WEEKEND EDITION
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Zoe The Great
The megastar takes control as she gets set for the “Avatar” sequel.

Pearl Power
Fashion’s Horror Fix
In 1932, Gabrielle Chanel created BIJOUX DE DIAMANTS, the first high jewelry collection in history. Inspired by the allure of the stars, it was designed to be worn freely in a brand-new way. Mademoiselle then turned her concept of jewelry in motion — part of her vision for women — into a manifesto.

In 2022, CHANEL High Jewelry celebrates this celestial revolution with the launch of the 1932 COLLECTION, based on the perpetual motion of the stars and tailored to the natural movements of the body. In the same spirit, CHANEL asked an author known for his reflections on movement to write a manifesto for the new collection.

After winding around from the nape of the neck, the string of diamonds suddenly bursts into a shooting star, trailed by a cascade of sparks leading to a sapphire that fits perfectly into the negative space of a crescent moon of diamonds. A fragmented nimbus then explodes around a profusion of carats pulsating at the neckline. A line of precious stones rises and falls with the rhythm of the breath, trapping the gaze in their bewitching depths. Beneath this blue eclipse, a string of crystals leads the eye toward the heart, where a diamond sun blazes, its early-morning rays oscillating and sparkling with the wearer’s movements. In this theater of precious stones, celestial bodies undulate on the skin’s “Milky Way,” sketching new landscapes each time the head moves or tilts. Like the necklace, the collection is a series of celestial bodies journeying across the skin and enhancing each movement of the body as the planets travel past twinkling stars. The beauty of the world lies in this radiance. The glow of the stones is tangible, sculpted into the diamond, itself becoming a jewel, liberated, as if the aura could be removed and worn as a brooch. What was a parure has become a jewel, a stone cut in stone, made even more precious by what has been removed from it. From the depths of the Earth to the Cosmos, there is little light, but it sometimes burns beneath the eyelids in insistent lines. The gems begin to dance within us: diamonds, blue diamonds, rubies, yellow diamonds, sapphires and rings running along the fingers, orbiting, spilling their brilliance over the hand. Bracelets and diamonds give way to a streaking comet on the skin, a virtuoso play of light and the ever-changing gestures of a woman who is suddenly the center of the universe.

Hugo Lindenberg
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THE NEW 1932 COLLECTION CELEBRATES THE 90TH ANNIVERSARY OF THE BIJOUX DE DIAMANTS COLLECTION, CREATED IN 1932 BY GABRIELLE CHANEL.

TRANSFORMABLE ALLURE CÉLESTE NECKLACE IN 18K WHITE GOLD* AND DIAMONDS, WITH A 55.55-CARAT OVAL-CUT SAPPHIRE.
Happy holidays!
The year is rapidly dwindling and while those who celebrated Thanksgiving in the U.S. and abroad digest their meals, we all are looking forward to the holidays and the start of another year. Somehow it seems like yesterday that we were talking about the summer...

But there is still lots ahead in 2022, including Miami Art Basel, which is due to kick into high gear as this latest issue of WWD Weekend arrives. So we offer a guide to what to see and do and where to eat and stay – from the new Fabel Miami rooftop supper club and speakeasy to the Arlo Wynwood and parties for London's Sarabande Foundation, Fendi, Balmain and more.

Miami isn’t the only art game in town, however: We also talk to artist Nick Cave about his latest exhibition at the Guggenheim Museum in Manhattan, and look at the Lynette Yiadom-Boakye show at Tate Britain in London and the retrospective of fashion designer Sybilla in Madrid.

For those wanting to head even farther afield, there’s always the Junkanoo festival in The Bahamas the day after Christmas, a visit to one of the top global wellness resorts picked by WWD Weekend, or the new Portrait Milano hotel from fashion’s Ferragamo family in Milan.

Then again, you could just stay close to home and watch Amber Ruffin’s show on Peacock – the comedian talks about her aim to shake people out of their ignorance with laughs. Or you could stream one of Netflix’s top five holiday movies – but remember to mind your manners, at least according to famed Parisian events organizer Françoise Dumas, who has worked for everyone from Bernard Arnault to Karl Lagerfeld. One tip: Female guests of honor should be seated on the right of the male host while their spouse should be seated on the right of the female host, or the partner of the male host.

In the mood to actually go to the movies? Well, there’s the long-awaited sequel to “Avatar” coming out soon, “Avatar: The Way of Water,” featuring our cover star Zoe Saldana, who explains why the film has taken 13 years to make.

For those who think the word “avatar” is a new one, its first use in English was in 1784 and it was first referenced in the Avatar for PLATO video game in 1979. The word comes from Sanskrit and means “descent.” Now, with the metaverse, whether we all will have avatars in 2023 remains a question.

Staying in or going out, there’s no excuse not to dress up – in reality, that is. WWD Weekend selects nine holiday dresses ideal for any occasion.

So have a wonderful holiday season, and have fun.

JAMES FALLON
Editorial Director
S E X

BY MADONNA
CURATED BY ANTHONY VACCARELLO
ART BASEL MIAMI BEACH
NOV 29 — DEC 4
PHOTOGRAPHED BY STEVEN MEISEL

SAINT LAURENT
RIVE DROITE
What Not to Miss This Art Basel Miami Beach

A guide to the best exhibits, parties and restaurants for Art Basel Miami Beach 2022. BY LEIGH NORDSTROM AND KRISTEN TAUER

The City's Newest Restaurants

Rapper Bad Bunny and hospitality entrepreneur David Grutman teamed to open Gekko in Brickell this past summer. The atmospheric restaurant is a Japanese-inspired steakhouse and lounge, and features a dramatic dining room designed by Rockwell Group.

In nearby Wynwood, the arty neighborhood is welcoming Fabel Miami, a new rooftop supper club and speakeasy inspired by European islands like Mykonos and St. Tropez. Fabel will host a private benefit for the Robot Heart Foundation during Basel.

For a quicker option, stop by Zazzy’s Pizza, which recently opened an outpost in Miami, Florida.

In the Design District, Major Food Group opened the swanky Italian restaurant Contessa Miami, and on Miami Beach, new options include Greek restaurant Avra and 2 Korean Girls, a pandemic pop-up that opened a permanent location at the Shelbourne Hotel.

All of the Museum Shows

The city’s art museums are debuting a host of new exhibitions in time for Art Basel. At the ICA, Nina Chanel Abney’s solo show “Big Butch Energy” will feature a new installation, and the Pérez Art Museum is presenting “Liminal,” the first North American survey of Leandro Erlich’s work.

The Bass Museum is presenting a duo exhibition of Adrián Villar Rojas with Mariana Telleria, “El fin de la imaginación,” with newly commissioned sculptures and installations. In addition to exhibiting 2022 artist-in-residence Alexandre Diop, the Rubell Museum is also showing new work by artists including Jo Mesner, Tenapé Urgessa and Patricia Ayres. In Wynwood, the Museum of Graffiti is spotlighting the four-artist Brazilian collective VLOK with “Adrián Villar Rojas, Alex Arrechea at Villa, and Kusama, and in recognition new pieces will be on display as a teaser of an upcoming collaboration.

And on Dec. 2, Valentino will host a cocktail party at the W Hotel in celebration of the 20th anniversary of Art Basel Miami Beach, which they’ll follow up with a party at a nightclub nearby celebrating their second Party Collection, a selection of festive holiday-ready looks.

Art Basel Miami Beach looks more and more like a fashion week each year – time to start planning your schedules.

The Parties

Of course, it wouldn’t be Art Basel Miami without fashion. Armani will be in town, launching Giorgio Armani Love Art Basel Miami, an endeavor blending fashion, art and technology. The project includes new work by Italian artist Marcatantoni, who explores the theme of love through nature. To celebrate, the brand will be hosting a party on Nov. 29 at its Design District store.

Prada will also be popping up at Basel with Prada Extends, a live music project celebrating the connective power of music. The event, on Dec. 1, will be curated by British Canadian electronic musician Richie Hawtin aka Plastikman, who has created the soundtrack for some of Prada’s recent runway shows.

Saint Laurent will host a cocktail on Dec. 1 in celebration of its beachfront gallery exhibition curated by Anthony Vaccarello. Saint Laurent Rive Droite will feature 25 images from Madonna’s 1992 book “Sex,” which will be released in a limited edition of 800 copies.

Helsley will celebrate its 10th anniversary with a dinner on Dec. 1, hosted by actress Tati Gabrielle. Sarabande is making the trip from London, England, with a fundraising dinner on Nov. 28. Balmain, Farfetch and Fendi are all throwing parties on Nov. 30; Farfetch will toast Esteban Cortazar’s 20th anniversary collection, while Fendi will celebrate the opening of their Case Boutique with a cocktail party. Balmain, meanwhile, will debut an exhibit with Cuban contemporary artist Alexandre Arrechea at Villa Balmain, which will be comprised of physical and digital art, NFTs and a Web3 experience.

Louis Vuitton will continue their presence at Art Basel Miami Beach with an exhibition of curated art pieces from the likes of Yayoi Kusama, Takashi Murakami, Richard Prince, Alex Katz and Jean Larivière. This year marks a decade since the first collaboration between Louis Vuitton and Kusama, and in recognition new pieces will be on display as a teaser of an upcoming collaboration.

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Françoise Dumas Reflects on Life
As ‘Mistress of Ceremonies’

Dumas has written a book recounting the parties she’s planned for luxury moguls, fashion designers and heads of state. by JOELLE DIDERICH

For more than four decades, Françoise Dumas was swept up in a whirl of charity galas, luxury launches and state dinners. Then the coronavirus pandemic hit, and the event planner’s professional activity came screeching to a halt.

Dumas was at her holiday home in Comporta, Portugal, when the first cases were announced and decided to remain there instead of returning to Paris, France.

The forced break allowed her to take stock and write a book, “Mistress of Ceremonies,” recently published in French by Grasset, in which she recounts the parties she’s planned for luminaries like luxury magnate Bernard Arnault, designer Karl Lagerfeld, Princess Caroline of Monaco and former presidential couple Jacques and Bernadette Chirac.

Now Dumas is back in action, with events like the annual Société des Amis du Musée d’Orsay gala dinner, but she reckons the world will never be the same again. “I’m at a turning point in my life, but it’s not just due to my age. I think we’re at a turning point in society too, aren’t we?” she says tentatively over a cappuccino at the Ritz hotel in Paris. “It’s strange, very strange. I really feel like things are completely changing. But I’m not the person to organize Zoom dinners in the metaverse. I prefer living matter.”

Dumas could be forgiven for thinking she’s part of a dying breed. There’s only a handful of great society hostesses left in Paris, including her friend Countess Jacqueline de Ribes, society collector Countess Isabelle d’Ornano and héritier David-Weill, all of whom belong to a generation well-versed in the codes of entertaining à la française.

“I wonder if the young generations will be as interested in this traditional art of living,” ponders Dumas, whose book details the arcane rules for hosts and guests, from the court of King Louis XIV to the present day (who knew that a dinner napkin should always be folded in half before being placed on your lap?).

“I wanted to recall certain rules that I feel are important for a pleasant and courteous life,” she says in her signature affable delivery. “I feel that you can’t just do as you please.”

Dumas has always been drawn to the social whirl. Born in 1939, she spent her early years in the Loire region, largely shielded from the effects of World War II. As a child, she developed a passion for history, through regular visits to the area’s famous castles, and practiced organizing receptions with her doll’s tea set.

Her imagination was fueled by fantasies of the great masked balls hosted by the likes of Étienne de Beaumont, Alexis de Redé and Carlos de Beistegui in the 1920s and 1930s. By the time Dumas started working for event organizers in the ’60s, however, those socialite gatherings were a distant memory, replaced by buzzy film premieres, like the 1962 party for “The Longest Day,” which culminated with a concert by Edith Piaf on the Eiffel Tower.

Dumas wanted in, but as a junior in the office of Georges Cravenne, the man who launched the Césars ceremony, France’s equivalent to the Oscars, she was relegated to the accounts that nobody else wanted: jewelers, perfumers and fashion designers, who at the time were considered minor clients and disparagingly referred to as “suppliers.”

Little did she know that she was laying the foundations for the agency she would go on to found with her business partner Anne Roustang in 1980. Her first fragrance launch was for Valentino in 1978 and took the shape of a gala for Roland Petit’s new ballet for Mikhail Baryshnikov, followed by dinner at Maxim’s.

“I think it was the first time that the launch of a luxury product was tied to a cultural event and it was a great success,” Dumas recalls.

Her meeting with Arnault came to define a large portion of her career, with Dumas helping the head of luxury group LVMH Moët Hennessy Louis Vuitton to host events, including the blowout launch of Dior’s Dune fragrance in 1991 at the Château de Vaux-le-Vicomte, and the 1996 Met Gala, which Princess Diana attended in John Galliano’s first haute couture design for the French fashion house.

Dumas says legendary WWD boss John B. Fairchild credited her with burnishing the image of Arnault — whose frenzied acquisition of luxury brands in the 1980s and 1990s earned him the nickname “the wolf in a cashmere coat” — by masterminding the gala events he sponsored for charities headed by former French first lady Claude Pompidou and later Madame Chirac.

“Alongside [Arnault’s] conquering or combative side, there was his patronage and support for social or cultural causes,” she says. “When we started working together, I would always say to him, ‘Monsieur, you want to create the world’s largest luxury group. It would be wonderful to perpetuate this French art of living.’ And that’s what he’s done with his brands.”

Dumas also takes credit for popularizing one of Dior’s bestsellers, the Lady Dior handbag.

“This is a true story,” she announces with a smile, going on to explain that Bernadette Chirac asked her to pick a gift from the Dior boutique for the Princess of Wales, who was expected for tea at the Elysée presidential palace during a 1995 visit to France.

“I had noticed a little bag, which at the time was made of fabric, and so I had it wrapped and sent to the Elysée. I phoned Monsieur Arnault to let him know, and he said, ‘Recall the bag immediately.’ Why? Because he was working on a prototype in leather. He had it finished overnight, and the leather version was sent instead,” she says.

Eventually, the bag was so closely associated with Princess Diana, who was still referred to as Lady Diana in France, that it was renamed in her honor.
While Dumas has always sought the company of the great and the good, she is clear on her position in the ecosystem.

“I found my place as an organizer and as a kind of reference, but I never tried to become a great socialite. That was never my intention," she explains. “I think of people and always try to give them an instant of beauty and happiness. We always try to create moments that will become special memories. That’s really important.”

Nonetheless, she admits to being star-struck on at least one occasion: the 2004 state dinner where she met the late Queen Elizabeth II.

“I loved Madame Chirac. I was very close to her and we did a lot of events together, and one day I mentioned that I would be thrilled to invite me for a president that would draw a smaller crowd. A few days later, she called and said, ‘Would you like to attend the dinner for the Queen of England?’” she recalls.

Dumas and Roustang dressed in their finery and hit the red carpet. “What was very funny is that we were so used to seeing us there as event organizers that they kept asking us for directions,” she says.

From her 12 years of organizing events at the presidential palace she has gained an unparalleled knowledge of diplomatic etiquette, which she combines with an encyclopedic awareness of the ins and outs of Paris society — though don’t expect her to dish any gossip, beyond some amusing anecdotes about narrowly averted seating disasters.

“We’re like a switchboard, so obviously we’re aware of a lot of things that we’re not at liberty to disclose, but if you want a party to succeed and you've got to know how to place guests. That’s one of my favorite parts of the job,” she says.

Dumas still uses a system of cards — blue for men, pink for women — that she fixes with paper clips, allowing for last-minute reshuffles. “It’s like a battle plan,” she says, dismissing computerized alternatives. “I will never get rid of my cards.”

Dumas, who organized the mitrals of Prince Albert II of Monaco and Charlene Wittstock in 2011, is used to directing battalions of chefs, waiters, florists and decorators. “Sometimes there are more people behind the scenes than there are guests, so you really have to treat these events like a big film production,” she says.

She lovingly describes her most spectacular events, held in locations including the Château de Versailles, and the Forbidden City in Beijing.

“When you find yourself all alone in the galleries at Versailles, it’s extraordinary. The first time, I stood in front of the portrait of Louis XIV that is in every French child’s history schoolbook. I was enthralled. It was fascinating. The two great joys of my job are the people and the incredible places that belong to you for a few hours,” she says.

In the aftermath of the pandemic, she’s mulling the future of her agency, Françoise Dumas-Anne Roustang & associés. “I’m going through a bout of soul-searching. I would say that I really loved what I did, and I tried to do it to the best of my ability,” she says.

“Compare it to what Chanel is doing with its Métiers d’Art houses. This is like a métier d’art, and maybe this tradition needs to be modernized, but we need to keep it alive,” Dumas continues. “There are very large event production offices now, because the activity has grown over time, but I don’t think anyone has my experience as a hostess.”

In her bedroom, Dumas keeps a photograph of herself as a little girl. She confides: “I often talk to this little girl of my cards.”

Advice for Dinner Hosts From a French Event Organizer

In her book, “Mistress of Ceremonies,” Françoise Dumas reveals the secrets to a successful formal dinner party. The French event organizer has planned parties for the likes of luxury magnate Bernard Arnault, designer Karl Lagerfeld, Princess Caroline of Monaco and hedge fund billionaire Stephen Schwarzman. Here is her advice for hosts:

- Invitations should carry all the necessary information, including the date and time of the event, the dress code and the mention RSVP.
- The menu should be sober and easy to understand. Vegetables are always popular, and poultry is the diplomatic meal for excellence.” Offal, version, dishes cooked in sauce and stews should be avoided. Anything that could soil or inconvenience guests is prohibited: no shrimps that need peeling, nor excess garlic. Meals should respect guests’ culinary sensibilities and religious dietary restrictions.
- The choice of dishes must match the circumstances of the event. Caviar and truffles should be saved for special occasions; excessive opulence is unseemly, especially for charity dinners, where guests would prefer that the money is used toward the cause.
- Female guests of honor should be seated on the right of the male host. Their spouse should be seated on the right of the female host, or the partner of the male host. The seats on the left of the hosts are considered the second-best placements for guests of honor. At a long table. French tradition requires the hosts to be seated in the center, facing each other. Other guests are seated according to precedence: women before men, the old ahead of the young, members of the church before ministers and people with official roles ahead of ordinary guests. If possible, women and men should be seated alternatively.
Sybilla’s Retrospective Reflects On a Four-decade Career in Fashion

“The Invisible Thread” will run until Jan. 15. BY HIKMAT MOHAMMED

LONDON — The Sala Canal de Isabel II, an exhibition hall in Madrid, Spain, that resembles a lighthouse from the outside, is shining a spotlight on the work of native fashion designer Sybilla, who rose to fame in the 80s with minimal avant-garde designs.

The retrospective, titled “The Invisible Thread,” is the designer’s largest exhibition to date, running until Jan. 15, and curated by her friend Laura Cerrato Mera.

It will include more than 80 pieces of Sybilla’s designs, as well as catalogues, catwalk show footage, lavish invitations, press clippings and artifacts to illustrate the designer’s four-decade career.

The exhibition space is divided into five sections across five floors — “The Basting Thread,” “The Warp Thread,” “The Weft Thread,” “The Thread of Time” and “A Thread of Whispers” — to track Sybilla’s success.

“Preparing this exhibition under Laura Cerrato’s guidance has forced me to assess and somehow rationalize my working processes over the years and, through my conversations with her, has helped me understand them,” Sybilla says.

The exhibition starts in the 1980s, when the designer was part of the La Movida Madrileña countercultural movement that took place after the death of dictator Francisco Franco in 1975. This is where Sybilla established her designs by sharing them with her community and started a longtime collaboration with photographers Javier Vallhonrat and Juan Gatti.

Sybilla has always had a flair for architecture in her garments — on display on the second floor is her practice of painting fabrics and playing with sculptures and geometry, which expanded into bridalwear.

Sensuality and beauty are the theme of the third section, “The Weft Thread,” where Sybilla showcases contrasting ideas, including angles and curves, rigidity and fluidity, black and color, and extravagance and simplicity in her “Airport” collection from 1989, and pieces from her Sybilla Noche line.

The Spanish designer was a sustainability leader in the ’90s and worked briefly for the Italian house of Capucci before taking a long hiatus after to focus on craft and interiors, which is on display in “The Thread of Time.”

“A Thread of Whispers,” the final section, features a special video where Sybilla meditates on the epochs of her career, the fashion industry, her aspirations and obsessions.

“It hasn’t been easy for me, as everything I do tends to be quite spontaneous and unconscious. I do what I like, what comes up at any given moment, and I’m the first to be surprised by the results,” she concludes.

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This Former Marketing Executive Teaches You to Bust Your Clutter for Good

While other kids were busy collecting seashells, comic or phonics books, 4-year-old Parisian Marie Quéru would spend hours sorting through her drawers, gauging the interest of a toy, a book or even moments.

“I had a real passion for inventory,” confesses the 44-year-old Parisian, who coined — and registered — the term “Écologie d’Intérieur” (or Interior Ecology, in English) to describe her approach to objects and consumption.

Now a grown-up best known to her 40,000-person Instagram following as @larrangeuse (or The Arranger, in English), she’s turned this early capacity for evaluating the place of objects in her life into a five-step protocol and a career as a consultant for private clients, companies and even brands, who all come to her for help in creating hardscrubbed curated and smartly functional spaces.

“Just because I’m orderly by nature doesn’t mean I love putting things away or that it’s easy for me. I’m lazy and hate it as much as the next person,” she says with a laugh.

The real reason why putting her home and workspace in order is easy-breezy is because Quéru has fewer objects than most, stemming from that early detachment from material goods.

And that’s what she’s trying to share through Interior Ecology, which is not so much about organizing one’s belongings as it is about “changing the relationship to objects and beyond that, to consumption,” according to Quéru.

Shelving those ideas starts with “understanding that ‘too much’ amounts to visual, mental and environmental pollution,” she explains, pointing out that the antidotes are respectively “beauty, practicality and durability.”

For her own journey from calling to career, she took the scenic route.

After studying agricultural engineering and earning a master’s degree in marketing at the ESSEC Business School in Paris, Quéru began her career in strategic consulting and brand identity in design agencies, before venturing into brand and eventually becoming partnership manager for luxury and home at the Printemps department store.

Over the years, her nearest and dearest saw her knack for getting rid of things no longer necessary to her life as a quirk that brought gentle ribbing — and even a mention during speeches at her wedding.

“When talking about tidy people, there’s often negative connotations about being obsessive-compulsive or psychiatrique and for a long time, I saw it [in myself] as a form of neurosis,” she ruefully adds, unable in earlier years to articulate her detached relationship to objects.

Even so, she couldn’t help but become increasingly aware that the society of consumption created an endless feedback loop of frustration and excess.

After looking into famous organizing methods that reassured Quéru she wasn’t alone in finding a jarring disconnect between “peak stuff” and rising levels of unhappiness, her science background kicked in.

The a-ha moment was realizing “our brain is still wired to hoard, so it finds all sorts of excuses to make us keep an object for the wrong reasons,” she explains, calling this the fundamental cognitive bias of our species, since evolution favored those who better access to supplies and other goods to ensure their survival.

Hence the word “ecology,” since her approach hinges on a three-way relationship between people, their stuff and the environment. With requests starting to come in, she created UltraRangement in 2019, to offer services to private clients looking for a helping hand.

It sounds more of a hot topic during lockdowns and stay-at-home orders, a moment Quéru calls a “double wake-up call” that put people face to face and at close quarters with the clutter — material and immaterial — they could overlook in otherwise busy lives.

Turns out the joke was on Quéru’s naysayers all along. “We were taught and encouraged to consume, but we never learned how to deal with our possessions,” she notes, adding that rewiring one’s brain to stop seeking the high of incoming new things doesn’t mean going for a joyless penury.

Even for those who aren’t yet ready to reflect too deeply on how and why they consume, Quéru’s protocol comes with an immediate no-brainer benefit: a feeling of space, even for smaller spaces.

The a-ha moment was “realizing that people were too caught up in having space,” she says, pointing out how the simplest gesture, organizing consulting on nightly kitchen appliances in an easily accessible space while not in use, can have immediate impact as “you free up space but you also gain time, efficiency, agility because you know exactly where things are, how to access them and put them away after use.”

The reality is that we don’t need a lot of surface to have the impression of having space,” she says.

Between the average home filled with just-to-case options and the un-Wested apartment that is the star of her Instagram feed and home to her family of four and a cat — with a 650-square-foot surface.

“The reality is that we don’t need a lot of surface to have the impression of having space,” she says, pointing out how the simplest gestures, organizing consulting on nightly kitchen appliances in an easily accessible space while not in use, can have immediate impact as “you free up space but you also gain time, efficiency, agility because you know exactly where things are, how to access them and put them away after use.”

Above all, Quéru sees all this as a form of self-care that starts with accepting that everything we surround ourselves with is “the sum of all our choices,” be they purchases or gifts.

Take those tote bags and other tchotchkes that we just seem to accrue without meaning to. “Just say no,” says Quéru, who hopes that seeing her turn down samples and unsolicited freebies will help others break the habit of accepting them, either for thoughtlessness or fear of looking rude.

“We were taught and encouraged to consume, but we never learned how to deal with our possessions,” she says, calling reusable totes “public enemy number one.”

A corollary to this is that material objects may be the most visible side, but Interior Ecology can be applied in a range of fields, including time management, one’s relationship to food and even to help combat climate change.

While other kids were busy collecting seashells, comic or phonics books, 4-year-old Parisian Marie Quéru would spend hours sorting through her drawers, gauging the interest of a toy, a book or even moments.
When I style my clients jewelry, I believe that a tasteful playfulness in textures is rather charming and seems very personal.”

JULIA VON BOEHM, Celebrity Stylist

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Julia von Boehm opens up about defining moments in her career in fashion and shares what she has learned along the way.

For Julia von Boehm, working in fashion has been a passionate endeavor – it is creative, a means of self-expression, it is political and innovative and it's always personal.

The New York-based stylist is known for dressing A-list celebrities (including Nicole Kidman, Laura Dern, Haley Bennett and Nina Hoss) on red carpets, styling and art directing campaigns for some of the biggest brands and making her mark on the editorial world through her work at renowned publications from Vogue Paris to InStyle.

As a creative force, von Boehm told Fairchild Studio that she has been lucky to have every day be unique. In part, she says, this is by design choosing to always expand and explore in her career and using a different lens for each role she takes on. For example, the day might bring her to browse through collections where a particular inspiration could bring her to discover something new to include on a board or consider what could be the right fit.

“In my world, everything is constantly changing,” said von Boehm. “Flexibility and fast reaction are vital. Some people might be frightened by this, but for me it is exciting. I like challenges. Life would be boring without them!”

One thing von Boehm said she has always been excited to see are the shows at fashion week, taking in ideas for her clients' upcoming seasons and editorial projects. “It's always exciting to see new things. In the beginning of my career, I would look at the shows with the eye of an editorial stylist. I looked at shows as a way to find trends and plan themes for upcoming editorials. When I started to style celebrities, I added another task – I started looking for potential looks for my clients and that was quite exciting. I would see a look on the runway that would fit a be a ‘match’ for one of my celebrities. Sometimes I would put a request in to secure exclusivity on the look as soon as the show was over. You've got to be fast!”

She is acting on instinct, von Boehm explained, because no matter what she always listens to her gut, which she says has never disappointed her, or her clients. Importantly, von Boehm says that for her, working with any celebrity client is based on trust.

“When I start working with a new client, for me, the most important part is a phone call or a zoom conversation or a face-to-face meeting under ideal circumstances,” said von Boehm. “A conversation not only about fashion but about life in general, it's the kickoff for preparation.”

While much of the work as a stylist does consist of facilitation with brands and designers, she doesn't like to drown clients with these near-constant updates. During these conversations, von Boehm speaks to her clients about what they want to represent, how she would like to see them and discuss ideas that she has, to align on thoughts. Moreover, she said, while building a relationship with a client, she does not like to look too much into what they have worn in the past.

“I would much rather get to know the person without having all the prejudices of the past,” said von Boehm. “I want to start with a blank sheet, which is sometimes astonishing to people. Of course, you sometimes have to do a bit of like research but it's more about body shape. That way, I can start browsing through Vogue Runway in a more educated way to avoid the choosing the 'less flattering' silhouettes. It is especially important that I understand who the people are so I can make up a story in my mind.”

Having gotten her start in editorial fashion styling, von Boehm told

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Check out Julia’s Insights for Styling Roberto Coin Here!

CLICK HERE
Even if I love eclecticism, I am still German, and there needs to be a certain logic to my selections.

JULIA VON BOEHM, Celebrity Stylist

Even if I love eclecticism, I am still German, and there needs to be a certain logic to my selections.

JULIA VON BOEHM, Celebrity Stylist
Known for styling looks that land celebrities on best-dressed lists, Julia von Boehm knows how to take a look to the top. Here, she shares trade secrets for styling a look to make an impact and a few of her personal tips and tricks.

FAIRCHILD STUDIO: What do you think about when you are first starting to put together a look?

JULIA VON BOEHM: So, the jewelry plays a very important role. Sometimes it all starts with the jewelry. It sounds random but if I have an exquisite piece that I love, I could build something around that. Otherwise, what is particularly important to me, is to always have a kind of contrast between masculine and feminine. And I do believe that when the outfit is maybe a suit, or something stricter, then I like to go more delicate with jewelry. Usually, when something is already romantic and pretty looking, I rather go into the opposite direction. I would choose “punkier” jewelry like ear cuffs. I might put rings on “unusual” fingers to counterpart the romanticism.

FAIRCHILD STUDIO: What advice can you give someone who is styling a look around jewelry?

JVB: You should never overdo it. I would say that you should always focus on either the ear or the neck or the wrists and hands. In my opinion it is more interesting to exaggerate one or the other, instead of having a little here and there on all 3 body parts. I love contrast between jewelry and the clothing. I like to tell a story and stories are more interesting when there is something “weird” or “disturbing” or “unusual” happening.

FAIRCHILD STUDIO: How do you style your own jewelry?

JVB: I have a box that is next to my bed and has some of my rings, earrings and cuffs, and some of my necklaces etc. It is the pieces that I like to wear on a daily basis at that moment. Then, I hit a refresh button from time to time (once every two months or so) and swap out the “assortment.” I mean I am rather classic – I always like contrast in everything. Roberto coin craftsmanship and collections are perfect to achieve the perfect mix with the right balance between contrast and cohesiveness.

Rose Gold and Pink Titanium Earrings | $5,800
Duchessa Bangle | $8,000
Sienna Bangle | $19,700
Cialoma Necklace | $32,500

18K Yellow Gold Navarra Diamond Wide Ring | $5,200
Navarra Wide Ring | $3,200
Navarra Hoop Earrings | $3,700
Navarra Bangle | $7,950
Love in Verona Bangle | $8,800

The A-list stylist and creative consultant reveals styling tips to take you from the red carpet to everyday icon.
King Charles III Is Sticking With Green Agenda Despite His New Role

The royal, once ridiculed for talking to plants, has zero intention of renouncing his commitments to people and the planet. by SAMANTHA CONTI

Lean, and green.

King Charles III has made his priorities as monarch perfectly clear as he seeks to put his unique eco-stamp on Britain. He wants a slimmed-down, efficient royal family that’s not too much of a burden on the U.K.’s finances, and that vision is going to be a clear focus on May 6, during the new king’s coronation.

Members of the king’s immediate family, and likely just the Prince and Princess of Wales and their children, are expected to join Charles and Queen Consort Camilla on the Buckingham Palace balcony following the ceremony, which is set to be a shorter and more efficient affair than in the past.

The king, who was once ridiculed for talking to his plants, also plans to pursue his environmental crusades despite the new and varied responsibilities that come with royalty’s top job.

As monarch, he has to remain above politics and cannot express his opinions publicly, but that will not stop him from pushing his values-led agenda on Britain, and the wider world, and exercising soft power whenever he can.

It’s no coincidence that King Charles’ 74th birthday portrait, released earlier this month, shows him leaning against a massive ancient oak tree in Windsor Great Park.

Bathed in sunlight, he looks relaxed and at one with his surroundings.

The British journalist and author Anne de Courcy says that Charles was championing the environment, and green causes, long before it became fashionable to do so.

De Courcy recalls interviewing Charles in the 1980s, when he was already addressing themes such as climate change; complementary medicine; public health issues; and overworked and degraded landscapes.

“He’s got a very strong, well-calibrated moral compass, as the queen did. He’s always tried to help people, and he started a life of service very early,” de Courcy says. Although Charles has taken part in the United Nations’ Cop conferences for years, he did not attend Cop27 this month.

He supported the event, though, hosting a reception in early November at Buckingham Palace, where he conversed more than 300 chief executive officers of international companies and associations.

His guests were mostly members of the Sustainable Markets Initiative, or SMI, an organization that Charles launched in 2020 at the World Economic Forum at Davos. The aim of the SMI is to encourage economies and companies to operate “in favor of people and planet.”

The SMI has a Fashion Task Force chaired by Voon founder and former YNAP CEO Federico Marchetti, and it is working to place the industry on a more “regenerative path.”

The Fashion Task Force has set a 1 million euro investment program in the Himalayas to restore wildlife and sustainable farming to what has become an overworked and degraded landscape.

On Nov. 7, in Sharm el-Sheikh, Egypt, Marchetti talked about the progress made by the Himalaya Regenerative Fashion Living Lab, which is bankrolled by the Brunello Cucinelli brand.

During a Cop27 panel event, Marchetti said his five years working with Charles “have always been entirely action-oriented.” I consider the SMI Fashion Task Force not only a think tank but an action tank,” which is achieving groundbreaking results.

Britain’s new king made his first public speech about safeguarding the environment in 1970, and in the mid-1980s he admitted to spending quality time with his plants, talking to them in order to help them grow.

Following that admission, he was viciously ridiculed by the press and the public, yet his passion for conservation only intensified. During his long career as the Prince of Wales he launched projects and initiatives spanning agriculture, fashion and textiles.

In 1976 he founded The Prince’s Trust to help vulnerable and at-risk youth with skills training and education.

The young prince famously used his Navy severance pay — 1,400 pounds — to fund a number of community initiatives.

They became the founding projects of the trust.

The man who would become king has drawn much inspiration from his late father, Prince Philip, another environmental campaigner.

Philip served as president of the World Wildlife Fund U.K. from its foundation in 1961 to 1992, and president of WWF-International from 1981 to 1996. At the time of his death in 2021, he was president emeritus of WWF.

Earlier this month King Charles took up his father’s mantle, becoming park ranger of Windsor Great Park 70 years after Philip was appointed to the post.

In this new role, he’ll offer oversight and guidance about the day-to-day stewardship of one of the country’s oldest landed estates. Windsor Great Park is well-known for its horticultural displays, woodland shores, wildflowers and deer.

“He’s Majesty’s passion and commitment to the natural world will be invaluable as we seek to become a center of excellence for environmental best practice, preserving and enhancing the Great Park for generations to come,” said Paul Sedgwick, rural and deputy ranger of the park.

A keen gardener, Charles founded Duchy Organics in 1980 to sell organic food products from his estate in Cornwall. Since then it has become a leading organic and natural food brand, which is now operated in partnership with the British supermarket Waitrose. Its aim is to help small- and medium-sized producers, with all the profits going to charitable causes.

He was also behind the global Campaign for Wool, which began in 2010. The Prince of Wales was keen to raise awareness among consumers about the renewable and biodegradable benefits of the fiber and to boost the dwindling price of wool.

King Charles has spoken at multiple Cop conferences over the years, urging world leaders to commit “trillions, not billions, of dollars,” and to adopt a “walkie footprint” to deal with climate change.

In what was to be her final Christmas Day address in 2021, Queen Elizabeth II said she was proud that Charles and Prince William had inherited her late husband’s passion for conservation.

Prince William founded the Earthshot Prize, which is awarded by his Royal Foundation to five winners each year for their contributions to environmentalism. Each winner receives a grant of 1 million pounds to continue their environmental work.

In December, William will travel to Boston, Massachusetts for the second annual awards ceremony.

The new king’s concern for the environment also shines through in his clothing choices.

In an interview earlier this year, Catherine Hayward, the former fashion director of Esquire U.K. and a freelance stylist, said Charles has always taken a sustainable approach to dressing.

“He has been a pioneer of re-wearing – and has an archive of clothes that he’s been wearing for years. He wears them to death,” said Hayward, pointing out that the morning coat Charles wore to Philip’s funeral in April, 2021 was the same one he donned for Meghan Markle and Prince Harry’s wedding in 2018.

Andrew Groves, professor of fashion design at the University of Westminster and the director of the Westminster Menswear Archive, said earlier this year that Britain’s new monarch “doesn’t have to dress any way to impress. He is already impressive, powerful and puts everyone else at ease with his style.”

Nowhere will Charles’ new style, and values, be more apparent than at the upcoming coronation, a state occasion that will be paid for by the British government.

The ceremony will see King Charles III crowned alongside his wife Camilla, The Queen Consort. Buckingham Palace has already said the event “will reflect the monarch’s role today, and look toward the future,” while being rooted in long-standing traditions and pageantry.

Meanwhile, The Telegraph newspaper, quoting palace sources, has reported that the event will be “shorter, smaller, less expensive and more representative of different faiths and community groups,” per the king’s specific request.

It has been reported that guests will be limited to a maximum of 2,000, with Commonwealth leaders and a diversity of religions to be prioritized among the congregation, at the behest of Britain’s forward-facing king.
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The Holidays Hit Netflix

According to the streaming service, holiday content viewing increased 30 percent from 2019 to 2021, based on hours viewed.

BY RYMA CHIKHOUNE

“We were emotional this morning,” says “Falling for Christmas” director Janeen Damian the day following the premiere of the Netflix film, which dropped Nov. 10.

She and Lindsay Lohan, that is. They were on the phone, she says, rejoicing in the critical feedback. Lohan, the film’s star, received glowing reviews for her return to the screen.

The actress, now 36, plays Sierra Belmont, a newly engaged hotel heiress who has a skiing accident, gets amnesia and ends up in the care of a “blue-collar lodge owner” (played by “Glee” actor Chord Overstreet) and his daughter days before Christmas.

It’s the classic, girl-meets-holiday rom-com. And it’s one of the latest additions to Netflix’s growing film catalogue. It’s “the modern Hallmark Channel” for the younger consumer, says Neil Saunders, managing director of data analytics and consulting company GlobalData. “They’re the ones now serving up a lot of these holiday movies.”

“The holiday movie category is extremely important, especially as we get into the start of November,” Saunders says. “They’re suitable for a wide range of demographics and age groups. They have good viewing figures and pull in people from across the spectrum.”


“They’re looking to have a range of really quite solid, entertaining movies that are very, very lighthearted,” Saunders says of Netflix, which counts 221 million paid memberships in over 190 countries.

On Nov. 17, Netflix unveiled “Christmas With You,” another rom-com starring Aimee Garcia and Freddie Prinze Jr., then U.K’s “Christmas on Mistletoe Farm” nearly a week later, a family story about “love and romance, animals and friendship.” Then came “The Noel Diary,” a road movie with Justin Hartley and Barrett Doss, directed by Charles Shyer (“Father of the Bride”).

Next, there’s “Scrooge: A Christmas Carol,” an animation produced by Timelapse Films, with Anni Studin, brought to life by Luke Evans, Olivia Colman and Jesse Buckley, as well as Brazilian comedy “Christmas Full of Grace” (“Um Natal Cheio De Graça”), out Dec. 1.

“Over the past five years, we’ve built a sizable library of Netflix holiday content and a proven dedicated audience in people from across the spectrum. They have good viewing figures and pull in people from across the spectrum.”

“Falling for Christmas” — “snow,” “baking” and “twinkling lights.”

So, what makes a good holiday flick?

It’s all about “a feel-good” element, says Damian, who was on the phone, she says, rejoicing in the critical feedback.

“I think there is a little bit of an uptick in subscription numbers around the holidays, because people want to buy into the platforms that deliver them good content,” Saunders says. “Holiday movies definitely help with that. There is a benefit to getting new subscribers, but for the most part, really it’s about satisfying existing subscribers and making sure there’s great content on there for them and making sure that they tune into Netflix when they want to be entertained or get into the holiday spirit.”

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“What makes a good holiday flick? It’s all about “a feel-good” element, says Damian, who also produced “The Christmas Waltz” and “Much Ado About Christmas” — “snow,” “baking” and “twinkling lights.”

Netflix’s 5 Most Popular Holiday Films


3 “Love Hard” (2020) After connecting with a guy on a dating app, a young woman learns she’s been catfished after flying to surprise him for Christmas, with Nina Dobrev, Darren Barnet and Jimmy O. Yang.

4 “Holidate” (2020) Two singles decide to be each other’s plus-ones, with Emma Roberts and Luke Bracey.


*Based on hours viewed in their first 28 days in the U.S., according to Netflix.
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The Glamour of Giving

LuisaViaRoma’s Creative Director, Annagreta Panconesi, discusses details of the upcoming winter gala in support of UNICEF and shares her fashion picks for the night.

After great success at last year’s inaugural event, LuisaViaRoma has announced a second edition winter gala in support of UNICEF at Emersaede St Barth on December 29. Last year, in collaboration with UNICEF Italy, LuisaViaRoma held its inaugurate winter gala on the island of St. Barth. The second edition of the gala is in continuity with the company’s efforts to raise funds to support children in need around the world. Together, the Panconesi family and the larger LuisaViaRoma community has been working for five years in this ambitious goal to support children across the world. In collaboration with UNICEF Italy, they believe in providing a better future for children.

Over the past 75 years, UNICEF has become one of the world’s most prominent organizations that successfully and consistently provide humanitarian aid to those who need it the most. Through its philanthropic galas, LuisaViaRoma aims to not only raise as many funds as possible to aid UNICEF in continuing to support those who are most in need around the world but to also bring more awareness around the realities in which these people are living every day.

Through funds raised at LuisaViaRoma’s gala UNICEF has been able to continue its lifesaving work including defending children’s rights and ensuring education and protection. For so many, the galas represent a concrete impact on thousands of children’s lives.

“We want people to know that it is important to support UNICEF in order for them to continue to expand their work around the world; improving the living situations for all those with whom they work and giving them the opportunity to realize their full potential,” said Annagreta Panconesi, Creative Director of LuisaViaRoma.

The event will feature a cocktail reception, a gala dinner and a live auction of exclusive items, artwork and experiences conducted by Simon de Pury. This year’s gala will also highlight special performances by Lenny Kravitz and Drake.

“We realize that our strength lies in solidarity, and by coming together for a common purpose, we can truly move towards a future that is more positive for all,” said Panconesi. “This is something that is very important for us at LuisaViaRoma.

We hope to have another successful event where everyone supports our main goal and has a good time while doing so.”

These events have created a very important community within LuisaViaRoma that is very active and engaging in initiatives. Those coming together in support of UNICEF’s work in providing care to and protection of vulnerable children across the globe at the gala will include international celebrities, philanthropists and notable guests from all over the world.

“We appreciate our community’s support,” said Panconesi. “Without them we could never reach our extraordinary results. Thanks to the generosity of the bidders, the auctions have collected a total amount of approximately $20 million. The funds raised go to support UNICEF programs around the world.”

According to Panconesi, the night will be full of surprises as guests enjoy an evening of glamour and philanthropy. As is part of the company’s historic tradition, all in attendance will be dressed exquisitely. Here, Panconesi shares her shoppable picks for unforgettable winter gala looks.

THE RIGHT POINT

“Maison Margiela ivory satin pants, a Saint Laurent transparent shirt, Nensi dojaka corsetry, Mach & Mach heels, and Delfina Delettrez earrings. This look is very mature yet daring at the right point.”

CERTAIN TO IMPRESS

“Magda Butrym suit, Aquazzurra crystal sandals and Swarovski earrings. A look that will certainly impress. It’s definitely a more alternative option since everyone usually tends to wear long dresses. This is personally one of my favorites!”

MAKING A STATEMENT

“A white satin Saint Laurent dress, Tom Ford gold sandals and a Jil Sander gold bracelet is look number one because it’s a statement look – simple yet sophisticated and bold, to completed with a strong makeup and long straightened hair.”
THE LIGHTWEIGHT
“Johanna Ortiz dress, Aquazzurra suede sandals and Sophie Buhai earrings. A breezy lightweight look.”

A FRESH LOOK
“Pink Jacquemus transparent dress, The Row sandals and So-lé studio earrings for a younger, fresh look.”

SPECIAL TOUCH
“Mugler white dress, a Renè Caovilla almost over-the-knee sandal, and a pair of Saint Laurent earrings. A more alternative look with a special touch of sophistication.”

SENSUAL ELEGANCE
“Magda Butrym dress, Renè Cavilla sandals and Saint Laurent earrings. A very sensual but elegant look.”

FUN AND ALLURING
“Des Phemmes, a new brand that LuisaViaRoma recently added and loves, with a classic Gianvito Rossi sandal. A fun yet alluring look!”

BOLD VISUAL
“A Paco Rabanne exclusive style to LuisaViaRoma, Gianvito sandals and Bottega Veneta transparent earrings. A very visual, bold look.”

SPECIAL TOUCH
“Mugler white dress, a Renè Caovilla almost over-the-knee sandal, and a pair of Saint Laurent earrings. A more alternative look with a special touch of sophistication.”
Festive Frocks

WWD rounds up a selection of celebratory, luxe party and occasion dresses fit for the 2022 holiday season.

BY EMILY MERCER AND ALEX BADIA

Bottega Veneta’s dress.

Balmain’s dress, available at Neiman Marcus.

Valentino’s asymmetric embroidered silk chiffon gown, available at Moda Operandi.

Versace’s corset midi dress.
Loewe’s bustier dress.

Jonathan Simkhai’s Indra sequin midi dress.

Khaite’s Uma off-the-shoulder dress.

Alexander McQueen’s Mycelium embroidery evening dress in black.

Area’s embroidered crystal bow minidress, available at Area.nyc.
Pearl Jam

Move aside pendant necklaces and signet rings – there’s a new men’s jewelry star in town. Fresh versions of modern pearls mixed with vintage-inspired watches are the go-to way to infuse a cool factor into menswear.

Photographed by Jon Ervin  Styled by Alex Badia

Veert’s green polka dot and freshwater pearl single earring; Briony Raymond’s platinum south sea pearl and diamond drop earring; Legacy’s pearl necklace with repurposed silver cross and bronze pendant hand carved by Kelly Omodamwen. Ann Demeulemeester wool coat and pants, Fendi silk and cotton shirt.
Joomi Lim’s single silver earring with crystal; Givenchy’s brass, pearl and crystal necklace; Joomi Lim’s pearl and crystal necklace worn as a bracelet; David Yurman’s pearl chain bracelet in 18-karat yellow gold; Joomi Lim’s pearl rings; David Yurman’s beveled band ring in 18-karat white gold with pavé diamonds. Gucci leather coat and cotton shirt; Ann Demeulemeester wool pants; Thom Browne tie.
Dior’s gold finish metal and white resin pearl earrings; model’s own silver chain necklace; David Yurman’s crossover pearl pendant necklace with pave diamonds and box chain necklace in sterling silver; Yutai’s cultured akoya pearl and platinum necklace; Sauer’s 18-karat yellow gold, diamond and pearl necklace; Tiffany & Co.’s 18-karat gold lock bracelet; Yutai’s cultured akoya pearl and platinum necklace; Sauer’s 18-karat yellow gold, diamond and pearl necklace. Yutai’s cultured akoya pearl and platinum necklace; Sauer’s 18-karat yellow gold, diamond and pearl necklace. Yutai’s cultured akoya pearl and platinum necklace; Sauer’s 18-karat yellow gold, diamond and pearl necklace. Tiffany & Co.’s ‘HardWear pearl lock bracelet in silver; model’s own Emanuele Bicocchi silver bracelet; Joomi Lim’s pearl ring; David Yurman’s deco band ring and beveled signet ring in sterling silver; Mara Paris’ pearl and silver ear cuff worn as a ring. Dior Men wool coat and blazer. Fendi leather pants.
Joomi Lim’s pearl drop ear cuff; Tiffany & Co.’s HardWear freshwater pearl necklace in sterling silver; Vaaret’s green polka dot and freshwater pearl necklace and green and pink logo pendant with chain; Vacheron Constantin’s watch. Chanel cotton tweed jacket and Helmut Lang leather pants; Chanel metal, glass and resin belt.
Joomi Lim’s pearl drop ear cuff; David Yurman’s pearl strand necklaces with pavé diamonds; Chanel’s J12 watch, caliber 12.1, 38mm in black highly resistant ceramic and steel; Jaeger LeCoultre’s Reverso classic duo-face small seconds watch in stainless steel with leather strap; Tom Ford’s 001 watch with pebbled leather strap. Ami coat over Thom Browne jacket, vest and pants, all in wool; Balenciaga sunglasses; Chanel brooch; stylist’s own leather gloves.
Briony Raymond’s platinum south sea pearl and diamond drop earring; Yutai’s cultured akoya pearl and platinum necklace. Celine mohair and virgin wool suit and cotton shirt. Celine tie and crystal necklace.
Joomi Lim’s pearl drop ear cuff; David Yurman’s pearl strand necklaces with pavé diamonds; Chanel’s J12 watch, caliber 12.1, 38mm in black highly resistant ceramic and steel; Jaeger-LeCoultre’s Reverso classic duoface small seconds watch in stainless steel with leather strap; Tom Ford’s 001 watch with pebbled leather strap. Thom Browne jacket and vest, both in wool; stylist’s own leather gloves.
Delfina Delettrez’s gold, diamond and pearl single earring; model’s own silver chain necklace; David Yurman’s crossover pearl pendant necklace with pavé diamonds and box chain necklace in sterling silver; RJ Graziano’s brass and simulated pearl necklace and seven-row simulated pearl necklace; Rosanne Azoulin’s beaded pearl necklace; Vika’s medallion cultured akoya and 18-karat gold bracelet; Tiffany & Co.’s HardWear pearl lock bracelet; model’s own Emmanuelle Biocchi silver bracelet; Joomi Lim’s pearl ring; David Yurman’s deco band ring; Mara Paris’ pearl and silver ear cuff worn as a ring.

Rick Owens leather bomber jacket, denim outershirt and corduroy pants; Celine belt; Gucci boots.

Models: Audi Bizar at DNA and Hidetatsu Takeuchi at Fusion
Grooming by Taichi Saito
Casting by Luis Campuzano

Market editors: Luis Campuzano and Thomas Waller
Fashion assistants: Kimberly Infante and Ari Stark
A Hankering for Horror

Designers, filmmakers and the public can’t seem to get enough of the gruesome and gory right now. BY MILES SOCHA AND SAMANTHA CONTI

Fashion and horror are frequently close cousins, and seem to have another moment in the sun – or should we say in the deepest, darkest shadows? Consider JW Anderson’s recent drop of clothes depicting blood-drenched scenes from the 1976 cult classic “Carrie,” all of the “Stranger Things” product collaborations emerging faster than Demogorgons after dark, and Valentino’s boxed set of three unpublished horror novels, including Lucy A. Snyder’s “Sister, Maiden, Monster.” The murderous Villanelle from “Killing Eve” has with the death theme via her skeleton dress from 1938, why did we wear that? Now we’re onto the next thing.’”

“When designers take inspiration from horror movies, the results are often unforgettable. Consider when Jan Takahashi of Undercover took on Stanley Kubrick’s “The Shining” for spring 2018, Raf Simons’ ode to “Jaws” for his spring 2019 Calvin Klein 205W39NYC collection, and Rodarte’s creepy yet pretty spring 2019 show, amid a downpour in the Lower East Side’s Marble Cemetery in Manhattan.

Steele also mentioned Rodarte’s fall 2008 collection that blended Kabuki theater and modern Japanese horror films. The Museum at FIT acquired a silk tulle evening dress whose hand-dyed fabric intentionally evokes blood in water. Fashion tribes that adopt elements of horror include the goths, cyber punks and certain factions of the hip-hop scene, according to Steele.

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And isn’t it eerie how certain episodes of the Netflix hit “Dahmer – Monster: The Jeffrey Dahmer Story” nail fashion’s current fascination with all things ‘90s? “It’s like snake shedding its skin. So there’s nothing more despicable than a recent fashion. It’s like ‘Oh yuck, why did we wear that? Now we’re onto the next thing’,” Steele says. “A lot of people are just wanting to hide out in a pretend scariness instead.”

In fact, she characterized horror-inspired fashions as a type of “dopamine dressing” that boost the wearer’s mood. “While fear is not a pleasant emotion, the release of tension after the moment of being frightened is, in fact, a kind of dopamine moment,” she explains. Rudolph Mance, costume designer for “Dahmer” and “The Watcher,” two of the top series on Netflix, adds that “people are always fascinated in real life crime stories, so the fact that both of these stories, albeit disturbing, actually happened I think also help to draw in viewers.”

In addition, he adds that trends in fashion and entertainment often echo each other. “It can depend a lot on what the trends are at any given time, but it does seem to go hand in hand in terms of what’s popular on the runways in relation to what’s popular on TV,” he says.

Mance says he was struck how much of “Dahmer” style can be seen in New York City and beyond. “I was just recently in Berlin, and it was the same story over there: The baggier, straight-leg jeans, the oversized jackets, crop tops, chunky sneakers,” he relates. “It’s interesting how it correlates.”

He cites IMAX’s “The Hunger,” starring Catherine Deneuve and David Bowie, as the ultimate convergence of fashion meets horror.

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The theme of this movie, as it is the case for most decent tearjerkers, is that power and dominance. The vampire's power over life and death, dominating the prey in the web," he explains. "The link between horror and fashion can be found in the fact that power and dominance are also two of the main implicit purchase motives for luxury goods. Wearing YSL gives me – at least the illusion – of having power over others. When I make an entrance on my Gucci heels, I feel as if I dominate the room.

The glamour of horror is irresistible to the public right now. To wit, one of Hunter's top-selling collaborations has been with "Killing Eve," the BBC America TV series whose star is the psychopathic contract killer Villanelle. Despite (or maybe because of) her day job, she always looks polished and fabulous, using a glittering hair pin as a murder weapon, or bolting from the scene of a crime in stylish footwear.

Hunter's chief executive officer Paolo Porta says the brand is always looking to speak to popular culture, as well as to different generations and audiences. And Villanelle's look has proven a winner. "What attracted us to 'Killing Eve' was the realism, the horror – and the incredible sense of style. People are so attracted to that glamorized universe. They want to be part of that story and, likewise, Hunter wants to be part of that narrative. The character of Villanelle has so much allure and attraction that we wanted to get closer to her on screen," and to Jodie Comer, the star of the series, too, Porta says.

Hunter's audience was so taken with the collaboration, they were willing to plunk down twice the average Hunter boot price, or around 395 pounds, for the "Killing Eve" Chasing boots and other styles. Hunter certainly took its boot price, or around 395 pounds, for the "Killing Eve" Chasing boots and other styles. Hunter certainly took its

Villanelle might need," Porta says. "where you can store your penknife, or anything else.

"These characters are people who are kind of taking over other people's identity. And somehow you can see the kind of behavior that comes across via the clothing are more important than the fashion itself."

"It is only relatively recent that we don't have to fear for our lives 24/7," he says. "Picture yourself living in a cave. And your cave is raided by wild beasts. Some of your tribe are killed and some survive, just imagine how much a relief that must have been. For our ancestors, it was probably one of the strongest emotions they've ever experienced. Horror might be a surrogate, allowing us to relive this.

"Remember how good it felt that Clarice was not eaten by Dr. Lecter?" he asks, referring to the 1991 hit "The Silence of the Lambs." "Horror movies are about anxieties that lie within us and they kind of release those anxieties by excoriating them on the screen," says director Luca Guadagnino, whose latest feature film "Bones and All" is a love story about two fine young cannibals, portrayed by Taylor Russell and Timothée Chalamet. "So I think there will always be appetite for that genre."

"The problem is that because we live in very difficult, conservative, right-wing times, the movies reflect that kind of attitude – it's the anxieties of the conservative right wingers, which are not very interesting." Guadagnino says he felt honored that Undercover's Takahashi created a collection inspired by his 2018 remake of "Suspiria," and he describes Anderson's "Carrie" collaboration as fantastic – and radical, given that the designer is referencing a film from the '70s.

"It's about the irony, and the passion that these amazing designers encompass through their work," he says. "The campaign imagery is evocative of '70s American casualwear – jeans, waffle knits, camp shirts and the like. According to Guadagnino, "the codes of behavior that comes across via the clothing are more important than the fashion itself.""
The Best Resorts And Spas to Book in 2023
A look at the newest wellness locations and treatments. BY EMILY BURNS

With cold weather and holiday stress on the way, tropical vacations and wellness retreats may be top of mind. Luckily, a slate of recent openings and planned debuts in 2023 leave no shortage of places to visit.

With treatment offerings galore – from traditional facials and massages, thermal suites, hammams and even whale song experiences – it may be best to leave no spa stone unturned.

Susurros del Corazón, Auberge Resorts Collection
This November, Auberge’s newest resort opened in Mexico on the coast of Punta de Mita. The new resort’s spa, Onda, will open early 2023 and feature an array of wellness activities and programs including laughter yoga and heart chakra opening ceremonies. The spa includes a fitness and movement center and 11 treatment rooms, offering traditional body work, aesthetic treatments, daily programming and fitness classes. For those looking for adventure outside the spa, the resort offers a whale-watching excursion where guests can experience whale songs, which are then recorded and edited into a personal keepsake.

The Peninsula Istanbul
Set to open in early 2023, this waterfront property in Galataport Istanbul, Turkey, will feature 177 guest rooms and suites, as well as a 18,030-square-foot spa and wellness center. The wellness oasis will include traditional Turkish hammams, a thermal suite and a 25-meter indoor swimming pool, as well as eight private treatment rooms for wellness, beauty and relaxation-focused services. In-room wellness programs are set to include guided audio meditations, aromatherapy self care rituals and workouts.

Six Senses Vana
Vana, a wellness retreat in Dehradun, Uttarakhand, in India, has rebranded as a Six Senses resort, which customizes stays for each guest’s personal wellness goals. During a minimum three-night stay, guests can craft their own spa treatments at the Alchemy Bar and develop healthy sleeping habits through the Sleep With Six Senses program.

World Spa NYC
For those sticking to winter weather this season, there is World Spa, a new transportive urban bathhouse and wellness club located in Brooklyn, New York. The 50,000-square-foot wellness oasis offers an array of spa experiences from around the world at the cost of admission, including Eastern European banyas, Finnish saunas, Turkish and Moroccan hammams, cleansing Himalayan salt therapy and Japanese onsens. Additional spa treatments, including massages and facials, can be added on to one’s wellness itinerary.

W Sydney
The W Sydney, slated to open late 2022, is set upon the Darling Harbour near the city center with beaches and city landmarks nearby. The new location, made up of 565 guest rooms, will include an Away Spa with five treatment rooms and suites, relaxation pods, a beauty bar, sauna and steam rooms. Treatments will range from makeup and waxing services to body scrubs, facials and massages.
An Artist’s Touch

Beauty brands are collaborating with a range of artists and designers ahead of the holiday season. By JAMES MANSO

A painter, a fashion designer, a trunk maker — beauty brands are looking to a wide range of talents for holiday season collaborations.

Designer Pierre Hardy designs the holiday packaging for Éditions de Parfums Frédéric Malle; Guerlain looks to Yves Klein’s L’Heure Bleu for its perfume bottle’s next hue. Here, the beauty launches taking artistic license.

Byredo La Maison Scented Candle Gift Set, $360
In a decorative box created by artist Laila Gohar, a wick trimmer and holiday matches accompany the cult favorite brand’s home fragrances.

Éditions de Parfums Frédéric Malle x Pierre Hardy Travel Spray Set Men, $320
Frédéric Malle takes his bold sensibilities on the go. The founder looked to Pierre Hardy to design a travel spray with three interchangeable cartridges for three fragrances: Vetiver Extraordinaire, French Lover and Bigarade Concentree.

Oribe Signature Experience Collection, $185
Old favorites get a revamp, courtesy of Kohei Kyomori. Under the limited-edition box, signature shampoos and conditioners accompany body products.

Vintner’s Daughter Limited-Edition Active Botanical Serum, $680
A face oil O.G. gets a new look. Founder April Gargiulo teams with jewelry designer Kim Dunham on a jumbo size of the brand’s hero product, complete with Dunham’s signature gold engraving.

Tatcha Tobi Trunk, $1,200
Pulling from the land behind the brand, Tatcha tapped Japanese bag maker Masumi Hono for a gold-brushed trunk. Rando Textile also created the kinran lining, woven with gold thread.

Guerlain L’Heure Bleue x Yves Klein, $17,000
Two classics meet for the 110th anniversary of Guerlain’s L’Heure Bleue. In partnership with the Yves Klein Foundation, the brand reiterated the 37 fragrance bottles in Klein’s trademark hue.

ArtJar 2022 RéVive x Amber Vittoria Moisturizing Renewal Cream, $195
Amber Vittoria reimagines this moisturizer’s brightening benefits with a fresh, color-blocked pot.
zoe saldaña has taken control

Thirteen years after the original, “Avatar” is back. Its star, Zoe Saldaña, has barely slowed down in the time since.

by Leigh Nordstrom Photographed by Jenna Greene
Styled by Alex Badia

Schiaparelli’s satin corset and wool pants. Alaïa gloves; Givenchy pumps. Boucheron Serpent Bohème Solarité multi motif hoop earrings, set with round diamonds, on yellow gold.
Monot’s polyester dress. Boucheron Maillons necklace, from Paris. Vu du 26 high jewelry collection, set with quartz, pavéd with diamonds, on yellow gold; Vandorafa 18-karat yellow gold dome ring; Bulgari Serpenti Viper ring in 18k yellow gold with diamonds; David Yurman ring in 18k yellow gold with pavé diamonds; Anita Ko gold ring; Delfina Delettrez 18k gold, white diamond and akoya pearl ring; Hamilton Jewelers 18k rose gold ring.
If you thought you were busy, you haven’t been paying enough attention to Zoe Saldana. The actress, who by now probably associated first with “Avatar,” the 2009 James Cameron behemoth that would become the biggest movie in the world. But she’s also part of “Avengers” and “Star Trek,” and wasn’t she in that Netflix series where you balled your eyes out to the other week? And isn’t “Avatar” finally returning with a sequel in December?

Saldana is a powerhouse actress who, over the course of her career, has evolved from her breakout in the ballet drama “Center Stage” to becoming one of the highest-grossing actresses on screen. She’s known for her roles in the franchises of “Avatar,” “Avengers” and “Star Trek,” and has been in three of the five top-earning movies of all time (“Avatar” and two “Avengers” movies) and has become a fixture in the sci-fi action movie world.

Yet all the time in the world’s biggest movies has left her with very little room for anything else — something she started carving out for herself lately. That includes this fall’s “Amsterdam,” the David O. Russell ensemble cast comedy, which was not particularly widely viewed, and the Netflix series “From Scratch,” which very much was. (It has consistently been one of the streaming platform’s most watched series since it debuted in late October.)

Come December, Saldana has “Avatar: The Way of Water” and, in May, the third installment of “Guardians of the Galaxy” will debut. There’s also the “Star Trek” franchise, in which she plays Lieutenant Uhura, which will return at some point, and the additional “Avatar” films she’s committed to. “There was a time where it was so exciting to seem overproducing yourself too much is just a lot.”

Despite that, Saldana exudes energy, focus and drive. She’s extremely personable and intentional in how she speaks, and any symptoms of tiredness are well hidden. She’s at work on “Lioness,” an upcoming series from “Yellowstone” creator Taylor Sheridan which Saldana is leading and coproducing alongside Nicole Kidman. The show has had her based in Baltimore, Maryland, since late August, though production will halt for nearly a month while she heads out on the “Avatar” press tour, which involves stops in South America, Europe and Asia.

“It’s a different life,” she says. “It’s everybody’s baby. And to see your baby be something you cherished as a young adult and getting to share it with the world is just...I felt like this day would never come and it’s finally here,” she says.

“We can have our families and then go and be glittery. I’m not super flattering of having people around the pandemic. And so I knew almost two years ago that it was going to be a hectic two to three years. And I felt stuck doing these franchises,” she says. “I’m happy. I’m so happy I did it. I’m tired and...I...I don’t know what I’m going to do.”

In terms of the way that I approach work, I seem to have gone back to the way I started, which is just to give 120 percent and do the homework and go to bed early and focus on my work. But after “Avatar,” when you’re young and all of the time you have, the opportunity to travel and to go to lavish dinners and wear beautiful outfits and the nightlife became very attractive, she says. “I was a lot of work and a lot of fun in a lot of ways. It was a lot of fun to be a woman and I would like to consider myself a little wiser, it’s going back to the way of me of feeling fully, fully proud of the work that I was doing — because I did the work. Real work. I know you’re tired. I know you really want to go out and go with your kids and just say, ‘F*** my rehearsal and F*** my practice and F*** this session.’”

“I’m good. I still manage to focus on family life and also focus on my work. And I feel good.”

It’s an “all hands on deck” moment for Saldana and her family, which includes her artist husband Marco Perego and their three sons, ages five and seven-year-old twins. Their parents have been called in for support, and they’ve talked with their kids about how hectic the coming months will be for mom.

“You don’t get to have many choices. Timing sometimes is everything. It’s a seasonal control of power: sometimes your time will be in the hands of others or other operations,” Saldana explains. “COVID-19 did play a role in this in the sense that the projects that I was committed to, in addition to the sequels that I have obligations to fulfill, were crunched because things had to push around and adjust around the pandemic. And so I knew almost two years ago that it was going to be a hectic two to three years. And we sat down and my whole operation and I, which is my husband and my sons, and it’s like, ‘Well, is this something that we can do?’ And so you have that sort of dilemma.”

Saldana has been experiencing another dilemma, a creative consequence of being attached to such high-profile blockbusters. “I feel that for the last 10 years of my life, I’ve just been stuck. I felt stuck doing these franchises,” she says. “I’m very grateful for the opportunities that they provided, from collaborating with amazing directors and getting to meet cast members that I consider friends and getting to play a role that fans, especially children, love. But it also meant that I felt artistically stuck in my craft of not being able to expand or grow or challenge myself by playing different sorts of genres and different roles. So this is something that I wanted to do for a very long time. And wrestling, too, with this pressure that society puts on women that your youth is gone as soon as you have children and you go into your other life.”

“But today, now that I’m 44, I’ve been able to have these opportunities, and I took control over my aging and I took control over my voice and how I consider myself as a woman. And I’m so happy that I’m able to collaborate with filmmakers and producers and people in this industry that want that for women, that want women to be ageless and who don’t fetishize women’s youth. And so it’s interesting. It’s really interesting.”

Filling that order is “From Scratch,” based on the memoir by Yemisi Locke about her travels to Italy, her love story with her husband, his battle with cancer and, ultimately, his death. Saldana had been craving a love story project, and even though Locke’s is a sad one, she didn’t shy away. “You know what I loved — I loved that so many people were so brave to stick through the whole show, even though they knew they were going to just open themselves up and hurt and just find themselves living in that feeling and that sensation of complete sadness and seeing, and they still did it,” Saldana says. “I really do consider ‘From Scratch’ to be a beautiful love story that has an unconventional [ending].…The ending that’s full of hope and joy and happiness and purpose.”

At a certain point, even being an action star begins to feel like riding a bicycle, and Saldana is now in her moment of seeking out discomfort. “‘From Scratch’ scared the living s–t out of me,” Saldana says. “And ‘Lioness’ did as well.”

Sheridan first called her in 2020 about the project but with the recent death of her grandmother and the ongoing, still fresh pandemic, she wasn’t in the right space to consider a challenge. Then, while in Italy shooting “Avatar,” she texted him. “And I’m happy. I’m so happy I did it. I’m tired and every day I wake up with a lot of panic, but I do the work and I get there and every day I come home and I’m like, ‘no matter what happens, I did my best. I gave it my all and it feels good.’
Valentino’s crepe couture blazer and pants over LaQuan Smith’s wool blend bra. Boucheron Serpent Bohême Solarité multi-motif hoop earrings, set with round diamonds, on yellow gold; Vendome 18-karat yellow gold dome ring; Bulgari Serpenti Viper ring in 18k yellow gold with diamonds and B.zero1 Rock ring in 18k yellow gold with diamonds; David Yurman ring in 18k yellow gold with pavé diamonds; Anita Ko gold ring; Delfina Delettrez 18k gold, white diamond and akoya pearl ring; Hamilton Jewelers 18k rose gold ring.
Alaïa’s velvet viscose turtleneck, pants, gloves and boots.
Alexandre Vauthier’s stretch jersey dress, leggings, gloves and boots. Boucheron’s Serpent Bohème Solarité multi-motif hoop earrings, set with round diamonds, on yellow gold.
Richard Quinn’s silk coat over LaQuan Smith’s wool blend bra and Area’s virgin wool and mohair embroidered shorts. Gianvito Rossi shoes. David Yurman silver chain necklace. VendoraFA 18-karat yellow gold dome ring; Bulgari Serpenti Viper ring in 18k yellow gold with diamonds; David Yurman ring in 18k yellow gold with pave diamonds; Anita Ko gold ring; Delfina Delettrez 18k gold, white diamond and akoya pearl ring; Hamilton Jewelers 18k rose gold ring.
Et Ochs’ stretch cady and crepe jersey jumpsuit. Schiaparelli earring. Vendome 18-karat yellow gold dome ring; Bulgari Serpenti Viper ring in 18k yellow gold with diamonds; David Yurman ring in 18k yellow gold with pavé diamonds; Anita Ko gold ring; Delfina Delettrez 18k gold, 0.05-carat white diamond and akoya pearl ring; Hamilton Jewelers 18k rose gold ring.

Hair by David Von Cannon
Makeup by Daniel Martin
Market Editors: Emily Mercer and Thomas Waller
Fashion Assistants: Kimberly Infante and Ari Stark
When Amber Ruffing was in third grade, she was obsessed with crafting. She spent hours making mosaics out of bits of paper cut from magazines. One day, she came home with a book from her school library in Omaha, Nebraska, that included instructions for making “something called a golliwog.” Unaware at the time that a golliwog is a racist caricature that originated in a 19th-century children’s book, she showed the book to her mother. “She was immediately infuriated,” Ruffin writes in “You’ll Never Believe What Happened to Lacey: Crazy Stories About Racism,” the 2021 book she co-authored with her sister Lacey Lamar.

As Ruffin recounts, her mother called the school’s librarian and calmly excoriated her for exposing Amber to racist imagery. “My stories about Mom verbally executing people are like these artful, well-thought-out, beautiful speeches she made that have just the right amount of meanness and spunk. I learned so much from watching her shake people out of their ignorance with her words.”

Ruffin, 43, is also shaking people out of their ignorance with her words — and jokes, skits and song and dance numbers performed in a sequined blazer. She first did it on “Late Night With Seth Meyers,” where she has been a cast member and writer since 2014. Now she’s doing it on a weekly basis with her eponymous Peacock show.

In its third season, “The Amber Ruffin Show” is a comedic civics lesson on the damage caused by systemic racism and what can be done about it. In her signature segment, “How Did We Get Here?”, Ruffin unpacks the daily outrages of the news cycle with acerbic, sometimes profane punchlines, but always delivered with her infectious positivity.

She used the racist backlash over the casting of Black actress Halle Bailey as Ariel in Disney’s upcoming live action adaptation of “The Little Mermaid” to explain Hollywood’s “empathy gap” wherein “viewers who want to see themselves on TV...believe that a lady can have a fin for a butt but not melanin.”

In a segment about a Tennessee school resource officer, or SRO, who pepper-sprayed a high school student because the student did not want to play kickball in physical education, she documents the racial imbalance in arrests by SROs. Other segments have explored the racial disparity of credit scores and their impact on who gets home mortgages and the systemic bias of the Internal Revenue Service, which disproportionately audits taxpayers who claim the earned income tax credit.

It’s a verbal sleight of hand that makes Ruffin one of the most intriguing comedians working today. “I think most marginalized people are absolutely hilarious. You have to be so you can actually live,” she says during a Zoom interview from her office at Rockefeller Center. “Either you’ve gone completely mad, or you’re hilarious.”

After the murder of George Floyd in the spring of 2020, when the pandemic forced late-night television to be produced remotely, Ruffin delivered a series of emotional recollections of her own traumatic run-ins with the police on “Late Night With Seth Meyers.” Many of these encounters included police officers pointing their guns at Rufﬁn. And they are
I think most marginalized people are absolutely hilarious. You have to be so you can actually live. Either you've gone completely mad, or you're hilarious.

AMBERRUFFIN
Nick Cave is far more than the Soundsuits most know him for.

And the visual artist and conscious creator has the span of his career on display in the newly opened exhibit, "Forothermore" at the Guggenheim Museum in New York, which follows a stint at the Museum of Contemporary Art Chicago, the city Cave calls home.

Entering the exhibit first through the past in order to see ‘What It Was,’ Cave says. “What It Is,” “What it Shall Be” display Cave’s parts. In line with an old African American greeting, “What Was,” “What It Is,” and “What It Shall Be” display Cave’s past, present and future-facing work, alongside the past, present and future-facing realities of the world we live in.

“I’ve always worked in this space of sort of a call and response to what’s going on in the world, but at the same time finding [that] through beauty, which has always been my form of rebelling, has allowed me to create ways in which you can immerse yourself in the practice and I can take you on this amazing journey,” Cave says.

‘What It Was’

Entering the exhibit first through the past in order to see where we’ve been — at least as it appears through Cave’s eyes — visitors begin with a lesson in seeing beyond what one artist may be most famous for and will come to understand that the breadth of Cave’s work has long been waging the flag for equality.

“You see all of this work that no one will ever connect to injustice and ‘othered’ people — through textile work, painting, sculpture and more — ‘Forothermore’ is about honoring the past, recognizing the present and looking ahead to what’s next.

“I’m always thinking about what is my responsibility to get the work out into the community and creating avenues and ways to bring underserved communities into the mix. And just thinking more about the civic responsibility of that as a human being. ‘Forothermore,’ it’s for others, it’s inclusive, it means all and it’s a moment that I feel is important right now particularly,” the artist says. “And it’s something that it’s important period. I really want this experience to be colorful.”

And colorful it is.

Installed throughout the Guggenheim’s tower galleries and overseen by Naomi Beckwith, the museum’s deputy director and Jennifer and David Stockman chief curator — who is making her curatorial debut in this role with “Forothermore” — the retrospective is delivered in three parts. In line with an old African American greeting, “What It Was,” “What It Is,” and “What It Shall Be” display Cave’s past, present and future-facing work, alongside the past, present and future-facing realities of the world we live in.

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‘What It Is’

“This is a piece titled ‘Platform’ that is really a very powerful piece that could be read in two ways. It could be a resist or it can be a protest, a coming together and it’s very amplified through shape and form," Cave says.

“And then there’s the ‘Hustle Coat’ that’s on that same sort of floor, which is this amazing trenchcoat that’s just covered in jewels and just surplus, this abundance of stones, and it’s very decorative, it’s very bright, but it’s all about the hustle,” he adds.

With “Forothermore,” Cave wants to send a message of beauty in the struggle. Regardless of how one sees the pieces, it’s really more about how they’ll feel when experiencing them. And his pieces have power in a similar way that the social movements and struggles they reflect have power.

“It’s a lot of mixed emotions that are all colliding together, but at the same time I’m operating in this space of optimism and hope and that’s always been the driving force. As a young Black man growing up, I was always told ‘you are amazing, you’re beautiful, you can be and do anything that you want.’ And I was very much told that these are things you must be aware of, but...be cautioned of what you may run up against [in the world],” he says.

‘What It Shall Be’

“What It Is,” alongside the art, comes with a reality of a world in too many ways still unchanged when it comes to racism and injustice.

In his own journey in bringing this exhibit together with Beckwith over the last three years, which included the murder of George Floyd in 2020 and had an impact on the way Cave saw himself and his work, the artist was able to see his own patterns.

“It was interesting for me to spend three years working with Naomi Beckwith and wanting to bring light to the subject of racism, injustice, inequality” Cave says. “I know that I am triggered by what’s happening socially in the world but to be able to see that commitment and purpose was really an incredible moment. But then through that also trying to find ways to reconcile these emotions. I have to, somehow in the trauma of it all, find peace and this sort idea of moving forward.

“Going forward, it’s all about Black excellence first. And...
then when something appears [in the social landscape] I will incorporate it into the moment.”

A painting titled “Sea Sick” is one piece to watch for in “What It Is,” and one Cave believes well illustrates the idea of moving forward in the face of trauma. Scouting for materials on one of his cross-country antique and flea market runs, the artist happened upon something that inspired its own body of work on display in the exhibit.

“[It] was a bust of a Black man’s head and it was a container of sorts. I thought it was interesting, I pulled it off the shelf and it said ‘spittoon,’ I was just livid in that moment,” Cave says. “But it really triggered this whole body of work of traveling and finding the most repulsive objects and thinking about how racism has found its way into consumerism and product.”

“What It Shall Be”

“What It Shall Be” is where the museum hosts 30 of Cave’s famed Soundsuits.

The Soundsuit, created first in 1992 as an artful yet provocative response to the Rodney King beating, saw Cave exploring, as a Black man, what it means to “feel diminished, discarded, viewed [as] less than,” he says in a 2018 Smithsonian video interview. Mulling that all in the park one day, he saw a twig appearing similarly dismissed, and discarded, and started to collect them. The twigs found their way into his studio, taking form as a sculpture and discarded, and started to collect them. The twig’s physical handwork in building a sculpture. It’s not that anything is just two dimensional. Cloth becomes three dimensional. So it’s really about building with the proper dimension. "The reference point becomes universal,” he explains. "I could be looking at Haitian Voodoo flags or I could be at Carnival or it’s the Mardi Gras Indians or maybe it’s the Egungun [a Yoruba masquerade for ancestor reverence], and maybe George Clinton. It’s looking at everything that finds its way into this whole idea of abundance and heightened sensation.”

The Soundsuits, always life-size or larger, always intricately crafted, sometimes steady as sculptures in museums and sometimes human-inhabited and brought to life through performance and dance, have been inspired by — and have likewise inspired — fashion, according to Cave. When it comes to the former, Cave likens Soundsuits to couture in terms of craft.

“But it was the anonymity that the part sculpture, part costume Soundsuit created that serves as the response to the racial profiling Cave was responding to. In a Soundsuit, the wearer isn’t recognizable by race, size, gender or any other commonly discriminated characteristic. He explores what it would mean in the world to appear like this. Since then the artist has created more than 500 Soundsuits, crafted mostly from discarded materials or thrift-store finds, made with elaborate textile pieces, multi-hued shaggy substances and anything else that compels Cave for inclusion. Striking in both their stature and intricacy, the Soundsuits are by far the most colorful of the “Forothermore” experience.

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“Can we look at couture in terms of ways in which things are constructed, the ways in which things are built, the level of adornment, embellishment, construction, how things are put together,” he says. “The infrastructures of what supports some of these shapes and forms and just the physical handwork in building a sculpture. It’s not that anything is just two dimensional. Cloth becomes three dimensional. So it’s really about building with the proper principles of how to construct and build a garment.”

Earlier this year, as evidence of the Soundsuits inspiring fashion, Cave created an 80-look fashion collection, which debuted at Chicago’s DuSable Museum of African American History, as a result of what he labeled a “call and response” to the Soundsuits’ impact. Those pieces will appear in a fashion film titled “The Color Is, 137 Days,” which will premiere at the Guggenheim in February, though the garments themselves won’t be part of the exhibit.

What will be part of the exhibit, are pieces from “the beginning of a new body of work titled ‘Soundsuit 2.0,’” Cave says.

“[These] really started right before [the murder of] George Floyd happened and then when [it] happened that whole idea was then covered in a back veil of sorts, so those are in the show,” he says. “But at the same time, I just completed my first 12-foot bronze Soundsuit [also not on display at ‘Forothermore’ because, in Cave’s words, ‘it didn’t fit through the door’]. So now I’m thinking about bronze and thinking about public space and again thinking of the ways in which it could find its way out of institutions into public spaces. At the same time, the dismantling of monuments was coming down, so it’s all sort of this transition of the was, the new and the rise of the phoenix.”

“Forothermore” is on exhibit at the Guggenheim will run through April 10.

The ideal audience for Cave?

“Everyone,” he says, adding, “As an artist, museums should be accessible to everyone. At the end of the day I mean, that’s why they’re here.”

For Beckwith, “Forothermore” has been just the right foray.

“When I took on this amazing position at the Guggenheim, I knew it would be important to signal my values for my first show,” she says. “Nick and his work is the perfect encapsulation of the things I care deeply for: championing the marginalized, valuing art that intersects with performance and social life, celebrating art from the center of the country. But above all, his work and mine acknowledges that there is a lot of love, joy and beauty in our Black communities, even in the face of hate and violence. We simply want to share that joy.”
The Second Coming of Lynette Yiadom-Boakye

Andrea Schlieker, director of exhibitions and displays at Tate Britain, discusses the major survey.

**BY HIKMAT MOHAMMED**

It’s the second coming of British artist Lynette Yiadom-Boakye at the Tate Britain. Her 2020 show “Lynette Yiadom-Boakye: Fly in League With the Night” was disrupted by COVID-19 when it debuted in December 2020 as the museum shut its doors.

“It’s never been done before, it’s a total first for us,” says Andrea Schlieker, director of exhibitions and displays at Tate Britain, who is getting Yiadom-Boakye’s paintings out of crates again and installing them in the same precision for the Nov. 24 run.

It’s déjà vu mixed with “Groundhog Day.” “But it’s also this incredible joy of seeing old friends again that you haven’t seen in a while and never managed to spend the amount of time with them as you wanted,” says Schlieker, who is determined to do the same for any artist.

Yiadom-Boakye’s initial short run exhibition was met with incredible feedback all around, from regular museum visitors to newcomers and even the press, making the show a critical success.

This is Yiadom-Boakye’s first major survey in the U.K. and Schlieker wanted to give the public a chance to see how her work has developed over the span of 20 years.

“When you think of British art as a whole, you think of Thomas Gainsborough, Joshua Reynolds, George Romney and John Singer Sargent, all of these amazing artists are proponents of portraiture and in a way Lynette continues that trajectory, but totally reinvents it,” Schlieker adds.

The art of portraiture is on the horizon again and that temperature can be measured by the 2022 Frieze in London, where figurative paintings were the real concentration.

“A lot of other painters have been looking at Lynette as a kind of leader in her field and as somebody who is much admired, so I think we will see a lot more paintings to come,” Schlieker says.

Schlieker and her team have managed to bring back around 70 pieces of work from private lenders with the exception of four paintings, but they’re making up for it with Yiadom-Boakye’s help, who has created two new creations to go with two other archival pieces.

One of the new pieces is a vibrant red that will sit in a room accompanied by white, gray and black paintings. It serves as the exception – which best sums up Yiadom-Boakye’s artistic expression.

All her work follows a uniform of portraiture depicting black lives in motion, be it men standing by a barre; women dancing on a plain background, or the subject posing for the artist – however, she never puts the same sex on the same canvas with the exception of “Diplomacy II” and “Diplomacy III,” which focus on the legacy of the Civil Rights Movement in both the U.S. and throughout Africa.

And there’s always an anomaly when her work is presented in a larger context.

Yiadom-Boakye’s art is all about mood – it’s a complete ripping of the detailed narrative often found in portraiture. She strips away the atmosphere and sartorial codes to play with the genre; in some cases she breaks the fourth wall, but the audience still remains an outsider looking in.

The museum since the pandemic has tried to change its infrastructure when it comes to the exhibitions it hosts.

“We want to reflect the diversity of London in our audience and program. We have definitely created a much more diverse program and collection over the last few years,” says Schlieker, explaining that the museum has changed its strategy, which has been a success in attracting new visitors.

“One of the things people assume about my stance is that I don’t want to talk about race and that somehow this isn’t political. It’s never been that. I just don’t like being told who I am, how I should speak, what to do and how to do it. I’ve never needed telling,” Yiadom-Boakye says.

The museum, like the artist, is rebelling against its traditional image where it is perceived to be the older and more mature sibling of the Tate Modern.

Tate Britain has hosted the ongoing exhibition “Art Now” since the 1990s to showcase new work by emerging artists. Artist duo Hannah Quinlan and Rosie Hastings’ fresco paintings are currently on display until May 7.

Photographs: Marcus Leith/Courtesy of Lynette Yiadom-Boakye

*The Second Coming of Lynette Yiadom-Boakye*
Loro Piana Partners With Charlotte Chesnais on Sculptural Candle Holders

The limited-edition objects will be unveiled at Art Basel Miami Beach 2022 from Dec. 1 to 3.

BY LUISA ZARGANI

Loro Piana is unveiling a limited edition of luxury candle holders that could double as sculptural jewels for the home. No wonder, since these exclusive objects were conceived in a collaboration with French fashion and jewelry designer Charlotte Chesnais.

With her namesake brand, Chesnais explores curved shapes that interact with the body and, similarly, the candle holders stand out with their sinuous geometries and versatility.

They are offered in three different models and in bronze, silver and gold. “I like the idea of the same shape in different materials,” Chesnais says. “Like cakes, which can taste very differently even if baked in the same mold.”

She explains that the objects can have a totally different aspect if flipped or turned upside down. “I like this versatility, which I also aim for with my jewelry designs.” Indeed, she says that her earrings, rings, bracelets and necklaces can also exist as stand-alone designs.

In a bit of serendipity, a few months before Loro Piana chief executive officer Damien Bertrand reached out to Chesnais, she had established “a dream list” of brands she wished to work with. “Loro Piana was on the list as I was looking for brands that give value to savoir faire, but I didn’t dare approach them,” she says humbly.

Bertrand, who joined Loro Piana in November last year, allowed Chesnais to work freely on this project, she remarks.

She credits her approach to jewelry for the sculptural shapes of the candle holders. “My background is in ready-to-wear and when I started designing jewelry, I was struggling and didn’t feel so comfortable, so I started sketching in 3D since jewelry is not flat.”

Chesnais’ first piece dates back to when she worked as a ready-to-wear designer at Balenciaga with then-creative director Nicolas Ghesquière and conceived a multiple cuff that played with proportions and could be stacked. She launched her namesake jewelry brand in 2015.

Chesnais says she is attracted to designing objects used daily, whether a spoon, a glass or a teapot. “They are useful but they have to be beautiful at the same time.”

The Loro Piana candle holders will be exhibited for the first time at Art Basel Miami Beach 2022 from Dec. 1 to 3. On that occasion, they will be available for sale in Miami’s Loro Piana boutique. Subsequently, they can be purchased through personal orders globally.

Chesnais will travel to Miami and expresses her pleasure at attending the event for the first time. “I am trying to get close to the world of art, I have long been attracted to the artistic dimension, but I did not want to go [to Art Basel] without a specific reason.”

A mother of three, she also works as a consulting designer for A.P.C., Paco Rabanne and Uniqlo with a focus on accessories, shoes, bags and jewelry.

Two years ago, Chesnais opened her first store in Paris, France, on Rue d’Alger, and by the end of November or early December, she will open a second store in the French capital, located on Boulevard Saint-Germain. Her jewelry collections are also available at the likes of Bergdorf Goodman and Le Bon Marché.

Loro Piana has been evolving its interiors and home collections. In June, the Italian luxury brand introduced its new furniture designed by Raphael Navot during Milan Design Week.

The first design was the Palm Duet chaise longue launched in 2021, made using the cashfur fabric by Loro Piana Interiors.

Now the new collection includes sofas, daybeds, armchairs, stools, a side table, coffee table and an ottoman.

Loro Piana, which is controlled by LVMH Moët Hennessy Louis Vuitton, opened a flagship store in Milan, Italy, this past spring that was conceived for the public to experience the brand’s furniture, textiles and accessories. The store is located at Loro Piana’s new headquarters at Cortile della Seta.

The flagship follows the global growth of Loro Piana Interiors, which was launched in 2006 and whose primary business was in the business-to-business market.
The Ferragamo family is bringing its hospitality project out of Florence and Rome to Milan, under the moniker Portrait Milano. Nestled between Corso Venezia and neighboring Via Sant’Andrea, in the Golden Triangle luxury shopping district, and hidden behind a richly decorated 17th century gate that bears the Latin word “humilitas” — as in the Borromeo family’s crest — the stately, 30,140-square-foot building is the size of Piazza San Babila and has a layered history of more than 500 years that embeds a great deal of the city’s past.

After a few years of behind-the-scenes work, and lengthy negotiations with Milan’s municipality, the local curia and the Superintendence of Cultural Heritage, the hidden landmark, whose was first constructed in 1564, is becoming a hot-ticket hospitality and retail destination.

In 2013, Leonardo Ferragmo and Valeriano Antonioli, president and chief executive officer, respectively, of the Ferragamo’s hospitality business, Lungarno Collection, were scouting Milan for the right location to bring their Portrait formula from Rome and Florence to Italy’s fashion capital.

“I felt like a kid unwrapping presents on Christmas,” says Antonioli about first visiting the site. The doorman had said the estate was not up for sale or rent, making it an unlikely fit for the hospitality and retail project — until things changed.

The Ferragamos teased the project in 2018 but were mum about details until renovation neared completion in October — when the fashion crowd got a glimpse of it since the Ferragamo luxury brand’s show was held in the square – and the building required only a few final touches before opening in late November.

A former archbishop’s seminary until 2002, but also through the centuries a library, prison and hospital, in the ’80s it housed the workshop of famed architect Mario Bellini, who met Apple’s Steve Jobs at the landmark in 1981 to discuss product design.

All that and more resonate in the revamp spearheaded by architect Michele De Lucchi. He resurrected the building’s historical beauty by exalting the different layers added over the centuries, from the 16th-century colonnade to the Baroque-era portal conceived by architect Francesco Maria Richini and the external facades, whose renovation in the 1967 were managed by Piero Portaluppi.

“It’s an ambitious and complex project which we have been working on for several years. I’m extremely proud to be given a chance to add a new important chapter of this 500-year history,” says Leonardo Ferragamo. “It’s about giving it back to the city of Milan...with the goal and ambition to turn it into an open place, so that everybody, citizens and anyone who loves the city, can enjoy it.”

The space combines retail and a hotel, a luxury spa and an open-air square and passageway poised for a selfie op, and reconfiguring the district’s topography.

“Whenever I sketched this place, I’d always draw groups of people crossing the square to enjoy contemporary life in an ancient place,” De Lucchi says. “It will connect the entire [luxury] fashion shopping district with a new square,” the architect adds.

Antonioli explains that the name Portrait refers to the “ambition to deliver and interpret depictions of the cities where we are based together with the portraits of the Italian and international clients enjoying the space,” as
the project sits at the crossroads of culture, hospitality, fashion, art and experiences.

The luxury Portrait Milano hotel is Lungarno Collection’s crown jewel. The three-story hotel will have 73 rooms, including 20 suites. On the first floor, each room opens up on the colonnaded passageway, where the hotel will install private outdoor living spaces.

Revamped by the hospitality group’s go-to architect Michele Bönan, the hotel’s interior is inspired by midcentury design, a Millennials favorite, with wainscoting, light-colored walnut wood, rattan panels, larch wood flooring, as well as nods to Italian know-how and style, with leather handles and the color palette of greens and reds often seen in Milan apartments.

“Designing a hotel is much like filming a movie. First you need to digest the sense of the project, come up with a script and work hard on every detail,” says Bönan. “The first time I entered the space it was emotional due to the energy and peacefulness of this place, I could already see this empty landmark animated by visitors.”

The north wing will have connecting rooms for families and business people traveling together, while casual and fine-dining restaurants will be installed on the ground floor. Executive chef Alberto Quadrio, an alum of the late restaurateur Gualtiero Marchesi, is poised to offer his take on Italy’s culinary tradition, conviviality and togetherness. The Ferragamos are clearly looking to tap into the wealthy visitors who have been flocking to the city since last spring in a post-pandemic travel rush, be they Americans or Middle Easterners.

The project plans to offer tailored programs for them to enjoy the city, blending in with Milan’s tourism strategy geared at attracting high-spending visitors and surpassing the current 2.15-day average time of tourists’ stays.

To be sure, Milan’s having a second renaissance. After the Expo-enhanced jolt in 2015, the 2026 Winter Olympic Games are boosting the city’s appeal, and many hospitality groups took note, from Casa Cipriani, which opened its members’ club earlier this fall, to V Maison and Vico Milano, luxury boutique hotels that both bowed in the past 12 months, as well as the renovated Park Hyatt.

Vico Milano, luxury boutique hotels that both bowed in the past 12 months, as well as the renovated Park Hyatt. Portrait Milano will employ around 300 people trained via the in-house, three-year training program. As for retail and entertainment, Portrait Milano is abuzz in spring 2023 offering signature treatments combining detox, meditation and cryotherapy.

Marking the store’s debut, Ferragamo is introducing a dedicated capsule collection which comprises new jewels and a bag — a new category for So-le Studio. Ferragamo’s daughter Maria Sole’s jewelry brand So-le Rossi, who translated the organic feel of Ferragamo’s jewels into a unique store concept. A modular wooden skeleton adjoining the space’s walls is wrapped in fabric, cut out and sliced to reveal jewelry pieces. It was developed by Cometa’s Contrada degli Artigiani carpentry, a socially conscious business supporting underprivileged children.

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Business is booming in Miami’s Wynwood neighborhood, and Arlo Hotels has moved into the heart of the action.

The Arlo Wynwood recently opened its doors, becoming the first full-service hotel located within the creative Miami neighborhood. Known for street art and graffiti, the Design District-adjacent neighborhood continues to see new development in recent years. The area is quickly becoming a tech hub for start-ups and has drawn companies like Spotify, which opened an office in the neighborhood last year, and Microsoft, which will open its regional headquarters in nearby Brickell.

“Wynwood is already one of the most vibrant districts in all of Miami,” says Arlo chief commercial officer Jimmy Suh. “The city has 1 million square feet of office and residential spaces in development; in addition, the [number of] annual visitors to the district has been exponentially growing. From an accommodation and lodging perspective, it made sense. And from a cultural perspective, this is also the ethos of Arlo: we want to be in districts where it’s all about discovery, exploring and new adventures.”

The hotel, over five years in the making, is Arlo’s second location in Miami, following the Nautilus by Arlo across Biscayne Bay on Miami Beach. Guests at the Arlo Wynwood won’t have the beachfront of its sister property, but they will be a short walk from the famed outdoor mural museum Wynwood Walls.

While the neighborhood continues to flourish, the hotel is focused on paying homage to its creative surroundings. The property features more than 250 pieces of art, and there are plans to introduce rotating exhibitions. The building’s exterior murals were painted by Hoxox and Milagros Collective.

“The history of Wynwood was all about graffiti art and murals so we wanted to embrace that as part of our design,” says Suh. “Being a [hospitality] pioneer in the district, we took it upon ourselves to have an extra responsibility to make commerce and culture coexist and live harmoniously.”

The city has become a de facto home for crypto, and the Arlo Wynwood has two featured artists lined up in time for Miami Art Basel who span the physical and digital spaces. Brooke Einbender will show several of her painted door works with an augmented reality component and prominent NFT digital artist and painter ThankYouX will have a new piece on view.

The hotel’s interior design was led by New York-based firm Meyer Davis. Guest rooms — there are 217 — feature white oak furniture, coral and aqua-colored accents, and many rooms feature balconies with views of the neighborhood. Amenities include a rooftop pool and yoga deck, which features a pisgaglass mural by local artist Art Robinson. Acclaimed Miami chef Brad Kilgore is heading up the hotel’s flagship restaurant MaryGold’s, a “Florida-inspired brasserie,” and cocktail collective Bar Lab oversees the hotel’s three other bars and a café.

“The setting, the room design, the rooftop pool which gives an incredible panoramic view of Miami city, and of course Wynwood — all of that has been incredibly well received,” adds Suh.
The famed Robinson Department store may be long gone, but the family’s legacy lives on in a six-acre Beverly Hills estate in California that has been open to the public for 45 years. Known as the Virginia Robinson Gardens, the compound was built in 1911 by Harry and Virginia Robinson, who wed in 1903 and took a long honeymoon to Europe, India and Kashmir, where the newlyweds collected merchandise for the family department store and themselves.

Returning to Los Angeles, California, they were driving one day to the new Los Angeles Country Club when they got lost and ended up on a barren hilltop. What they saw was a view of the Santa Monica Mountains on one side, and, on the other side, the plains below that would become the incorporated city of Beverly Hills in 1914. In love with the property, they bought it large, treeless patch of land at 8086 Elinor Way, surrounded mostly by barberry fields, from Burton Green, a Beverly Hills founder. Immediately they began constructing a Beaux Arts-style mansion designed by Virginia’s father, Nathaniel Dryden, an architect and builder. A year later, the Beverly Hills Hotel was constructed a few blocks away, where it was more of a Western-style resort with horseback riding tours than a fabled hideaway for Hollywood celebrities.

Once the mansion was built, it was time to create a lush tropical forest of Australian king palms, an Italian terrace garden and two rose gardens to go along with the tennis court and pool, which was later expanded to become 50 feet long.

Thirteen years later, at the other side of their great lawn that can accommodate up to 450 people, they added a 4,000-square-foot Italianate pool pavilion with a billiard room, bathrooms and a second-floor card room, because Virginia was an avid card player.

When Virginia died in 1977, at the age of 99 and childless, she willed the historic estate to Los Angeles County, which has been operating it for decades as a historic site open for paid tours ($15 for adults) and free student educational programs.

“This is such a treasure,” says Phil Savenick, president of the Beverly Hills Historical Society. “Not only is it the first estate built in Beverly Hills before it was a city, but also because Virginia donated her estate as an oasis museum that shows exactly what it was like to live during the golden era of the early 20th century.”

The county, under the Department of Parks and Recreation, spends about $70,000 a year, mostly through grants, for maintenance and restoration and educational programs. “As you can imagine, there is a lot of upkeep involved in maintaining such a historic building...the pool pavilion and other structures. There is constant upkeep,” says Diane Sipos, superintendent of the Virginia Robinson Gardens. “And we have to make sure all the artifacts inside are preserved.”

The artifacts inside the 12-room house encompassing 6,000 square feet are extensive. There is an entire library, where the Robinsons served cocktails to their guests before dinner, with 3,000 leather-bound books and antique furniture.

The living room features a Chickering baby grand piano, couches covered in gold-colored fabric, heavy drapes and crystal chandeliers. There is Virginia’s bedroom, where one of her first names is engraved on the front.

At the end of a long galleria is a 19th-century gilt-metal birdcage with four taxidermied iridescent hummingbirds that sing, moving their heads and beaks, when a key is wound up on the side. The early automation appeared in the 1934 movie “The Gay Divorcee,” starring Ginger Rogers and Fred Astaire. The Robinsons also loaned one of their three Duesenberg cars, which are no longer at the mansion, to the film.

To one side of the house is the Italian terrace garden with acres of Mediterranean plants and entertaining water features, such as steps with a narrow water canal running down the side. The dominant tree species include the Southern magnolia, a grove of persimmons and historic specimen trees. The largest coral tree in California is there, originating from South Africa.

To the other side of the mansion is the extensive palm forest, which has some 1,000 king palm trees, the largest collection in the U.S. Meandering walkways down the hillside lead to ponds and sitting areas.

“Virginia and Harry traveled the world to buy things for their department store. And whenever they saw a plant they liked, they would have it sourced and sent back to Beverly Hills,” Savenick notes. “The plants at Virginia’s house are like no other place.”

The family’s department store legacy began in 1883 with Virginia’s father-in-law, Joseph Winchester Robinson, opening the Boston Dry Goods Store on a busy downtown L.A. street corner. In 1899, the store’s name was changed to J.W. Robinson Co. and over the years it opened several locations throughout California and Arizona.

In 1924, Virginia’s husband, Harry, became president of the department store chain until he passed away in 1932. The department store chain was acquired five years before her retirement by Associated Dry Goods, which later was acquired in 1986 by the May Co., which was purchased in 2005 by Macy’s. That’s when Robison-May department stores were either shuttered or rolled into the Macy’s nameplate.

Virginia never remarried, but she continued to organize extravagant soirées, dinners, fundraising parties and cocktail events with the help of a 21-member staff headed by a mayordomo. Known as the first lady of Beverly Hills, she entertained the Duke and Duchess of Windsor and numerous Hollywood stars, including Marlene Dietrich, Ginger Rogers, Fred Astaire, Mae West, Charlie Chaplin and Sophia Loren.

Virginia’s good friend, Lilian Disney, the widow of Walt Disney, had her second wedding at the estate in 1969. Virginia threw three parties a week and one of them was a formal party. Savenick says. “She threw a party every year called the ‘Harvest Moon Ball,’ which helped raise money for the Dorothy Chandler Music Center. Dorothy was her good friend.”

When the Los Angeles Philharmonic opened its summer season at the Hollywood Bowl, she would have them repeat their first performance for her, expansive lawns for her guests to enjoy and raise money for the organization. The days of those big events are gone, but the property, which has only 35 parking spaces, is still rented for small gatherings and fundraisers. No more than 800 members of the public may visit the grounds a day, according to the garden’s latest environmental impact study. But the county is trying to change that to bring in more visitors to the estate, which is open Monday through Saturday.

Fashion labels, too, have visited the property, and Stella McCartney, Nike and Alo Moda have all conducted fashion shoots there. In 2015, the Martha Stewart Weddings magazine did a photo shoot with actor Sofia Vergara posing in a Chantilly lace wedding dress in front of the bright pink bougainvillea near the tennis court.

The Friends of Robinson Gardens, founded in 1982, has been instrumental in keeping the estate up and running. The nonprofit’s fundraising efforts help restore various elements of the house and other structures, the interior décor, furniture and the gardens.

Evelyn Carlson, the group’s treasurer, said that on average, the nonprofit raises $250,000 to $300,000 a year for restoration projects. And some of those projects have been extensive. At one point, there was an $80,000 overhaul of the irrigation system to make it more water efficient, and a leaky roof needed of repair, which required historic tiles to be removed and numbered to make sure they were returned to the proper location.

“When you have a historic estate, you can’t just call in anybody,” Carlson says. “If we replace fabric in the house, we have to do historic research. Maintaining a historic estate is different than maintaining a regular house.”

The Friends of Robinson Gardens also raise about $70,000 a year, mostly through grants, for student educational programs that every year bring L.A. elementary school students to the gardens to learn about horticulture, growing vegetable gardens, plants and pond animals.

“We get 2,000 students coming through that program every year,” Carlson says. “The kids love it.”

The postcard of the Virginia Robinson Gardens in Beverly Hills.

Virginia Robinson entertaining guests at her villa.

The Ribbon garden at the Virginia Robinson Gardens in Beverly Hills.

The pool pavilion at the Virginia Robinson Gardens in Beverly Hills.
Junkanoo Joy in the Bahamas

Consider this December festival an alternative kind of joy to the world for this holiday season.

TARA DONALDSON

When the holidays roll around, many people experience a range of emotions—excitement or dread. Those falling into the latter camp and hoping to escape the season altogether may want to find themselves at Junkanoo.

The longstanding, color-rich, music-invigorated festival that speaks to the spirit of The Bahamas will be back beginning in the wee hours of Dec. 26 after a two-year pandemic-induced pause.

And the people of the Caribbean isles are ready to “rush,” as they refer to their rhythmic participation in the parade. The essence of Junkanoo, as Arlene Nash Ferguson— who locals have dubbed the Queen of Junkanoo—explains, “is a spirit that is almost impossible to put into words.” The heartbeat of the parade pulses in Nassau, along the island nation capital’s busy Bay Street to be exact, though it is celebrated across all 16 islands.

“I cannot begin to tell you what Junkanoo does to and for the people of The Bahamas,” says Nash Ferguson, also founded of the Kidaculture Junkanoo Museum, which tells the story and history of the festival. “At Junkanoo...the music is the core of the festival.”

Setting it apart from how Carnival manifests across many other islands in the Caribbean, which carry on to the soundtrack of the season’s soca music recordings, with each island bringing its own vibes and variations, Junkanoo’s music is always played live. And conch shell horns, local goat skin Goombay drums, whistles and brass are the stars of the auditory show.

“Our drummers have their drums strapped across the shoulder, they’re beating them with their hands and not with sticks. Our bellers are shaking their cowbells and so the music is right there. And when those drums ‘lick off,’ as people would say, when those drums start booming, it is just so difficult to describe,” Nash Ferguson says. “I am 72 years old. I was in the parade from [when] I was four. My costumes this year – there are two parades – are well underway. And the only thing apart from God’s grace and mercy that would allow me to dance down Bay Street for hours in this towering costume is those drums...when that euphoria hits you, yeah. You’ve just got to go.”

Junkanoo, despite its high energy and feisty-like atmosphere, has a history that runs much deeper than a street party.

“Junkanoo in The Bahamas is a centuries old festival, plus one of those emotions—excitement or dread,” Nash Ferguson says.

That’s why Junkanoo begins before dawn, typically Christmas night into Boxing Day (Dec. 26 morning). Part of two of the festivities takes place to celebrate the New Year, with paraders assembling New Year’s Eve and “rushing” through the morning of the first day of the year.

After the music, it’s the costumes that give Junkanoo its essence and reflect its history. And these works of wearable art are made in what locals call “shacks,” dedicated specifically to the cultural craft.

“When [people] come into the shack to get their costumes at the beginning of the season, it struck me that they don’t say, ‘I come to get my costume.’ They say, ‘Man, I come to get me,’ [hence the name of Nash Ferguson’s book and a way for paraders to say they’re coming to reclaim themselves],” Nash Ferguson says. “And I say to myself, they do not know the story of when their ancestors went into the bush in dark of night to reclaim their heritage and reclaim their soul.”

Junkanoo costumes are often made using cardboard reclaimed from local furniture stores and businesses that discard it, layered by hand with colorful crepe paper, beaded and whipped into creations that color the island’s streets. There are Junkanoo families or formal parade troupe – complete with choreographed dancers – divided into divisions based on size, with costume themes kept under lock and key until early December.

“Christina Fernandez, a Junkanoo costume designer, dancer and former choreographer who leads the One Family Junkanoo and Community Organization group and has been participating in the parade since childhood, has watched the costumes evolve over time. Now what she creates follows on tradition, but also brings in a fresh take.

“When I started, you couldn’t tell the difference between the male’s and the female’s [costumes]. Everybody wore basically the same thing: a [cardboard] pasted pants, shirt, hat and shoulder piece,” she says. “Female costumes have now become more feminine and more delicate. You get to express yourself more correctly when you’re portraying a character.”

Now light foam materials that sometimes sub for cardboard and feathers, thanks in part to influence from other Caribbean carnivals, Fernandez says, have also found their way into Junkanoo costumes. This year, Fernandez and her team are creating costumes around the theme “Rise of the Warriors.”

“Junkanoo is about celebration – of life, freedom, joy, culture and community. It’s what’s at the core of the Bahamian spirit.”

When you go down Bay Street and all of the costumes put together with the music, the drums, and you perform and you give it your all for those thousands of paraders that come out to watch and support you, then you know at the end of the day it was all worth it. All of the months of hard work were all worth it.”

For foreigners looking to do more than drink, sample treats like Bahamian cracked conch (a deep fried fish dish) and taste on the sidelines for a chance to taste to that local euphoria, Junkanoo’s “F,” or “Fun Division,” has groups that will organize packages with drinks, snacks and a costume plus a meeting place to begin the parade partying. Locals call it the “people’s rush.”

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At Home With Julian Bedel: The Art of Crafting and Collecting

When it comes to the founder of Fueguia 1833, there's always more than meets the eye.

BY SANDRA BALBIAN
PHOTOGRAPHS BY ALEXIA STOK

It’s easy to guess Julian Bedel’s passion once you cross the threshold of his Milan apartment.

More than 100 guitars hanging in the living room give it away. Yet when it comes to the Argentinian botanist and founder of niche fragrance brand Fueguia 1833, there’s always more than meets the eye. And a lengthy conversation in the comfort of his home reveals it wasn’t music that was central to Bedel at first — but the act of creating itself.

He approached the world of guitars at the age of 12, more to build the instrument from scratch than merely learn how to play it. His sculptor father and in-house workshop have always inspired his hands-on attitude and experimentation with different artistic media, while an Italian master luther in Buenos Aires, Argentina, charmed him with his lessons and classes.

“Was super excited about what I was learning,” Bedel recalls. ‘It was this idea of thinking how cool it would have been to build my own instrument and then compose or play with it. It was like the full circle: playing music with your own guitar that you created literally from chunks of wood.’

This holistic mindset was destined to shape his attitude toward life and business in the coming years. In 2010, his independent spirit led him to launch a fragrance company that is vertically integrated and responsible for the whole manufacturing process, with Bedel directly involved in each step of realizing the scents — from the botanical research and formulation to the design of the final packaging.

“In a way, I only changed the palette and switched to create by using extracts of plants, which for me are building blocks like a pigment or musical note could be. But it was that same exercise [of having forged me]. I thought I can be a sculptor or builder or create perfumes as long as I dedicated vast amounts of time to it, had a message and was true to it,” says Bedel.

Several guitars in his collection might cause one to momentarily doubt his words: his handmade creations perfectly mingle with the other vintage pieces, which are mostly electric guitars from the ’50s and ’60s, with a particular focus on Gibson items.

“They all look the same, according to my girlfriend, who says: ‘So why bother?’ But they are very different, indeed,” Bedel says with a smile, pointing to different energies and characters. “The nice thing is when you grab one with no particular melody in mind and follow the feeling that guitar is starting to give you.... It’s a relaxing thing, a kind of ticket to get out of the world without necessarily ingesting something.

“When I started buying guitars there was no internet,” he continues, proudly showing an old edition of the Gruhn’s Guide to Vintage Guitars, with his name and a date in 1992 on its first page. The tone, which he started consulting at age 14, was the first of a long series of books on the topic.

In his scouting activity, Bedel mostly focuses on two markets: Nashville, Tennessee, and Japan, for their concentration of avid collectors and local guitar shops. “But I like to guitar safari in every place I go,” he adds. As for the two decades of reference for his collection, Bedel defines them as the golden era of the instrument.

“(Antonio del) Torres was the luthier that kind of defined the shape of the guitar in the 19th century. Antonio Stradivari defined a shape [for the violin] that hasn’t been improved ever since. So technically or technologically, a violin achieved its pinnacle in the 17th century and all the science and knowledge afterward still couldn’t beat it.... With guitars, it happened the same in the ’50s and ’60s, and we’re just repeating that shape ever since,” explains Bedel, adding that those were times of his “heroes” — Jimmy Page and Eric Clapton. In general, he expresses a penchant for South American music, especially the bossa nova genre, as well as blues and jazz.

While the instruments have the most visual impact in the workplace, they are not the only objects that reveal Bedel’s hobbies and craftsmanship.

He also made the red wood tables and walnut wood coffee tables in the living room, along with smaller objects like Fueguia 1833 candle holders. “There are four people in our workshop in Milan, but when I carve furniture like this I do it on weekends, so it’s all done,” he explains, running his hand over the hefty dining table, the result of two weekends of work and different pieces of wood glued together and burned for a sleek effect.

The rest of the room is quite simple yet cozy. A minimal sofa, few design lamps and two plush Iranian carpets covering the wood flooring counterbalance the “visual stimulus of guitars that is more than enough,” he says, but also contribute to optimizing the acoustics of the room — one of the assets that convinced Bedel to settle in this particular apartment, right not far from the picturesque Cinque Vie district in central Milan, the 17th-century building housing it is quintessentially Milanese with a hidden courtyard adorned with classic sculptures.

Even if Bedel shied away from including art pieces, a series of drawings — including an original one by Tadashi Ando and a 1730 illustration of South American plants — punctuates the staircase Bedel’s cat Pincho likes to scale nimble, and which connects the living room to a recording studio.

As far as whether there’s an album in the making, Bedel jokes, “There is one but it can take 36 more years.”

More seriously, he details his love for the sounds of nature and technologies that allows for the acoustic enhancement of single elements in a specific place, be it a forest or the ocean. These sparked a new idea of his relentless creative mind, that is to pair fragrances to respective soundtracks.

“If I distill ingredients from a forest and can give you the sound of that place, you’re going to enjoy (the perfume) better... Imagine if I can take you exactly to the place that inspired me to create that scent...” he says. Along with capturing sounds and making new botanical discoveries, Bedel returns from his frequent travels across the globe with spices and food to stock his minimal kitchen. Overall, he enjoys cooking: keeping things easy and healthy with recipes based on veggies and legumes — and sipping mate (a traditional South American caffeine rich infused drink) for a taste of his homeland.

“Argentina is fantastic because it’s so far away and not in the way of going to another place.... It’s very disconnected and preserved like an island,” says Bedel.

This led him to consider moving abroad, further encouraged by his homeland’s political situation and the economic hardships he had to confront when launching his business. “In scale nineties, I opened in the shop in Japan, and Argentina was kind of an obstacle...It’s good if you want to only sell there, but if you need to ship your product, you can’t,” he says.

In moving to Europe seven years ago, Bedel found in Milan his sweet spot thanks to the city’s central and well-connected location and the city’s concentration of avid collectors and local guitar shops, as well as its expertise in pharmaceutical and cosmetics industries that could have further propelled his business.

“The Italian market is very close to the Argentinean one, considering all the Italian designers there,” he notes. Yet, as for his personal sense of style, Italian tailoring has not infiltrated his wardrobe. A Minimalist in the day, Bedel defines his style as utilitarian, since he pragmatically prioritizes comfort, protection and “lots of pockets” every day at work and when traveling. This is also reflected in his personal life: he regrets ‘collaborations’ and ‘go-to brands’, praising its waterproof and high-performance textiles.

“I need fabrics that don’t get impregnated with scents while working. This is what dictates my fashion choices today,” he says.
Standing in the futuristic and cavernous Richard Gilder Center for Science, Education and Innovation at the American Museum of Natural History, you can experience an environment that is both unique and engaging. The design of the Gilder Center is meant to reflect how all life is interconnected, whether be DNA, ecological or communicative. The Berlin-based Tamschick Media+Space and the Seville-based Boris Micka Associates aligned with data visualization specialists and scientists from the museum and beyond to design "Invisible Worlds." The digitally driven "Invisible Worlds" — colorful projections suggesting infinity. The 12-minute immersive experience is meant to reflect how all life is interconnected, whether in fluidity and connectivity, as it offers 30 connections to 10 existing buildings at the Natural History Museum. Striving to recoup pre-pandemic annual attendance levels of 5 million visitors, the museum will welcome many through the Griffin Atrium, which opens onto Theodore Roosevelt Park. They will have plenty of ground to cover, as the museum’s property spans four city blocks from Columbus Avenue to Central Park West.

In an interview, Gang spoke of the patience that she knew ahead of time would be required “to push through little by little to get through it step-by-step. It’s not just on some site out in the middle of nowhere. This is New York City with an existing building and so many constraints with the site, and trying to protect the museum’s park. We just knew it would take a really long time.”

AMNH president Ellen Futter knew the drill, having overseen the development of the $20 million seven-level Rose Center for Earth and Space. “She had a lot of confidence that we could get this done,” says Gang of Futter, who plans to end her 30-year tenure after the Gilder Center’s opening. Ten years later, they can see the finish line for the project. More than anything, though, Gang hopes that the building will “make you feel something, [have] a sense of wonder and want to explore. It taps into the human need for curiosity and makes you think, ‘I want to go in there and walk around the corner.’ The architecture sets that up and that’s what we want the behavior to be here. We want people with kids, adults, teachers and everyone to find something new and just feel like it’s theirs to explore.”

Rather than create “some shiny object out in the park,” Gang set out to give visitors access to the aforementioned 30 connections. While non-architects might approach making a building as just that — constructing a physical structure — Gang envisioned facilitating the movement throughout the space. However ethereal that might sound, Gang explains, “It’s an internally driven design. It is like a tool or an instrument that allows you to see all of these different parts of the museum that were formerly dead ends. You would go to the end of a hall and turn around.” Conversely, Studio Gang has created “this kind of porosity really allows you to make all of these connections both intellectually and physically,” Gang says. "As for whether the project’s ethos is meant to help many shake the inwardness they may have adapted to during the pandemic, Gang says, “Architecture is about getting people out from behind their screens, and [having them] go out to actually feel things. That’s something that only a physical space can actually do. I always think that architecture sets up certain behaviors whether you have communications or solitary behavior. This is meant to spark curiosity, get people to talk about what they’re seeing and create social behavior. Ultimately, the real goal of it is to get people to fall in love with nature again and want to save nature and understand it. It is what we need the most right now. That and we need dialogue to engage people.”

As much as she revels in the construction phase of projects, this isn’t the only one that is underway. Studio Gang’s work for the Arkansas Museum of Fine Arts in Little Rock is slated for a spring opening. The capital campaign for the project has raised more than $55 million to date – well beyond theretinal goal of $28 million. A combination of renovations and new construction, it was imagined in part as a stem that blossoms north and south – a new phase of natural history if you will.
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Doctor Cooper Will See Your Flowers Now

The Sydney-based Australian artist, florist, author and doctor of philosophy started on a journey to becoming a fashion favorite with a simple word: no. By LILY TEMPLETON

No one tells artist, florist and doctor of philosophy Lisa Cooper how to do the flowers. And despite her use of flowers, fruit and foliage in her work, don’t call her “floral artist,” a shortcut that makes her “cringe” and is “disrespectful to both [fields].”

“Flowers for whiskey,” read one, while another gushes “my darling, darling, darling, astonishing (the whole whole).”

Cooper’s compositions have been compared by the likes of Hermès, Cartier, Chanel, Lancel or Dior, the relationship with fashion, a field she did “not know much about,” started with a no. “I could hear myself say ‘nobody tells me how to do the flowers, so no’ and I kept asking myself why I was an object and a feeling of absolute beauty.”

With influences as broad as mystical elements taken from her Catholic upbringing, artists that range from Marina Abramovic to Anish Kapoor and “every artwork [she] has known much about,” started with a no. Cooper’s compositions are bold gestures that often seem to taunt gravity with their horizon outlines. The occasional feather or intricate cascade of velvet ribbon complete these compositions offered in a variety of vessels, from paper wrappings to silver bowls.

“Exaggerated his philosophical vision,” lead him to talk about “how what he did in butchery was akin to sculpture,” using rules of composition to back his reasoning, she recalls of her father.

“I always had an odd way of thinking that he helped along,” she says. “I could recognize their grace, the grace of what had happened to him inside the pain of it.” Cooper spent her undergraduate years exploring painting to “understand the medium before color, outside of color,” soon realizing that what she was doing with the paint was more about building up the material and being outside of and beyond the canvas.

After an undergraduate degree in sculpture, she broadened her studies to include performance and installation. A master’s degree followed, as did a Ph.D., “the greatest indulgence of her life” that forced her to “relinquish everything in order to get it done,” including her marriage.

“Then the flowers reappeared and Cooper became ‘Dr. Lisa Cooper.’” To support herself through her thesis that broadly explored the annihilation of the self in video portraiture, the intermediation between the divine and humans, and “posited prayer as a metaphor for art practice,” she began working at Grandiflora, a famous Sydney-based florist.

“Working there made her realize that she ‘had mastery over [the flowers] but they also had mastery over me,’ so together we could image human emotions, love – that was all I ever wanted to do,” she explains, visibly moved.

Fellow artists were the first to come knocking when she opened her flower business to make her “flower gestures” commercially viable. Prominent Australian galleries came to her to interpret the works of other artists. The Sydney Theatre Company, then under the direction of the husband-and-wife duo of director and commercial pursuits, seeing her become the first permanent resident at The Mint, a residence within the Sydney Living Museums, and artist-in-residence in the city’s Hermès store.

In 2015, she published a book, simply titled, “The Flowers,” with Australian publisher Murdoch Books. Sold at Colette, this showcase of her work was “a revelation for Louis-Gerard Castor, then an art dealer, leading him to quit his job and open the Castor Fleuriest floral studio, a firm favorite of the fashion set.”

Likewise, Cooper discovered what she calls a “kindred spirit” in him when Just An Idea founder Sarah Andelman proposed she write the foreword for the book on Castor published in 2017. She did, and Castor then returned the favor for the tome on Cooper published in October and was the one who facilitated the ensuing exhibition at the iconic flagship store in Paris, lending her a hand – and the Mathilde Martin stone vase that was the first item he purchased in his new career.

Even so, Cooper is adamant that no one else touch her work until she is good and done. The penultimate step in the moment a composition is done is once she has “fallen absolutely in love with the flowers and put them in my heart,” she says. After that, at “the height of [her] love for them,” Cooper documents them. And “then I don’t own them anymore,” she says.

Letting go is the final, and perhaps most important, step of the process. A conversation with an astrophysicist-turned-blacksmith confronted her with “the enormity of time” and the place of decay in her work. His conclusion that “nothing in the universe is forever,” she says, left her profoundly saddened at first, but a night of reflection led her to think that “there is one thing that does: love, an energy that just keeps moving.”

“There are so many things that we hold onto that never get to our soul. Flowers’ aspect of passing and projecting mean that we can’t hang (their beauty) on the wall, hold it or wear it on our fingers. We are forced to swallow it whole,” she says.

“The flowers will only exist in the heart and by extension, the soul,” she continues, calling it “the most beautiful place they can exist.”

So the more ephemeral, the better and the more precious.

“Death will come,” she wrote in the introduction of her Just An Idea volume. “But until it does, I will make a study of light.”
What’s on the Radar
In Personal Tech

Innovators and tech experts weigh in on their essential gadgets, plus others that made an impression this year. by ADRIANA LEE

The hottest personal gadgets, according to the techcrati, run the gamut. The ubiquitous smartphone tends to anchor digital life, but beyond those trusty rectangles, in slab or folding form, there are more choices than ever—and those in the know reach for everything from tried and true accessories to cutting-edge hardware.

Karina Grant’s must-have device befits her role as co-chief executive officer of The Dematerialised, a virtual fashion marketplace based in London. “It’s my Ledger Nano X, a hardware crypto wallet where I keep my digital fashion NFTs safe—which is on brand,” she says, laughing.

Introduced at CES 2019 and launched in 2022, Ledger’s Bluetooth-enabled Nano X packs a crypto hardware wallet into a compact form that looks like a thumb drive. It’s capable of securing more than 5,500 coins and NFTs, allowing users to manage their crypto from their phones.

For Neha Singh, CEO of virtual retail platform Obsess, there’s a twist: To help run an operation that builds future-forward immersive digital shopping experiences for fashion, beauty, and other brands, the high-powered executive relies on older tech: her classic wired earbuds from Apple.

“And I still use them for all of my meetings, because I can’t trust the Bluetooth buds to last all day,” she explains. “[But] some people ask me on video calls, ‘Oh, you’re still using that?’” Perhaps they didn’t notice Gen Z’s fascination with the corded accessory, which powered a tech nostalgia trend that personal life is his Google Pixel smartwatch.

“I like the Fitbit health and fitness features to keep me in shape, and because I’ve been a Fitbit user for years, there was no learning curve for me,” he says. “I also like the Google-branded applications and experiences—Wallet, Home, Maps and YouTube Music—that I use regularly. These make life convenient, so that I don’t have to reach for my phone or wallet. And because it’s LTE enabled, I can leave my phone at home to charge up and still be connected.”

The long-awaited Pixel Watch, announced in October, pays off Google’s Fitbit $2.1 billion acquisition in 2019, integrating the quantified fitness platform into its WearOS device. The wearable features scratch-resistant 3D glass, with jewelry-inspired stainless-steel finishes and an array of available straps. Owners can customize the watch faces and interact to track fitness, run Google apps, manage a smart home, pay for goods and more. The watch works best with Pixel smartphones, but pairs with any Android running version 8 or later. The Google Pixel Watch, as featured, retails for $349 (Bluetooth/WiFi) and $399 (4G/LTE).

When it comes to gadgets, 2022 brought a slew of new devices, along with a resurgence of old ones, to vie for your consideration, including:

**Apple Watch Ultra**
Active users may favor the rugged Ultra model over the Series 8, with its larger, brighter screen, longer battery life and more pronounced buttons, while others will favor the latter’s more elegant, sleeker profile, especially in the Hermès edition. But in terms of functionality, they offer similar features and performance, making it a somewhat subjective choice. Of course, if crash detection and a skin temperature sensor—the new models’ most notable changes—don’t matter much, the company still carries the previous Series 7, as well as the Watch SE and, inexplicably, the Watch Series 3. In any case, for iPhone owners, there’s no better way to add smarts to the wrist.

**Meta Quest Pro**
The virtual reality headset caused a stir this fall, mainly due to its hefty $1,500 price tag. But it’s not aimed at consumers—it’s targeting companies and developers. Still, well-behaved early adopters may find it hard to resist, as the device is the company’s most advanced VR hardware to date. The tech company is risking it all on VR, mixed reality and the metaverse, as it contends with critics, worried investors and financial challenges that just excised 11,000 staffers. The Pro offers the best glimpse of what CEO Mark Zuckerberg has in mind, at least for people who don’t mind shelling out hard-earned bucks to pick up a consumer-oriented Quest 2, which is still on offer, or wait for the Quest 3.

And, as a special mention...

**Stand-alone Digital Cameras**
A file this in the “what’s old is new again” category: Gen Z’s fascination with yesteryear continued in 2022, as stars from Charlie D’Amelio to Dua Lipa hit the feeds with point-and-shoot cameras. So, although relics like the Sony Cyber-shot DSC-W220 (above) aren’t as new, they seem to be this year’s Instax camera.

If you’re worried about taking bad snapshots without the help of Apple, Google or Samsung’s camera software, don’t be. Apparently raw, unfiltered shots, even with bad lighting, are not only forgivable, but actually add to “authenticity” cred. So with the holidays coming up, feel free to snap away.
Winemaking Is a Thing of Beauty for Brunello Cucinelli

The Castello di Solomeo wine symbolizes Cucinelli’s love for the territory. by LUISA ZARGANI

Beauty ranks high on Brunello Cucinelli’s list of priorities. So much so that even the vineyards planted in Solomeo back in 2018 must please his scrutinizing eye. Also, he believes time must never be rushed, especially if one wishes to offer a top-quality wine. In fact, 11 years after those first seeds, Cucinelli unveiled in Milan the 2018 vintage of the Rosso del Castello di Solomeo, which will be selectively distributed starting next year.

Cucinelli emphasizes that the vines in Solomeo, the medieval hamlet near Perugia, in Italy’s Umbria region, that he has restored over the years and that is also home to his namesake company’s headquarters, “are cultivated according to the classic principles of viticulture, which I consider a true art; I like to think that our grapes can finally tell their own story of beauty. I believe there is nothing more beautiful than sharing this precious fruit, born out of a long process of care and custody, with lifelong friends and loved ones.”

The vineyard covers an area of 5 hectares – 6 considering the gardens – in which three types of soil alternate: alluvial clay-sandy, alluvial clay-silt and marly arenaceous, each carefully matched to a specific vine variety.

The aerial view is stunningly beautiful. More than 20,000 vines wind along the undulating rows of the Solomeo vineyard “according to nature,” explains Cucinelli, who had the rows arranged following a wave pattern that “makes the vineyard similar to a garden that requires periodic and specific manual maintenance and allows the plants, thanks to their exposure, to receive the maximum amount of light whilst favoring aeration.”

The production capacity stands at about 9,000 bottles a year.

The grapes chosen for the Castello di Solomeo wine are cabernet franc, cabernet sauvignon and merlot, from which the prestigious Bordeaux blend is made; the Sangiovese vine is then added as a tribute to the culture and winemaking tradition of Central Italy.

“Brunello Cucinelli does not do anything just the normal way,” says renowned oenologist Riccardo Cotarella, who advised the entrepreneur on this project. “When Brunello called me, it was very clear that he wanted and was hoping for a great red wine that would represent a symbol for Umbria,” says Cotarella. “He is exacting and has very clear objectives in mind. Brunello loves the land where he was born, and he does all he can to add value to and highlight Umbria – his parents were farmers and the love for the land has remained ingrained.”

Cotarella says that preserving the beauty of the territory is of utmost importance to Cucinelli and that “all the plants, the vineyards, the olive trees needed to be precisely and perfectly placed in a semicircular way, which was also the best way to capture the rays of sunshine.”

“This venture, he continues, stems from Cucinelli’s passion. “I work with more than 100 companies in the world and I have never found this incredible precision, down to the smallest detail, in anyone else,” observes Cotarella.

He further explains that “there are no red grapes that can give this kind of result in Umbria, except for Sangiovese” and that the process of planting these grapes must be done “in a scientific way, which is what makes the difference,” citing, for example, the “very low position of the plant.”

An additional meticulous step involves working “not the cluster of grapes, but the best single grape, manually separated.”

Cotarella also says that Cucinelli insisted on keeping the wine in the bottles for four years, “which is a very particular choice, waiting for the perfect maturity, and he was right. Wine is not simply a drink but it’s a cultural symbol of tradition and innovation.”

In 2018, Cucinelli presented an additional step in the restoration of Solomeo’s outskirts, recovering 17 hectares of land near his manufacturing plant and tearing down six old industrial buildings, planting vineyards, olive trees, sunflowers and wheat, among other things.

He set up the Cantina, or wine cellar, with a statue of Bacchus placed at the entrance and visible from the initial public offering, which helped us create high-tech, in harmony with biology, will increasingly be a precious tool for humanity, aware of the great symbols, the great ideals, the congenital values of the human species. Among these values wine is one of the noblest, source of that wisdom whose father was Dionysus, and which, regulated by Apollo according to what Nietzsche tells us, is the most human and complete form of knowledge.”

This being Cucinelli, who’s known for his interest in philosophy and ancient civilizations, he quotes Greek rhetorician and grammarian Athenaeus of Naucratis, who, in the third century AD wrote in his “Deipnosophistae” that it was “on the sea the color of wine that Dionysus brought all that is good for men.”

Just as it was back then, continues Cucinelli, he likes to “imagine that this wine of ours can gladden the most pleasant symposia of people renewing this most human of rituals.”

More practically, Cucinelli once again toutis the decision to publicly list his namesake company in 2012. “Without the initial public offering, which helped us create longevity for the company, we could not have done so many things,” he said simply. “And if we don’t sell our pullovers, we can’t make wine and oil,” he quips. Distribution and prices are being fine-tuned at the moment.
Bao, the small-plate Taiwanese eatery in London, has cracked the culinary code of preserving an authentic street food taste while presenting dishes in a modern way that Westerners can appreciate.

Because of Britain’s colonial history with Hong Kong, China, London’s Chinese food landscape has long been dominated by Cantonese cuisine, and especially dim sum. It wasn’t until recently that cooking styles from other parts of the Greater China region began to shine, and gain mainstream recognition.

That’s definitely been the case with Taiwanese street food, which includes traditional gua bao, on which Bao’s signature dish is based. It consists of an open steamed bun filled with chopped, braised pork belly and pickled greens, and topped with a mouthful of peanut powders.

There is also pig blood cake, deep fried chicken, fermented stinky tofu and bubble tea.

The Taiwanese street markets often embrace various regional cooking styles brought to the island from mainland China. The recipes are a legacy of Taiwan’s history, which was mainly driven by conflicts between the then-ruling Chinese Nationalist Party and the Chinese Communist Party decades ago.

Until now, there have been some decent Taiwanese restaurants in London, but most of them skewed traditional. Bao was one of the first to challenge the status quo, and add a modern spin.

Erchen Chang founded Bao together with her now-husband Shing Tat Chung, who was her classmate at London’s Slade School of Fine Art. Chung later obtained a master’s degree in design from the Royal College of Art. His sister Wai Ting Chung, who used to work in fashion, joined the couple and the idea for Bao was born.

Chang didn’t have any background in food. By contrast, the Chungs have been running restaurants for generations in Taiwan. Upon graduation, the three went on a road trip in Taiwan, eating their way through the island, and decided one night — in a street market — that they wanted to give the restaurant business a try.

“We came back to London. We tested the recipes and we started doing pop-ups in cafes that were closed by seven. Very quickly we got invited to set up a place in east London’s Netil Market in 2013 and that’s where it kind of blew up – and took over our lives,” Chang says. ▶
At the time, Bao's Netil Market branch served classic pork bao and fried chicken. Now it also serves rice boxes, ice creams and pineapple cake.

“Now everybody knows what bao is. I was shopping in Waitrose the other day and even they have a food stall there selling bao. But at the beginning, we had to literally explain what we’re about word by word,” she recalls.

Since then, with the backing of the JKS Group, Bao has expanded to multiple locations in Soho, Fitzrovia, Shoreditch, Borough and King’s Cross. Each one of them has a distinctive character and menu, too.

JKS is a restaurant group run by the Sethi siblings — Jyotin, Karam and Sunaina. They own around 30 branded character and menu, too.

The trio's background in art and design also helped Bao maintain a cohesive vision throughout the years, and that consistency can be felt in the wooden interiors of different Bao locations, the staffs’ white uniforms and the Instagram-friendly dish presentations.

Bao’s logo, a lonely man eating a bao, which was based on a painting that Chang presented at her final show at Slade, has also gained cultural cachet as it was used on merchandise such as tote bags and T-shirts that Bao sells in-store and online.

Chang says that she and her partners are working on a cookbook with Phaidon, which is coming out early next year.

A Bao app is also in development, she adds. While Chang declines to give further details, she confirmed that the app is linked to the metaverse and community building.

Chang says 40 Maltby Street is her favorite place to visit in her free time.

“It’s a wine bar. I normally go there and I’ll try ordering one of everything if I have enough company.

Everything there is very seasonal and well-balanced. And if there’s a dud, they’ll bring something back. And then the way that they recommend wine, everything really pairs well with the food. For me, it’s super satisfying,” she says, adding that she also loves Mangal, the traditional Turkish grill in Dalston, where customers can bring their own beer.

The other branches of Bao play very specific roles in the expanding the Bao London universe.

Bao Borough is inspired by the late-night grill joints, commonly seen in Japan, where people can have a few skewers and drinks before heading home. The Shoreditch branch is their modern take on a traditional Taiwanese beef noodle shop. Both come with karaoke rooms in the basement.

Bao Fitzrovia is a U-shaped bar that comes with a dedicated cocktail menu and serves larger dishes that are inspired by Taiwanese home-cooking flavors such as the half-roasted chilli chicken served with scallion pancake, and the chestnut rice dumplings with salted duck egg and Enoki crumbs.

Bao Noodle Shop's signature slow-cooked beef cheeks and short rib noodle, and the interior of Bao Noodle Shop in Shoreditch.

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A Parisian in Milan: Nathalie Lorenzi Brings Frenchness to the City With Maison Aubry

The emporium looks to flip clichés and shift the expensive image of the French culinary tradition with a curated selection of everyday essentials, lesser-known wine labels and approachable niche brands. By Sandra Balbian

Paris might have Emily Cooper, but Milan has Nathalie Lorenzi.

While the former check-lists the Parisian clichés with a generous dose of eccentric style in the Netflix hit series “Emily in Paris,” the latter is a WWD of understated elegance on a real-life mission to show Italians the most authentic side of France, starting with its culinary tradition.

The spirit behind Lorenzi’s Maison Aubry, an emporium that just opened in Milan’s Via Bellottti, in the Porta Venezia area bustling with restaurants and bars. In the first few weeks, the store has already attracted both the local French community seeking for everyday cuisine essentials and curious Italians looking to give their pantries a twist.

The key driver is Maison Aubry’s combination of sophisticated image and democratic, straightforward approach, which sets the emporium apart. Lorenzi’s goal is to prove that French delicatessens are not just for special occasions and there’s much more to its cuisine than Champagne, foie gras and oysters — the immediate packaging here, says Lorenzi with a smile. “We work with many different suppliers, more than 30, and we shy away from things produced industrially but work with niche brands or family-run businesses.”

The focal point of the project is the wine and champagne selection, as Lorenzi noticed that only additional labels, such as the Miraval, owned by Brad Pitt, are primarily available in town. Hence, Lorenzi flanked these with lesser-known labels, covering all price points in the process.

“The French cuisine tends to appear always expensive, but I was really attentive about offering different prices. Sure, I have bottles retailing even at 600 euros, but I have included a little bit of everything. The entry price for a wine bottle here is 9 euros, so accessible. …The mission is truly to let clients — even the French ones living here — discover new labels,” says Lorenzi.

Overall, the most sought-after products since the opening are the Madeleine small cakes, foie gras as well as all types of pâté and cheese, including Camembert and Reblochon. Bottles of rose immediately sold out, too.

“‘It’s funny, we drink it just when it’s hot outside, never in the fall, but Italians really love rosé and all the stock sold out quickly. Now I’ve placed a new order including additional labels, such as the Miraval, owned by Brad Pitt in the South of France,” says Lorenzi.

With Christmas and end-of-the-year festivities approaching, Maison Aubry will also offer special baskets, including one focusing on foie gras and coming with a dedicated type of bread and ideal wine pairing, or another one playing with all gold products.

Before launching a catering service for private events in March, Maison Aubry will also expand its assortment to test other categories that are part of people’s everyday life, starting from Marseille soaps, for example.

“The idea is that you can include us in your daily routine,” says Lorenzi. To further educate the audience on the authentic customs in France and to give information on the products available in store, Lorenzi aims to leverage Instagram via content such as videos of quick recipes and informative reels. “This is also because the general idea of French cuisine is less clear and crystallized compared to the Italian one. What we eat is very different from what you see at restaurants. For one, we never eat entrecôte at home,” says Lorenzi.

Asked about other differences between the two cultures, she highlights the more domestic dimension and stronger family presence in Italians’ day-to-day life. “Another thing I love is that when you live in Paris, on weekends you stay in Paris, whereas in Milan you have the mountains or seaside closer and it’s easy to move around,” she adds.

Here Lorenzi offers WWD her quick guide to enjoy both cities:

Favorite area and why:

In Milan, Porta Venezia because it’s close to the center and is such a lovely district.

In Paris, the 16th arrondissement for its tranquility and Saint-Germain-des-Prés for its stores and restaurants.

Where to eat:

In Milan, coffee at Egalité for its croissants; aperitivo at LùBar for its beautiful interior, quiet atmosphere and proximity to the park; meal at Bomaki for a sushi that mixes Japanese and Brazilian flavors.


What to watch:

In Milan, Pinacoteca di Brera, which showcases great oil paintings.

In Paris, the Beaubourg [Centre Pompidou] and the Musée Rodin in spring to enjoy its garden.

Soundtrack of the city: I listen to Italian music from the ‘60s in Milan, and Fauve in Paris.

Can’t travel between the two cities without... My Bose headphones!
Luxe Lounging

Holidays call for celebrating — fashionably, of course. And whether you’re going out or staying in, luxe loungewear has become a new take on eveningwear. But this is no fresh trend — styles stretch as far back as the ’20s, although modern loungewear started in the late ’80s thanks to the late designer Fernando Sanchez. He evolved some of fashion’s favorites, like the slipdress and the pajama set, making them ideal not just for lounging but for partying, too. So whatever your celebrations, bringing out the glitz and glam this holiday season could be more comfortable than you think.

BY TONYA BLAZIO-LICORISH

Photography by Michael Thomas/lamont, and Greg L’Heureux

Model Aria in a silk satin quilted puff-sleeved jacket over a tank and pants during Fernando Sanchez’s fall 1983 show. The show took place at the designer’s loft space in New York on May 10, 1983.

Model Dalma Callado in a slipdress from the Fernando Sanchez fall 1987 loungewear collection.

Model Beverly Johnson in a lace bralette top, shiny leggings and quilted jacket from the Fernando Sanchez fall 1987 collection.

Johnson in a pink more night slip and multi-color kimono robe from the Fernando Sanchez fall 1987 collection.

Model T erri May in a fitted lace jacket and satin trousers from Fernando Sanchez’s spring 1985 loungewear collection.

Model T erri May in a pleated jacket with a ribbon bow at the waist from the Fernando Sanchez spring 1985 collection.

Model T erri May in a pleated jacket with a ribbon bow at the waist from the Fernando Sanchez spring 1985 collection.

Model Iman in a silk brocade robe with embellished cuffs coordinating foulard pants over a black velvet bodysuit from the Fernando Sanchez holiday 1989 collection.

Johnson in a pink more night slip and multi-color kimono robe from the Fernando Sanchez fall 1987 collection.

A model in a pink more night slip and multi-color kimono robe from the Fernando Sanchez fall 1987 collection.

Model Dalma Callado in washed silk satin pajamas and an robe from Fernando Sanchez’s fall 1990 collection.

Model Dalma Callado in a washed silk satin pajamas and an robe from Fernando Sanchez’s fall 1990 collection.

Model Aria in a pleated jacket with a ribbon bow at the waist from the Fernando Sanchez spring 1985 collection.

Model Aria in a pleated jacket with a ribbon bow at the waist from the Fernando Sanchez spring 1985 collection.

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2022 FNAAS HONOREES

LIFETIME ACHIEVEMENT AWARD
Christian Louboutin

COLLECTION OF THE YEAR
Dua Lipa x Billy Walsh

PERSON OF THE YEAR
Dr. D’Wayne Edwards

SHOE OF THE YEAR
Louis Vuitton x Nike
Air Force 1 by Virgil Abloh

COMPANY OF THE YEAR
Skechers USA Inc.

DESIGNER OF THE YEAR
Amina Muaddi

RETAILER OF THE YEAR
Kith

BRAND OF THE YEAR
Jordan Brand

BRAND OF THE YEAR
Merrell

HALL OF FAME
Diane Sullivan

HALL OF FAME
Scott Meden

LAUNCH OF THE YEAR
Lululemon

COLLABORATION OF THE YEAR
Manolo Blahnik for Birkenstock

SOCIAL IMPACT AWARD
Brandice Daniel

SUSTAINABILITY LEADERSHIP AWARD
Puma

EMERGING TALENT AWARD
Jessica Rich