Joe Keery is on the move, with a slew of new projects, a new home, and the final season of "Stranger Things" ahead.

Guram Gvasalia on Time
Fashion and Formula 1
‘Brotox’ Booms
Designers as Models
Summer Into Fall

Back to school.

Well, not quite – but as summer winds down that old feeling can’t help but return, no matter our age. It is a mix of dread over the return to the everyday (and shorter and darker days) and a frisson of excitement about what might lie ahead, including new fall clothes. For the next few weeks or so, the invariable question will be: How was your summer? Where did you go? The answer will either spur envy or, in some cases, sympathy if, God forbid, the holiday didn’t work out as planned.

Yet summer isn’t quite what it used to be. Sure, Europe was packed more than ever with Americans (leading to the tourists’ self-centered gripes about a lack of ice, water and air-conditioning like there is in the U.S., leading one to wonder why they then left in the first place). The roads in the Hamptons were as traffic-logged as always, and the national parks of America were bursting.

But, at least according to the major airlines, summer is no longer the only time people now take their holidays. Travel is stretching out well into autumn and even beyond.

So while many of us won’t be taking any more substantial time off until Thanksgiving or Christmas, there still are hordes looking for a great place to go. And this issue of WWD Weekend offers loads of suggestions, from a private mansion for rent in Mallorca to a tour of Portofino or a quiet haven on the Aegean Sea. Of course, for those really looking to escape, WWD Weekend’s Rosemary Feitelberg focuses on the trend toward “quiet” vacations and pastimes, from silent reading clubs to monastery stays. And should one be lucky enough to be invited for a cruise on a private yacht, the opinionated and insightful Baron Louis J. Esterhazy offers tips on how guests should behave (for one: think twice about accepting the invitation).

There are also our guides to the latest new restaurants, hotels, stores and exhibitions to hit in Los Angeles, London and Shanghai – plus Paris general assignment editor Lily Templeton’s story on the French capital’s latest new bar, Cravan, backed by Moët Hennessy.

But fall is just around the corner, and with that one’s thoughts turn to a new wardrobe – and, for some, a fresh face. This issue of WWD Weekend is focused on menswear, from the key items for men to buy for the season to genderless jewelry and the latest beauty trend, “Brotox” – more men today are getting Botox to look as young as they feel. WWD Weekend men’s senior reporter Layla Ilchi looks at the new male faces of Formula 1, while Paris bureau chief Joelle Diderich dissects the trend toward male designers moonlighting as models.

As for one of men’s obsessions – watches – Vetements’ Guram Gvasalia talks to associate fashion editor Luis Campuzano about his enviable collection and what drives him to choose certain pieces.

Then there is WWD Weekend’s cover face Joe Keery, who models some of fall’s standout fashions for men and talks about the next phase of his career. The interview with the “Stranger Things” star was conducted by WWD Eye editor Leigh Nordstrom before the writers’ and actors’ strikes, but Keery still has lots of projects ahead, from the new season of “Fargo” to films with Lily James and Willem Dafoe, as well as Liam Neeson. The actor and musician has a very “go with the flow” approach to his chosen professions, taking everything as it comes.

And that’s perhaps the best attitude all of us can adopt for the months that lie ahead. Of course, remembering one thing: Have fun.

JAMES FALLON
Editorial Director
THE FUTURE BELongs TO THOSE WHO CAN DREAM
Newness in L.A.: Restaurants, Exhibits and Shops

A look at standout openings this summer. BY SYMIA CHISHOUNE

While there always is something going on in Los Angeles, the city has seen plenty of action this summer (even with the actors’ and writers’ strikes), and will continue to in the fall, with a slew of new restaurants, art shows and store openings. Here, some of the highlights.

Restaurants

Beverly Hills is buzzing again thanks to L.A. native, master pasta maker and chef Evan Funke with his latest Italian outpost, Funke. It’s the city’s toughest reservation, but those looking for a piece of the action without much of a wait can head to the rooftop, available for walk-ins. You won’t find the full menu, but it offers snacks like burrata and amberjack sashimi to pair with classic cocktails.

Not far away, on West Third Street, Mina Alyeshmerni, founder of Maimoun, has opened a new Los Angeles store. In beauty, celebrity facialist Abel Macias. Meanwhile, Amiri is bringing up-and-coming fashion brands Puppets & Puppets and Jil Sander Open to a new shop on the same street next year for its L.A. flagship, now at 4,300 square feet. Givenchy’s chief executive officer Renaud de Lesquen. Matthew M. Williams, is in a temporary space before opening a new shop on the same street next year for its ready-to-wear and accessories collections for men and women.

New first museum exhibition in L.A. of the artist’s body of work, running until Oct. 8. And down South at the Orange County Museum of Art, the spotlight is on Alice Neel, with a show exploring 40 works by the American figurative painter depicting her home, family, children and animals until Oct. 22.

In beauty, celebrity facialist Joanna Vargas (307 North Kings Road, West Hollywood, 90069; 310-860-2789) — clients include Rachel Brosnahan, Maggie Gyllenhaal, Ariana Deboo, Sofia Coppola and Greta Gerwig, has relocated. She closed the doors of her spa inside the Sunset Tower Hotel after five years and opened in West Hollywood in a 3,000-square-foot space designed by Kelly Wearstler. The L.A. brand by Mike Amiri (who has dressed 21 Savage, Regé-Jean Page, Nicholas Hoult, Usher and others) renovated its Beverly Hills flagship, now at 4,300 square feet. Givenchy’s chief executive officer Renaud de Lesquen.

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Opening on Rodeo Drive marks an important milestone for Givenchy as we continue to scale our business in the U.S. and internationally,” says Givenchy’s chief executive officer Renaud de Lesquen.

Meantime, Amiri expanded its footprint on the block. The L.A. brand by Mike Amiri (who has dressed 21 Savage, Regé-Jean Page, Nicholas Hoult, Usher and others) renovated its Beverly Hills flagship, now at 4,300 square feet. Givenchy’s chief executive officer Renaud de Lesquen.

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Making a bold post-pandemic return, Shanghai is brimming with energy from day to night. Here are the latest offerings from the ever-evolving fashion capital, ranging from restaurants to fashion retail and hotels.

Where to Shop

**Park Mall**
A recent arrival in Shanghai’s blossoming retail landscape is a Colette-like multibrand store in a mixed-use complex in the Jingan district. Park Mall, owned by local apparel giant ZuCiZu, scouts China and the world for fashion brands, homeware, books, fragments and vintage designer pieces that reflect the taste and preferences of Shanghai’s urban youth. Between racks and shelves of fashionable events have made is the area surrounding the shop a focal point for the neighborhood’s creatives to gather, mingle and share ideas. Remember to visit fashion retailer NO. 273 and The Marketplace around the corner to get a sense of the lively neighborhood fashion scene.

**Fraw**
Occupying an unassuming curbside storefront on Yanping Road, Fraw is part of a hipster neighborhood brimming with neat designer shops and cafés. Launched last October, the husband-and-wife duo Pum Hong and William Zhu wanted to build a modern wardrobe with a raw edge for “the working woman.” The result is a mix of fashion labels, homeware and books that portray an unassuming wabi-sabi sensibility. Toogood, Nigel Cabourn Women, Margaret Howell, Le Yucca’s, a Japanese cult brand known for boyish leather shoes; hat maker Kijima Takayuki, and pearl jewelry maker Mariko Tsuchiyama complete the brand lineup. An exhibition that spotlights Tsuchiyama’s works and a launch of Howell-designed raw edge for “the working woman.” The result is a mix of fashion labels, homeware and books that portray an unassuming wabi-sabi sensibility. Toogood, Nigel Cabourn Women, Margaret Howell, Le Yucca’s, a Japanese cult brand known for boyish leather shoes; hat maker Kijima Takayuki, and pearl jewelry maker Mariko Tsuchiyama complete the brand lineup. An exhibition that spotlights Tsuchiyama’s works and a launch of Howell-designed raw edge for “the working woman.”

**Haus Shanghai**
Head downtown for some immersive Italian foodie experiences. The 7,000-square-foot space at No. 36 Yanping Road, Xuhui District, Shanghai, is brimming with energy from day to night. Here are the latest offerings from the ever-evolving fashion capital, ranging from restaurants to fashion retail and hotels.

**What to Eat**

**Duli**
Serving fusion plant-based dishes, Duli has established itself as the sophisticated and casual gathering spot for the health-conscious urbanite. This Bosma, a Dutchman and lifelong vegetarian who used to live in Chengdu, was inspired by Sichuan dishes and ingredients and decided to try his hand at the restaurant business after relocating to Shanghai. The menu features hearty and healthy dishes bursting with flavors. Must-tries at Duli include the Sichuan chili bean paste chicken, the corn and cauliflower fritter spice salad, the Di San Xian (a mix of potato, green pepper and eggplant) croquettes, the corn and cauliflower fritter spice salad, the Di San Xian (a mix of potato, green pepper and eggplant) croquettes, and the Tom Yum Wonton Soup.

**Pado**
Launched by Tom Ryu Tae-hyeok, the esteemed chef responsible for bringing modern Korean cuisine to Shanghai, Pado focuses on soulful Korean dishes, such as seafood tteokbokki, crab fishcake soup, and Busan buns. Frequent pop-ups and retail-driven cultural events have made it a focal point for the neighborhood’s creatives to gather, mingle and share ideas. Remember to visit fashion retailer NO. 273 and The Marketplace around the corner to get a sense of the lively neighborhood fashion scene.

**Shi He Yuan**
As the latest venture from the creators of the Michelin-starred restaurant Yong Fu, Shi He Yuan offers a refined taste of Northern China cuisine. Calling it “New Beijing cuisine,” the chefs blend Beijing and Shandong flavors. The signature dish is the spicy fish head that can be paired with deep-fried dough sticks, or the Peking duck prepared in three different ways.

**Where to Stay**

**J Hotel**
Occupying the top floors of the spiraling Shanghai Tower, China’s tallest building that stands at 632 meters, J Hotel offers a breathtaking view of the Shanghai skyline. As the latest venture from the creators of the Michelin-starred restaurant Yong Fu, Shi He Yuan offers a refined taste of Northern China cuisine. Calling it “New Beijing cuisine,” the chefs blend Beijing and Shandong flavors. The signature dish is the spicy fish head that can be paired with deep-fried dough sticks, or the Peking duck prepared in three different ways.

**Capella Jian Ye Li**
Tucked away on a quiet street in Shanghai’s former French Concession, Capella Jian Ye Li features SS Shikumen-styled villas that offer an unparalleled restorative living experience. The courtyard villas stand three stories tall and include an open rooftop that grants a marvelous view of the downtown skyline. Pamper yourself at the hotel spa, which features ultra-premium skin care brand Carta, or try the 60-minute sleep therapy followed by a soak in the flotation tank for the full Capella experience.

**Jinglong**
A recent arrival in Shanghai’s blossoming retail landscape is a Colette-like multibrand store in a mixed-use complex in the Jingan district. Park Mall, owned by local apparel giant ZuCiZu, scouts China and the world for fashion brands, homeware, books, fragments and vintage designer pieces that reflect the taste and preferences of Shanghai’s urban youth. Between racks and shelves of fashionable events have made it a focal point for the neighborhood’s creatives to gather, mingle and share ideas. Remember to visit fashion retailer NO. 273 and The Marketplace around the corner to get a sense of the lively neighborhood fashion scene.

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**What to See**

*Third World: The Bottom Dimension*  
Artist Gabriel Masan has invited Castel Vitorino Brasilierio, Novissimo Edgar, and vocalist and music producer Lyzza to collaborate on an exhibition that explores Brazilian experiences. The exhibition comes in three parts, with the first being a free-to-download video game followed by an exhibition at Serpentine North and WeBi tokens.

*Divia*  
"Divia" at the Victoria and Albert Museum will exhibit the colorful world of the men and women who used their platforms to entertain, educate and inform, from the world of pop – including Cher, Elton John and Diana Ross – to opera’s highly esteemed singers Maria Callas and Adelina Patti.

*Reflections for Now*  
American artist Carrie Mae "Reflections for Now" designed by Julien Macdonald for Glastonbury in 2007. 50th birthday party, and Shirley Bassey’s couture pink gown costume with a towering powdered wig and train for John’s Mackie flame dress from 1977; Sandy Powell’s Louis XIV for Vivien Leigh in “Duel of Angels”; Tina Turner’s Bob worn in “Some Like It Hot”; a red Christian Dior gown made rare pieces, such as Marilyn Monroe’s fringed black dress Callas and Adelina Patti.

*Oklahoma!*  
From Tragedy and Romance at Matthew Bourne’s ‘Romeo and Juliet’ to London’s Best Restaurants, Straker’s and Pizarro

Matthew Bourne’s ‘*Romeo and Juliet*’  
The British choreographer is bringing back his beloved 2019 work to Sadler’s Wells about two teenage lovers in a gender segregated psychiatric hospital to depict William Shakespeare’s tragedy about teen suicide.

What to Watch

*Oklahoma!*  
The 1943 Broadway musical has come to Wyndham’s Theatre in London to retell the story of lovers and outsiders. "Nashville" star Sam Palladio takes on the role of Curly McLain as he tries to win over Laurey Williams, played by Anoushka Lucas. Meanwhile, Patrick Vaill plays a dark and cynical Jud Fry.

Where to Eat

34 Mayfair  
This summer, 34 Mayfair has partnered with Floris London on scenting the restaurant, from limited edition cocktails such as the Lavender Bellini to Riviera Spritz, all inspired by the fragrance brand’s scents. On the dessert menu, there’s the Floris Pumacotta, made of light vanilla panna cotta and a Mirabeau Rosé jelly that’s deemed its golden era, which is when the red gloves became a signature in the sport. In January, Chanel celebrated the launch of its Allure Homme spray with a pop-up at Jab.

Where to Treat Yourself

OTO CBD at The Ned  
The Ned’s Club Spa has partnered with luxury CBD brand OTO on a series of massages and facials, including the signature Renewal facial for tired and stressed skin using ingredients such as Helichrysum flower and baobab oil.

Pizarro  
Chef José Pizarro’s Bermondsey restaurant Pizarro is a Spanish tapas haven, where the waiters select a unique tasting menu for each guest depending on how hungry they are and what they’re craving. The mussels in spicy sauce is often paired with the sourdough bread; meanwhile, the raw blue belly prawns with salt and lime are served with the jamon croquetas.

Straker’s  
The dishes at Straker’s, the first restaurant from London chef Thomas Straker, of TikTok food fame, taste even better than they visually look in pictures and videos online. The menu includes flatbread with scallop and burnt chili butter; wood roasted oysters with seaweed butter and fermented chili; girdles tagliolini with lemon and parmesan, and middle white pork loin with carrots, apple and radish. Straker’s has even had the seal of approval from a French fashion house to oversee the menu for a private dinner the brand held at the Serpentine Pavilion.

**What to Watch**

*Third World: The Bottom Dimension*  
*Reflections for Now*  
*Oklahoma!*  
*OTO CBD at The Ned*  
*Pizarro*  
*Straker’s*
CXL by Christian Lacroix

AHQ
Handbags & Accessories
Athletes have long been go-to ambassadors for many fashion brands, with top players across football, basketball, tennis and other sports regularly appearing in campaigns and sitting front row for design houses and luxury brands. Over the last few years as interest in Formula 1 racing has skyrocketed across the globe, fashion brands have increasingly leveraged this mass interest by looking to F1 drivers to be ambassadors and F1 teams for multiyear partnerships. According to ESPN, F1’s 2022 season was its most-watched, up 28 percent year-over-year to an average of 1.2 million viewers per race.

Some of today’s biggest fashion brands are spearheading this new category in sports ambassadorships, such as Tommy Hilfiger, Boss, Tumi, Puma, Reiss and others, which have embarked on long-term partnerships with F1 teams including McLaren Racing and Mercedes-AMG Petronas, and F1 drivers like Lewis Hamilton, George Russell, Lando Norris and others.

“It has such a growing, global audience — it’s huge,” says Christos Angelides, chief executive office of Reiss, which has been the official travel wear partner of McLaren Racing since May. “Fashion plays out all across the world, so it’s quite natural that the two go together. In addition, Formula 1 does have some fashion ambassadors such as Lewis Hamilton. So I think us in the fashion world have been watching it with interest and feel that now is a good time as any to associate ourselves with high performance, high quality and a highly innovative industry that has some similarities to what we do.”

While fashion brands already have a lengthy roster of athlete ambassadors, many are now looking to F1 drivers for their widespread and unique appeal. F1 is seen as more of a luxury sport, but the drivers have helped democratize it with their down-to-earth, relatable demeanors that have come across through their social media platforms and Netflix’s popular docuseries “Formula 1: Drive to Survive.” “The drivers are really big celebrities. They’re icons — they’re like musicians and actors,” says Martijn Hagman, CEO of Tommy Hilfiger global and PVH Europe, which has had a long-term partnership with Hamilton and is newly working with Russell. “You’ll start to see brands engage a lot more directly with the drivers than we have seen in the past and then start to build on collaborations like you’ve seen with Tommy Hilfiger and Mercedes-AMG Petronas F1.”
seen from us with Lewis and are now starting to do with George Russell. That’s the big evolution that you will start to see in the coming years.”

Tommy Hilfiger was one of the first designers to jump on the F1 hype, establishing his partnership with Hamilton back in 2018. Hilfiger and Hamilton have worked on several collections and runway shows together and most recently teamed up on the brand’s collaboration with Awake NY for the Mercedes F1 team.

Hamilton’s star power — he has 34 million followers on Instagram alone — has always extended beyond the race track thanks to his highly watched style, which made him a key ambassador for Hilfiger.

“What’s truly unique about Lewis is his creative talent,” Hagman continues. “If you look back at the collaborations and how we developed the capsule collections together with him, he really had a strong opinion and a really good opinion on how the collection should look. He really drove the creativity of that capsule and it was quite unique. It’s not something you immediately expect, but in that sense, he’s so multitalented.”

Aside from Hamilton and Russell, many of the other top F1 drivers have also been signed by brands as ambassadors. As part of Tumi’s partnership with McLaren Racing, the travel brand tapped Norris as an ambassador and the face of several of its campaigns. In January, Lululemon named Alfa Romeo’s Zhou Guanyu, ambassador and the face of several of its campaigns. In McLaren Racing, the travel brand tapped Norris as an ambassador. As part of Tumi’s partnership with other top F1 drivers have also been signed by brands that sense, he’s so multitalented. “It’s like we all have that drive to become the very best,” Krizelman says. “They’re really becoming icons. Similar to what you see in sports — that convergence of athleticism and fashion coming together — we’re seeing that here.”

Ferrari and Alfa Romeo, and now makes Puma the official supplier at F1 races and allows it to produce F1 branded merchandise. “It’s making our positioning the leading sports brand in the world of motorsports,” says Thomas Josnik, global director of motorsport at Puma. “That’s one of the opportunities. Another opportunity is driving innovation forward and integrating this into our products. Then, this entire culture of Formula 1 which has attracted a different audience to Formula 1, another opportunity is driving innovation forward and integrating this into our products. Then, this entire culture of Formula 1 which has attracted a different audience. Formula 1 attracts a wide range of viewers, and has only been growing among younger demographics and women. According to ESPN’s data from the 2022 season, viewers aged 18 to 34 increased viewership by 43 percent, while viewers aged 25 to 34 increased 46 percent. Female viewership increased by 34 percent, with women making up roughly 352,000 viewers a race. “Norris reaches such a broad audience — these aficionados of racing, that’s a very fluid kind of audience — but then also this younger demographic that’s really resonated [with the sport],” says Jill Krizelman, Tumi’s senior vice president of global marketing and e-commerce, of the driver, who has 6.5 million Instagram followers. “To expose the brand to that broad demographic and be able to expose the brand to the audience is a great benefit to us.”

With several more upcoming races this year — including the highly anticipated Las Vegas Grand Prix taking place in November — fashion brands plan to continue their respective partnerships and grow them as they see more opportunities within Formula 1.

“You have these athletes that are truly the best of the best,” Kreitman says. “They’re really becoming icons. Similar to what you see in sports — that convergence of athleticism and fashion coming together — we’re seeing that here.”
Celebrate fall at Fashion Island with a lineup of fashion presentations, an influencer panel, and in-store shopping parties.

Scan for more information or visit StyleWeekOC.com
Call it drinking to one’s health.

While adverse health effects of alcohol consumption are well documented, the market is seeing a bevy of new entrants that promise the perks of a cocktail without any of the physical drawbacks. Enter the era of the mocktail — and drinkers seem to be catching on.

“Our business is orders of magnitude bigger than it was even a year ago,” says Nick Bodkins, chief executive officer and founder of nonalcoholic specialty retailer Boisson, which stocks de-alcoholized wines, functional beverages and a range of nonalcoholic spirits. It operates locations in New York, while supplying more than 400 bars and restaurants in New York and California with nonalcoholic spirit alternatives.

“The modern consumer cares about ingredients, they care about things in their chocolate, like palm oil, and they care about whether the products that they’re putting in their body have forever chemicals in them,” he continues. “One of the biggest areas of focus we’ve seen in our customers is that they can turn around a bottle, see it has 60 percent fewer calories than regular wine, see the ingredients and see where it comes from. Those are big reasons to buy or not buy.”

Bodkins posits that what keeps consumers drinking isn’t even the buzz, it’s the circumstances. “When we go to a bar or a restaurant, we are inherently having a tacit acknowledgment with the bartender across the bar: what you’re pouring for me costs about $3, and I’m going to pay $20 for it because of the music, because of the bar and because I’m with friends,” he says. “We are having an experience together, and to your point, the drink is the ritual — it’s not about what’s in the drink.”

To that end, Boisson’s assortment ranges from the nootropic and adaptogenic to the flavorfully complex. Pointing to beverage brand Ghia, Bodkins says, “What they were looking to build was a unique flavor profile that was its own thing. It isn’t just an analogue for Campari or Aperol, it’s just very complex, very nuanced ingredients that make for a great cocktail.”

Here, the market’s buzzy new entrants – no buzz required.
EMBRACE YOUR DUALITY.
THE ANTILOGY COLLECTION BY CHINESE LAUNDRY.
WWW.CHINISELAUNDRY.COM
Private Yachts 101: An Insider’s Guide for Guests

The Baron Louis J. Esterhazy, of the Hungarian Esterhazys, gives tips on how a guest should behave when invited to sail the seas on a private yacht.

BY LOUIS J. ESTERHAZY

Editor’s Note: The Hungarian Countess Louise J. Esterhazy was a revered – and feared – chronicler of the high’s – and generally lows – of fashion, society, culture and more. Over the course of several decades (although she never really counted and firmly avoided any reference to her age), the Countess penned her miseries from her pied-à-terre in Manhattan, Nantucket, Paris, London and Cadaqués, as well as wherever her travels took her, from California to Morocco. And it seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now been contacted by the Countess’ long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence about numerous modern fashion and cultural developments. The Baron’s pen is as sharp as his late aunt’s and, so, here is his column filled with advice on how a guest should behave on a private yacht – provided, of course, one is fortunate enough to receive an invitation to board.

As summer winds languidly down to the end of August, one’s thoughts turn to that last possible summer vacation. In times past the Esterhazy clan descended in fleets of gilded horse-drawn carriages to our lakeside palace of Stigliano. Puzzlingly, modern life doesn’t allow such privileges now… but being an Esterhazy still has its little perks, as over the summer months my email in-box fills with tempting invitations to join various modern-day commercial princelings on an array of magnificent yachts, with tempting invitations to join various modern-day perks, as over the summer months my email in-box fills with tempting invitations to join various modern-day.

In addition to all this at sea, if one’s host is really aiming to impress and “go large,” your invitation may well include a private jet trip out to join the gin-palace at anchor. It all sounds so “Life Styles of the Rich & Famous” and jealous-making, doesn’t it? But before you scream in envy, here is the Baron Louis J. Esterhazy’s Modern Day Guide to being a summer yachting guest:

1. Large yachts are not a home. No homeowner gets upset at being in residence alone – with hallways of empty guest rooms upstairs. No, big fancy yachts are solely designed to impress, entertain and to be filled. A yacht owner “on board alone” is a deeply sad character. So, they need to fill the multiple guest cabins – for the entire summer season. The challenge is, all their rich friends also have their own mega-yachts and gorgeous summer retreats and they, too, need guests.

2. When invited to a private jet, call, why would you bother to understand the concerns of mortal around budget airlines, seat availability and flight connections back to Paris, London, Geneva or New York. But all this is simply not a concern or something even understood by your host. When one has a private jet on release is always in someone else’s hands. You may have boarded in Nice and reasonably have bought yourself a return flight home from the same airport. Big mistake. One week later, you could be approaching any number of unexpected ports with a range of challenging travel connections back to Paris, London, Geneva or New York. And...
Why Men's Designers Are Moonlighting As Models

As fashion embraces a more collective approach, men's designers are using themselves — and each other — to embody their brand. BY JOELLE DIDERICH

Ever since Yves Saint Laurent posed naked in 1971 to promote his fragrance Pour Homme, men’s designers have been spokesmodels for their own brands. Some — like Jean Paul Gaultier, Michael Kors, Jeremy Scott and Christian Siriano — even took on side gigs as TV personalities.

But as fashion embraces a more collective approach, some designers are setting aside potential rivalries to tap their peers to walk in their runway shows.

Among the creative directors moonlighting as models during the men’s wear shows in Paris in June were Stefano Pilati, who appeared in Pharrell Williams’ debut show for Louis Vuitton, and Spencer Phipps, who popped up on the runway at LGN Louis Gabriel Nouchi.

Mostly, it’s friends doing favors for friends. For others, modeling emerged as a side gig during the coronavirus pandemic, when physical shows were canceled and booking models for shoots involved complex logistics.

Forced to present his spring 2021 collection online, Phipps fulfilled a childhood dream by starring in his own Western, titled “The Spirit of Freedom.” That led to other offers, prompting him to sign with Next Management’s Talent division, which also represents fellow designer Nix Lecourt Mansion.

“It’s really funny because it’s so unexpected for myself,” says Phipps, who sees it as an opportunity to immerse himself in other designers’ work.

“We’re kept very separate, so it’s very rare for me to be in someone’s full environment. Maybe I’ll see something in a store and experience a couple of pieces. Maybe I’ll meet them out and I can say hi to them, but I don’t necessarily go in their work zone, so it’s great. I get to be, like, a full tourist,” he explains.

“It’s actually really refreshing,” he adds of being backstage at the LGN show. “I understand exactly what’s happening because I’ve been in his shoes. I know what they’re freaking out about.”

Sometimes a runway gig leads to something bigger.

Having appeared in the film for Boss’ spring 2022 collection, Phipps then partnered with the label on a co-branded capsule line.

For Ludovic de Saint Sernin, whose collections are autobiographical, it made sense to star in his own campaign. Going forward, de Saint Sernin plans to continue to build his image with carefully selected collaborations.

“I greatly admire people like Marc Jacobs or Jean Paul Gaultier, who, beyond their job as designers, have established themselves in pop culture, in television, entertainment and acting. Designers today do a lot more than they originally did, and you have to be very fluid and curious about where it can lead you,” he says.

Imagine, even if you’re in the industry, to be in the shoes of a model and to realize the pressure of being in a Rick Owens show, and all of a sudden all eyes are on you,” he says. “But it’s such a rewarding and unique experience that you want to do it again and again. There’s a rush that is almost addictive.”

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It stands to reason in a period when designers are prized for their social media following as much as their creative skills. Balmain’s creative director Olivier Rousteing, for example, has 9.7 million followers on Instagram and was among the first to model on the side, appearing nude in a spring 2019 campaign with Cara Delevingne.

For emerging designers operating on a shoestring budget, roping in friends is an economic necessity as well as a way to celebrate a new-gen creative approach.

Victor Weissman featured fellow designers including Charles de Vilmorin, Vincent Garnier Pressiat and ➤
EgonLab duo Florentin Glémarec and Kevin Nompeix in his spring 2023 show, titled “Common Love.”

“We all inspire each other,” he explains. “It was my way of saying we’re all friends.”

Once his buddies hit the runway, each let his personality shine through. “With Charles, it was this mixture of shyness and fantasy, whereas Vincent was more exuberant,” he recalls. “It allows people to put a face to the designer’s work. It’s like when you see a painting and then you see the artist: you end up understanding a lot.”

Weinsanto believes that the collaborative approach is a necessary consequence of the explosion in new brands. “Back in the day, there were so few designers that it was a little bit like a school class: there’s only 30 students, and in that group, everyone wants to be top of the class,” he says. “There’s a lot of us now, so we tend to pool our resources.”

Nonetheless, this bunch is not likely to let a loose hemline go unnoticed. “We’re very familiar with each other’s work and we pay close attention to the finish of the clothes, the linings. We tease each other if something’s not right,” he says.

At the end of the day, it’s about helping someone else’s vision come to life. For Pressiat’s first show, Weinsanto took his own turn on the runway, his hair caked in orange paint and a chain clamped to the side of his mouth. “To be completely made up à la Pressiat was quite something,” he says with a laugh. “I was super happy to be part of it because it was an important moment for him.”

De Saint Sernin believes that designers celebrating fellow designers is a sign of the times. “It shows mentalities are really changing in fashion in general. As designers, we’re responsible for setting an example in that sense. Today, there’s huge solidarity among new generations,” he says.

“I think it’s really beautiful and it inspires future generations not to be afraid of competition,” he adds. “We feed off each other and it’s important to nurture that, because it makes conversations much more fruitful and inspiring.”
While whiskey and scotch had historically been consumed by an older, mostly male, demographic, in recent years the spirits have become more popular among a younger age group — and with women — thanks in part to labels teaming with brands and designers in the fashion world to broaden their reach.

Heritage scotch and whiskey labels such as The Macallan, Glenfiddich, Jameson, Glenmorangie and Johnnie Walker have embarked on a continuous slate of collaborations in the fashion world over the last few years, working with brands that align with their values and help them celebrate the craft that goes into their distillery processes.

“Fashion is the key pillar of lifestyle,” says Kenny Moore, vice president and head of spirit brands at Moët Hennessy U.S., which owns single malt scotch whisky label Glenmorangie. “Increasingly today’s consumers, they swim across different lifestyle verticals, whether it’s fashion, music, art or sports. Fashion is obviously an everyday part of our lives. Everybody has their own distinct style and that’s a nice parallel with our brand because we have a broad portfolio and we’re continually innovating.”

Glenmorangie’s most recent fashion collaboration was with Dominic Ciambrone, founder of The Shoe Surgeon, for a yearlong partnership that included a sneaker inspired by the heritage Scottish whisky brand. The orange sneakers paid homage to the scotch by featuring barley textured suede, copper detailing and gold plated tags featuring Glenmorangie’s Signet icon.

“From a DNA perspective, you look at Dominic and you look at our master distiller Bill [Lumsden] who is a pioneer and a maven in the industry, you’re looking at two people that really at their core impact the brands,” Moore continues. “The Shoe Surgeon and Glenmorangie are about innovation, about craftsmanship and it’s about being consumer-centric and delivering things that are on trend, but still anchored in history.”

These kinds of fashion collections have also been taken up by other labels, such as Jameson, which teamed with Dickies in June for a workwear-inspired apparel line that paid homage to both the whiskey label and fashion brand’s craftsmanship backgrounds.
The collection offered workwear pieces such as overalls, beanies, T-shirts, hoodies and more styles that fused both brands’ heritages. The collaboration was an instant hit with customers, with the collection’s Eisenhower jacket and flannel shirts selling out upon release. The Jameson x Dickies limited-edition bottle also sold out in half a day, causing the brands to restock the item.

For Jameson, Dickies felt like a natural partner because they both shared values in celebrating craftsmanship. “[The collaboration] really enabled us to demonstrate to consumers the craft history and heritage behind the brand,” says Lynda Cody, the head of Jameson’s global culture team. “People probably know Jameson as an Irish whiskey, but they may not necessarily know a lot of the story of the brand or the history of the brand. This enabled us to really put our story to the front and center of the campaign with this idea of [being] crafted together.”

Scotch labels like The Macallan and Glenfiddich looked to fashion partners to team on bespoke spirits bottles, with the former teaming with Rhude designer Rhuigi Villaseñor on a scotch tasting set and the latter working with Mr Porter on a limited-edition custom scotch bottle. “[Mr Porter] is very much about curating and being very much a lifestyle. Luxury lifestyle brands are a focus for us,” says Sophia Plummer, global brand manager of PR and partnerships at Glenfiddich. “The decision to order a single malt scotch whisky has similarities to what you choose to wear, the fashion you embrace and the kind of art and art exhibitions you choose to go and visit. I think it’s all connected. We saw Mr Porter as a representation of the type of Glenfiddich audience that we could speak to.”

In November, The Macallan embarked on its collaboration with Villaseñor as a way to further its commitment to sustainability while broadening its audience. Villaseñor co-created The Macallan Harmony Ritual Kit, which took inspiration from the label’s Intense Arabic scotch. The kit included the scotch bottle, two custom-designed glasses, a coffee press and two coffee cups. The Macallan and Villaseñor used sustainable processes and upcycled materials for the kit.

“Something that we’re really paying attention to and trying to move our position forward is making sure we’re doing the right thing for the planet, which of course the fashion industry has a big role to play in achieving these greater levels of sustainability,” says Jessica Tamili, brand director of The Macallan. “This is all core to what we do at Macallan, so if those particular fashion brands share those values, then I think it’s a great foundation to build on a collaboration with like-minded audiences.”

At Johnnie Walker, the scotch label has used its fashion collaborations to expand its appeal to a female audience. The label has worked with designer Aurora James to create a collection supporting the nonprofit She Should Run, an organization that helps increase the number of women running for public office, and illustrator Monica Ahanonu, who created a warm-up kit for women’s soccer teams Angel City FC and Gotham FC.

“We really want to reach individuals with various backgrounds, demographics and cultural perspectives and really widen the typical base that is associated with single malt scotch,” Tamili of Macallan says. “By engaging with individuals who are into fashion or are trendsetters or connoisseurs of luxury, we know that they appreciate artistry and pay attention to the details. We find that both within the fashion world and The Macallan, so it’s a really wide range [of customers], but with the shared values of just that quality craftsmanship and artistry.”
Late last year, Rebecca Minkoff set about renovating a 100-year-old house she had just purchased in Clearwater, Florida, the gulf town where she grew up. A hands-on designer, Minkoff happily immersed herself in the nitty-gritty of the home makeover. (“If the toilet parts arrive in the next couple of weeks, I’ll be done,” she says during a recent interview with WWD.) And when she was looking for stone for her kitchen, she called Lyndsey Belle Tyler, an acquaintance and the creative director and vice president of marketing at ABC Stone.

Minkoff had her eye on a slab of Calacatta Viola, a bold marble with thick veins of violet and burgundy. Tyler had other ideas.

“My team and I had been talking about collaborations we could do with different artists,” says Tyler. “Not just interior designers, but artists who would bring a personal lens to our products.”

“She called me and said, ‘I have this crazy, wild idea,’” recalls Minkoff.

Tyler pitched Minkoff on a collaboration with ABC Stone and Borrowed Earth Collaborative, an L.A.-based art and design studio that creates sustainable slabs and tile. Minkoff was all in.

“Whenever I get the opportunity to go outside my comfort zone and flex a new creative side of myself, I’m like, yes,” says Minkoff.

The first project from that collaboration, Anthozoa, is a series of three large bespoke panels carved on giant slabs of marble and limestone. Each piece took about 300 hours of computer numerical control (CNC) milling and hand-finishing. The biggest is 8 feet by 4 feet and they range in price from $35,000 to $44,000. Fabricated with sustainably sourced stone from India, Minkoff was inspired by sea anemones and soft and stony coral, rendering stone as art rather than work top.

“Anthozoa coral is a living, breathing thing, but it’s building something so hard. It’s alive, but it’s very stiff and sculpture-like,” she explains. “The question was, how do we take that idea and turn it into something that could be a beautiful installation in a corporate building or a hotel or a townhouse or a beachfront mansion?”

Ultimately, she adds, “My goal is to have Anthozoa on display in a public space for all to view.”

Minkoff has more designs in the pipeline with ABC Stone and Borrowed Earth, including a tile line, which Tyler hopes to bring to market within a year. “We have ideas for the bread-and-butter salable stuff,” says Minkoff. “But I figured, let’s launch with something that feels more like an art piece versus just everyday.”

Minkoff’s foray into something as specific as stone is not entirely surprising. While the home market has long been a repository for fashion labels — from luxury houses to mall brands — it has exploded in recent years as the pandemic led consumers to reconsider their interior surroundings. But Minkoff has eschewed a headlong foray into the crowded market, only recently dipping a toe in the lifestyle space with a modest bedding collection launched last year.

“We put so much thought into our products, which is why it is so limited. We only produce the top of the mattress, the sheets and the bedding,” she says. “As a brand, our goal is to have success in any area before we expand, which is why we have a very edited point of view on our home line.”

Minkoff got her start in fashion with a lot of hustle and an eye for the preferences of single Millennial strivers who gravitated to her copious handbags (her breakout bag was dubbed the Morning After Bag) and grunge-meets-office leather jackets. Her brand — which she launched in 2005 with brother Uri Minkoff, after her deconstructed I Love New York T-shirts became a sensation on the pages of pre-social media weekly style magazines — offered attainably priced clothes and accessories that spoke to a newly empowered lean-in generation.

Before the advent of social media, she connected with her customers via blogs, cultivating a community of fans years before the rise of the influencer class. She opened up her creative process to customers in a way that seemed revolutionary more than a decade ago. In 2011, for instance, she communed with the diehard handbag fans of PurseForum.com on an exclusive project, letting users vote on design elements for a new Rebecca Minkoff handbag. At the time, it seemed like a radical form of user-generated retail.
“Rebecca was one of the first few women designers that understood the power of a handbag at a decent price,” observes Joanna Coles, the former top editor at Marie Claire and Cosmo. “And I think young women cleaved to her because they saw someone who understood their lives, and who wanted to understand their lives, and who was no longer talking down to them. She was part of the revolution of fashion from the street up. The minute consumers got a phone in their hand and could take pictures of themselves and other people they found cool, the conversation became different. She was in that conversation in a way that the more unattainable French designers were not.”

As the old gatekeepers have been supplanted by social media influencers, Minkoff remains her best brand ambassador, regularly and unself-consciously sporting her own designs on Instagram and in real life. (In February 2022, she sold her company to Sunrise Brands; she remains chief creative officer.)

At a recent launch event for Anthozoa hosted by NYCxDesign, she wore her own black ruffled one-shoulder evening dress and strappy studded sandals. And while so many of her Instagram posts feature her long, naturally bronzed legs, she is also unafraid to share her more vulnerable moments (including her post-partum body — in hospital underwear — after the birth of her fourth child, son Leo, last January). Minkoff, 42, and husband Gavin Bellour, a commercial director and producer, have three older children; sons Luca, 11, and Nico, 5, and daughter Bowie, 9.

“Rebecca is authentic,” says Tyler. “She and I are in a similar space in life, we’ve got young kids, we’re both working. And maybe that’s where the similarities end, but that’s not how you feel when you’re with her. She’s so non-judgmental, you just feel like you’re hanging with your girls.”

In 2018, Minkoff established the Female Founders Collective with Ali Wyatt, the organization’s co-founder and CEO. The nonprofit has amassed a community of female founders and leaders with networking events, workshops and mentor opportunities. “I launched FCC out of frustration,” she admits. “Because I didn’t feel like I had a community within the fashion industry because it is so competitive.”

It was post-#MeToo and Minkoff found herself “speaking ad nauseam on panels” about female empowerment and equity. “And all of these incredible women would come up to me off the stage and we’d be in our little sewing circle. And I was like, did any of this move the needle? Did anyone make a f–king cent more because we said whatever. And I thought we could all be more successful if we had a community, a safe space to talk about what worked, what didn’t work, who to avoid, the roadblocks.”

The FFC had more than 3,000 applications the first few weeks after launch; now the community includes more than 2,500 women. “We’re all working hard and no one has time to go back to school. So now we can educate founders about all the unsexy stuff, hiring and paying women more fairly, better maternity leave programs? We did a cohort in 2020 for 25,000 women. “We’re all working hard and no one has it all figured out and it’s hard for everybody,” she says. “But I hope we can give [listeners] some practical tips from people who figured something out.”

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**Mood Board**

**Messika Paris’ Valérie Messika**

The French creative on what inspires and motivates her in both her life and her jewelry.

**THOMAS WALLER**

The daughter of André Messika, a respected diamond dealer, Valérie Messika has deep roots to the jewelry world. She launched her own brand in 2005 as a contemporary and accessible interpretation of the diamond, which is freed from forced exercises like the river or the solitaire. She quickly found traction as a contemporary and accessible interpretation of the jewelry world. She launched her own brand in 2005.

**WWD: You have made a mark in fine jewelry by upending traditional codes. What are modern “codes” to you today?**

Valérie Messika: Modern jewelry today begin with freeing the diamond. This begins by transforming the image, feel and attribute of precious jewelry. I saw the need for a modern brand, and I knew I would have to change an entire universe that would resonate with a new confident, fashion-conscious generation, looking for a unique expression of individuality. Modern jewelry “codes” are about breaking the heritage, conventions, and formal designs related to jewelry, especially toward diamonds. The modern codes begin with young independents who look for new ways of wearing diamonds — casually, provocatively, layered, for daytime, with jeans, with attitude — and different places, too, for wearing them.

**WWD: What inspired your new Move GI collection, and creating a “genderless” line?**

V.M.: The new Move GI necklace is the latest jewel to be created within the Move titanium collection. The collection combines the strength of titanium with the power of the diamond, making for a collection of pure, raw and magnetic masculinity. There are several other collections within the Move collections being unveiled this year which are designed in mind to be shared across the sexes. The new Move Link collection interprets the signature of the house, the “Move” motif, through one of the most popular jewelry trends — the paperclip necklace. This was one of the most popular jewelry trends within the last year, and it’s a concept that transcends both age and gender.

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

V.M.: I have a lot of different icons. The most important icon above all else is my family. Because of my father, I was born to look inside of a diamond. Growing up, I would listen to my father talk passionately about this stone for which he is well known. He would explain the extraordinary qualities of the stone — light, fire, and brilliance. He would explain the individual personalities of the stone and their legendary invincibility. It is my father who transmits his passion to me, and this is one of the reasons why my family are the premier jewelry icons for me.

In addition to my family, I’m inspired by strong, independent women. Part of the story of Messika begins with Beyoncé, who has been a supporter since she discovered the Glam’Azone collection. Another shining example is Kate Moss. Kate has always served as an inspiration and muse. I’ve always admired the way she approaches things. Her instinct is what inspires me the most and this is one of the reasons why we decided to partner together in creating a high jewelry collection.

Grace Jones, Diana Ross, Brooke Shields, Jerry Hall, Bianca Jagger and other iconic figures from the days of ‘70s nightlife and performance art have been my latest fixation whilst looking for inspiration for my most recent high jewelry collection “Midnight Sun,” and the way they wore jewelry and styled jewelry in their own personal ways.

**WWD: What’s your advice on how a modern customer should be wearing their jewelry in their day-to-day life?**

V.M.: My advice to the modern customer is to be bold. Try to wear things in new, different and unexpected ways. There are no real codes or ways of wearing something. I think the most important connection to jewelry is the emotion and the memory of a story that is attached to it. Above all, you should be in love with what you are wearing and when you feel good in a jewel, it’s empowering and that is when you truly glow.

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

V.M.: The collections which resonate the most are my Move Noa and Move Romane collections. They are named after my daughters. My girls are always looking at me to make sure that I’m wearing the bangles from these collections. No matter where I am during the day or in the world across work and travels, I look down at my wrists and I am reminded of my daughters.

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”The sculptures of Damon Hyldreth seem to defy gravity and weight whilst remaining fluid and showing strength.”

”Shapes and forms found in the everyday.”

”An unexpected conjoining of materials to create contemporary precious jewels.”

”Remarkably light and as strong as steel.”

”One of my many inspirations is designer Ron Arad, whose work illustrates the joy of invention.”

”The energy of Alton is completely synergized with our energy.”

Move Titanium Collection

”Remarkably light and as strong as steel.”
The list of things that people will collect is seemingly endless, and reels in objects ranging from the worthless to the priceless. Whether it’s coins, stamps, autographs, or works of art, the act of tracking down and securing them is nearly always more about emotion than logic—and none more so than with watches.

This is a golden age of watch collecting as timepieces are particularly desirable things to collect due to their multifaceted nature, the technological aspect in terms of their movements, different finishes and the advancements in precision. The horological space is one full of technical jargon, but once a person is wrist-deep and the more they know, the more their appreciation grows.

Yet collecting watches is about more than the acquisition of material objects—they are exceptional at timekeeping; their value generally rises over time; in certain circles they are status symbols, and they become meaningful heirlooms passed down for generations.

Guram Gvasalia, creative director of Vetements, is a watch enthusiast known for his collection of luxury timepieces that reflect his sense of style. His collection boasts some of the rarest and most sought-after pieces in the world of horology from brands such as Rolex, Patek Philippe, and Audemars Piguet.

A testament to his discerning eye, his collection reflects his affinity for rare timepieces and spotlights two of the most prestigious names in watchmaking: Audemars Piguet and Patek Philippe.

Here, Gvasalia talks about how his collection began, his favorites, what drives him and how fine watches influence his designs for Vetements.

WWD: When did watches first become important to you, and why did you start a watch collection?

Guram Gvasalia: I was 12 years old when I read a magazine article about this watch collector. I was blown away and promised myself that “one day, I will start my own collection.” Being a war child, a refugee, and having one toy growing up, it seemed like a faraway wish. I got my first watch when I was 16 years old. I worked double shifts waiting tables the whole summer, and managed to put aside enough money to buy a vintage Rolex Air-King from 1972, that I still have. That watch carries so many good and crazy memories.

WWD: What is the most important watch or watches in your collection and why?

G.G.: I’m a big admirer of Patek Philippe’s reference 5970; that model is an absolute undisputed king of watches for me. One of the most beautiful Patek references ever made, in my humble opinion, if we speak about watches that look modern and can be still worn today. I have 5970s in all metals, and had the pleasure a couple of times having Mr. Thierry Stern [president of Patek Philippe] compliment me on them. In my 5970 collection, I have two very special timepieces—a white gold, salmon dial, a run of four-plus pieces, to my knowledge, and part of my collection. 

Guram Gvasalia in Audemars Piguet’s Royal Oak Selfwinding Flying Tourbillon in extra-thin steel.

Audemars Piguet’s Royal Oak Jumbo extra-thin yellow gold with smoked yellow-gold-toned “petite tapisserie” dial.

Patek Philippe’s Nautilus steel style with white dial.

Photographs by Maurice Sinclair; photographed on Guram Gvasalia in Vetements.
the London exhibition. I’m lucky to have acquired that piece unworn, and it’s one of very few watches that I preserve from wearing. Next to the salmon dial, the other grail for me is my unique Patek Philippe ref. 5970 with white gold perpetual calendar chronograph wristwatch with moon-phases, Breguet numerals and a bracelet that was made for and once belonged to Eric Clapton.

**WWD:** What drives your interest in watches? What about watches causes a “rush” for you? Is it the movements? Design? Brand? What is the allure for you?

**G.G.:** Watches help me understand myself and my work as a creative director of a luxury fashion house. Before I started Vetements, I thought a fashion brand is like a puzzle; it has different parts that once you put together, you get a brand. That was until one night I was meditating on it. I realized a fashion brand’s structure is much more complicated than that. It’s like a watch; it has different parts that need to work together, but it’s not enough to have a good working mechanism. What’s important is that the watch shows the right time. Not running too fast, creating things that are too early for its time, or too late—following the others. The right timing is everything. So, a watch for me is not just a precious object; it’s a symbol and a reminder of how everything in life is connected; it keeps me grounded and present in a moment.

**WWD:** Collecting is a passion, but it also has to be fun. What makes it fun for you?

**G.G.:** There are two types of collectors. There are many people who collect things, but are rarely enjoying them. I have a fantastic friend who is very big in the art industry. This person has warehouses full of the most important paintings in the world, but never has time to enjoy any of them. Collecting can become an addiction. On the other side, there are collectors who collect to have fun with what they have. I buy watches for myself, I wear most of them, except if they are factory-sealed. I enjoy wearing them and I only buy watches that I like and that speak to me. I never buy a watch because that model is hyped or limited. I also feel OK if the watch that I wear gets a scratch or two. This way a timepiece becomes a part of your story.

**WWD:** How does your watch collection represent you? Does your collection follow any themes?

**G.G.:** Speaking about daily watches, and not some rare auction pieces, Nautilus is for me a top watch. It was my first Patek watch. I recently rediscovered the 5711 with white dial in my collection, and recently fell in love with it. It was so under-the-radar when it was on the run, but I am glad some inner feeling pushed me to get it. I can’t really choose a favorite model—white gold perpetual calendar 5740, to the two-tone 5980, to full diamond 5719, or my new 5811— I love them equally. And, of course, my true love is the 39mm Royal Oak Jumbo Audemars Piguet. I can say that I truly collect 16202 references, that I would usually wear at least five days a week. From a green dial platinum, to yellow or rose golds, to the extra thin tourbillon. I recently bought the white gold with blue Tuscan dial, and absolutely adore it. In real life it almost looks like denim. It’s important to mention my love of the AP ceramics, having the white perpetual and different black ones. The black ceramic perpetual calendar open work is probably the most perfect modern watch today. I am blessed to own these exceptional timepieces.
WWD: What advice would you share to someone thinking about starting a watch collection?

G.G.: It’s important to get a watch that really speaks to you. Not because it’s a hyped piece, or because someone tries to sell it for a triple value on Chrono. Get a watch if you fall in love with it. It could be an AP, or Patek, or a vintage Rolex, but the first watch I bought myself was a Rolex, but the first watch I got was a Swatch. People give value to objects and not the other way around. If you love it, just go for it, be true to yourself, no matter what others think.

WWD: From the latest releases this year, what’s the next watch on your radar?

G.G.: There are many beautiful timepieces being released. To be honest from all the latest releases, I’m grateful enough to have managed to get all the watches that I wanted. The watch that I’m mostly looking forward to receiving this year is a unique piece from Audemars Piguet that we worked very closely together with [Audemars Piguet chief executive officer] François Bennahmias to create.

WWD: Do watches influence your design aesthetic and your fashion collections?

G.G.: My collection is very aesthetic and represents a lot of who I am. For a very long time I only wore white metals, steel, white gold, platinum watches. But for a couple of years now I’ve started to experiment with colorful metals, other materials. True collectors often neglect the value of beautiful timepieces that are set with stones. I truly value craftsmanship in watches, clothes, cars and jewelry. Pieces that require exceptional craft and a true artistic effort. Recently I changed my mind about watches set with stones. It has always been an absolute “no” for me, but something switched, and I find them currently very interesting from the aesthetic point of view. I’m talking about fully iced pieces, not just a few diamonds on the bezel. I think it’s the influence of 2000s slowly getting back in fashion. The one thing, though, the stones must be factory set, this is a must.

Fun fact that expanding my watch collection horizon to colorful metals and precious stones opened a new fascination for me in a world of custom-set grillz to mirror and accompany the watches. So basically, for each watch I wear, I designed a matching set of grillz to go with it. Historically cufflinks seem to play a similar role. It’s grillz now.

WWD: What do you think has been the biggest change in watch collecting over the last 10 years?

G.G.: Social media has changed everything. Vetements became such an important player in the fashion industry in many ways thanks to social media. In a conventional fashion structure, it would not be possible. Social media opened the knowledge towards many timepieces, showed certain collectors, started dialogues, created platforms and communities. Another push is thanks to auction houses – Phillips played an extremely important role in boosting that market and its visibility. Hodinkee was an important source to get information, and, of course, Chrono further pushed the desire. There is a lot of artificial hype created around watches, the same way Hermès manages to keep the allure around Kelly and Birkin bags. It is important to realize that money travels, and there will always be new money that will want to pay more than you did for the beautiful craftsmanship and the rarity, as the craftsmanship is extremely difficult to preserve and it will most probably disappear with time. I’m super geeky when it comes to quality. For me, luxury is craftsmanship that will last for a lifetime.

WWD: Have you ever sold a watch from your collection to make room for a new one?

G.G.: I’m very lucky that I never had to sell a watch in order to get a new one. I still have my first Air-King I got when I was 16, and every single watch I acquired since then. Those watches tell my story, each of them is representing a certain period in my life, and has meaning to me. They are like your children, you love them all, and giving one away, even if it will be in good hands, doesn’t feel right. I know collectors who with time get tired of collecting, or have other reasons for the watches to find new wrists. Thank you to Eric Clapton. We all know “you never actually own a Patek Philippe. You merely look after it for the next generation.”
All Adorned

The time to let go of any dated ideas of how or who should wear fine jewelry is now. The booming category continues to evolve, offering a mix of sparkling gemstones, pearls with edge and mixed metals worn with a modern casual everyday vibe.

BY THOMAS WALLER

John Hardy’s Colorblock Pearl Wrap bracelet in sterling silver, lapis lazuli, cultured freshwater pearl, blue lace agate and blue enamel.

Mikimoto x Comme des Garçons’ akoya cultured pearls, silver safety pin and silver adjustable chain necklace.

Suzanne Kalan’s 18-karat yellow gold, dark blue sapphire baguette tennis necklace.

Anita Ko’s 18-karat gold, diamond and emerald necklace.

Spinelli Kilcollin’s sterling silver, 18-karat yellow gold connectors ring.

Foundrae’s 18-karat yellow gold, malachite stone Clockweight chain.

Tiffany & Co.’s Schlumberger® Paris Rama brouch in yellow gold with diamonds.

Marco Bicego’s 18-karat yellow gold coil band ring.

Milamore’s 18-karat recycled yellow gold, akoya pearls, diamonds duo chain.

Maria Tash’s pearl and diamond triple-linked eternity hoop earring and cuffs with pearl floating diamond charm.

David Yurman’s Shipwreck signet ring in 18-karat yellow gold with emerald.

Mikimoto x Comme des Garçons’ akoya cultured pearls, silver safety pin and silver adjustable chain necklace.

Cartier’s Love bracelet in 18-karat white gold.

John Hardy’s Colorblock Pearl Wrap bracelet in sterling silver, lapis lazuli, cultured freshwater pearl, blue lace agate and blue enamel.

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Cartier’s Love bracelet in 18-karat white gold.
Cool Grandpa

Move over dadcore — fashion aficionados are now adopting ‘grandad chic.’ The trend has something for every age group and was on full display during the recent menswear shows, where the usual trope of street-style gents were spotted sporting more mules than trainers, houndstooth coats rather than puffers and double-breasted blazers instead of parkas. The upsurge stems from fashion’s current obsession with comfort and the normcore trend, which embraces utilitarian dressing. Although grandad dressing shares that spirit, it’s in a more tailored manner, and the aesthetic strikes the ideal balance between sophistication and comfort.

BY LUIS CAMPUSANO
fashion

- **SPECKLED KNITS**
  - Zegna

- **TIMELESS CORDS**
  - Connolly

- **FUZZY FOOTWEAR**
  - Connolly

- **ERRAND OUTERWEAR**
  - Kith

- **UPDATED CAPS**
  - Elton

- **COZY CARDIGANS**
  - Brunello Cucinelli

- **TEXTURED UTILITY BLAZERS**
  - Loro Piana
officer of med spa booking app Upkeep: “I think once playfully dubbed “brotox.”

minimally invasive treatments, a movement some have are extending beyond product and into the realm of among a growing group of men whose self-care regimens are free Botox — they’re going to steal a kidney from you.’”

myself in Midtown like, ‘You should not be here getting so many random plastic surgeons that I’ll sometimes find the city that have offered him free services. “I’ve been to social media following, a slew of other med spas across Peachy for his injectable fix. He’s also tried BodyFactory and still are — his forehead, crow’s feet and the 11s, which are vertical lines residing between one’s eyebrows, just above the bridge of the nose.

“You kind of make fun of people doing [Botox] until you do it yourself,” continues Bendek, who still frequents the first time I did it was at Peachy in New York — it was like $375 for the whole face, no matter how many units,” says Bendek, whose key areas of concern were — and still are — his forehead, crow’s feet and the 11s, which are vertical lines residing between one’s eyebrows, just above the bridge of the nose.

Bendek never really considered doing anything to his face. For most of his career, model-slash-influencer Christian Bendek succumbed to the apparent necessity of a daily moisturizer. Soon after that, routine facials were on the menu, too. “When I turned 30, something switched in my brain — you just start to notice little things in your face,” he says. By 2007, Bendek was ready for Botox, a form of botulinum toxin that prevents wrinkles by blocking movement in the facial muscles.

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Medical aesthetics is rapidly becoming the new personal care,” says Demers, who anticipates it won’t be long before most people over the age of 18 are actively immersed in the space. “A lot of the time men will dip their toe into [treatments] with their girlfriend bringing them in and making them do Botox. They see nothing bad happens to them, and they love it.”

Last year, Joe Jonas rocked his Zillennial fan base when he joined the ranks of Gwyneth Paltrow and R&B singer Teyana Taylor as a face of Xeomin, an FDA-approved Botox alternative. “I’m getting older, seeing more frown lines, so [Xeomin] was an option that I thought was really intriguing and I loved the result,” the singer told WWD at the time.

And though it’s hardly a new phenomenon for men involved with Hollywood to splash out on intricate maintenance routines, it is relatively nascent for them to speak openly about said routines.

“I remember even five years ago going to dinners and everybody would lean into the table and whisper, ‘Are you doing Botox?’ Like it was this big secret,” says Amy Schecter, CEO of Ever/Body, a med spa which entered the market in 2019 and now counts 11 U.S. locations. “Now you go to dinner and everyone’s like, ‘Oh, I do it here, here and there’ — people are sharing best practices, asking each other questions. We as an industry almost came out of the closet.”

A report by Data Bridge Market Research valued the medical aesthetics market at $14.4 billion in 2022, estimating it will reach $41.3 billion by 2029. One key driver of this growth is increased Millennial and Gen Z spend on medical aesthetic treatments: Research by Guidepoint Qsight indicates Millennial and Gen Z sales per U.S. practice have risen an average 82 percent from 2018 to 2022. This growth is likely to get even steeper.

“I get guys coming in who are anywhere from age 25 to 65,” says Dr. Alomino Martin, who operates a popular namesake practice in Miami, one of the largest medical aesthetics markets in the country. “Men are often in for procedures that require little to no downtime — they don’t want to be recovering in their house for four, five, six days.”

Stem cell micro-needling on the face and scalp are among Martin’s most requested procedures by male clients. “Increasingly, I’m getting clients that have never done anything to their face — they’re in a market now where everyone looks much younger, healthier — more youthful I guess would be the best term — and they want to keep up,” he says.

Even in New York, where the medical aesthetics market is a little more “old school” compared to Miami, says Demers, the pressure to keep pace is real.

“If I have a kid and move to the suburbs, maybe I’ll just make peace with it and not retouch my face, but right now, living in New York City, you need to keep up with all these kids,” Bendek says.

Ever/Body’s male client population grew by more than 200 percent from 2022 to 2023, with men comprising roughly 14 percent of the company’s total clientele. Schecter says the top three treatments men come in for are Emcuulpt NEO (a body contouring treatment typically opted into by men who are already in shape, but want an additional boost), Hydrafacial and wrinkle relaxers Botox and Xeomin. ►
“I think once the [injectable] stigma lifted on the female side, it’s now slowly moving over to men. They’re now being allowed to tap into that side of themselves where it’s OK to want to take care of yourself, it’s OK to want to look good.”

TIFFANY DEMERS, FOUNDER AND CHIEF EXECUTIVE OFFICER OF UPKEEP

“As much as we’ve grown our older client population in the past year, we’re also bringing in a lot more younger male clients; they’re starting earlier like their female contemporaries instead of waiting,” Schechter says.

Social media is the biggest factor fueling young people’s growing tendency toward preventative Botox and aesthetic procedures.

“I think Instagram has totally changed the way men show up in the world,” says Candace Marino, founder of The L.A. Facialist whose clients include Kourtney Kardashian, Miranda Kerr and a number of male A-listers who are comfortable enough to get facials and other aesthetic treatments but not yet comfortable enough to be name-dropped in an article about them (baby steps).

“I would say most of the men that come in for facials are also getting in on the Botox game.” Marino continues, noting that filler for men, by contrast, is still more niche.

“With my gay clients, anything that can help them preserve and look youthful they’re into, but I would say the furthest I’ve seen a straight male client go [with filler] is in the jaw and chin line, to make them have more of a masculine appearance,” she says.

Los Angeles-based Dr. Alexander Rivkin, who invented the non-surgical nose job, echoes Marino’s sentiment.

“Men want to have that more masculine appearance to their lower third of their face, but they still want to look like themselves.”

To that end, Rivkin’s male nose alterations tend to err on the side of subtlety. “The last thing men want is to suddenly have a nose that is markedly different from their nose two, three weeks ago and they go into a meeting or locker room and people are like, ‘what happened?’” he says.

On TikTok, where aesthetic practitioners and plastic surgeons like Dr. Miami, Anthony Youn and Dr. Cat count millions of followers, consumer access to the formerly hush-hush aesthetics space has never been greater.

“Content tends to be the highest converter; the medical aesthetics category is one of the most searched [beauty] categories on social media,” Demers says.

Beyond popular figureheads who share client before-and-after moments and respond to viewer requests, average TikTok creators like Rasik Kaiser, Donnell Britton and Matthew Camps have grown to prominence for showcasing their skin care routines, self-care rituals and daily habits, essentially demonstrating to their male audiences that self care is indeed masculine.

“Routine is something that’s always been instilled in me,” says 24-year-old Kaiser, who lives in Dallas and has more than 600,000 TikTok followers. “Not only do I show my routine, which my female audience loves, but I also teach men my routine — that’s how I keep that balance of both [audiences] on my platform.”

Beyond social, male beauty is evolving in the product realm, as well. Though Jean Paul Gaultier’s now-defunct male makeup line, Le Male, may have been ahead of its time when it launched in 2003, brands today are increasingly big on men’s grooming and, in some cases, men’s makeup.

Chanel, for example, launched its first line of men’s makeup, Roy de Chanel, in 2018. Today, the line includes foundation, brow pencils, lip balms, moisturizers and nail polish, ranging in price from $27 to $90. Clinique for Men and Dior, meanwhile, have continued to steadily expand their assortments of men’s skin care and grooming products, with the latter most recently welcoming a 2-in-1 face mask and cleanser last spring.

Indies are getting in on the action, too — Francesco Nars’ former assistant, makeup artist Jamie Melbourne, teamed with industry veteran Tony Ley-Siewert to launch a new men’s makeup brand last month called Apostle.

The brand debuted with one stock keeping unit, the Reclaimed Tinted Moisturizer, which retails for $26 and comes in 12 shades. It comes in navy blue, palm-sized packaging.

“We have this joke that we want women to go into their boyfriend’s or husband’s kits and steal products from them, as opposed to the other way around,” Ley-Siewert says. Melbourne adds that a bronze, loose powder and nail polish could be on the horizon for Apostle, but the brand’s product footprint ultimately comes down to where it sees the most demand.

“In our research, we found that men walk into Sephora, Ulta Beauty, any retailer, and they ask for eye cream, concealer and tinted moisturizer — those are the top three products,” Ley-Siewert says.

And just like with their aesthetic treatments, when it comes to beauty products, most men want to keep it simple.

“We found that efficacy, reliability and price point are the three drivers for men purchasing,” Ley-Siewert says.
With the help of the Los Angeles-based company Yondr, LaChapelle, Jack White, Garth Brooks, Lane 8, Maxwell more people will dive into nature without being distracted “concept,” according to Visit Kotka Hamina’s Annika unreachable as they roam or cycle across the archipelago.

eastern gulf of Finland, started encouraging visitors my task, is a wonderful luxury.”

once having an explanation why I wish to be alone with knowing that I am not going to be interrupted, and for simply, a quiet, authentic, in order to find peace, and to experience “A great many of us have a desire to return to something basic, authentic, in order to find peace, and to experience feelings and come up with our own conclusions about the meaning of life.”

Heath qualify for quiet urban ones, according to QPI. Yangmingshan National Park and London’s Hampstead National Park rank as quiet wilderness parks and Taiwan’s serenity is rippling through travel trends and national parks or hotel stays, thousands gain ground during COVID-19 and afterwards the club offered “a nice bridge” for people who were hungry for social interactions but were out of practice, she says. Before an hour of reading, attendees might introduce themselves and what they’re reading, but they aren’t forced to make small talk or network, as they might at a work event. Catch-ups and conversations follow.

While the Hotel Byblos reopened in St. Tropez this spring with a renovated Silos spa and a holistic program to encourage guests to step back from their fast-paced lives, the 750-acre Terre Blanche Hotel Spa Golf Resort in Italy debuted a detox program. While their fellow travelers lounge by the pool, they learn routines that are designed to be used after their vacation ends. (Die towees then return their friends at dinner) take part in a three-day ritual. Others are seeking serenity by booking overnighters at convents, monasteries, and other religious-owned properties through platforms like Good Night and God Bless, which facilitates reservations for 200 properties, primarily in Europe and the U.K. Aside from being “impressive, clean, safe and well-located,” religious hotels offer “a fascinating glimpse into the daily lives and rituals of a religious community,” says operations manager Trish Clark. With demand increasing, her insider tip is, “Book early to avoid disappointment.”

Their availability and subsequent popularity have both been sparked in part by necessity. While hospitality has long been a tradition of religious orders, many communities are struggling to maintain ancient buildings and deal with declining numbers of monastics, and other religious-owned properties.

For comedians, content protection is a primary driver, and as last year. Here, DJ Gamma Vibes spins for a 1,000-person crowd.

The appeal of peacefulness isn’t always solitary, though, as the example of the “Silent City” silent discos at Lincoln Center in Manhattan can attest. This summer between 1,000 and 1,500 people hit “The Dance Floor” there with headphones playing the music of live DJs. Twenty-four silent discos were held - twice as many as last year. Post-pandemic, silent discos caught on in part because revelers liked keeping some distance from each other. By wearing headphones to hear the live music, each person adjusts their own sound levels - another plus for many. Such collective individuality is also thriving with the Silent Book Club, which now has 400 chapters across 47 countries with the U.S., India and Italy having the most. Started in 2012 by Guinevere de la Mare and Laura Chalinick, the premise was to get away from household and family, and meet up at a bar to just get together to read whatever you want. These regular reading dates helped dissolve any guilt that de la Mare might feel as a mother with a toddler for sitting at home on a couch turning the pages while her husband was handling bath time or dinner. Forced beat pothole conferences were also eliminated. The founders created a “grown-up version” of sustained silent reading, a form of recreational reading that some schools have begun to try. So why not just stay home and read? “What we say is, ‘Why not both?’ There is this real
Seasonal color analysis is having a moment, thanks in part to TikTok, where Gen Z and Millennial users regularly post pictures of a celebrity’s outfit-led glow-up once they apparently discover their colors or document their own journeys.

But the trend of finding which color outfits, makeup shades and hair hues suit a person best based on a number of factors not always clear to an untrained eye has actually been around since the 19th century and had other viral moments through the decades, particularly in the ‘80s.

“Color analysis is a long-standing practice that came into place first in the early 1900s,” says Carol Brailey, a Toronto-based image consultant, who has worked with seasonal color analysis for around 15 years. “A lot of people might think that color analysis was big in the ‘80s and went away once they apparently discover their colors or document their own journeys.

The trend first went viral (when viral meant via word of mouth, books, newspapers and magazines) in the ‘80s thanks to Carole Jackson’s book “Color Me Beautiful,” which was published in the previous decade and is based on four key seasons that each have their own palette of colors. With the tagline “discover your natural beauty through the colors that make you look great and feel fabulous,” the book was so popular at the time that it remained on The New York Times bestseller list for seven years, with more than 13 million copies sold.

Back then, winters were advised that they looked best in bold shades, black, white, red and jewel tones, while summers should opt for pastel shades of rose, periwinkle and sage. Autumns were best in moss, rust and terra cotta, and springs in turquoise, watermelon and salmon.

These days, most image consultants work with 12, 16 or even move sub-seasons. And Jelena Heger, a color consultant and founder of Unique to You Color, also based near Toronto, believes the advancement of algorithms don’t necessarily cover those specifics that the human eye can appreciate.

Nevertheless, for now, New York-based Scherer believes you can’t beat human analysis. “There are a lot of algorithms that don’t take into account that we are 3D humans and not 2D. Some of the characteristics that they work into the algorithms don’t necessarily cover those specifics that the human eye can appreciate.”

Seasonal color analysis uses the skin’s undertone, value and eyes to find which colors look best on a person.
The Better Sleep Shopping List

Snooze or lose? Not with these dreamy products that'll provide some much needed R&R.

BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

Counting unread emails instead of counting sheep?

Join the club of 39 percent of American adults who have sleep disorders, with those in their 30s to 50s getting the least amount of nightly shut eye, according to recent Statista surveys. So what’s the trick to catching some extra zs? Good sleep hygiene starts the moment you wake up; bright light, travel and emotional stress have major impacts on one’s sleep health. New research from the American College of Cardiology found that those who meet quality sleep markers – easily falling asleep, staying asleep throughout the night, and waking up feeling well-rested – have an increased life span up to 4.7 years longer than adults with poor sleep patterns. While this might sound like an impossible dream, there are a number of innovative products on the market that can help have you well on your way to waking up on the right side of the bed. Don’t sleep on these top morning-to-night gadgets that promote better sleep habits.

**Smart Nora System** $359

This high-tech innovation is no snore-fest. Sleep on this system, which includes a pillow insert that subtly inflates and deflates in gentle movement to free up your airways for quieter breaths.

**Tom Ford Eyewear Soft Optical Frames With Blue Block Lenses** $405

According to the Centers for Disease Control, blue light exposure from screens sends our systems into rise-and-shine mode, which is the opposite of helpful at the end of a long day. Shield your eyes in style with these unisex, blue light-blocking frames crafted in acetate.

**OneClock** $299

No need to be alarmed. This clock may look purely analogue, but it's programmed with calming sounds by a Grammy-winning composer. The low-light design ensures you'll be sound asleep at night, too.

**SkyView 2** $449.99

Created by former NASA scientists tasked with using light to regulate astronauts’ sleep, this blown glass lamp shifts through science-backed colors drawn from nature to rewire a frazzled circadian rhythm. Calibrate it to a bright setting for energy and focus, or select a calming sunset hue to be out like a light.
**Adjustable Sleep Mask by Whoop $39**

Sleep tight with Whoop’s contoured mask, designed with a padded, adjustable strap that won’t let light leak in. Eighty percent of users reported total darkness and an average 6 percent increase in REM sleep, according to the brand.

**Breo N5 Mini Neck Massager $139.99**

Combined with aromatherapy, massage is a proven way to help expecting moms score better sleep, according to a review published in the International Journal of Environmental Research and Public Health. This wearable shoulder and neck massager mimics the handwork of a deep-tissue masseuse.

**Veronique Gabai Aroma Soul Eau de Parfum $150**

Catch up on some beauty sleep with this luxury fragrance that features aromatherapy-inspired essential oils, like relaxing lavender and soothing cedarwood.

**Hatch Rest Go $34.99**

Hear us out: This travel friendly sound machine is designed for kids, but it’ll make anyone sleep like a baby (adults, included). Say bye to your smartphone sleep playlist and drift off to the sound of white noise, rain, wind, or ocean soundscapes, no matter where you hit the hay.

**Shikohin Tsubo-Oshi Massage Tool $18**

You can’t get rest without relaxation, and these handheld reflexology tools will help you DIY the latter with massage. Work the nubs into pressure points on your hands and feet, or roll the tools on your shoulders to break up the knots that keep you up at night.
Joe Keery
Makes Himself at Home

THE ACTOR AND MUSICIAN TALKS ABOUT THE NEXT PHASE OF HIS CAREER, AND THE JOY OF “GOING WITH THE FLOW.”

by Leigh Nordstrom  Photographs by Kevin Sinclair  Styled by Alex Badia
Rick Owens’ Mohair Broken Twill 75C.M.G. soft jacket and cotton silk duchesse Dirt Cooper pants with Guinna’s viscose turtleneck.
Gucci’s wool suit and Officine Générale’s viscose button-down. Thom Browne bow tie. Bally boots.
Alexander McQueen’s wool suit and Celine’s viscose shirt. Ferragamo tie. Audemars Piguet Royal Oak self-winding watch in 18-karat yellow gold case with turquoise dial and yellow gold applied hour markers.
"I'm looking for a couch right now for my apartment," Joe Keery says as he sits down onto a rather worn-in L-shape, giving it a once-over. The sectional at hand is not in the running — it belongs to the Brooklyn photo studio where Keery has just wrapped shooting — but when you're living in a "barren" New York apartment, some seven months into having moved to the city, couch hunting can consume your thoughts.

Though he admits to liking living in his empty space, Keery has every intention of properly settling into his new home — he’s just been a teensy bit busy. The 31-year-old, who became globally known at the age of 23 when "Stranger Things" premiered on Netflix, has only just stopped a whirlwind year of shooting a string of new projects back to back, the first of which debuts this fall. It's a new stage in the actor's life, as he prepares for "Stranger Things" to end with its next and final season (whenever that may film, Hollywood strikes depending) and ushers in a new chapter of his career. The whole moment felt like the right time for him to leave Los Angeles, where he'd been living when not in Georgia for the show, and make the move back east. (He's originally from Boston.)

"I was looking for a change in my life," Keery says, stretching into the sofa. "I had been working [nonstop] for around a year: starting last June pretty much up to this June, I was on the road. Ikind of felt like my time in L.A. was coming to a close, and I just wanted to change it up for various reasons. And New York has always been a place that I wanted to live. I really missed a walking town. I love to just put my headphones in and walk around." The anonymity that indulgence requires might not stick with the laid-back actor for long. In November he’ll be seen in the fifth installment of "Fargo" on FX, alongside Jon Hamm and Juno Temple. He stars in the indie movie "Finalmente la l\’alba" with Lily James and Willem Dafoe, which will premiere at the Venice Film Festival in a few short weeks, and later will be seen alongside Liam Neeson in the sci-fi movie "Cold Storage."

He was drawn to "Fargo" by his respect for its creator, Noah Hawley, as well as the way its ties dark comedy with, well, darkness. The new "Fargo" world is set in 2019 and introduces viewers to Dot, played by Juno Temple, a North Dakota housewife with a secret past that leads her to become a wanted person. Keery plays Gator Tillman, the son of the local sheriff, played by Jon Hamm.

"It was clear that he's a pretty deeply conflicted character. Right away. And at the core there are major daddy issues," Keery says of Gator. To create a father-son bond, Hamm and Keery leaned on hockey, going to several Calgary Flames games over the six months they spent shooting in the Canadian town.

"We had a lot of downtime, we watched a bunch of hockey games, we went to dinner," Keery says. "It was just a real, real pleasure to be around him. [Jon,] Sam Spruell and I had a lot of scenes together, and to have those two guys, who between them had years and years of experience, that's the best part about this whole job. Meeting the other actors, meeting people and talking and hearing their story and what their experience has been. I love that. I feel like I can learn so much from other people. I just try to keep my eyes peeled and learn from them."

Keery’s motivations for choosing each of the projects came out of a desire to try something new and difficult from "Stranger Things," but now that he's on the other side of his year on the go and settling into his new home, he's reexamining things.

"It has changed the way that I feel like I will approach choosing things or pursuing things in the future," he says. "I'm just really focusing in on the things that are exciting and challenging and putting 100 percent of myself into one thing at a time." Not that it wasn't his approach before, but rather now, "I feel like I've learned a lot about how to do that. To travel and be on the road and be away from friends and family and still remain focused. It's been a good year of transformation."

"Stranger Things" is promised for one more final season, which will presumably be filmed once the strikes end. For Keery, it's a bittersweet moment, but one he's ready for.

"It does feel like it's time. It won't be easy for it to end. I mean, I owe my whole career to being on that show and all the opportunities that I have since are because of that show," he says. "So it's very convoluted. There's a sense of relief, there's a sense of sadness. I guess my goal is to just really soak it up as much as I can while we're doing it, and not take any of it for granted because it's been an amazing ride with such great people. And then once it's done, move forward and try to just hold on to the joy that we had when we were making it....Everything has a beginning and the middle and an end. It'll be nice to have the end of this too."

In the midst of his marathon year of shooting, Keery also released his album, "Decide," last September. He’s back at work on new material these days, spending time back at work on new material these days, spending time

"I love being able to be in whatever setting and create something from start to finish right there on the day. The process of making a movie is long and arduous and there is a certain amount of joy to be had in doing something very well, but to be able to create a song and immediately hear the results of how it went, having something that has been created that didn't exist before the day and that is so cool," he says of the creative differences between music and acting. "It makes you think about any day that you go in or you don't go in, I think about, 'man, what could have happened, what could have been?'"

Lately, he's interested in trying something new and putting less pressure on himself when it comes to music. "I was on vacation with my family and I was just talking to my sister about this at breakfast, how I guess the goal is 'something is better than nothing.' To just do the practice of going in and putting in the work, and not being too precious with any specific idea. And to just be productive and to put in the time, put the reps in. Because that's how the people who are great at things do it. So I'm trying to do that."

If it's all sounding a bit go-with-the-flow, it's a state Keery, like many actors, has had to become adjusted to, given the natural schedule of the profession.

"It's a little anxiety-inducing. You can pull your hair out sometimes, not knowing if you're going to be at your house in a couple days, but that's the fun of it," Keery says. "Generally the best things in life are also the worst things in life. It's just like how people's best qualities are also their worst qualities. I generally find that true in life, though, and it's the great thing about the job. It's also a little hard, too, but I'll take it. In terms of hard things, the opportunities are worth it."

This interview was conducted before the SAG-AFTRA strike.
Courrèges’ vinyl blazer, Valentino’s wool trousers and Dior’s silk muslin tank top. Celine boots.
Celine's lambskin jacket, Willy Chavarria's sheer chiffon shirt and Bally's wool trousers. Bally boots, Celine belt.
Balenciaga’s deconstructed coat and double-front pants, both in wool.
Saint Laurent’s coat, blazer and pants all in wool, with Second/Layer’s cotton T-shirt. Bally boots; Akoni sunglasses; Audemars Piguet Royal Oak self-winding watch in 18-karat yellow gold case with turquoise dial and yellow gold applied hour-markers.

WORN THROUGHOUT: David Yurman’s Life and Death Dualty amulet in sterling silver with 18-karat yellow gold. Memento Mori Skull amulet and Box Chain necklace, both in sterling silver. Talent’s own small gold chain; Sydney Evan’s 14-karat gold and diamond mini skull charm with fine 14-karat gold cable chain necklace; Mateo’s Pentagon ring in sterling silver and onyx.

Senior Market Editor: Luis Campuzano
Fashion assistant: Kimberly Infante.
When Emma Lucy Knowles was growing up, she had a fascination with her grandparents that she never got to meet. She was always told they died of broken hearts.

“When I was meditating one day at the age of 11, I didn’t realize I was meditating, I was just sat in a space and this figure walked toward me like a tracing paper in my mind, telling me, ‘I killed your granny.’ I knew that was my grandad, but I didn’t [at the same time],” says Knowles, an author and practicing healer, clairvoyant and crystal whisperer.

Her mother shut down the triggering idea straight away when Knowles excitedly announced it to her and that’s when she started to emulate her older sister Becky’s behavior, who was more girlish and skeptical growing up. But it was a couple of years later that their mother confessed the truth of what happened.

“He had a nervous breakdown, grabbed her by the throat when she was going to leave and caught a nerve in her neck,” Knowles recalls of the conversation she had with her mother.

“But by that stage for me, everyone believed me, but I’d already started to not believe in myself and that slight skepticism helps because it just makes me push that little bit harder with spirits. It’s not all fairies and rainbows,” she adds, explaining that readings that only give someone hope can be quite dangerous.

In her new book, “Crystals to Manifest,” out now, Knowles charts how to use crystals in a practical way that’s all about empowering oneself rather than having a power over anyone else. She has been working with crystals from a young age but when she was approached by her publisher for her debut book, “The Power of Crystal Healing,” she rejected the proposal because crystals were always her “embarrassing little secret.”

At 7 years old, Knowles started collecting crystals while her older sister was buying sweets. They allowed her to sleep properly and harness her energy into them. Her advice for newcomers into the crystal arena is simple and clear: To go for what draws you in rather than searching too deeply into what each crystal signifies.

“Everyday magic is not a methodical practice. It needs a little bit of ritual, attention and focus, but it should boil down to letting your inner child and that inner spirit just have space to show you where you need to go rather than feel so locked into what you think you need,” says Knowles.

She thinks of her crystals as employees, where she tends to them by cleansing them at home either under cold water or during the full moon because crystals pull water from the moon; sitting with the crystals while a candle is lit; sleeping with them, and mixing them up to avoid a “walking under ladder” syndrome, where one becomes too dependent on a particular crystal.

When Knowles worked as an executive assistant at Bauer Media Group, she would keep some of her crystals on her desk, which always sparked a conversation. During her corporate job, she was practicing healing outside of working hours and finally went full-time with it in 2017. Her business has grown through word of mouth since.

But that clearly has worked, since Knowles’ clientele includes everyone from Victoria Beckham and singer Louise Redknapp to The Ritz-Carlton in the Maldives, where she recently hosted a crystal one-on-one for people on the island to drop in. On the following day, she curated a “house of crystals” session, taking over a villa and laying crystals all around it and guiding guests through why different pairings work.

On another night, she worked with the chef to pair food with the crystals, which was a sold-out session.

“We paired citrine with oysters because it’s very energizing and then he talked about the biomechanics within the body of what that food releases,” says Knowles.

Her crystal business is an ever-growing one and she’s currently in the middle of relaunching her website, where there will be more crystal offerings, each one hand-charged by Knowles, as well as on-demand energy sessions.
**The Body Anissa Kermiche Lives In**

The French Algerian designer is expanding her body of work as she reaches 10 years in the business. **BY HIKMAT MOHAMMED**

“I started [my brand] eight years ago, it’s going to be 10 in two years. I better hurry up and do even bigger things,” says Anissa Kermiche sitting in bed on a Zoom call as a result of the London transport strikes, which were later canceled.

As the founder and core investor of her jewelry and interiors brand, she has the luxury of making the rules as she goes. The London-based designer has quickly made a name for herself with the success of her jewelry, which has been inspired by the female form translated into gold, silver, diamonds and ceramics.

“I took summer classes at Central Saint Martins, just to try to see if the love I had for jewelry [was there], which I was quite ashamed of because I thought it was quite cliche,” says Kermiche, who trained as an engineer and later worked in logistics in Paris, her place of birth.

After completing the course, she went back to her day job to quit and moved to London to study 3D design, computer-aided design and 3D printing, while teaching math and French on the side to make ends meet.

“My first desire was to create pieces that I wanted to wear myself,” says Kermiche, whose first design was the corne de gazelle pearl earrings inspired by the crescent-shaped North African pastry filled with almond paste. Her pieces began being spotted on the London subway and eventually word of mouth spread wide enough that she started making five to 10 pieces to sell.

She calls her pieces “conversation openers” that bring together her love for sculpture and the human form.

“My mom had a hard time adapting because she’s Algerian and quite a moderate Muslim. I’m an atheist, so we don’t get along on that side of things. She would always complain, ‘Why am I the only mom in the world who gave birth to a sexual jeweler? Why do you have to do naked designs?’” she says, laughing.

Kermiche’s decorative objects such as vases and candlesticks were being designed at the same time as her jewelry, but she admits it was harder to find a factory to make them and logistically, she was working from her apartment, which she used as an office for a few years. The jewelry was easier; she would ship hundreds of pieces to Net-a-porter and Matches.

Her homeware is made in Portugal and her jewelry production ranges from Europe to Asia, using China for pearls, Israel for diamonds and Turkey for gold-plated vermeil.

Prices for jewelry start at 75 pounds for a pair of tassel earrings and range up to 4,795 pounds; meanwhile, homeware starts from 65 pounds and ends at 735 pounds.

“I’m very price conscious. I’m trying my best to keep my margins really low so that it stays affordable for a woman with her own salary,” says Kermiche, listing demi-fine jewelry as her bestseller because it’s under 500 pounds but feature small precious stones.

“My audience is women who buy for themselves. It’s not men who will come for an occasion,” she adds. The French Algerian designer has high ambitions – she wants to design lamps and furniture, as well as working with a hotel.

She’s working on designing chairs that will make their debut during Frieze in London in October and she just completed finishing her showroom that “looks more like a home.”

Kermiche says a majority of direct sales from her website come from the U.S., but when it comes to retailers, the buyers are “more cautious” of the pieces they pick from her catalog of provocative designs.

“I feel like it’s a bit like working with the Middle East in some way,” she adds.

There have been a few hiccups in the expansion of Anissa Kermiche into the States and China, however. “We were with the wrong agent to develop the U.S., so I didn’t feel quite understood and there’s an exit clause that we’re not finished with yet,” says Kermiche, who plans to relaunch properly soon.

In China, she’s been facing IP battles, which she describes as “really exhausting and expensive.” Her trademark has been stolen and she’s been trying to get it back for a while now.

When Kermiche started her brand, she only protected the jewelry category in China rather than homeware too. “There’s many, one of them created a lingerie website, so it’s a bit triggering,” she says about venturing into the Chinese market until she’s cleared her name of products that she didn’t design.
Multidisciplinary artist Orfeo Tagiuri always wanted to study medicine at college, but he did a full circle and ended up enrolling in the creative writing and English literature program at Stanford University.

“In having being raised and educated in such a logical space, even my emotional delivery was quite logical; getting to do writing made realize this was a vehicle for re-accessing an emotional space,” says Tagiuri, wearing a navy blue sweater with a safety pin pinned on the right-hand side of his chest as he blends into the deep-blue cushioned sofa of The Palomar restaurant and his copper ginger hair catches the light ever so slightly.

It was at the end of his first relationship that he had a big realization.

“We had a huge argument and then when we were lying down together, I remember thinking ‘that one thing she or I said would actually be so beautiful as part of a story.’ I woke up and walked out of the room to go and write a bit of it,” he says of the moment, which has made him see things objectively.

Tagiuri writes, photographs and creates art from his small studio in west London, but when it comes to taking notes, he’s a scribbler and cartoon drawer.

“Two months after that, I decided I wanted to try and get into The New Yorker, which I kind of gave up on quickly. But I made 1,000 drawings. I was posting them on Instagram and a publisher reached out to me asking if I wanted to turn it into a book, so we narrowed it down to 400,” he says.

The hand drawings in “Little Passing Thoughts Book,” published by Chose Commune, are quirky with witty captions explaining the illustrations. In one showing a tree with two hanging fruits, one skinny and the other plump, the caption reads, “In fruit the fat kid always gets picked first.”

“I had really no idea what I was doing. I pinballed because I was surrounded by the most celebrated people in every field,” says Tagiuri of his life after college, following which he went on to become a documentary researcher for a director who was making a film about death and the afterlife.

The documentary took five years to complete, by which point he had already left his job with the director.

Tagiuri’s opinion on death is that when one dies they dissolve into particles that then become something else. “I think I’ll become a seashell. In my drawing sometimes water seems to be an allegory for the emotional space within us,” he says.

He staged a wood carvings exhibition, “Thoughts to fall asleep to,” at the Sapling gallery in London in 2021, where he sketched over pieces of wood and then carved it out to create images of a cottage in the night with a smoking chimney; an animal resembling a hammer-headed bat eating nails with a glass of wine and a dying flower.

One of the businesses that Tagiuri has been growing since 2019 is Wish Cards, where postcards with unique imagery — either created by himself or sourced from vintage markets — are decorated with a single candle wick, a matchstick and a small bar of red phosphorus.

The idea is to light the candle wick and make a wish, almost like Aladdin with the genie and the lamp.

It was at the birthday party of his housemate that the concept struck as a result of forgetting to buy a birthday cake.

The Wish Cards started to rapidly sell on Instagram, which he took a short pause from and has returned to since.

The cards feature poetic images from mosaic art, landscape imagery, animals and zodiac signs.

“Everything can be poetic, but you have to make the effort to see it as such,” says Tagiuri, who manages to see the beauty in everything.
A decade ago, hotelier Alex Ohebshalom returned to New York after a year-long solo backpacking trip around the world. Back in his hometown, Ohebshalom eventually channeled his curiosity for travel and design into The Fifth Avenue Hotel, which opens to visitors this fall. “It’s been a bit since a proper elevated, super luxe, highly intimate bespoke independent brand has come to New York,” says Ohebshalom, several weeks before the property’s September debut. The Flâneur Hospitality founder has spent the past 10 years bringing his vision of a new independently owned luxury hotel in NoMad to life. More than a century after the original Fifth Avenue Hotel — which was located a few blocks south of the current 28th Street location — closed, Ohebshalom is resurrecting the concept with hopes that the property will become one of the city’s greatest, internationally known hotels. “We wanted to do something that we could be proud of for the next hundred or so years,” says Ohebshalom, whose family has owned the Renaissance-style building since the late ’70s. “We’re deeply rooted in New York as a family. And that was another huge reason why we decided not to put a big brand flag on this project,” he adds. “There was too much to honor.” The new hotel includes the original landmarked mansion designed by McKim, Mead & White, one of the most prominent architecture firms at the turn of the 20th century, along with a new high-rise glass tower designed by Perkins Eastman and PBDW Architects. Ohebshalom enlisted Martin Brudnizki to design the hotel’s interiors with the approach of mixing opulence and modernity, while paying homage to the building’s Gilded Age history. “His genius is in making intimate and residential spaces feel very vibrant and almost whimsical,” says Ohebshalom of Brudnizki, whose past projects include Annabel’s in London and The Beekman in downtown New York. “He is the master of the modern grand fantasy.” Ohebshalom orchestrated the hotel with a specific guest in mind: a flâneur, described by poet Charles Baudelaire in the late 1800s. “It’s a character that’s traveled all over the world,” says Ohebshalom. “An erudite worldly traveler, a highly curious aficionado of all things art, food, experiences, and gastronomy.” Flâneur descriptives aside, Ohebshalom has envisioned the hotel as a space for everyone and anyone looking for some enchantment in the city. “It’s all about tasting and trying new things and being open and present with that experience. We’re trying to envelop all the senses,” he adds. A gastronomic experience awaits visitors to the Fifth Avenue Hotel in the form of a new Andrew Carmellini restaurant, Café Carmellini. The chef, known for downtown mainstays like Locanda Verde and The Dutch, is leading the hotel’s flagship F&B program. The new restaurant will tap into Carmellini’s French and Italian fine-dining background, marrying the grandiosity of the dining room with an elevated menu. “This is going to become one of, if not the, great dining rooms in New York City,” boasts Ohebshalom, comparing the project to the former Italian fine-dining restaurant Del Posto in its prime. The Fifth Avenue Hotel is taking a maximalist approach to hospitality, and Ohebshalom is optimistic that guests will show up as copilots for the journey. “It’s a deeply romantic, poetic, rich hotel,” he says. “And so I think we’ll attract like-minded individuals who want more of that in their lives.”
A Medieval Mansion in Mallorca Melds Nature With Niceties

Hotels? So last season. It’s all about the ubervilla. BY TARA DONALDSON

There’s a singular slice of Mallorca where a mini-mountain range splits the terrain into Grand Canyon-like vistas on one side and Tuscan valleys on the other; that’s where Mats Wahlstrom’s private farm mansion sits.

And the Swedish entrepreneur and hotelier wants to share his part-time residence with discerning travelers interested in a stay that looks like home (if you’re a millionaire) but acts like a luxury boutique hotel (because who wants to lift a finger on holiday?). The place has already drawn Karl Lagerfeld’s leadership team for a stay, as well as star soccer players, entertainers, business owners and families.

Its name is Son Fuster, its history dates back to 1350 and its 40-hectare estate locale makes it a hideaway in the truest sense.

“It’s a little bit like a medieval feel to it exteriorly, interiorly it’s all modern and floor heating and all that kind of stuff,” Wahlstrom tells WWD Weekend from his boat in the bay of Sa Foradada, Mallorca. That combined with the location, he says, is what he loves most about the property. “Every time you step outside you have amazing views and spectacular scenery.”

Son Fuster, a 14th century finca that was originally a manor house, sits on a working farm at the foot of the Alara and Serra de Tramuntana mountains, a UNESCO World Heritage site. (For those who geek out on history, UNESCO says the landscape “exemplifies the interchange between the Muslim and Christian cultures, which is representative of the Mediterranean area, in the combination of the Arabic water harvesting and management technology with the agricultural know-how and the territorial control system introduced by the Christian conquerors, who took over the island of Mallorca in 13th century AD. By this cultural interaction, a terraced agricultural landscape was created, featured by an articulated waterworks network, orchards, vegetable gardens and olive groves...”)

In other words, it’s easy to understand why olives and oranges are ripe for the picking at Son Fuster. The aim is to add a black truffle farm to the estate, and it’s just the right backdrop for a tomato girl summer, too.

Running completely on solar power with an on-site solar park and a saltwater pool, sustainability is also a focus here. As Son Fuster’s business development manager Olga Pavlova explains, “The way that it was built and redesigned is to just leave as little of a mark as possible.”

The pool’s positioning puts the mountains in splendid view, and ample poolside loungers plus an adjacent lawn make the area perfect for parties—family-friendly or otherwise. Patios feature shaded nooks ideal for leisure reading or little naps, as well as long tables for family-style dining under the stars. There are gardens to stroll, a helipad landing, horses on site, a patio gym for the fitness seekers and a spa area complete with steam bath, sauna and treatment rooms where ordered-in technicians will work their magic. An old water tank has come to serve as a multipurpose room, with staff converting it into a meditation space, a children’s play area or a nightclub.
depending on guests' requests. A Berber-style nomad camp, which looks like its name, with floor pillows and an overhead tent, is a great spot for morning yoga. Thanks to conference rooms and screening rooms, it’s also well-suited for corporate retreats.

Inside, the 10-room house that sleeps up to 20 guests on king-size beds is seriously considered. Each room has an en-suite bathroom with spa-like serenity, living rooms are cozy with plush couches and modern art, there’s a cinema room for movie nights, a Geneva sound system throughout, and the olive press room was actually once a site for turning the small fruit into oil.

But it’s the service that’s among the biggest draws. “The staff come mainly from the yachting industry,” Pavlova says. “The reason for this was the style of service that they’re able to deliver is very professional but at the same time it’s quite friendly, it’s very adaptable. [If] you have up to 20 people here, people are doing different things at different times, and they’re very much able to cater to that.”

At Son Fuster, concierge service runs 24 hours a day. An international chef comes with each booking and can tailor meals to guests’ needs, though there are menu suggestions to make things easier. On offer? Items like seared salmon served with tomato tartar and sourdough croutons for lunch, and salt baked sea bream or vegan cauliflower steaks with tahini sauce for dinner. All meals and drinks – alcohol, too – are included with the stay. There’s also a master of wine who can do tastings on the property or take guests into town for an immersive wine tour.

For those looking to explore more in Mallorca, Son Fuster’s concierge can book boat charters, hikes, golf rounds, everything for a vow renewal, for example, and they can even bring nannies in house, to name just a few options. It’s the kind of experience that increasingly appeals to the discerning traveler. “This is part of a broader trend that we’re seeing, particularly at the high net worth and ultra-high net worth end of the market, this move away from the hotel experience – even the five-star hotel experience where the swimming pool is shared with other hotel guests or the public spaces, the restaurants are shared – through to this, in essence, private hotel experience,” says Nick Westwood, managing director of villas at luxury travel company Red Savannah, which counts Son Fuster among the properties it works with. “We’ve noted that Red Savannah bookings into this level are up 225 percent on 2019 levels; this is pre-COVID[19]. So there really is a notable increase in demand for this type of experience amongst the high net worth and ultra-high net worth clients.”

Nightly rates for Son Fuster start at 12,000 euros based on 10 guests and go up to 14,000 euros a night, depending on the season. And with direct flights into Palma de Mallorca Airport from New York City and key cities in Europe, plus a 25-minute ride from the airport to property that’s coordinated on guests’ behalf, getting there is almost as easy as being there.
Broadwick Soho to Debut in London With Art Deco Charm

The boutique hotel with 57 rooms and a rooftop lounge is set to launch in the heart of Soho this fall. BY TIANWEI ZHANG

Broadwick Soho, a boutique hotel with 57 rooms built on the corner of Berwick Street and Broadwick Street in the heart of London’s West End, is expected to make its debut in November.

Billed as a “1970s hedonistic disco pop meets your eccentric godmother’s town house,” the hotel is set to stand out for its rich Art Deco-style interior orchestrated by Martin Brudnizki, the man responsible for the interiors of the private members’ club Annabel’s and the upscale seafood restaurant Scotts in London, as well as The Beekman and Hotel Barriere Fouquet’s in New York.

The public areas and guest rooms, with prices starting at 595 pounds, which include a penthouse and nine suites, are all individually designed and filled with bespoke furniture and 350 pieces of artwork by the likes of Francis Bacon, Bridget Riley, Andy Warhol, William Turnbull, Faye Wei Wei and Casey Moore.

According to David Monson, general manager of Broadwick Soho, all of the light fittings and mirrors have been handmade in Murano, Italy. The fitted joinery and cabinetry were crafted in London and the marble and terrazzo were sourced from family-owned suppliers in Verona, Italy.

Artwork and furniture depicting the elephant, which is part of Broadwick Soho’s logo, are widely displayed across the hotel as well. Within the hotel’s suites, the elephant is represented in the form of a cocktail bar made from antique brass by local skilled craftsmen in Jaipur, India.

The animal was picked as a mascot of the hotel as it is loyal and intelligent, with empathy and compassion, notes Monson.

The structure of the hotel has been reimagined by the hospitality architecture expert ICA Studio. Part of the brick facade of the hotel is a legacy of the former building that once occupied the spot while the new part of the exterior takes cues from the 1920s warehouse buildings that can be found in the area.

The two floors added to the top of the original structure give the hotel a sizable rooftop bar with a panoramic view of the London skyline.

In terms of food and drinks, Broadwick Soho is determined to leave a mark on London’s culinary scene with four dining concepts under one roof, even though the location is already surrounded by some of the most talked-about restaurants in town.

Flute, the hotel’s rooftop dining bar and terrace, is set to be a destination for visitors who are looking to dine and drink with the whole city under their feet. The name of the restaurant pays tribute to the history of Broadwick Street, as it used to host flute-makers in the 19th century.

A sizable private dining room is located right under Flute on the eighth floor, offering brands and individuals a location to host dinner parties seating up to 24 guests.

On the ground floor level next to the reception, Bar Jackie is being positioned as a street-level café that will serve coffee and evening aperitivo. Behind the bar, there will be the resident-only lounge, The Nook. Downstairs will host Dear Jackie, the hotel’s flagship restaurant. It will serve classic Italian food with a modern twist.

“The wide variation in menus and price points across our different restaurants and bars means that there is truly something for everyone. Expect to see entrepreneurs, creative thinkers, innovators and disrupters all under one roof. Simply put, it will feel like putting together a wonderful unique dinner party every night,” Monson says.

Both Bar Jackie and Dear Jackie are named after the hotel’s owner Noel Hayden’s mother, who used to run a hotel called Mon Ami with her husband Noel Hayden Sr. in Bournemouth, the coastal city in southwest England.

Monson says that at its core, Broadwick Soho is a love letter from Hayden to his family.

“The essence of the hotel is inspired by the magic and nostalgia of Mon Ami, combined with the history and vibrancy of Soho. Nods to Hayden’s family are also referenced throughout. Vintage images from his family photo albums form part of the hotel’s art collection and adorn items, including tote bags and matchboxes,” adds Monson.

Hayden is also the chairman of Anzo Group, a leader in the online gaming sector. He operates the hotel together with managing director Jo Ringestad, executive director Joshua Gardner, creative director Andrea Gelandir, and Jamie Poulton, non-executive director of the hotel and owner of the well-known Soho restaurant Randall & Aubin on Brewer Street.
Couture and Crown Jewels Now In One Very Luxe Travel Experience

Sign us up for this majesty.  

TARA DONALDSON

Maybe horse and carriage do go together, but couture and crown jewels? We’re far more interested in that pairing.

For those keen to feel what it’s like to live like royalty – but without the gilded cage and very public family drama – Red Savannah’s new Couture & Crown Jewels experience in London might be just the thing.

The U.K.’s first coronation in a generation, when Charles was crowned king in May, kicked off a renewed interest in the Crown Jewels and gave Camilla Davidson, head of destination management for Northern Europe at luxury travel company Red Savannah, an idea.

“My thinking was, ‘how do we create an itinerary that references the reverence and the magnitude that these objects represent, but how do you make that relevant for a traveler today who obviously wouldn’t be able to go home with the Imperial Crown of State but might want to experience some of that incredible majesty that comes with extraordinary jewelry for themselves?’ she says.

Thus a new, yet-to-be-experienced itinerary was born – and it’s pampering at its finest.

Designed as a four-night itinerary, though it has “infinite capacity for customization,” it begins with a limo ride straight from the aircraft to a private lounge, and then it’s on to central London. Accommodations are set for a Heritage Suite in what Davidson calls “London’s hottest new hotel,” Raffles London at The OWO, which just opened this summer. (Fun fact: it was here that was said to inspire writer Ian Fleming to create his James Bond series following his work as a liaison officer between the War Office and Britain’s Naval Intelligence Service.)

After a hosted lunch and a getting-to-know-you session with Butler, guests “can then return to their salon and he can present a suite of jewelry that they’re selecting.”

After the hard day of choosing couture, a private Venetian water taxi escorts guests to the Tower of London after hours to see the Crown Jewels for a private viewing – no rubbing elbows with the flock of tourists angling to see the controversial Cullinan diamonds. And because all those jewels could make anyone work up an appetite, a private dinner in the White Tower follows, where historic armor, King Henry VIII’s wrath and any number of ghosts could be part of the ambience, depending on what you believe.

By day three, it’s time for some sparkle. It will come courtesy of Humphrey Butler, one of the U.K.’s leading fine jewelry dealers whose pieces are often well in excess of 100 years old.

“He has the most amazing eye for beautiful pieces and, in some instances, they have provenance which dates back centuries and...they might be by renowned jewelry houses of the 20th century,” Davidson says.

After a hosted lunch and a getting-to-know-you session with Butler, guests “can then return to his salon and he can present a suite of jewelry from which they can make a selection. “That suite of jewelry, valued at 100,000 pounds and included as part of the itinerary package, includes a tiara, a pendant and a pair of earrings.

Eating out: The five-course tasting menu at Raffles London’s House dining room, complete with gilded paneling from Madame Butra’s 19th century Chateau de Fleurus.

But this may just be the chicest travel indulgence yet.

For one person, a bespoke Savile Row suit would be enormously exciting, for another person they might prefer something which is a little bit funkier and a little bit design-led,” Davidson says. “We would spend some time with the client understanding their style, understanding the designers they enjoy and how they like to present themselves, so we can match them with absolutely the very best fit, pardon the pun, so that they can then go ahead and have a custom piece made which would sit alongside the jewelry that they’re selecting.”

The “Downton Abbey personified” location, as Davidson describes it, has a long history. The second Duke of Buckingham built the place in 1666, William Waldorf Astor owned it and it was the site of the major British political scandal “the Cliveden Affair” involving a secretary of state, 19-year-old model Christine Keeler and a swimming pool.

Scandal aside, lunch unfolds in the property’s French Dining Room, complete with gilded paneling from Madame de Pompadour’s 18th century Chateau d’Anet. 

This itinerary is not for the faint of pocket, as the package starts at $550,000 based on two guests, depending on travel timing and tailored requests. But this may just be the chicest travel indulgence yet.
Aegean Adventure

Maria Lemos, retailer and owner of London’s Rainbowwave showroom, is weaving a tapestry of style with a new monastic guesthouse on Patmos and a concept store in Athens.

BY SAMANTHA CONTI

After spending multiple family summers on Patmos in the eastern Aegean, not far from the Turkish coast, Maria Lemos had had enough. Lemos, founder of the Rainbowwave showroom and Mouki Mou concept stores, has always loved the fashion lovers’ island, which is dotted with private homes and hyper-styled rentals, but she was also restless and wanted to experience the island in a new, more intimate, way.

So when Pagostas, a guesthouse built in 1997 and owned by the monastery of St. John the Theologian, came up at auction, Lemos and her husband Gregoris Kambouroglou jumped. They took a long lease on the property in Chora, the island’s capital, which is dominated by the 16th century monastery. For centuries the monastery has been a Christian and Greek Orthodox pilgrimage site as it was the place where St. John is said to have written his Gospel and the Book of Revelation.

Although Lemos and her husband never set out to become hoteliers, they fell in love with the place and thought, why not? “We both love hosting people and had already decided to spend more of our lives in Patmos. It’s something we both really wanted – although we didn’t realize at the time how much work it was,” says Lemos, who is by Greek by birth and who grew up between Athens and London. Their project also had a wider purpose. “The house belongs to the monastery, and that was the most interesting part for us,” says Lemos. “We’re here doing something that is actually not for financial gain. It’s more a labor of love and a way of giving back to the community.”

Kambouroglou, a retired orthopedic and trauma surgeon, took charge of the restoration. He worked closely with local builders and artisans and has become the de facto doctor on Patmos which, like many Greek islands, only has a small medical center. The couple tapped Leda Athanasopoulou, an interior designer who has renovated many historic buildings on the island, to redesign the space in line with the couple’s vision. They divided it into three large bedrooms, renovated the bathrooms and created common areas where guests can have breakfast, mingle over cocktails or gaze at the hills and horizon. There’s even a place to listen to Kambouroglou’s large collection of vinyl records – Greek opera, classical and rock ‘n’ roll – which he spins all year round, says Lemos. The music may be his, but the refined, bohemian style is all hers. Pagostas is a spare, tranquil refuge straight out of an Homeric poem. “Pagostas is very traditional, and you are living in a place that belongs to the monastery. We wanted to show a Greek way of life, and find that cusp between tradition and modernity,” says Lemos.

In addition, she asked herself, “How do we live with less?” Greece is about simplicity, about the basics — but that was the most interesting part for us,” says Lemos. “We’re here doing something that is actually not for financial gain. It’s more a labor of love and a way of giving back to the community.”

In January this whole project has taken me into a completely different context.” Lemos has been spending an increasing amount of time in Greece. As she and her husband set about reviving the guesthouse, Lemos took on another project: Opening a branch of Mouki Mou in Athens in May. Although Athens is her native city, she had never done business there, and says it has been an adventure.

Mouki Mou is located in a ‘70s building in the historical neighborhood of Plaka and has a view of the Acropolis. Lemos again worked with interior designer Leda Athanasopoulou. She also created a planted garden on the vast roof terrace, which she plans to use for parties, exhibitions and events.

As with London, the store offers clothing, jewelry and lifestyle, but is different in many ways. Lemos says Mouki Mou is the first fashion concept store to land in Athens; the audience is different from London, and the focus is more on wardrobe building and introducing international designers to the market. “It’s about exposing the Athenian crowd, and also the international crowd in Athens, to an array of designers and makers that they weren’t exposed to before. In London, we stocked Lemaire but I stopped buying it because now it’s everywhere. But that’s not the case in Athens, so we’re selling Lemaire there,” says Lemos.

She’s also stocking the French clothing label Casey Casey for similar reasons, and wants to introduce the London-based Toogood, which offers clothing, home textiles and furniture designed by the multidisciplinary creative Faye Toogood.

“I’m learning about the Greek clientele. Like London, it’s about building a loyal customer, and we’re beginning to do that in Athens. The surprise was that we have an international following — which I hadn’t expected,” says Lemos.

“They’re all coming through Athens in the summer months — people from Rainbowwave, Mouki Mou and Pagostas. The three are kind of merging, and the lines are getting blurred,” says Lemos. Her universe of style just keeps getting bigger.
CATTOLICA, Italy — “We are convinced we live in a beautiful place.”

With this simple assumption, Federica Ferretti sums up her attachment to Cattolica, where she runs the family-owned luxury Hotel Carducci 76.

Her father, Massimo Ferretti, is the executive chairman of Moschino and Alberta Ferretti parent company Aeffe, which also controls the Pollini and Philosophy di Lorenzo Serafini brands, and is based in San Giovanni Marignano, about three miles from Cattolica.

“Our parents would bring us here by the sea growing up, we’ve been lucky to be raised here and it’s a lovely place also in the winter,” says Federica, whose calm and poise are reflected in the locale, a haven in the busy and bustling riviera.

Cattolica sits on the Adriatic Coast, a one-hour drive from Bologna’s airport and 30 minutes away from Rimini, Federico Fellini’s hometown. Cattolica and Rimini are storied tourist attractions, known for their sandy beaches, perfect for family vacations, but also for their nightlife, teeming with pubs, discos and clubs.

There is no shortage of hotels in Cattolica, but Carducci 76, named after its address, stands out for its unique architecture and secret garden — an oasis of peace behind its walls.

“I was always fascinated by this villa from the 1920s, at the time called Nora, and couldn’t bear to see it abandoned and in disarray,” says Massimo Ferretti, who bought it 25 years ago, remodeled it over the years and inaugurated it in 2000. His daughter recently took over the management of the venue, after working for years at Aeffe, and is not looking back. She has clearly caught her father’s bug, perhaps because both consider Carducci 76 a home.

“My wish was to create a different, alternative and relaxing place to the offer available here and that would feel like a home,” says Massimo Ferretti.

Even more so, because the hotel is furnished with pieces the Ferrettis bought during their trips around the world, from India to Thailand; posters of Fellini movies, and works from the entrepreneur’s personal contemporary art collection, from artists including Michelangelo Pistoletto and Fabrizio Plessi.

The pre-existing colonial style was reinterpreted while keeping original decorative elements and the villa’s octagonal towers. The Topkapi Palace in Istanbul, the mythological yali, home vacations on the Bosporus and Islamic gardens are cited as some of the inspirations.

There are 39 rooms, including three suites in the towers, and each is uniquely furnished, with views of the sea and overlooking the garden, where a fountain and a waterfall add to the zen mood.

The hotel is positioned a few steps away from the beach, but there is also a pool near the breakfast room. Above that is an expansive terrace and the restaurant Vicolo di Santa Lucia, with a view of the sea.

“Fresh seafood and local raw materials are essential to the menu, as we want to emphasize the value of the territory,” says Federica Ferretti. There are almost 150 wine labels available.

Clearly, guests from the fashion industry are patrons of the hotel, but Massimo Ferretti notes there are many returning guests — often couples — who have heard about Carducci 76 via word of mouth. And this suits him just fine — there is no indication that the hotel has any affiliation with the brands Aeffe produces.

Hospitality and food run in the family, as Massimo Ferretti’s nephew, Giacomo Badioli, son of the executive’s sister and designer Alberta, manages three restaurants in the area: A Pesci in Faccia and Gente di Mare in Cattolica, and Falco in nearby Vallugola.

But as chic as Carducci 76 is, the Ferrettis shy away from defining it as a design hotel.

“Relax, excellent service and food, and a warm welcome, that’s what we aim at,” concludes Federica Ferretti.
Where can you find a bookstore, two cocktail menus, three centuries’ worth of French culture — and a music kiosk?

Neatly packed in a 2,700-square-foot 17th-century town house on Boulevard Saint-Germain that is now home to Cravan, the five-story cocktail-centric venue imagined by historian-turned-restaurateur-turned-mixologist Franck Audoux.

A cursory glance from the street could lead one to believe this is just another chic cocktail bar, with stools neatly lined at a wood counter and a clutch of alcoves dotted along wood-paneled walls. But from the entrance with its 1:15-scale model of the building that contains an even tinier replica of itself, stepping inside is the start of a surreal continuation of the universe Audoux created in the first Cravan bar — a 17-seat slip of a place located in a 1911 building in the 16th arrondissement. They are named after Arthur Cravan, a poet, boxer and Dadaist figure who was a nephew of Oscar Wilde.

The 120-seat Saint-Germain town house means to be “the kind where you can get lost in,” where “the higher you go, the deeper you are steeped in references that nourish Cravan,” explains Audoux, who before veering into mixology spent a decade working in contemporary art and another in gastronomy as one of the cofounders of noted fine dining restaurant Le Chateaubriand in the 10th arrondissement. The original bar applied what he learned during the research for his “French Moderne: Cocktails from the 1920s and 1930s” book, published in 2019 at Rizzoli. Tapping into their history as an embodiment of a time of social and cultural change, Audoux turned the idea of “French excellence in an American or English drink” into contemporary concoctions that drew rave reviews.

They continue to be the star here, served without flourishes or fancy garnish. Ice cubes only appear in long drinks and if there’s one secret Audoux is willing to share, it’s that a dry, rather than sweet, finish is key to avoid saturating the taste buds and to make the next sip as palatable as it is desirable.

For all the sophistication and legerdemain involved in these beverages, “apparent simplicity” remains key for its founder, whose work hinges around two to three ingredients at most. ►
The ground floor bar.

Franck Audoux in the Philippe Schaus and offering ingredients in their truest expression, drinks are of know-how and a common vision,” says Audoux, who malt distillery’s director of distilling, whisky creation and of a pear cider cordial. That particular accord had him hand-in-hand with cellar masters.

“Take “Archi,” based on an 18-year-old Glenmorangie whisky whose pear notes were bolstered by the tart twist of a pear cider cordial. That particular accord had him feeling like a watchmaker adjusting minute gears before heading to Edinburgh to consult “Doctor Bill,” the single malt distillery’s director of distilling, whisky creation and whisky stocks Bill Lumsden.

“It’s important to have a conversation, an exchange of know-how and a common vision,” says Audoux, who developed six bottled recipes. Two, including Archi, can also be bought to be enjoyed at home. Congruent with the idea of liquid gastronomy and offering ingredients in their truest expression, drinks are left unfiltered to give a fuller-bodied sip. “If you remove texture, it would be like serving a dinner with nothing but espressa,” quips Audroux.

The same idea holds true for the sharing plates, eclectic recipes meant as a travel diary of sorts, including the Gilda, a famous pintxo finger food from the Spanish border town of San Sebastian made of a gaundilla pepper, an anchovy fillet and an olive, a “tamago” onsen egg parfait, floating in an impeccable dashi broth; as well as the “Eton bleau,” a moreish strawberry, cream and meringue that’s a hybrid between England’s Eton mess and France’s Fontainebleau.

More than sustenance, however, Audoux sees each creation – alcoholic or not, drink or dish – as a key that unlocks a gateway toward “books you wouldn’t normally reach for, music you’d not listen to, stylists or designers you wouldn’t know, films you wouldn’t see elsewhere,” he explains.

This second iteration of Cravan was born in the dog days of France’s lockdowns, when, like others in gastronomy and hospitality, Audoux felt there was a need for reinvention. He reached out to the wine and spirits division of LVMH Moët Hennessy Louis Vuitton, seeking a partner to “amplify what was done in the ‘Petit’ Cravan to make it accessible to a greater audience.”

With its “very sophisticated experience around fine, elegant cocktails, and discoveries,” Audoux’s concept fell in step with Moët Hennessy’s stated ambition of “craffting experiences,” offering an approach that goes from the quotative to the intellectual, recalls its chairman and chief executive officer Philippe Schaus.

Describing Cravan as “a unique fusion between a very chic cocktail bar in a beautiful hotel, a private club open to the public and the home of an interior decoration buff,” the executive said it and projects like the six-month pop-up experience of Casa Eminentia or Harrods’ Moët bar were milestones “towards more proximity with the consumer, more competency in creating experiences and bringing them alive – every time you pass a step like this, you’re enlarging your horizon.”

Each floor at Cravan has been imagined as “a 19th-century house, with cubes telling the story of another time slotted in. “Paris-based Belgian designer Ramy Fischler sourced 80 percent of the materials through proclamation, from unused theater deco to deadstock luxury textiles drawn from Nona Source.

Plywood structures, apparent upon exiting each bar space, recast the place as a succession of decors to embody the idea that “since we are telling stories, we embrace that space, recast the place as a succession of decors to embody that idea,” according to Audoux.

The ground floor is an apothecary, with a replica of the Petit Cravan (bar and painted ceiling included) simply slotted in the middle of the space; the first floor contains an elegant salon bestowed by a stainless steel and marble bar redolent of ‘70s architecture icon the Drugstore Publicis on the Champs-Elysees.

Then comes the second-floor library, where the “contemporary box” is Paris’ first and only Rizzoli bookstore where tomes can be browsed or bought on everything from Japanese designers and streetwear labels to skater Mark Gonzales and Spike Jonze’s book on the Beastie Boys, selected with editor-turned-friend Ian Luna.

The third floor, with its stately chimney, faux-peeling frescoes and antique rugs collaged together, is home to Cravan’s bottled cocktails. One floor up is an artist’s workshop only accessible by invitation, lined with shelves filled with Cravan’s eclectic book collection and fitted with a cinema screen and state-of-the-art music system, which is plastered with Cravan’s eclectic book collection and fitted with a cinema screen and state-of-the-art music system, which is plated to open in September.

And that music kiosk? Another metal spiral staircase hidden behind a wall of realistic-looking fake book spines – not stately tomes but smart paperbacks that you could find in any French household – leads up to the roof, where it is improbably (but securely) perched.

It’s not one of those party rooftops with sweeping vistas of the City of Light and its monuments. Instead, there’s the Saint-Germain-des-Prés church and a plunging view on Café de Flore and neighborhood favorite bookstore l’Ecu de Pages, a sight he finds refreshingly domestic.

But cinematic as the townhouse may be, Audoux is adamant it serve as a mere backdrop for a moment to have a very good drink. No bottles on display, no shaking, shaking thrown in the air, elegant glassware that highlights the contents without distracting from them. There’s the sense that even the backstory of Cravan could be optional since the cocktail and its mixologist are the start of the story.

“Less is more,” he says. “Taste, flavor, balance, your experience of the cocktail. And then we can talk about it – if you so wish.”

Cravan 65 Boulevard Saint-Germain, 75006 – open Tuesday to Thursday, from 5 p.m. to 1 a.m., Friday and Saturday, from 5 p.m. to 2 a.m.
Jeremy Chan, the creative mind behind the two-Michelin-star restaurant Ikoyi at 180 Strand in London, is ready to share his life story with his debut cookbook, “Ikoyi: A Journey Through Bold Heat With Recipes.”

In the book, the half-Chinese, half-Canadian chef offers an intimate look at his culinary adventure and the journey of opening and running Ikoyi with his childhood friend and now business partner Iré Hassan-Odukale. Some 82 recipes are included in the cookbook, showcasing Chan’s mastery of the bold favors of West Africa and beyond, and of the fresh local produce the British Isles has to offer.

But Chan admits these recipes are “nearly impossible” to replicate at home because “cooking isn’t just about following a recipe. It’s a feeling, and there’s more than just the recipe. There are all the soft touches, and they are complex and very personal.”

“My goal isn’t for people to recreate them. It’s not a recipe book for people to cook at home. The book is more about capturing a feeling and I want people to read the recipes and look at the dish and read the essay and get inspired by a specific aspect of it,” he adds.

“I like the way I do with scallops, for instance. I talked about my love of the texture of scallops when they’re really fresh. Maybe someone would read that essay and go find the best scallops to find out what I meant about that texture of scallops. I guess if a reader can do that, then they’ve learned more about cooking,” he explains.

In a way the cooking method depicted in the book and implemented at Ikoyi mirrors Chan’s own multicultural, cross-continental upbringing, and at the core, it’s all about defying expectations and forging new identities.

A Princeton graduate, Chan worked as an analyst in Madrid before deciding to become a chef. After years of cooking with landlords, while doing pop-ups and catering gigs around London, Ikoyi finally opened on a narrow side street in St. James’s Market in 2017.

Billed as a West Africa-inspired eatery, it offered dishes that drew the admiration of food critics but infuriated those from the very region.

Chan writes in the book that “one of the fondest notes left by our esteemed guests were that we should get rid of that Chinese cook and hire a real African chef, and claims that we’d served them rotten leftovers.”

Thankfully, London has no shortage of authentic African restaurants, and Ikoyi eventually found its place in the fine dining circle. It was awarded its first Michelin star in 2019, and two years later received an additional star. With a tasting dinner menu priced at 300 pounds, the restaurant now requires booking a month in advance.

While the sub-Saharan association — most notable in the use of local ingredients such as fermented locust beans, tiger nuts, and plantain — initially made Ikoyi stand out in London’s culinary scene, Chan says his exploration of space and umami is no longer restricted by geographical boundaries.

In regard to what Ikoyi stands for now, Chan says, “If you compare ikoyi to a fashion brand, the fashion brand has a style and an ethos that connects to the founder and its core values, aesthetic style, and way of tailoring, measuring and capturing a moment. That’s the same in my restaurant. It’s a specific perspective that I created. It’s stylistic, artistic and personal and it has a set of rules that are very unique to me, and they don’t have to be explained.”

“I don’t look at things and think, oh, this is a Chinese ingredient, or this is a Nigerian ingredient. I think of the ingredients as abstract objects and I put them through the filter of my restaurant. That’s how I come up with something original, pure and unique,” he adds.

While he makes the comparison to a fashion brand, the fashion world clearly has recognized Ikoyi. Louis Vuitton recruited Chan to open a pop-up restaurant at its maison in Seoul, where he created a menu inspired by the French luxury brand’s “Art of Travel” ethos, while capturing the feeling of Korean flavors, seasonality and ingredients.

For lunch, he served fatty tuna toast and wild Korean vegetable side dish, ginseng crème caramel with caviar and saffron, as well as cod with coriander, cabbage, and white kombu.

“That was a really cool thing to do because I didn’t grow up in Korea. I never lived there. I’ve never really eaten Korean cuisine. But I think it demonstrated my skill set, which is about getting to know what people like, condensing these ideas, feelings and tastes into my own creative output,” says Chan.

After the pop-up, Chan expresses the desire to be “grounded in London to regroup and refocus” on his restaurant, which relocated from the hustle and bustle of Piccadilly to the quieter and more creative Strand in January. The space was designed by Danish architect and designer David Thulstrup.

“I think our focus in the next year is probably going to be mainly on the restaurant itself. The beauty of Ikoyi is that it’s extremely exciting, dynamic, intense, very focused and concentrated, and it requires my maximum attention and focus with my team. Maybe in the future I will do more collaborations with brands, but I am not rushing into that,” he says.

The area near 180 Strand is rapidly gaining momentum as a trendy hangout spot for the fashion and creative community since the opening of the member’s club 180 House in 2020. Dazed Media and Karla Otto’s offices are located in the building as well.

Chan says he can easily tell the fashion people apart from the usual fine diners, especially during previous catering services for brands such as Paul Smith, Prada and Alexander McQueen.

“The fashion crowd is very different. The occasion is what’s important. They’re not coming for the food. My experience with the fashion crowd is that you have to be quick. You have to make a bold statement with food if you want to get noticed,” he says, adding that the menu also will have to be vegetarian or vegan-friendly.

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“Ikoyi: A Journey Through Bold Heat With Recipes” showcases how Chan defied expectations and forged new identities with his exploration of the spice and umami of West Africa and beyond. ▪ TIANWEI ZHANG
Luke Farrell Brings Southern Thai Flair To London With Plaza Khao Gaeng

His other venture Speedboat Bar offers Bangkok Chinatown classics in London’s very own Chinatown. By TIANWEI ZHANG

London is one of those European cities blessed with a diverse and authentic culinary scene. It somewhat offsets the poor — and often undeserved — reputation of English food, enabling the British capital to retain its position as a world-class city from a foodie’s point of view. The city is already jammed with Chinese restaurants that serve equally good roast duck and dim sum and Japanese eateries offering menus that even the most seasoned global traveler would approve of.

The arrival of authentic Thai food is a relatively new development over the last decade. These newcomers are serving dishes that were once deemed too challenging for Westerners to understand, or too spicy for them to appreciate, or that require fresh herbs and produce that are rarely available outside of Thailand. Food critics already love the in-your-face, behind-the-counter cooking experience at Khin Soho; the roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming roaster of regional dishes offered at Som Saa in East London’s Spitalfields, and the humble yet heartwarming

One can find familiar dishes, such as sweetcorn and salted egg papaya salad; minced beef with holy basil, and drunkard’s seafood and beef noodles. The place also serves dishes that have less visibility outside of Thailand, such as tom yam mama noodles with squid, prawns, and thick slices of crispy pork belly, beef tongue and tendon curry, and soy-cured pork with chili and mint.

With the upsurge in authentic restaurants offering the cuisine, Luke believes that London now is the best place to have Thai food in Europe.

“I think we don’t have these hang-ups about our own cuisine that other countries may have. For a very long time the cuisine in the U.K. was pretty terrible, but there is a culture of experimenting with other cuisines and people are addicted to chili,” he says. “And if you go to places like France, Italy or Spain, where some restaurants have existed for over 100 years with very strong culinary traditions, bringing in something else to other countries is not as favored.”
GABICCE MONTE, Italy — The Dalla Gioconda restaurant accessed through a tunnel that has been transformed into an art and multimedia gallery. The restaurant is projected Federico Fellini films and black and white cult movies. After all, Fellini was born in Rimini, less than 20 miles from Gabicce Monte. Gabicce Mare below is a tourist attraction, as is all the riviera on the Adriatic coast. The town is in the northernmost spot of the Marche region, on the border of Emilia Romagna.

There is still a jukebox standing pride of place in the restaurant and the concept of music runs throughout. Cue artists would come to perform here. “We used to come here on vacation as a kid from my home in Rubiera, and I love this town,” says Stefano Bizzarri simply. “Dalla Gioconda used to be a disco-pizzeria in the ’80s managed by the namesake Mrs. Gioconda and at the time, the area was famous for its music locales and famous artists would come to perform here.”

The intriguing menus printed on vinyl LPs.

It’s Dalla Gioconda Michelin-starred restaurant, owned by Stefano Bizzarri, his wife Allegra Tirotti Romanoff and chef Davide di Fabio, should not be missed.

Accordingly several elements in the decor, such as the vegetable garden at Dalla Gioconda, La Zuppiera at Dalla Gioconda, Stefano Bizzarri, Allegra Tirotti Romanoff and Davide di Fabio. photographs by Andrea Biancofiore

The menu reflects the traditions of the area, although di Fabio has personalized the dishes. But there is no trace of nostalgia either in the food or in the locale, where young waiters wearing an informal uniform and Gucci sneakers approach guests without a trace of stiffness.

“We like to create a relationship with our patrons, making them happy is our goal,” observes Bizzarri with a smile. Lodging is also another way to strengthen the bond, as he has just unveiled another project — two rooms and a suite in a building two minutes away from the restaurant.

“Easy and laid back approach is embodied by Bizzarri himself, who studied economics at Milan’s prestigious Bocconi University, developed an interest in Italy’s Dalla Gioconda. The vegetable garden at Dalla Gioconda. Thailand from one of his trips — convey a homey feeling. His wife Tirotti Romanoff turned to key elements typical of the area, such as pink stones from the nearby Furlo gorge, grit floors, plenty of brass, wood and terracotta to add a sense of longevity to the location. There is also a gold plated table reserved for a special treat – an entirely personalized tasting menu. A cocktail bar is on the panoramic terrace, the Limonaia. Among the mouth-watering dishes, the Zuppiera (soup bowl in English) is a traditional recipe that blends seven different pasta shapes with seven kinds of fish and their broth. It is a signature dish of the restaurant. Guests are generally surprised to find out that the paccheri pasta with what appears to be tomato sauce is actually made with plums — unexpected, but delicious. Other specialties include cuttlefish on a dip of peas with coconut milk, green curry and basil, or prawns with tomatoes and elderberry.

“We have our own vegetable garden for local ingredients and the dishes vary depending on the availability of the fish,” Bizzarri notes.

Respecting the territory is a must for Bizzarri and his partners, as he proudly says that Dalla Gioconda is the first restaurant in Italy that is plastic-free and that the building has obtained the Leed Gold certification.

“We have embraced the philosophy of Masanobu Fukuoka — admiring the perfection of nature, he believed in natural farming,” Bizzarri says of the minimal human interference in the agricultural process. Wine is also clearly a passion of Bizzarri as the cellar is surprising, below ground, stretching through secret passages that lead to the foundations of a nearby castle. It stocks 1,300 different wine labels and 10,000 bottles, ranging from Champagne to verdicchio, sauterne, riesling and mosel, bordeaux and bolgheri.

The restaurant sits 40 guests and is the only one in the area open in winter.

Catering is also on the list of achievements, as Dalla Gioconda has worked on events with the likes of BMW during Design Week, Ferrari and Lamborghini.

But as he works to build Dalla Gioconda, Bizzarri’s view toward the restaurant stretches as far into the future as the vista from its windows. His family background may be in fashion, but he stresses he doesn’t aim for the location to become the latest — and momentary — “in” spot.

“I don’t want Dalla Gioconda to be tied to trends,” he says.
Portofino Beyond the Piazzetta: A Tour With La Portofinese

In addition to exploring sustainable energy solutions and producing olive oil, wine and honey, the agricultural company offers tailor-made experiences to discover the most authentic side of this Ligurian corner. By SANDRA SALIBIAN

When Dalida chanted "about finding her love in Portofino in 1959, chances were she saw him strolling about the town's iconic Piazzetta. The main square overlooking the harbor of the Italian resort destination is known for being the hot spot's key gathering point and has been attracting European aristocracy and the international jet set to the colorfully painted houses, restaurants and luxury stores gravitating around it since the 1950s. Yet there's life beyond the Piazzetta, and visitors are increasingly discovering it.

For one, a hike of a few kilometers from it leads both locals and tourists to the hillsides, where La Portofinese rises. Steep and narrow streets don't allow for cars to reach the destination, which is nestled between rows of vines and olive trees. But "for those who do not like walking, we offer a transfer with a Piaggio porter," says the agricultural company's owner Mino Viacava.

Viacava hails from Portofino, with his family established in town for six generations. Not only is he the heart and soul of this project, which he launched as a give-back initiative to his homeland, but his ancestors' history is intertwined with that of the Italian Riviera's hot spot.

"I was born in the Piazzetta of Portofino, I am the son of bricklayers, but with the heart of a farmer," Viacava says.

"My grandfather always talked to me about the countryside, until his memories became my desire: I started by buying small plots of land, a few olive groves, until arriving to the actual three hectares of cultivated fields on the slopes of the mountain of the natural park of Portofino."

Viacava says he launched La Portofinese "as a sign of gratitude and respect for my ancestors, who reluctantly left their sharecroppers' work to look for jobs in the village." An environmental mission was what kickstarted the whole project.

"We built many homes and villas here through the years, so around seven years ago we had the idea to explore sustainable practices," Viacava says. "At the beginning, we shared the project with some of Portofino's regular guests, like [late Vogue Italia editor in chief] Franca Sozzani, who really supported us...and we started by investigating [what] were the best ways within our means to start producing energy from new sources, as well as recovering existing ones, without ruining the natural landscape."

In the first two years, Viacava developed projects like the installation of mini wind turbines and photovoltaic solar panels. But bureaucracy slowed their implementation on a community level, so he established a company within the perimeter of which he could continue to experiment with different solutions and invest in renewable energy. The recovery of abandoned land, and resuming ancient agricultural organic practices, followed.

"At the project financially and promote the land's natural riches to a wider audience, the company banked on experiences, gradually adding a constellation of places extending from the park to the coast to offer visitors different ways to experience Portofino. These include Eco-Farm, located on Portofino's mountain and boasting a panoramic view of the gulf and access to nature, among Vermentino grapes, olive trees and an apiary for local honey production."

At the bottom of the Eco-farm, an ancient drying room has been revamped to house the Osteria di Coppelli -- which serves tailor made lunches and dinners both indoors and outdoors -- and a cold pressing olive oil mill, where a small factory was created to process some products of La Portofinese's brand, such as marmalades. These venues offer experiences that encompass cooking classes with chefs and ingredients picked right from the garden, or the making of Ligurian focaccia prepared in an outdoor wood burning oven; picnics with local delicacies; hikes to be enjoyed solo or with a guide; meditation sessions in nature; bee workshops and tastings of La Portofinese's Vermentino wine in the vineyard.

Each experience grants exclusivity -- from couples to a group of friends up to a maximum of 20 people -- since "we want to offer our guests to feel special, make them feel part of what we are living and this would be impossible in the presence of other guests," Viacava stresses.

Not far from the two locations and nestled on the cooler side of the park, the Gassetta Mill hosts a small museum open to all visitors, a bar and an outdoor wood burning oven; picnics with local delicacies; hiking and a seasonal vegetables garden, including a hop yard for the production of homemade beer.

The company also manages Il Faro di Portofino -- the lounge bar at Portofino's lighthouse which boasts a stunning position on the promontory's cliff, with a terrace overlooking the sea -- that can be booked for private events. Reachable only by foot, it is open from morning to sunset and best known for its cocktails, including the La Portofinese Spritz made with prosecco, soda and the lemon liqueur produced by the firm itself.

For an even more intimate experience, this spring La Portofinese unveiled Il Giardino del Faro, a small private garden on the way to the lighthouse with a few tables arranged in the shade of a lemon grove.

Also inaugurated at the end of April, U Caban is the most central outpost of the town, located a few steps from the Piazzetta and overlooking the yacht dock. Named after the word in the local dialect for a quality of crab, the venue is long gone," Viacava concludes. "At the beginning, we were interested in these kind of experiences, also because we are aiming to add a mini brewery so that we can make everything beer-related there.

Along with continuing to explore environmentally sustainable solutions, Viacava says the company is collaborating with the Belmond Hotel Splendido and all the key luxury hotels scattered across Portofino and the nearby towns of Santa Margherita and Rapallo. "Of course, tourists are the most interested in these kind of experiences, also because we recovered and tried to revamp these places according to how they looked in the past. So, for example, people visiting the Coppelli cellar are under the impression of stepping into an era that is long gone," Viacava says.

Among all the locations, the founder says visits to the vineyard are the most requested ones, up to the point that the 2,000 bottles of Vermentino wine La Portofinese usually produces are immediately sold out. Available to purchase remotely by emailing the company, products in the catalogue also include the Coppelli's olive oil and tomato sauce; liquors such as Limoncino and myrtle, honey, and lemon cordial used to create the La Splendida lemonade, Gran Gioia orange soda, La Corsara tonic water and L’Eden Gioia iced tea.

Up next, Viacava aims to boost the production of beer, in sync with an ancient tradition dating back to Benedictine monks in the 18th century. "I'm simply trying to work the land as it had been done in the past, without the use of pesticides or other chemical," he says. "Our company is not a commercial project, we don't deal with big orders. This is a project focused on the territory, which we want to improve. Now we would like to install factories to work and make all products locally. We started from the one for honey but we are aiming to add a mini brewery so that we can make everything beer related there.

Along with continuing to explore environmentally sustainable solutions, Viacava is also committed to continuing to hire young staffers. "We started from five and now we're around 30. They are passionate and have a lot of drive, and that's our biggest satisfaction," he concludes.

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On one of the hottest days of the summer, award-winning designer Francesco Meda is hobbling around his modernist furnishings and vibrant decor on one good foot, preparing for a photo shoot. He sprained the other one on a ski trip in Alaska, and one can’t help but feel bad for him as he zigzags around the house placing sculptures and mementos neatly in place and urges his daughter to pick up after herself.

He stops for a minute, regains his balance on an iconic steel and fur Nanda Vigo Due Piu’ chair for Acerbis, and takes out his phone to share where and how he scooped up for a bargain the red Midway Garden Chair created by Frank Lloyd Wright in 1914 that was redesigned by Cassina in 1986.

If one is lucky enough to get invited to this color burst of a home, it’s a great place to soak in past, present and future icons of the contemporary design scene — from the Piero Fornasetti wall lamp to the black-and-white photo given to his wife, Alessandra Orsi, as a present from French American photographer Elliott Erwitt in 2012.

There is also a bounty of works by artists he is eager to introduce — the painting by Flaminia Veronesi, whose “The Hermit crab’s Wundershell” exhibit was recently hosted by Marni, and “Palms on Rolling Paper” by another friend in their milieu, Margherita Chiarva.

Meda also is quick to say that he doesn’t think a home should ever look like a showroom and that the house is very much a reflection of the family’s history, their creative roots, and his many travels with Orsi for special projects. For instance, a three-year project led them to Guadalajara, Mexico, where he spent 10 days every six months designing a furniture brand. Taking the job wasn’t necessary for economic gain but afforded them the rare opportunity to immerse themselves in the local artisans in abundance such as metalsmiths and carpenters, ceramicists, glass-makers and weavers. It was there they discovered the brand Ceramica Sura, a tile factory, pottery studio and artistic hub that attracts tastemakers from all over the world.
Their house, which greets guests with a long hallway that connects to the kitchen and opens up into the living room, has been cut “like a labyrinth” out of an old family palazzo where more than four generations of the Orsi family have lived and raised children and has been divided to accommodate the new generation and their growing families. The Orsi family is best known for their reputation as high-end antique dealers. The couple’s own family unit spreads over two floors — one for the grown-ups on top and the bottom floor for his two daughters. Peeking down into the verdant courtyard garden below, it’s hard not to imagine how many special events have taken place over the past two centuries or if there are any ghosts wandering its halls. “None that I know of,” Meda chuckles, though a few mysteries remain, like the lone Gothic window in the bathroom, at which he shrugs his shoulders. “I actually have no idea how that came to be.”

A trained industrial designer, his own creations come to life in the home. The subtle, ultra light Bridge lamp he designed for Foscarini; the Seconda chair by Mario Botta for Alias (which he and Spanish architect David Lopez Quincoces re-edited for Alka), and his Split Table in “cipollino marble” are a few models he designed under his own name in 2016. Sitting atop the dining table are the eclectic VarioPinto vases he envisaged with his father, renowned designer and academic Alberto, with whom he often works. Nearby, a metallic column lamp also by his father, called Tilaks, lights the dining room that draws guests toward a lithograph of Andy Warhol’s “Flowers” from 1964. A natural aesthetic, she works as a fashion consultant, in addition to running Dalwin Design, for which she hand-paints motifs with watercolors applied on different surfaces like textiles and porcelain. The girls’ rooms are awash in hand-painted stripes, the bedding in Pierre Frey animal print fabric. “The use of color is innate to both our cultures,” comments Meda, pointing to the walls painted an irreplaceable red, mixed with pigments the two found on one of their adventures pointing to the walls painted an irreplaceable red, mixed with pigments the two found on one of their adventures. “It’s all about my ideal home. Materials are basic but not cheap in any way. We wanted to do something light that connects to a color world that makes you want to stay,” says Meda, who often works with a mix of materials like wood, metal and lava stones with lave finishes. Lava from Mount Vesuvius near Naples is the basis of an upcoming project that will unfurl at Edit, a three-day contemporary design fair that will kick off in Naples on Oct. 6.

Looking toward the future, Francesco says he hopes he has time to focus on a more artisinal path rather than an industrial one. The industry is changing, and it isn’t uncommon for designers like him to transition to working as an art director, which would afford him the opportunity to work with photographers, consultants and the exchange is more 360 degrees. He says this sort of transition happens more in the fashion world, where someone like Pharrell Williams can rise to the role of creative director of menswear at a major luxury house like Louis Vuitton. “I was born into this fluid world of design, but I think when two common worlds meet with the right pilot directing – that moment has the potential to endure as something historical.”
The Socialite Family Captures How Modern Families Live — and Has Cushions to Match

For founder and creative director Constance Gennari, The Socialite Family started as a bit of an experiment in 2013. A blog, a book and a clutch of boutiques later, the 10-year-old media-turned-interiors brand has installed itself as the purveyor of designer interior fare with a French-Italian flair and is now eyeing moving into something bigger — the U.S. market.

Come September, The Socialite Family will be opening an office in New York, buoyed by high-double-digit growth rates (the brand declined to share its revenue) and around 15 to 20 percent of its orders coming from abroad. “We are starting there because it’s quite close to the European spirit and we feel that bringing this French-Italian DNA, with its know-how, the quality and our production could really find resonance,” says Marianne Gosset, the brand’s chief executive officer.

The market opportunity is huge and she expects the territory to become a sizable share of the business within two to three years, particularly on the b-to-b side, as they are already fielding requests from architects and decorators, a segment that’s long had its eye on the French label.

Before the furniture and home goods business launched, Gennari was already working with the likes of Mango and Massimo Dutti on retail projects with a home-like feel. In recent years it’s been France-based law firms, software companies, coworking spaces and hospitality labels that have come calling, looking for that je-ne-sais-quoi home feel that Gennari and Gosset have devised. The Socialite Family’s wares can be spotted at the third Parisian outpost of coworking hubs The Bureau and Morning; at destinations such as the über-chic L’Etoile des Baux vacation homes complex imagined by Iconic House in Provence, or even thrown into the décor of destination events staged by luxury brands.

That’s the other area they’re planning to capitalize on by making their trade show debut at the September edition of the Maison & Objet fair with a 500-square-foot space in the Hospitality Lab, a newly established area dedicated to new uses in the hotel industry. “We want to show that a brand like ours is capable of going into hospitality, where you need high-quality products that resist intensive use,” says Gennari. “I like the idea of people living there, passing through but also staying a while, with quiet luxury that makes you feel at home.”

The idea of building a home is how The Socialite Family started. “People always wonder how we went from being a media to a furniture brand,” says Gennari. “But for her, this was the natural continuation of the eclecticism and knack for solid, lasting choices that she’d grown up with.

Born to a French mother with a knack for collecting antiques and an Italian father with a sparser vision of interiors, Gennari and her siblings grew up between Paris and Milan, soaking in both sides of their aesthetic heritage — and homes with the spoils of their mother’s shopping expeditions to flea markets and auctions. The future interiors maven first studied law and art history with an eye toward becoming an auctioneer before veering off into media.

After five years as editor-in-chief of French contemporary children’s fashion and lifestyle quarterly Milk Magazine and a four-year stint in advertising agencies, Gennari “wanted to show how modern families lived,” she recalls.

Not only did she want to capture the chic homes of urbanites — with or without children — but she also felt the interiors needed the presence of their denizens to truly express “how you really live when you have kids after 30, how you create an apartment with personality, even how you educate kids — because they’re doing a lot more than we did at their age — breadcrumbs on the dining room table, toys on the floor and all,” she says before adding with a laugh that their photos remain quite polished “because people are well-mannered and tidy their homes.”

That approach caught on and soon enough, her website gathered a substantial audience and Gennari herself even had a 20-episode show broadcast on French television. Two years later, she was joined by Gosset, a graduate from the French business school HEC who cut her teeth in investment banking, and by 2017 The Socialite Family was ready to make the leap from the digital realm to the physical world. “When I teamed up with Constance, we knew we wanted to start a brand, with the notion of the product becoming central to our conversations,” says Gosset. ►
For them, cutting out the middlemen by going direct-to-consumer was par for the course of a label they wanted to be close to their readers. “It’s a way of speaking to our readers first,” she continues. “The goal was to offer original designs made by the very people who worked with the biggest furniture companies but at prices palatable for families.”

These days, the Socialite Family community is 405,000 strong on Instagram and on Pinterest, its pins, all images produced by the company, garner some 15 million monthly views. Its website audience comes at 35 percent from outside France, a proportion that grows to 50 percent on social media.

“But we were a media so we didn’t really know how,” adds Gennari. That’s when catalogue retailer La Redoute came calling. “They wanted to work with us and I found it interesting to design a whole bedroom — my favorite room in a house — for their home department. It worked really well and that’s when we started creating ourselves in earnest.”

The designs imagined by Gennari and team — the duo was determined to do everything in-house from the start — are rooted in references that include midcentury Danish design, French and Italian aesthetics but also the steel and wood of the ’70s. Modularity is built into most of The Socialite Family’s designs, since Gennari likes “the idea of a living space that’s alive, where furniture can move around so you have that sensation of a new apartment without buying more stuff or doing a complete overhaul.”

Cue best-sellers like the Mara shelf that can fit into a corner or be assembled into larger sequences, retailing for 1,150 euros; the Carlotta coffee table with dozens of permutation options for its marble top and wood base, starting around 1,300 euros; the Rotondo modular couch unit that can be redressed in new fabric coverings, from 1,750 euros, and the 380-euro Gioia lamp with its undulating tubular outline, available in an array of colors and lampshade textures.

Five years on for the furniture and home goods side of the brand, the team is 35 strong and goes from design to logistics and retail, with 85 percent of sourcing and production done in Europe — family-owned Italian textile producers, linen from French makers, Portuguese weavers using handlooms.

Rather than external designers, The Socialite Family has done a smattering of collaborations with like-minded labels, including Parisian contemporary womenswear label Coralie Marabelle, Milan-based La DoubleJ and most recently French kidswear label Bonjour.

After a well-received pop-up, the brand opened its first store in Paris in 2019, on Rue Saint-Fiacre, a quiet street in the buzzy central Grands Boulevards neighborhood, while a second one in Lyon, France’s third-largest city, followed last year. Gennari says that she knew they were onto something good when clients started to come in requesting items by name.

In April, they also opened a 1,000-square-foot corner in Le Bon Marché in Paris called L’Appuntamento (or “the appointment,” in Italian). Complete with a café, it’s “a place for people to sit, take time and why not, think about what kind of fabric or furniture you’d want. It’s really a lifestyle that we pursue through the collections and our media,” she says.
Blue Heaven
A heritage pool builder in Connecticut has been delivering quiet luxury for nearly a century. By Sara James Mnookin

On the grounds of a historic property in Litchfield County, Connecticut, a simple stone and cement pool filled with crystalline water uneventfully just turned 86 years old.

Scott Pools of Woodbury, Connecticut, built the timeless summer respite back in 1937 and in the nearly nine decades since, the company has installed several thousand others across the Northeast. Their enduring work has attracted an Oscar-holding Do-It-Yourselfer, former First Lady, and two-time Olympic swimmer, among others. Scott Pools is where great places to swim have been built for nearly a century.

Scott Pools was started in 1950 by Jim Scott, who credits his father, who was in the architecture and engineering business, for instilling in him the desire to create and build.

J.S.: How did your family get into the pool business?

Jim Scott: In 1937, the year before I was born, my father sat down with a bag of cement on his lap, read the directions, and built his first stone and concrete swimming pool—a vanishing-edge, natural pool that still operates today, in Woodbury, Connecticut. At that time there were very, very few private pools in existence.

J.S.: What’s the secret to a lasting pool?

Properly train the people who care for them. We do that with all of the maintenance teams who take on the care of our pools.

J.S.: What would you say is your biggest contribution to the industry?

Let me put it a different way. We have always been involved with the Connecticut Board of Health, helping them raise their safety standards. We were the first company on the East Coast to work with gunite—a type of pool created with flexible rebar and sprayed—as opposed to poured—concrete. We’ve done that since 1950. We’ve built stainless steel pools on high floors of tall buildings. Everything we’ve ever constructed has been engineered to the highest standards.

J.S.: Do you ever consider going into a different line of work?

Every day. I’ve been doing this since I was a kid.

J.S.: What you’re asking is what is your most interesting clients?

Oh, they are all interesting to different people. So I would say, it would almost be an insult if I were to name one, because I’m sure I’ll forget to say somebody else’s which is just as important.

J.S.: Yes. We hauled in rocks and made stalactites and stalagmites. Probably the most difficult part of that job was purifying the water without killing the fish. We used ozone purification and did our research by visiting the Mystic Aquarium.

J.S.: Was it ever a request you couldn’t build?

No. We’ve done everything from a four-sided Russian pool in Upstate New York, an infinity pool in the Virgin Islands, and a classic pavilion and “brimful” pool in Westchester County, New York, all by Scott Pools.

J.S.: Yes. We hauled in rocks and made stalactites and stalagmites and caves. Probably the most difficult part of that job was purifying the water without killing the fish. We used ozone purification and did our research by visiting the Mystic Aquarium.

J.S.: Has there ever been a request you couldn’t build?

Yes. I did.

J.S.: Do you like to swim?

Yes. I did.

J.S.: I’m not an Olympian, if that’s what you’re asking.

J.S.: What is the trend on the East Coast today?

The trend on the East Coast is back to traditional pools. We’re building a lot of English garden-type swimming pools.

J.S.: What are clients asking you for right now?

Families are interested more in the health aspects of swimming. Of all the water in the pool, 98% is saltwater, so it’s virtually impossible for a pool to hold water in that scenario. You have to start with concrete.

J.S.: What are clients asking you for right now?

They’re asking for a pool to hold water in that scenario. You have to start with concrete.

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J.S.: What are clients asking you for right now?

They’re asking for a pool to hold water in that scenario. You have to start with concrete.
In conversation with WWD, Naomi will take a candid look at the future of women’s health and how she hopes to pave the way forward with Stripes, a menopausal skin and body care brand that not only offers a comprehensive line of sustainably-driven products, but also hopes to destigmatize the conversation around menopausal health.
Aldo Cibic, a member of the Memphis Design Movement, found a way to rethink happiness when he moved to Shanghai five years ago.

Aldo Cibic, one of the last living members of the Memphis Design Movement, developed an obsession with small-space dwellings when he moved to Shanghai more than five years ago.

Invited by the esteemed Tongji University to participate in an urban revitalization project, Cibic found himself looking at a storied yet sleepy working-class neighborhood in Hongkou district, far removed from the glitz and glamour of downtown Shanghai.

Always experimenting with communal living ideas, the 64-year-old Cibic planted himself in the community by adopting a 366-square-foot apartment in a neighborhood lane house, persuading his favorite local cafe Pucholine Coffee to set up shop nearby, and establishing his design research firm Cibicworkshop next door.

His compact studio apartment, called "a UFO in Shanghai" for its unconventional setup, adopted elements of Memphis playfulness but cleverly reprogrammed for compact living.

Priorities change as modern living calls for multifunctional living spaces. Cibic's Shanghai apartment offered a chance to rethink home essentials. A generous wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several bamboo chairs found on Taobao and a Brionvega stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs, while several wooden table, a king-sized bed, and a small doughnut stool are Cibic's most recent designs. A sailor's chair and a small coffee table, a part of Cibic's Smart Home Fitness system, easily creates an unexpected edge for the already playful space, which is painted in shades of red, green and yellow.

"Very normal" is how Cibic prefers to characterize his house. "My little house, you see real nice things, with not much money, but really cozy," Cibic adds.

The small apartment quickly struck a chord in China. One of the largest Chinese rental companies has approached Cibic to recreate his living template for thousands and even millions of small homes in China, which would offer an affordable template for young transplants to first-tier cities who still dream of living smartly.

"It really is democratic beauty or accessible beauty," says Cibic. "It is already in the process of scaling up, of becoming more accessible, which to me is a top achievement of my design."

In Cibic’s eyes, a shift in lifestyle has called for a rethinking of space and priorities. "It's a focus on what's important, which had moved toward a more social dimension."

Before his "ideal project" is completed, Cibic has his small garden at home. During the Shanghai lockdown due to the pandemic, Cibic devised a set of small ceramic toys to bring more joy into the home. His "Small Family" includes a mango tree, a dinozaur and an elephant.

"The reason is that I like to use them to create landscapes for the domestic environment. These landscapes are like small friends that bring a sense of joy to a home or to another place where you spend a lot of time of your life," Cibic says.
Atelier Changphel’s Quest to Restore Tibetan Rugs’ Storied Legacy

Leave it to three Millennial founders to revamp a storied handwoven Tibetan rug atelier, which crafted the most sought-after tiger rugs in the ’90s.

In Tibet, the highlands region of southwestern China, rugs using wild Northern Tibetan sheep wool — one of the most expensive and rare organic raw materials for weaving — are still handwoven by nomadic Tibetans in a small studio called Atelier Changphel, a start-up founded by three Millennials in 2021.

The sturdy rug, used initially as saddle covers or makeshift beds for the nomadic Tibetan people, offered protection and shield during their trek to export tea from China to the rest of Asia in dynasties past. The carpet also served as a ritual object for the benevolent Tibetan monks.

Atelier Changphel was formerly known as Khawachen, a brand founded by Kesang Tashi, a Tibetan-American banker who built a mini-empire based on the treasured craft.

In the ’90s, the company owned more than 30 ateliers in Tibet, became the largest importer of the ancient rug in Asia to the rest of Asia in dynasties past. The company maintained a sense of family-like conviviality at the studio.

However, as in many small enterprises in the Chinese autonomous region, the business started to dwindle after the 9-11 attack on the Twin Towers in New York.

Atelier Changphel’s founder, Qinwen Wang, a Web 3.0 entrepreneur, the three Millennials took over the dormant studio, renamed it Atelier Changphel (Shanfu, its Chinese name, means “heading to the mountains”), and a swift makeover of the studio began.

Xie, using her art world connections, started to launch artist collaborations to elevate the brand image. Archival designs, created by artisans over the years, were reworked with a modern flair. Small design changes, such as swapping powerful color palettes with more earthy tones, set its carpet works apart from travel souvenirs.

“It’s about defining a Tibetan lifestyle brand, something that could better blend in with modern interior design elements,” explains Xie.

Atelier Changphel is not alone. Its contemporary peers have set their carpet works apart from travel souvenirs.

At Atelier Changphel’s Shannan studio, artisans usually take more than three months to produce a sizable piece of carpet. Hand-spun yarn is immersed in a special vegetable dye, then using a figure-of-eight knotting technique, it is turned into a strong weave. After the knotting is completed, the artisans cut and trim the pile by hand to create a textured surface.

Atelier Changphel adopted a direct-to-consumer retail strategy to keep prices relatively within reach.

Sales have grown steadily over the past three years, but the brand’s biggest market might be somewhere other than China. “It’s still not common for Chinese consumers to shell out big bucks for carpets. People don’t see it as a collectible home object; they are mostly viewed as a disposable item,” explains Xie.

The brand recently created collectible rug pieces with artists such as Gaetano Pesce, Jean-Marie Fiori and Jacky Tsai, as well as CryptoPunk. The brand counts Chinese actress Zhu Zhu and Taiwanese singer Amber Kuo, plus a host of local architects and interior designers, as their best brand ambassadors.

Xie’s vision is to build a luxury brand like Brunello Cucinelli. “Crafting the best product with integrity is what we have set out to do,” adds Xie.

Atelier Changphel recently created a special tiger rug piece with artist collaboration — a 3-by-6-foot tiger carpet retails for 20,000 renminbi, or $2,780, while an artist collaboration piece of the same size is priced at around 50,000 renminbi, or $6,960.

Cucinelli. “Crafting the best product with integrity is what we have set out to do,” adds Xie.

Xie is looking into how a new atelier could be built in nearby Nepal, where many Tibetan nomads reside. “We want to recruit more female homemakers, so they can become breadwinners of the family, and their status in the family would improve,” adds Xie.

Design

Atelier Changphel’s collaboration with Jean-Marie Fiori.

Atelier Changphel x CryptoPunk rug piece.

The Atelier Changphel x CryptoPunk rug piece.
Anne Klein’s Sportswear Style

"Women should be able to build the wardrobes they want no matter the season or the year," Anne Klein told WWD in 1970. And it’s a sentiment many fashion designers still embrace. Klein, an American designer who would have turned 100 on Aug. 3, 2023, founded her namesake Anne Klein & Co. in 1968. It was Klein who pioneered and innovated sportswear that was clean, tailored, sophisticated and fun. WWD was there as the designer’s brand evolved into a fashion empire. From the 1940s until her untimely death in 1974, Klein – with her impeccable eye for styling – created silhouettes that remain essential to women’s wardrobes. In 1970, she opened the first shop-in-shop boutique at Saks Fifth Avenue and won recognition as part of the Battle of Versailles team of five American designers in 1973. During her career, she was honored with multiple awards, including a Coty Award and the Neiman Marcus Award twice for her contributions to fashion. Her legacy continued through designers like Donna Karan, Klein’s first assistant; Louis Dell’Olio, Richard Tyler, and Patrick Robinson. Anne Klein remains an American sportswear brand today.

BY TONYA BLAZIO-LICORISH
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