Paulina Porizkova turns her Insta musings on aging, beauty and more into a following and a book.
Beauty v. Wisdom

Time. It exists from the gargantuan – the Big Bang occurred an estimated 13.8 billion years ago – to the mind-boggling - physicist Carlo Rovelli argues the entire concept is an illusion, and does not correspond to physical reality. Then there’s the everyday: Time for coffee; time for a meeting; time for lunch or dinner or a movie.

In most cases we are aware of the hours and minutes ticking along, but then after the moments tip-toe by we find ourselves asking, “Where did the time go?”

It is a blessing and a curse. Youth generally can be totally unaware of time passing as they are absorbed in their lives while the elderly are only too aware of it, pondering life and its meaning.

At some point as we age, many of us can become almost invisible to younger passersby. It happens to even the most attractive, such as our cover face Paulina Porizkova, who remains one of the world’s most beautiful women at age 57.

In the insightful interview by WWD’s Kathryn Hopkins, Porizkova talks about how she began posting on Instagram her thoughts on aging, beauty, being a woman, reading, marriage, divorce and life in general. “It’s a trade-off. Prettiness or character?” she wrote recently. “As a society, we celebrate one far more than the other – so it’s no wonder the balance is off. And despite my philosophizing – I’m still fighting with it myself.”

Her musings resonated and she now has close to 1 million followers – plus a new book of essays that further develop her thoughts on those topics and others.

For those of any age, this edition of WWD Weekend also has plenty of ideas for places to go, things to do, where to eat and even what to fly or ride, electrically. Looking for a getaway? Try Joshua Tree or scope out the new things in Downtown L.A. Want to see an exhibition? Head to Antwerp’s MoMu fashion museum for the thoughtful “Mirror, Mirror” show.

And while character does indeed trump beauty, that doesn’t mean we all don’t want to look the best we can – so there are insights into the latest wrinkle-reducers, as well as the most innovative wellness spots in New York.

But as the days, weeks, months and years tick by, there is no doubt we have to savor every moment. Which leaves one piece of advice: Be innovative.
Edward Hopper’s New York Can Still Be Seen Today

The Whitney Museum of American Art is staging an exhibition dedicated to the artist through March 5.

BY ROSEMARY FEITELBERG

Edward Hopper’s name alone can evoke the lonesomeness of a woman in an empty diner at night or the ultra-ordinary stillness of a New York City Sunday morning, but The Whitney Museum of American Art presents the artist in more complexity in relation to the place that he called home for 60-plus years.

Walking through the expansive exhibition, there’s no denying the artist’s portrayals of solitary figures, pedestrian-free streets and nondescript apartment buildings from decades back. Such signs of quietude and emptiness may haunt some visitors as the world continues to try to yawn back to life from the pandemic, but any inclinations along these lines are said to be pure happenstance, considering that “Edward Hopper’s New York” was put in motion a few years before COVID-19 set in.

The just-opened exhibition will be on view until March 5. The Whitney’s Kim Conaty, Steven and Ann Ames curator of drawings and prints, who curated the show with senior curatorial assistant Melinda Lang, says, “With an artist as iconic as Hopper, it can be hard to remember that he was also a human being and that he was living and working in a place that was actually this place over the course of decades.”

The Nyack, New York-born artist first visited the city on family outings as a child. After high school, he commuted by ferry to the New York School of Illustration and the New York School of Art, and later relocated to Greenwich Village, where he lived for most of his adult life until his death in 1967. An inveterate flaneur, the artist was known to “add new light to our understanding of him as a person, how he moved around the city, what he thought about the changes going on around him and what essential aspects of the city continued to capture his imagination and kept him looking again and again at the city around him,” Conaty says.

In the exhibition’s “Theater” gallery, there is a glassed case with 130 theater ticket stubs from performances that the Hoppers attended that are artistically arranged by individual colors. Hopper jotted down details about each production on the back of the tickets, providing a snapshot of the history of New York theater. Often seated in the rafters, those balcony seats provided more than an elevated view of the plays – Hopper also had a slightly elevated view in his paintings, Conaty notes. Interestingly, the rich Hopper color palette that includes hues like acidic green and a reddish orange are similar to some current fashion ones.

In fact, his Washington Square apartment, the site of the long-shuttered Nighthawks diner and other Hopper haunts, are within walking distance of the museum. To help cast his work in a new light and grasp a better understanding of him, the exhibition explores how he moved around the city, what he thought about the changes underfoot and what elements of New York captured his imagination.

“It’s exciting to imagine the streets that he strolled along, the rooftops he looked at from his own are the same ones that we are around today in this very neighborhood,” Conaty says. Rather laconic and not interested in dissecting his work, Hopper’s dry humor and contrarian tendencies can be found in “Early Sunday Morning,” a painting of a “two-story, very ordinary stretched-out building in 1930, at the moment that every New York newspaper was writing about the race to the sky between the Chrysler Building and the Empire State Building,” she says.

Visitors are meant to not only get a fuller sense of who Hopper was, and his New York life, but also to mine a greater curiosity and appreciation for New York. As the title makes clear, the exhibition offers a very specific vision from one individual. But Conaty “likes to imagine that it could also be a prompt for all of us to look up from our phones a bit more, as we are walking along the sidewalk” and notice the city’s architecture or the “interior of someone’s apartment as you are passing it at night,” she says. “There are these little Hopper moments that can be easy to miss, when we have become increasingly absorbed by our own devices.”
If fashion’s last several years have been about challenging outdated beauty ideas — whether pertaining to race and gender diversity — the “Mirror Mirror” exhibit may be the artful answer to continuing that challenge, and investigating how we feel about it all.

A joint exhibition between Antwerp’s MoMu fashion museum and the Dr. Guislain Museum in Ghent, which holds exhibits on the history of psychiatry in what was formerly Belgium’s first mental asylum, “Mirror Mirror” — which opened earlier this month, looks at how fashion, psychology, self-image and identity intertwine.

It’s an unexpected meld designed to surface dialogue about something fairly commonplace: people’s personal experience of their bodies and the impact of adorning them. “For me, it was a great opportunity to look at the way psychology is linked to the body and the experience of our own body and self-image,” says Elisa De Wyngaert, one of the three curators who worked on the exhibition. “We usually have the body as a placeholder in the exhibition, it’s like a manikin or a dummy but it’s not really there, it’s just a carrier, a support for the garments. And for me, it was quite special to focus on the body for the first time, in three different ways throughout the exhibition, and to really consider the impact garments have on our society but also different bodies that we encounter as humans, surrogates of the body such as manikins and dolls, but also virtual bodies these days, avatars, the bodies from different sides.”

The first of the exhibit’s three parts is about self-reflection where, as De Wyngaert explains, “the visitor’s own body becomes part of the experience.” There, mirrors and glass walls place visitors among avant-garde garments from labels like Comme des Garçons and Gucci that, with their unexpected shapes and proportions and volume, “really challenge the contours of the body and make a new body almost,” De Wyngaert says.

“Visitor, you are yourself reflected in these creations and you become part of it,” she adds. “And for that part, we also have these wigs by Cyndia Harvey to make these new faces in which we display the garments come to life in an unexpected way.”

It’s also about considering the ways clothes protect people mentally and can lend power and protection in one way or another. “We do need them, one, to play a certain role in society, it helps us,” De Wyngaert says. “But also, if you like to experiment creatively with your garments, it can also make these tailored dummies on which we display the creations and you become part of it,” she adds. “And for me, it was a beautiful way of doing it and a very relevant way to experiment with these unrealistic proportions and volume, really challenging the contours of the body and making a new body almost,” De Wyngaert says.

The second and third part of “Mirror Mirror” takes visitors into the world of the doll. It’s “a sort of gigantic doll house in which the visitor becomes kind of a doll, a miniature [themself],” De Wyngaert says. Within the oversize dollhouse, manikins and dolls from the worlds of art and fashion — from the elegant Théâtre de la Mode fashion dolls that saved French haute couture to macabre Hans Bellmer dolls — meet and mingle, as the visitor is enabled to experiment creatively with their garments, it can also help us,” De Wyngaert says. “But also, if you like to experiment creatively with your garments, it can also make these tailored dummies on which we display the creations and you become part of it,” she adds. “And for me, it was a beautiful way of doing it and a very relevant way to experiment with these unrealistic proportions and volume, really challenging the contours of the body and making a new body almost,” De Wyngaert says.

The third and final section of “Mirror Mirror” deals with the virtual world we are now entering, however reluctantly. “We leave the physical body behind and there we explore avatars and cyborgs both within an art context, because that art world has been experimenting with these technologies for much longer, but fashion is also exploring these new realities and it’s increasingly doing so with the metaverse and NFTs and avatars that you can dress, Prada and Balenciaga are doing it,” she says. Video artist Ed Atkins ends the exhibit with a video installation bound to provoke as much feeling as fodder for discussions about the future. “It’s a video piece of a lonely male avatar who sits at a bar and it’s kind of a message of melancholy and loneliness of this avatar in this virtual world that is just drinking and singing songs,” De Wyngaert says. “We leave it up to the visitor to tell a new story and account for the future of the virtual body and how we’ll relate to those bodies.”

More and more, fashion is becoming less and less about selling fantasies excluded to the few and increasingly about selling something real, something responsible, something that considers anyone with a body to dress. Some fashion designers are challenging old ideals better than others. Issey Miyake was an early exemplifier of using garments, some of which are part of the “Mirror Mirror” exhibit, to create new shapes around the body. Molly Goddard’s voluminous pieces are also part of the curation for their ability to “explore a kind of space beyond the body through their garments,” according to De Wyngaert. “By this she also has a feminist angle, she hopes that women will claim space in society through their garments,” she says. Comme des Garçons’ Rei Kawakubo has made herself known for bringing new shapes to runways and the streets, and Simone Rocha has done so since her 2010 debut, too. “Simone Rocha has a beautiful dress in the show with one unexpected bump on one hip. It’s far removed from what you’d expect from classical symmetry or the hourglass silhouette. Or Comme des Garçons, [Kawakubo’s 2017] ‘The Future of Silhouette’ collection that is really a conceptual, a plaster case almost around the body that shows how the body is contained by classical beauty ideals,” De Wyngaert says. “It was a beautiful way of doing it and it’s a very relevant way of doing it and I wish all museums always had budgets to do things like this,” she says. “But this should be the future.”

The other example of diversity in the exhibit is a manikin with all proportions created by Japanese artist and Illustrator Ed Fairwaks, who favored drawing women with exaggerated swan-like necks and who, at one point, created a matching manikin for his now defunct fashion brand nakEd bunch.

“I thought it was great to play with these unrealistic proportions to make it more of an art object and to see how it lingers a bit in between being an art object and a commercial object,” De Wyngaert says. “I think if you can create this spark, this tension, this energy then [the manikins] become not just placeholders for the body but also something that is more interesting. I really hope, in my next curations, to always question the body we use and always have an idea behind why we use a certain body and not just use the manikins because there.”

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The “Mirror Mirror” exhibit is open now and runs through Feb. 26.
Looking at Karl Lagerfeld From All Angles

Robert Fairer’s new book captures the backstage energy and elegance at Chanel shows. by MILES SOCHA

How to unpack Karl Lagerfeld’s far-reaching impact on fashion, the luxury business, pop culture and the people close to him?

It takes a village, and more than three years after the German designer’s death, filmmakers, writers, curators and photographers are working furiously to cast light on different facets of his career and personal life.

Coming in the first half of next year: an exhibition at the Metropolitan Museum of Art’s Costume Institute, and a book by former WWD journalist and author William Middleton titled “Paradise Now: The Extraordinary Life of Karl Lagerfeld.” Next year, French television station Canal+ plans to air a four-part documentary series entitled “Lagerfeld Ambitions.”

Word has it the BBC is also working on a documentary, and a little further down the road will be a feature film by Jared Leto in collaboration with the Karl Lagerfeld fashion house, with Leto playing the design legend.

Next month, British fashion photographer Robert Fairer releases “Karl Lagerfeld Unseen: The Chanel Years,” a hardcover Thames & Hudson tome that captures many ‘90s supermodels; documents the designer’s immense range with the fashion house founder’s brand codes, and demonstrates the family spirit and culture of excellence Lagerfeld inspired and nurtured.

Fairer chose to focus on the “golden years,” from the mid-1990s through to 2006, selecting a little under 300 photos from the tens of thousands he snapped backstage, agog at the splendor of the clothes, the luxurious surroundings and the electrifying atmosphere stoked by having a living design legend tinkering with the looks right up to the last minute, and giving each model an encouraging word.

“It was in his nature to create, create, create every minute of the day,” Fairer marvels in an interview. “You knew you weren’t going to take three pictures of an outfit – more like 15.

“Out of all the designers, he was super approachable, always allowing you to photograph him,” adds Fairer, who has also published books of his behind-the-scenes photos at Alexander McQueen, John Galliano and Marc Jacobs shows.

At Chanel, Fairer mostly aimed his lens at the sumptuous and varied clothing — and the accessories, which the photographer came to appreciate thanks to the creativity Lagerfeld poured into handbags, jewelry, hats, gloves, shoes, earmuffs, surfboards — you name it.

In his pre-digital days, Fairer would typically bring 15 rolls of film to a show, but a Chanel one would require at least 40 as there was so much to capture. “Over the years, I developed this sixth sense about what’s about to happen,” he says. “It’s like creating a little scene with the 20 seconds you have.”

He also describes a collaborative approach with the models, who usually obliged if he asked for a certain pose or attitude.

Fairer has snapped photos backstage at McQueen shows in waste recycling plants where “you were lucky if the floor was hosed down.

Chanel shows, by contrast, were “on another level,” the vast backstage area always carpeted, superbly lit, equipped with great caterers, free-flowing Champagne and trays and trays of costume jewelry.

Flicking through the 352-page book, there are glimpses of fashion stars no longer with us: not only Lagerfeld, but also the model Stella Tennant and editor André Leon Talley.

Fairer admits some nostalgia, lauding the “powerful aura” of Linda Evangelista, Naomi Campbell’s inimitable walk that can be detected a mile away, and Kate Moss’ punchy personality.

“My photography was always very collaborative,” he explains.

The book also features essays by journalists Natasha Fraser, Sally Singer and Elisabeth von Thurn und Taxis, plus a foreword by Lady Amanda Harlech, who notes that Fairer captured “the joy, edge and beauty” of the backstage world, which Lagerfeld adored.
William and Kate Aim To Set a New Template

Following their promotion last month, the Millennial royals are trying to balance glamour with compassion and the common touch. Will they succeed?  BY HIKMAT MOHAMMED

LONDON – When Kate Middleton and Prince William stood shoulder to shoulder with Meghan Markle and Prince Harry to greet the crowds mourning Queen Elizabeth II’s death last month, they sent a crystal-clear message about the sort of senior royals they want to be. Prince William, first in line to the throne and with the new title of Prince of Wales, put aside his well-publicized differences with his brother and sister-in-law in the name of duty and respect for the late monarch.

A few weeks later, he made it known that he didn’t want a formal investiture ceremony as Prince of Wales like the grandiloquent one his father had in 1969. Instead, he said he wanted to win the trust and respect of the people of Wales.

On Sept. 27, the royal couple made their first official Welsh visit with their new titles. They visited Anglesey, an island in Wales, where they resided between 2000 and 2011 when William was a helicopter pilot for the RAF. The mood was informal and upbeat, marking the end of the royal mourning period.

The Millennial Prince and Princess of Wales have made clear from the start that they want to be modern royals, in touch with their subjects and with the issues of the day. They want to be seen as compassionate change-makers, advocates for British charities and people and strong parents to their three children.

They are worlds away from their parents’ generation and from the former Prince and Princess of Wales, Charles and Diana. They also are carrying out their duties at a time when the idea of royalty seems outdated to many, and when some members of the British Commonwealth are eager to break away.

The couple – like William’s father King Charles III – are having to modernize the monarchy in real time, out of a sense of duty and respect for their ancestors and because they need the institution to survive.

According to a survey by the British Social Attitudes, 14 percent of those under 35 feel the monarchy is not very important, in comparison to the 44 percent of those aged 55 and older who feel it was key for the country.

But preserving the crown is a difficult task.

Over the last four decades, the monarchy has seen major shifts – pre-1980s, the Firm was a dusty establishment with no real flash. Their image was so old-fashioned that they agreed to a television documentary in 1969, letting cameras into their daily lives and breaking the so-called fourth wall.

The renowned English presenter David Attenborough, who controlled the channel BBC 2 at the time, intimated that the film could have killed the monarchy because “the whole institution depends on a mystique and the tribal chief in his hut. If any members of the tribe ever sees inside the hut, then the whole system of the tribal chiefdom is damaged and the tribe eventually disintegrates.”

Queen Elizabeth got the message: She later had the documentary banned. It hasn’t been shown on British TV since 1997.

When the ‘80s rolled around, the royal family’s most eligible bachelor, Prince Charles, found a wife in the young Diana Spencer, who gave a glamorous boost to the family and kept them in the tabloid headlines with her marriage woes, separation from Charles and life as a divorcée.

By the time Diana died, the lives of the royals had become a British soap opera, and the monarchy’s future was again under threat. Many Diana supporters questioned whether Charles should even be king and castigated his behavior and relationship with Camilla Parker Bowles.

But William and Middleton, who married in 2011, represented a fresh start, a couple with a happy marriage that was going to do things differently and try not repeat the mistakes of the past.

It has not been easy for William in particular. He is ferociously loyal to the Firm, in public and private. His marriage is a unified front; his philanthropic causes are aligned with Middleton’s, and he has been vocal when it comes to defending the institution he’s been brought up in.

But the family can’t seem to escape one misstep after another. There was Prince Andrew’s scandalous involvement with sexual predator Jeffrey Epstein that tarnished the entire monarchy. Then there was William’s brother Harry’s marriage to Markle, which brought Hollywood glitz into the monarchy but the couple, with Markle’s star power and clear eagerness to be a royal player, threatened to overshadow the heir to the throne.

Harry and Markle’s public row with the family only made matters worse.

In 2021, William responded publicly to his brother and Markle’s claim about racism within the royal family by saying, “We are very much not a racist family” during a visit to an East London school.

The royal couple are confident in their priorities: the environment, mental health awareness, education, art,
history and photography. It’s clear to them that just being royals by association no longer cuts it, especially for the younger generation that’s growing up with them.

There is no rulebook or template to follow. There’s Britain as a country at hand, as well as the Commonwealth, which from time to time challenges the monarchy. For example, in November 2021 Barbados voted to remove the queen as its head of state.

On William and Middleton’s Caribbean tour, the strategy was to win favors with the region; instead they were greeted by anti-colonial protests, which forced the couple to cancel their first official Belize event, while in Jamaica, leaders rejected them from visiting the island.

An open letter backed by 100 figures from the country to William and Middleton read: “During her 70 years on the throne, your grandmother has done nothing to redress and atone for the suffering of our ancestors during the entire period of British trafficking of Africans, enslavement, indentureship and colonization.”

The couple responded with a diplomatic statement when they arrived back in the U.K. “For us that’s not telling people what to do. It is about serving and supporting them in whatever way they think best, by using the platform we are lucky to have,” it said.

Despite the couple modeling themselves after the queen, it can only go so far. The old adage of “never complain, never explain” is not one that works for the present-day royals. Being silent in the age of using and finding one’s voice can mark them as complicit. In their new roles, William and Middleton are looking to amplify their voices rather than hushing them. They have embraced their social media channels to relay their messages and the causes they care about.

In 2021, Middleton paid tribute to Sarah Everard, a 33-year-old woman who was murdered, by writing her family a heartfelt letter and attending her vigil off-duty, a move of great compassion that her late mother-in-law often showed to the public.

Lord William Hague, chair of the couple’s charity, The Royal Foundation, told Sky News: “Certainly in the royal foundation, we’re not changing tone, you know. If anything, we’re going up another gear with a tone that’s well established of how to help with certain issues of some of society’s deepest problems where we need to bring people together to work on.”

He added that despite the royal family being non-political, it’s "absolutely right for a royal family that’s engaged with the world and wants to help people and serve people to get involved with.”

The Age of Elizabeth II has ended, with its highs and lows. What’s to come will be different from what history has witnessed.
London is having its busiest period this fall: a state funeral; one big London Fashion Week, as well as a mini one; the Frieze Art Fair, and the BFI London Film Festival. The city is still jam-packed with multicultural offerings, from Israeli food, Iranian art to real stories told onstage.

What to eat...

Miznon
Celebrity Israeli chef Eyal Shani is bringing his restaurant chain Miznon to London, after expanding in Paris, Vienna, Austria; Melbourne, Australia; and New York. The concept is an easy one: food for all, just as you would find in any Middle Eastern home. The menu includes roasted cauliflower and broccoli; ratatouille on tahini; lamb kebabs; thin slices of rib eye steak, and more. Shani is about to become a name about town, the same way Yotam Ottolenghi has.

What to watch...

A Single Man
Christopher Isherwood’s 1964 novel “A Single Man” is getting a West End stage show at the Park Theatre. It has the same premise as Tom Ford’s film, following college professor George as he grieves the death of his long-term partner, Jim. Theo Fraser Steele is set to play the main role and in November he will be starstruck by the Nilliams “The Crown,” as Princess Anne’s second husband, Timothy Laurence.

The October 2022 Guide to The Best Places in London

What to eat...

Miznon
A taste of Israel in London’s Soho and Queen’s Park. The restaurant serves brunch all day featuring a heavy, seafood menu, from kingfish crudo to yellow monkfish and mussels curry. At the Queen’s Park branch, the parasol outside adds to the Aussie ambience.

Zephyr
London’s Notting Hill is getting the Greek treatment with Zephyr, a new restaurant from the Pachamama group whose other locations dish out Peruvian food. The venture is named after the Greek god of the west wind, which aptly fits the west London location. Greek South American chef John Skotidas is heading up the kitchen serving up tarama, a cod roe emulsion; souzoukakia, spiced minced beef with cumin yogurt; crispy potato terrine, and Loukoumades, fluffy sweet honey balls that are the Greek version of donuts.

What to see...

Keeping It Surreal: Objects of Desire
The weird and wonderful is taking place at the Design Museum, which has been curated with the V&A in the past. “Keeping It Surreal: Objects of Desire” tracks the movement of surrealism from 1924 to the present day featuring more than 300 objects on display, including Dalí’s Lobster Telephone and Man Ray’s “The Gift (Le Cadre).” A part of the exhibition will focus on fashion’s relationship with surrealism demonstrated by pieces such as Daniel Roseberry’s contemporary take on Elka Schiaparelli’s design and Maria Grazia Chiuri’s Salvador Dalí ensemble for Dior.

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Mojave Flea’s Moment

Since opening his first store in Palm Springs last year, James Morelos has done more than $7 million in sales, and is expanding.

BY BOOTH MOORE
PHOTOGRAPHS BY BRANDON HARMAN

Mojave Flea founder James Morelos is rejuvenating retail one trading post at a time.

What began as the Phoenicia Flea pop-up makers market in upstate New York in 2014 has evolved into three permanent brick-and-mortar marketplaces in California selling Artisan-Collage’s upcycled table lace shorts ($300), hand-crocheted plush cacti ($78), All Roads’ woven jacquard “Desert Floor” blankets ($198), Lust and Fonda’s vintage sourced Issey Miyake pieces, Mojave Moon Apothecary roller-ball fragrances ($24) and other transporting goods.

Since opening his first store in Palm Springs, California, on Jan. 1, 2021, Morelos has done more than $7 million in sales, and expanded to locations in Yucca Valley near Joshua Tree, the Ferry Building in San Francisco and soon Berkeley, California, and Hudson Valley, New York.

“We pride ourselves on creating experiential retail marketplaces in unconventional locations,” says Morelos, who grew up in Los Angeles, spent time running a design store in Brooklyn, New York, and moved to the desert in 2018. He first brought his pop-up markets to the Ace Hotel, then pivoted to his own brick-and-mortar stores when he saw opportunity – and people fleeing the cities – during COVID-19.

In December, he will debut his next concept, Market Market, a 40,000-square-foot, all-vintage marketplace in a former Stein Mart in Palm Springs, featuring furniture, housewares and clothing in curated spaces by RTh designer René Holguín, Maurizio Donadi’s Transnomadica, designer and collector Trina Turk and aloha shirt enthusiast Red Dot Hawaii, among others.

“I love what James is doing offering a new experience to brands and customers,” says Holguín, whose now-shuttered RTh in L.A. was once called “the coolest store in America” by GQ.

“We want to create a vintage paradise,” says Morelos, who is self-funded but open to taking on investors. “There is this whole growing movement of taking dead stock or vintage textiles and making new things out of them. So nothing in Market Market will be newly manufactured.”

For now, shoppers in Palm Springs can visit the experiential 10,000-square-foot Mojave Flea Trading Post on North Indian Canyon Drive, see rotating art exhibitions of works by Todd Magill, the L.A. color field painter who was recently tapped for a CB2 collaboration, and browse handmade gauze dresses, antique baskets and naturally dyed pillows by Joshua-Tree based design shop Geode and Gypsum.

They can listen to a live mariachi performance and pick up a bouquet from locally owned Hermano Flower Shop, whose slogan is “flowers for music and arts,” and buy wine and snacks from Palm Springs Bottle Shop, which stocks products from brands that are woman-, LGBTQ-, disability- and BIPOC [Black, Indigenous, people of color]- owned.

Based on a shop-in-shop model, each brand or purveyor pays a flat vendor service fee for space on a month-to-month basis, and Morelos and his team take care of the insurance, merchandising, staffing and selling, including credit card processing fees.

“Our point of view is, if you try to open your own 100- to 200-square-foot store, it’s not only going to cost you more, you will never have the foot traffic that we have. It’s about power in numbers, you know what I mean?”
And do you want to sit there or do you want to manage someone to sit there? We are a retail solution,” says Morelos. “People are figuring out we can be open seven days a week, and they don’t have to be. If you are a maker or a designer or a vintage picker, that’s what you want to be doing. Go travel America. Ship it back to us. We’ll merchandise it. It’s why we’ve been able to work with over 200 different makers and merchants.”

Beyond the overhead, all revenues go to the shop owners, some of them niche makers like Tweenscape Palms, California-based hat designer Todd Fink, and some multibrand retail concepts themselves, like the San Francisco artist-designed goods emporium Open Editions. The result is a staggering array of fun product, from cairns-shaped candles to embroidered “thank you” totes, Japanese-designed paper goods to style books.

“It’s not a homogenous, singular-point-of-view store, every 10 feet there is a whole other brand expression,” says Morelos. “I really believe that the overdesigned, overwrought, million-dollar interior — that’s over. No one needs that. What they want is brand discovery, shopping things that they’ve never seen before and a meaningful experience.”

“James was willing to take a chance with Opal Atlas before I’d sold my first product,” says Marlene Dunlevy, whose brand of artful souvenirs includes Joshua Tree patches and palm tree pins. “I started off with just one little souvenir booth, and by next month I’ll have three Opal Atlas shops, one in every Mojave Flea. My husband and I also started a vintage book and stationery store called Secret Canyon, and that concept has really grown alongside Mojave Flea Palm Springs and Yucca Valley.”

Earlier this year, Mojave Flea was engaged by Ron Herman for a three-month pop-up, bringing in Ulla Johnson, Dries Van Noten and more higher-end labels. “Which is insane because when I was in junior high I was getting on the KTO bus to Melrose to go shop at Fred Segal,” says Morelos. “The ones who started this whole concept decades ago are now wanting to be a part of what I’ve created. It’s just such an amazing cycle of inspiration,” he says, acknowledging a debt to Segal’s shop-in-shop format.

He landed in New York City to work at Bumble and Bumble in 2001, opened his own salon in Williamsburg in Brooklyn in 2002, then made his first foray into retail, opening Scandinavian Grace in 2007. The design store grew to include two other locations, one in Brooklyn and one in Phoenixia in The Catskills.

When the recession hit, the Brooklyn stores crashed and burned, but the Phoenixia location was consistent. “I figured out that destination-based retail can thrive through any circumstances, because when people are there, they’re weekending, they’re on vacation, they’re day-tripping… it’s not based in reality,” he says.

After bringing his flea market concept West in 2018, he fell in love with Palm Springs — enough to move to the desert community in the heat of July.

When COVID-19 lockdowns began in March 2020, he was producing pop-up markets in L.A. at The Row downtown, and at Platform in Culver City, in addition to the Ace in Palm Springs. After everything shut down, he first tried to start selling online.

“But because of my experience with Scandinavian Grace during the recession, I pivoted to creating a brick-and-mortar marketplace. I knew it would work because it’s Palm Springs, and it’s a destination,” he says of the trend of focusing on smaller markets, which also made The Hamptons, Aspen and other suburban locales new retail destinations during the pandemic.

In October 2021, he added the 10,000-square-foot store in Yucca Valley near Joshua Tree, and earlier this year, the 5,000-square-foot Fog City Flea at the Ferry Building in San Francisco. He still runs several roaming pop-up makers, including the Southern Flea touring Richmond, Virginia; Charlottesville, North Carolina, and Chattanooga, Tennessee, in November, and Evergreen Flea launching in Portland, Oregon, for the holidays. He sees them as proof-of-concept experiments for future brick-and-mortar locations.

“There’s so much richness in every corner of this country. For me as someone who curates stores or markets, it’s so inspiring to see textures and aesthetics and techniques from different regions. Things that make sense in SoCal don’t make sense in Upstate New York,” Morelos says. “It keeps me wide-eyed.”
Hermès Creates Luxury Palace on New York’s Madison Avenue

The seven-story, 45,000-square-foot store is on 63rd Street and replaces two smaller units in the neighborhood.

BY JEAN E. PALMIERI PHOTOGRAPHS BY GEORGE CHINSEE

Hermès delivered a clear message about the viability of physical retail stores with the September opening of its long-awaited, massive new Madison Avenue flagship.

After more than eight years of planning, the French fashion house opened the doors to a seven-story, 45,000-square-foot monument to luxury at 706 Madison Avenue at 63rd Street. From the outdoor gardens and the cavalier on horseback on the roof to the expansive assortment that includes everything from saddles and dog beds to leather goods, diamond watches, rolling suitcase and ready-to-wear and accessories for men and women, the store joins the Ginza in Tokyo as the largest in the company’s 300-plus-unit fleet.

Four of the floors, or some 20,250 square feet, are devoted to selling space and a fifth is dedicated exclusively to repairs of Hermès products as well as artisan studios. The two lower levels are offices and stockrooms.

“There is no better tribute to retail,” says Florian Craen, executive vice president of sales and distribution at Hermès International. “Not only does it offer room for all our métiers, but it also offers the opportunity for enchanting discoveries and a place to smile.”

The store encompasses three buildings, one a former bank built in the Federalist style that dates to 1821 and two adjacent townhouses that create an L-shape around the bank. It was designed by the Parisian architectural firm BDAI that was founded by Rena Dumas, the wife of the former chief executive officer of Hermès, and replaces two smaller Hermès stores – one for menswear and the other for women’s – that have now been closed.

One entrance is dedicated to the men’s store, which has seen the biggest change, expanding from around 3,000 square feet to more than 6,000 square feet over two floors.

“We’re really excited about bringing men’s and women’s together again; they’ve been separate since 2010,” says Robert Chavez, president and CEO of Hermès USA. “That’s going to be a dynamic change for us. The other thing that is new for us are these multi-product displays so people get a feeling for the extent of the offering that we have.”

In the men’s department, that includes neckwear, shirts, accessories and fragrances in addition to apparel. The other entrance offers a preview of some of the brand’s creative offerings such as bicycles, roller skates, skateboards, boxing gloves, dog tents and other novelty items. A selection of saddles is on display here too. “That’s where we came from,” Craen says, adding that Hermès continues to provide equipment for the best riders in the world.

The second floor is a “men’s universe,” Craen says, showcasing ready-to-wear and footwear along with watches, gloves, bags, fragrances and a made-to-measure salon where customers can create their own suits, shirts, knitwear and other products.

The third floor is home to a large fine jewelry and watch department. “We’re able to showcase fine jewelry like never before,” Craen says. There is also a large women’s accessories area for gloves, belts, hats and other products as well as the ready-to-wear. “No other Hermès store can present such a diversity of offering.”

The fourth floor is dedicated to leather goods and has a giant glass fiber bus-relish wall designed from ink drawings by French artist Francois Houtin that feature American trees. A large skylight brings sun and light to the floor. The piece de resistance is a Miranda Brooks-designed roof garden that will be used to host special events and will also be open to clients.

Throughout the store there are several seating areas where customers are invited to sit and relax. “We love to see our customers spending time here,” Craen says. “The only reason for a store to exist today is to offer special moments that the digital world cannot offer.”

Craen says one of the primary reasons for selecting this location was not only its size but also the “characteristic of the building itself,” with its many windows that allow the light to flow in.

“It’s a very New York feeling that makes it feel more like an apartment.”

There are 32 stores in the U.S., Chavez says, which means there is “enormous potential to grow.” Some of the most recent additions include that 7,000-square-foot Austin, Texas, store that is not located in a luxury mall, but on South Congress Avenue, with its lively music and restaurant scene. “It’s a little bit of a renegade, but the response has been phenomenal.”

Other small stores are slated to open in Princeton’s Palmer Square, he said, as well as Aspen, Colorado, and Williamsburg in Brooklyn, New York.

Craen says that while retail may be garnering the most attention of late, Hermès remains first and foremost a manufacturing company. As a result, it will continue to explore additional products and categories.

There’s a constant flow of new product coming up so there will be a lot of extension of existing categories for sure in the future,” he says.

Hers and right: Inside the new Hermès flagship on Madison Avenue in New York City.

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Falling for Maximalism

More is more for these creative content creators. by LAYLA ILCHI

While loungewear and minimalism trends seemed everywhere during the pandemic, a new trend from the other end of the spectrum is gaining traction: maximalism. Followers look to bold colors, mixed prints and couture-like elements to give themselves mood boosts during otherwise dreary times.

The trend is supported by maximalist influencers, who share photos and videos of their eccentric looks—think creating an outfit entirely out of newspapers—on Instagram and TikTok. Their content has gained the attention of fashion brands, including Coach, H&M and Collina Strada, and other companies that are looking to partner with the creators.

Here, four fashion maximalist influencers talk about the phenomenon—giving insight into their own style, fall fashion trends and why they think their over-the-top aesthetic is resonating with the masses.

Alix Scherer @WearingAlix

Fashion influencer Alix Scherer has been a lifelong fan of maximalist dressing, but has leaned more heavily on the creative outlet as a form of self-expression while working at an office job for the city of New York.

“It can be difficult when your job doesn’t involve any creativity, but you feel like you need to be creative and you have a creative side,” Scherer, who uses she/her pronouns, says. “Coming to an office every day where it can feel daunting and you don’t necessarily see windows and it lacks color—for me, I was searching for something to find an outlet of self-expression and my clothing has always been a piece of self-expression.”

Scherer started sharing their looks on Instagram in February 2020. The influencer has slowly built their following over the last two years, now boasting over 16,700 followers. Scherer’s colorful outfits and uplifting videos have gained the attention of several brands who’ve tapped them for partnerships, such as Hush Puppies Sock Candy.

The influencer defines her style as “colorful business casual,” given their affinity for bold colors and love of dresser styles. Their style consists of bright colors, chunky jewelry, and mixed prints. For fall, Scherer says they are looking forward to wearing sequins and pull pieces.

Scherer’s main style icon is one of the original fashion maximalists: fashion icon Iris Apfel (as well as her family, which she describes as “kind of a fashionista family.”)

“My style is very uninhibited and I don’t necessarily conform to the rules that typically apply to office wear or color theory,” Scherer says. “It’s think that out of the box and uninhibited thinking that I think people respect. As we move forward as a society, more and more people are leaning into the idea that you don’t have to follow whatever style rules were set by whatever standards in the past. It’s respected that it’s good to push those boundaries and it’s good to learn into who you are as opposed to who you think you’re supposed to be.”

Ami and Aya Suzuki @mixitxamiaя ид @ayaaxamiaя

Twin Ami and Aya Suzuki have long made waves for their matching, colorful style, ever since they started blogging and using social media in the early 2010s.

The twins have had many roles throughout their careers, working as DJs, models and collaborating with Japanese fashion brands, but through it all, they’ve established themselves and developed a following of more than 550,000 on Instagram—as some of the original fashion maximalist influencers.

They’ve worked with many major brands, including Moschino, H&M, Montblanc, Coach and others.

“Our style mixes various tastes and pursues originality by expressing the joy of fashion through the use of color,” the Suzuki twins say in a joint interview. “From hair styling to makeup, we consistently aim to create an individuality that only we can bring out.”

A hallmark of the influencers’ style is their constant matching, with outfits that complement each other through shared patterns or the same color palette. They also have an affinity for pink, regularly wearing the color in their clothing and accessories, and frequently dyeing their hair different shades of pink.

“For us, the keyword ‘twins’ is one of our identities,” they say. “We try to match each other in clothing and styling in some way. This is something we are conscious of on a regular basis, not just during fashion week. Our style is very much about the impact of being twins. We express what we can do because we are twins, and we complement each other by constantly discussing, looking at each other objectively and updating each other.”

Their love of pink is something they’re keeping up this fall. In addition to keeping their pink hairstyles, the twins are looking forward to styling their looks with pink corsets and vintage pieces.

Sara Camposarcone @saracamposarcone

Sara Camposarcone cemented her status as a fashion maximalist influencer thanks to one of her first viral TikTok videos last year where the Toronto-based creator tries on a head-to-toe, dog-themed outfit.

Since then, she’s posted many videos that center around styling an unconventional item, such as a hamburger-themed bra, flip flops featuring a grape design or a kid’s cuisine hair clip. Camposarcone’s bold looks have earned her more than 900,000 TikTok followers, plus 85,000 followers on Instagram.

“I would describe my style as pretty bold,” she explains. “I’m definitely drawn to color. For me, it’s such a big mood booster. It makes me so happy, so that’s what I go for. But [my style] is pretty eccentric and eclectic as well. I love things that are nostalgic for me. Anything that reminds me of my childhood, like anything related to a TV show that I used to watch. I love to play into my inspiration for what I wear today.”

Camposarcone has had a lifelong interest in fashion and maximalist dressing. The influencer started developing her style in high school when she grew her affinity for thrifting shopping. After college, she turned her love of fashion into a career, working in marketing at an apparel company, and now she works as a content creator full time, partnering with fashion brands and major companies like McDonald’s and Samsung.

She has many style influences for her eccentric outfits, but gets most of her ideas looking at the ’90s runways of designers like Marc Jacobs and Betty Johnson as well as from Japanese fashion magazines, she says. This fall, she’s looking most forward to wearing layers again, as well as bringing back her favorite fuzzy hats.

“At first it started as like, ‘oh this person is super weird and her style is really weird,’” she says, about her videos. “It’s interesting to watch, but at the same time I don’t think it was like people were really like I would dress like her, but as time went on it kind of got to this point where people follow and watch my videos not even just for the fashion but for the confidence that I exude in my videos, or just the inspiration that you can wear whatever you want and not care what people think.”
A burgeoning multibrand fashion retail scene has not only made shopping in China a more entertaining affair but has carved out a space for local creatives who have made it a form of personal expression.

Seven shops in Beijing, Shanghai, Chengdu, Hangzhou and Shenzhen have made their marks on the local retail scene, while the masterminds behind them each present a unique point of view.

Common Place Beijing
Founded by Chinese artists Ji Zhang and Cheng Huang, Common Place was launched in 2016 after the duo graduated from The School of the Art Institute of Chicago. Utilizing a former factory building owned by Zhang’s father, Common Place features a menwear store, an art gallery and is partially utilized as Zhang’s personal art studio. Located outside the urban core of Beijing, the shop has created a name for itself within the city’s artist community.

“Some of my collector friends and friends from college shop here,” Zhang says. “Brands we sell don’t need that much exposure. I prefer to sell fashion the way galleries sell artworks. I just care about having the right people seeing the pieces.”

In recent years, Common Place has gradually grown to include womenswear and Rui. Unless Zhang wants to stop working with a brand, items never go on sale at Common Place, and there’s ample real estate in the almost 54,000-square-foot store to double as an archival storage space for designers such as Walter Van Beirendonck, Boris Bidjan Saberi and Marc Le Bihan, as the shop continues to take risks.

“We always preferred the lesser-known brands that seem like no one will ever buy,” Zhang says. “But if the fashion is good, we just keep working with them.” Having his dad as a generous landlord means Zhang and his partner “can afford to take a more zen approach to retail.”

Anchoret Beijing
Launched in 2012 as a small courtyard shop in Beijing’s hutong, or residential alleyways, Anchoret relocated to Taikoo Li Sanlitun in 2017, taking up a quiet corner of the popular retail complex.

“We want to create a space cut off from the hustle and bustle of city life,” says Nicky Chau, one half of the husband-and-wife duo behind Anchoret. “Just like the name of the store, which means a recluse,” Chau’s husband Onkit Wong chimes in.

Originally from Hong Kong, Chau and Wong are drawn to Beijing for its “weirdness.” “Beijing is a lot like Berlin — it looks beaten up, but it’s the city where most artists come to live and create,” Chau explains. The new store will showcase a more unisex brand mix and aim to provide a more intimate setting for its shoppers. “It won’t feel like you’re in the middle of Sanlitun the minute you walk into our store,” Chau promises.

Machine-A Shanghai
The legendary British fashion retailer’s first China store landed in Shanghai more than a month ago. Located in an up-and-coming retail complex in downtown Shanghai, the shop feels like home to those familiar with the Machine-A format, which reflects its founder Stavros Karelis’ bold buying and merchandising attitude.

For the launch of the store, Machine-A featured New York-based Chinese designer Bad Birch Tongtong’s design in its window display, whose bouncy hula hoop skirts had been making waves on social media. A Raf Simons shop-in-shop designed by Glenn Sestig, a close collaborator of the Prada co-creative director, also takes up a prominent section of the store.

“Some brands may look different in comparison to when they’re shown in other shops, perhaps a little more conceptual,” says Giovanni Pungetti, managing director of Asia at Tomorrow Group, who is leading the Machine-A local operation from Shanghai. “We try to create our fashion language in some way, to create a community that goes beyond the social demographic profile. “Engagement is the word Stavros is always using,” Pungetti adds. “Engagement in terms of cultural attitudes and behavior. We think in English, but we speak Chinese.”

LMDS Shanghai
LMDS, short for Le Monde de SHC, launched four years ago as a small designer boutique in a quiet part of downtown Shanghai.
Stocked with fashion, lifestyle items, books and magazines, the store became a curated space that reflected the founder Eric Young's personal taste and lifestyle obsessions. The shop was somewhat of a replica of his home, reflecting East meets West aesthetics. By staying faithful to his world view, Young, a veteran GQ editor and boutique PR agency executive, has built a sophisticated “fashion playground” for the fashionable affluent in the city. The store has since expanded to three floors of the building and a café.

“LMDS welcomes all sorts of fashion lovers. Because our shop is at an unconventional retail location, guests need to seek us out, but that’s a good filter to have,” Young says. “Many of our customers are fashion industry insiders or VIC customers at luxury brands. They come in hopes of finding designer pieces that are different, tasteful and of good quality.”

LMDS will keep on expanding its scope of brands and format to maintain relevancy in the increasingly competitive Shanghai multibrand boutique market. New brands this season include 16Arlington and Seekings and format to maintain relevancy in the increasingly competitive Shanghai multibrand boutique market. New brands this season include 16Arlington and Seekings.

The concept, design, product and stability are all critical factors. I still feel like a freshman in the retail space, having to face many challenges at times, but this will not deter us from bringing something new to our customers every season.”

LMDS

Ban men

Launched by Shenzhen streetwear brand Roaringwild’s founder Yang Cao in 2019, Ban men is one of the rare menswear-focused designer shops in China’s tech hub. The store aims to explore Cao’s interest in urban fashion outside the streetwear brand that he created 12 years ago.

“We intentionally pick less fashion-forward brands and brands with an urban bent,” Cao explains. “The Shenzhen menswear market is still small. It probably makes up only 10 percent of the city’s multibrand retail market, so overall awareness is still low. But we’re not in a rush to grow.”

For Cao, taking time to grow means searching for brands that fit the Ban men point of view at a mass market-friendly price point. “We want to find brands that are more important than finding new brands,” observes Cao. The brand mix includes Zara, Uniqlo, and Nike.

Ban men

B1ock Hangzhou

Launched by the Hangzhou-based fashion company JNBY Group, B1ock takes up a 10-story building within the company’s 17-building headquarters complex Oodi, designed by Renzo Piano.

Positioned as the first buyer department store focused on “contemporary art and lifestyle aesthetics in China,” B1ock tapped artist Theater Gates to create artworks that add a touch of “unexpected space art” to the 64,000-square-foot store. To add a sense of surprise and discovery, merchandising at B1ock is updated every 15 days, while floor layouts are changed monthly.

A floor dedicated to Japanese home furnishing and lifestyle brand D&Department, an art gallery, a Block Lab that lets customers play with 3D printers and cutting machines, and a terrace café take up floors six to nine.

“We want to provide the younger generation of creatives a true retail experience. Even if they go away not buying a thing, they can still leave feeling content,” says Block cofounder Alessio Liu.

To cater to the taste of the local audience, the store features popular designer brands such as Maison Margiela, Maison Martin Margiela, Thom Browne, Marc Le Bihan, Guidi, Rick Owens and Walter Van Beirendonck. A host of Chinese designers also prominently featured in the store, but businesswise, they are sold on a concession basis.

Hidden in the basement of the building, which Gates named “Home Pleasure,” are curiosities small and big such as Japanese “wash” papers and JNBY deadstock fabrics. Liu says these items have become popular among local creatives and art students studying at the prestigious China Academy of Art in downtown Hangzhou.

Ban men

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fashion

Green Envy

Verdant green stones — emeralds, tsavorite and tourmalines — endure as jewelry’s strongest colored gemstone. Here, classically paired with diamonds, elevating the forest-hued stone’s glamour and timeless appeal. by THOMAS WALLER

- **Stephen Webster x Muzo’s 18-karat white gold, set with white diamond pavé, emeralds and faceted oval Muzo emeralds.**
- **Graff’s emerald bead, emerald and diamond necklace set in white gold.**
- **Cartier Beautés du Monde High Jewelry’s white gold, oval-shaped emeralds from Ethiopia, round-shaped emeralds and brilliant cut diamonds.**
- **Louis Vuitton’s Spirit High Jewelry Grace brooch with 18-karat white gold, tsavorite and diamonds.**
- **Graziela’s 18-karat green rhodium, emerald and diamond earrings.**
- **Kwiat’s platinum, Colombian emerald and diamond bracelet.**
- **Stephen Webster’s 18-karat white gold ring, with a green tourmaline and a white diamond pavé jacket.**
Golden Hour

Even as materials such as stainless steel and titanium continue to dominate, men’s gold watches continue to occupy a respectable niche in the horology market. A gold watch not only has a rich, lustrous shine that exudes a vintage feeling but has endless options available in design, making their appeal as potent as ever. Gold timepieces render striking visual statements, project confidence, prestige and power, making them timeless symbols of wearable luxury.

BY LUIS CAMPUZANO

Rolex’s Cosmograph Daytona in yellow gold.

Omega’s Speedmaster Moonwatch Professional Co-Axial Master Chronometer Chronograph 42-mm in 18-karat gold.

Breitling’s Chronomat Automatic 36 18-karat red gold.

Cartier’s Panthère de Cartier watch, medium model, in 18-karat yellow gold.

Chopard’s Alpine Eagle timepiece in 18-karat rose gold featuring an Aletsch blue dial.

Bell & Ross’ BR 05 Skeleton Gold 40 mm in 18-karat rose gold.
Paulina

"I am way smarter. I have more patience. I’m more intellectually curious. I’m more generous,” says the supermodel turned author.

BY KATHRYN HOPKINS PHOTOGRAPHS BY DAMIEN FRY STYLED BY ALEX BADIA
Versace’s leather biker jacket over Lafayette 148’s cotton shirt and stylist’s own tank top and Gauchere’s cotton jeans. Balenciaga earrings; Jennifer Fisher cuff and bracelet.
Porizkova had just landed back in New York City from Panama, where she had been sleeping on jungle floors in the rain and pushing herself though numerous trying physical challenges for the CBS reality TV show “Beyond the Edge,” resulting in her barely being able to walk by the time she arrived home.

“When I returned from this I couldn’t walk. I had lost like five pounds. I didn’t need to lose weight. And they said, ‘OK, we want the book. Can you have it done by March 1?’ I was like, well I can’t walk and I can’t do anything else, so maybe I’ll just sit down and write the book. And that’s exactly what happened,” the 57-year-old says on a recent afternoon, perched at the corner of a large industrial table at a photo studio in the Greenpoint section of Brooklyn, New York.

Shriver, a journalist, producer and author who has her own imprint, The Open Field, at book publisher Penguin Life, did not know Porizkova personally. But she reached out to her after following her on Instagram to find out if she would be interested in writing a collection of essays based off of her starkly honest posts on aging, coping with loss and identity made over the past couple of years.

Porizkova was, mainly because it wasn’t the typical memoir pitch she had been receiving over and over again by those interested in her childhood, modeling career and marriage.

After all, she has been in the public eye since the age of three when her parents – who had fled Communist Czechoslovakia for Sweden but had left Porizkova behind with her grandmother – battled to get their child out of the country, too, gaining much media attention at the time, especially in Sweden.

She began modeling in her early teens, first in Paris before making the move to the U.S., where she landed a Sports Illustrated swimsuit issue cover and a then-record-breaking $6 million contract as the face of Estée Lauder.

“I did get, like, 20 calls from agents going ‘memoir, memoir’ and I was like, ‘No, that’s not going to happen,’” she continues. “So when Maria said that, I actually got inspired because it’s what I write about every day anyway on Instagram – my thoughts and processes and my emotions and all of that and then I get to write a little bit more in-depth.”

It’s easy to see why Shriver and hundreds of thousands of social media users have connected with Porizkova on the app. Dressed in what she describes as a comfortable photo shoot-friendly model uniform of jeans, a white T-shirt with robot motifs she picked up in Venice Beach, California, and pale blue flat sandals and just having taken off her makeup to reveal her natural beauty and piercing blue eyes, Porizkova is warm and friendly and comes across as down to earth, arriving at the studio earlier without the typical celebrity entourage. No question is off the table, proving that her open book mentality isn’t just for Instagram.

By her own admission, she was late discovering the app, instead preferring Twitter and Facebook, and didn’t quite understand the concept of posting pictures of yourself despite having had a successful modelling career. But that all changed in 2020.

“I have enough pictures of myself, I don’t need anymore,” she says.

“But when my husband died and COVID-19 happened, I was so f—king lonely and sad and devastated and there was nobody but me. So literally that was me sort of reaching out,” she continues. “It was literally me being stranded on an island tossing bottles with little ‘help’ messages in them and the remarkable thing was that there were so many people suffering at the same time and people that were

The three-month deadline Maria Shriver gave supermodel Paulina Porizkova to pen her new book “No Filter: The Good, the Bad and the Beautiful,” a collection of personal essays to be released next month, came at a perfect time.
Khaite’s wool drape jacket and pants with vintage T-shirt and belt. Isabel Marant boots.
Gabriela Hearst x E.L.V.
Denim’s cotton shirt and jeans. Lanvin pumps;
Balenciaga earrings;
Christian Dior ring;
Joanna Laura ring.
Versace’s leather biker jacket over Lafayette 148’s cotton shirt. Balenciaga earrings; Miansai necklace.
dealing with grief and people that were dying on them and so my open grief resonated because so many people were going through it.

After meeting him at 19, Porizkova was married to Ric Ocasek, frontman of rock band Cars, for close to three decades, sharing two sons. They had been separated for two years and going through a divorce but still living together at the time of his death at age 75 in 2019 when he was recovering from surgery. It was Porizkova who found him at the Gramercy town house they shared. The next day, she discovered she had been cut out of his will. In 2021, she settled with his estate for an undisclosed amount.

Her posts have covered many subjects, including aging, grief, anger, taking anti-depressants, beauty standards and non-invasive cosmetic treatments.

“I didn’t know if I was going to reach one person or three and what happened was completely beyond my wildest imagination actually,” she says of her venture onto the Meta-owned social media app.

“Before my husband died our marriage had disintegrated and we were already separated for two years and we were going through a divorce and the invisibility to my husband coincided with my invisibility to the rest of the world,” she continues. “I was suddenly a divorced woman who had no career, had no way of making money and also was completely ignored by the population at large and I thought that’s not cool because I’m actually a lot cooler now than I was 20 years ago. I am way smarter. I have more patience. I’m more intellectually curious. I’m more generous. Everything about me is better. But I have wrinkles and that makes you think that’s OK? And why do you think this? That you’re saying that? What makes it OK for you to say that? What do you think about other things.”

As part of being fairly open about her life on the internet, she shares some of the treatments she tries. While she stays away from injectables, she joked that she is plonking down her money on any noninvasive treatment she can find, from non-invasive cosmetic treatments.

“I just want a little subtle help. I don’t want any drastic stuff. I don’t want to eliminate my age, I just want to look as good as I can given the limitations,” says Porizkova of how she deals with trolls, choosing not to block them — apart from one, who kept “littering” her feed with paragraph after paragraph.

“If I was sitting with this person in a room and she said this to me, how would I reply? I mean, I wouldn’t just walk out the door. It’s not even reason with them, but I would try to figure out where it’s coming from,” she says. “Why are you saying that? What makes it OK for you to say that? What makes you think that’s OK? And why do you think this? That spurs me on to then write posts about other things.”

As for the younger generation of models, Porizkova says As for the younger generation of models, Porizkova says porizkova is not the only celebrity looking to change the conversation around aging. Model and actress Brooke Shields has launched wellness platform Beginning Is Now as an ode to aging out loud, promoting the idea of opportunity and positivity among women ages 40 and up, who are often met with the very opposite messaging. Then there’s actress Naomi Watts, who recently launched her menopausal beauty brand Stripes in partnership with biotech company Amyris, hoping to end the shame and secrecy surrounding menopause and instead mark “the beginning of something new and wonderful for women.”

A brand is unlikely to be in Porizkova’s future though.

“The thing is those women were smarter than I am. They jumped on it while the iron was hot and, honestly, I’m a writer. I’m not a businesswoman. What I really do enjoy is writing and connecting and communicating and I’m not really sure how to monetize that. I think if I was to write a tell-all memoir I would make some money but since I’m not doing that, no.”

As for the younger generation of models, Porizkova says she shouldn’t dish out any advice because it’s such a different business. But after a brief pause, she states that, “if you’re making money, make sure you put it away, make sure it’s in your own bank account and don’t give it to anybody else.”

The Next Generation of Wrinkle Reducers and Botox Alternatives

There's a new wave of products and technology meant to reduce wrinkles. By James Manso

In-office technologies for wrinkle reduction are getting a face lift.

Two decades after the introduction of Botox — the Allergan-owned injectable neuromodulator that has long held a monopoly on wrinkle reduction — a host of new alternatives promise similar results. New clinical approaches incorporate a variety of modalities, topical and injectable, to address aging skin from all vantage points.

“There’s no one way to take care of wrinkles, it’s always best approached as a multimodal approach,” says Dr. Adam Kolker, a New York-based plastic surgeon. “No one treatment should stand alone.”

Kolker says non-surgical procedures fall into three separate categories with varying benefits: “relax, refill and resurface.” Botox and Daxxify, which just gained approval from the U.S. Food and Drug Administration for wrinkle improvement, fall into the “relax” bucket. Collagen-based dermal fillers such as Juvederm and Sculptra count as “refill” options, while lasers, microneedling and chemical peels fall into “resurface.”

New innovations across all three categories come as social media continues to normalize procedures to mitigate signs of aging.

“There’s been a big shift to younger patients, for sure,” Kolker says. “There’s a lot more exposure to younger patients from social media, from Instagram and TikTok, making aesthetic procedures more mainstream.”

Dr. Dendy Engelman, board-certified dermatologist at New York Dermatology Group, says that while it bears similarities to its predecessor, it could provide benefits for seasoned patients.

“Morpheus8 is the trade name for radiofrequency microneedling, and it’s a type of energy that’s delivered through microneedles directly into the skin itself,” Kolker says. “It’s spectacular for increasing or improving tone and texture in the dermis itself, it also has the ability to remodel the deeper aspects of the dermis, to some effect, immediately.…It takes several treatments, but usually in one treatment, you will see a difference.”

It can also be used on the stomach, inner thighs, and above the knee, Kolker continues.

Ultrasound therapy has also piqued the interest of Engelman’s patients for its tightening effect.

“Ultherapy has been around for a little over 10 years, but they’ve updated the science behind it. It’s Ultrasound energy,” she says. “It’s a different way to induce heat in the dermis, and whenever we get the dermis above 40 degrees centigrade, you have upregulation of collagen and elastin. The goal is to tighten the skin by heating the dermis, which is the same modality as far as radio frequency.”

On the injectables front, Daxxify, a neuromodulator in the same class as Botox, gained FDA approval for wrinkle relaxing earlier this year. Dr. Dan Brillkin, a dermatologist at New York Dermatology Group, says that while it bears similarities to its predecessor, it could provide benefits for seasoned patients.

“Daxxify is exciting, we’re just up to see if the full effects last a full six months,” he says. “For patients doing [Botox] for a long time, it starts to wear off in one to two months. People on it for years and years, we’re cycling different ones to see what’s going to last.”

In-office resurfacing technology is also making its way into products people can use at home. Lyma, the U.K.-based supplements brand, developed an at-home cold laser two years ago. With newfound FDA approval — and price tag of $2,695 — it recently launched on Violet Grey and Goop.

“It’s an investment, but it does work,” says Lucy Goff, Lyma’s founder. “Scars are a huge market for us… it can get rid of wrinkles, it can increase your skin elasticity, it can lift the muscle in your face, it can reduce pigmentation…. It’s an investment, but a consumer wants to know that it can deal with more than one benefit.”

Goff points to the laser’s origins as evidence. “It’s a medical-grade laser, it wasn’t developed as a cosmetic tool. You can go into hospitals and be treated with low-level laser therapy to rebuild cartilage, to heal tendons, to reduce inflammation,” she says. “This is the first time that the FDA have cleared a clinical-grade skin laser for use at-home. It genuinely is a clinic-grade technology.”
Can Matcha Cure Burnout?

Some tea brands say yes, some say no. Either way, the appetite for the green tea is growing.

By KELLI ELL

In the penthouse of a no-frills building in New York’s Union Square neighborhood sits a soundproof room, complete with a man-made babbling brook, which blocks out the hustle and bustle of the noisy city below. Tranquil water sounds, Shoji-style walls, sliding doors, floor mats and subdued colors also fill the space. To get there, patrons must travel through the building’s dark halls, up the understated elevator and remove their shoes in order to walk across the step stones on the floor. But once inside, visitors are transported to what looks and feels like a traditional teahouse in the middle of Japan.

“I love it here because I feel like I’m in a different world. But we’re in Union Square,” says Silva Mella. For nearly three years, Mella has been attending tea ceremonies at Globus Washitsu, a teahouse and traditional Japanese meeting center in New York, promoting her matcha green tea brand Sorate along the way. (Sorate is the matcha tea served by way of a partnership with the teahouse.) Mella, as founder and creative director of Sorate, wants to educate consumers on the health benefits of matcha and its history, which dates back thousands of years.

“Matcha, in Japan, is a medicine. Then it became ceremonial through the Buddhist monks,” Mella explained. That’s the simplified version. But in an era of Instagram, matcha has become seemingly ubiquitous, popping up in lattes, bubble teas, desserts and more. It’s also a popular ingredient for party cakes and Pinterest boards alike. But few people know about matcha’s health benefits. Proponents of the tea claim the superfood can help cure some cancers, impoveo brain function, reduce dementia, promote liver, lung and heart health, prevent cavities and reduce inflammation. Medical doctors have not confirmed these claims.

Still, that’s a tall order for the bright green powder. What scientists do know is that the tea plant is not grown in direct sunlight. The lack of light causes an excess of chlorophyll, causing the unmistakable color. It also results in an increase in the amino acid theanine, which contributes to the distinct taste, and matcha powder contains antioxidant and anti-inflammatory substances. Not all matcha lovers are aware of traditional Japanese tea ceremonies surrounding matcha date back thousands of years. The exact origin of matcha is unclear. But it is generally believed to date back as far as sometime between the eighth or tenth centuries in China, before a monk brought it to Japan to help improve his focus during meditations. The calmness mixed with alertness that it creates is believed to help improve focus, the tea masters at Washitsu say.

Mella’s path to matcha began after her own experiences with anxiety. The New York-based entrepreneur was producing visual content for fashion companies such as Tie Rack, a loo master from Japan performing a traditional tea ceremony at Globus Washitsu teahouse in New York.

“I was pretty overwhelmed and I didn’t like the fashion industry anymore,” Mella explains. “So I took a break for a moment and I was seeking my own peace, not to deconstruct and travel alone. And I loved it. I completely loved the culture and the aesthetic of everything. The minuteness that they have. And I started drinking tea multiple times a day, because they have tea like tap water here, basically. It’s everywhere. When I came back [to the U.S.] I continued drinking tea. Matcha definitely helps you relax. I mean, it doesn’t do miracles, but it definitely helps.”

Whether or not matcha can live up to all the hype of its superfood status is unclear. But Washitsu and other upscale tea and traditional Japanese ceremonies – which can range in price from $60 to close to $200 a pop – are meant in part to help people slow down for a moment of self care, Mella says.

“The process of making matcha helps you calm down,” she explains. “When you prepare your matcha – even if it’s really quick in the morning, before going to work – it is literally just 30 minutes that you can take that you can focus on the moves to make the matcha. During the tea ceremony, every move that [the tea master] makes has a meaning; she doesn’t just throw the water in the pot. We can’t do that every morning. But some days, before your next meeting, you can just think about the tea for two or three minutes. It’s like three minutes of meditation, basically.”

Matcha’s popularity has continued to grow in recent years, thanks to a variety of mainstream coffee houses, including Starbucks and Dunkin’, offering their own versions of the drink, as well as celebrities from Justin Bieber to Serena Williams to the royals being photographed with the emerald-colored beverage. In September, Kourtney Kardashian began pedaling matcha by way of her new vitamin and supplement brand, Lemme. One of the first three products included a matcha B12 energy supplement. LinkedIn did not respond to requests for a comment regarding the effectiveness of matcha, nor did the scientists and doctors who the reality star turned-entrepreneur touts on Lemme’s website. But in an Instagram post, the brand says, “we launch an energy gemmy with one of our favorite ingredients: matcha. Packed with powerful antioxidants; matcha is the superfood for full body benefits. Lemme Matcha was developed with three powerful ingredients: vitamin B12 to support cellular energy and organic matcha (plus) Conземew Q10 to help you feel your best, from work to play. It’s an age-old go-to for full body benefits and an all-around lifted spirit.”

But not everyone is convinced matcha can cure burnout in consumers’ increasingly busy lives.

“One such person is Candice Kumai, a natural food chef and author of several books, including “Kintsugi Wellness: The Japanese Art of Nourishing Mind, Body and Spirit.” While Kumai acknowledges that matcha does contain L-theanine, an amino acid found in green tea, “which can help one to relax while staying focused,” she adds that “the idea that matcha can reduce anxiety or burnout is not a Japanese-based claim.”

“Matcha is a prized ingredient brought to life by monks. It’s the reason why we would never use these kinds of health claims,” says Kumai, who has been educating consumers on matcha and its benefits for more than a decade and has her own brand of matcha-related products.

“This type of marketing through unfounded claims is a very American-Westernized way of trying to sell someone a product,” she says. “Japanese-American and Japanese matcha purveyors are not being heard or seen as much as social media influencers [who share] incorrect information. My Japanese grandmother and Great Auntie Takako still teach me the traditions of matcha in the mountains of the countryside of Japan. It is imperative important that we take this seriously and share information from the Japanese by the Japanese to the general public.”

As levels of anxiety and burnout continue to rise amid uncertain times – marked by a global pandemic, inflation, geopolitical turmoil and natural disasters – people have a stronger desire to take care of themselves. One report pegged the global wellness industry to be worth roughly $7 trillion by 2025.

“Since I launched [Sorate] during COVID-19, I think if it wasn’t a health product, I would have closed the brand after a month,” says Mella, explaining that the brand’s revenues have grown 260 percent since September 2020.

The growing business opportunity includes an interesting number of younger consumers – Millennials and Generation Z – choosing tea over coffee. A 2021 report by data firm YouGov/America found that 62 percent of Gen Z-ers don’t drink coffee at all. A similar report this year by research firm Study Finds found that Millennials make up 60 percent of Americans who prefer tea over coffee, all of whom tea brands are surely looking to target with their latest matcha products. A report by data firm Millward Young found that the global match tea market at $1.6 billion in 2018, and expects that number to grow by about 4.7 percent each year until 2025.

“Consumers have found an interest in matcha as an alternative to coffee due to increasing trends on social media and its increased availability in the U.S.,” says Kumai, who added that there’s been an increased interest in her matcha brand and books since the onset of the pandemic. Mella said she’s now in the process of launching matcha supplements – “So if you’re traveling and you don’t want to carry the matcha, you just take the pill” – and a matcha makeup line (coming in 2023), by way of a $1 million fundraising round.

“There are a lot of people switching from alcohol to non-alcoholic drinks, mocktails,” Mella says. “And tea is, like, zero calories. And people are really interested in [tea] recipes. It’s small changes in the routine that can have an effect in the long term.”
With the wellness economy expected to reach $7 trillion by 2025, health boosting businesses are investing in real estate. A crop of these wellness destinations have been opening across New York, offering an array of services for consumers seeking health solutions and rituals, especially after the COVID-19 pandemic. These companies are looking at wellness holistically, offering services that address different goals — stress relief, beauty boost, fitness and muscle tension release, to name a few. With these new brick-and-mortar destinations, more wellness services are available in New York than ever before, including cryotherapy, acupuncture and ear seeding, infrared saunas and meditative manicures.

Here, a look at some of those on offer in Manhattan.

Wthn
With locations in Flatiron and NoHo, Wthn is the go-to spot for all things acupuncture-related. The brand, founded by Michelle Larivee and Dr. Shari Auth, DACM, LAC, LMT, has expanded since its founding in 2018, adding cupping and ear seeding to its list of services to extend the benefits of acupuncture. While cupping has become a popular form of massage for muscle tension, ear seeding is relatively new to the modern wellness scene. Rooted in traditional Chinese medicine, this technique involves pressing adhesive acupressure stickers to ears to address concerns like stress, muscle tension and hormonal imbalance. Along with its branded supplements and tools, Wthn, online and in-store, also offers an at-home ear seeding kit for acupressure maintenance.

QC NY Spa
The QC NY Spa, located on Governor’s Island just a five-minute ferry ride from the Financial District, opened last March. This past summer, it became a hot spot for New Yorkers to flock to for wellness treatments, as the prices are a bit more affordable than most retreats in the city. Guests can pay $98 on weekdays or $118 on weekends to enter the spa and enjoy 20 different indoor and outdoor wellness experiences including sauna rooms, foot baths, infrared beds and several spa pools. Guests can also add massages to their itinerary for an additional cost, starting at $100. While the retreat was the perfect place to lay by the pool in the midst of summer, the QC NY Spa is gearing up for winter. As usual, the spa pools will be heated. The location will now also include heated outdoor pathways and heated robe racks to accommodate guests during the colder months. Having created this year-round wellness oasis, Governor’s Island will also be open 365 days a year for the first time.

New York Pilates
Since 2013, New York Pilates has been kicking boutique fitness into high gear with its signature “Abs Arms Ass” reformer Pilates classes. The new 6,000-square-foot, 35 reformer Flatiron studio, which opened this month, marks the brand’s seventh location. Founded by husband-and-wife duo Heather Andersen and Brion Isaacs, the chic, urban Pilates studios welcome around 12,000 guests monthly for the reformer-based Pilates classes. With curated playlists, meditative candles burning and a no B.S. attitude, the pink-lit studio has become a go-to for influencers and fitness fanatics alike.
Remedy Place

Remedy Place recently rose to the top of everyone’s social feeds, as Kim Kardashian detailed her experience at the destination on Instagram. Remedy, founded by Dr. Jonathan Leary, calls itself the first-ever social wellness club. While guests are welcome to attend on their own, Remedy promotes coming in with a friend or group of people to enjoy the social aspect. The 7,200-square-foot club, which also has a location in West Hollywood, boasts an array of wellness offerings including acupuncture and cupping, vitamin drips, infrared sauna, lymphatic compression, and hyperbaric chambers, though it’s best known for its guided ice bath sessions, Kardashian’s recent service of choice. Ice bath sessions begin with 10 minutes of guided breath work followed by up to six minutes in a 39-degree ice bath, naturally monitored by a Remedy instructor. The space itself is also unique with all-gray interiors and functional furniture designed by Leary in partnership with design studio Bells & Whistles. Guests can book non-member treatments or purchase a membership, which ranges from $595 a month for limited amenities up to $2,750 a month for an all-access pass.

Clean Market

Clean Market is a casual outpost for all kinds of wellness needs, including beauty-boosting IV drips, sweat-inducing infrared saunas, detoxing lymphatic drainage massages and whole body cryotherapy. With a location in NoHo that opened last June, the wellness shop, studio, and café now has six locations, including one at the Wynn Las Vegas hotel. Clean Market offers $95 monthly memberships or $995 annual ones, which both provide complimentary and discounted services, discounts in store and other perks throughout the year.

Sage + Sound

The new, 5,000-square-foot Upper East Side wellness destination, set to open on Oct. 28, will feature an array of meditative services. The founders, Lacey Tisch and Lauren Zucker, chose to partner with several wellness experts to bring some of the most popular services in downtown Manhattan to the Upper East Side. Partners include Sundays, IMD Beauty Spa, Tracie Martyn, Biologique Recherche Paris and Osmosis Beauty. Most notably, Sage & Sound will offer a manicure in partnership with Sundays, during which guests will be led through a mindful meditation. To introduce even more mindful practices to visitors, the uptown oasis is also introducing The Study, a space that will host up to seven sessions daily, including speaker series, group workshops and wellness practices. Prices range from $32 for a manicure to $595 for a facial.

Aman New York

A luxurious new Aman location has found a home in the Crown Building in Midtown Manhattan. The hotel includes a luxurious 25,000-square-foot Aman flagship spa. Ranging across three floors, the sanctuary includes a Pilates and yoga studio, a fitness center, traditional Chinese medicine services, and IV therapies, as well as signature facials and massages. The new facility will be booking wellness immersions, ranging from single-day options to 12-week retreats. These programs will allow guests to achieve their personal wellness goals while enjoying the location’s wellness amenities.
From Fashion Illustration To Fashion Portraiture: One Artist’s Journey

It’s fine art at its most fashionable. BY TARA DONALDSON

Sharan Ranshi is lifting the long-limbed, sketched fashion model into the world of fine art. It’s a new life for the fashion illustration: one that abandons the stark white page and lands the drawn women in a color storm of living room luxury, giving them moods and personalities that make the women themselves a thing of interest—not just the clothing they’ve been sketched into.

“I started off doing fashion illustration and it developed more into a portrait where, obviously, the clothing is important, but so is the background,” Ranshi tells WWD from her home in the U.K. “So, it’s like a complete painting, whereas a fashion illustration can be more of a sketch or a faster-paced drawing. This takes me some time to do and I really think about what kind of a woman would be wearing the clothing, what situation I can imagine this woman sitting in, what kind of interiors. And it’s usually stuff that’s inspired me.”

Most of Ranshi’s work features women in various states of repose in sculptural chairs or chaise lounges, in at-home settings where wallpaper, rugs, lamps and tables are parades of multihued prints, and flora often makes an appearance on end tables or coiled around the subject herself. The clothing, always prominently presented in various prints, is current, sometimes off the runway, sometimes a piece from a specific designer or collection, always chic.

The ideal client for her work? “I would love Dries Van Noten, Nina Yashar (of Nilufar Group in Milan) and India Mahdavi (architectural designer) to own or commission artwork from me, as I think they all have impeccable taste,” Ranshi says.

The artist works on a small scale (A3 paper size, 11.75 inches by 16.5 inches is her biggest) partly to give the greatest attention to detail and partly because of where some of her influences lie. “I really love Persian miniature painting, Indian miniature painting as well, so that really informs my work in terms of modern influences,” she says.

But Ranshi’s process, particularly when it comes to capturing the mood of her fashion portraits, is a selfish endeavor, the artist admits. “It’s got to be something I love,” she says. “I almost think it’s an addiction.”

Ranshi’s biggest influences are fashion designers, particularly Ed Curtis, who does T-shirts with hand-drawn swirls. Sometimes, Ranshi’s inspiration comes straight off the fashion week runways. This spring 2023 showing, both big and smaller designers alike gave the artist fodder for future work.

“I really liked somebody like Kevin Germanier—I think he used recycled toys for his collection this time, but just the colors I thought were brilliant. And Valentino is always just really classically beautiful shapes, which is always inspiring. And colors, his use of color I just think is brilliant,” Ranshi says. “I [also] love all of the smaller up-and-coming London designers. There’s a guy, Kit Curran, who does these hand-drawn swirls onto T-shirts and I really want to do a painting with one of his T-shirts in it because I just think he’s brilliant, I love what he’s doing.”

When it’s not coming from fashion week, Ranshi finds inspiration everywhere. “I’ll see all of these amazing creations and that inspires me or if I’ve seen an incredible print somewhere, it doesn’t have to be something that’s on a fashion item, it could be a piece of fabric on a sofa or a curtain I’ve seen,” she says. “Or I’m inspired by certain colors then I create my own print.” As far as furnishings, Milan’s Nilufar Gallery for designer and vintage furniture and home décor, are where some of her painting’s pieces can be found.

everything Ranshi does is hand drawn because she says she’s “old-school like that,” and her medium is either acrylic, watercolor or gouache on paper. Reproductions are giclée printed onto museum quality fine art paper she says is so good, “Sometimes I have to look and think which one’s my print and which one’s the original.”

While the artist does commission work for individuals, she’s also working directly with designers and labels to bring their pieces to life in new ways. Saloni is one whose dresses have landed right in Ransha’s domestic scenes. “I love her dresses because it’s lots of beautiful prints and she gives me free reign, really, to do whatever I want, which is really nice,” Ranshi says of the label’s founder and designer Saloni Lodha. In some cases, she paints products she likes into her pieces, like Olivia Morris at Home’s beloved Daphne bow slippers. The artist works on a small scale (A3 paper size, 11.75 inches by 16.5 inches is her biggest) partly to give the greatest attention to detail and partly because of where some of her influences lie.

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The British Indian artist gets her inspiration in part from her background—not just as a Central Saint Martins graduate in print design, or from having spent four years living in India where her painting began— but also as the child of Indian parents who were raised in Kenya following the 1947 Partition of India, before moving to the U.K., where Ranshi was born and raised. “All of those prints and those colors, it really comes from that heritage, that really sort of mixed heritage which is why I really love mixing prints,” she says. “It’s all to do
In Joan Thiele’s latest song “Proiettili,” which means “Bullets” in Italian, a verse recites: “I will stay closer and closer to my dream.”

With two albums, another on its way and “Proiettili,” the official song for the movie “Ti Mangio il Cuore,” which premiered at the Venice Film Festival in September, Alessandra Joan Thiele, aka Joan Thiele, is steadily making her dream come true.

“I don’t remember when I decided that I wanted to become a singer and a musician, but since I was a little kid I always kind of knew that I wanted this to be my job and my life,” says Thiele.

Her journey to success hasn’t been all glitz and glamour. At 20 years old, after a brief period in the United Kingdom where she gained some experience within the music industry, Thiele came back to her hometown on the shores of Lake Garda in Italy.

“At that moment my parents rightly told me that if I wanted to turn my passion into a job I had to financially support myself,” says Thiele, who is now 31. “So from then on I started playing on the streets, in clubs and pubs – anywhere where I could earn some money. Then I was noticed by an agent and from that point on everything changed.”

It also changed the way she conceived her own music, as she decided to switch from singing in English to her mother tongue – Italian. Even though she was aware that it could close her off from a certain audience that she had built throughout the years, Thiele felt the need to link her “musical identity to my cultural identity and with English I could not find my own dimension.” She also explains that, “when I was younger I sang in English because I thought this could open up more doors and that was perhaps the only reason why I did it.”

Despite the unconventional choice, Thiele remains relevant thanks to the fusion of various musical styles and genres and the inspirations that she draws from her origins. “I was born in Colombia because my father lives there, then at the age of six I moved to Italy with my mom. I have always been drawn to various cultures and it’s funny because every time I take the plane to go to Colombia, changes happen in my life. So I always associate traveling with this.”

This year has marked an important step for Thiele, as she was chosen to write and produce the official soundtrack of Pippo Mezzapesa’s latest movie, “Ti Mangio il Cuore.” “Working for this project was a beautiful and interesting experience. My music is very visual and cinema is the sublimation of this, so it fit perfectly,” she observes.

The movie is based on the investigative novel of the same title written by Carlo Bonini and Giuliano Foschini and is inspired by the true story of Rosa Di Fiore, the first state informer hailing from the Gargano mafia, which mainly operated in the region of Apulia around the ’70s and ’80s.

Thiele explains that, “Even though it is a dramatic and violent movie, it also shows a sense of freedom as Marilena [the main character, played by Italian singer and actress Elodie] decided to do an act of extreme courage. So I wanted to focus the song on this.”

The song also features Elodie and was produced by Thiele together with Emanuele Triglia, who also curated the text in collaboration with another important Italian artist, Elisa.

Thiele’s multifaceted artistry also includes a “non-superficial relationship with fashion,” as she likes to describe it. Indeed, in the last year Thiele has been seen donning head-to-toe designer looks, such as the Trussardi black leather gown by Serhat Işık and Benjamin A. Huseby that she wore during the movie premiere in Venice or the Valentino Couture vintage set worn at Milan’s Sustainable Fashion Awards. She was also seen sitting in the front row at the Loewe runway show held in Paris during fashion week.

She “respects and admires fashion” and believes that “clothes can definitely enrich a musician’s work and what they want to express, especially now that everything has become so visual. I always say that my music is fanciful, not linked to an image and I believe that fashion often tells a story. My favorite designers are Antonio Marras, Gianfranco Ferrè, Jonathan Anderson and recently I also started to follow the work of Daniel Del Core [who is behind the brand Del Core].”
Like many of us, Tove Lo entered 2022 anticipating the second season of “Euphoria.” The musician had a more invested stake in the series than most fans: her single “How Long” debuted in January as part of the show’s soundtrack. The track would be the first single (and ultimately final track) on her fifth studio album, “Dirt Femme,” which was released on Oct. 14.

“It really set up this year for me amazingly — in terms of new exposure, it being such a dark song and powerful revenge track,” says the dance-pop Swedish singer, who reached out to the show herself after the first season to pitch her music. “It showed a side of me that I really didn’t show on the last album, but that I feel is one of my strengths as a writer. It was a unique and special thing to be able to have that as my first song back after a long time.”

“Dirt Femme” marks the launch of the Grammy-nominated musician’s newly created independent label, Pretty Swede Records. The singer established her career Stateside under Universal Music; when that deal expired, she began meeting with new labels and ultimately established her own in partnership with artist development company MTheory.

“Being an international artist coming from Sweden and having a career in the States, I am so grateful that I did that journey with a major label, because when I started out I really needed that power,” she says. “But now I have this amazing platform of dedicated fans, and I care so much about the creative vision and how it all looks and sounds and in which order it’s released and every little detail,” she adds. “I want to know exactly what’s going on at all times. So this just really was the right step for me.”

“Dirt Femme” sprung from a moment of stillness found during the pandemic. Although she didn’t have a specific album concept in mind when she started writing, all of the tracks speak to that moment of self-reflection. Now 34, the musician found herself looking back to take stock of the past decade: interrogating questions of “who am I, and what happened, and why; why I am the way I am,” she says. “Reflecting on that, and also being in a pressure cooker with the rest of the world.”

The working title of the album was “Feminine,” and all of the songs reflect an exploration of her relationship to femininity and how that has evolved throughout the years. She also wanted a roughness to come through: enter the “dirt.”

Known for dance-able tracks like “Talking Body” and “Habits,” her latest album is populated by uptempo tracks that touch on a complicated range of emotion. Asked if she had uncovered anything surprising through the process, Tove Lo points to the track “Suburbia,” which considers a more domestic lifestyle; notably, the musician got married early in the pandemic.

“Those thoughts are so – I think a lot of us feel them: ‘it’s a shame to want all that, that kind of life, but it’s also a shame not to.’ And the inside struggle of someone – me – who has never seen myself in a traditional future ever. But now I’m like, ‘is that so wrong? Maybe I want that. But maybe I don’t. Am I not who I thought I was all this time?’ It’s singing openly about it and the selfish thoughts,” she adds. “I’m kind of surprised that I went all the way there.”

Each track has a visual companion, “scenes” formatted for TikTok and YouTube Shorts. She’s also released several official full-length music videos, including “Grapefruit,” which dropped a couple of days before the album release. The music video and lyrics are highly confessional, with the singer revisiting her experience navigating an eating disorder as a teenager. Shortly after the video’s public debut, the singer says she’s “happy and proud” of how it turned out; based on user comments, the topic has resonated deeply with her audience.

“It was a pretty hard shoot, it was hard to put myself back in that head space. But I’m really happy that I did,” Tove Lo says. “It’s very personal to me, so I feel like I have to just let it live in its own life now and be proud of it.”

She describes the album as an emotional “journey,” but all emotions and roads lead back to the dance floor. And fans will be able to dance along with her soon enough: Tove Lo sets out on a European tour at the end of this month, followed by a U.S. tour that kicks off in February, supported by Slayyyter.

As she gets older, the singer continues to amp up her onstage looks in support of her music. She has several costume changes planned for the upcoming tour, repurposing looks used in the visual “scenes” accompanying the album. “I used to be terrified of anything, fashion, hair and makeup,” she says. “But I use it as an enhancement of my expression now.”

And if she has any specific intention for the album, that’s in expression.

“Once you put out a song, people are gonna take it however they want,” she says. “It will bring up different memories and feelings and thoughts for everyone. The one thing I love to hear is a lot of my fans are like, ‘These are the songs I put on when I just want to let go and cry and dance and just be free to be me,’” she adds. “I want you to be a space to feel freely and be as dramatic as you want.”
What’s New in Joshua Tree for Fall 2022

A new hotel from Homestead Modern, and a new restaurant from the Pioneertown hoteliers. BY BOOTH MOORE
While the first year of the pandemic drove a record number of people out of the cities and into Southern California's desert communities, the momentum has not slowed with the lifting of COVID-19 restrictions. More even attention could be focused on the area when the new Apple TV+ series “High Desert” gets a long-awaited debut date. Filmed in Yucca Valley, the show is produced by Ben Stiller and stars Patricia Arquette as a former addict who decides to become a private investigator. The comedy series filmed in and around the community, using locals as extras, and the costume designer hit several spots for extras, and the costume designer hit several spots for gorgeous post and beam cinder block buildings originally of buildings by Lloyd Wright Jr. (Frank Lloyd Wright’s son). As a nod to Zook’s work with architect Albert Frey, “encelia yellow” was chosen as an accent color in the spaces, notable as it was one of Frey’s signature colors for his desert projects. Each room has its own outdoor patio with native plants.

The Copper Room
57360 Aviation Drive, Yucca Valley
thecopperroom1957.com

Speaking of Pioneertown, the hotelier brothers Matt and Mike French, who were responsible for reviving the legendary Pioneertown Motel. These three venues stand in a category of their own as historic venues with deep aviation history and airport adjacency make it a one-of-a-kind destination. The Copper Room fits perfectly with our entertainment ties currently operating under their original names, ethos and vibe. “After digging into the history archives, we quickly learned that The Copper Room wasn’t truly a hidden gem worthy of restoration,” says Mike French. “The legendary musicians passing through its doors juxtaposed with the aviation history and airport adjacencies make it a one-of-a-kind destination. The Copper Room fits perfectly with our other two projects in Pioneertown — the Red Dog Saloon and the Pioneertown Motel. These three venues stand in a category of their own as historic venues with deep entertainment ties currently operating under their original names, ethos and vibe.”

Guests enter through a custom patchwork copper door fabricated by local artisan Robert Dougherty of All Roads Studio. The main dining room offers runway and sunset views, and the Celebration Room has red booths and a linoleum dance floor. And, of course, there’s a photo of Parsons above the bar.

The brothers teamed with Adam Weisblatt, Holly Fox and chef Art Kolender of East Hollywood’s Found Oyster on the menu, which includes salads, sandwiches, a “Gram-arita” and lots of martini options.

AWE Bar
56193 Twentynine Palms Highway, Yucca Valley
awe-bar.com

Another new watering hole in Yucca Valley is AWE Bar, which has a bar, patio dining and live music, and serves excellent burgers, Korean fried chicken sandwiches, cauliflower and mushroom tacos and more. Owner Clark Ryan is attracting local and national music acts, including Whitney Morgan and James McMurtty, with his upgraded music venue, which has a wave-like ceiling for great sound. Wooden seats removed from the Hollywood Bowl in a past renovation have been added as fixtures in the bar area, driving home the new closeness between Los Angeles and its high desert neighbors.
“Does anyone even live in Downtown Los Angeles?” visitors often ask.

The answer is yes, of course. Roughly 60,000 residents call it home.

“Downtown has a richness to it,” says Jordan Nova of Hotel Per La. “It has a real honesty to it. When you walk around Downtown and you see it, there’s no veneer. There’s no dressing up of Downtown. People fall in love with the honesty and also the creativity.”

After a soft opening, Hotel Per La officially opened doors in September. Twelve-stories high, on the corner of Seventh and Olive Streets, the historical building originally housed the Bank of Italy — now Bank of America.

Construction was completed in 1922, as imagined by architectural firm Morgan, Walls & Clements, unveiling a neoclassical style design with Doric columns and marble floors. It was known as Giannini Place for many years before becoming a hotel in 2018, NoMad, which closed two years later due to COVID-19. Taken over by investment manager HN Capital Partners, it’s been revamped with the help of operator Sage Hospitality Group and designer Jaqui Seerman. They’ve given the space new life.

Honoring its past, maintaining the structure, Hotel Per La is L.A. living with an Italian flair. There’s a rooftop pool and bar, offering refreshing cocktails (with a long list of flavored spritzes created by Coleen “Coco” Morton); a downstairs café, and a restaurant, Per L’Ora, where the drinks are strong and dinner is served in a grand dining room. Chef Courtney Van Dyke oversees the kitchen (tuna carpaccio, lobster tagliatelle, veal Milanese).

“There’s this real community,” Nova goes on, of the area. “There’s this beautiful cultural tableau here that no other neighborhood in L.A. really has.”

Downtown certainly stands out from the rest of L.A. For one, it’s walkable. Bustling, it’s dense and grid-like. Modern high-rises intermix with architectural landmarks. The Church of Our Lady Queen of the Angels comes to mind. Founded in 1814, it was built in El Pueblo de Los Angeles — one of the first towns created during the Spanish colonization of California. Settled in 1781 by a group traveling north from present-day Mexico, according to historical documents, the layout is reminiscent of centers found in the Spanish Empire: a central plaza with a church. It was in 1847 that American forces took control.

Downtown was once the village of Yaanga, home to the Indigenous people of the Los Angeles Basin and the Southern Channel Islands known as the Tongva. Enslaved and killed, they constructed the new settlements. The region has a dark past. And it’s seen hard times through the years, declined economically, seemingly abandoned by the city. The homeless crisis of L.A. is most apparent here; Skid Row is hard to ignore — as much as it seems to be.

To better understand Downtown is to know its districts, among them the Historic Core (with its movie palaces), Financial, Flower, Toy, Jewelry, Warehouse, Fashion and Arts.

The Arts District is trendy; it’s where both members club Soho House’s Warehouse and New York’s Death & Co. bar landed in 2019. It attracts tourists who stop by to visit galleries Hauser & Wirth and (for those in the know) much more discrete The Box, grabbing beers in the open air at the nearby breweries. The newest attraction, however, is a structure: the Sixth Street Viaduct, the bridge that connects the Arts District with Boyle Heights. The action is on Traction Avenue, where Youth to the People has its storefront and neon lights artist Lili Lakich occupies the original location of the Museum of Neon Art, which she cofounded in 1981.

One and a half miles away is the Society of Art Los Angeles, known as SOLA, a nonprofit hosting community
exhibitions and talks. “Kimono Wednesdays,” by Pandases (Gregory Chikara Shimada) and Parker Koo Ito, is currently on view until Nov. 6. It’s down the street from A.P.C., Acne Studios, Ganni, Paul Smith and Pop DTLA, a pop-up that carries indie brands like Natasha Miyazaki, on South Broadway. On the corner of West 9th Street, Swedish coffee shop ilCaffè offers espresso, wine and bites, and a few steps away Little Smoke sells homemade, organic incenses. This is where the fashion hipsters stroll.

Bounded on the east by the Los Angeles River and on the west by the 110 Freeway, creatives once flocked Downtown for the cheap rent and sprawling lofts. Those days are over; neighborhoods are flipped and replaced with glass-filled towers (always marketed as “luxury,” not always well-built). Chinatown and its surroundings is arguably where the artists are today, opening DIY spaces. On Nov. 5, the Los Angeles Chinatown Business Council will host a walking tour of its streets, “Undiscovered Chinatown,” with visits to galleries, herbal shops and antique stores. Five minutes away via car (a 20-minute walk) is Little Tokyo, where locals line up for sushi at Sushi Gen and the foodies head to Michelin star chef Chris Ono’s recently opened Hansen at the Japanese American Cultural & Community Center (for a nine-course menu that runs $275 per person). Wolf & Crane serves Japanese whiskey close by and the Japanese American National Museum presents shows and screenings (the likes of Paul Daisuke Goodman’s “No No Girl,” a family story exploring three generations of Japanese Americans). Shops like Popkiller and Raggedy Threads offer vintage finds.

Most visitors of L.A. are familiar with Bunker Hill, though they likely don’t know it by name. It’s where The Broad and Museum of Contemporary Art are located on South Grand Avenue. The Conrad hotel garnered buzz when it opened on the block across from the Walt Disney Concert Hall over the summer. It’s where José Andrés chose to have his Spanish restaurants San Laurel and Agua Viva, on the rooftop. Next he’ll showcase Bazaar Meat next door on the sixth floor of the Grand L.A. Across the way, on Nov. 17, the Walt Disney Concert Hall will host an invitational rehearsal of Uzbek pianist Behzod Abduraimov’s performance of Piano Concerto No. 2 by the late Russian composer Sergei Prokofiev. It’s “one of the most technically formidable piano concertos in the standard repertoire,” notes the concert hall, with The Los Angeles Philharmonic orchestra and Xian Zhang conducting.

MOCA’s show “Henry Taylor: B Side” will have opened by then, starting Nov. 6. Surveying thirty years, it’s a dive into the L.A.-based American artist’s work in painting, drawing, sculpture and installation. “Everything is inside of you,” Taylor says of his artistry. “It just comes out.” Meanwhile at The Broad, live programming is back after a three-year hiatus. In September the museum unveiled “Ü & EYEYE” by Lykke Li. The Swedish singer transformed her latest album into an immersive experience. It was produced by Solana Riveras, with installation design by Nick Verstand and spatial sound mixing by Warren Brown. “Art in general for me — the art that I like, the art that I respond to — I think the more personal you are, the more direct of a vessel you are,” she says. “I feel like that’s when it transcends and becomes universal.” Next, in conjunction with the exhibition “William Kentridge: In Praise of Shadows,” The Broad and Redcat will co-present the world theatrical premiere of “Houseboy,” developed at The Centre for the Less Good Idea in Johannesburg, South Africa. The performance is open from Nov. 17 to 20, while the show is on view from Nov. 12 to April 9.
Chef Kwame Onwuachi Opens Tatiana at David Geffen Hall

The buzzy young chef is heading up a flagship restaurant at Lincoln Center.

It’s a few weeks ahead of Tatiana’s debut at Lincoln Center, and chef Kwame Onwuachi is busy rolling out some Guamo Panade.

“We probably have salmon scales under my fingers,” says the chef, who has emerged from the kitchen of Tatiana, his forthcoming solo restaurant at the newly renovated David Geffen Hall. The reopening of the Lincoln Center building marks a homecoming for Onwuachi, who grew up in the Bronx, New York. An alum of the Culinary Institute, he went on to star as a contestant on “Top Chef” before opening two restaurants in Washington, D.C., including Kith and Kin, where he received a James Beard Rising Star Chef of the Year award in 2019. The same year, he was named Food & Wine’s best new chef.

Both of his D.C. restaurants closed the following year during the pandemic. Onwuachi relocated to Los Angeles, California, and was living on the West Coast when his book “My America: Recipes From a Young Black Chef” was released earlier this spring; the opportunity to open a flagship restaurant at Lincoln Center this fall drew him back home.

“I always wanted to get back into the restaurant game,” says the chef. “I had offers in many different cities, but I don’t think there was anything more iconic than opening in Lincoln Center. I thought it would be a symbol, especially for an underrepresented community of chefs that don’t get many shots to do things like this, to show that, yeah, this is supposed to be here. This is a lexicon of American cuisine and it deserves a stage too.”

Onwuachi used to sell candy on the subway as a teen and recalls getting out at Columbus Circle, walking up to Lincoln Center and sitting on the pavilion’s steps to take a break. The concept for Tatiana was inspired by the Afro-Caribbean neighborhood that preceded and was displaced by the development of Lincoln Center, San Juan Hill. That neighborhood was always front of mind when crafting the menu and dining room design. “I was brought on to bring something new and fresh to Lincoln Center and this area,” Onwuachi says. “And something that represented more than a restaurant, that gave a voice to the inaudible. When a dish tells a story, it has a soul.”

The cuisine is Afro-Caribbean, filtered through the lens of “New York City cuisine” and Onwuachi’s experience growing up in the Bronx, Tatiana is named after Onwuachi’s sister, who lives in New Orleans and is also a chef; Onwuachi recalls asking her to cook him classic New York dishes like a bacon, egg, and cheese or pastrami sandwich.

“Things that were very indicative of New York,” he says. “And New York cuisine is not something you could put a finger on. People think of pizza, hot dogs and pretzels and things like that, but there’s so much vibrancy — especially when you reach the boroughs.”

The menu at Tatiana is nostalgic but also about having fun. “Getting playful again,” he says. “I’m drawing from Jamaican bakeries and I’m drawing from Chinese takeout spots. I’m drawing from Italian places on Astor Place; some of the Afro-Caribbean and Nigerian places in the North Bronx. So there will be a lot of influences from different places that sing together cohesively.”

Dishes on the opening menu include Pastrami Suya, made with Wagu short rib that’s been braised and smoked with pastrami and Suya spices; curry goat patties with mango chutney, and a truffled chopped cheese bun that was inspired by childhood bodegas.

The restaurant’s design was led by Preeti Sriratana of architecture firm Modelus Novus, who aimed to channel Onwuachi’s concept through dining room details that speak to nostalgia and the city’s ephemera. “It’s about bringing people from different backgrounds together, and to celebrate multiculturalism through Kwame’s cuisine,” says Sriratana of his approach to the design.

Most importantly, he wanted to create a space where guests of all backgrounds would feel welcome and included in the conversation. Columns in the room were given an iridescent metallic effect to reference images of wet asphalt on a hot day; the flooring ties into Lincoln Plaza and floor-to-ceiling windows blur the boundary between indoors and the landscape of the city.

“The dining room is accented by Frank Gehry cloud lights hanging over a communal table and art that includes a 1981 Martha Cooper photograph of a Rock Steady battle at Lincoln Center.”

Although located on the ground floor of the building that’s home to the New York Philharmonic, the restaurant’s soundtrack will be rooted in R&B, hip-hop and rock. Onwuachi tapped Kamat Newman as his chef de cuisine, who relocated from Austin, Texas, in September to head up the kitchen. General manager Bradley Knebel, who first met Onwuachi at his going-away party before his L.A. move, brings experience from working with Union Square Hospitality Group. Both front- and back-of-house managers express outsized enthusiasm for the opening and Onwuachi’s culinary philosophy. No matter what brings guests inside the doors — a pre- or post-show meal, an affinity for buzzy restaurant openings and trailblazing cuisine — one thing is undoubtedly clear: Guests are in for a good time when the restaurant opens in early November. Tatiana is just as likely to be the main event.
Recipe: For Día de Los Muertos, Food for the Souls

While the U.S. has brought out the pumpkins—whether carved, spiced for lattes, baked into bread or all of the above—Mexico is preparing for Día de los Muertos (Day of the Dead) or, in certain parts of the country’s Yucatán region, Hanal Pixán, the Mayan version of Día de los Muertos. And contrary to popular misconceptions, Halloween has nothing to do with Mexico’s celebrations on Nov. 1 to 2. Particularly not with Hanal Pixán, which means food for the souls, and is a time families prepare special meals to honor ancestors they’ve lost.

“Sometimes it gets a little confused, the Hanal Pixán and the Día de los Muertos with Halloween because it’s so close,” says Sergio Zárate, executive chef at Grand Fiesta Americana, a Coral Beach Cancún all-inclusive resort and spa, where one of the meals in particular is prepared for guests. In previous roles, Zárate was private chef to the royal family of Bahrain. “But I think, and the way we Mexicans look at it, if it is kind of more like a Thanksgiving because it’s remembering from our past, our families and all those who have died, and it’s a way to honor them.”

For Hanal Pixán, a large feast is offered for the souls departed and placed on an altar, often alongside other tokens, like photographs of loved ones, marigold flowers and candles. The idea is that those passed on will be ushered home during this period to eat and be honored by their family. Hanal Pixán, according to Zárate, who’s from Mexico City, is celebrated more “in the in the rural towns, in los pueblitos con la familia [in the little towns with the family].”

One of the traditional Mayan meals on the menu is mukbil pollo. In Mayan, muk means “to bury” and bil means “to stir or mix.” The dish, when done traditionally, is assembled above ground and then buried for cooking. As Zárate says, it’s “kind of like a very old school barbecue, but it’s all covered in plantain leaves and it’s left there to cook overnight.”

The result is what the chef describes as a sort of large tamale filled with a mixture of chicken, pork, local epazote (a Central American herb) and spices. While guests at Grand Fiesta Americana have a chance to sample it prepared in an oven, the Mayan women who work alongside Zárate would prefer the dish prepared underground, in keeping with tradition.

“We cook it here in the ovens but it still comes out good,” he says. “We couldn’t cook it under the sand — the hotel’s right on the beach, so the sand is very humid and it wouldn’t come out properly anyway.”

The main point, Zárate says, is to maintain tradition. “With all this globalization and all these people coming from the small towns and living in bigger cities, they want to embrace the new culture,” he says. “It’s like they’ve lost touch with tradition, which is, in my opinion, what we have. It’s our roots.”

Here, Zárate’s recipe for mukbil pollo (for oven preparation, unless you have access to mountainside terrain to dig into).

INGREDIENTS
Corn dough 2 kg (4.4 lbs)
1 bit of corn flour 600 gr (3.5 oz)
Lard 200 gr (7 oz)
1 whole chicken
200 gr (nearly half a pound) ground pork
1 cup xelpón beans (can also be substituted with black beans)
Achiote paste 50 gr (1.75 oz)
Salt (to taste)
2 red tomatoes julienned
2 whole onions
1 large onion
1 sprig epazote (also known as Mexican tea, a Central American herb with notes of oregano, anise, citrus and mint)
4 bay leaves
4 garlic cloves
Habanero peppers (to taste)
Banana leaves (previously washed and rinsed)

1 Start cooking the chicken in cold water, add bay leaf, whole black peppercorn, half onion and two cloves of garlic and a pinch of salt. Once everything is cooked, set aside the meat and separate the broth.
2 Pour the broth into a skillet. (You will need about four cups.) Disolve the achiote in the broth and add a bit of salt; add some corn flour to the broth to make a thick sauce, called Mayan kol, in which the chicken will finish cooking.
3 Mix the corn dough with the lard, add salt achiote paste to give the dough that special color. Add the xelpón (or black) beans.
4 To make the corn dough base, cover the bottom of a roasting pan with the banana leaves, put masa (dough) on the leaves, giving it the shape of the pan. Save some masa for the end, in order to form the cover of the dish.
5 Shred the chicken and sauté with the remaining onion, garlic, julienned tomatoes and epazote leaves.
6 Finally, put the lid of masa on top, wrap the whole with the banana leaves. Preheat the oven at 300 degrees Fahrenheit and bake for about an hour and a half.
FROM THE EDITORS OF WWD

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The Art Deco turbine hall at Battersea Power Station.

The degree of complexity, and the scale, was unique, bigger than anything we've ever done, and anything we will ever do. It was a very unusual project,” says Sebastien Ricard, project director at WilkinsonEyre. He adds that, at one point, there were 36 cranes on the site itself, “probably more than in all of London.”

The cornerstone of a 9 billion pound, or $10 billion, regeneration project — the largest in London — the power station opened on Oct. 14 and is home to more than 100 stores, restaurants and cafés; an Apple campus that's set to bow early next year, and more than 200 luxury apartments.

The wider site spans 42 acres and has a new London Underground station in addition to residential, retail and commercial buildings designed by Foster and Partners and Frank Gehry.

Built between 1929 and 1955, the power station had been a monument to progress and the wonders of coal-fired power. By 1955 it supplied London with up to a fifth of its electricity, and dominated the city’s southwest landscape with its four grand chimneys and handsome red brick facade.

Its Turbine Hall A was an homage to Art Deco design, while Turbine Hall B had a ’50s modernist feel. After the power station was decommissioned in 1983, it was largely forgotten, ravaged by weather and by a string of former owners and developers who'd started work, run out of money and walked away.

“Turbine Hall A is still aglow with bronze fixtures, a warm color palette, and the original, sparkling Art Deco tiles, while Turbine Hall B has a midcentury modern feel with clean lines, polished concrete and stainless steel. The control room in Turbine Hall A will be used as an events space, while the one in Turbine Hall B has been transformed into an all-day bar concept where patrons are able to gaze at the original dials and monitors through new curved glass panels. Details in the control rooms were restored using digital color scanning and 3D-printing methods taken from Formula 1 race-car building, with the teams able to replicate missing dials, knobs and levers. The four chimneys were entirely rebuilt to their original specifications and using the same methods, with 25,000 wheelbarrows of hand-poured concrete and 82 gallons of paint required for each one. The northwest chimney houses Lift 109, a glass elevator that whisks visitors to the top for 360-degree views of London.

“Turbine Hall A was an amazing example of creative, innovative architecture, but it was in a pretty bad state, surprisingly so for a building that wasn’t even 100 years old,” says Ricard. “The turbines had been sold for scrap metal, the roof was gone, and the building was open to the elements.”

Ricard says that when WilkinsonEyre took on the job, one of the main walls had collapsed and another had been classified as a dangerous, unstable structure. “There were a lot of complexities we had to deal with. It wasn’t a traditional restoration project like a residential home,” says Ricard.

The team persevered. They fixed what they could and were careful to preserve traces of the building’s past, polishing and restoring the parquet and marble, and leaving intact diagonal streaks of plaster on the brick walls where the old staircases used to be.

Details in the control rooms were restored using digital color scanning and 3D-printing methods taken from Formula 1 race-car building, with the teams able to replicate missing dials, knobs and levers.

The four chimneys were entirely rebuilt to their original specifications and using the same methods, with 25,000 wheelbarrows of hand-poured concrete and 82 gallons of paint required for each one. The northwest chimney houses Lift 109, a glass elevator that whisks visitors to the top for 360-degree views of London.

The landmark was in a parlous state, and its transformation became the largest regeneration project in London. by SAMANTHA CONTI
While the job was challenging, Ricard says he was captivated by the romance of the ruin, and its history. Battersea Power Station was designed by Sir Giles Gilbert Scott, the architect known for his work on Oxford University’s New Bodleian Library, Liverpool Cathedral, and Britain’s iconic red telephone boxes.

In the last century Battersea’s turbines powered landmarks including Buckingham Palace, the Houses of Westminster, Carnaby Street and the tennis courts of Wimbledon.

In an interview, Ricard describes the power station’s original Art Deco turbine hall as “grand and ornamental. Electricity was a super high-tech industry at that time, and the engineers working there were probably very well regarded. “Also, the companies involved were private, so I am sure there was a bit of competition, and they wanted to show off a bit with their buildings. We tried to respond to that,” says Ricard.

He adds he and his colleagues took “great inspiration from Sir Giles Gilbert Scott in everything, from the drama and scale right through to individual material choices.” Ricard says the scale of the original building was breathtaking. The central area is vast enough to fit the whole of St. Paul’s Cathedral, another London landmark designed Sir Christopher Wren.

The Wilkinson Eyre team dealt with the building’s enormous volumes by creating skylights to illuminate the space. They also created balustraded galleries and bridges in the turbine halls to give shape, depth and a human scale to the industrial building.

“The original Tate site was about one-third the size of Battersea Power Station “and — also — it’s dedicated to one activity. It’s a museum,” says Ricard.

Modern art lovers will be familiar with another refurbished power station in London – Tate Modern, with its vast Turbine Hall and Tanks exhibition spaces. Ricard notes that the original Tate site was about one-third the size of Battersea Power Station “and — also — it’s dedicated to one activity. It’s a museum.”

By contrast, Battersea is multisite, with retail, open-plan offices, a cinema, events rooms and apartments that have been built around a garden square located above, and to either side of, the Power Station.

Zara, meanwhile, has opened its newest store in Madrid and Porto. It features the latest technology innovations from Zara’s integrated online and physical store platform, and looks more like a luxury department store than the average Zara outlet, with airy interiors, lots of blond and natural wood and a spacious shop floor.

Sam Cotton, head of leasing at Battersea Power Station, says the enthusiasm of Zara’s parent company Inditex for the project grew as the power station development began to take shape.

Cotton says Zara committed to 20,000 square feet a few years ago. On Oct. 14, it opened a space spanning more than 48,000 square feet over two floors. Last month, during a quarterly results update, Inditex CEO Oscar García Maceiras highlighted the upcoming Battersea Power Station opening as an example of how the company wants to position Zara as more of an upscale fashion brand and burnish its reputation.

The fixtures and merchandising are more Harrods than high street, and there are separate departments for lingerie, footwear and accessories and babies aged 9 to 12 months. Some of those dedicated areas have their own stock rooms, dressing rooms and tilts.

Until now, lingerie has only been available online. The Zara collection includes pajamas, underwear, dresses and bodysuits made from silk, alpaca, wool and cotton. Finishes are made from light tulle, lace and satin.

A area spanning 4,300 square feet is dedicated to Zara Home. Customers can choose from different qualities of cotton bedding; browse cookware displayed in a show kitchen, and shop for vases, candles and coffee table books.

The brand has already installed a Christmas shop, complete with an electric train zipping around a snowy mountain.

People can pay-and-go using the Zara app, prebook a fitting room, and collect online orders in the space of two hours. Shoppers can also try on their orders in-store, and immediately send them back via postal facilities built into the store.

Zara is also offering the chance to leave boxes and packaging in-store, or take their merchandise home in secondhand boxes.

Inditex is committed to achieving climate neutrality by 2040, and in line with the company’s overall strategy, the new store has energy-saving LED lighting. Zara Battersea is also connected to Inditex’s internal energy platform, which monitors the efficient consumption of the stores’ air-conditioning and electricity installations in order to optimize their management, identify the most efficient systems, improve maintenance and help define strategies to reduce energy demand.
Old and New Worlds Mingle At Innovative Design Space Artemest Galleria

The space, which has recently opened in New York’s Chelsea, asks viewers to look at traditional Italian artisans through the lens of contemporary art and design. BY SAMANTHA CONTI

A cross-cultural arts and crafts experiment is taking place in Manhattan’s Chelsea with the opening of a new gallery space that fuses the traditional skills of Italian artisans with the fresh ideas of contemporary artists, designers and curators.

Artemest Galleria, which opened earlier this month at 518 West 29th Street, is the first physical gallery and showroom from Artemest, a high-end interiors and lifestyle website. The site, which launched in 2015, connects more than 1,400 Italian artisans with an international audience of designers, architects and private clients who are looking for luxury furnishings and handmade items ranging from something as small as a marble cake stand up to leather sofas and Murano glass chandeliers.

The new, 5,000-square-foot, multipurpose space functions as an art gallery, with exhibitions changing every three months; an events space; and as a meeting place for clients—architects, interior designers and other clients can plan projects and source home decor, furniture and lighting.

Artemest Galleria is currently hosting a show called “Blow,” meant to highlight the skills and craftsmanship of Murano glass blowers as seen through the eyes of the Caribbean-born artist Bradley Theodore.

The space is filled with Theodore’s large and small-scale works, which have a Pop Art feel — and look nothing like anyone else’s ideas of a traditional Murano glass chandelier.

There are giant pineapple and palm installations, a colorful glass sculpture of Frida Kahlo and skull-adorned mirrors hanging on a backdrop covered in hand-painted wallpaper. Theodore’s works have been created by the Italian glassblowers Ongaro e Fuga; Fratelli Tosi; Luci Italia; Specchi Veneziani; Multiforme; Venice Factory, and Covi e Pucciani.

“Blow,” first presented in June at the Salone del Mobile in Milan, demonstrates just how different Artemest is from other furniture and interior design shows.

Artemest Galleria, and the exhibitions it plans to host, are the cofounders’ way of telling the world that traditional craft isn’t dead, dying or dusty and that millions of Italian artisans continue to use centuries-old skills to make everyday objects.

“The whole point is to reinvigorate the world of craft without dumbing it down,” says Ippolita Rostagno, the cofounder and creative director of Artemest.

“We are trying to get people’s notion of craft out of the dusty closet, cast a new light on it, and show what being contemporary really means. Craft is not only tied to tradition, but to bring back to a specific sort of old world, maker culture. It can also be reimagined with the influence of artists, designers and people who traditionally have not had access to this incredible wealth of craftsmanship and design,” she adds.

Artemest Galleria plans to tap a different artist, curator or maker every three months who will align with different interior design features and lush editorial-style shoots. The new, 5,000-square-foot, multipurpose space is designed to “tell many different stories, engage and reengage with the Italian artisans to a new audience.”

Credendino adds that the project was crucial to the development of the brand as it allows the business to “tell many different stories, engage in new work for a series of exhibitions.”

The New York-based Rostagno, a fine jewelry designer, who grew up outside Florence and studied sculpture or maker every three months who will align with different interior design features and lush editorial-style shoots.

Rostagno says that New York was a natural place to open the first Artemest Galleria because “it is the mecca of all design firms. The architecture and interior designers are based here and the U.S. is our first market, so it made sense to have a physical space where we can really meet with our community.”

The new space is located on the garden floor of a building designed by Annabelle Selldorf of Selldorf Architects. It is located across from David Zwirner Gallery.

Rostagno says she and Credendino preferred the downtown arty neighborhood to New York’s furniture district because they wanted to focus on the intersection of art and craft rather than pitching themselves as another furniture and interiors store.

The new space also has a garden, where Artemest plans to host events and showcase outdoor furniture starting next spring. In addition to the garden and the gallery, there is a project room, a sample room and an office space for meetings.

Going forward, there will be a workshop space for architects, interior designers and private clients to work on residential and commercial projects and preview finishes, fabrics and materials.

Credendino adds that New York is just the beginning. The business partners plan to open three more showrooms in the next three years, most likely on the West Coast of the U.S. and in the Middle East.

Their ultimate goal is to expand beyond Italy, tap artisans and craftspeople worldwide and help them to market and sell their designs using Artemest’s technology, services and logistics.
It’s Electric: Consumers Power Up Interest For Various Modes of Transportation

From electric scooters to electric-powered flying taxis and record-breaking electric speedboats, alternative transportation is taking shape in many forms. by ROSEMARY FEITELBERG

Century’s after Benjamin Franklin first discovered electricity with his kite experiment, electric-powered vehicles are gaining consumers—and companies—new ways to take flight.

Whether landlocked or on the open waters, commuters, tree-huggers and adrenaline seekers alike are leaning into fuel-saving and planet-loving ways to get around. Elon Musk may have led the charge into electric vehicles (without leaving behind the add-on of striking design) but other innovators are powering up in different ways. Here’s a sampling of what is debuting and what lies ahead.

Last month, Eviation Aircraft completed the first maiden voyage for its all-electric aircraft “Alice” — an eight-minute journey at an altitude of 3,500 feet. What sets the aircraft apart is that it produces no carbon emissions, reduces noise and is more affordable to operate per flight hour compared to light jets or high-end turboprops. Geared for commuter and cargo transportation, Alice is expected to routinely run flights ranging from 150 to 250 miles.

Two domestic carriers—Cape Air and Global Crossing Airlines—have placed orders for 75 and 50 Alice aircraft, respectively. DLH Express is Eviation’s first cargo customer, having ordered 12 Alice eCargo planes. Electric flying taxis are also on the horizon. Last month, United invested $15 million in Eve Air Mobility through United Airlines Ventures, which supports new technologies that are geared for sustainability and decarbonizing air travel. United’s alliance with Eve includes plans to a purchase 200 four-seater electric aircraft, with the first deliveries expected as early as 2026. Apparently, George Jetson was onto something as flying taxis or electric vertical take-off and landing vehicles (eVTOLs) are being eyed to try to revolutionize the commuter experience in cities internationally.

In lieu of combustion engines, eVTOL aircraft use electric motors for carbon-free flights. The Embraer S.A.-backed Eve has dreamt up “air taxis” that rely on conventional fixed wings, rotors and pushers for a lift-then-cruise design. The vehicle is supposed to be easy on the environment and on the ears—with a range of 60 miles and noise levels that are said to be 90 percent lower than conventional aircraft.

In addition to the Eve deal, United had already banked on electric-powered transportation. Last August, United gave a $10 million deposit to a California-based eVTOL company for 100 aircraft.

Electric-powered boats are also gaining interest. More than 100,000 people were watching from the land and the water when the world speed record for an electric-powered boat was smashed at 109.5 miles an hour at the Lake of the Ozarks Shootout. F1 H2O world champion Shaun Torrente was at the helm of the V32, Vision Marine’s widebody 32-foot catamaran that was designed by Vision Marine and Torrente’s STR. He first reached a speed of 104 mph and then cranked things up to 109 mph in a second run. Doing so topped the former world electric speed boat record that had been set by Jaguar with its Vector boat. So confident is Vision Marine in the V32 that the company has vowed to race anyone and anywhere in order to prove its propulsion technology is the world’s most powerful.

With multiple automotive companies chasing Tesla to roll out electric vehicles, GMC partnered with the shopping platform NTKW to try to entice consumers with exclusive products. The hook-up was to draw attention to the Oct. 20 reveal of the first GMC Sierra EV Denali edition 1. Its latest all-electric vehicle, fashion designer Dao-Yi Chow was initially on board with a collaboration for an item that was designed to reflect Sierra EV’s technology, but that fell through. Another of the custom items was transportable in a different way. The National Hockey League’s Auston Matthews, the league’s most valuable player for the 2021-22 season, presented four convertible traveler garment bags.

Thrill seekers of varying speeds are also finding options that aren’t exactly brand new. Some urban commuters have discovered the Vinghen T3i, a cross between a stand-up electric scooter and an electric bicycle. Picture a two-wheeler with handlebars but no seat and no peddled required. Riders step onto a plywood deck and activate the electric power with a thumb throttle to make haste like riding a scooter. Initially rolled out through crowdfunding in fall 2020, the Vinghen T3i has since been updated and will be sold via Indiegogo for $1,549. There is also a VIP offer of $1,099 for the European-made Vinghen T3i, which is billed as a “smart push-bike.”

The Swiss family-owned Micro uses less components for its toylike-designed cars to make eco-friendly vehicles. First conceived by Swiss inventor Wim Oosterboer and his sons Merlin and Oliver, production started in a joint factory with the Italian company CECOMP in Turin this past summer. Customers in Switzerland have gotten behind the wheel of the Microliner sooner than most through a Pioneer series. More than 35,000 people have already reserved a Microlino, according to the company.

The stylish vehicles cost about $5,000 euros and deliveries will start shipping in France and other European countries next year. Gucci chief executive officer Marco Bizzarri was among the first to land one. Micro is also cooking up the Microlino Lite geared for younger consumers without driver’s licenses, due to its maximum speed of 45 kilometers an hour. That model is expected to go into production next year. The company is also polishing up other categories, such as the Microletta, a three-wheeled e-moped that was first shown in 2020. It has a removable battery, can easily cover more than 100 kilometers on a single charge and can be recharged with normal electrical sockets at home. Classified as a tricycle in Europe, the Microletta can also be used without a driver’s license. Thousands have already lined up to order that one online, even though a production date has not yet been set.

One other addition to the Micro family is the Microino SpiagginA Concept, which was inspired by legendary ‘60s-era compact cars like the Fiat 600 Jolly or the Citroen 2CV. With a canvas white-and-blue striped roof and open on the sides and the rear, the car is meant to be conducive to passengers enjoying gentle breezes at the height of summer.

The Vinghen T3i will hit consumers next year.

EVATION Aircraft’s “Alice” is powered by two electric motors, is made of predominantly composite materials and has a T-tail.
Inside EmpireDAO, New York’s New Web3 Coworking Space

This isn’t the typical workspace. BY KALEY ROHSTISH

A simple paper name tag sticks to your lapel designating your name and decentralized autonomous organization, or DAO, affiliation—if you have one. It’s OK if you didn’t find a DAO—what is basically code built by a community on a blockchain—not know what it is. Newcomers to Web3—the anticipated next wave of the internet—say you learn quickly and there’s no better place to get involved than a breakfast and meetup—like the one held the first Tuesday of each month at EmpireDAO. Opened in September, New York’s newest Web3 coworking space was founded by crypto veteran Mike Fraietta for a crowd of hopeful and current Web3 professionals, some of whom may have never had a physical office before.

At first glance, the 1898-built Renaissance Revival-style building boasts byyped fashion adjacencies, as well as ample graffiti, with its location above the Supreme pop-up water tower. Members pay to use a desk with membership sold as NFTs comparable to WeWork’s monthly pricing. On the side, EmpireDAO is renting the space out for events or private events.

For one, Abigail Carlson, marketing manager at Germania Bank, then resident to photographer Jay Maisel in the ‘60s before he sold it for $55 million in 2015. In homage to Maisel, the documentary “Jay Myself” plays on loop in the second floor foyer to EmpireDAO after guests trace a visual timeline of key internet milestones displayed on placards throughout the spiral staircase below.

“What are you building?” is the Web3 version and socially acceptable replacement for “What do you do?” For example, doctors build DAOs to reimagine health care while music fans are reselling concerts so artists get more agency back. These are the kind of projects discussed at the networking meetups and some of the missions of people who fill the workspace.

In three words: “community-owned community” is what Fraietta is building.

“This is going to happen,” he tells WWD. “This has already been written that this will be the next version of the internet.” I was the guy 20 years ago going, ‘Everyone’s going to be a publisher…’ Everybody will be a publisher of the internet—say you learn quickly and there’s no better place to get involved than a breakfast and meetup—like the one held the first Tuesday of each month at EmpireDAO. Opened in September, New York’s newest Web3 coworking space was founded by crypto veteran Mike Fraietta for a crowd of hopeful and current Web3 professionals, some of whom may have never had a physical office before.

According to Tess Ferr, head of community and impact at video streaming platform Beem who also attended the meetup, Web3 culture is like “learning a new language.” And learning that language is aided by the right apps and browsers, she says. These include Brave for internet searches (so your data isn’t packaged off for big bucks without your permission), Telegram or Discord for encrypted instant messaging (not unlike WhatsApp) and your choice of digital currencies. “It’s also a part of it. Like fashion brands learned TikTok and hired staffers for it, learning how Web3 works is all part of facing the Web3 transition head-on.

Time. (Fraietta said a barber set up shop once.) Though certain stereotypes or vices—be it the handful of electric scooters stashed in the corner or vape puffs in between conversations at EmpireDAO, may come to define tech spaces—there was a balanced and diverse pool of attendees at a DAO founders meetup in early October. For one, Abigail Carlson, marketing manager at ConsentSys Mesh, is looking to join or create the next women-led DAO in media as a reaction to internet cancel culture but a more informative virtual community by and for women in media, while Kofi Asante-Menah is looking to bring more power to musicians with his global digital concert enterprise SHAKEN Art & Gold Consulting Marketplace. The marketplace holds concerts in the metaverse and is said to more directly benefit the artist.

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But to avoid the pitfall of a coworking space like WeWork (which ultimately failed to turn a profit amid rapid expansion) EmpireDAO—which is currently in the midst of its second funding round, though details are few as with its seed round—will need to put its money to good use.

A simple paper name tag sticks to your lapel designating your name and decentralized autonomous organization, or DAO, affiliation—if you have one. It’s OK if you didn’t find a DAO—which is basically code built by a community on a blockchain—not know what it is.

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Cozy in Coats

There is something magical about the fall fashion season. October begins the reset from the ease of summer’s lightweight silhouettes to fall’s cozy layered looks. Fashionable coats, knits and sweaters take the lead in a power play with pattern and jeweled tones, inspired by the season’s crisp air and autumnal color palette that, much like the falling leaves, changes the scene for the season.

BY TONYA BLAZIO-LICORISH
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