years after taking over the Château de Versailles with her giant textile sculptures, the Portuguese artist is back in another historic location near Paris. BY JOELLE DIDERICH

PARIS — Ten years after taking over the Château de Versailles with her giant textile sculptures in a show that drew a record-breaking 1.6 million visitors, Joana Vasconcelos is back in another historic location a stone’s throw from Paris — this time with a different kind of monumental installation.

The Portuguese artist is presenting a towering fabric structure called the “Tree of Life” at the Sainte-Chapelle de Vincennes, a soaring Gothic-style chapel founded in the 14th century on the grounds of the Château de Vincennes east of Paris, on the edge of a 2,450-acre forest.

Vasconcelos developed the concept for the Galleria Borghese in Rome, where the tree was to echo Apollo and Daphne, a Baroque marble sculpture by Italian artist Gian Lorenzo Bernini. It refers to the Greek myth of Daphne, who transforms into a laurel tree to escape the lustful advances of the god Apollo.

The feminist artist, who sees the tree as a tribute to Daphne’s gesture of independence and self-determination, kept the project alive during the pandemic’s confinement by having her team work on the sculpture’s textile leaves. “We embroidered 70,000 leaves in two years,” she recalls. “It was one thing that we could do from home, and everybody could help out.”

After the exhibition in Rome fell through, curator Jean-François Chougnet proposed bringing the sculpture to Vincennes. “I expanded the project and adapted it completely to the Sainte-Chapelle,” says Vasconcelos, who more than doubled the height of the tree to just under 43 feet, and ended up using 110,000 leaves.

Its rich red, brown and gold color palette echoes the chapel’s stained-glass windows, known for their vivid colors and depictions of flames. The work also draws inspiration from Catherine de’ Medici, who oversaw the decoration of the chapel in the 16th century, as a way of asserting her power as a woman at the time.

Vasconcelos, who was born in Paris, recalls coming to the Vincennes forest as a child. These days, the woodland is threatened by a project to extend the Paris subway line to the suburbs, which environmental campaigners say will entail cutting down thousands of trees.

For the artist, the “Tree of Life” addresses not only the issue of sustainability but themes such as renewal, family and our connection to the universe — issues she’s grappling with amid the turmoil of the coronavirus pandemic.

Vasconcelos said she was touched by Buddhist monk Thích Nhất Hạnh’s analogy comparing humans to trees. “We connect with our roots to the earth through our feet, we have a trunk, which is our body, and then we have our minds and our spirits that connect with the skies,” she says. “If we don’t take care of those three dimensions, we are not balanced. And so I was like, ‘OK, this is exactly what I feel with this project.’”

The embroidery on the leaves, based on a traditional Portuguese technique, is enhanced with glass beads and LED lights, Vasconcelos explains ahead of the opening of the exhibition, which was pushed back several times due to logistical issues linked to the ripple effects of the pandemic. The sculpture is now set to go on view next spring.

“It shines in a very bright way, in this kind of spiritual ambience of hope and of transformation,” she says. “It’s going to be a wonderful project, a beautiful piece — not a piece that is very mechanical or industrial, but it’s more a poetic and spiritual work, and it’s the correct one for a moment like this.”

It would seem she’s not the only one thinking this way: both Dior’s Maria Grazia Chiuri and Indian designer Rahul Mishra referenced the tree of life in their recent haute couture collections. Vasconcelos compares it to the way that trees communicate through their roots.

“The kind of information that the trees send to each other, and makes them connected to each other, is something that we human beings forgot how to do. And when you see people like Maria Grazia and me, and other artists and people, talking about the same thing, it means that it’s still working, this connection between...
people,” she says. “We need to be more aware, and more connected to each other, in order to save the planet.”

Vasconcelos, who is also working on a collaboration with a major luxury house, originally studied jewelry design and drawing, and has always nurtured a close relationship with fashion. Her work taps into materials and techniques that were long confined to the domestic sphere, and she has exhibited both in leading museums, such as billionaire François Pinault’s Palazzo Grassi in Venice, and retail spaces like Le Bon Marché, the department store owned by French luxury group LVMH Moët Hennessy Louis Vuitton.

Recently, she returned to her roots with a show of sculptural necklaces at Esther de Beaucé’s Minimasterpiece gallery in Paris. “She has such a lovely collection, I just want to buy everything,” she enthuses. “If this goes well, we’ll do something else. It’s not my goal to be a jewel maker, but it’s always fun to do different things with different people.”

Looking back on her journey from working on the body to creating large-scale installations in public spaces, Vasconcelos reflects: “I went from the finger to the public space, from micro to macro space.”

Her next project is her most ambitious yet: a permanent outdoor installation called “The Wedding Cake” on the grounds of Waddesdon Manor in England, the historic estate of the Rothschild family. “You can actually go inside the wedding cake, go to the top of the wedding cake, and you become the figure on the top, so it’s a crazy project,” Vasconcelos says of the ceramic-tiled structure.

Like the “Tree of Life,” the project has been dogged with logistical hurdles, but the artist is undeterred. In fact, she’s about to add another layer of complication to her process with plans to turn her studio in Lisbon, where engineers and architects rub elbows with seamstresses and embroiderers, into an open space and museum.

“One of the things we discovered through the years is that people, when they come and visit us, they are delighted by the studio itself. It’s not about me or my work personally, it’s about the studio as a family, as an entity, as a school, as a place of exchanging knowledge,” Vasconcelos says.

She sees the 50-person workshop as a modern-day equivalent to the buzzy ateliers run by Old Masters like Rembrandt and Rubens.

“We are in the historical line of the big studios that always existed,” she explains. “Most of the studios of today, they are not visitable and they are very digitalized. They depend on computers, and we don’t. We depend on crafts, so we are different and more related to Rubens’ studio than we are to a contemporary studio, and that’s what makes us unique.”

Her recent induction into France’s prestigious Order of Arts and Letters has made Vasconcelos even more determined to forge ahead with her work, no matter how much turbulence she encounters.

“Having that recognition means that I’ve done something well, and that’s really good, but I also see it as a passage, and the moment where we have to keep on going, and people believe that it’s worthwhile to keep on trying every day. That’s what I do, you know – every day I try my best,” she says. “It hasn’t been easy but it has been a pleasure, and so I’m very thankful for having this life.”
New Exhibit ‘Korea Fashion: From Royal Court to Runway’ Takes Viewers Beyond K-Pop

By TARA DONALDSON

The exhibit is open now at the GW Textile Museum in Washington, D.C.

K-pop may have centered South Korea in global pop culture in recent years, with its stars attracting legions of fans and becoming muses for some of luxury fashion’s leading labels, but the nation has had a long and rich history in fashion—regardless of whether the West was watching.

That’s what Lee Talbot, curator at the George Washington University Museum and The Textile Museum, wants the world to see with the “Korea Fashion: From Royal Court to Runway” exhibit open now through Dec. 22, 2022.

“I have found it really frustrating and almost laughable that so much writing about fashion and fashion history and fashion theory equates fashion with the West,” says Talbot, who has lived in Korea and studied its culture and customs for years.

“And they say, well, fashion and the fashion system that we have today came about because of modernism in the West, because of the individualism that we have in the West, the special kind of market conditions that we have. But that is just not the case at all. So what we’re showing in this exhibit, even hanbok, which we tend to translate as traditional Korean garments, was subject to fashion, it changed over time, there would be trends that would come and go. You see hemlines rise and fall, colors that come in and out of fashion. What I want to show with this exhibition is, it’s not that Korea went from traditional, unchanging and then all of a sudden with adopting Western fashion and Western modern lifestyles, all of a sudden fashion starts to appear,” he continues. “No. What I’m trying to say in this exhibition is that Koreans have always been fashionable. Always.”

The show marks the first time Korean textiles and fashion have been featured as the sole focus of a museum exhibition, at least outside of Korea, and the first time the Textile Museum has ever shown textiles from Korea, Talbot says.

The moment may be long overdue considering Korean fashion made its way to the American stage in 1893 via the World’s Columbian Exposition, or the world’s fair in Chicago that year. Articles from that fair 129 years ago will be on display at this exhibit.

“The exhibition is bookended in time and it starts with the objects that were sent to the Chicago World’s Fair and then it finishes with a screen that will be updated weekly showing just street fashions of Seoul,” Talbot says. “What I thought was really wonderful about these bookends is that both of them are Koreans presenting themselves through fashion to the world.”

In 1893, Korea was introducing itself to a global public in its first appearance at a world’s fair, and it chose to do so with fashion.

Two bridal robes or hwarot on loan from Chicago’s Field Museum that will be part of the exhibit, are, according to Talbot, “almost like Holy Grail kind of material because they have this really interesting provenance. The king put together a commission at the royal court to choose the objects that would represent their country...it’s just fascinating as a group of objects that this is what the royal court chose.”

Bridal robes, which would have traditionally been reserved for the aristocracy but eventually became standard for all brides (which is still the case today, though the costly embroidery and craftsmanship lends many brides to rent them), speak to the stories traditional Korean clothing can tell about its wearer.

As Dr. Young Yang Chung, a Korean-born textile historian and embroiderer who consulted for the Korean Fashion exhibit, explains, “Clothing is not clothing. It all has meanings, and especially 100 years ago.”

One of the two robes that will be on display is made of red, yellow and blue silk—a patchwork of various older garments crafted into a new one—and embroidered with symbols that would also have had meaning.

Describing one of the robes, Chung says, “It has a 1.5-foot-wide sleeve with three color bands and is constructed with 10 layers of padding [made of] of rice paper to make it stiffen...The color will determine age, gender, occasion and social status.”

Red and blue, she says, symbolize harmony and “this unique way of constructing, with fully embroidered...symbolic patterns of the bride and groom’s harmony is another thing.” Lotus and peony flowers, for example, represent wealth and dignity.

“This exhibition is so important for the public to understand the Korean color and concept and the symbolic meanings of patterns,” Chung says.

The exhibition travels through time and through Korea’s at times troubled history, from Japan’s colonization of the country to the Korean War—factors Talbot and Chung agree could have been among the reasons the country was off the radar for something like fashion. It extends to more contemporary times, featuring pieces like a multicolored mid-’60s saekdong dress from designer Nora Noh and then brings things even further forward to a chaekgado jacket, tunic and pants by designer Lie Sang Bong shown in 2017.

The link among the designers who are featured, according to Talbot, “is Korean heritage can be interpreted for the modern world. For example, some of the designers in previous generations that received some international success, such as Lee Young Hee, you look at her garments and for the most part you recognize them as Korean. If you recognize Korean garments, you can see the ancestry of hanbok or traditional Korean clothing,” Talbot says. Lie Sang Bong? Not so much. In fact, you don’t see the cut, the construction, the forms of hanbok, but you see elements of Korean culture coming into the past to create for the present.

“I think what [Lie Sang Bong is] doing is showing ways that Korean cultural heritage can be interpreted for the modern world. For example, some of the designers in previous generations that received some international success, such as Lee Young Hee, you look at her garments and for the most part you recognize them as Korean. If you recognize Korean garments, you can see the ancestry of hanbok in them. So it’s kind of a literal reimagination of hanbok or traditional Korean clothing,” Talbot says. Lie Sang Bong? Not so much. In fact, you don’t see the cut, the construction, the forms of hanbok, but you see elements of Korean culture coming into the past to create for the present. He is probably best known, certainly in Korea, for using Korean script, Hangul, as a decorative element and we’ll be emphasizing that in the show as well.”

The interest in bringing the old into the new in terms of clothing has ramped up in recent years, according to Yoo Jin Cho, a PhD student and curatorial intern at the Textile Museum who, as a native Korean speaker, provided research support and insight for the exhibition.
In Korea, the interest in this modernized traditional clothing has been increasing quite a lot in the past five years, with a lot more amateur enthusiasts making their own clothing, a lot more online shops opening to be more accessible to Koreans in their twenties and thirties,” she says, which has encouraged many people to try their hand at what she called modern hanbok for everyday wear.

Even the government is in on it, having created school uniforms and uniforms for public officers inspired by traditional Korean garments, and these will be on display in a section of the exhibit.

Cho, too, wants the fashion-seeking public to see beyond what K-pop has brought to the table.

“Korean culture has been mostly defined as the very recent contemporary fashion, mostly worn by K-pop idols or some very few street [style] snaps because of such exposure to the K-pop culture,” she says. “And I just want to show that Korean culture existed way beyond these contemporary cultures that have been becoming more available in the past decade or so.”

Korea, according to Talbot, who began working on the current exhibit pre-pandemic when he saw what he calls an “explosion of cultural content coming out of Korea,” is one of the most fashion-forward nations in the world.

In a word, he’d owe it to “hybridity.”

“Koreans are really adept at combining lots of really different influences and creating something totally new. And that is not unique to contemporary fashion. It’s something that we see with historical material as well,” he says. “There would be influences coming in from China, for instance, and it would be very adroitly incorporated into Korean costume and Korean-ized and they would create a whole new look. So that’s something that we’ve seen over time but we certainly are seeing it now in contemporary fashions, which combine traditional elements of couture and elements of streetwear, [it’s] all of these things coming together in a really unique aesthetic.”

For those who may not make it to the museum, an international symposium titled “Hahn Moo-Sook Colloquium for Korean Humanities: Korean Fashion,” in conjunction with the exhibit, will take place on Nov. 5, both virtually and in-person at GW’s Elliott School of International Affairs.

“This exhibition is so important for the public to understand the Korean color and concept and the symbolic meanings of patterns.”

DR. YOUNG YANG CHUNG
Shygirl Steps Into the Light With Debut Album ‘Nymph’

The London musician is releasing her debut full album on Sept. 30.

BY KRISTEN TAUSER

Shygirl approached her debut full album, “Nymph,” with intention. When her label asked what she was hoping to achieve with the music, Shygirl, née Blane Muise, says she answered honestly: “I really want to make something critically acclaimed.

“When I started making music, I was reaching out in the dark,” she adds. “I wanted to prove to myself that I’d not just done something that felt creative and accessed emotion, but that I was technically a bit better than what I put out previously.”

The 29-year-old South London musician will release “Nymph” on Sept. 30. She spent the summer touring, playing at international festivals and venues including Glastonbury Festival, Ladyland Festival in New York, and Berghain in Berlin, with more tour dates slated for the fall. Her music has been described as experimental, the intersection of multiple genres – grime, jungle – born out of London’s underground club scene; she describes it as genre-less. Her vocals are often distorted over a surging electronic beat, produced by collaborators including Arca, Sega Bodega, and Mura Masa. The album also features new collaborators like BloodPop and Noah Goldstein.

The lead-up to “Nymph” was preceded by several singles and accompanying videos, including “Coochie (a bedtime story)” and “Come For Me.” Thematically, the lyrical content on the album is sensual and evocative, although less explicitly sexual than some of her earlier songs.

“I know that I was putting out music that people may not have expected from me slightly,” she says of the singles that have dropped over the last few months. “I’m quite a precocious person, so as soon as I think someone expects something of me, I’m always like, ‘no.’ I know I can make music. But I also wanted space to be able to see what else I can do.”

Critical response aside, she’s already received affirmation from the fashion industry. Last year the singer was tapped by designer Riccardo Tisci to appear in a campaign for Burberry’s Olympia bag and opened the brand’s fall 2021 presentation with an ode to nature. “He’s been so genuine and allowed me so much space and a platform,” she says of Tisci. “It made such a difference to me. I’ve always liked to communicate with people and talk – I’m a big talker and over-sharer. It just all started to make sense.”

As a young adult, Muise worked as an assistant to a photographer and in casting, and that interest in producing visual stories is apparent in her videos. Fashion plays a role in bringing the characters within her music to life and amplifying emotion. In the video for “Coochie,” she wears a bonnet of pillows as she rides within a horse-drawn carriage.

“Sometimes I become a caricature, but that’s fine. Sometimes I slip into being more myself, or I wanna lose myself, I think clothes and fashion are a tool I use to do that,” she says.

In addition to Tisci, Muise notes that many designers have reached out to share that her music has resonated with them.

“There’s this synergy there; what I’m making has been played in the room where they’re designing clothes, but also I’ve been using clothes to help finish off the world [of my songs],” she says. “I feel incredibly lucky that my music has been heard in the spaces that have also inspired me.”

As new audiences discover her music, Muise is embracing new opportunities. Earlier this year, she sat front row at Nigo’s debut show for Kenzo at Paris Fashion Week. She’s been finding herself in the same rooms as iconic creatives like Naomi Campbell and Bjork.

“I’m acclimatizing to some of the changes that making music has made in my life, and I’m enjoying them but also sometimes struggling,” she says of the growing attention.

“Ultimately, I enjoy the choice to make music and share and be public. It’s nice to know that life can change and you can still grow. It’s always nice to know that it’s not going to be the same and there’s gonna be some surprises.”
Little Cat Lodge is open and ready for New York’s colder months ahead. Located near Catamount Mountain in the foothills of the Berkshires, the boutique hotel offers Alpine-style lodging and dining for all seasons.

The hotel is the latest project from Noah Bernamoff and Matt Kliegman, whose collective projects in New York City include Black Seed Bagels, The Smile, Celestine and the recently opened Pebble Bar near Rockefeller Center. Both men reside part-time in the Hudson Valley, and while the idea of opening a restaurant or hotel upstate was in the back of their minds, they weren’t actively looking for a project when a friend flagged a lodge that was for sale in Hillsdale, New York.

The property is located between artsy towns Hudson, New York, and Great Barrington, Massachusetts, and the pair hope that the hotel will appeal to weekend guests from both New York City and the Boston metro region. “The idea of being between [the two cities] was really quite appealing,” says Kliegman, adding that the property also resonated with them on a personal level. “Noah’s from Montreal, he grew up skiing; I’m from New York and grew up snowboarding. It’s something that we enjoy and the reality is there’s really not a great après-ski experience at the mountains that are proximate to New York City.”

The Hudson Valley continues to see an influx of boutique hotel developments in recent years. In Hudson, notable projects include the high-end Maker Hotel. West of the river, the Wylder hotel group refurbished a large property this spring in Tannersville, luxe-retreat Paule opens in Catskill, and a new Auberge property debuted near New Paltz. Located further east, the Catamount region offered an unsaturated market to introduce a boutique property.

“IT was an area where not many people were doing things,” says Kliegman, who with Bernamoff also co-owns Otto’s Market in Germantown, New York. “We don’t mind being a bit of a pioneer.”

The property underwent a significant renovation before reopening, although the team aimed to keep the Alpine-style “spirit” of the property alive despite a full-gut of the interior and “reconceptualization” of the exterior. The team worked with designer Loren Daye of Love Is Enough to reflect the aesthetic heritage of the Alps without leaning too far into interior trends. The idea was to create an environment that would be conducive to dining and relaxation, whether that means comfortably drinking a hot toddy outside in the winter or spritz in the summer.

“Our approach was…let’s not try to modernize the feeling of this entire property. Let’s actually bring the Alpine essence out even further,” says Bernamoff. “I do think that we’ve taken a thoroughly idiosyncratic design path that produced a unique product that does not look, feel, or in many ways compete with any of these other very beautiful properties [in the area].”

The hotel’s restaurant program is Alpine-inspired, but not exclusively Swiss. “We want the food to reflect the full scope of cuisines that are represented throughout the Alps,” says Bernamoff, noting that the menu pulls from elements of French, Northern Italian, Austrian, German and Slovenian cuisine. “It’s going to be a little bit of a melting pot – a fondue pot – of different Alpine cuisines.”

There are two dining concepts onsite, a restaurant and casual tavern that will appeal more broadly to a crowd of local regulars. The tavern menu veers from the Alpine theme with the inclusion of classic American dishes that are seasonally driven and locally sourced from farms in the area. “Having that flexibility to service our broader local community is great,” adds Bernamoff.
Fashion CEO Reopens Desert-Meets-Sea Mexican Oasis

Rancho Pescadero, part of Hyatt's Unbound Collection and the passion project of Torrid CEO Lisa Harper, will reopen in Mexico in October.

BY TARA DONALDSON

One hour from Cabo San Lucas, Mexico, beyond the beaten bar scene, at the end of a mile-long dirt road sandwiched by poblano chili fields and calla lily gardens, is a cement gateway into a desert oasis.

Described as “barefoot luxury meets Mexican soul,” Rancho Pescadero, part of Hyatt’s Unbound Collection and the passion project of Torrid chief executive officer Lisa Harper, sits quietly on 30 oceanfront acres in the small fishing village of El Pescadero on the Pacific coast of Mexico’s Baja California Sur.

Slated for a soft open in mid-October and a grand opening the first week of November following a two-year closure for its rebirth, the new, improved, expanded and responsibly focused escape near the beachtown of Todos Santos may be just what the wellness guru ordered.

The first step is crossing over, or what Harper uses as the substitute for checking in. Through that cement gateway, guests can choose a brick path before them on one side, or begin their barefoot journey via a sand path on the other. Where they arrive is what the property calls the “Access.” And there are no check-in desks.

“It isn’t really a lobby as much as it is that opportunity to cross over,” Harper says. “It’s this idea that you’ve left your own life and your passport and immigration and making sure the mail was taken care of and all of those things of your life that got you to this place, and that there’s a moment where you actually, consciously, think about crossing over into this experience of your vacation.

The experience of vacation is so important. You’re regenerating your creativity, your mind-set, alleviating stress, all of those things.

“It’s the ‘Wizard of Oz’ kind of crossing over in the Technicolor post-twister,” she adds.

The stress relief continues beyond the Access, where the property—which is made up of more than 50 percent plants, most of them indigenous—counts nine gardens, a bird sanctuary, a sea turtle hatchery and an huerta, or food garden of sorts, that provides Rancho Pescadero with much of what it serves guests across its three culinary experiences. All of this surrounds the property’s 103 suites and villas, nearly all of which are ocean-facing.

Here, just as the line between indoor and outdoor is superbly blurred, so too is the line between utmost simplicity and ultimate luxury.

It’s, as property architect Alejandra Templeton of locally based firm Indigo Añil, puts it, the melding of Mexican culture, the desert, the sea and the essence of ranch life. What guests will witness and feel on the property mimics the surrounding landscape where, despite being in the desert, El Pescadero’s location on the Baja peninsula and its proximity to the Sierra de la Laguna mountains, which attract rain, make it lush and ripe for vegetation.

As such, Rancho Pescadero is lush and ripe with vegetation, with a flow as natural as the surrounding vistas and a design palette that embraces ocean blues and sand hues amid the gardens’ greens, cacti and succulents.

The 12 oceanfront villas in particular transition seamlessly from indoor to open-air, with patio doors that almost entirely disappear, giving way to personalized plunge pools overlooking treescapes and seascapes, fire pits and private beach access. Outdoor rainfall showers with peacock-colored talavera tiles handmade by local artisans give the serene sense of showering as if under the sea. (For those more inclined to cleanse indoors, there’s the option of bathing in grand black terrazzo bathtubs overlooking the outdoor shower oasis.)

Decor in the rooms offers the same nod to nature, with warm woods and neutral tones and texture from locally woven textiles and artisan-made pottery and copper vases from Western Mexico’s Michoacán. Black headboards made in Guadalajara offer contrast to the leather tassels from Chihuahua.

Templeton’s aim with the design was to source just about everything locally and fair trade, to keep the money in the community. Both within and beyond the rooms, everything is there for a reason, she says.

“I don’t like that word decorating and decorator because for me it’s not that. Every piece should be there for a reason,” she says. “So, when we use artisanal items that are hung on the wall or that are placed in one area, I hope that reason, ‘So, when we use artisanal items that are hung on the wall or that are placed in one area, I hope that reason, [makes them] want to go and are curious about that piece and they wonder where it’s from, how it’s made, why it has the color that it has, why it has the shape that it has, who did it. And they can get to know different places of Mexico through that, that it sparks their curiosity and [makes them] want to go and visit those places.”

There’s much to be experienced at Rancho Pescadero. A sample day on the property could begin something like this: Wake to the tradition of a breakfast basket hung outside your door, complete with freshly baked conchas, or Mexican breads, and “whatever the freshest fruit is from the local area,” Harper says. That could be anything from mangos to strawberries,
passion fruit or picks from the onsite orange grove. Then a walk on the beach or a complimentary yoga class in one of the two yoga shalas might come next.

From there, the day could unfold into some pampering at the 25,000-square foot spa and wellness center, where the soaps, scrubs and oils are made and distilled from the plants grown on the property. Guests even have the option of creating custom blends for their treatments at the apothecary. There’s also hydrotherapy, a Himalayan salt sauna and native cacao rituals complete with guided breath work.

When it’s time to eat, there are three options – all helmed by culinary director Sandro Falbo. Centro café serves up classic Mexican dishes near the pool. At Botánica, it’s about a communal experience at an orchard dining table, where Falbo prepares osso bucco barbecue, melding his Italian heritage with the Mexican style of cooking the meat underground, as the Mayans did. There’s also a traditional comal, or cast-iron griddle, for making fresh tortillas. Kahal, the property’s oceanfront restaurant with deconstructed walls that’s enveloped by a pool with a sunken cenote-style jacuzzi, is where the chef prepares ceviche, guacamole with seaweed chicharron and salt-crusted snapper with house-made Rancho salt.

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But beyond just letting the farm-to-table dining experiences wash over them, guests have options as to how they partake. They can choose eggs from the huerta’s chicken coop for breakfast, for example, and pick fresh veggies from the garden for their own salad or for a complimentary salsa-making workshop. Why? It’s all part of the experience.

“The joy of going to the chicken coop and getting a couple of eggs and taking it to the chef and him making huevos rancheros really articulates the way that people want to experience their time off. And that is not just a relationship to the property or to their own food, but they’re always going to remember going to get those eggs and having the huevos rancheros,” Harper says. “So it creates experiences that are remembered long past that margarita or the chips and salsa or the chilaquiles. It takes you to another very different experiential level that I think creates a memory for you that lasts decades. And that’s what we’re trying to do.”

When it’s time to drink, as Harper says, consider “the bartender your doctor.” Here, continuing the experiential consumption, imbibing guests can pick their own limes to garnish their mezcal, and supplement it with the “doctor’s” traditional medicinal tinctures that can be added to drinks “the same way you would add to your smoothie,” Harper says.

But above all, she may be proudest of Rancho Pescadero’s commitment to responsibility and regenerative tourism. Taking things well beyond its commitment to zero single-use plastics, the property is focused on giving back to the land it sits on. Because it had been home to chili pepper farmers since 1938 before she bought the land to build the original 12-room hotel, which opened in 2009, Harper and her team have replanted “thousands of plants and trees” in an effort to reforest all the plants that had to be moved during construction. Rancho Pescadero collects rainwater for its gray water recycling system to maintain onsite landscaping and a desalination plant provides the property’s fresh drinking water. Only electric carts and bikes are used throughout the property to keep carbon emissions to a minimum, composting is done onsite and solar panels are being installed. Even in the rebuild over the last two years, the team reused construction materials from the original property.

At present, Rancho Pescadero is in the process of providing housing for all employees who want it, and the plan is to ultimately extend that offering to locals in the broader community – particularly because expats’ increasing interest in the area has made land and property challenging to attain or maintain for many. A local pre-school is part of the project and this year, the team will break ground on a technical school to provide education and upskilling that has been scarce in the community.

This property, Harper says, has “kind of been my life’s work. It’s a parallel path with my retail career but it really leans on the same kind of skillset and experience: it’s providing a vision and building something from nothing that thinks about not just the guests but also…building a sustainable life for the associates, for the community, for the people who work there. And that’s as important as anything else. It all has to work for it to truly be regenerative travel.”

If you’re looking to disappear – and make your environmental footprint almost as imperceptible – this may be the place.

Rates start at $895/night, though there’s an offer of 20 percent off best available rates and 15 percent off spa services for bookings made through Nov. 30, 2022.

“"The experience of vacation is so important. You’re regenerating your creativity, your mind-set, alleviating stress, all of those things.”

LISA HARPER
Why Do So Many Bakeries and Pastry Shops Abound?

TikTok trends, post-pandemic freedom, “The Great British Bake Off” and a carpe diem mind-set are inspiring indulgences.  

BY ROSEMARY FEITELBERG

What’s with all the bakeries and designer pastries? While coffee chains and cafes infiltrated New York City streets years ago, the latest wave of post-pandemic pick-me-ups can be found in an abundance of bakeries, Colorful, affordable, communal — the quest for the perfect pastry has become a pursuit in itself. Some tend to stroll past display cases as if they were taking in a museum exhibition; other upscale food halls are featuring pastries shops to sweeten the attraction. Paris-Brest delectables can be found at the recently opened sprawling Tin Building by Jean-Georges Vongerichten and bombolones, crostatas della nonna and other confections are among the offerings in the “pasticceria” at Harry’s Table. “Bakeries have long been a staple of society, especially so in European culture,” says Smor Bakery Sebastian Perez, co-owner with Simon Banggaard. “We are both from Denmark and there is the number of bakeries is equivalent to the number of Starbucks. They are everywhere. The same in Paris, Stockholm, Madrid, etc. The cultural diversion is really just catching up to the New York City lifestyle.”

Of course, the appeal of baked goods isn’t just for delicate Marie Antoinette-worthy creations. Consider the frenzy for the mustard donut concocted by French’s Mustard and Dough Doughnuts. The one-day giveaway involved eight weeks of tastings, Fitto and Sunshine Sachs were hired for marketing and public relations, involved eight weeks of tastings, Fitzco and Sunshine Sachs were hired for marketing and public relations, wraping Dough’s seven stores, as well as the offerings in the “pasticceria” at Harry’s Table. “Bakeries have long been a staple of society, especially so in European culture,” says Smor Bakery Sebastian Perez, co-owner with Simon Banggaard. “We are both from Denmark and there is the number of bakeries is equivalent to the number of Starbucks. They are everywhere. The same in Paris, Stockholm, Madrid, etc. The cultural diversion is really just catching up to the New York City lifestyle.”

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Dover Doughnuts co-owner Steven Klein, a former sportswear manufacturing executive, says, “We did everything very professionally, similarly to almost any kind of tasting or as in fashion — everyone wants to see the fit. We created different styles and different items. In the end, we picked out a mustard donut that was glazed so that it had a decent taste. And people liked it actually — more than I thought they would. They are asking us to even bring it back.”

French’s financial splurge included wrapping Dough’s seven stores, as well as videos, influencers and promotions. “We had over 1 billion [media] impressions in a couple of days. It was astronomical. They did such a good job; it went viral. We were in 60 publications, on ‘Good Morning America,’ and ‘Fox & Friends’ — everybody took a piece of it because it was so unique,” says Klein, adding that Dough’s site sold 25,000 donuts in two minutes.

“Food is a driving force because it’s a destination and offers satisfaction...if you use social media, it lasts longer. The cronut has been around for six or seven years already, and it’s still popular. Our donuts are very popular because they are brioche — lighter, fluffier. Almost nobody in the country makes brioche. It’s a different process. It’s more of a pastry.”

Klein adds, “If anybody can come up with a pastry that tastes great, it kind of becomes a fashion icon because people have to try it, they wait on line for it and will pay any price. So you want to call it a designer pastry? Maybe. In a sense, it is because they’re paying a higher price, which of course everybody can’t afford because it becomes more expensive to make. Inflation has hit the whole market — prices are rising for eggs, butter, flour, oil. Prices of the materials are forcing people to raise their prices.”

Free from pandemic quarantines, millions have embraced a carpe diem mind-set, flying off for vacations and embarking on once-in-a-lifetime experiences. In turn, the let-them-eat-cake attitude adds up and offers its own transportable moment.

Doris Ho-Kane, who unveiled the Ban Be bakery in Brooklyn last July, sees the trend as a reach for warmth and comfort. “It took something as cataclysmic as the pandemic to usher in this return to the kitchen and to the sweets we cradled and devoured as children,” she says. “Pastries were once an afterthought, but now an entire dinner party can be centered around a beautiful agar jelly layer cake or a mountain of a Vietnamese cassava cake.

The you-can-try-this-at-home element has heightened interest, too. A few years of sourdough bread kneading and funfetti cake making have given way to banana bread bake-offs and other TikTok tricks. Another pandemic winner was “The Great British Bake Off,” which attracted 6.9 million viewers for its final last fall. New Nordic Cuisine pioneer Claus Meyer, “Bread — at least in the U.S. — for the most part and for far too long, as Henry Miller so poetically described it, has been ‘highly underwhelming.’ Organic grain production is one of the finest ways to free our water from pesticides, and a delicious bread is one of the most democratic luxuries on earth, especially if you bake it yourself.”

Asked about the renewed interest in bakeries and pastry shops, the Copenhagen-based Meyer, whose New Nordic Food Hall was a casualty of the shutdown, adds, “We also see this tremendous growth in specialty bakeries because opening up a small bakery is not as complicated and risky an affair as opening a restaurant is. Also, baking is such a wonderful and down-to-earth way to spread love in a community.”

Acknowledging how baking blew up during the shutdown due to TikTok trends, the Food Network’s 2021 “Best Baker in America” Jaclyn Joseph chalks up the influx of bakeries to ‘proprietors’ passion and making that their occupation.

“Those bakers that we have is great because we all have something special to offer,” she says. “Everyone did notice after the pandemic that it is a luxury to go out, and it is almost an event to go out to enjoy something sweet. I think people realized that baking is not so easy and it requires a lot of skills. So there is an appreciation for the technique too.”

The economic impact of baking in the U.S. is significant — nearly $814.3 billion and 764,777 jobs, according to the American Bakers Association, an organization in its 150th year. In total, the impact of baked goods produced and sold in the U.S. is $480.47 billion. A further 1.52 million jobs are supported by the baking industry.

While rising food prices are weighing consumers down, many are willing to invest in the occasional splurge for nearly affordable baked goods. The shops, the Copenhagen-based Meyer, whose New Nordic Cuisine pioneer Claus Meyer says, “Bread — at least in the U.S. — for the most part and for far too long, as Henry Miller so poetically described it, has been ‘highly underwhelming.’ Organic grain production is one of the finest ways to free our ground water from pesticides, and it requires a lot of skills. So there is an appreciation for the technique too.”

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nobody defines it, whether it's a recession or the pressure of making a living, sweets have done very, very well. Any types of sweets – chocolates, pastries or anything of good quality – is what people crave when they have an urge.

As the "only donut store open seven days a week during the pandemic," Dough found patrons were coming from the tri-state area to serve more buns and buns to take a drive and have a donut, which shocked me," Klein says. "Whether it's a pastry, a donut, a scone, a cookie, chocolate – it's always been available to people when they go through hard times. It's a sweet treat. It's as simple as that. If you make a good product, you survive. If you don't, you go by the wayside like any other business."

As pastry chef and cronut creator Dominique Ansel could attest due to the cronut craze ignited years ago, demand can be so strong that multiple daily drops are needed. Dough, Lady Wong Pastry & Kuih and Lafayette are among the bakeries on board with that.

The aforementioned circular Supreme at Lafayette "well beyond a tasty, fancy pastry – social media has really driven this thing. People like to post that they had one. They like to post that they are on line. It's a very visual experience on social media and it becomes very popular... For some reason, people today are looking for high even if people wait in line for an hour or even two when they eat a pastry. The amount of happiness is very broadening our horizons beyond the sweet side of things you can hardly taste the difference," Marshall says. "We're doing a vegan croissant. With a blind taste test, you'll be seeing a lot more vegan and gluten-free items. We just launched a vegan croissant. In the beginning of the Aughts, the chic scene that ruled in the beginning, people's love for sweets is never going to die in the U.S.," Maman plays up premium ingredients like top-quality dark chocolate, imported sea salt and roasted nuts. Such primo items are increasingly prized among customers and bakers alike.

A former fashion executive, Marshall started her pastry career as a side job, doing trunk shows and baking cookies for the Cotier trade show and other fashion events. "A lot of brands – whether it be fashion or not – really looking to take on that lifestyle element. It's amazing how fashion and food have come into play with each other. Food and coffee especially is the heart of New York and that at the end of the day drives so much traffic for many retail stores. We consistently do tons of collaborations – every other day we're out there with a different retailer and we do backstage catering for many of the top designers," Marshall says. Just as fashion trends change so do pastries, says Lafayette offering a corn berry crunch Supreme in September. Others bakeries like Maman are broadening into plant-based baked goods.

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From left, Smor Bakery's co-owner Gill Bangsgaard; Smor Bakery's co-owner Sebastian Perez, Lafayette's managing partner Luke Ostrom.
A Fashion Alcove’s Update on Old-time Allure

Started as a ‘crazy idea’ by former fashion designer Xingzheng Wang, Yongfoo Elite is fine-tuning its ‘cross-pollination’ approach to make room for more unplanned serendipity.

There’s no better way to understand how East could meet West than by visiting Yongfoo Elite, an 18-year-old club-restaurant in the heart of Shanghai’s former French Concession. Tucked away on a winding street in the former residence of the British consul general, Yongfoo Elite became the preferred hangout spot for fashion insiders and cultural elites in its early days.

Its era-clashing courtyard is made up of a Chinese-styled garden, a contemporary glass house and a ‘30s Spanish-styled house. One is teleported to a scene in an Eileen Chang novel, or perhaps a Wang Kar-wai film set.

The started location has appeared in glossy magazines and served as a backdrop for the Firelli calendar in 2008. Yongfoo Elite is the brainchild of Xingzheng Wang, a 69-year-old Shanghai local who gained success as one of the country’s first menswear designers in the ’80s. His brand Sha-Er-Wei, later Jun Long, became one of the first Chinese brands to enter department stores. By the ’90s, he had more than 30 doors across the country.

Wang out of love with fashion in the ‘90s, abruptly shuttered his brand and set his eyes on the restaurant business. Yongfoo Elite was his third venture and became his life’s work.

During Shanghai’s initial two-month COVID-19 lockdown, Wang continued to renovate the space, adding ancient stone decorations and tearing down walls halfway, intending to make it look somewhat unfashionable. He also launched a new fine dining venture at Yongfoo Elite, perhaps on a whim, to explore his newfound interest in fusion cuisine.

To head up this new experiment, Wang hired the Noma-trained Chinese chef Chang Liu, who orchestrated a menu that includes dishes such as Shanghai-styled oiled tart with caviar and Wagyu beef with Shanghai greens, and which ends on a high note with a soy sauce ice cream.

Wang likened his new project to a probe of Chinese and Western cultures, a culture embedded in the Shanghai psyche.

“Shanghai has always been known for its petite bourgeoisie sensibility—the keyword is petite. It’s never gotten a chance to grow up,” says Wang. “After New China came to be, it blossomed into what we call the ‘Haipai’ Shanghai style. It welcomes all things foreign and new, then culturally transmutes it to become something more local.”

Wang notes consumers’ new draw to a more “aesthetically driven” dining experience, “and frankly, Chinese cuisine is moving slower in that sense.”

“Shared at a round table, often cooked in an open flame, one could say Chinese cuisine is less civilized, but there’s a certain worldly appeal. Chinese cooking usually goes for a grand feast. Mentally, it stays true to a family-oriented consciousness.”

Having won a Michelin star for his Chinese restaurant serving Shanghainese cuisine, Wang went on to dissect the two styles of cooking, which have taken equal prominence at Yongfoo Elite recently. “In practice, we talk about Chinese cooking ‘techniques’ a lot, but rarely about the ‘art’ of cooking,” adds Wang. “But Western cuisine has become a feast for the five senses, for individual pleasures.”

Even though his friend, the prominent novelist Jin Yucheng, has urged Wang to start writing a biography, he prefers to spend more time working on Yongfoo Elite.

A big change was to make Caixiang Study, the private lounge area, into an extended section of the “Keep It Quiet” bar. A study has traditionally been a space to gaze into the creator’s mind but here, one can gain a glimpse into Wang’s interior design process. Homing in on his favorite fashion design techniques, like collage or grafting, Wang plastered bar tables in old Italian fabric, encased overhead lights in an oddly shaped metal cage, and exposed more walls to show layers of colorful decay. He got rid of a Ming-dynasty monastic bed, but kept a set of ‘60s Gucci sofas, with plans to add more vintage furniture to curry up the space.

It’s all meant to be a little messy. “I like designing a space like how I used to design clothes—there could be seven or eight different aesthetics involved, but then I break their boundaries,” says Wang.

He calls Yongfoo Elite a work of “cross-pollination” of different styles, just like the open mic events he likes to host, where performance artists, ethnic musicians and poets come and improvise however they want. But there’s a call for Eastern naturalistic principles at the core of his work. Wang is finessing the idea of “just about right,” leaving space for unplanned serendipity, a rare occurrence in Shanghai’s growing expanse of social media-driven cafes and bistros.

Pointing to an exposed column at the center of the lounge area, Wang says it was designed by the handymen, which meant stopping the workers halfway because he liked the layers of exposed architecture.

Wang says his design “is more of the setup of a way of life rather than a holistic design concept.” He doesn’t like to be called a businessman and bumbles commercial rules. Instead, he is free to make his own.

“This is something that people with a lot of money won’t and can’t build. It’s about reflecting my personal reality, rather than pursuing anything exterior,” he says.

Wang says a place like Yongfoo Elite would likely never happen again, and he says the government has agreed to preserve it as a cultural establishment after he retires. “It started as a crazy idea, but when the idea sprang up, I just let myself go all the way.”
Core Milano
Set to Open
In a Restored Palazzo

Core is relocating in New York, restoring a stately palazzo for a Milan venue and opening a unit in San Francisco next year.

By Luisa Zargani

MILAN — Jennie Enterprise connected members of a community when she was only 12 — they all met to play tennis on Shelter Island in New York during the summer. So it’s not surprising that she developed that natural talent into a profession, eventually launching the Core: New York members-only venture in 2005 with her business and life partner, Dangene.

Core: New York will relocate to 711 Fifth Avenue at the end of the year, while a significant portion of a new Milan outpost is slated to open in December.

For that location, the entrepreneurs are restoring a stately palazzo that includes a former convent in central Milan, on Corso Matteotti, near the San Carlo church, which will cover 40,000 square feet.

By the end of the year, a large portion of the space will be up and running, including the restaurant connected to the terrace; the Dangene Institute — a regenerative clinic that works on age optimization and longevity through innovative medical technologies; a portion of the fitness and wellness area, and some of the suites (out of eight total). The balance of the building is meant to be completed in April.

“This is quite extraordinary,” echoes Jennie Enterprise. “And we didn’t want to have to deconstruct and reconstruct a building, we wanted to take its essence and animate it.” To do that, they turned to architects Marijana Radovic and Marco Bonelli of studio M2studio for design.

Outdoor spaces are key to Core. The new New York site will have terraces covering 8,000 square feet, and a new San Francisco location in the works for late 2023 will look over the Redwood Park. There are also two Core locations in the pipeline in the U.K., according to the Enterprises.

The Enterprises tout the “international relevance and vibrancy” of Milan, where they have been spending much of their time since 2006 — travel restrictions permitting — noting the city has “layers of diversity. It is not only the center of gravity of design and fashion — it’s broader than that.”

“Just don’t call Core a club, insists Jennie Enterprise, as that term “is limited to sharing a personal and specific passion, seeking entertainment, creating work connections.” Core, on the other hand, “is a community, before being a physical location, believing in differences, plural and shared passions, in the idea of generating transformation. It is defined by the composition of its members, it’s about ethos and culture. The magic is in the intersection of different people colliding, whether more established or just bubbling up. We are known as the anti-club for our different approach, we are relentlessly focused on maintaining the magic of the diverse community that is Core,” she says.

The group has a very active cultural program through a community that interacts even without a physical location, and more than 200 events have been held so far, she notes. In Milan, a theater will stand on the ground floor of the five-story building, and a library will be located on the first floor.

Core does not merely attract a local community, but rather an international group of people who “live in multiple places, unlike-minded people that want to be challenged and are curious – it’s all about the exchange. Affiliation has nothing to do with wealth, ethnicity, religion or politics,” Jennie Enterprise continues, citing a “growing and intensifying” membership demand.

Members are split between men and women, and new ones are presented by Core’s existing members or selected by an international committee.

The Milan location will feature culinary experiences with an ongoing rotation of chefs from around the world, and wine-tasting programs meant to “elevate the journey of discovery,” says Jennie Enterprise.
**Tim Marlow Lays Out His Vision for London’s Design Museum**

The Design Museum director wants to speak to Millennials and Gen Z, look at fashion from a fresh angle and make the institution, and its shows, more diverse. BY HIKMAT MOHAMMED

The Design Museum in London’s Kensington is full of nearly 108,000 square feet of it, and its chief executive officer and director Tim Marlow wants to use every bit.

“Although this is a beautifully dusted, refined building by John Pawson, I want things on the balcony. I make no bones about the fact I’m ruffling up a space,” says Marlow from his boxy corner office inside the museum.

“The purists will go, ‘Crikey, you put things on walls that were clearly not intended to have things on them.’ But we should do that,” he says enthusiastically, explaining that the free displays around the museum are meant to disrupt the space and expectations of what the museum should deliver.

To wit, he’s tapped the British-Nigerian multidisciplinary artist Yinka Ilori to bring his colorful, large-scale installation to the space. Ilori will take over from the London-based fashion designer Bethany Williams, whose recycled garments used to hang on the second floor.

“It’s open and democratic, and it sort of assaults you as you come into the museum,” says Marlow, who has big plans for the coming 170-year history. His rich, and diverse, palette of exhibitions is aimed at changing what he sees as the monocultural nature of the design world.

“Design is universal,” he says, and he wants to expose his audience to as much of it as possible.

In May 2023, the museum will open “The Offbeat Sari” curated by Priya Khanchandani, head of curatorial at the museum. The exhibition will track the history of the women’s garment and “the complex definitions of India today.”

Smaller institutions such as Marlow’s are racing past traditional establishments by tackling non-homogeneous topics. It wasn’t until this year that the Victoria and Albert Museum presented its first display of African fashion in its 170-year history.

Marlow joined the museum shortly before the pandemic began, and prior to that he was the artistic director at the Royal Academy of Arts in London. He also served as director of exhibitions at the White Cube art gallery for the fourth quarter of 2022. Marlow admits the next two years are going to be tough for everyone, including cultural and academic institutions.

Some 27 percent of the Design Museum’s audiences are non-white, ethnically diverse, which Marlow admits is not a statistic to trumpet, but notes that it’s “much higher than most” other cultural institutions.

“The social demographic of visitors to museums is still incredibly white and middle class, if we’re being self-critical in an open way. That’s how we learn and get better,” he says.

Marlow is candid about the challenges the museum faced during the pandemic. “It was a really destabilizing time because as a non-government supported institution we just had no idea how we were going to survive,” he says, adding that the museum had no debt, but was bailed out with a loan of 5 million pounds from the government’s 1.5 billion pound Culture Recovery Fund.

Although lockdown is now over, the U.K. is in the thick of a cost-of-living crisis with an expected recession in the fourth quarter of 2022. Marlow admits the next two years are going to be tough for everyone, including cultural and academic institutions.

“Sometimes, having been through a recession before, you can get better,” he says, adding that he’s trying to improve every day.

“A lot of what I’ve done could have been better. You have to try and take an organization on that journey of self-criticality in an open way. That’s how you learn and get better,” he says.

“I want design in this institution to break out into all sorts of spaces, but fashion in particular, it has all sorts of possibilities that are not often fully explored,” says Marlow.

Well before Marlow arrived, the museum hosted “Azedine Alaïa: The Couturier” in 2018. The show included more than 60 pieces from the late-Tunisian designer’s archive. Since then it has incorporated fashion into its exhibitions, such as “Amy: Beyond the Stage,” but it has never been a destination for fashion exhibitions.

As he plans for the future, Marlow is also looking at the needs of wider society and of the visitors to the museum. More than 50 percent of the museum’s visitors are under the age of 35 as opposed to the Royal Academy, where 60 percent of visitors were over 65 at the time he worked there.

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Marc Jacobs’ ‘Grunge’ Collection Turns 30

By Tonya Blazio-Licorish

For decades, fashion has managed to weave moments that shift the zeitgeist and live beyond a trend cycle. Thirty years ago, Marc Jacobs added to the conversation with his spring 1993 collection for Perry Ellis. The collection, inspired by the Seattle music scene, externally changed the status quo, not only for what would be next in fashion, but for the visual phenomenon on the runway. The Grunge collection — though not the only one at the time — hit a high note with some and flatlined with others, including Jacobs’ bosses at Perry Ellis, who promptly fired him. But Jacobs got his revenge: In 1992, Jacobs went on to win the Council of Fashion Designers of America Award for Womenswear Designer of the Year, struck out on his own and became one of fashion’s coolest perennial innovators. From the Fairchild Archive, here’s a look back at Grunge.
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