

WWD



HORIZONS NEVER END

LOUIS VUITTON

WWD WEEKEND

APRIL 2023



Coronation
Countdown

Santa
Barbara's
Scene

Karl's New
Furniture



GIORGIO *on Design*

The Maestro, who has designed everything from furniture to hotels and, of course, fashion, opens up about his aesthetic for interiors, revealing some surprising likes – and pet peeves.

A Matter Of Taste

Years ago, during an interview at his expansive home and beautiful garden in the English countryside, legendary interior decorator David Hicks was asked whether everyone needed a decorator. His response was unequivocal: Yes. Most people have terrible taste, he believed, and it was up to him to tell others what their homes should look like.

Asked what happens if they did not listen to his advice, Hicks was equally blunt: He stopped working with them.

Conversely, in another interview with famed English decorator John Stefanidis at his cozy country home outside of London, he was asked the same question. The response was equally unequivocal: No. People's homes represent them and if they wanted to put plaques of ducks on the wall, that was their taste and they should be left to it. It wasn't anything he, of course, would advise – but then such people most likely would not be hiring him in the first place.

Clearly, home – and what it should look like – can be a divisive issue not only amongst ourselves, but among decorators as well.

One of the many lessons of the pandemic, and one often cited, is how important our homes truly are – especially when we aren't allowed to leave them. They are our sanctuaries, our private spaces, a reflection of ourselves – and, often, our offices in this hybrid-work era.

No wonder there has been a boom in home redecorating and subsequently decor sales – and more and more fashion brands are entering the category.

So, as the Salone del Mobile fair is set to begin in Milan, this issue of WWD Weekend is heavy on home and design, which also helps mark a significant expansion of our coverage of the sector overall, both from a business angle and as pure design.

In our cover story by Milan bureau chief Luisa Zargani, Giorgio Armani describes how he interprets his iconic aesthetic through not only clothes but also furniture, buildings and even boats. Then there is Philippe Starck, who tells Milan correspondent Martino Carrera that design is actually useless; and Francesco Risso of Marni, who discusses his first wallpaper and tableware collections for the brand with WWD's new senior correspondent of home and interiors Sofia Celeste. Also, WWD Weekend poses the question to fashion designers: What is their favorite chair, and why? (The answers range from Gainsborough to Shiro Kuramata.)

There is still plenty of the arts, travel, fashion and beauty in this issue, too, including the boom in Ayurvedic medicine; the key pieces in menswear for spring; where to stay, see and shop in the hidden gem of the Santa Ynez Valley in California; how to travel sustainably, and a look at the coronation of King Charles III in May.

So, make yourself all cozy at home and get ready to plan your next redesign, trip or beauty treatment.

And have fun.

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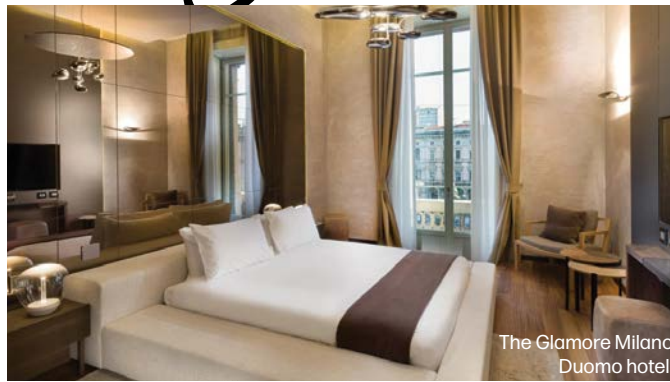
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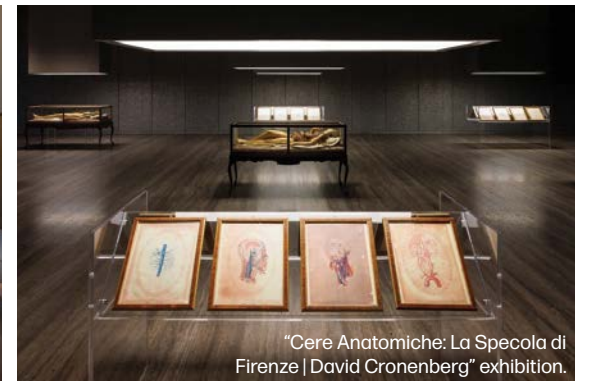
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The food at Zaia restaurant.



The Glamore Milano Duomo hotel.



"Cere Anatomiche: La Specola di Firenze | David Cronenberg" exhibition.



Bianchi e Nardi 1946 store.



The Boyy store.

Walking Around Milan: The Latest Openings

A look at what's new to eat, stay and shop during Design Week and onward. BY ANDREA ONATE

Milan is bustling with fresh opportunities on how to spend time in the city. Here, a selection of what not to miss.

Zaia

Aethos group brought a new dining experience to Milan called Zaia, which opened to the public in February. Located in Piazza XXIV Maggio, it's a few steps away from the bustling Darsena district.

Interior designers from Spanish Astis Studio brought elegance and comfort to the ambience through warm colors, including bottle green and ecru mixed with wooden accents. Chefs Luigi Gagliardi and Dario Guffanti head the kitchen. Both trained in prestigious restaurants like Maio and Il Marchesino by Gualtiero Marchesi, among others. Their cuisine is known for its Mediterranean flavor and the presentation of the dishes, which blend tradition and innovation. Case in point: the Vialone Nano rice with mizuna and sesame crusted lamb with honey and kale. Benjamin Habbel, chief executive officer and founder of Aethos, the international community of hotels and clubs, is aiming for "Zaia to establish itself as the place to be in the city; a location with attention to the smallest details, where you can discover refined and quality cuisine, influenced by gastronomic traditions of the Mediterranean countries, with a unique twist."

Piazza XXIV Maggio, 8 - 20123; 02-89-41-5901; aethos.com

Verso

Chefs Remo and Mario Capitano have recently unveiled their first solo experience, the Verso restaurant, which partnered with the Duomo 21 group and offers a prime spot overlooking the city's cathedral. The translation of the name is "toward," the meaning of which encompasses the dining concept of the Capitano brothers. First, toward guests thanks to an open-style kitchen, which is surrounded by three tables from which diners can enjoy the chefs' work. And, of course, toward cooking and recipes made using high-quality raw materials mixed with tradition and innovation. The chefs come from Apulia, and they add what they learned from their experiences abroad to the region's culinary tradition. Both were trained by Carlo Cracco at Cracco Peck and by Andrea Berton at Trussardi alla Sala, among others. Their menu features plates like scallops, foie gras, Polignano's carrots and saffron, spaghetti with crab and "mariascuolo," a type of rocket salad. Icaro Milano, the furniture company for kitchens, was in charge of the design project for the kitchen while Andrea Longhi Design studio provided the furniture.

Piazza Duomo, 21 - 20121; 02-89-75-0929; ristoranteverso.com

Glamore Milano Duomo Hotel

The Glamore Group has unveiled its first five-star "Glamore Hotel," in time for Milan Design Week. Located in the building right next to Galleria Vittorio Emanuele, overlooking the Duomo Square, the name is derived from the combination of the words "More than glamour." It

features 15 rooms and suites. The plan is to add 33 more suites in spring 2024. For now, they're all located on the third floor, from which guests can enjoy a view of the cathedral. The hotel is part of a vertical hub that integrates multiple experiences, entirely managed by Glamore Group. On the first floor there's Terrazza Duomo 21, a cocktail bar with live DJ sets. Inside, the breakfast room offers a pastry selection led by Ernst Knam, dubbed "the king of chocolate." The hotel includes the Duomo 21 Restaurant, which thanks to the large floor-to-ceiling windows offers a stunning view of the luxury shopping arcade Galleria. The dishes were created by chef Roberto Conti, who combines typical Italian cuisine with international flavors. "Milan has always been at the top of our destinations, we could not imagine a more suitable and exclusive location like Duomo Square to open our first hotel, celebrating the heritage and splendor of this representative place and, at the same time, extending the tourist offer of Milan through a fascinating lifestyle experience in the heart of the city," said Federico Crotti, hospitality director of Glamore Group.

Via Silvio Pellico, 2 - 20121; 02-54-07-6238;

theglamoremilano.com

Bianchi e Nardi 1946

Bianchi e Nardi 1946 is a Florentine brand specialized in high-quality leather goods, and a boutique is now available in Milan, in Via Bagutta 18. Inspired by the art of Gio Ponti, the store was conceived as a dining room where the products are served at the tables. The brand was founded in 1946 by Mario Bianchi and Aldemaro Nardi, whose third generation families now head the company. The strategy adopted by the heirs is to continue to work with luxury fashion brands, but also aim to build an identity for their own label. In this vein, the brand Bianchi e Nardi 1946 was launched in 2014, under the creative direction of Alessandro Fumagalli.

Via Bagutta, 18 - 20121; 02-87-32-5739; bianchienardi1946.com

Boyy

The Boyy flagship space in Via Bagutta, 9 is the result of a collaboration between Danish artist FOS and Boyy's founders Jesse Dorsey and Wannasiri Kongman. The project was launched in 2021 with the idea of having three stages of transformation around the concept of luxury retailing. While high-end retail tends to be static, Boyy embraces transience. The first two stages were called "Via Bagutta Install 01" and "Via Bagutta Install 02," and now for the third iteration Boyy is temporarily closing to allow FOS to conceive a permanent store design concept, which will be unveiled during Milan Design Week. "The way I've been thinking about it, it's almost like a living organism that grows and metamorphoses in real time. We always envisioned the third rendition as the final act," says Jesse Dorsey, cofounder of Boyy. The exterior material, ceppo stone, was used as cladding and shelving. The fabric-lined walls from the previous owner of the space, an old

Milanese shop, were retained to be mixed with Brutalist aluminum window frames, designed by FOS.

Via Bagutta, 9 - 20121; 32-87-73-0229; boyy.com

"Helmut Newton Legacy" exhibition

Palazzo Reale is hosting the "Helmut Newton Legacy" exhibition until June 25, which presents the famed photographer's work through 250 photographs, magazines, documents and videos. The presentation has been curated by Matthias Harder, director of the Helmut Newton Foundation in Berlin, and by Denis Curti. Among the most iconic images, an assortment of unpublished photographs is presented for the first time in Italy to the public, with a focus on the most unconventional fashion shots. Via the exhibition, which divided into chronological chapters, visitors will be able to go through all the phases and evolutions of Newton's life and career, from the beginning to the last years of his work. The show starts in the '60s with his work for Vogue and Elle France in Paris, the city where he developed his own style and where key meetings with Yves Saint Laurent and Karl Lagerfeld took place. The '80s were also an important moment, during which he published the "naked and dressed" series in both Italian and French Vogue. Newton's innovative and avant-garde approach is also on display through the advertising campaigns shot for brands such as Chanel, Thierry Mugler and Swarovski.

Palazzo Reale, Piazza del Duomo, 12 - 20122; 02-88-46-5230; palazzorealemilano.it

"Cere Anatomiche: La Specola di Firenze | David Cronenberg" exhibition

Fondazione Prada is staging the "Cere Anatomiche: La Specola di Firenze | David Cronenberg" exhibition until July 17. "Cere anatomiche," literally anatomical waxes, is the second project through which Fondazione Prada is displaying works of great value from other institutions' collections. In this case from "La Specola" museum, one of the jewels of the University of Florence's Museum of Natural History. The exhibition features a selection of 13, 18th-century ceroplastic works from the Florentine museum, focusing on female wax models and the way women's bodies have been represented for scientific purposes. There is also a short movie by filmmaker David Cronenberg at La Specola in dialogue with the exhibition. In the film, titled "Four Unloved Women, Adrift on a Purposeless Sea, Experience the Ecstasy of Dissection," the director uses digital editing to introduce four works on view into an alternative narrative. Creative agency Random Studio was in charge of design on the upper floor of the Podium, the main exhibition space of Fondazione Prada, where La Specola's waxes are displayed using a scientific museum-like approach in their original glass cases, and surrounded by sketches.

Fondazione Prada, Largo Isarco, 2 - 20139; 02-56-66-2611; fondazioneprada.org

The London April Guide to Theater, Art, Food and Fun

From Ai Weiwei at the Design Museum to Hanya Yanagihara's "A Little Life" on stage and chef Eran Tibi's new restaurant Kapara. BY HIKMAT MOHAMMED

It's time for spring in London. The city is bustling, with art from Ai Weiwei to stage plays such as Hanya Yanagihara's "A Little Life" and Jon Bradfield's "Animal," as well as all the newest restaurants to dine at, such as Kapara.

What to Watch

"A Little Life"

Hanya Yanagihara's devastating novel "A Little Life" comes to life at the Harold Pinter Theatre with James Norton, Luke Thompson, Omari Douglas and Zach Wyatt as four best friends living in New York as they journey through the past of Jude St. Francis (played by Norton). It's the most emotionally charged stage play since "The Normal Heart" at the National Theatre.



"A Little Life" at the Harold Pinter Theatre.

"Nederlands Dans Theater - NDT 1"

The Nederlands Dans Theater is in London at Sadler's Wells for a three-part production that plays with the themes of extinction, beauty, space and time.

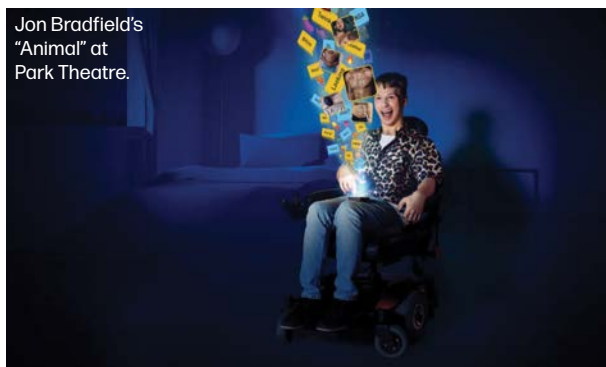
In "Figures in Extinction [1.0]" choreographer Crystal Pite and director Simon McBurney dissect the killing of nature and language. Renowned Czech dancer Jiří Kylián stages his 100th choreography, "Gods and Dogs," based on the idea of unfinished beauty. Slapstick meets acrobatics and modern dance in Gabriela Carrizo's "La Ruta," which creates an abstract world from motorway to village to forest path.



"Nederlands Dans Theater - NDT 1" at Sadler's Wells.

"Animal"

Jon Bradfield's "Animal" at Park Theatre follows David, a gay disabled character on the quest for love and sex while in round-the-clock care, starring Christopher John-Slater, Amy Loughton, Matt Ayleigh, Harry Singh, Joshua Liburd and William Oxborrow.



Jon Bradfield's "Animal" at Park Theatre.

What to See

"Ai Weiwei: Making Sense"

Chinese artist Ai Weiwei is playing the role of maker and curator at the Design Museum for his first major exhibition on design. The artist has already unveiled a Lego artwork reimagining Claude Monet's "Water Lilies #1" by using 650,000 studs of Lego bricks in 22 colors. The showcase will examine historical Chinese artifacts, as well as demolition and urban development in China.



"Ai Weiwei: Making Sense" at the Design Museum.

"Andy Warhol: The Textiles"

Andy Warhol's design of ice cream sundaes, toffee apples, colorful buttons, cut lemons, pretzels and jumping clowns are being exhibited at the Fashion and Textile Museum, featuring his lesser known work of more than 45 patterns, from the '50s to '60s.

"Grenfell"

Sir Steve McQueen has produced a 24-minute film on the horrors of the event of June 14, 2017, when Grenfell Tower burned down. It's a silent film that doesn't address anything yet it's emotionally harrowing. The film is being shown at the Serpentine.



Steve McQueen, "Grenfell," 2019

Where to Eat

Claridge's ArtSpace Café

Claridge's has opened its doors to café culture with an informal dining area where visitors can enjoy roasted brie and wild mushroom on toast, croissant sandwiches, coconut chia pudding, homemade granola and baked eggs with ratatouille.

British architect John Pawson designed the space, which has a patisserie counter and marble communal tables.



Claridge's ArtSpace Café

Kapara

A taste of Tel Aviv, Israel, has come to Soho via chef Eran Tibi, who has a Tunisian-born father and a Syrian Israeli mother. Tibi has translated this heritage into the menu, which includes dishes including slow-cooked lamb belly, cheesy borekitas, hummus with aubergine and amba spice and shawarma chicken.



Kapara from chef Eran Tibi.

Brat

Chef Tomos Parry's restaurant Brat sits at number 78 in the World's 50 Best Restaurants with two locations in London, one on Redchurch Street in Shoreditch and the other on Climpson's Arch in Hackney. Parry is all about British produce with a back to basics approach to the food he serves, including velvet crab soup, roast duck rice, grilled bread, olive oil ice cream and fig leaf.



Studio Frantzén at Harrods

Studio Frantzén

Swedish chef Björn Frantzén has set up a kitchen inside Harrods that goes onto the terrace with more than 150 seats. The menu features everything from oysters and caviar to crudites to grilled porterhouse steak with pine-scented bone marrow and oxtail ponzu.

The Twenty Two

It's all happening at The Twenty Two, which is a hotel, private member's club and restaurant visited by the likes of Rihanna, Kate Moss and Stormzy. The kitchen is headed by executive chef Alan Christie, formerly of Clos Maggiore and Arbutus.

Christie's menu includes spiced cauliflower with green tahini, truffle roast chicken, octopus and pasta al limone.

Where to Treat Yourself

Sunday Riley at Liberty London

Since founding her beauty company in 2009, Sunday Riley has taken her brand global, from Houston to London. The brand's facial menu at Liberty starts from 30 pounds with consultations and facials such as the Ice Lift, CEO Glow, Ice Clear and Ice Repair at 145 pounds.

Gay's The Word

The U.K.'s oldest LGBTQ bookshop in Russell Square has been going since 1979 – started by a group of gay socialists as a means to educate the people around them and to give minority voices a space.



Gay's The Word

Healing Sessions

Energy healer Emma Lucy Knowles is opening her studio to one-on-one sessions over three, one-hour sessions over the course of three weeks to teach healing techniques. The first session takes place at her studio while the following two can be done remotely or in person.

Sessions can be booked on Emmalucyknowles.com.

What's New In New York This Spring

Where to eat, what to see on Broadway and more. BY LEIGH NORDSTROM AND KRISTEN TAUER

Springtime in New York, there's nothing like it. Once you've emerged from your winter hibernation and are ready to hit the town, might WWD suggest the following?

Where to Eat Now

Raf's

The James Beard-nominated team behind the Michelin-starred The Musket Room have opened an Italian and French-inspired all-day cafe and bakery on Elizabeth Street called Raf's. Jennifer Vitagliano of The Musket Room and Nicole Vitagliano are at the helm of the new restaurant, which occupies the former Parisi Bakery space. The built-in bread ovens are the focus, with mornings dedicated to pastries and evenings on hearth classics like cast iron Sicilian pizza, wood-roasted escargot, and dry-aged cote de boeuf. The Musket Room's chefs Mary Attea and Camari Mick have both made the move, as head chef and pastry chef, respectively. Since Raf's has begun to soft open in the past month, it's quickly become one of downtown Manhattan's most sought-after tables to book.

Greywind

Loring Place chef Dan Kluger has joined the Hudson Yards scene. The James Beard Award-winning chef just opened Greywind, a multiconcept restaurant located on 10th Avenue. In addition to the main dining room, inspired by Hudson Valley farmhouses, there is a more intimate chefs counter experience, along with an all-day bakery and cafe and downstairs cocktail lounge. The menu is vegetable-forward and ingredient-focused. "It's not tweezer food, it's not super fussy, but there's an incredible amount of flavor and a lot of attention going into it," says Kluger, offering the sugar snap salad, which features multiple preparations of sugar snap peas, as an example. "It's really an exploration of those ingredients and letting them not just shine, but really be the star."

Carriage House

Flip Sigi chef and TV personality Jordan Andino has opened his first full-service restaurant in the West Village with co-owner Philip Testa, and the backing of celebrities including New York Rangers captain Jacob Trouba and The Roots MC Black Thought. The intimate restaurant pays homage to Andino's experience working in French fine dining, his Southeast Asian heritage, and international travels. Dishes include tagliatelle with truffle, wagyu skirt steak, and marinated peri peri chicken. The meal starts with bread service and a seasonal "butter candle," lit and melted at each table.

Bad Roman

Quality Branded, behind hotspots like Don Angie and Zou Zou's, opened Bad Roman at Columbus Circle in February. Diners have flocked to the colorful and maximalist dining room, which serves up playful whimsy – shots served in cars and a cheesecake that takes the form of lemons – alongside standard Italian fare like house-made pastas and seafood.

What to See on Broadway

Broadway has never felt as "back" since the pandemic as it does now. Here are a few favorites of what to get tickets for.

"Parade"

After a short run on Broadway in the late '90s, the Alfred Uhry-written show made its return this spring, to both rave reviews and rabid ticket sales. Starring Ben Platt and Micaela Diamond as Leo and Lucille Frank, the musical tells the story of the imprisonment and lynching of a Jewish man in Georgia in 1915. "It feels almost like striking lightning when you have a company like ours, material like ours, the time of America right now," Diamond says of the show.

"A Doll's House"

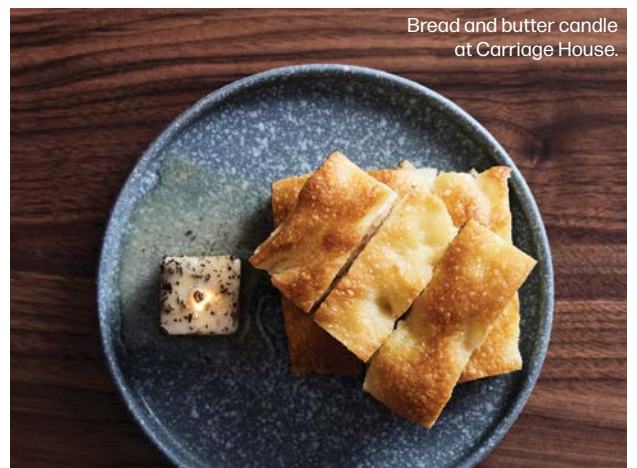
Only through June 10, the 2023 revival of the Henrik Ibsen play stars Jessica Chastain in the lead role, in an interpretation of the work that is stripped back,



Raf's



From the menu at Greywind.



Bread and butter candle at Carriage House.



Micaela Diamond and Ben Platt in "Parade."



"Fat Ham" on Broadway.

modernized and intense for the entire hour-and-45-minute run time. Opposite Chastain is "Succession" actor Arian Moayed, who described the experience of working with the Oscar-winner as "dreamlike."

"As actor nerds, she and I are having a back-to-college [experience]," he told WWD in March.

"New York, New York"

The much-anticipated new musical, now in previews, is loosely based on the 1977 Martin Scorsese film starring Robert De Niro and Liza Minnelli. The Broadway version features a score by John Kander and Fred Ebb, an original story by David Thompson with Sharon Washington, additional lyrics by Lin-Manuel Miranda, and direction and choreography by Susan Stroman, and takes place in 1946 as New York is trying to rebuild post-war.

"Fat Ham"

Now in performances, "Fat Ham" arrived on Broadway following a sold-out run at The Public Theater and is already a Pulitzer Prize winner. The reinvention of Shakespeare's "Hamlet" is done by playwright James Ijames and director Saheem Ali and follows Juicy, a Black queer Southern college student whose father appears to him, asking him to avenge his murder.



Georgia O'Keefe at MoMA.

What's New at MoMA

"Georgia O'Keefe: To See Takes Time"

After the Wolfgang Tillmans exhibit took hold of the fashion industry as the "it" show to see in New York, MoMA is ready to offer its next must-see. "Georgia O'Keefe: To See Takes Time" will run until Aug. 12, which is the first exhibition of the legendary artist's works on paper made in series – a lesser-known side of O'Keefe.

Crowning Moment

King Charles III wants a pared-down coronation and has even suggested that guests wear business attire to Westminster Abbey. Some have chosen to ignore that advice, and plan to dress to the nines.

BY SAMANTHA CONTI AND HIKMAT MOHAMMED

“Ready, girls?”

That’s what the nervous, excited Queen Elizabeth II asked her six maids of honor minutes before making her way up the aisle of Westminster Abbey for her coronation in 1953, a spectacle that unfurled in front of 8,000 people and was televised for the first time in history.

They were all wearing Norman Hartnell couture gowns. The maids’ styles were made from ivory silk with gold embroidery, but the queen’s was altogether different.

The 27-year-old Elizabeth had worked closely with Hartnell on her coronation dress, a white duchess satin gown with floral emblems representing her nine dominions, picked out in shiny threads, seed pearls, sequins and crystals.

Hartnell even added an extra four-leaf shamrock on the left side of the skirt so the young royal’s hand could rest on it for good luck. The charm turned out to be a lucky one with the queen, who died last September at 96 years old, becoming Britain’s longest-reigning monarch.

Journalist and author Anne de Courcy remembers the day. “It was almost like a fairy tale. It was the same year that [post-World War II] rationing stopped, and we had all been through such a traumatic time after the war. And there she was, with every head of state, and pageantry like people hadn’t seen for ages.

“There was an aura of romance, and tragedy, about her because no one had expected the king [Elizabeth’s father, George VI] to die so young and everyone knew what a devoted family they were. And it was very romantic to have a young woman take over after all the events of the past,” de Courcy says.

Seventy years later, the coronation of Queen Elizabeth’s son King Charles III will have an altogether different – and more democratic – flavor.

The king, who’ll be crowned alongside his wife Queen Consort Camilla on May 6, wants the event to be shorter (it’s set to last a little more than one hour, instead of three); with fewer guests (2,000 rather than 8,000), and a greater focus on religion, cultural diversity and community.

“He’s inviting lot of people for what they do, rather than what they are,” says de Courcy, noting that peers, or members of the House of Lords, won’t receive automatic invitations nor will members of the House of Commons. Only 25 members each from each house are expected to be invited.

Instead, Commonwealth and international heads of state, as well as religious and community leaders, are set to take priority. It marks a major break with tradition and there will undoubtedly be many disappointed hopefuls.

De Courcy – who’s written books on 20th-century figures such as Lord Snowdon and Diana Mosley and whose latest book is “Five Love Affairs and a Friendship: The Paris Life of Nancy Cunard, Icon of the Jazz Age” – says the guest list may be small, but it will demonstrate Charles’ – and Britain’s – global status.

“There will be the golden coach, there will be a spectacle. Heads of state have been invited from all around the world and King Charles is actually friends with many of them. There’s a lot of soft power behind this,” de Courcy says.

Author and royal expert Hugo Vickers, who has recently published “Coronation: The Crowning of Elizabeth II,” says there will be far fewer members of the royal family taking part in the coronation, compared with 1953.

It’s part of the king’s drive to streamline the royal



King Charles III and Camilla, Queen Consort pose for a portrait in the Blue Room at Buckingham Palace on April 4 in London.



HM Queen Elizabeth II with her maids of honor in the Green Drawing Room at Buckingham Palace in 1953.

family, alleviate the burden on the state and highlight the institution’s commitment to hard work, diplomacy and the environment.

“Is it right to put on a big show at the time of austerity, when people are having a problem paying their bills?” asks Vickers, adding that the king has been “rather clever because he wants the coronation to be a more modest affair. And, inevitably, it will be.”

Vickers says people should expect to see “a very small royal family” taking part in the coronation procession and standing alongside the king and queen on the balcony of Buckingham Palace following the event.

They’ll be limited to the “working royals,” those who carry out regular duties on behalf of the king and queen, and who work full time to promote and raise money for their charities.

The Prince and Princess of Wales and their three children will be in the procession, along with the Duke and Duchess of Edinburgh; Princess Anne, and her husband Sir Timothy Laurence, and the late queen’s cousins, the Duke and Duchess of Gloucester; the Duke of Kent, and his sister, Princess Alexandra.

Prince Andrew, who was forced to renounce his royal



Norman Hartnell, the Royal fashion designer, pointing out the finer points of the Coronation dress he designed for Queen Elizabeth II.

duties in the wake of the Jeffrey Epstein scandal, won’t be in the procession or on the balcony and neither will Prince Harry, who lives full-time in California with his wife and children, though he will be attending the coronation.

The democratic spirit will sweep through the long holiday weekend that follows the coronation with a concert at Windsor Castle to be broadcast live by the BBC and the palace encouraging Britons to celebrations with their communities and to volunteer, with initiatives such as The Big Lunch and The Big Help Out.

Buckingham Palace has said the event “will reflect the monarch’s role today and look toward the future,” while being rooted in longstanding traditions and pageantry. ▶

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ANNE HATHAWAY FOR

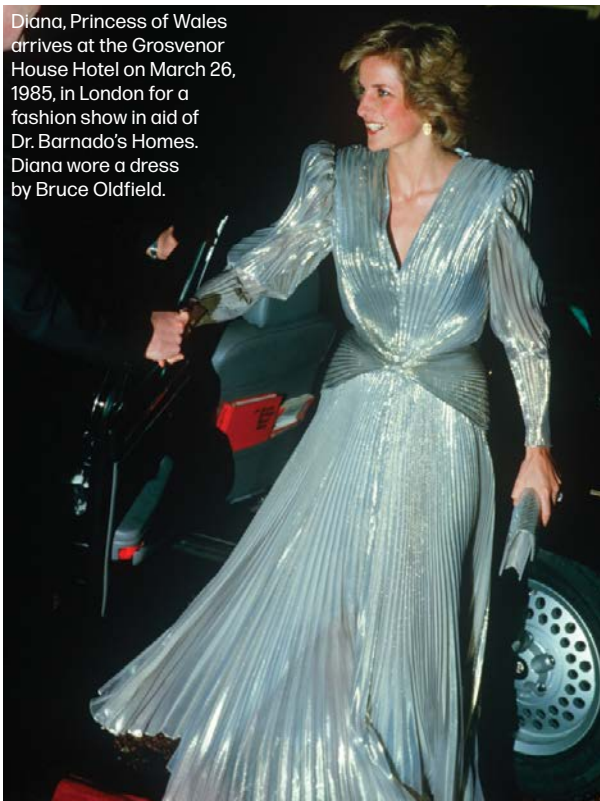
VERSACE

The invitation for the Coronation has been designed by Andrew Jamieson, a heraldic artist and manuscript illuminator. Jamieson is a Brother of the Art Workers' Guild, of which The King is an Honorary Member.



Camilla, Queen Consort attends a State Banquet at Schloss Bellevue, hosted by the President Frank-Walter Steinmeier and his wife Elke Bűdenbender in Berlin, wearing Bruce Oldfield.

Diana, Princess of Wales arrives at the Grosvenor House Hotel on March 26, 1985, in London for a fashion show in aid of Dr. Barnardo's Homes. Diana wore a dress by Bruce Oldfield.



The official invitation card for guests attending the Coronation in Westminster Abbey, June 2 1953. Miss Joan Hassal, R.I., illustrator and wood engraver, designed the card and Mr. S.B. Stead, the official Artist and Scribe for the Queen's Stationery Office, is responsible for the lettering.



Catherine, Princess of Wales attend the 2023 Commonwealth Day Service at Westminster Abbey wearing Erdem.

Sartorially speaking, it will also be a simpler, and more modern, affair.

Once again, the king plans to break with the past and swap traditional breeches and stockings for his naval uniform. He'll carry a sword and display honors such as the Order of the Garter; the Order of the Thistle Sash; the Order of Merit; the Garter Star, and the Thistle Star.

According to media reports, Camilla will wear a couture dress by Bruce Oldfield, a royal family favorite who used to make clothing for Princess Diana. Oldfield has declined to comment.

She'll wear a crown originally made by Garrard for Queen Mary, who was also a queen consort and who was crowned alongside King George V in 1911.

Charles and Camilla will pay tribute to the late Queen Elizabeth II by having the crown reset with the Cullinan III, IV and V diamonds. The diamonds were part of the queen's personal jewelry collection for many years and were often worn by her as brooches.

Those diamonds will certainly add a dose of bling to the more restrained occasion.

In keeping with the pared-back mood, guests have been asked to dial down the sartorial grandeur. According to The Telegraph, members of the House of Lords, or peers, as they're known, would traditionally wear coronation robes.

Instead, peers have been asked to wear the plainer parliamentary robes or simply "business attire." In the old days, peers – and their wives – would have also worn coronets, or small embellished crowns denoting their rank. They don't fit the new dress code either.

Vickers says that at the queen's coronation in 1953 the peers' wives, with their long white gloves, looked like swans as they raised their coronets and placed them on their heads. "That just won't happen this time. It will never happen again, because you can't really go back," he says, adding that the British aristocracy will no longer play a big role in coronations.

Stephen Jones, who is making hats for the occasion,

says he believes guests will embrace the more restrained spirit of the occasion, and dress with respect and in keeping with the king's wishes.

"The message King Charles will want to send out is a very contemporary one, not one of an imperial ruling family, as it was many years ago. He, more than anybody else, is aware of trying to make the monarchy modern – it's something he's been doing his entire life."

Jones believes the coronation will be "a celebration, but at the same time the message of discretion and elegance is probably the most important one. People will want to keep it modern, and elegantly simple – but it's not a fashion show. They're aware it's a historic moment, and they'll be asking themselves 'How does it look now?' 'How will it look in 10 years' time, or in 100 years' time?'"

Instead, Jones believes the coronation's true pageantry will come from the military.

"The people who will absolutely go for it, and who will look completely resplendent will be the Yeomen of the Guard, the Horse Guards and the people in uniform," he says, referring to some of the oldest military corps in Britain.

Campbell Carey, head cutter and creative director of Huntsman on Savile Row, also believes that tradition will be top of mind at the event – but thinks that guests will go for glamour.

He says Huntsman is at work on "several bespoke commissions" for the coronation, with clients asking for morning wear.

"Although this ceremony might be considered pared back, there's no denying the delight people find in the pageantry and protocol of this type of event. While a more relaxed dress code might be passable, I believe sartorially savvy civilian gentlemen in attendance will still favor morning dress as de rigueur, just as in 1953," Carey says.

That look calls for "a black tailcoat, striped trousers, a waistcoat, a white wing-collared shirt, and a tie or cravat, and a top hat," Carey says.

This is an event for the history books; guests should dress in preparation to be immortalized in images and film around the world," he adds.

Bethan Holt, author of "The Queen: 70 Years of Majestic Style" and "The Duchess of Cambridge: A Decade of Modern Royal Style," would agree. "If you look back at the history of coronations, the fashion is almost more like eveningwear, with spectacular gowns and huge numbers of really precious jewels." The coronation, she adds, "is

going to really surprise us on a fashion level."

Despite the cost of living crisis in the U.K., Holt says the event will have been carefully considered and curated from an image point of view. She also believes it's the "job of the royals to put on a good show, and to give people something to feel optimistic about."

Holt suspects the Princess of Wales in particular will want to make a statement and that it's likely she'll work with Alexander McQueen's Sarah Burton, who designed her wedding gown more than a decade ago.

"The coronation gown is really important. It's got to look perfect from all angles and be laced with meaning, which is something that Burton did incredibly well with her wedding dress," Holt says. "I'd be surprised if [Catherine] didn't go for McQueen. If she doesn't, it will undoubtedly be a British brand, so maybe Jenny Packham or Erdem."

Holt adds that, sartorially, the Prince and Princess of Wales have been "stepping up a level. If you look back at their trajectory as a couple, for a very long time they were seen as very relatable, very down to earth and quite casual. I think what we've seen a little bit more of in recent months is them looking much more serious," like they mean business, she adds.

"We've seen some really spectacular outfits from Catherine, especially the Erdem skirt suit that she wore recently. That was a huge departure for her, she looked incredibly sophisticated and like someone who wasn't afraid to stand out and really step up to her role. Whereas in the past, she's wanted to blend into the background a bit more. Now she's really ready to have a [prominent], crucial role in the royal family."

This is one "girl" who's ready for her moment in the Abbey, in the Coronation Procession and on the world stage. ■



BRUNELLO CUCINELLI



A Look to the Past Century of Italian Design, Courtesy of Triennale Milano

The multidisciplinary museum marks its 100th anniversary with a packed schedule of exhibitions, events and talks, starting from the renewed Museo del Design Italiano showcase. BY SANDRA SALIBIAN



Nuova 500 D,
Dante Giacosa for
Fiat, 1960-64.



Cabina dell'Elba,
Aldo Rossi, 1980.



Margherita, Franco Albini and Gino Colombini, 1950.

From the '60s Nuova 500 D Fiat car to the 1995 Frog chair by Piero Lissoni, passing by the inventive Tramonto a New York sofa designed by Gaetano Pesce for Cassina in 1980 and the lip-shaped Bocca one created by Studio 65 for Gufam in 1968 – the last century of Italian design has been punctuated by iconic pieces, now grouped and displayed in a new exhibition being staged at the Triennale Milano museum in Milan.

Opening Saturday, the renewed Museo del Design Italiano showcase aims to trace the history and evolution of the institution as part of its 100th anniversary celebrations, which will include a packed schedule of shows, events and talks encompassing design, architecture, photography and art.

Coinciding with Salone del Mobile, the program will kick off with the retooling of Museo del Design Italiano – first established in 2008 as part of the Triennale museum. The new look, selection of objects and display conceived by Paolo Giacomazzi Design Studio will run through February 2025.

Curated by Marco Sammiceli, the exhibition will be located once again in the “Curva” – as the 14,000-square-foot space on the ground floor of Triennale’s Palazzo dell’Arte building is called – and feature more than 300 pieces arranged chronologically and selected from the 1,600 items in the institution’s permanent collection. Archival documents, historical photos, artwork and graphic designs of prominent authors were also donated or given on long-term loan by other museums and private collections to flank the design pieces.

The layout will also feature six thematic rooms with partial reproductions of interior designs to illustrate some of the most significant cultural changes that have involved Milan and Italy over the past century. “We wanted to highlight that design is everywhere: in an office, a garage and even in a bathroom,” says Sammiceli about the choice.

The link with the Milanese and Italian context – as well as with the history of Triennale – was one of the criteria that guided the director and curator of Museo del Design Italiano in selecting the items for the show, in addition to the innovative features expressed by each piece in terms of new techniques, materials, aesthetic codes and the ability to influence and transform not only the industry but also social behavior.

For example, there are two designs Sammiceli indicated as key: the Fiat 500 car, which in the '60s represented freedom for younger generations as it was “used to go on holiday, but also to escape parental control, go out and have fun,” and the P101, the “first

Tramonto a New York,
Gaetano Pesce for
Cassina, 1980.



desktop computer in the history of technology, a project by Mario Bellini for Olivetti which was later purchased also by NASA, that used it to calculate the lunar route.”

These refer to one of the three pivotal moments in the history of Italian design, according to Sammiceli, the first of which is the '50s and the period of reconstruction after World War II. The era propelled the local industry’s shift from small and artisanal businesses to industrial companies able to respond to new demands from consumers.

For the curator, the second turning point was the early '70s, when Italian design shifted from conceiving objects to creating “systems and to a design rewriting the paradigms of living, of offices and of transportation.”

Lastly, with the '80s and the disruption offered by a series of prominent avant-garde creatives dedicated to hedonism, to colors and monumental volumes – such as the Alchimia, Memphis and Bolidismo collectives – Italian design changed gears again and evolved into an international phenomenon and effervescent hub involving a large number of talents and companies as well as “a hospitable community welcoming designers hailing from Europe and the rest of the world to hybridize languages,” notes Sammiceli.

For one, he names Nathalie Du Pasquier as an example of this cross-pollination, since the French designer brought the language of painting into the local scene, namely into the Memphis collective she was part of since the group’s foundation in 1981.

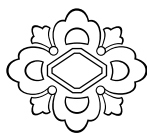
Along with the work of Du Pasquier, Sammiceli also suggests as highlights of the show Milan’s subway sign designed by Franca Helg, Bob Noorda and Franco Albini for its role in public life and the Orbital lamp that Ferruccio Laviani designed in 1992 for Foscarini.



City of Trento room, a
project by Fortunato
Depero, 1923.

Other key items include the Margherita chair designed by Franco Albini and Gino Colombini in 1950; the Thinking Man’s Chair conceived by Jasper Morrison for Cappellini in 1988; the Pezzati series of vases realized by Fulvio Bianconi for Venini in 1951, and Aldo Rossi’s 1980 Cabina dell’Elba beach cabin, which became a distinctive element of Italian resort destinations.

“But it’s difficult to pick favorite pieces [in the show]: I love them all and consider all of them very useful to a storytelling aimed at drawing all types of public closer to design,” says Sammiceli. To wit, he underscores his intention of “not doing a museum for 500 people” but for the general audience. ▶



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ROSSO MARAVIGLIA

buccellati.com

“The first visitors are always the ones in our community but I prefer to disappoint them... we made a choice to mainly speak for the second tier of the audience but without generalizing or simplifying the concepts too much,” he says.

This approach builds on Triennale’s mission of becoming a platform for open debate and conversations that could spark ideas for future developments of the arts.

“The 100th anniversary we celebrate this year represents just a way to look back and reflect on what we have achieved in order to go ahead facing the challenges of the future... It’s a starting point to open up a new path leading to increased dialogue, explorations and receptiveness to different points of view,” says Triennale Milano’s president Stefano Boeri.

To this end, Museo del Design Italiano will feature Design Platform, a new space positioned at the end of the exhibition and aimed at staging a rotation of temporary shows that spotlight contemporary designers and themes impacting the world today.

Also curated by Sammicheli and running from Saturday to Sept. 17, the first exhibit hosted at Design Platform is called “Text” and explores the interactions between texts, images, interfaces, art and textiles across five sections. The show will be followed by an exhibition dedicated to Italian designer Alberto Meda in October.

Boeri notes that in the past few years Triennale Milano sought to be not only a cultural foundation and exhibition space but to “return to being a school, a place where the proximity to beautiful objects and spaces, enriched by the circulation of ideas, concepts and images, serves to [communicate and pass down] skills, knowledge and awareness.”

To sustain this mission, the anniversary celebrations will culminate in December with the opening of Triennale Archives, which will allow public access to all the materials in the archives – including works from Lucio Fontana, Enzo Mari, Gio Ponti, Mario Sironi and Ettore Sottsass – as well as to conduct research to nurture ideas for the future.

Meanwhile, the museum will host other events during Milan Design Week, such as the “Droog30” show coproduced with Nieuwe Instituut in Rotterdam and celebrating the work of the innovative Dutch design collective, and “Lisa Ponti. Drawings and Voices,” dedicated to the Italian artist and daughter of Gio Ponti. These will add to the ongoing retrospective dedicated to Milanese architect Angelo Mangiarotti, the permanent installation of Ettore Sottsass’ Casa Lana, and the “Mirdidingkingathi Juwarnda Sally Gabori” showcase, presented as part of the partnership between Triennale Milano and Fondation Cartier pour l’art contemporain.

After Salone del Mobile, the other two major exhibitions scheduled for the year will include “Home Sweet Home,” opening in May which will feature 12 site-specific installations and immersive works by contemporary architects exploring the idea of home and living, and a show celebrating Italian painting. Opening in October, the latter will display more than 100 Italian contemporary artists from different generations, showcasing also new site-specific commissions and murals.

Talks and workshops will flank these events, such as a conference next month in Monza – an hour’s drive from Milan – where the institution was originally established in 1923. A decade later, Triennale relocated to Milan’s Palazzo dell’Arte building designed by Giovanni Muzio, which every three years hosts the International Exhibition, one of the key events in design and architecture worldwide.

Last year, the 23rd International Exhibition was titled “Unknown Unknowns. An Introduction to Mysteries” and included a constellation of projects curated by astrophysicist Ersilia Vaudo and Burkinabè architect and 2022 Pritzker Architecture Prize winner Francis Kéré, among others. ■



Marco Sammicheli, director of Museo del Design Italiano.

Pezzati, Fulvio Bianconi for Venini, 1951.



Thinking Man’s Chair, Jasper Morrison for Cappellini, 1988.



Orbital, Ferruccio Laviani for Foscarini, 1992.



Opening ceremony of the Triennale in 1933. Among the guests, the King of Italy Vittorio Emanuele III di Savoia.

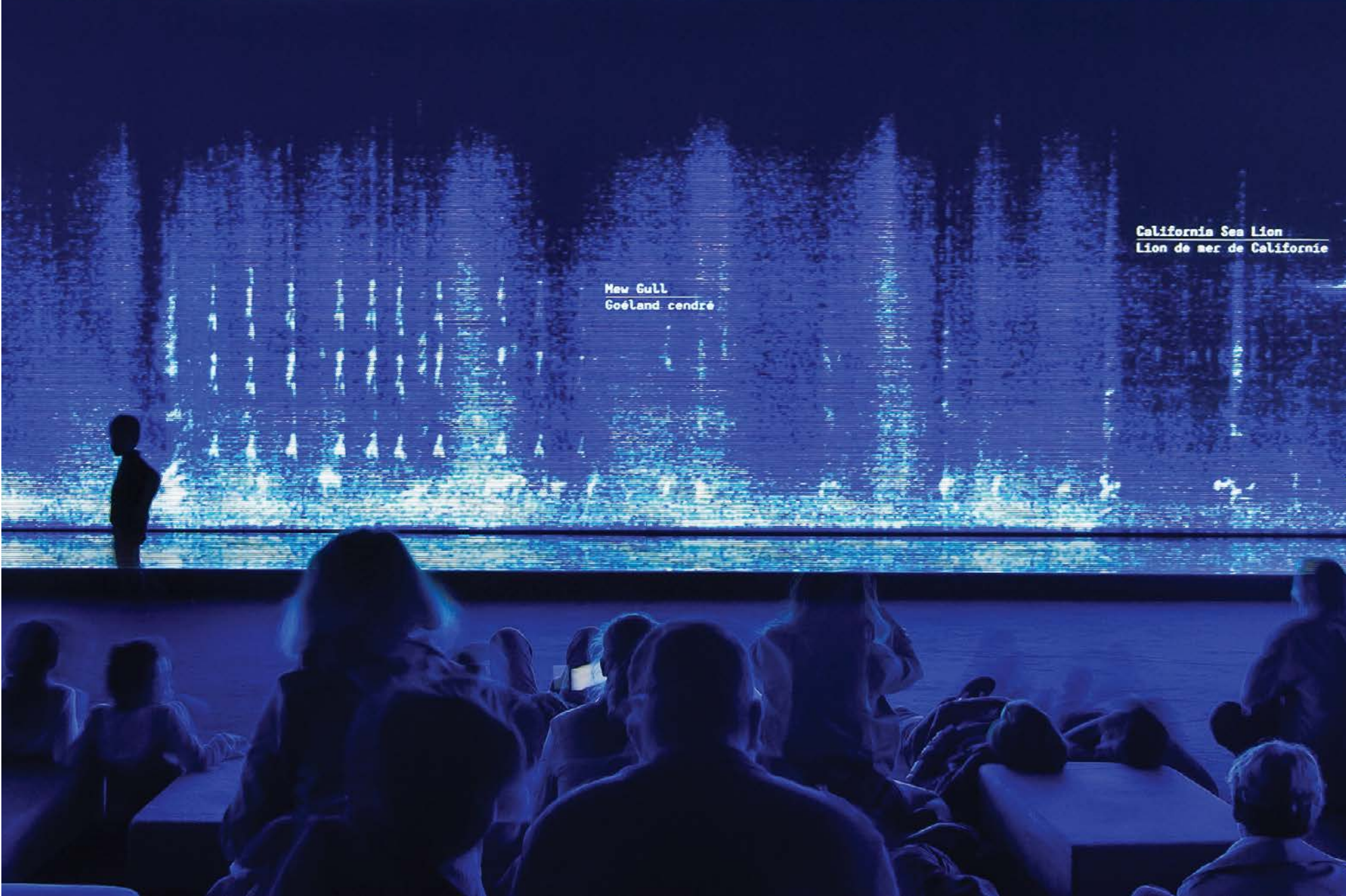


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Loro Piana

The Great Animal Orchestra soundscape exhibition arrives at San Francisco's Exploratorium in June.



Fondation Cartier and Exploratorium Bring 'Animal Orchestra' to San Francisco

The soundscape exhibition premieres on the West Coast featuring the acoustic world of animals, as well as an urgent message to protect vanishing biodiversity. BY ADRIANA LEE

When musician and audio designer Bernie Krause began capturing soundscapes of earthbound and marine life more than 50 years ago, he could hardly imagine that the collection would eventually burst with more than 5,000 hours of recordings – or that within his lifetime, more than half of that recorded biodiversity would be lost.

This insight frames the wondrous and yet sobering scenario at the heart of “The Great Animal Orchestra,” a soundscape exhibition premiering on the West Coast on June 10 and running to Oct. 15 thanks to The Fondation Cartier and San Francisco’s Exploratorium.

A collaboration between Krause, who resides in Sonoma County, and the London-based United Visual Artists, the exhibit will be an immersive installation featuring seven soundscapes timed with spectrograms, or visual representations of the audio. Listeners will be encouraged to preserve and protect the “orchestras” of the living, natural world.

The project debuted in Salem, Massachusetts, at the Peabody Essex Museum in 2021, but now comes to Krause’s Bay Area home region at the Exploratorium science and technology experience center in San Francisco’s Embarcadero Pier 15.

As a musician and audio designer, Krause previously worked with artists like The Doors and Van Morrison, and his work innovating the synth pop sound would end up dominating the music and movie industries, showing up in more than 250 albums and 135 feature films. So for his second act as a soundscape ecologist, he brought a musician’s ear to animal vocalizations. He started out in the ’70s with audio captures across North America, Latin America and sub-Saharan Africa, as well as from the world’s oceans.

“This exhibition has been in the making for more than 50 years, when Bernie first met Exploratorium founder Frank Oppenheimer while recording soundscapes in San Francisco,” says Lindsay Bierman, executive director of the Exploratorium. “Bernie recognized that these recordings were capturing a unique, non-human perspective that could not be experienced in any other way, and they were accessible to anyone willing to take the time to listen.”

In 2016, the Fondation Cartier commissioned The Great Animal Orchestra for the exhibit. Hervé Chandès, the foundation’s artistic general director, conceived of an immersive audiovisual experience around Krause’s

recordings, so the organization introduced him to the UVA. Krause compiled the audio clips into habitats and the London-based group used computer software to translate them into visuals. At the Exploratorium, visitors will experience the exhibit in a soundproof, stand-alone gallery with LEDs.

“Bernie Krause’s work teaches us that each animal species possesses its own acoustic animal signature that, like a musical instrument in an orchestra, positions itself with both precision and subtlety within the score of the soundscape of the ecosystem in which it lives,” Chandès says.

“The polyphony of the great animal orchestra is rapidly being lost, and we must band together to protect these indispensable resources and environments.”

The Great Animal Orchestra is now part of the Fondation Cartier’s permanent collection.

The organization also produced French filmmaker Vincent Tricon’s documentary, “Bernie Krause: A Life With the Great Animal Orchestra.” The film, which won Best Documentary at the Los Angeles CineFest in January, premiered during the Peabody Essex Museum exhibit in 2021 and will be screened at the Exploratorium as well.

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Plant Kween, Bringing Green To the Scene

Influencer Christopher Griffin, who takes a fashionable approach to plant care on their cheery Instagram, has teamed with Kimpton Hotels to get more greenery into hotel rooms.

BY KRISTEN TAUER

"I pretty much know all the owners of all the plant shops in Brooklyn at this point," says Christopher Griffin, aka Plant Kween.

The "plantfluencer" has been cultivating those relationships in earnest since late 2015, when they launched their Instagram account to document their journey as a New York City plant owner. What started with one houseplant purchase for a new apartment has since grown into a full-fledged social media career.

"And I still have that plant," says Griffin, walking over to what they describe as their "plant nook," a greenery-filled apartment corner that serves as a backdrop for many of their Instagram videos.

"She was like three leaves when I bought her," adds Griffin, gesturing to the pothos plant trailing across one wall. "It kind of turned into, 'Oh, I can give love and care this plant, and the response is it grows – that feels so wonderful and simplistic.'"

As they continued to share their love of plants on Instagram, they saw an opportunity to grow a new community on the social media platform.

"I started looking for folks, and I didn't really see any folks like me. I was like, 'Where are the Black queer nonbinary individuals?'" Griffin says. "And then I realized, 'Well, girl, people don't know who Plant Kween is' – because at that time I was just showing the plants. Once I started putting myself into the mix and showing my personality, that's when the community started coming."

Their account has since bloomed to just shy of 400,000 followers through educational and colloquial content like their "read that green gurl" series, which highlights various house plants and offers care tips – often while they are dressed to the nines. (Griffin is particularly fond of Christopher John Rogers, wearing the designer's looks to recent benefits for the New York Botanical Garden and Aurora James' Fifteen Percent Pledge.)

In an effort to expand plant appreciation in unexpected places, Griffin teamed this month with Kimpton Hotels to launch "Plant Pals," a program that offers hotel guests an opportunity to spruce up their rooms with a plant to enjoy in-room during their stay.

"I thought it was really brilliant," Griffin says of the initiative, which emphasizes plants native to each hotel's region, with a subtle educational component. Options on the Plant Kween-curated menus include a prickly pear cactus in San Francisco, English ivy at European Kimpton locations and pothos in the Asia Pacific region. "Which is native to Asia; one of the fun facts is that it is an invasive species in other parts of the world," Griffin says of the popular houseplant. "So little moments to allow folks to get into the geekiness of it all, but then also provide them with an opportunity to have some lushness in their room."

The hotels will care for and maintain the plants, which Griffin hopes will create additional opportunities for horticultural specialists within the hospitality space.

"I don't think I do standard partnerships. I really try to make them fun, approachable and campy and add a little humor to it," says Griffin, who also launched a partnership with 1-800-Flowers earlier this year. "Some of my best partnerships have been like, 'Hey Christopher, we love what you do, do exactly what you do; here's the product, have fun.' And then I get to engage in storytelling in my own way and share how I incorporate that particular product or piece into my everyday life."

Griffin continues to seek partnerships that align with their mission of helping people connect with nature, while ensuring that the company's mission is aligned.

"You're telling me that you want me to say that this is environmentally friendly, but what is your product's formula? Is the plastic recycled?" And so those are some of the things that I like asking because it gives me an opportunity to really see if they're about the business and



Christopher Griffin

being authentic about it," Griffin says. "I also understand the identities that I bring to a space," they add. "So I'm always asking, 'What other initiatives have you done to highlight folks of other underrepresented communities?'"

A Philadelphia native, Griffin cultivated a love for plants from a young age via their grandmother, who maintained a garden in the neighborhood and was known locally as "the plant lady." After graduating from the University of Pennsylvania, Griffin moved to New York to earn a master's degree from NYU and work in the social justice space. Now Griffin is balancing their career as a plant influencer alongside work as a global diversity, equity, inclusion and belonging program specialist for Headspace, a mindfulness platform.

Last year, Griffin released a plant care how-to book, "You Grow, Gurl," and they are in the midst of developing a television project. They recently partnered with Freight Farms in Boston, which produces a hydroponic growing system in shipping containers and highlights access to fresh produce. Griffin notes that plants are the gateway to a broader conversation around access to food and green spaces.

"I joke with people where I'm like, 'I want to be the next David Attenborough,'" Griffin says of their ambition for Plant Kween. "I admire everything that he's done, really bringing us into nature in an amazing way for so many years. I feel like I wanna be on that pathway."



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Sowvital Says Plants Need Pampering Too

First there was plant-based skin care, now there is certified vegan skin care for plants to support soil health. BY RHONDA RICHFORD



Sowvital's House Plant Elixir vitamin formula.

Jack Lewis likes to get dirty.

Soil science is the topic of choice for the former lawyer, who launched plant care line Sowvital after rediscovering his passion for plants during the pandemic. Speaking to him about dirt is a masterclass in minerals, microbes and all the exciting stuff that happens unseen to the naked eye.

"Plants often get sidelined as ornaments," Lewis says. "But these are living things that if you were to look under a microscope are furiously forming new cell walls, fighting off infections in their stems and their leaves, racing to produce new chlorophyll molecules. They're very much alive and doing things and creating vibrational energy."

It would all sound very New Age-y if it weren't backed by science. Lewis studied the sound of plants, and discovered they can emit different tones depending on their hydration levels.

As people spent more time surrounded by plants, they became aware of the life cycles, subtle movements and energies of these "ornaments" and started to see them as the living, breathing beings they are. Wilting leaves caused newfound concern; shiny sprouts became a source of pride. They were a way to connect with nature, and something to nurture.

"The idea of nurturing is very deep in humans. People spending time at home were seeing their plants properly for the first time. They started to notice all sorts of patterns in the way the sunlight comes through and really experiencing something that they hadn't before," Lewis says.

He encourages people to think of plants more like little pets. Just as we would give our four-legged friends the best food, vitamins and supplements we are able to, plants need the same kind of care. After all, they're domesticated too. We've taken them out of their natural environments, bred them, and put them in tiny terra cotta cages.

Lewis created the three-step program that's akin to skin care for plants, from the cleansing stage through hydrating, with a dash of vitamins to keep the internal systems at peak performance.

"Skin care holds itself to such a high standard that is not tested on animals, using ingredients that are sourced sustainably, most cosmetics now are free from parabens. I want that level of attention to detail with our formulations. I want to lead the way," he says, advocating for changing the plant care industry from the ground up.

Much of the home plant care segment is dominated by just a handful of major corporations, which use the runoff from industrial farming including chicken guano and fish bone and blood, as the basis for their fertilizer. Making sure Sowvital's formula did not support the factory farming industry was important to Lewis. All of the Sowvital products are animal free and certified vegan.

"So we are tapping into some really cutting-edge ingredients that aren't often available to consumers," he says.

He enlisted the top farm and soil scientists in the U.K. at the research stage, and followed up his formulations with studies at Bath University to test chlorophyll density, cell wall thickness and mitochondrial function against standard fertilizers.

The search for new sources of key minerals led him to the new frontier of urban mining. Many of the minerals like zinc and manganese for Sowvital's formulations come from recycled batteries and electronics, keeping them out of landfill through E.U.-certified organizations. The process curbs waste and keeps the company's carbon footprint small.

Nurturing plants is a lifelong love for Lewis, who played with seed trays and sold cuttings to his neighbors as a child. Practicality took over when he studied law at Cambridge and took a job at a big firm in London's city, but during the pandemic his passion for plants finally won out when he noted there were no educational or inspiring plant care products.

One of his newfound missions is to pass all that information on to customers, who might think the basics – water and sun – are all that is needed for a plant to thrive. That's why the website is billed as a "community for plant lovers" instead

of just a place to purchase. He spends time chatting with customers at his shop in Paris' Le Bon Marché (it's available through Goop in the U.S.) because he wants to create a close connection. Send him photos; he genuinely wants to know how your plants are doing.

He's working on an illustrated book with tips on plant care slated for later this year, as well as preparing to launch a new prebiotic product to support soil health.

"As we look much more for meaningful objects in our homes, you can't get more meaningful than something that you've literally nurtured and grown yourself," Lewis says. "A plant is part of an interior story and part of what a home represents. It makes it a place of nurturing, and it's something that's fundamentally good for the world, as opposed to just more stuff. We can fill our homes with more plants and less stuff that ultimately goes out of fashion."

"If someone has had a plant for 10 years, or helped it grow from a small size to a large size, for me, that's a way cooler marker of status in the home than having the latest Loewe candle. If you have a white night philodendron that is thriving, that's so cool."

Sowvital's House Plant Spritz moisturizing product.





PAUL & SHARK

fashion

Red Carpet to Runway

The relationship between red carpet and runway fashion is closer than ever, as seen by this most recent awards season and collections. Here, WWD Weekend breaks down the standout trends that took place on both stages.

BY LEIGH NORDSTROM AND ALEX BADIA

Jamie Lee Curtis

IN ROMONA KEVEZA AT THE 2023 SAG AWARDS

By wearing this plunging V-neck body-con red gown with train, Curtis redefined age rules for red carpet dressing. Classic red gowns command attention, and the Oscar-winning actress proved she deserves the eyeballs. When it came to the runways, red was the most used color by designers for the same reason. Bottega Veneta offered up a low-cut, Edwardian waist version, while Christopher Kane went modern with a leather look.



Bottega Veneta



Christopher Kane



Giambattista Valli

RED



Moschino



Rick Owens

GOTH

Rodarte

Jenna Ortega

IN VERSACE AT THE 2023 SAG AWARDS

Her role in "Wednesday" propelled her to be the new queen of goth 2023, and the influence quickly spread to the runway: Rodarte, for example, had the aesthetic as the central theme of its fall collection. Ortega took the look from TV screens to runway to red carpet, as seen in her appearance at the 2023 SAG Awards in black vampy Versace. Similar looks were seen at Rick Owens and Moschino as part of the big goth trend of the season.

Bottega Veneta, Christopher Kane, Giambattista Valli, Moschino and Rodarte photographs by Giovanni Giannoni; Jamie Lee Curtis and Jenna Ortega by Gilbert Flores; Rick Owens by Dominique Maitre

GINORI 1735

ITALIA



DOMUS
Home Collection

ginori1735.com

Hunter Schaefer

IN ANN DEMEULEMEESTER AT THE 2023 VANITY FAIR OSCARS PARTY

Move over, naked dress. Schaefer took the revealing trend to the next level by using just a thin feather as a top. There is nothing new about skin-baring looks on the red carpet, but the execution now is at a whole new level, from cutouts to sheer layering and beyond.

On the runway, the likes of Gabriela Hearst played with minimalism and seduction; Stella McCartney had embellished cutouts and the master of powerful sensuality LaQuan Smith created the most alluring silhouettes.



SENSUAL



METALLIC

Angela Bassett

IN PAMELLA ROLAND AT THE 2023 GOLDEN GLOBES

Metallic dressing is sometimes seen as a good luck charm for red carpet awards show dressing. Bassett proved the superstition correct when she took home the shiny Golden Globe wearing this silver metallic halter gown. The red carpet staple made its way to the runway with Paco Rabanne drawing from the '60s groovy period, Balenciaga revisiting glam classics and Valentino with an allover sequined shirtdress, proving that glamour is always in style.



Gabriela Hearst photograph by Rodin Bonica; Hunter Schaefer by Alberto Rodriguez; Stella McCartney, LaQuan Smith, Paco Rabanne and Valentino by Giovanni Giannoni; Balenciaga by Altor Rosás Surñé; Angela Bassett by Gilbert Flores



Rado's DNA Proves Timeless in Enhancement of its Centrix Design

As the dynamic, Swiss-made brand continues to evolve the signature Centrix collection is given a fresh look.

Rado's Centrix design is getting a refresh – enhancing the brand's signature DNA with new elements, innovative production techniques and harmonious aesthetics.

Importantly, the Rado brand's story begins in 1917 with the founders' motto stating, "if we can imagine it, we can make it. And if we can make it, we will do it!" The slogan holds true in Rado's practice today and has inspired many exciting, unique designs and material developments, including its pioneering of the use of ceramic in the watchmaking category, which have earned the brand a reputation as "Masters of Materials."

It is this pioneering spirit for design and material innovation, Adrian Bosshard, Chief Executive Officer at Rado, told Fairchild Studio, that has continued to set Rado apart in

the industry. And while there are many key moments in Rado's history, Bosshard said to understand the company's DNA, he looks at three specific launches that highlight true innovation.

"The year 1962 marked the launch of two very important product families," said Bosshard. "The DiaStar Original, which was the first scratchproof watch, combining hard metal and sapphire crystal, and the Captain Cook, which was one of the first waterproof diving watches. Shape and material innovation made both products true icons. The third milestone was in 1986 when we produced the first watch (the Integral) with high-tech ceramic bracelet links."

As the company has continued to grow and innovate, however, another model comes to mind – a true testament to Rado's detailed approach to evolution: the Centrix.



To learn more about Rado's Centrix Watch the Video

[HERE](#)

Originally introduced in 2010, the Rado Centrix is inspired by the sensuous contours of the windswept beauty of the desert with shades of gold, ochre and brown. The design's edge-to-edge sapphire is elegant and recognizable and has become an important pillar in the Rado portfolio, representing timeless and classical beauty.

"The Centrix transmits grace and beauty and speaks to confident women that are looking for a sophisticated design in the watch adorning their wrists," said Bosshard. "The Rado customer is searching for an exclusive and unique product that stands out and appreciates the enormous watchmaking competence and material innovation that is infused in every one of our timepieces."

The new Centrix is full of luxurious gusto. In every aspect, the design embodies the essence and meaning of the adage, "simplicity is the soul of elegance."

While still representing these same attributes, today's Centrix model has much evolved and has been given important upgrades in all aspects such as movement, crystal, case shape and dial. Visual harmony has been finely revisited at every stage of the redesign

process, with lugs and bracelet elements have been gracefully adapted to case contours throughout.

The logo is slightly larger in the new design than previously and reintroduces the "Jubilé" inscription on models that carry precious stones on their indices. Moreover, the vertical sides of the case are no longer plainly cylindrical but beautifully rounded, to flow and match the gentler overall design and smoothly merge into a redesigned case back, with new geometry and fewer markings, as well as a laser-engraved serial number.

Continuing to examine the beauty of the desert, the latest design brings a softer, more sensuous approach that whispers of dunes and desert memories. Immediately identifiable is the new, slightly spherical and rounded-edge sapphire crystal and a softer, rounded crystal that is bonded flush with the case and replaces the former sharp edge.

With more gently rounded contours, Rado describes the new Centrix as the most elegant yet, also highlighting its unmatched precision and reliability thanks to state-of-the-art movements in both the automatic and quartz versions of the product line.



Centrix Automatic Diamonds

Spring Essentials

The change in season often calls for an appropriate shift in wardrobe and new activities. From oversized denim workwear and retro knit polos to technical outerwear, WWD rounded up the top versatile spring must-haves, with a few unexpected items, too, that are absolute essentials as well. BY **LUIS CAMPUZANO**



Luxe Eyewear

Jacques Marie Mage



Graphic Outerwear

Officine Générale



Pastel Suiting

Amiri



Oversize Denim Workwear



The "It" Bag

Bottega Veneta

Amiri photograph by Dominique Maître; Denim workwear by Vanni Bassetti



Loro Piana

6

Technical Rainwear



Lucky Charm

Jacque Aiche



8

Retro Knit Polo

Brioni



9

Pleats Please

The Row



11

Conversational Socks

Alanui

10

White Tuxedo Jacket



Paul Mescal at the 95th annual Academy Awards on March 12.



12

Updated Mules

Loewe

Louis Vuitton's Spirit high jewelry Destiny necklace in platinum, 18-karat yellow gold, one pear-cut ruby, one LV Monogram Star cut diamond with rubies, triangle-cut diamonds and diamonds.



Chopard's necklace from the "Precious Lace Collection" with diamonds set in 18-karat white Fairmined-certified white gold.



Chanel's high jewelry Soleil 19 Aout necklace in 18-karat white gold and 18-karat yellow gold with diamonds, yellow diamonds and a 1 cushion-cut yellow diamond.



Boucheron's necklace set with oval Mozambique rubies, pavé with diamonds, on white gold.



High Neck

High jewelry is beyond trends. It's a different type of quiet luxury, and using one-of-a-kind dazzling gemstones and craftsmanship dating back centuries – mixed with cutting-edge modern technology – the legacy houses set the bar for the category. Here, a curation of standout necklaces from the recent collections.

BY THOMAS WALLER

Cartier's Beautés du Monde high jewelry necklace with platinum, emeralds, cornelian, onyx and diamonds.



Graff's yellow and white diamond necklace, set in yellow and white gold.



PUMA Takes a Deep Dive with New Category

The global sports brand is introducing swimwear for the first time in the U.S. market



PUMA swim looks for men and women from the SS23 collection.

PUMA celebrates its 75th anniversary this year and having made a big splash in the U.S. with a return to New York Fashion Week last September, the global sports brand has announced a U.S. swimwear collection for the first time.

While PUMA has participated in the swimwear category in other global regions with different iterations available since 1996, this collection marks the first swimwear offered in the U.S. In addition to 2023 being a time of celebration around its 75th anniversary, executives at PUMA told WWD Studios the company's longstanding partnership with United Legwear & Apparel Co. (ULAC) over the last several years has resulted in successful outcomes and has buoyed the opportunity to enter the U.S. swimwear market.

Sport-inspired and swim-ready, the PUMA Swim pieces are designed to be worn on the beach, at the pool, and on the street. Edgy, urban, and able to perform, the PUMA Swim collection blurs the line between fitness and fashion and celebrates PUMA's 75 years through bold color palettes and tributes to the brand's most iconic logos.

Designed with the U.S. PUMA consumer in mind, the PUMA Swim

collection has a suit for everyone from boys and girls to adults of all shapes and sizes. Importantly, across all collections, including shoes, apparel and now swim, PUMA works to promote inclusivity. Suits are offered in a wide variety of colors, styles, sizes, fits, and functionality.

For girls and women, silhouettes include both one and two-piece suits with varying degrees of coverage and support. Men's and boys' board shorts and trunks are cut with different out-seam lengths, and some styles include enhanced features like zip pockets and inner mesh briefs for comfort.

Across offered styles, many incorporate technical fabrics and features that are well-suited for water sports and more vigorous athletics and activities while others are more fashion-forward and prioritize style with a streetwear vibe. Notable design elements include reflective, embroidered, and jacquard logos, modern color blocking, sun protection and branded taping, among other innovative features.

For more information about PUMA swim or for wholesale inquiries, please contact sales@unitedlegwear.com.



Girls' silhouettes include one and two-piece styles.



PUMA swim trunks for boys.

Timeless Classics

In the watchmaking community, vintage-inspired timepieces have been prevalent for years. While heritage brands continue to release interpretations of their most iconic models, there are also manufacturers who create pieces with retro aesthetics, drawing from their own rich heritage. Below, WWD rounds up the top timepieces that will make you reevaluate the classics.

BY LUIS CAMPUZANO

Cartier's Tank Normale in 18-karat yellow gold.



Parmigiani Fleurier's Tonda PF 36mm with silver sand dial.



Jaeger-LeCoultre's Reverso Tribute Small Seconds in pink gold.



Frederique Constant's Classics Tourbillon Manufacture in 18-karat rose gold 39mm case.



Vacheron Constantin's Traditionnelle Tourbillon in 950 platinum.



Rolex's Perpetual 1908 in 18-karat yellow gold.



Girard-Perregaux's Laureato 38mm in stainless steel 38mm case, sunray copper-colored Clous de Paris dial on steel bracelet.



Patek Philippe's Ref. 5224R Calatrava 24-Hour Display Travel Time in rose gold with blue dial with circular striated dial center.

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Creative Director & Designer,
Women's Hoops
PUMA



ALEXANDRE BIRMAN
Chief Executive Officer & Chief
Creative Officer
AREZZO & CO.



SARAH CATALANO
Senior Account Executive
COLE HAAN



DR. D'WAYNE EDWARDS
Founder
**PENSOLE LEWIS COLLEGE OF
BUSINESS & DESIGN**



FABRIZIO GAMBERINI
President & Global Chief
Brand Officer
VIBRAM CORP.



MICHAEL GANCI
Senior Vice President,
B2B GTM
NUORDER BY LIGHTSPEED



DEE OCLEPPO HILFIGER
Creative Director & Founder
DEE OCLEPPO
Creative Director
JUDITH LEIBER



TOMMY HILFIGER
Principal Designer
TOMMY HILFIGER GLOBAL



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Sustainability Officer &
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DICK'S SPORTING GOODS



DAN LEAHY
Chief Executive Officer &
Co-founder
MAKERSIGHTS



MARY ALICE MALONE
Chief Brand Director &
Founder
MALONE SOULIERS



KEYA MARTIN
Designer & Founder
KEYAHRI



PETE NORDSTROM
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PUMA



KEVIN PLANK
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**NEW BALANCE
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JESSICA RICH
Chief Executive Officer &
Designer
JESSICA RICH



JARVIS SAM
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President, Fashion
Lifestyle Group
DECKERS



JEFF STERN
Senior Vice President
ROCKY BRANDS INC.



CHERESSE THORNHILL-GOLDSON
Director, Design Education
& Growth, S.E.E.D.
ADIDAS



JOEY ZWILLINGER
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ALLBIRDS

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beauty

The Global Takeover of Indian-inspired And Ayurvedic Beauty Has Arrived

Traditional Indian ingredients and rituals are sweeping skin care, fragrance and wellness markets around the world, resonating with consumers who are embracing an increasingly holistic approach to beauty. BY NOOR LOBAD

Pritika Swarup
for Prakti Beauty.



Martha Soffra's
Surya Spa in Santa
Monica, California.



Taza Ayurveda
Mindful Gut Health
supplement.



LilaNur Parfums

The global beauty industry is on the brink of a profound cultural reckoning.

Propelled by the combination of post-pandemic consumers' heightened interest in self care and a new wave of trailblazing brand founders distinctly positioned to meet these evolving needs, Indian-inspired beauty and the alternative medicine system of Ayurveda are reaching – and resonating with – a wider global audience than ever before.

At the core of many of the brands leading the charge (which include Prakti Beauty, Fable and Mane, Ranavat, Live Tinted, LilaNur Parfums and supplement brand Taza Ayurveda, to name a few) is a dedication to not just creating products but sharing stories. So, too, is a carefully crafted East-meets-West sensibility intended to not only make long-held Indian traditions more universally approachable, but in many cases to reflect their founders' own multifaceted identities.

Take Pritika Swarup's Prakti Beauty, for example. Founded in 2021 by the Virginia-born model and Columbia University graduate, the brand aims to blend the "cultural richness and spirituality of India with contemporary energies and technologies."

This hybrid concept is represented in each facet of Prakti Beauty, from the brand's name – a mashup of "Pritika" and "Shakti," which mean "beloved one" and "female power" in Hindu, respectively – to its formulas, which present Indian skin care staples like rice, vetiver and ashwagandha in a way that is accessible and understandable to anyone, in part through the brand's educational ingredient and lifestyle blog The Priti Edit.

"We're all hybrids in a way, we're all multidimensional; as an Indian American, [Prakti Beauty] is about championing my culture, but in a way that feels fresh and is relatable to the women in my generation," says Swarup, whose product lineup spans facial cleansers, exfoliators and treatments costing between \$38 and \$56, and which

will soon be joined by a first-time foray into makeup.

To further Prakti Beauty's commitment to uplifting Indian culture (and its originators), Swarup developed the Suman Saroj Initiative. Named after both of her grandmothers, the program employs local craftswomen in Lucknow, India, who create hand-embroidered accessories, such as shawl-like headscarves called dupattas, available for sale on the Prakti Beauty website.

"Living in America, it can be very easy to, I guess you could say, lose your culture," said Swarup, whose yogi mother not only played a pivotal role in shaping the founder's understanding of beauty and wellness from a young age but also made sure to carve out annual family trips to Lucknow to ensure Swarup would grow up immersed in her roots.

"Ayurveda can seem very intimidating and complicated and we want to change that; it's about taking what works for you and incorporating that into your life, not necessarily adopting the entire wellness system," Swarup says.

One of the oldest traditional systems of medicine in existence, Ayurveda is derived from the Sanskrit terms "ayer," meaning "life," and "veda," which means "knowledge." Ayurveda emphasizes the interconnectedness of one's mental, physical and spiritual states and promotes balanced lifestyle choices and rituals as a means to living healthily and preventing and treating diseases.

"We don't compete with traditional Western medicine; rather, we feel Ayurveda can be a great complement to it," explains Ayurvedic expert Ananta Ripa Ajmera, who has been enlisted by luxury New York wellness club The Well to serve as its adviser of Ayurveda since 2019.

In her position at The Well, Ripa Ajmera works alongside experts in traditional Chinese medicine, functional medicine, physical therapy and other practices to co-conceptualize comprehensive and synergistic approaches to help guests feel their best.

"It's been amazing to create an integrative wellness space for practitioners of different modalities to come together, and to see people of all walks become interested in Ayurveda," says Ripa Ajmera, who is on year 12 of what she describes as a "lifelong" study of Ayurveda.

Equally committed to spreading knowledge as she is to her pursuit of it, Ripa Ajmera has hosted educational sessions and trainings on Ayurveda at the Stanford School of Medicine, as well as for California probation officers in an aim to help them cope with job-related stress. She ultimately envisions a future in which it is typical for certified practitioners to teach Ayurvedic principles in schools, senior care centers and other such spaces beyond the archetypal wellness center.

And she's not the only one who believes a widespread embrace of Ayurveda could fundamentally alter people's quality of life at any age – Divya Viswanathan and Amy Engel also aim to guide people to and through the landscape via their supplement brand Taza Ayurveda, which harnesses ancestral Indian herbs like valerian root, licorice root and cardamom seed to support stress reduction, digestion, focus, memory and sleep.

"We see Ayurveda becoming an officially recognized form of medicine [in the U.S.] as our north star," says Viswanathan, who grew up in Bombay and moved to the U.S. when she was 17 to attend college, where she befriended Engel.

A bottle of 60 Taza capsules of any variety retails for \$60. To ensure authentic formulation, the brand has partnered with Sitaram Ayurveda, a Kerala, India-based institution that formulates natural supplements and remedies approved by the the Indian government's Ministry of Ayush. From there, Engel and Viswanathan make a few formulaic tweaks to account for lifestyle differences among Western consumers (such as meat intake) in order to maximize the supplements' efficacy. ▶



Deepica Mutyala, founder of Live Tinted.



Fable and Mane
HollRoots Treatment Oil

with a \$36 pre-wash hair oil incorporating ashwagandha, castor oil and a 10-herb blend called dashmool that aims to promote hair and scalp health. The brand has since been building out a comprehensive regimen inclusive of shampoos, conditioners and serums.

"Beauty always brought people together in our household – that's something so integral to Indian culture," says Nikita, who recalls sitting with her grandmother for routine hair oilings and scalp massages as a child, a ritual she remembers being best accompanied by storytelling and rich conversation (hence the name, Fable and Mane).

"Whenever my grandma used to talk about beauty, it was about the foods we ate, it was about what we put on our skin – it was never superficially about what we saw in the mirror," says Akash, adding that the brand, imbued with their grandmother's teachings, entered Selfridges in London as well as India's leading cosmetics retailer Nykaa last year.

Ayurvedic skin and hair care brand Ranavat is also growing its reach, having recently entered Sephora, Goop and Harrods.

"I think sometimes people feel that culturally driven brands maybe should be more mass, and I want to challenge the way people think and define the word luxury," says Michelle Ranavat, founder of Ranavat, which offers a range of facial serums, massage tools, candles, hair oils and more. "I shop at Sephora, I'm a city girl; I want to feel like these products and rituals deserve to have a spot in the modern world beyond just the bottom shelf of Indian grocery stores."

Mainly popular among consumers ages 45 and up, each Taza supplement specifies how it might impact one's dosha, which is a health state determined by an individual's unique balance of the five elements of Ayurvedic medicine: Aakash (Space), Jala (Water), Prithvi (Earth), Teja (Fire) and Vayu (Air).

The three doshas are Vata, Pitta and Kapha, and each designates distinctive strengths and weaknesses that indicate what lifestyle shifts a person may need to implement in order to attain optimal health.

Founder of the Santa Monica-based Surya Spa, Martha Soffer says she can tell a client's dosha simply by checking their pulse.

"If I take your pulse, I can tell you many things about your body," says Soffer, who has been running Surya for more than 30 years and who has amassed a high-profile client base, including Gwyneth Paltrow. "I can see if you have too much Vata, too much Pitta or too much Kapha, and know what herbs you need to take, and what foods you need to remove from your diet."

Though mainly known for her prowess in Panchakarma, which is a detoxification treatment that lasts between seven and 21 days during which Soffer cooks personalized meals for a client and creates for them a tailored daily regimen to balance their dosha, Surya also offers a variety of massages, sound baths, yoga classes and more. Prices start at \$200 for a 60-minute breathwork class. A seven-day, all-inclusive Panchakarma retreat costs upward of \$9,000.

Soffer also helms an in-house product line, which includes face and body oils and creams; a Courtney Kardashian Barker-approved Fertility Steam that taps raspberry leaf and Egyptian chamomile with the goal of helping the body prepare for pregnancy; bath soaks; tongue scrapers, and much more.

In fact, a recent trip to the farmer's market serendipitously spurred her latest concoction: "They're nectarine flowers," says Soffer, lifting a large jar of pink petals suspended in liquid from her desk. "I walked past and was fascinated by the smell. I'm making a new oil with them; they bring sweetness into your heart."

Just like rituals and textures, smell is an indispensable avenue through which Ayurveda finds deliverance. Just ask Paul Austin, a longtime fragrance industry veteran who completed meaningful stints at Givaudan and IFF yet pinpoints his six-month sabbatical spent in Coimbatore, India, as the most pivotal juncture of his career.

"In the mornings, I would go to school where I was studying Ayurveda, and I would follow these very elegant South Indian ladies who would have jasmine in their hair," recalls Austin. "It was that jasmine; the smell made me realize I was in a perfumer's garden of Eden."

Struck by a keen appreciation for India's fragrance culture – and galvanized to share it with the world – it was years later that Austin became connected with Anita Lal, founder of the well known Indian home and apparel company Good Earth, and Austin's soon-to-become LilaNur Parfums cofounder.

"Fragrance has always been a passion for me," says Lal, a daughter of two Pakistani refugees who grew up near Bombay and now resides in Delhi. "From the time I was a little girl, the scent of rose, of jasmine – these things delighted me beyond belief. I felt it was time someone from India bring to the world fragrances as we smell them here."

Launched in 2021, LilaNur offers seven eau de parfums retailing for \$285 each, and three attars (which are highly concentrated, alcohol-free perfume oils that cost \$435 each), all naturally extracted from India and blended in Grasse, France.

In a big win (and something of a full-circle moment) for Indian-founded and -inspired fragrance brands, LilaNur debuted at Bergdorf Goodman, where nearly 20 years prior in 2004, Bombay-born Shalini Kumar's Shalini Parfum also made its debut.

The path to establishing Indian-inspired brands' place in the prestige channel has been far from straightforward in the years since, though, with few of them managing to establish footholds in the retail sector.

Recent breakthroughs from brands like Ranavat and Fable and Mane, however, could indicate that Indian-inspired beauty's time in the spotlight may be here at last and could endure.

More months after the Ayurvedic hair care brand's initial launch in 2020, Fable and Mane went TikTok viral and became the first South Asian-owned hair care brand to enter Sephora. Founded by London-born siblings Nikita and Akash Mehta, the brand entered the market

For Deepica Mutyala, the beauty-influencer-turned-Live-Tinted-founder who went viral in 2015 for demonstrating how one can mask under-eye hyperpigmentation using red lipstick (and now helms a skin and makeup brand which focuses on hyperpigmentation as a key concern), founding an inclusive and culturally driven brand was just as much a means to ending generational trauma as it was to showcasing generations-old traditions.

"I grew up in a world where I would hide under an umbrella because I didn't want to get darker, because I knew that fair was considered beautiful – there literally was a skin bleaching cream on my mom's bathroom counter called Fair and Lovely," recalls Mutyala, adding that her adolescent years saw her transition through bleached blonde hair, blue contacts, and anything else she could try that her younger self thought would comply with the singular standard of beauty peddled to her at the time.

"The goal of what Live Tinted is trying to do is to change the narrative around colorism – it's literally in the name," says Mutyala, whose hero skus include the Superhue Hyperpigmentation Serum Stick and multipurpose, color-correcting Huesticks, which retail for \$34 and \$24, respectively.

Having long since shed any shame regarding her skin tone and culture, Mutyala now channels that memory into a source of creative renewal for launches like Live Tinted's upcoming invisible mineral SPF stick. "It goes back to honoring that little girl who sat under an umbrella; it's kind of my way of saying, 'Go out into the sun – embrace it.'" ■



Ranavat's Ayurvedic skin and hair care offerings.

Meet the Skin Care Pros Launching Next-gen Products

A crop of aestheticians, dermatologists and plastic surgeons are trumpeting the return of the expert-led skin care brand. BY JAMES MANSO



Dr. Chaneve Jeanniton
Epi.Logic, \$55 to \$230

The mind behind Brooklyn Face and Eye is looking to skin care as her next frontier. As an oculofacial plastic surgeon, Dr. Chaneve Jeanniton saw an opportunity to marry design-minded products with clinical backing. “I was coming to a dead end when making skin care recommendations. They all had the same feedback, they were not appreciating the current clinical skin care landscape, and products were not inclusive,” she says. “Clinical skin care felt very antiquated to them.”

Jeanniton relaunched Epi.Logic earlier in refreshed packaging, primed for retail shelves, and the range is comprised of eight products – three cleansers, two serums, an essence, a toner, a face cream and an eye cream – which boasts actives from CoQ10 to epidermal growth factors in its hero serum, Master Plan. “It was born out of my lifetime of microneedling,” she says. “Once you’ve seen how someone’s complexion transforms after a series of treatments, why can people only get that in office?”



Iván Pol
The Beauty Sandwich
The Secret Sauce, \$300

Facial architecture is Iván Pol’s forte, hence his radio frequency-laden signature facial, the Beauty Sandwich, which incorporates a slew of frequencies for sculpting benefits. “I’m known for the snatched skin look,” Pol says. “There’s something about being naturally enhanced that’s just an elevated version of oneself that’s very powerful.”

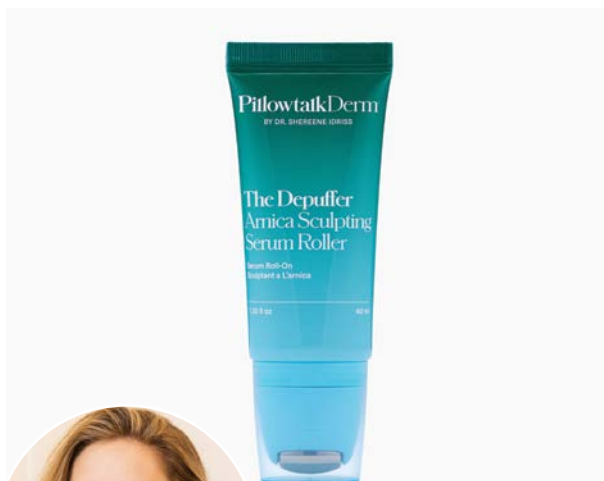
In his treatments, which count Salma Hayek, Ana de Armas and Laura Harrier as devotees, he incorporates his first product, a velvety serum dubbed The Secret Sauce. “Rose is the main ingredient in there. There’s rosehip three ways, and it’s a very luxurious, very expensive oil,” he says. Among the other ingredients are rose Damascus, jasmine, sandalwood and sea buckthorn oil, among others.



Dr. Catherine Chang
NakedBeauty MD Damask Rose
Revitalizing Gold-infused Hydrogel
Eye Masks, \$110/seven pairs

As Hollywood’s de facto plastic surgeon for ultra-natural results, Dr. Catherine Chang has mastered more than 30 treatments. “I look at everything from the bony structures, muscular movements, soft tissue, fat and volume of the skin,” she says. It’s the after care where she found her sweet spot with her new eye masks.

“I formulated them for my practice because I do a lot of eye surgery as well,” she says. “I wanted to create a product that patients could use both preoperatively and postoperatively to help enhance and maintain the results.” The result is a hydrogel eye patch rife with vitamin C, niacinamide, ferulic acid and gold particles. Chang has also tapped the Hollywood elite for the launch, with the masks debuting on Cara Delevingne during her Oscars prep with makeup artist Hung Vanngo.



Dr. Shereene Idriss
PillowtalkDerm The Depuffer
Arnica Sculpting Serum Roller, \$38

Dr. Shereene Idriss is social media’s beauty fact-checker, an authority she parlayed into her brand launch last year. She focuses on skin tone and hyperpigmentation before addressing other concerns.

“When patients come in, very often they’re focusing on a detail that nobody sees from 10 feet away,” she says. “When I hold a mirror and take a step back, the first thing they notice is an uneven skin tone, which gives the effect of looking tired, disheveled and worn out.”

Her brand, named for her social media nickname PillowtalkDerm, followed her complexion-first ethos with an at-home chemical peel, a serum and a moisturizer, all geared toward brightening. Now she’s taking her brand into its next phase with the launch of the Depuffer, a serum with a rolling applicator to tone down redness and puffiness that boasts arnica, centella asiatica, niacinamide, ash bark extract and glycerin.



Sofie Pavitt
Sofie Pavitt Face Mandelic
Clearing Serum, \$54

“My analogy is being a chef – you are a chef of one cuisine. You wouldn’t go to an Italian restaurant for Thai food, and my cuisine is breakouts,” says facialist Sofie Pavitt. “Whether it’s acne, perioral dermatitis, or anyone who’s intimidated to go for a regular facial should come see me instead.”

Pavitt combines facial massage with what she calls “low and slow” daily exfoliation, a philosophy that has spawned her first product, the Sofie Pavitt Face Mandelic Clearing Serum.

“A lot of times, if you’re doing daily exfoliation with something really strong, you’re going to burn your barrier and it’s going to be irritating,” she says. “Mandelic Acid is just the slow cooker of acid exfoliation, it works very gently and it’s perfect for my clients.”



Danuta Mieloch
Danucera, \$38 to \$55

With aesthetic prowess on one hand and business savvy on the other, Danuta Mieloch has taken Rescue Spa from one door to the skin care lover’s candy shop. Among her newest brands is her own, Danucera, which launched with a do-it-all balm and a skin tonic. “I’ve always had a talent for great products,” she claims. “After thousands of facials and thousands of hours in the treatment room, I know skin.”

Her line bridges the gap between the clinical and the clean. “I’ve always looked for that universal product I can take with me, and it’s going to be current and a bit more revolutionary because there’s transparency,” she says. Her Cerabalm, for example, can be used as a cleanser, mask or moisturizer. “I thought of every single detail,” she says, including launching with a facial washcloth and gua sha tool for massaging the balm in. “Massaging in a product will definitely increase the efficacy.”

Aesthetician to Billie Eilish, Miley Cyrus and Hailey Bieber: Biba de Sousa's Rise in Beauty

The L.A. facialist's line of products has received numerous shout-outs from her celebrity clients – and it's all been organic.

BY RYMA CHIKHOUNE PHOTOGRAPHS BY MICHAEL BUCKNER



Biba de Sousa

It was through age-old word of mouth that Biba de Sousa found success.

The celebrity aesthetician, based in Los Angeles, has treated a who's who of Hollywood stars, even resonating with the younger generation; her regulars include Billie Eilish, Miley Cyrus and Hailey Bieber. She also treats Eilish's brother and bandmate Finneas O'Connell, Justin Bieber – and for years, the likes of Emily Blunt, Emma Roberts and Rosie Huntington-Whiteley.

"People found me," she says one afternoon in her work space, located in an inconspicuous building in L.A. "People just found me."

Completely self-funded, the attention she's received has come from spontaneous shout-outs from her celebrity clients in magazines and online.

"I've never paid for publicity," she says.

She hasn't needed to; with a dedicated rotation of visitors, she rarely takes on new clients.

But she's still a small business, and it was only recently that she hired her first employee – an operations manager. "I'm bootstrapped."

De Sousa has been treating skin for nearly two decades, consulting for numerous brands and developing a namesake line of her own. Made in the U.S., with 32 stock keeping units, it's available direct-to-consumer.

"It was mostly for my clients," she explains of launching products, which are priced between \$16 and \$95. "I eliminated unwanted ingredients. And I added what I wanted."

Her ultra-hydrating Cream Barrier moisturizer is the talk of beauty circles in L.A. – as are bestsellers that include The Plant Stem Cell Serum with peptides and The Zinc Mask, recently reformulated with goji berry prebiotic.

"I really learned," she says. "I know skin. I know the business. I know technology. I know product ingredients."

Before venturing into beauty she studied art, as well as law and language – she speaks five – in former Yugoslavia. She left for the U.S. as the region was erupting in war, landing in California.

"I grew up in a holistic environment," she says. Her mother indulged her in beauty rituals, from homemade egg-based shampoo to bathing in milk.

"She was a big pamperer. I had a perm at 13," she laughs.

By age 16 de Sousa showed an interest in pursuing work in beauty, but her family disapproved.

"My parents said, 'You're not going to wash anybody's dirty hair,'" she continues. "That was their response. I just had to abide."

It was in San Francisco, seeing the life her best friend's boyfriend was living as a hairstylist, that she decided to pursue her passion and enroll in beauty school.

"I literally walked through a portal and then never looked back," she says. De Sousa was working in design at the time, transitioning through different professions through the years.

It was in 2007 that she began making a name for herself in beauty. She was working at a popular L.A. spa after relocating from northern California.

"Even though it was popular and advanced, it wasn't enough," she says of the experience. "It wasn't specific enough. It was a spa, right? It was treating people as a business whereas I was focused on helping people with their skin problems."

She was nervous but encouraged by her peers, de Sousa says, of stepping out on her own: "I was really scared. I summoned the courage, but I didn't have the faith. That was the part I had to work on."

In the first week alone, she had 15 clients.

"The practice grew to the point where I had 50 people on a waitlist," she says. "I started to get super busy and overworked. I worked 9 a.m. to 9 p.m."

She's now in a different phase; de Sousa is busy but works at her own pace.

Her goal has remained the same: "I think as a facialist, it's about helping people and making their lives better."

Known for clearing up problematic skin, she says the number-one myth when it comes to acne is that it's caused by bacteria.

"It is not caused by bacteria," de Sousa says. "Bacteria is just a part of the whole process of acne formation."

While many consumers are treated with harsh medications and lasers, she says a lot of acne – particularly when it's inflamed – typically comes from using comedogenic products that block pores. (She has a pore-clogger checker on her site, bibalosangeles.com, where visitors can search whether an ingredient is non-comedogenic or not.)

"Ninety-eight percent of people that I clear were using comedogenic products," she says.

Along with acne, there are five other common skin issues, she explains: dehydration, hyperpigmentation, aging, sensitivity and rosacea.

With a holistic approach, she's constantly reading the latest scientific research to help clear up skin with her methods and products, de Sousa says. And when it comes to tools, "I've had every gadget under the sun," she adds. "What I can say is I'm sticking with a couple true and trusted."

She utilizes "a couple of exfoliating modalities and modalities that impart hydration," she says.

"Microcurrent is wonderful, massage tools, lymphatic drainage."

Next, de Sousa may develop her own device. "Maybe," she says. "We'll see."

Pausing, with a smile she adds, "Ideas are cheap."

Developing personalized massage techniques over the years, in the end – working closely with skin – it's down to basics: "I think that the value is in the hands."



A selection of Biba de Sousa products.

shop

The Selfish Season Shopping List

Self care is a singular act; "Selfish Season" is a movement. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

Have you been selfish lately? Probably not. The emerging wellness movement redefines the very definition of "selfish" with cognizant, continuous actions that encompass self-care and self-discovery. Its impact exceeds a few mere moments of cucumber-concealed bliss and a eucalyptus sheet mask Band-Aid solution. When unplugging is impossible and an "Eat, Pray, Love"-style sabbatical is simply out of the question, it's imperative to create your own road map to recharge your internal battery, reignite your passions, and restore a strong sense of self in your

everyday life. It's time to enter your "Selfish Season."

"Self-care is not selfish, in spite of the 'Selfish Season' label," says psychologist and director of the Media Psychology Research Center, Dr. Pamela Rutledge. "Self-care means taking care of yourself so you can be healthy and well, care for others, and have the physical and mental energy to do all things you want to do."

According to a September 2022 McKinsey report, about 50 percent of U.S. consumers say wellness is a top priority in their daily lives, with more than an estimated

\$450 billion spent on wellness products and services in 2022. That number is forecast to grow by 5 percent each year. Ingenious inventions and the latest technological innovations may be the key toward bettering your mind, body, and spirit.

There's no playbook or hard set of rules to mastering your selfish season, but these "treat yourself" tools can be instrumental to improving your state of being, and consequently, create an efficacious impact on those around you – and what's selfish about that.



Original Buddha Board **\$37.95**

Skip the adult coloring book and unlock your creativity with the mess-free, endlessly reusable Original Buddha Board. Your brushstrokes will fade when the water evaporates – a way for you to practice the Buddhist art of letting go.



Apple Watch Series 8 with Hermès Casaque Double Tour Band **\$1,509**

The Apple Watch Series 8 provides unmatched health tracking while the Hermès Casaque Double Tour leather band imparts a dopamine boost from unequivocal luxury.



Sprig Shower Infusion Starter Kit **\$139**

A botanical oasis that requires no travel, the Sprig Shower Infusion Kit will allow you to cleanse your mind and body.





Osea Vagus Nerve Oil
\$48

Don't discount the power of scent. This sensorial oil blends notes of lavender, chamomile, and rosemary to activate your vagus nerve, which cues your body to shift into a relaxed rest and digest state.



HigherDose Infrared Sauna Blanket
\$599

Expect radiant skin, improved sleep, a decrease in muscle tension, and faster recovery between workouts – all thanks to the healing benefits of HigherDose's Infrared Sauna Blanket.



Focus on your self care activity choices so you're mentally present and can reap their psychological advantages."

DR. PAMELA RUTLEDGE

Bearaby Hugget
\$29 to \$129

Home decor with purpose. This aesthetically-please knotted pillow is weighty enough to provide the happy hormone-releasing benefits of deep pressure therapy.



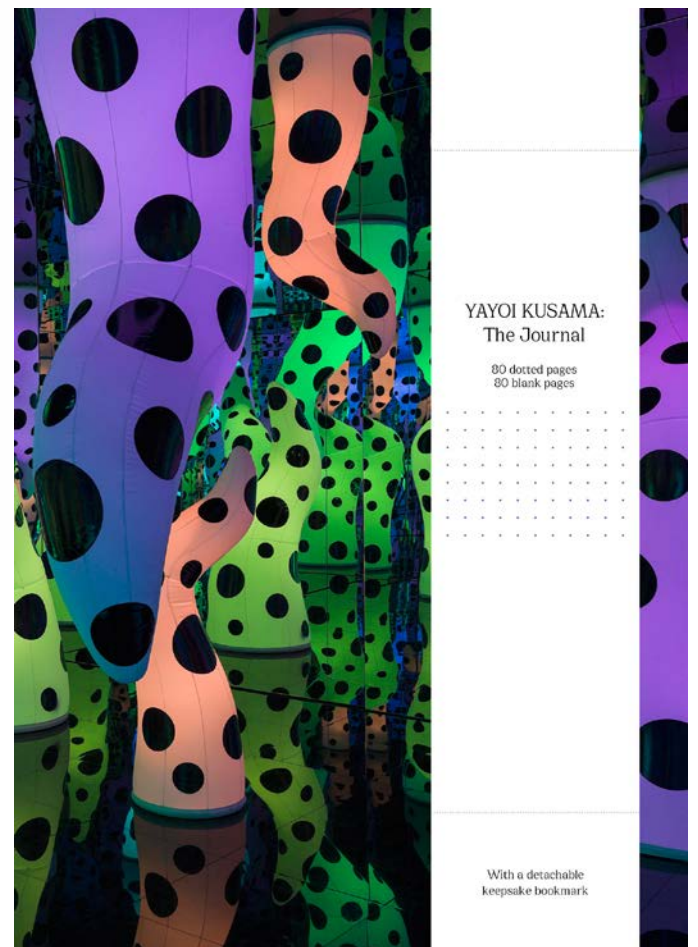
Sleep Me Dock Pro Sleep System
from \$1,149

File this under gadgets you never knew you needed. The award-winning mattress topper calibrates the temperature of your bed just as you like it – hot sleepers will feel chilled; cold sleepers will feel cozy. The system also has a compatible sleep tracker you can purchase for ultimate under-the-sheets wellness.



Therabody Lounger
\$3,999

Reboot while you recline. Therabody's state-of-the-art, zero-gravity lounger utilizes features that immerse you in a sound-bath-meets-massage full body treatment.



Yayoi Kusama: The Journal
(David Zwirner Books, 2023)
\$35

Connect the dots and think outside the box. This unconventional journal by David Zwirner Books features the artistry of Yayoi Kusama with 160 blank and dotted pages for boundary-breaking thought and deep reflection.

‘Lie With Me’ Is a Coming of Age Tale With Lost Gay Love

Olivier Peyon directs a story loosely based on Philippe Besson’s adolescence growing up in rural France in 1984. BY HIKMAT MOHAMMED

“**‘Lie With Me’** is the first novel that director and screenwriter Olivier Peyon has read from renowned French author Philippe Besson. The book was translated into English by Brat Pack actor Molly Ringwald in 2019 and is loosely based on Besson’s adolescence growing up in the small town of Barbezieux in rural France in 1984.

In the novel, the character of Philippe narrates his love affair with the shy and repressed Thomas Andrieu, the son of a small dairy farmer. He chronicles their first meeting across the playground in the cold winter that leads to their secret sexual awakening, which ends by the summer.

Some 20 years later in the novel, Philippe has an encounter with Thomas’ son Lucas. The book is dedicated to Thomas, who, in the book, passed away in 2016.

Besson’s novel sits in the autofiction genre, where he embellishes the events of his own life.

Peyon was given an advance copy of the novel by an editor from the publishing house Éditions Julliard, to see if he would consider it for a screenplay adaptation.

“It was really, really moving – especially at the end, I was crying,” Peyon says on a Zoom call from Paris.

“The teenage love story was great, but it was not the path I preferred to take because there are so many stories about that and I wasn’t sure I would love this part so much. But finally when I wrote the script and met with the two young actors who play Philippe (Jérémy Gillet) and Thomas (Julien De Saint-Jean), I was so proud to say that I was fascinated and in love because they were so mature and intelligent,” Peyon adds.

The director met with Besson to discuss ideas for the script and they hit it off right away. He found out that Besson had written a few screenplays before and understood the process of adapting the book for a different medium.

Peyon’s feature film has a tint of nostalgia with a sharpness of color but is executed in a nonchalant French arthouse way. It’s a combination of “Call Me by Your

Name” and “Jongens,” where there’s a longing for love when all odds are against the characters.

He shot the flashbacks at the end of summer in France for the golden colors and “a souvenir of the summer.”

But the 54-year-old director didn’t set out to make a film about queer love.

“I wasn’t thinking in terms of a gay movie. I really love ‘Brokeback Mountain’ and ‘Les Roseaux Sauvages’ by André Téchiné,” says Peyon, adding that the actor Guillaume de Tonquédec who plays the older version of Philippe, brought in a mature French audience to the film.

He says he could hear the shock in their voices during the first on-screen sex scene and after the film a few of them approached him.

“They came to me saying, ‘I don’t really like stories between two boys. I think there’s too many movies about that, but with your movie, it’s so impressive and beautiful. They were so in love, just like straight people,’” says Peyon, explaining the reason Besson’s book was a success was because of the universal theme of family secrets.

“My movie is for straight people who don’t know anything about gay people,” he teases.

The film resonates with Peyon because it’s a love letter to his youth, when he was a teenager in the ‘80s. However, it shocked him to find out that his version of punk rock and preppies was different to the ones of his crew members, who were between the ages of 25 and 40.

His crew members idea of the ‘80s derives from ideas seen in the mainstream media, such as over-the-top campiness and bright colors.

Peyon’s parents applauded him for capturing the spirit of the time down to the minute details of the furniture used in the houses, but the director himself half-jokingly says it was the “sex positions” that he used in the film that really rang a bell with the ‘80s.

The sex scenes are a key part in Besson’s novel and Peyon wanted to honor that.



French director Olivier Peyon.

“The first scenes of the film are quite harsh, but step by step with the sex scenes it adds sensuality and it’s a story of love with grit – those scenes express that the most,” Peyon says.

Throughout filming, Gillet and De Saint-Jean came to build a close friendship and found out that they have mutual friends in common, which made the interactions more organic as the two trusted each other.

“They understood my life and they knew I wasn’t a pervert. I wasn’t making this movie to shoot beautiful young guys, it was not my purpose of interest,” Peyon says.

The actors were given the freedom to choose what to do in the sex scenes and if they didn’t feel comfortable it was scrapped off the script.

“When I would talk to them, I would forget they were in their 20s and I was in my 50s. I was sincerely impressed by them because the other day I was watching a gay movie and when the boys were kissing each other, it was so fake.

I called Gillet and De Saint-Jean to thank them again,” Peyon says.

For Peyon, the message of the film is about speaking the truth with your community around you, but also with family and friends.

“Love is always difficult when you’re a homosexual and it’s always difficult to come out, even if your parents are really great because you still have to think more than the other young guys because you are different and you feel different,” Peyon says.

Since the making of the film, Peyon has conjured up a friendship with Besson, who he regularly talks to about new ideas for the screen.

“Maybe we will do another gay movie because that’s a subject he knows very well,” Peyon says.

Besson has told him that the best betrayals in life make the best adaptations for novels and screenplays.

The mellow film was released in February in France and made its U.K. debut at BFI Flare, one of the biggest LGBTQ film festivals in Europe and will slowly roll out internationally this spring and summer.



A still from Peyon’s “Lie With Me.”



Jérémy Gillet and Julien De Saint-Jean in the film.



Victor Belmondo and Guillaume de Tonquédec

These Candles Are a Perfect Brew Between Trudon and Tea Master Tseng

Water inspired, there are three scents in this collaboration between the 380-year-old candlemaker and Paris-based Yu Hui Tseng, the first female tea master of Chinese tradition. BY LILY TEMPLETON

For the layperson, there is no secret ingredient in tea. All it takes is water, fire and a few leaves of *Camellia sinensis*, an evergreen shrub native to the Indian subcontinent, East and Southeast Asia.

Yet thousands of years of subtleties are at the heart of a collaboration between the candlemaker Trudon and Yu Hui Tseng, the Paris-based, first-ever female tea master of Chinese tradition.

Descended from a family of scholars that started with the first disciple of Confucius – she’s the 78th generation – Tseng is an award-winning clarinetist who studied the gongfu tea ceremony under reputed masters. More than 30 years ago, she came to Paris and made it her mission to introduce the Western world to tea with the opening of La Maison des Trois Thés, a tea cellar and salon in Paris’ fifth arrondissement, not far from the Panthéon.

Over the years, her unique skills and tastebuds have led to conversations and collaborations with Michelin-starred chefs such as Guy Savoy and Pierre Gagnaire; chocolatier Jacques Génin; pastry chef Pierre Hermé; spice specialist shop Epices Roellinger, and Andreas Larrson, named “World’s Best Sommelier” in 2007.

When Trudon creative director Julien Pruvost was first introduced to the tea master’s world by an epicurean friend, he was intrigued.

But when the French brand approached the tea master with the idea of doing candles together, her initial reaction was tepid. “I’ll confess that I received the proposal with a degree of skepticism,” Tseng says. “I didn’t see how to transcribe the complexity of tea into a scented candle.”

Nonetheless, Pruvost came around for tea or, rather, an introduction into the tea master’s library of hundreds of references, including some that are decades-old and aged like fine wine.

An approach started to take root, Tseng recalls. “[Pruvost’s] sensitivity, his attention, his respect for the universe of tea and his interest for the symbol of water made me realize that if tea as a material could not cohabit with the medium of wax, it could be used to reflect the spirit of tea, like a luminous imprint,” the tea master says.

Opening each box reveals scents that have little to do – at first whiff – with the warm beverage. “On the contrary, we were careful not to represent tea. That was the sine qua none condition from Master Tseng: to work in a different register because the tea she develops and conserves has been elevated to an art,” says Pruvost, who describes her work as one of “rare sophistication and an extreme naturality.”

He recalls having gone to their initial meeting without preconceived notions but also without expectations, having tasted high-end tea brands before. “It was nothing like this and this entire universe attracted me,” he continues.

“Perfume houses ‘know’ tea notes but they cannot be extracted per se, you can only represent it,” Pruvost

Tea master Yu Hui Tseng



explains. So instead of going down the path of “Dada,” a tea-scented candle launched early in the revival of Trudon, the throughline here is the idea of water falling from the sky and being enriched by the elements it encounters.

There is the transparent accord of mineral notes, cedar, cypress, with hints of pepper and juniper berry in “*Sous un Ciel de Pétales*” (or “under a sky of petals”) by Grasse-based perfumer Vincent Ricord of CPL Aromas, which alludes to the mythical paradise of Shangri-La through notes of jasmine sambac, jasmine grandiflorum, guaiac wood and light touches of incense; “*L’Esprit de l’Eau*,” (or “the spirit of water”) by Givaudan’s Benoist Lapouza, and

mossy, almost peaty “*Terre à Terre*” (a play on a French expression for being too-grounded in earthly pursuits), by Givaudan perfumer Mylène Alran.

Each scent evokes a different face of the spirit of tea in “a poetic interpretation that allows our universes to meet without looking to imitate the perfume of tea,” according to Tseng.

Best known as the favorite scented candle of contemporary tastemakers, Trudon was founded in 1643 as a grocer and candlemaker in Paris’ Saint-Honoré neighborhood (then a buzzing area on the outskirts of the city center). It gathered a clientele of well-to-do Parisians and churches and became the provider of the French court’s candles after purchasing the only royal wax manufacturer.

After the French Revolution, it continued to supply the court of Napoléon, who is said to have ordered a candle with gold coins to commemorate the birth of his heir, and its candles were later featured at late-19th century Universal Exhibitions.

Revived in 2007 as Cire Trudon, the French-based manufacturer became once more the official provider of scented candles for tastemakers, even offering cobranded editions with the likes of Valentino, Giambattista Valli and Yazbukey.

It obtained the “Entreprise du Patrimoine Vivant” label, which recognizes a commitment to preserving and perpetuating crafts, in 2012. After the launch of its perfume range and abandoning the use of beeswax in 2018, the brand used the sole moniker of Trudon.

“Our reason to exist is that we make our own products and we are a factory, a manufacture, a workshop and without these tools and the people who animate them, we would be snuffed out,” Pruvost says.

For Tseng, it’s an approach that rings true. “There is no creation, no novelty that doesn’t rest on tradition. My family’s long lineage and the long history of Trudon have created an affinity, particularly in the quest of excellence,” the tea master says. “It’s the kind of encounter I came to France for.”

The Maître Tseng x Trudon candles.



Auberge Brings Luxe to Coastal Cowgirl Haven Santa Ynez Valley

Where to stay, eat, sip and shop among the vineyards, olive groves and lavender fields in Los Olivos and beyond. BY BOOTH MOORE

Southern California style has traditionally been pegged to surf, skate and the street. But SoCal ranch – or as TikTok calls it, “coastal cowgirl” – has become just as pervasive. (Think fisherman sweaters, nautical stripes, denim, cowboy boots and straw cowboy hats.)

The Santa Ynez Valley 30 miles northeast of Santa Barbara is the place to soak it in, which may be why the area has been such a favorite with designers and lifestyle brand builders of late, among them Jenni Kayne, Jacey Duprie of Wyeth, Kendall Conrad, and Heidi Merrick.

The horsey wine country encompassing the small towns of Los Olivos, Santa Ynez, Los Alamos, Solvang and Buellton is also becoming a bona fide luxury destination with the opening of Auberge Resorts The Inn at Mattei's Tavern, adding to a low-key scene that includes Michelin-starred restaurants, a bounty of vineyards, olive groves, lavender fields, and some good local shopping.

“It’s become a mini Napa,” says L.A. designer Kayne, who has been coming to the area since she was a kid. “It’s one of those places that when I get there, my shoulders just drop...And it has influenced me, how I’m inspired by California nature and oak trees.”

(Kayne’s Oak Essentials skin care products are used for facials at the Auberge, and until it sold for just under \$6 million, the Jenni Kayne Ranch house in Santa Ynez was a showplace for her home line and interior design services.)

“It’s the perfect blend of California and Texas,” says Duprie, who grew up on a cotton farm in South Texas before moving to L.A. and starting her

Damsel in Dior blog. Her Wyeth collection has a “Santa Ynez Barn Jacket” inspired by weekends the influencer spends with family in the area, doing everything from riding horses to wine tastings. Everything she needs fits into the deep pockets.

“It’s really wild and rugged and gorgeous,” says Conrad, a former model who started her understated handbag collection in 2000 with the help of a saddle maker. She moved to the Solvang area two years ago from Santa Barbara. “In the summer, it’s like Andalusia with that neutral palette, all browns and dry, and in the winter it’s like Scotland. And we’re 15 minutes from the beach.”

Where to Stay

Now that California’s historic rains appear to be tapering off, the valley is more green and lush than ever and the wildflowers are popping.

In Los Olivos, the 19th-century water tower with a palm tree planted next to it stands at the center of the Auberge property as a symbol of its history as a community hub with coastal-meets-country character.

Swiss immigrants Felix and Lucy Mattei opened the Inn at Mattei’s Tavern as a stagecoach stop in 1886, and the Auberge has lovingly restored the historic saloon-style bar room and restaurant, filling it with antiques, family portraits by the couple’s son, oil painter Clarence Mattei, and relics of the famous Rancheros Vistadores cowboy club whose members included Ronald Reagan and Walt Disney.

Executive chef Rhoda Magbitang came to the hotel from the Chateau Marmont in West Hollywood. The Old West vibe carries through to the menu, which includes a Painted Saddle cocktail with pink peppercorn-infused gin, fino sherry, dry vermouth and bay laurel from the herb garden outside; crispy cauliflower with garlic tahini and spiced local honey; Central Coast abalone with white miso butter, and dry aged porterhouse.

The newly built accommodations have a relaxed ranch vibe. Gravel walkways dotted with fire pits, succulents and lavender plants lead to 67 freestanding guest rooms, including five historic cottages. They all have four-poster beds, fireplaces, white clapboard armoires, brass accents, and individual touches, such as rocking chairs and porch swings on private outdoor patios.

Amenities include a pool, movement studio and barn-chic



The historic water tower at the center of The Inn at Mattei's Tavern in Los Olivos, California.



Guest room at The Inn at Mattei's Tavern.



Mattei's Tavern chef Rhoda Magbitang.



Fess Parker Winery & Vineyard

events space, as well as Gin’s Tap Bar serving local brews and wines outdoors with live music. Locally inspired activities can be arranged on site, such as olive oil and wine tastings, and a “uni experience” that lets guests learn about and prepare the prickly delicacies divers pluck from the Channel Islands. When it opens this summer, the Lavender Barn will be a wellness destination, offering a range of spa services.

Guests are just steps away from the wine tasting rooms clustered along Grand Avenue, Los Olivos’ main drag, and the Foxen Wine Trail is just a short drive (or bike ride) up into the hills.

“We were the 11th winery in the Santa Barbara Vintners Association in 1989, and now there are over 200 wineries,” said Ashley Parker during a tour of the picturesque Fess Parker Winery & Vineyard along the trail. Her family has had a foothold in the area since her late father, actor Fess Parker, bought their 714-acre ranch in 1988, and opened the

Fess Parker Wine Country Inn in Los Olivos a year later.

“Santa Barbara has been growing as a wine region and I hate to say it, but ‘Sideways’ had a lot to do with it,” she said of the wine country road trip comedy starring Paul Giamatti, which celebrates its 20th anniversary next year.

Fess Parker was the setting for the famed dump bucket scene, and the film led to so much free press that the family sold through two vintages of pinots “like that,” she said. The rolling vineyard estate, named a top 100 winery by Wine and Spirits magazine in 2022, is the ideal place for relaxing with a glass of 2021 Ashley’s pinot noir, or 2020 Festivity brut cuvée bubbly.

“We’re trying to get away from the Fess stuff a bit,” Parker said of her father’s legacy of playing Davy Crockett and Daniel Boone on TV, which drove a nostalgic customer to the brand. “Demographics are helping us, because there are 20- and 30-year-olds coming in who don’t have any idea who Fess Parker is, they just like the pinots.”

In town, the Fess Parker Wine Country Inn, which recently renovated its 19 rooms with a country farmhouse feel similar to Mattei’s, is another great option for lodging, with the popular Nella Kitchen & Bar in the lobby serving littleneck clams, meatballs, pinsas and pastas. ▶



Bar Le Côte



Scotty Boy wines.

Where to Eat

The Santa Ynez valley is a foodie haven, with fine dining restaurants, cult favorite Bob's Well Bread bakery selling out of sourdough loaves and canelés most mornings (tip: order online in advance for pickup), farm stands and local seafood among the many temptations.

Gramercy Tavern and Per Se veterans Greg and Daisy Ryan kickstarted the culinary scene when they opened French bistro Bell's in 2018 in funky Los Alamos. Five years and one Michelin star later, the restaurant is still a must for its unforgettable mille crepes with uni and caviar, steak tartare and the perfect egg salad sandwiches for lunch. The \$90 prix fix dinner changes nightly but might feature prawn pain perdu, steak au poivre and dark chocolate mousse.

The couple opened the seafood-forward Bar Le Côte in Los Olivos last year, which serves boquerones and olive spears, scallop crudo and chili marinated whole sea bream along with its famed saffron buns with uni butter.



Santa Ynez General

Where to Sip

Part of the fun is seeing the local wines on the menus, then visiting their vineyards.

Carhartt Family Wines (which shares family history with the Detroit-based workwear clothier) is entirely direct-to-consumer except for the bottles it makes for Bar Le Côte, including a yummy mourvèdre. The back patio of the tasting room is the place to be on weekend afternoons, for live music, dancing, food trucks and maybe a local blacksmith selling custom wares. (Especially on weekends, reservations are a must for nearly all of the tasting rooms.)

Santa Barbara County has one of the highest number of female winemakers in California, among them Jessica Gasca, whose boutique winery Story of Soil focuses on single varietal wines sourced from sustainable, organic and biodynamic vineyards. Funky, tart and wild, the 2022 Martian Ranch Vineyard Gamay Noir is unique to the area, which includes three distinct growing regions: Happy Canyon, producing cabernet sauvignon and other Bordeaux varietals including merlot and sauvignon blanc; Los Olivos and Ballard Canyon, where Rhône (syrah, grenache, viognier) and Bordeaux varietals are grown, and Santa Rita Hills for chardonnay and pinot noir.

Hailing from Ballard Canyon, Stolpman Vineyards pours a range of Rhone wines, from roussanne to syrah, at its pleasant tasting room and outdoor patio. Next door is the place to discover its So Fresh label of carbonic wines, including the tasty Love You Bunches orange and rose.

Duprie recommends the patio at the oak-studded Roblar Winery in Santa Ynez for a glass of chardonnay and lunch from the farm-to-table menu that includes a terrific cheese board, and early spring pea and citrus salad.

For a totally different experience, head to Buellton's Industrial Park, where Scott Sampler's "low and slow," punk rock approach to winemaking has made his Central Coast Group Project bottles favorites at Mattei's, Horses in L.A. and other trendy new establishments.

If you're lucky, you will score an appointment through his website to visit his office, piled high with books about

everything from Richard Diebenkorn to border collies. He'll play some vinyl (Lou Reed), the chat will veer from LSD to the old days at Hollywood haunt Musso & Frank, and Sampler will sample some of his CCGP 2014 "Purple Pyramid" syrah, or his Scotty Boy natural wine label "El Sandweech" carbonic co-ferment of organic pinot noir and chardonnay. "It's more like a hangout," he says of his approach to tastings.

Figuroa Craft Brewing and Ascendent Spirits are also in the vicinity, as is Industrial Eats, a lunchtime restaurant, pizzeria and craft butcher that serves brisket sandwiches, reubens and salads, alongside daily specials.

Where to Shop

Not far away, the Danish Village of Solvang is full of windmills and kitsch. Not to miss, though, are the bakeries selling traditional strudel, kringle and butter cookies. The Solvang Bakery (where the Kardashians get their legendary holiday gingerbread houses) and Mortensen's Bakery are good bets.

If you take Alamo Pintado Road back to Los Olivos, Olive + Lavender Farms is a cute stop for oils, vinegars, bath salts and other gifts.

Jedlicka's Western Wear will get visitors in the mood with its wide selection of snap-front shirts, cowboy boots and Stetsons, plus a life-size plastic horse out front that's the ultimate photo-op.

Global Eye Shop & Studio stocks artisan lifestyle goods such as pillows, candles, jewelry and dresses, as well as handmade ceramics by co-owner Kristen Cramer, including lovely porcelain black painted and carved cacti mugs, wheel-thrown candle holders and poppy flower table lamps.

Los Olivos General Store is a one-stop-shop to stock up on local honey, jam and soaps, and pick up a sandwich next door at local chain Panino, to eat out front while sitting on an Adirondack chair and grabbing some rays.

Stalwart Santa Barbara retailer Wendy Foster's Los Olivos outpost has country-chic floral dresses, skirts and bandanas from Ulla Johnson, The Great and Xirena.

In Santa Ynez (where S.Y. Kitchen is the place to dig into T-bone truffle sliders, Tuscan beef ragu pasta, and gelato), Brass Tack has a fantastic mix of vintage, resale and new, with dresses by MM6 and Rachel Comey, duster coats, cowboy boots and more.

Across Sagunto Street, Santa Ynez General, which also operates the retail store at The Inn at Mattei's Tavern, has mastered

luxury with a local touch, with party-ready dresses by Esse, Rosie Assoulin and Alix of Bohemia, movie premiere-worthy suits by Blaze Milano, Harden novelty rainbow and cactus knits, Frame denim, Ami tees and the store's own house brand of sandals and boots.

"There are 4,000 people in Santa Ynez, and the whole valley is 20,000 people," says former Neiman Marcus buyer Pearson McGee, who opened the store with his husband Spencer Turnbull in 2019. "They are coming to me for things they are not seeing in the big department stores or national chains. The style here is ranchier and understated; my client might be wearing jeans and T-shirts, but flying to Europe for a wedding and wanting special."

The pandemic put Santa Ynez on the map, bringing in a lot of transplants, he says, and business has been booming. The apparel store started at a tiny 600 square feet and has grown to 1,700 square feet. The couple added a home store, featuring Style Union ceramics, Tina Frey resin pieces and Atelier Salsier table linens.

"We've had a great response at the Auberge, and it's driving business to our main store," McGee says. "A lot of people come to the Santa Ynez area but they never come to Santa Ynez." ■

The Hit List

— **Auberge Resorts**
The Inn at Mattei's Tavern
 2350 Railway Avenue, Los Olivos, aubergeresorts.com/matteistavern. Rooms start at \$950.

— **Fess Parker Winery & Vineyard**
 6200 Foxen Canyon Road, Los Olivos, fessparker.com

— **Nella Kitchen & Bar**
 2860 Grand Avenue, Los Olivos, nellakitchen.com

— **Bob's Well Bread**
 550 Bell Street, Los Alamos; 2449 Baseline Drive, Ballard, bobswellbread.com

— **Bell's**
 406 Bell Street, Los Alamos, bellsrestaurant.com

— **Bar Le Côte**
 2375 Alamo Pintado Avenue, Los Olivos, barlecote.com

— **Carhartt Family Wines**
 2939 Grand Avenue, Los Olivos, carharttfamilywines.com

— **Story of Soil**
 2928 San Marcos Avenue, Los Olivos, storyofsoilwine.com

— **Stolpman Vineyards**
 2434 Alamo Pintado Avenue, Los Olivos, stolpmanvineyards.com

— **Roblar Winery**
 3010 Roblar Avenue, Santa Ynez, roblarwinery.com

— **The Central Coast Group Project**
 53 Industrial Way, Buellton, ccgpwines.com

— **Industrial Eats**
 181 Industrial Way, Buellton, industrialeats.com

— **The Solvang Bakery**
 438 Alisal Road, Solvang, solvangbakery.com

— **Mortensen's Bakery**
 1588 Mission Drive, Solvang, mortensensbakery.com

— **Olive + Lavender Farms**
 2450 Alamo Pintado Road, Los Olivos, oliveandlavenderfarms.com

— **Jedlicka's Western Wear**
 2883 Grand Avenue, Los Olivos, jedlickas.com

— **Global Eye Shop & Studio**
 2935 Grand Avenue, Los Olivos, globalartcollective.com

— **Los Olivos General Store**
 2900 Grand Avenue, Los Olivos, losolivosgeneralstore.com

— **Wendy Foster Los Olivos**
 2928 San Marcos Avenue, Los Olivos, wendyfoster.com

— **S.Y. Kitchen**
 1110 Faraday Street, Santa Ynez, sykitchen.com

— **Brass Tack**
 3553 Sagunto Street, Santa Ynez, brassstackstudio.com

— **Santa Ynez General**
 3558 Sagunto Street, Santa Ynez, santaynezgeneral.com

Ungaro's resort collection showed first in New York before becoming available for purchase in Paris.



How to Travel Sustainably, in Style

Traveling is hard enough and making the sustainable choice shouldn't have to mean sacrificing the stylish one. BY KALEY ROSHITSH

Being a prepared traveler is being a sustainable traveler. Though decisions around what to pack, where to stay, what to do (and eat) and how to get there can be hard enough, making the sustainable choice shouldn't mean having to sacrifice the stylish one.

WWD has sustainable travel covered with practical steps any traveler can take to ease their environmental footprint, as well as some more luxurious interests for discovery.

How to Pack

Re-wearing clothing isn't just something red carpet royalty has grown fond of – the very principles apply to vacation mode.

Fashion designer Kay Unger has one travel uniform in mind: her floral-print Marni pajamas. "It is the best outfit because it is made of viscose crepe. It never wrinkles, so I always look tidy and perfect. I can do an overnight trip, for example to Paris, where I am president of Parsons Paris and trips are as often as possible. I get off the plane, add some of my signature bracelets, check into my hotel, and head out to lunch or dinner. It is amazing," Unger says.

She dresses the outfit up or down depending on the weather, using a few practical styling tricks up her sleeve,

be it high-top sneakers, a black turtleneck or Muji T-shirt or jacket over top. "That's another perk of these pajamas – they could be perfect for almost any climate," she adds.

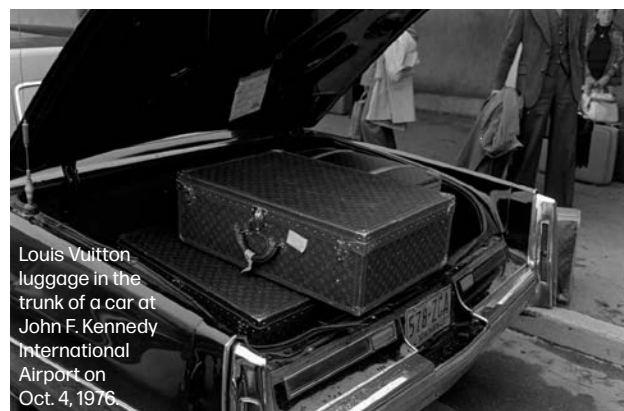
Re-wearing and hand-washing favorite outfits will ensure travelers not only pack light, but are light on their footprints. Methods such as the 5-4-3-2-1 packing method can streamline one's wardrobe. The method entails packing no more than five sets of socks and underwear, a total of four tops, three bottoms, two pairs of shoes and one hat for a weeklong trip.

Research shows that accessories for smart packing are on the rise. According to a Google trend analysis, searches for "travel backpack" and "compression cubes" saw record highs in the U.S. in March. "Capsule wardrobes" are also popular when it comes to fashion.

Though claims of being the world's first "carbon-neutral" suitcase might sound alarm bells for greenwashing, Paravel's Aviator suitcase could fit the bill. The brand sources its recycled polycarbonate material for its Aviators luggage from partners in Asia and Germany, and its Aviator Collection is manufactured in Taiwan. Its Aviator line ranges from \$395 for its carry-on size to \$475 to Aviator Grand and is available at Bloomingdale's, Net-a-porter,



Designer Kay Unger says she sketches outfits before packing.



Louis Vuitton luggage in the trunk of a car at John F. Kennedy International Airport on Oct. 4, 1976.

Shopbop and more. Paravel claims to offset all of the emissions from sourcing, assembly, shipping and delivery, even the estimated carbon emissions of the customer's first domestic plane trip with their Aviator luggage (across the U.S.). The brand also offers packing cubes, jewelry cases, pet carriers and totes.

Many more travel brands are broadening their pitch from simple quality standards, as consumers demand more. For hands-free travel, Climate Neutral-Certified travel brand Monos offers its nylon Metro Sling. The brand also offers premium aluminum and lightweight polycarbonate luggage (starting at \$255), compressible nylon packing cubes (\$90), which claim to more than halve packing volume, and its UV-C light water bottle (\$80) that kills 99.9 percent of bacteria on the spot. The company also donates a portion of its profits through 1 Percent for the Planet.

Experts recommend zero-waste toiletries – including options such as silicone refill tubes, shampoo bars, reusable cotton pads, menstrual cups – and the like to make travel a breeze. Innovators such as Bite, Last Object and more are looking to solve the plastic crisis with toothpaste tabs and reusable silicone swabs, to name a few.

Packing doesn't have to entail only practicality or lack of luxury. New beauty solutions such as Bare Hands' "The Dry Gloss Manicure" (\$42) is an all-in-one, natural nail care solution for shinier, healthier nails. Beauty aficionados should ensure their sunscreen is mineral-based and safe for reefs. In fact, Hawaii passed a law (which went into effect in 2021) banning the sale of sunscreens with potentially coral-harming chemicals like oxybenzone and octinoxate.

What to Eat

By and large, experts recommend limiting plastic use, which can be achieved through reusable food containers (such as Stasher bags); packed snacks, and reusable water bottles such as Yeti, Sway, Stanley Cups (for the very thirsty, there's a 40-oz. canteen) or Nalgene (now made with 50 percent recycled plastic). Those with built-in filters may be an added plus if water quality is a concern.

"I always pack a stainless steel straw and bottle for water, and I often throw a Yeti cup in my bag as well," says Chloe Sorvino, agro journalist and author of "Raw Deal," a book about the politics of meat. "It makes me feel better, especially when I'm in a tropical location already suffering from straw and other plastic pollution."

Today many airports are equipped with water-refill stations, making a reusable bottle not only a sustainable choice but a convenient one. ▶



Designer Kenzo Takada poses with a sculpture of an elephant in Paris on Feb. 10, 1978.



Chef Michel Barbier stands behind the counter with a cafeteria staff member.



Guests attend the International Variety Club's convention in Monte Carlo in May 1977.

Bamboo cutlery is a low-weight and -waste alternative to disposable plastic ones. The same can be said for cloth napkins, reusable straws and tote bags, which take up little room. Solid food can be transported through TSA in either a carry-on or checked bag, but as with the carry-on liquids rule, liquid or gel foods over 3.4 ounces are not allowed in carry-on bags and should be placed in checked luggage.

Regional food and fiber enthusiasts argue that the benefits of buying local vastly outshines buying from global chains. Sorvino says sampling the local cuisines is a must.

"Nothing feels more 'of-place' than eating food that comes from close by," she contends. "All soils are different, so when you eat from local and organic farmers, you're eating only what can grow there. Some plant breeds are hyper-local and only able to grow at that specific climate with the access to water that exists there, so these kinds of crops become the best way to taste the place you are in."

Sorvino recommends seeking out local food makers (at farmers markets and stands) or consider staying on a farm or "agriturismo," an independently owned farm that the owners have rented out partially for guests. Olive oils, wines, cheeses, fruit, herbs and livestock are in many cases available to the farm guests.

"If you don't want to see the relatives of the pig or lamb you may eat there, you may want to consider eating less meat entirely," quips Sorvino.

What to Do

Excursions can be fun on the one hand and damaging on the other.

Bettina Garibaldi, executive vice president and managing director for travel and leisure at PR firm Ketchum, reminds travelers: "Consider the impact that your enjoyment has on local communities, the environment, and its animals." She emphasizes that with a bleak point. "For example, when travelers ride on elephants, their bodies are not designed to be ridden, causing them great harm. I recently read this article from CNN that broke my heart. Respect rules like jumping into bioluminescent bays, like the ones in Puerto Rico, without insect repellent or other lotions on your skin. Our enjoyment should not be at the expense of others or the environment."

However, travelers can have a positive impact. She



A Joby Aviation craft, 2022.

recommends buying with purpose as shopping sprees can, in fact, be a force for good. "An excellent way to give back to local communities that rely on tourism or may be impacted by tourism is to make a purchase – no matter how big or small, as these funds go back to the people and the local economy," says Garibaldi.

Where to Stay

Destinations such as Costa Rica, the Dominican Republic, Puerto Rico, Hawaii and Madagascar are top-of-mind for eco-travelers, according to Google Trend data, and perhaps what they share is a conscientiousness that other lodges lack.

Though traditional bed-and-breakfasts offer a more localized feel (and perhaps reduced footprint), many hotel chains have strived for lower impact, be it with bulk refill shampoo and body washes in rooms or renewable energy. Among them, Virgin Hotels and CitizenM both source 100 percent renewable energy in their U.K. and European hotels, priding themselves on local artist collaborations and food waste reduction. Partnerships with apps like Too Good to Go allow travelers to source leftover foods at a discount. The Gabriel South Beach is another location sourcing renewable energy, offering an electric vehicle charging station on-site as well as branded bicycles. This location, as with the Miami one, are part of Conscious Certified Hotels, an organization dedicated to environmental stewardship. In Japan, Hotel the Mitsui Kyoto sources its coffee grounds for good. The hotel partners with nearby Aoki Farm so coffee

grounds are sent to the farmhouse and converted into fertilizer for carrots. In a full-circle moment, the carrots are combined with a domestic rice flour to make vegan cookies available year-round in the hotel store.

Staycations are not only trendy but also added incentives for environmentalists who opt out of exhaustive travels. Auberger-owned Wildflower Farms in upstate New York (about 90 minutes from the city) opened last September and is set on 140 pine-dotted acres complete with 65 freestanding cabins, along with a spa, pool and restaurant. This property includes a namesake farm, orchards, heirloom gardens and wildflower fields, where foraging classes are among the offerings.

Unique sustainable services are increasing worldwide with hotels such as the Four Seasons Houston uniquely partnering with luxury rental platform Vivrelle so guests can borrow handbags from the likes of Gucci, Prada, Saint Laurent and others free of charge for the length of their stay. (This also means packing less).

It is, after all, a two-way street. Even by guests deferring extra room service or cleaning, declining single-use containers and opting out of buffet-style breakfasts, travelers can make a significant difference.

How to Get There

It's clear that one's mode of transportation matters.

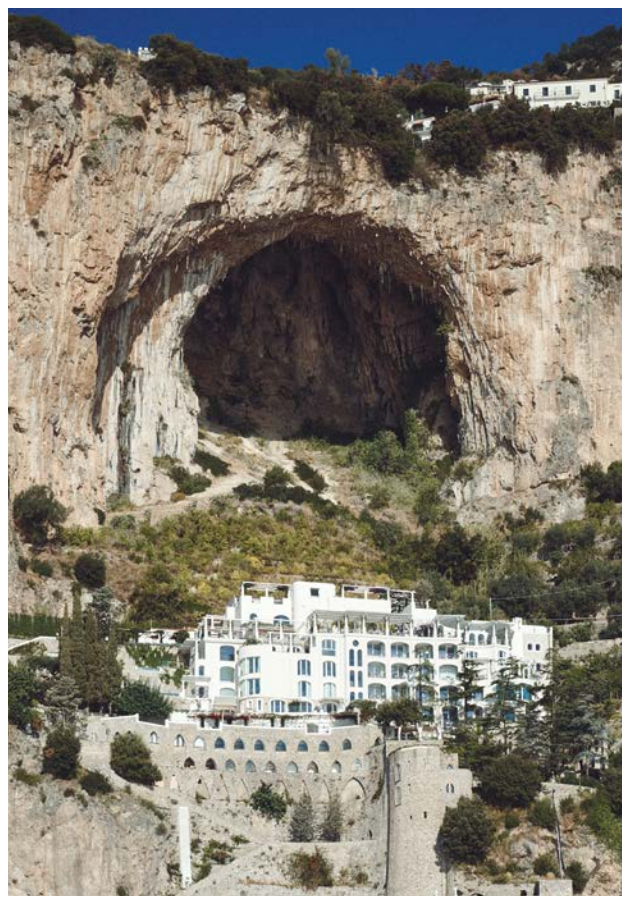
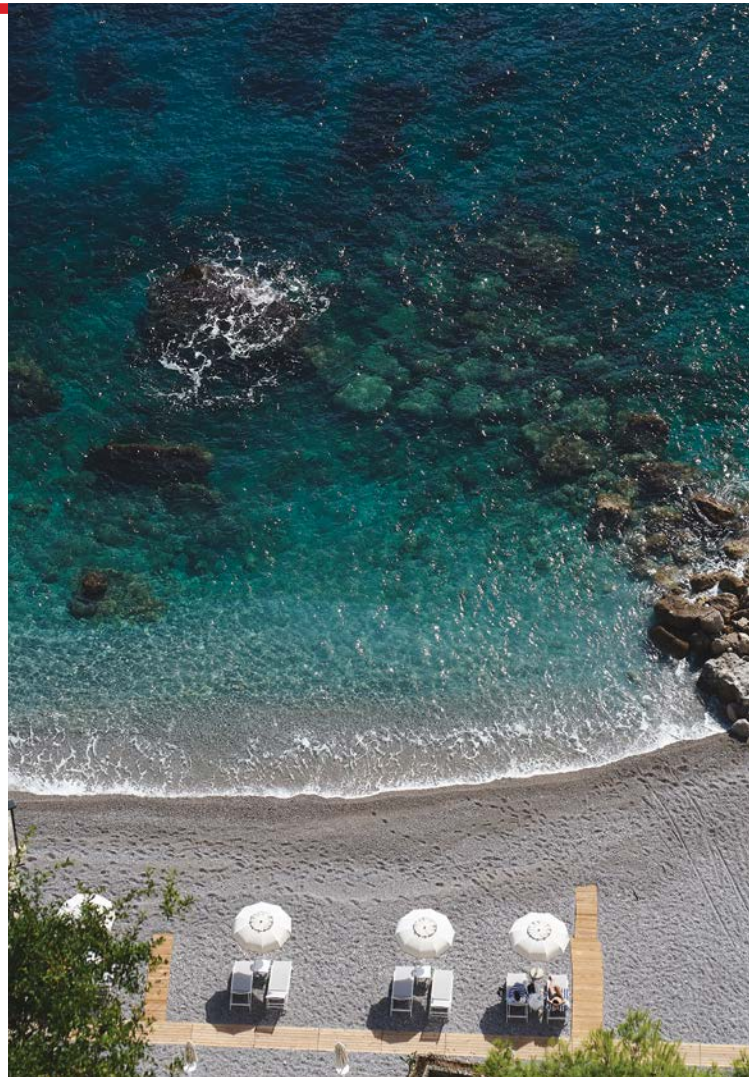
By efficiency, the most sustainable long-distance travel options ranked by Our World in Data, an online scientific publication rendering emissions data in visuals, are: domestic flights (255 grams of carbon dioxide equivalents), a medium petroleum-fueled car (192 g CO₂e), a medium diesel-fueled car (at 171 g CO₂e), a short-haul economy flight (at 156 g CO₂e), a long-haul economy flight (at 150 g CO₂e), a bus (105 g CO₂e), a motorcycle (at 103 g CO₂e), an electric vehicle (at 53 g CO₂e) and all the way at the bottom of the chart – a Eurostar international rail (at just 6 g CO₂e). Business-class flights were not factored into the estimates.

Companies from Air Canada to British Airways, Emirates to Delta are offsetting flights. But given that airlines account for 2.5 percent of global carbon dioxide emissions (but much more given other gases and if accounted for by a life-cycle assessment), there's a lot in favor of avoiding flights – Americans especially, who travel more than any other nationality.

With the electrification of transportation comes modern luxury services that are seeking to disrupt the disrupted. Santa Cruz-based air taxi start-up Joby Aviation (which saw a \$75 million investment from Uber) is setting its sights on transforming travel, with an air taxi dreamed up as a solution to skip traffic blocks en route to the airport.

Joby Aviation's head of air operations and people Bonny Simi offers the following advice to travelers looking to do so more sustainably: "Lower the window shades. Lower the window shades during the flight because doing so can help lower emissions by reducing the energy required to maintain the cabin temperature." Simi also suggests taking a non-stop flight wherever possible. "Take-off and landing burn the most fuel, so try to find direct flights to reduce carbon emissions. Google Flights is a great resource to get an estimate of the carbon emission each flight uses. And the airline you choose matters, too. In 2020, our partners at Delta retired more than 200 aircraft and replaced them with ones that are 25 percent more fuel-efficient."

Whenever possible, opt for public transportation. Simi adds, "I love exploring new cities on foot while staying hydrated. Walking allows me to enjoy the ambiance of the new city and stumble upon lesser-known attractions that I would not have noticed if I took public transportation." ■



Borgo Santandrea Is the Amalfi Coast's Newest Destination

The hotel is the first new property to open on the Amalfi Coast in 15 years and the only five-star resort with a private beach club. BY LEIGH NORDSTROM



Here and above: Borgo Santandrea.

The Amalfi Coast has no shortage of luxury places to stay, but newcomer Borgo Santandrea is offering something no one else is. The resort, the first new hotel to open on the Amalfi Coast in 15 years when it started taking guests last summer, is the only five-star hotel on the coast with its own private beach – bringing a whole new meaning to a luxurious Italian coast getaway.

Owned and operated by Maurizio Orlacchio, who comes from a family of hoteliers in Ischia, Borgo Santandrea is billed not as a classic hotel but rather a collection of luxury villas.

The property hangs 300 feet above sea level and boasts 29 rooms and 16 suites, all of which have sea views (four of the rooms are brand new for this season, and two of the suites have private infinity pools).

Orlacchio says he jumped at the chance to have a property on what he calls “the golden belt” of hospitality along Italy’s coastline.

“Starting from Ravello down to Positano, you have some of the best hotels in the world,” he says. “Every year they are named the best hotels in the world. And our excitement was when we had to decide what to do, because we had the opportunity to have an easy way: you have 70 rooms on your Amalfi Coast with a very small refurbishment. You have 70 rooms on the Amalfi Coast, and according to the demand of such a destination, you can make a margin right after the first year. But we decided to go for the most difficult one. We asked ourselves, ‘When is there going to be a new opening on the Amalfi Coast? Let’s make it special.’”

The beach is one of Borgo Santandrea’s best features, with a private beach club that, new for summer 2023, will be

open in the evenings, with food and beverage and live music under the stars. Summer 2023 also sees new programming at the hotel, including wine tasting and culinary classes (although the restaurant is run by a Michelin-starred chef, so you may as well just leave the cooking to the pros).

Much of the inspiration for the newly designed rooms came from assessing what the other older, classic hotels were missing, according to tourists who frequented them.

“Differently from all our competitors and neighbors, Borgo Santandrea is a project that was developed and studied carefully according to the current hospitality standards. We were able to work on a brand new project,” Orlacchio says, noting that they sourced a questionnaire from 300 top travel advisers to get a sense of what their clients were lacking during their Amalfi trips.

“Once we received all this feedback we changed those parts of the project; the importance of the bathroom was not the same in the ‘70s when all the hotels on the Amalfi Coast were being built as it is now. The importance of having connecting rooms that are not only suites but also entry-level rooms: the walk-in closet,” he explains.

They also position themselves as a modern villa-style of stay rather than a large hotel, never mentioning time restraints for meals or programming so guests can vacation on their own schedules.

“We try not to be worried by the time. I think that a real vacation, it’s not only the service, but it’s also your time,” Orlacchio says.

plats du jour

Sweet Relief

London club king Robin Birley has teamed with longstanding partners to realize his dream of opening a bakery for one and all. BY SAMANTHA CONTI

No one does comfort food quite like Robin Birley, whose almonds have just the right salty crunch and whose savory tapenade rolls and buttery sablé cookies disappear within minutes at the parties, lunches and dinners held at his private eating clubs in Mayfair, England.

Until recently, Birley's baked treats were limited to club members and guests. But now anyone can taste them with the opening earlier this year of Birley Bakery in Chelsea.

Located in a former dry cleaners on Chelsea Green, a pocket-sized enclave of shops between Sloane Square and South Kensington tube stations, Birley Bakery is a boulangerie-pâtisserie that serves up freshly baked sweet and savory pastries all day long.

Birley has opened the bakery with Vincent Zanardi, the former executive pastry chef at club 5 Hertford Street, Birley's Mayfair members' club. Zanardi has also served as head pastry chef at a string of Michelin-starred restaurants, including L'Atelier de Joel Robuchon in London and Paris.

In an interview over peppermint tea and an almond croissant, Zanardi says Birley's is the sort of place he remembers as a kid growing up in Paris, an all-day bakery serving the neighborhood everything from a croissant or pain au raisin in the morning to a sandwich on homemade bread at lunch, after-school chocolate chip cookies and special occasion cakes.

"It's not elitist. It's for everybody," says Zanardi, adding that customers are a mix of Birley club members (the neighborhood is one of the most affluent in London), walk-ins paying two pounds for a croissant and locals looking for a quick lunch or weekend treat.

The bakery was a long-held dream of Birley's whose idea was to share the scrumptious baked goods that have become a hallmark of his clubs, 5 Hertford Street and Oswald's in Mayfair.

He found the right partners in Zanardi and head baker Eshak Belabed, and went for it. "Together, we spent years looking for the perfect location to open our own bakery, and are thrilled to have successfully found a site in Chelsea Green," Birley says.

Zanardi says they scouted locations for seven years before finding the Chelsea Green site. They wanted a neighborhood feel and they're certainly at home on the green, which already boasts a fishmonger, butcher, gourmet grocery store and small shops selling wine or savory pies.

The bakery is bijou, and there are only a few tables and chairs on the far side of the room and a counter with stools facing the green.

Taking up most of the room is a vast sparkling glass case full of pastries, including almond croissants made the old-fashioned way – minus the rich cream filling – and bread loaves galore, including sourdough loaves, seeded baguettes, olive bread, rye bread and tapenade rolls, the latter of which are a staple at Birley's clubs.

One of Zanardi's latest creations is a savory treat known as "la cravate," or necktie. It's a long and skinny



The sweet and savory breads and pastries at Birley Bakery.



Vincent Zanardi of Birley Bakery.

The younger Birley has been in the hospitality game for decades, launching his career in the '80s with an eponymous sandwich and salad chain that still operates in east London, the City and Canary Wharf.

While Zanardi may have sharpened his pastry skills at Michelin establishments, he says he loves the simplicity of Birley's approach, which is why this bakery is sticking with the classics.

Just like his father Mark, Birley makes guests feel as if they're at a never-ending country house party where the living is easy.

"You have to feel at home. If people are coming for lunch or business, they need to be focused on their conversation. The food is not the star, and it should be easy to understand," says Zanardi, who was speaking above the

bakery's loud and lively chatter.

Birley's Bakery was never meant to be a full-blown café, but customers can't seem to get enough, making themselves at home on the barstools and at the little tables.

The decor, courtesy of the Notting Hill-based JR Design, is lavish and mimics the richness of the ingredients. The dark red wallpaper features gilded 19th-century Japanese motifs, which also appear on the chocolate gift boxes. The striped paper bags and coffee cups are a nod to the rattan seats and style of traditional Parisian brasseries.

A large swathe of the bakery's glass case is dedicated to desserts, including palm-sized lemon meringue and Tropézienne tarts; wedges of pistachio cream cake, and creations made with chocolate and hazelnuts. There is ice cream on offer, too, as well as takeaway coffee and tea.

Then, of course, there's the chocolate.

There are bars covered with raisins and nuts; almond and popcorn dragées, and a selection of chocolates made with homemade pralines or in flavors such as matcha lemon; peanut, and dulce de leche.

For Easter, the bakery created a gold leaf-adorned egg made with 80 percent dark chocolate from the Philippines. A single supplier oversaw every aspect of the chocolate-making process, starting with the bean selection.

Zanardi works closely with all of the bakery's suppliers, many of whom he's known for years. He sources the chocolate from Switzerland, France and even the U.K., where he discovered a chocolate-maker who imports the beans from Indonesia.

The vanilla comes from Tahiti, from a supplier with whom Zanardi has been working since 1998. He describes the man as "making the best vanilla on the planet."

Hazelnuts hail from Piedmont, Italy; almonds from Valencia, Spain, and honey from Bermondsey, London. The wheat flour is from an artisanal producer in Burgundy, France, and Zanardi is its sole U.K. customer.

Like Birley, Zanardi wants to get everything absolutely right and for his guests to be happy and sated. His great satisfaction – beyond feeding people – is persuading them to experiment and to find joy in food.

"Cooking is something generous. It's something you do because you like doing it. You're giving pleasure to someone. As a chef, you want good feedback. And the best feedback is when people say something like, 'I usually don't eat hazelnuts – but this is great,'" Zanardi says.

Given the buzz inside the bakery – and standing room only for some – Zanardi should prepare himself for some more moments of revelation.



The bread at Birley Bakery.

San Francisco's Atelier Crenn Awakens This Spring With California Dream

Award-winning chef Dominique Crenn's flagship restaurant relaunches with a new design and concept as an ode to California. BY ADRIANA LEE



The leek tart.

Chestnut Miso Kingyoyaki



One of the world's most renowned ateliers doesn't hail from fashion, but from the culinary world, and San Francisco, home of Atelier Crenn, gets to benefit from its vision, artistry and literal good taste.

Now Dominique Crenn, the James Beard award-winning chef at the helm of the three-Michelin-starred restaurant, has cast her discerning eye on a revamp of her flagship restaurant. The renovation, which was revealed in January and completed in February, isn't the first for the restaurant, but it may be the most fundamental, as a major shift in both design and concept.

Since opening in 2011, Crenn, who hails from Versailles, has drawn inspiration from her childhood and personal experiences to inform Atelier Crenn. The theme is still deeply personal, but reflects the chef's evolution. Everything, from the new dining room to the pescatarian tasting menu, was crafted to celebrate her adopted home of California.

Apparently it's never far from her mind, no matter where in the world she is. For instance, she's in Paris to work on another opening, though she expresses her enthusiasm to WWD via email: "To redesign Atelier Crenn right now is a dream come true," she says. "Eleven years ago, the restaurant encompassed who I was at that time, but like all humans, I have evolved."

Now the restaurant is evolving alongside her.

The new decor was developed by Ethan Tobman, a production designer Crenn met while working as chief technical consultant on Searchlight Pictures' film "The Menu."

Tobman is no stranger to high-profile projects, having worked with names like Taylor Swift and Beyoncé. But he finds his friend and her restaurant particularly inspiring, describing the collaboration as "written in the stars."

He maintained Atelier Crenn's signature warmth and neutral palette, so the environment is still tonally consistent and identifiable. But where the previous design made diners feel like visitors to the chef's home, the new dining room breaks down the walls, opting for more wood grain, natural lines and even a forest mural. It's very Atelier Crenn and also very California.

"I hope our guests are able to feel all of the energy I have put into this beautiful, refreshed space," Crenn adds. "It is truly an extension of me and my life."

Of course, all of that is prelude to the artfully designed and impeccably constructed dining courses. At its essence, the menu highlights local plants, fish and seafood, including produce from the chef's own Bleu Belle Farm. But a cracker



Chef Dominique Crenn



The renovated Atelier Crenn.



The Dungeness crab cracker.

or leek tart becomes something more in Crenn's hands. The courses aim to guide guests through different times and places, as a way to ruminate on the beauty of the state's diverse geographic and cultural landscapes, as told through flavors, spices, technique and plating.

Crenn is the first female chef in the U.S. to score three Michelin stars in 2018, and naturally, demand is high for reservations at Atelier Crenn. But it's worth noting that the chef racked up a fourth star with another eatery, Bar Crenn, just next door. Her pop-up in Hayes Valley, Spring at Petit Crenn, has also opened up select April dates. So there are options to experience what social media has dubbed this "#incrennable" culinary world.

How Campari Turned a Gin Brand Into Fashion's Favorite Spirit

Bulldog gin was poured at the most recent JW Anderson, Sunnei and Marcelo Burlon fashion after parties. BY MARTINO CARRERA

When former JP Morgan investment banker Anshuman Vohra launched his gin brand in 2007 in the U.S., the American scene was still processing and very much attuned to the cosmos the four female characters in "Sex & The City" would usually drink.

Inspired by his father's penchant for a gin and tonic cocktail, the Indian-born entrepreneur introduced a London dry gin with a complex yet smooth taste, with juniper notes tempered by citrusy and spicy accents for a total of 12 botanicals sourced from across the globe.

His original ambition was to reinvigorate the category and stand out from the crowd of competitors with a lifestyle proposition.

To be sure, much like in fashion, spirit trends come and go and as the Aughts wrapped up, gin was having a resurgence over vodka, once deemed the cool spirit for those in the know. Gin's complexity seemed to better cater to the growing audience of drinkers looking for an all-round sensory experience.

By the mid-2010s, Bulldog had made its way to Europe and especially Spain and the U.K. and started distribution in around 55 countries soon thereafter. But it wasn't until 2017 that the brand would begin to gain the fashion status it has today.

That year the Italian Campari Group, owner of such signature spirits as the namesake Campari and Aperol, both used for the aperitivo-intended spritz cocktail, acquired Bulldog from its owner with ambitions to further grow it globally.

The acquisition marked the first foray into the premium gin segment for the group, which had grown into a multibillion-dollar company since its foundation in 1860. The Campari Group owns portfolio of spirits that includes other gin brands such as Bickens in the upper mainstream and O'ndina in the niche super-premium segments. It is also the owner of Espolon tequila and Skyy vodka.

To expand the gin inspired by New York's bustling and glamorous city life, referenced in Bulldog's sleek, all-black chunky bottle, Campari developed g-local strategies, focusing on trendsetters and social achievers.

"Bulldog's vision is simple and clear, becoming the symbol of bold expression for cool night life," says Clarice Pinto, senior marketing director for the Italian market at Bulldog.

"Within the context of booming gin [sales] in Italy, where most of the players are focusing their communication on product credentials and botanicals, we decided to position Bulldog as a lifestyle gin brand, starting to build a link with emerging fashion [brands and initiatives] as a neighboring territory," she explains.

It should come as no surprise then that as part of a strong marketing push, Bulldog gin has become a go-to for fashion parties, especially within the Milan scene.

"In 2021, we started seeding within this territory, overseeing fashion cultural moments...creating valuable collabs with emerging [or established], brands generating hype and social buzz," Pinto says.

In 2022 alone, Bulldog was the main partner and sponsor of the 10th anniversary party for Marcelo Burlon's County of Milan brand, as well as for JW Anderson, Sunnei and Dsquared2, among others.

It also dipped its toes into charitable fashion events, such as the AIDS and HIV fundraiser Convivio and the Black Carpet Awards held last February to champion underrepresented Black, Indigenous and people of color talents.

"There is a different strategy for each of the countries where the spirit is distributed and Italy, which is growing at a fast pace, was the natural fit for a fashion-leaning approach," Pinto explains.



A Bulldog-powered event in Milan.

Here and below: Guests at a Bulldog-powered event.



G-local activations are anchored to the global brand image campaign, which is titled "Begin Bold" and centers on empowering young people to chart their own path, breaking free of conventions.

"We're aiming to target spirit enthusiasts who we define as 'social achievers,' those in the know and up to date on new trends...who have a strong interest in premium and iconic brands...are keen to living their life to the fullest, naturally curious and self-confident," Pinto says.

"We are trying to meet their interests, convinced that this would also cater to their followers," she explains.

In 2021, Bulldog jumpstarted its Bold Nights events, which gather crowds of talents, influencers and nightlife enthusiasts in immersive spaces. The most recent iteration was held Friday at Milan's East End Studios. It will be followed by similar activations in Rome and Naples.



*Giorgio Armani's
Interior Design*

WHAT
MAKES
THE
CUT

In an exclusive interview, Armani, who has built a successful interior design business over more than two decades, opens up about his aesthetics in the segment, revealing some surprising likes and dislikes.

BY LUISA ZARGANI PORTRAIT BY STEFAN GIFTHALER



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Sipping an aperitif at the Bamboo Bar at the Armani Hotel in Milan, those familiar with Giorgio Armani's meticulous attention to detail know that the positioning of the counter stools has passed the legendary designer's intense scrutiny. If you find yourself at the Armani Hotel in Dubai, you can rest assured that he has considered the height of the coffee tables in the entry hall and the color of the fabric on the sofas. Checking out the Armani/Fiori at the Emporio Armani megastore below the designer's Milan hotel, the floral arrangements reflect his admiration for Japan's aesthetics.

Consistency and cohesion are keywords in Armani's vocabulary and these apply equally throughout his design world, which extends far beyond the famed fashion collections, and which remain ever so current as he gears up to present the latest Armani/Casa collection during Salone del Mobile.

For the first time, Armani will open to the public the doors of the stately Palazzo Orsini – the company's historic headquarters – to display the new outdoor range in the garden and his furniture in the beautiful frescoed rooms of the Armani Privé atelier, in a reflection of continuity with the designer's recognizable style.

Just as he has masterminded the growth and expansion of his fashion empire, which reported sales of more than 2 billion euros in 2021, Armani has built a solid furniture and interior design business. Armani/Casa is present in 29 countries with 40 stores around the world in leading cities from Milan and Paris to New York and Tokyo.

"I try to get by," he deadpans with a smile, his blue eyes twinkling with humor, during an interview at his apartment in Milan's Via Borgonuovo, the address of his storied show space near Palazzo Orsini.

While Armani/Casa was formally established in 2000, Armani designed his first piece for the home in 1982, the sharply silhouetted Logo lamp, seven years after founding his fashion brand and ahead of his peers, who have since expanded into the interiors category.

"If you ask me what I think now of all this work, I would say it's been an immense commitment and continues to be so. However, I do it with pleasure, as there is nothing more beautiful than to see an apartment be born," he says.

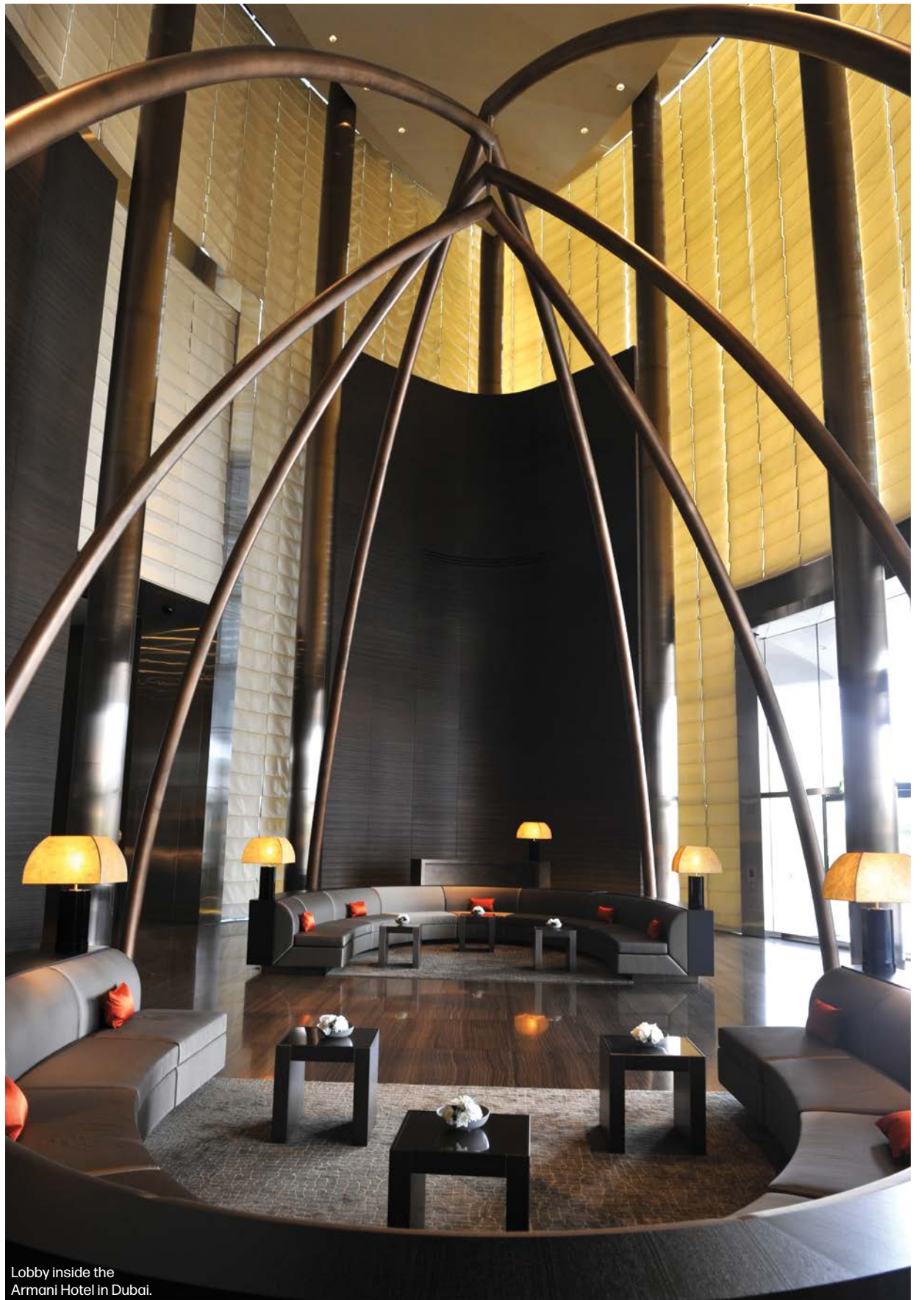
Needless to say, his own apartment is exquisitely – but also surprisingly – furnished. Case in point: a beautifully restored armchair newly upholstered with a leopard print fabric – not exactly a pattern that one immediately associates with Armani.

"It's a fantastic armchair, revamped but it's an original from the '30s," he says, noting that he has revisited the model for the Casa collection. "Armchairs are my favorite pieces to design."

The apartment was originally designed by Peter Marino, but Armani has filled it with memorabilia "of personal, ▶



Inside the Saint-Tropez house.



Lobby inside the Armani Hotel in Dubai.



Armani in front of the Mariu.



Outdoor Terence sofa from the new collection.



Ambassador Suite

Broni's Villa Rosa

more than material value." For example, a sweet portrait with his mother takes pride of place, visible from the entrance into the room. Above it is a painting of a black panther.

A striped black and white furry throw is laid on a sage-green sofa, contrasting with colorful pillows with graphic motifs. A sleek light oak desk is flanked by two low bookshelves – "I don't like high libraries," Armani points out, although built-in bookshelves take up one entire wall.

Two floor-to-ceiling mirrors give further depth to the room, where touches of orange, as in the pillows on the chair behind the desk and on the lampshades with Far Eastern vibes, add warmth to the neutral palette.

Armani has a very clear point of view, but he admits he has fine tuned it over the years, as his first collection was "very severe, squared, angular and sharp." At the time, he disliked the idea of working with mahogany, wanting to stand out from a crowd of designers who employed that wood, he says.

In time he became more familiar with the interiors category, growing his experience and understanding his own feelings. Those drove him to indulge in his passion for the Far East, Japan and China in particular.

"I did not want to make a collection of pieces that would be coordinated, I wanted to feel from developing one particular theme, but my effort has always been to stay true to certain values," he says.

These include the bedrock beliefs that "furniture must be comfortable, an armchair welcoming, a sofa suggest rest, a bed should have no edges – because you never know what happens at night," he says with a small laugh. "Colors must work with one another and in that sense you can recognize my style and aesthetics."

Art Deco has also been a recurring reference point, which Armani says is connected to his "love for cinema of the '30s and '40s – and we all know that true cinema was in those years," he contends.

Asked how he extends this aesthetic to so many different design categories, he shrugs, saying it is "difficult to give a response. It comes from inside, my own taste dominates this choice."

Armani has formed strong working relationships with some of the most prominent architects and interior designers in the world, from Marino to Doriana and Massimiliano Fuksas, who conceived the designer's Manhattan and Tokyo boutiques, and Tadao Ando, who created the Armani theater on Via Bergognone in 2001.

At his Silos space in Milan, Armani devoted an exhibition to the Japanese architect's career during Design Week in 2019. At the time, he praised Ando's "extraordinary ability to transform 'heavy' materials such as metal and concrete into something truly exciting," emphasizing the architect's "use of light, a fundamental element that helps shape the character of spaces."

In 2015, Armani unveiled the Silos site, renovating the 1950 building, originally a granary of the Nestlé company, covering around 48,600 square feet on four levels. The designer himself conceived and oversaw the renovation of the building, which stands on the opposite side of the street from the theater.

The building is modeled after a basilica layout, an open space four floors high with two levels of naves overlooking it on either side. The ceilings are painted black in contrast to the gray cement floors. "I wanted to keep the rough aspect of the Silos as it was," Armani remarks.

The geometric, regular shapes echo Ando's own design sobriety. What drives Armani, summed up Ando simply at the opening of the exhibition, is "his desire to do beautiful things."

Beauty in interior design also depends on the location, as Armani explains that each of his homes has a different atmosphere according to the geography. "I strive to stay true to each location and in connection with the exterior."

On the island of Pantelleria, he has restored a group of dammusi, the typical local stone homes, into a beautiful



summer retreat, "recovering and maintaining the aesthetic of those buildings," he says.

In Antigua, the style is more American, with white-painted wood and columns, but Armani admits he "took out some of the colonial echoes" to make the house more in sync with his own style.

He speaks fondly of his apartment in Paris' Boulevard Saint-Germain in an 18th-century building above the Emporio Armani boutique. "The view is beautiful, and the area is always buzzing with people walking around," he says.

The house in Saint-Tropez reminds Armani of his "first summer trips as a young man" while a restored barn house – Chesa Orso Bianco – in St. Moritz, Switzerland, is a way to enjoy the snow, as the designer points out he chooses his destinations depending on the season and the weather.

It is Villa Rosa in Broni near Pavia, a one-hour drive from Milan, that is the most surprising. It has 26 rooms on land that spans 25 acres, where zebras, llamas, alpacas, deer and parrots roam freely. Its previous owner was Count Franco Cella di Rivara, who invented the Marvis toothpaste brand.

There are few traces of Armani/Casa furniture or contemporary art in the house, as a painting by 17th-century artist Giambattista Tiepolo stands out in a salon and there is a stone lion bought in Paris that dates back to the 18th century. Baroque gold and gilded mirrors reflect fluffy sofas. "I added some very personal elements to the house, it is filled with memories, but I never wanted it to become a museum. It's a home where I can feel relaxed," Armani says.

For added atmosphere, he installed five fireplaces in the villa. "I like the scenography at Broni, it reminds me of the palazzo of [1963 Luchino Visconti film] "Il Gattopardo" with Claudia Cardinale, dancing in that wonderful salon," he muses.

Fireplaces are a must for the designer, who even added one on his personal yacht, Main. He oversaw the furnishing and design of the boat as well as the previous one he owned, Mariù.

In his first design project of a commercial boat, last February he presented the 236-foot Admiral motor yacht designed with The Italian Sea Group, which will be delivered in early 2024 – and which already has a buyer. The yacht is the first of two.

"It's true I love the sea, but I am not a big swimmer, and I take no risks. Also, I see boats for what they are, I don't want to make them into sailing homes," he points out.

The designer has also built a solid business with his hotels in Dubai, which bowed in 2010 in the Burj Khalifa, and in Milan a year later, in a venture with Dubai-based developer Emaar Properties PJSC that was established in 2005.

Last year, it was revealed that an Armani Hotel will rise in Diriyah, a 300-year-old site located a 15-minute drive from Riyadh, in the Kingdom of Saudi Arabia, which is expected to be completed in 2026. The area is home to the

UNESCO world heritage site At-Turaif, recognized as one of the world's foremost mud-brick cities and the valley and lush palm groves of Wadi Hanifah.

Asked about this new development, Armani says he chose a design that would be connected to the location, but stay away from the risk of becoming "either too ethnic, or too modern, but I still think that a tourist will want to find the atmosphere connected to the place."

He has not made substantial changes to the existing hotels over the years because he believes returning guests "don't want to find that everything has changed." By way of an example, he says, "if you go to La Colombe d'Or hotel and restaurant in Saint-Paul-de-Vence, you don't want it to be different – there is nothing worse."

He has not rushed to open a chain of hotels and the final decision on the location is entirely his own. He believes there is no need to stretch this venture. "An English style Armani Hotel in London is pointless, who cares," he says firmly.

Since 2003, the Armani/Casa Interior Design Studio has provided complete interior design services to private individuals and property developers, including the Maçka Residences in Istanbul and the Century Spire in Manila, among others. Most recently, the 260 Residences by Armani/Casa in Miami, Florida, in a 60-story oceanfront tower designed by architect César Pelli in Sunny Isles have been completed and have sold out.

Armani is also redeveloping his four-level, 16,000-square-foot Madison Avenue store in Manhattan into a 96,000-square-foot building that will house a flagship and 19 luxury Armani/Casa residences, a project to be completed in 2025.

A new restaurant will open in the complex – as food is always a key part of his projects and he was the first to introduce Nobu in Italy in 2002.

Despite his hands-on approach, Armani accepts the idea of clients making the residences their own. "I provide elements to create an atmosphere in a bedroom or a living room, but then I realize these can be tweaked by those living there – as they wish."

He admits sometimes he disagrees with developers when changes are made for commercial reasons. The projects, he says, "are not about luxury but about atmosphere. There must be cohesion between the furniture's materials and the floors, they must work with the curtains."

He concedes he is sometimes "demoralized" by the long lead time necessary to complete interior projects, "given my young age," he says with a chuckle. "I feel like I should busy myself more with [the interiors and furniture designs] but they take years to see the light."

And he assesses the competition in the segment. "The offer is huge and I feel comparable with other brands. In fashion – well, that's different," he says, his eyes twinkling. ■

You Can Sit With Them: Fashion Designers Pick Their Favorite Chair

They prize rare designs, some stretching back as much as 100 years. BY MILES SOCHA, BOOTH MOORE, SANDRA SALIBIAN, DENNI HU AND SAMANTHA CONTI

Rick Owens lives in sparsely furnished dwellings, and so when he embarked on a search for the ideal chair in 2014, he set the bar very, very high.

“They need to be appropriate for the space and have poetic and legendary provenance, but also tremendous restraint,” he wrote in his “Diary of a Somebody” for *How to Spend It* magazine that year. “They need to be glamorous, but look humble and aesthetically severe.

“I’m afraid I expect a lot from a chair,” he concluded. “Prouvé and Perriand are great, but I can enjoy them at everyone else’s house.”

Owens ultimately found his ideal four-legged friends in a set of rare Jugendstil dining chairs by Finnish-American architect Eliel Saarinen, father of Eero Saarinen. (Jugendstil is often described as the German counterpart to Art Nouveau.)

Many fashion designers are passionate, and fussy, about chairs. During his Balenciaga years, Nicolas Ghesquière would often arrange special seating — one season, hundreds of Warren Platner wire stools; another, glossy wooden benches with a special baked-on finish.

Tom Ford was partial to sumptuous sofas during his Yves Saint Laurent years, and Riccardi Tisci lined up plush Art Deco armchairs for his Burberry debut.

Bottega Veneta’s creative director Matthieu Blazy now carries the torch for fabulous runway furniture: His last show featured Gio Ponti’s Superleggera wood chairs, which have been manufactured since 1957 and proved as comfortable as ever.

Here, WWD asks a range of fashion designers to have a seat and tell us all about their favorite chair:



Chair by Eliel Saarinen.

Rick Owens

Favorite chair: “It’s from an Eliel Saarinen dining set custom-built for this family in Finland in 1902. I only have two armchairs, but then I have six chairs without the armrests. Eliel Saarinen was one of my favorite architects ever. I was on the hunt for a good office chair because I couldn’t bear to have one on casters.”

The backstory: “Every once in a while I would just Google ‘Jugendstil’ and see what’s out there, and eventually I found this dealer with the set. They are super comfortable, and at the top of each chair there’s a little inlaid flourish that hits you right below the round part of your skull and the lower cushion fits right into the right place of your back. So I have a few here at my apartment next to our factory [in Concordia, Italy] and then I have the rest of them at my apartment on the Lido and these are basically the only chairs that I have. Everything else is either benches or couches.”



Tory Burch’s favorite chair, designed by Paul Poiret.

Tory Burch

Favorite chair: A chair designed by Paul Poiret.

The backstory: “One of my favorite chairs was a present from my parents. It was designed by Paul Poiret, and I love the way the sleek design plays off of the unusual colors inspired by nature.”

Julien Dossena

CREATIVE DIRECTOR OF PACO RABANNE

Favorite chair: “A chair by Gaetano Pesce, from the collection ‘Nobody’s Perfect.’”

The backstory: “[I like] the transparency, the colors, the very pure expression of Gaetano Pesce, the idea that it is unique and handcrafted.”



Julien Dossena’s favorite chair by Gaetano Pesce.

Véronique Nichanian

ARTISTIC DIRECTOR OF MENSWEAR AT HERMÈS

Favorite chair: “The Pierre Jeanneret lounge chair.”

The backstory: “I fell in love with [it] while traveling to India about 25 years ago. I was lucky enough to stay in Chandigarh, in a house designed by Le Corbusier where they had the Pierre Jeanneret lounge chair. I find it interesting because I discovered it in the actual city where it was imagined and created. Part of what makes it so special to me is its sustainable approach of using local materials for its fabrication, which at the time was completely innovative. I also enjoy the contrast between its massive teak structure and the transparency through the rattan cane works of the seat and the backrest. It is an architectural design with very clear and confident lines. I am fond of the legs in the shape of a compass forming an upside-down V, with the armrests adding two more lines. I also like the slightly tilted backrest that gives a floating impression. It creates a surprising equilibrium that confers its singularity to this timeless design. The design, through its lines, embodies both strength and poetry.”



Pierre Jeanneret, Easy armchair, ca. 1955-56.

Pieter Mulier

CREATIVE DIRECTOR OF ALAÏA

Favorite chair: “Allunaggio” by Achille and Pier Giacomo Castiglioni.

The backstory: “[It’s] the first ever chair I bought; I dreamt for years about it. It’s a conceptual masterpiece, made for the outdoors. It redefines the way we think of seating and how it takes the space around it with its long elongated legs... The Castiglioni are among my favorite designers because their body of work is radical, revolutionary and so aesthetic.”

The “Allunaggio” chair designed by Achille and Pier Giacomo Castiglioni in 1965.



Tamara Mellon

Favorite chair: The “Oeuf” chair by Jean Royère.

The backstory: “I love the minimal yet cozy feel of it, it is perfect for a special place in my closet.”

The Oeuf chair designed by Jean Royère in the 1950s.

Thom Browne

Favorite chair: “The Gainsborough chair...”

The backstory: “It is timeless, good looking, and is the chair that Andrew [Bolton] and I sit in every evening and have drinks....And Hector likes it too...”



Thom Browne's Gainsborough chair and Hector.

Camille Miceli

CREATIVE DIRECTOR OF PUCCI

Favorite chair: “The ‘Chaise Carbone’ by Martin Szekely. I love this chair because it is a gesture of purity and at the same time a warm and livable object.”

The backstory: “The work of Martin Szekely is related to my long-lasting friendship with Azzedine Alaïa. Martin has designed bookshelves and tables for me. The design of Martin is very inspiring to me in the way it remains ‘design’ but at the same time, a piece that you live with without being constrained. The purity of the shape and the curve of this chair relate very much with my creative approach to Pucci.”



Chaise Carbone by Martin Szekely.

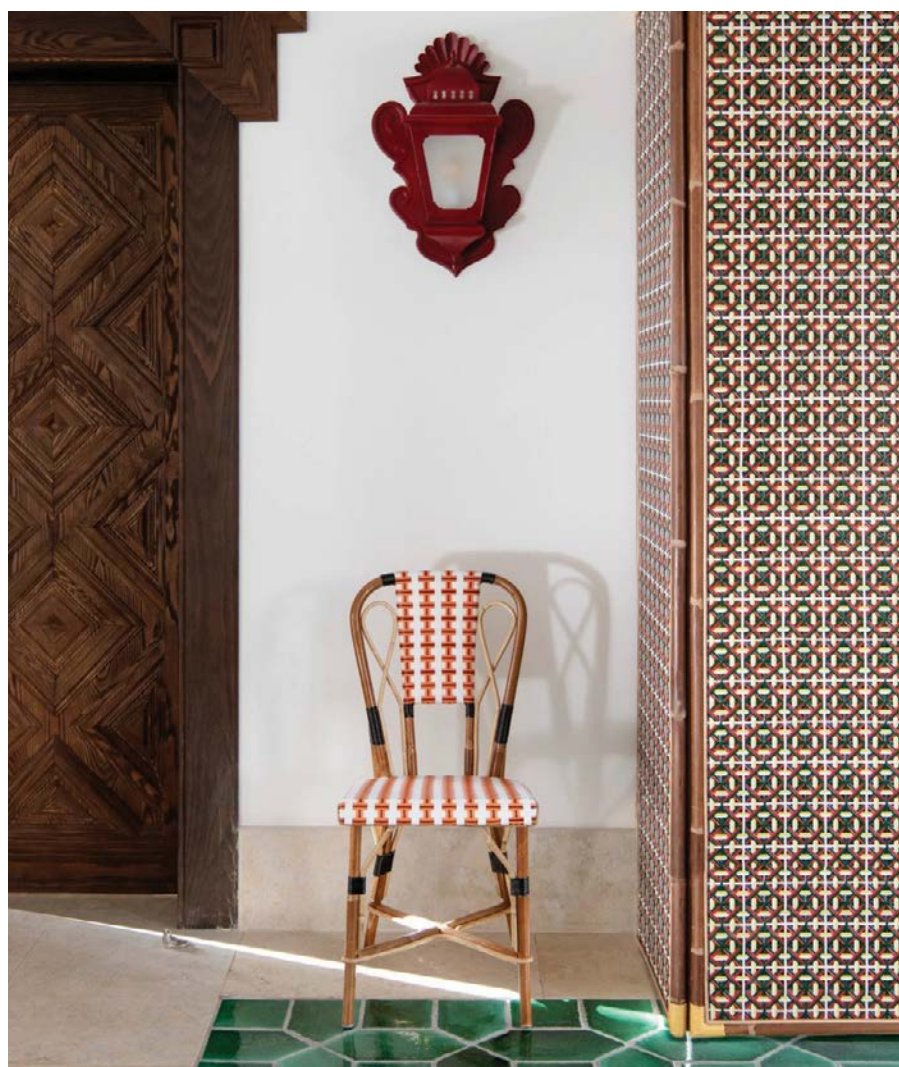
Christian Louboutin

Favorite chair:

“It’s called the Bruant chair from Maison Gatti. Since my childhood it has represented my perfect image of the French bistro.”

The backstory: “It has a Renaissance feeling from the 1920s and is made out of woven Rilsan and rattan that are dipped in a natural silicon which adds strength and the possibility to stay outdoors. [It’s] beautifully made in France, still by artisans and the intricate pattern is super interesting and changes according to the color you weave together. Those chairs give to the Parisian cafés their notorious elegance and the very specific identity of the French bistro.”

The Bruant chair from the Maison Gatti as seen at Christian Louboutin’s Vermelho Melides hotel in Portugal.



The armchair from the Nomad collection designed by Gavron Dumas Studio for Gabriela Hearst.

Gabriela Hearst

Favorite chair: An armchair crafted out of Korean Zelkova with leather detailing hailing from the Nomad collection designed by Gavron Dumas Studio for Gabriela Hearst.

“The collection was born out of Benji Gavron and Antoine Dumas’ love for handmade objects and traditional ways of making. The leather inlays are a reference to the work of Rena Dumas. Only six were produced, four of which are in Gabriela Hearst stores in Korea and two in the U.S.”

The backstory: “I am very lucky that I work with some of the best creatives in the world; I can say it seldom happens when somebody understands you intrinsically and your aesthetic. It was instantaneous with Antoine and Benji.”

Massimo Giorgetti

CREATIVE DIRECTOR OF MSGM

Favorite chair:

“My favorite chair is the Womb Chair by Knoll, no doubts. I consider it one of the most iconic pieces of modern design. It was designed in 1948 by Eero Saarinen and I really think it shows the Finnish designer’s talent in breaking schemes and creating that North European minimal aesthetic that is still current and modern after 70 years.”

The backstory: “The Womb Chair first charmed me for its elegant, organic and sinuous design, inspired by the shape of the human matrix, then for its functionality. Saarinen wanted ‘a chair that could be like a basket full of cushions, something I could really curl up in.’ I think he succeeded in his goal because there’s no home without a Womb Chair for me: I have a model in a different color in each of my houses and it’s perfect for reading books and leafing through magazines or [be on] my iPad; for carving out moments of relaxation; for curling up [in it] and even to meditate, getting lost in [my] thoughts.”



The Womb Chair design at Massimo Giorgetti's home.



The Iklwa Lounge Chair by Mac Collins.

Jonathan Anderson

FOUNDER OF JW ANDERSON AND CREATIVE DIRECTOR OF LOEWE

Favorite chair: The Iklwa lounge chair by the designer Mac Collins.

The backstory: “To me, there’s the element of craftsmanship through the making and it’s sculptural in a way that it almost becomes a functional piece of art.”



Alex Po's favorite chair.

Martine Sitbon

Favorite chair: The “Strumenti musicali” chair by Piero Fornasetti.

The backstory: “This is a ‘Guitar’ chair but not just any chair. This is a chair [that] marks an important moment in my life, a memorable one. It was at the time of my first collection for my own label. The wife of my partner at the time introduced me to this extraordinary shop of a friend of hers, Piero Fornasetti, whom I met that day. It was a special moment... I left the shop with one chair on each arm. Today they are still with me, in my home, with a real sentimental value.”



The “Strumenti musicali” chair, first realized by Piero Fornasetti in 1951.



Glass Chair by Shiro Kuramata.

Yang Li

FASHION CREATIVE DIRECTOR OF SHANG XIA

Favorite chair: Glass Chair by Shiro Kuramata.

The backstory: “Kuramata is a design god to me. The glass chair from 1976 was so cutting edge at the time and used a special method to bond the glass to create a chair so pure, with high fidelity of form due to the precision and modern craftsmanship required [that] only 40 [pieces] were made. It seems magical that one can even sit on it.”

Alex Po

COFOUNDER AND DESIGNER OF PONDER.ER

Favorite chair: “My favorite chair is a Jiao Yi (交椅) which is a replica of an ancient chair from the Han Dynasty. I guess it’s the love-hate relationship that makes it my favorite chair. The chair itself is very heavy so it’s not the best chair to move around, but the rounded handle that is connected to the back seat creates the most comfortable curve to sit at any angle. Its Tan Xiang (sandalwood) smell stays [with] the chair forever. The more I rub the handle, the [more the] smell stays on my hand and body and creates a grease shiny surface on the chair.”

The backstory: “My family works in ancient Chinese furniture replicas. I appreciate the craftsmanship of wooden carving and its construction, but this Jiao Yi [chair] is the one I fell in love with. Most ancient Chinese furniture is built based on the shape of the wood obtained which would usually be crafted into more regular shapes such as a cube, unlike contemporary furniture which is constructed based on the human body and positioning. The curved handle on this Jiao Yi changed my perception of Chinese furniture. I love this combination of heritage and elements of surprise, which are often reflected in my own creations.”

Alexandra Golovanoff Wants To Liberate Your Home

As she launches a style guide and a new homewares line, the French trendsetter says it's time to ditch the Instagram interior.

BY JOELLE DIDERICH



Alexandra Golovanoff believes there's no such thing as bad taste.

The French TV personality and knitwear designer recently published a manual called "Le goût, le goût, le goût" ("Taste, Taste, Taste" in English) – the title a reference to the fashion program that propelled her into the spotlight, "La mode, la mode, la mode." But this consummate Parisienne is against hard-and-fast rules when it comes to style.

"The idea of this book is to question the notion of taste – neither good nor bad taste, but simply one's own. I feel that right now, everyone has the same taste. Instagram and Pinterest have made things very bland, and it's not even that nobody's taking any risks, it's that the very idea of taking a risk, of doing something personal, has disappeared," she laments.

To Golovanoff, the daughter of antique dealers, that's akin to having no personality.

"For me, taste is like a map, it's almost like ID, it's the sum of 10,000 little details. You have the tastes you advertise, hidden tastes, private tastes, explosive tastes, tastes that change over time. And in the end, all of that defines who you are. I think it's something you shouldn't neglect, because at the end of the day, it's a source of fulfillment and happiness," she argues.

Her book covers all areas, with sections dedicated to interior design, fashion, beauty and food, each accompanied by an interview with an expert: architect and interior decorator Charles Zana; accessories designer Pierre Hardy; makeup artist and beauty brand founder Violette Serrat, and chef Holoïse Brion, known by the pseudonym Miss Maggie's Kitchen.

"They're all leaders in their field, so I asked them about formal taste, acquired taste and given taste. But I'm no expert," she says. "I question the idea of taste in a bid to hold up a mirror for others to ask themselves, 'What is taste? What is my taste? I mean, do I have to love rattan right now?'"

Having launched her cashmere line in 2016, it was only a matter of time before Golovanoff turned her hand to interiors. The publication of the book coincides with the launch of her first homewares collection, developed with La Redoute, the French online retailer owned by Galeries Lafayette.

"It's the ancestor of the internet," she says, recalling how as a teenager she would spend hours leafing through the thick catalogue. "When they approached me, I didn't think twice."

A nomad by instinct, Golovanoff moves every three years on average with her husband and two children,



Alexandra Golovanoff's homewares collection for La Redoute.

though they never stray far from the same area of the Left Bank of Paris. Along the way, the DIY aficionado and creative problem-solver has acquired a certain expertise in how to furnish a space.

While she loves to scour flea markets and antique stores for vintage furniture, she relished the opportunity to create items like a velvet couch in a '70s-inspired shade of tobacco; a geometric-patterned wool carpet, and shirred curtains in an ivory bouclé fabric that add texture to a room.

Prices begin at 29.99 euros for a metal vase and rise to 1,799 euros for the sofa, which is made in Italy to order.

"It's a universe of colors and materials, and textures and palette. I think I really see the world in color," explains the designer, who was looking for the sort of flattering shades she likes in her sweaters. "Combining colors and then creating a harmony, that's what I try to do."

Sylvette Lepers, head of designer and image partnerships at La Redoute, says Golovanoff has an instinctive knack for interiors.

"It was very enjoyable because Alexandra is very assured in her taste. She knows what she wants and what she doesn't want, and she really collaborated with our designers. It was a very natural process," she says.

"But I also think there are no set borders. Fashion people are interested in interiors, interiors people are interested in fashion. That makes for interesting encounters, which are the essence of a successful collaboration," Lepers adds.

Golovanoff hopes to inspire others to be a little more experimental and unique. In her book, she chronicles some of her more daring looks from the days of her TV show, which ran from 2006 to 2019.

"Some of them are downright ridiculous. But so what? With hindsight, it's no big deal to get it wrong. If you loved it at the time, if it allowed you to express yourself, and it was fun and made you happy, then why not?" she says.



The Saint-Germain living room set.

Karl Lagerfeld Launches Luxury Furniture Collection

The line, to be presented at Salone del Mobile in Milan, reflects the late designer's love of Bauhaus and Art Deco. BY JOELLE DIDERICH

The auction of Karl Lagerfeld's estate last year contained enough furniture to fill a museum, with lots ranging from a Jean Prouvé desk to a set of chairs designed by Philippe Starck for Cassina, the Italian furniture-maker that Lagerfeld liked so much that he dedicated an entire book of photographs to its creations.

Reflecting the late designer's passion for interior design, the brand he founded is launching a namesake furniture line and homewares range, set to be presented at the Salone del Mobile trade show in Milan with a dedicated showroom from Monday to April 23.

Pier Paolo Righi, chief executive officer of Karl Lagerfeld, traces the root of the project back to his first meeting with the late designer.

"He hosted a lunch for me at his apartment on Rue des Saints-Pères and I remember very vividly – of course, as one would, meeting him for the very first time – that he took a lot of time leading me through his whole apartment and explaining, very much in detail, everything he had in mind and thought when he was furnishing the apartment," Righi tells WWD.

"It was really amazing to see how passionately involved he was in how it not only looked great, but in the sense of what it all meant and how he composed it," he recalls.

A compulsive collector, Lagerfeld bought and sold entire catalogues of furniture as he cycled through eras with his interior designs for various residences. He was capable of switching from the sort of gilded 18th-century splendor usually found at the Palace of Versailles to an apartment so stark, he compared it to a spaceship.

"I find the joy of collecting, the fun of hunting for objects, the exciting thing," he once told WWD. "But once I [win] it, I lose interest. I don't want to be a curator living in a museum."

One constant was his love for the Bauhaus and Art Deco design movements, and his attachment to Hamburg, Germany, his birthplace, and Paris, his adopted home.

Those elements were the foundation for the Karl Lagerfeld Maison collection, created in collaboration with Matteo Nunziati, known for his interior designs for luxury hotels and residential projects in destinations including Italy, the Middle East and the U.S.

"We felt that Matteo Nunziati very much understood where Karl was coming from in his favoring of these two periods and the different places, and it felt like he can translate this very naturally in a furniture collection that

The Saint-Germain sofa.



catches your eye immediately," Righi says, noting that a new guest designer will be invited each season.

The furniture groups are named after Lagerfeld's favorite neighborhoods in Paris. The Saint-Germain living room set includes a sofa upholstered in ivory bouclé fabric that doubles as a small library, with sides that include built-in shelves – a nod to the designer's personal collection of more than 300,000 volumes.

The Quai Voltaire kitchen features a dark marble counter and liquid steel column doors, while the Rue de l'Université light fixtures play with suspended discs. Throughout each space, a monochrome palette is juxtaposed with neutral hues and pops of red, like the border on a rug that nods to the frame that Lagerfeld liked to draw around his sketches.

"The starting point really was, what would an apartment look like that Karl would feel great to live in?" Righi says. "It is a very luxurious positioning, something that Karl would have loved and liked to have in his home, we believe."

The Karl Lagerfeld Maison line is produced under license by The One Design, a recently created entity headed by a group of investors who are longtime experts in the production and distribution of Italian luxury furniture. The company is run by Lorenzo Marconi, the former CEO of SCIC Italia, known for its high-end kitchens.

Each piece is made in Italy to the highest standards, a quality that is reflected in the prices, which range from 1,850 euros for a table lamp to 23,000 euros for the Saint-Germain sofa.



The Saint-Germain armchair.

This is in line with the upscale nature of the design projects that Lagerfeld personally oversaw, which included functional sculptures for the Carpenters Workshop Gallery and a cutlery set for Christofle.

"I would not exclude that at some point we might do something much more in the accessible part, as Karl also reached from luxury to accessible in the way he ideated," Righi says. "But as a starting point, it feels right to go from that end."

The luxury positioning also aligns with the brand's hotel and residential projects, including The Karl Lagerfeld, a five-star hotel in Macau that marked the designer's biggest foray into the hospitality segment, and its first branded luxury residences in Marbella, Spain, currently under construction.

"When we look at these residential projects right now, we also think about how they could be furnished," Righi explains. "We're in very concrete talks and discussions with other residential projects that we will hopefully be able to announce in the not-too-distant future."

In addition to the Milan showroom, which will remain open year-round, he plans to open a monobrand store for the furniture line, likely in 2026.

In the meantime, the products – alongside a line of accessories including cushions, plates and rugs – will be available in selected high-end stores globally and presented to architects for private projects. Lagerfeld would no doubt approve.



Tubular seating, bins modeled on catering trolleys and monumental art at the airport.



Dorothée Meilichzon

This Interior Architect Wants You to Sleep At the Airport

For Dorothée Meilichzon, designing a boarding gate at Paris' Charles-de-Gaulle airport or a hotel comes down to three things: location, location, location. BY LILY TEMPLETON

Ask interior architect **Dorothée Meilichzon** what she most fears when it comes to her work and she'll tell you it's disappointing someone visiting a place she designed.

Given that one of her latest projects is a 1,300-square-meter departure lounge in Terminal 2G of Paris' Charles-de-Gaulle Airport, the sheer number of people who could pass judgment on the place would keep anyone up at night.

But not this 40-year-old Paris-based creative: designing such a public venue was the kind of project that gets her brain gears in motion. "It's the very principle of hospitality," she enthuses. "It really represents what we do: the idea of welcoming, occupying and entertaining people."

What had Meilichzon agreeing to work on the project – the first outing of airport hospitality brand Extime, created by the Groupe ADP operator that owns and manages Paris' airports – was that it was an area that didn't directly bring revenue.

"We aren't in a retail logic here, it's a space to people wait in and our work was to relieve boredom and keep passengers in the loop for the average two-hour time they spend in this terminal," she explained.

At first glance the space looks more like a stylized version of Paris' parks, complete with a round fountain and bottle-green reclining metal chairs, than the setting for fraught boarding scenes. Tables have been built in backgammon or chessboards, and there are long banks of tubular seating that wouldn't look out of place in an achingly hip eatery.

There's even a monumental sculpture designed by French artistic couple Jean-Marie and Marthe Simonnet that serves as a point of interest – and privacy partition.

Elsewhere, there are reminders of the world of aviation, from seats that recline like those on airplanes to catering trolleys repurposed as bins. On the walls, a mural looks like a cross between the aesthetic of French painter Sonia Delauney and the codes used in airport signage, softly rounded shapes that echo the furniture below.

Many of these spots look like a great place to catch a nap, by design. "For those in transit, it's better to sleep on a bench than on the ground. It's not a great look for the airport or the passengers themselves, whether they're the ones sleeping or not," she says.

Five years in the making, the project was a longer haul than usual since a public project has "tender processes for everything and there are norms that require extensive testing" – for resistance over time but also for the unlikely event of an aviation accident, she explains.

And it was exclusively about designing furniture because no modifications could be made to building structures, for obvious reasons.

Far from a hurdle, it became an opportunity to work

other aspects. Take modularity. "We had to imagine a way to swap out a damaged segment of a bench, instead of changing the whole thing," especially since repairs need to be done in the handful of hours between the last and first flights at the international hub, she says.

Then there was the fabric. It turns out there's a reason why boarding gates often have uncomfortable metal seating with pleather upholstery. Any textiles used would need to meet standards of friction and fire proofing, which are opposing properties, says the interior architect.

But the long lead gave her the time to work with French furnishing fabric specialists Maison Thevenon. The result is a witty "Plane Poule," a play on the term "pied de poule," the French name for houndstooth motifs.

There's another reason why the Extime project must have felt like a great fit – it's all about Paris and a place that embodies the transition of travel.

Look closely at Meilichzon-signed designs and commonalities emerge: a leaning toward sophisticated colors, the use of curves and a way of echoing the area surrounding a property.

"It's always about context – the city, the country, where we are, what came before, who and why the building was built, and why we are here, then creating a story about this," she says. "It's all about going beyond taste and writing coherent stories."

An industrial designer trained at Paris' Strate School of Design and the Rhode Island School of Design, Meilichzon credits her six years spent in design agencies for teaching her how to identify needs and create products that would address them.

Not only is it an intellectual exercise she enjoys, but it also became her calling card the moment she started on interiors in 2009 with the Prescription Cocktail Club, a buzzy cocktail bar and the first project she did for French hospitality conglomerate Experimental Group.

Since then she's done more than 60 projects, including dozens for the Experimental franchise. Among them are Paris' Grand Pigalle and Bachaumont hotels; London's Henrietta Hotel, and Il Palazzo Experimental, in Venice, Italy.

The part she enjoys the most in hospitality is figuring out how to maximize rest and relaxation, above all else.

"I like this notion of universal taste and creating something that's about a need [first] rather than an aesthetic," she says. "And then there's the functional aspect because it's also a place of work, behind the bar or in the kitchens."

Hospitality became the specialty of Chzon, the design practice she founded, in part due to a personal proclivity

for hotels. "I've always been passionate about [them] and I've even visited countries because I wanted to see a specific [one]," she confesses.

That curiosity extends to the work of other interior designers. "If I'm being honest, there are [few] whose work I dislike, even when it's very different to our style," she says. Jacques Garcia, Pierre Yovanovitch, India Mahdavi and Charles Zana are names that come up, but she tries not to look at her field too much "because you end up influenced in spite of yourself."

Meilichzon prefers to work more like a scriptwriter, imagining each new project as a slice of life that will unfold. What she needs to know is how many rooms, seats and whether or not to add a spa or cocktail bar. "Plus the budget and opening date," she quips.

"I didn't choose this job to be just picking colors and materials. I love the idea of challenging everything, of drafting everything," she says. Although the downside to that is that "any errors are on us," she adds with a laugh.

According to her, the most important part of any interior is the mirror. "It's the best friend of architects and interior designers because you can do everything with it, from change the perception of a space to play with the light," she says. Plus, "we spend all day sketching bathroom vanities and sinks, so there's always one."

As a rule of thumb for most of their projects, Meilichzon and her team aim to design as many custom elements as they can. "So we can be unique, but also not quite so easy to copy, and give a place a personality," she admits.

While that has helped her develop close-knit relationships with all manners of artisanal crafts, from cabinetmakers and fabric manufacturers to ceramicists and specialized plasters, don't expect to see these edited for sale any time soon.

"There's already a lot on the market and I'm not sure it would add much to create yet another table or chair," she says. "Much of what we do has been designed for a specific project in mind and once out of context, would they still be interesting?"

Sustainability is never bandied about with her, but it's a subtext in her work. Next up for Chzon is a hotel in Portugal, entirely made of biomaterials.

"When people see the result, their first thought shouldn't be that it's made using plastic terrazzo but that it's fabulous. And then if they want to know more, they'd find out it's made reusing, say, food industry waste," she says. "It's in the zeitgeist but it's great to have clients who give us the time to develop things like this and accumulate knowledge that we didn't have before."

In the meantime, they can discover the Montesol Experimental in Ibiza's old town area of Eivissa, considered its first hotel and her third project in the Balearic islands. "Each island has its own identity and the archipelago has one [layered] on top," she notes.

There's also Cowley Manor, the house where Lewis Carroll wrote "Alice in Wonderland," in the Cotswolds. "With the [added] challenge of doing 'country chic' in England, when the masters of that are [there]," Meilichzon says with obvious relish. Or even the "Bubble House," a tiny modular secondary home concept from the '60s and located in the Vexin county of northwestern France.

The best compliment you can pay the interior architect is telling her you visited a city for a restaurant or hotel she designed, or sliding into her DMs on social media if you liked the Paris boarding lounge.

"Getting a tangible sign that [our work] wasn't in vain is very cool," she says. "The only reason we do all of this is for the person who comes to sleep at the hotel, sits down to eat in the restaurant or passes through the terminal."

Philippe Starck on Why Design Is Useless, Overcoming Materiality And Designing Love

The prolific designer is joining forces with Alessi on a stainless-steel chair reminiscent of a frying pan.

BY MARTINO CARRERA

“When I say I’m not proud of what I do it’s because design doesn’t help evolution. It is absolutely useless.”

So declares design maverick Philippe Starck midway through an interview at the light-filled Alessi offices in central Milan a few weeks prior to unveiling his “pan chair” for the brand.

It may sound counterintuitive coming from one of the voices who helped shape the design world for the past half century and sketched around 10,000 material objects of practical utility throughout his prolific career – think furniture, electric bikes, individual wind turbines and floating lamps as well as hotel and restaurant buildings, mega yachts and house modules to be installed by Axiom Space on their commercial space station.

It turns out Starck is not much into materiality, predicts dematerialization as the next big thing and finds inspiration either within himself or in science, systematically avoiding mundane events and any social activity without a purpose.

Four years in the making, the Starck-designed Alessi chair, called Poêle, is a thought-provoking design object intended to remind the user or viewer of a frying pan – kitchen and homeware being the Italian company’s expertise.

The cold-pressed stainless-steel furniture piece features a luminous and mirrored seat and four beechwood legs in a dark brown tint. It is part of Alessi’s Ars Metallica, which is Latin for Metal Arts, a roster of product and project launches for the 2023 edition of Salone del Mobile and Design Week. The project also includes cutlery designed by the late Virgil Abloh, an unedited art multiple by Salvador Dalí and metal containers by eight contemporary designers as part of the Tornitore Matto project.

“We only play and that’s always the rule of the game, to surprise one another. And we have fun, we had fun and we have fun,” Starck says about collaborating with Alberto



Alberto Alessi (top) and Philippe Starck (bottom) posing beside Alessi’s Poêle chair.

Alessi, the company’s president.

He characterizes Poêle as a “stupid idea” in the best sense of the word and very much in sync with past collaborative efforts between the pair.

Take, for example, Starck’s famed Juicy Salif citrus squeezer for Alessi, the first object he designed for the company in 1988. He was pitched a butter box and came up with the biomorphic utensil that sparked conversations.

Some saw a rocket or a space shuttle in it, but Starck eagerly clarifies that it was in fact a play on the topology of the object – as in the study of spaces – which triggered him to reinvent and turn it inside-out.

Known for his prowess in turning plastic materials upside down and inside out, Starck – who has also worked with glass, stones and most recently plywood – was faced with obstacles in dealing with stainless steel for the Poêle chair and pushed engineers and artisans to mold it “millimeter by millimeter,” as he insists in his French accent.

“My job is to push, to inject fantasy, creativity, poetry

in materiality....The reason to exist of humanity is because we are creators. It’s in our DNA, we are the only animal species which has taken control of the quality and speed of mutation,” he says.

An indefatigable and somewhat solitary creative, Starck usually works on 250 projects a year, many at the same time, with little to no space or ambition for distraction.

When creating “you are somewhere else, in a better world, because it’s your mind, you’re out of reality. And I don’t like very much real things, real life, because I like some sort of deep elegance and when you go to reality it’s difficult to keep the real elegance,” he offers.

Conversely “when you’re alone and you are in front of yourself, you can reach a very high level of concentration. Never forget that creativity is mainly concentration and I have such a high level of concentration – which my wife calls meditation – that I can make what I want because the brain is so powerful, so flexible,” he explains.

“The problem of people is that they think they’re not creative. They are but they don’t have the time, they ▶



A detail of Alessi's Poêle chair designed by Philippe Starck.

“My job is to push, to inject fantasy, creativity, poetry in materiality...The reason to exist of humanity is because we are creators.”

PHILIPPE STARCK

don't give [themselves] the right time, right space and the right life to be creative,” he contends.

Social life is distraction and it doesn't add to creativity, but he's doesn't mind eschewing it altogether.

Does he still have fun with such a packed schedule and little spare time?

“You know, this question on whether I have fun working every day is like asking a fish if it likes water, to a bird if it likes air. I don't discuss about that, it's my life. I have two activities in my life which are almost the same: love, [as in] loving my wife, and create,” he says.

“I was born with an addiction, very, very heavy addiction for creativity; it's a mental sickness,” he admits. “I have no great pleasure, it's just my blood.

“I'm sure my destiny was to make a creative job, but why I'm a designer, first I don't know; two I'm not very proud [of it either],” he says.

The latter statement comes from his detached and cynical opinion on design, which he describes as a gimmick used to make it “acceptable to live within certain material obligations [restraints].”

He seems charmed by the new frontiers of technology-powered material-less worlds, so much so that he's confident in predicting that the job of designer will disappear in 15 years.

That doesn't bother him at all.

“I have absolutely no desire to design a product. To design a mystery, to describe or redo a mystery, to understand a mystery and be able to redo it, yes, definitely...My only dream is to produce less, understand more, be even more visionary, more creative, more honest, more poetic, and more able to love,” he says. ■



The Alessi by Virgil Abloh cutlery set.



The cutlery set and candlestick by Virgil Abloh for Alessi.

Alessi Displays Metalwork Roots With Virgil Abloh, Philippe Starck, Salvador Dalí Collabs

Ars Metallica is Alessi's project for Salone del Mobile and comprises four collaborations reflecting the company's prowess in metalworking. BY MARTINO CARRERA

Alberto Alessi would agree with his pal Philippe Starck on the uselessness of design if it weren't for his family company's roots.

“I totally understand his position and I'd be happy to agree with him if [my job] didn't depend on making new design collections. Certainly there's no need for a new chair or a new cutlery set, but humanity and designers are continuously triggered to design” new products, he says.

After toying with other materials, including wood, glass and plastics, for the 2023 edition of Salone del Mobile, Alessi, known for its kitchen ware and homeware, is harking back to its metalworking legacy rooted in cold-pressed stainless steel.

Ars Metallica, or Metal Arts in Latin, comprises four marquee projects and collaborations to be displayed inside Milan's 13th-century Palazzo Borromeo d'Adda during Salone del Mobile. Overall they seem to retrace the company's history without nostalgia and answer to business and personal needs.

They include a cutlery set by the late Virgil Abloh; a



Salvador Dalí's art multiple produced by Alessi.

multiple art piece designed in 1971 by Salvador Dalí; the Tornitore Matto project involving eight contemporary designers, and a frying pan-inspired chair by Starck.

The latter signals Alessi's ambitions in furniture, a category it toyed with in the past but never turned into a full-fledged business unit.

“It answers a curiosity I've had for a long time... [furniture] is a neighboring sector but very different, with different distribution, for instance. It's oftentimes the

same authors [designers] working for me and for furniture brands, making it all the harder to differentiate,” Alessi says.

Previous ventures in furniture included the Op-la table by Jasper Morrison and the foldable chair by David Chipperfield. “They were just episodes because we happened to be submitted that specific project, we liked it and made it...Our goal now is to approach [the category] more decidedly,” Alessi says.

There's more of a personal desire to get his own back in the Dalí art multiple.

As Alessi explains, upon entering the family business he “thought we should do something funnier than the usual trays and baskets, so I had the idea of using our machinery to do artworks instead of kitchenware, developed by artists rather than designers.”

His father stopped the project, which was called Alessi D'après, before multiples by the likes of Arnaldo Pomodoro, Pietro Consagra, Andrea Cascella and Dušan Džamonja, among others, hit retail. Dalí's artwork – a single sheet of folded steel, steel comb and salmon fishing hooks, all held together by a wooden clothespin – called “Objet Inutile” was never produced and its sketches have been treasured in the Alessi archives for more than 50 years.

“It was just his Surrealist take on a company like Alessi that was toying with the art world,” Alessi explains.

After teaming with Abloh last year on a limited, 999-piece cutlery set, Alessi is issuing the first project the late design maverick submitted: A streamlined Brutalist cutlery set made of the four basic items with a wrench-like matte finish complemented by a cutlery stand and candlestick, both reminiscent of a screw.

“I like it even more than the previous one and it corresponds to the Brutalist and mechanical vision that Abloh wanted to telegraph. They still blend in with tableware but veer away from the style other Alessi collaborators have championed for cutlery in the past,” Alessi says.

Finally, the Tornitore Matto, or Mad Turner, answers Alessi's penchant for challenging his collaborators with metal-turning techniques. The president has invited eight designers – including Federico Angi, Paolo Ulian, Nika Zupanc and Michael Anastassiades, among others – to develop a metal container, pushing the boundaries of creativity and handiwork.



Alessandro Maria Ferreri

A Home With a View

Alessandro Maria Ferreri, founder and CEO of consultancy The Style Gate, has found a second home in Rome, an apartment with a stunning wide-angle view of some of the city's iconic landmarks. BY LUISA ZARGANI PHOTOGRAPHS BY GIULIA VENANZI

Alessandro Maria Ferreri knows what he wants and how to achieve his dreams. After all, he has made a career out of advising fashion executives on how to strategize and reach their business goals.

The founder and chief executive officer of consultancy The Style Gate, Ferreri has more than two decades of experience in the luxury industry and has worked over the years with fashion conglomerate Aeffe Group, Jean Paul Gaultier, Etro and Staff International.

Dapper and always perfectly dressed for the occasion, he's attended numerous fashion shows around the world. He is an ambassador of Italy's Camera della Moda's Fashion Trust, a permanent lecturer and mentor of the London Royal College of Arts and of Milan's Università Cattolica, and a senior patron of The Serpentine Gallery.

Ferreri personifies the tireless and curious globetrotter, traveling for work but also off the beaten track for pleasure, in locations such as Antartica and Burma or Cappadocia and Oman, in hot air balloons or on the Orient Express.

However, he is not a man without roots. Hailing from Turin, with an apartment in Milan, he now calls Rome his home as well.

"When I was young, I was a true xenophile, but in time I think one returns to the fold. I have rediscovered the European capitals, and Rome in particular," Ferreri explains. "It's an open-air museum and exemplifies the real Italian lifestyle. I was drawn to the intensity of the city and of its flavors. Traveling a lot, one begins to think it would be nice to have breakfast at home and not in a hotel."

In his case, it's breakfast with a view. And what a view he has from the expansive windows and terrace of his apartment – a wide-angle panorama extending from Casina Valadier and Villa Medici to the Trinità dei Monti church overlooking the Spanish Steps, the San Giacomo in Augusta church and the Tiber River.

The expansive windows frame the sites, which are one with the apartment, filled with light.

When scouting for the right place, this one in particular had an additional attraction: Ferreri was intrigued by the mix of people living in the building, a stately palazzo that

dates back to 1702. A plaque stands in the entry hall as a reminder that this was the home of Neoclassical sculptor Antonio Canova.

"The residents in the building reflect Rome's diversity," Ferreri says.

The city, he continues, blends Catholic symbols, obviously the numerous churches among the most visible, with pagan elements from the Roman Empire or Latin mythology. "At the same time, Rome is home to Cinecittà and national television, as well as to the government, but ▶



Here and above: Inside Alessandro Maria Ferreri's Rome apartment.



Details inside Alessandro Maria Ferreri's Rome apartment.

also to Rationalist art and architecture, and to aristocracy.” This diverse scenario is represented by the barons, politicians and cardinals living under the same roof in his building.

“It was love at first sight,” Ferreri says of the apartment, shown to him by a friend, a baroness who he can now call his neighbor. “I immediately got good vibes. I was looking for something that would not be too bourgeois and that would not feel Milanese.”

Anecdotally, he says with a chuckle that the very first thing he bought when he was looking at apartments in Rome was a string of terrace light bulbs to fit with his idea of easy outdoor entertainment. Sure enough, the terrace is a key element of the apartment, brimming with floral arrangements, the terracotta floor dotted with cozy armchairs and sofas – and the lights serve their purpose for those leisurely aperitifs under the Roman sky. “An apartment in Rome must have a terrace,” he contends.

Centrally located in Via del Corso, a key shopping street in Rome, Ferreri expects the area’s appeal to only increase due to the upcoming opening of the new Bulgari Hotel a few steps away, strategically placed in the square housing the mausoleum of Emperor Augustus and near the recently opened Six Senses luxury hotel. Works on the nearby Romeo Hotel, rumored to include cuisine by Alain Ducasse, are also underway. Luxury shopping street Via Condotti, brimming with stores for all the major fashion brands, is a few minutes walk away.

Spending more time in Rome than in the past has also helped expand Ferreri’s activities, increasing his commitment to designer Antonio Grimaldi, one of the main representatives of the city’s couture tradition.

He has also started to work with several embassies, promoting, for example, the craftsmanship of Lithuanian designers and artisans. In September, he contributed to



Here and above: Inside Alessandro Maria Ferreri's Rome apartment.

bringing a group of Saudi Arabian designers to the White Milano trade show.

The apartment has allowed Ferreri to place personal memorabilia and objects from his trips around the world that he felt didn’t fit with the decor of his Milan address.

An embroidered Maison Margiela 2010 calendar in white linen with red details that Ferreri received as a Christmas present and that he cut up to turn into pillows are symmetrically propped on the grey sofas.

White and touches of red are a recurring color palette, the latter emphasized by a few Valentino coffee books in the brand’s iconic hue. The table is “dressed up” with a fine ceramic dinnerware set in both colors from Galateo & Friends’ “dejeuner sur l’herbe” collection with hand-crochet decorations recalling classic embroideries. A series of vases from Hamburg, Germany, that reproduce bright

strawberries are joyful and playful.

More fashion books are neatly piled up around the house, from “Pradasphere” to “Tom Ford 002,” and photographic tomes on Chanel, Dior and Pucci.

In a corner are two of what Ferreri calls “totems” of Hermès boxes in the brand’s signature orange color, placed on the sleek wooden floorboards with geometric patterns. “My shopping at Hermès translates in these pyramids, a sort of pagan element,” he says with a chuckle.

Ferreri admits he is “fixated” with monogramming his initials throughout the apartment, on dishes, glasses, napkins, pillows, bed sheets and towels - the luxury

household linens all from storied Florence-based brand Loretta Caponi that caters to royal families and celebrities from Sting to Madonna. “I think it may come from my [Piedmontese] Savoy origins [and their ubiquitous coat of arms],” he opines of the embroidered monograms.

Serigraphs from artist Mario Sironi hang above the bed, while photos of Ferreri from Settimio Benedusi, Giovanni Gastel and Mélonie Foster Hennessy are on display in the living room.

By nature very sociable, Ferreri says his home in Rome inspires him to entertain and to be more spontaneous. “It makes me feel that friends can just pass by and come up for a chat. The house is always ready to welcome someone.”

To this end, even when traveling around the world, Ferreri makes sure that drinks and wine are in the coolers and fresh flowers are always there. ■

Francesco Risso's Marni Comes Full Circle With Home Decor

Having revamped Marni with his nonconformist vision, the designer is taking his signature patterns and prints into wallpaper and tableware. BY SOFIA CELESTE



"Euphoria" wallpaper by Marni x LondonArt.



Marni Serax tableware collaboration.



Francesco Risso

Marni's Francesco Risso's Dadaist vision of fashion is a language of shapes, motifs and even potential characters that make people, well, happy. Similar perhaps to the way a Dr. Seuss conjures wildly abstract creatures or how Antoine de Saint-Exupéry's Little Prince explores various planets in space to address themes of loneliness, friendship and love, Risso's viewpoint is just as otherworldly.

Risso is now bringing that exploratory spirit into home decor, expanding Marni's presence in the lifestyle segment with two new collections that will debut during Milan Design Week: tableware with Belgian design label Serax, and an upscale wallpaper series with Italian wall covering-maker LondonArt.

Marni, along with luxury brands like Jil Sander and Maison Margiela, is a key part in the galaxy of Renzo Rosso's OTB group, whose sales totaled 1.63 billion euros in 2022, thanks to robust retail expansion in North America, and Asia Pacific where Japan represents a core market.

Speaking to WWD on a sunny Monday morning in Milan, Risso is wearing a flocked denim blue jacket that looks like it has been colored over with a blue marker, conjuring images of the open sea he was born on. He spent his first years of life on a boat in the Mediterranean – his father, an eternal adventurer, wasn't fond of staying too long on dry land.

His mother had her feet more firmly on the ground and a few years later raised Risso and his three siblings in Genoa while she worked as a consultant in real estate for clients that included Benetton. When his father wasn't at sea, life centered around his large family and the many eclectic guests that surrounded his table.

"It was hard to get a word in and be heard at my house, so I had to distinguish myself through my creativity," Risso says, noting that home decor was a natural step. "My sister also used to call me the virus of the closet," he quips, adding that as a child he used to sneak in and de- and re-construct the family's clothes into something completely new, much to her chagrin.

Risso's office is incredibly neat, with an antique Olivetti typewriter to the side of the desk and books about French

American sculptor and painter Niki de Saint Phalle and Kandinsky on the shelf behind him. As he reflects on how far he's come, one can't help but notice he's cut his boyish curls short. He's both relaxed and focused at the same time, giving the sense that he's settled into his own Marni universe, finding himself in the process.

"Naïveté is the result of a sense of instinctiveness and pure curiosity, it's not meant to be less serious," he says.

Inheriting the task of reviving founder Consuelo Castiglioni's Marni and making its clear aesthetic his own in 2017 was viewed at the time as an arduous task. Risso's iconoclastic approach has over the years attracted major collaborations, including with outerwear label Carhartt WIP and global retailer Uniqlo, just to name a few. Risso and his team have been selective about the Marni community and the lifestyle he has built around inspiring creatives, including Madonna, who attended the brand's spring 2023 fashion show in DUMBO neighborhood of Brooklyn, New York, as well as funk veteran Bootsy Collins and U.K.-born musical misfit Dev Hynes.

Home and interiors aren't anything new since the Castiglioni days (Marni Market endured the change in designers, selling limited-edition objects during past Milan Design Weeks), but this landmark step with Serax and LondonArt will mark the brand's completion of its 360-degree metamorphosis.

Dubbed "Midnight Flowers," the collaboration with Serax includes an array of 120 fine porcelain tableware pieces celebrating the spirit of the Marni brand.

Positioned at the high-end, Serax has partnered with distinguished and up-and-coming talents all over the globe, such as Ann Demeulemeester, Vincent Van Duysen, Paola Navone and Piet Boon and is present in some of the best restaurants in the world, among them Jean Georges restaurants in New York City and Nobu Milan.

The Marni collection features drawings exclusively envisioned for Serax and applied onto plates and bowls as well as tea and coffee cups with delicate touches. All of them are emphasized by colored brush strokes that recall a lively herbarium à la Marni, a botanical garden that grows and flourishes in art naive fashion.

"This is the opposite of Versailles, this is for people who enjoy life in a humble way. It's supposed to be used every day, not kept in a closet," Risso says.

LondonArt, a firm founded in 2011, has produced collections with Dsquared2, artist Maurizio Cattelan and photographer Pierpaolo Ferrari's Toilettepaper brand. The Marni wallpaper features patterns and prints from its ready-to-wear collections over the years. With 14 subjects and a multitude of color variations, the patterns will be custom printed on non-woven vinyl.

Talking about the Marni collaboration, wallpapers are undoubtedly experiencing a renaissance, LondonArt chief executive officer and art director Nicola Bottegal explains.

"I could define the Marni LondonArt collection as a choral and collective project. Working with Francesco Risso was extremely stimulating because we joined forces by interpreting Marni's artistic heritage and transforming it into a product. We added to the bright colors full of character already used from the fashion house, more versatile shades suitable for home decoration," Bottegal says.

Following a press preview on April 18, the installation will be open to the public from the following day.

Leading up to the event, Marni's headquarters are bustling ahead of Design Week. The interview with WWD comes to a close and Risso nods his head when he hears the Dr. Seuss comparison, adding it brings tears to his eyes when people tell him his work makes people happy.

After all, Dr. Seuss' rhymes aren't necessarily meant to be understood, but once a child hears the story, the image and the words have a way of lingering for a lifetime. "I do so like green eggs and ham. Thank you thank you, Sam I am."

Colin King: From Dancer to Designer, 'Arranging Things'

The interiors stylist discusses his career and releasing his first book. BY RYMA CHIKHOUNE

Colin King has become a leading interiors stylist for the world's best-known brands and publications. But before his rise in design, he spent his days training as a dancer.

"I came to school here in the city for dance," he says, calling from New York where he's based. He's originally from Ohio.

He ventured into various jobs through the years – from personal training and real estate to the world of tech startups and content creation – before making a name for himself and garnering a clientele.

"I was doing a lot of different jobs to pay rent," he admits sincerely in his soft voice.

It was a meeting with Tom Delavan, design and interiors director of T Magazine, that changed the course of his career. He would get hired by Delavan, working as a freelancer before getting signed to an agent in 2019.

"I've been styling full time since," King says.

Now he is releasing his first book, "Arranging Things," out via Rizzoli. It's 240 pages of text (written in collaboration with Sam Cochran) and photographs that capture the worlds he has created, forming a signature style in modern American design.

Here, King talks about his career, the importance of not planning, and how an empty space is often the most powerful.

WWD: You didn't begin your career in design. What led you to where you are today?

Colin King: I've always been looking for ways to express myself, particularly without words. I love being able to create art and leaving it up for interpretation of the viewer. That's always been the common thread.

I was a dancer and moved to L.A., lived there for five years, and I could not book a job to save my life out there. Oh my god, my agent at the time was like, "You should look into something else. You should go into training." I went into personal training for a little bit. And with the kind of clients that I was working with, it opened my eyes to design I had never experienced before. Because, you know, growing up in rural Ohio and then living in New York as a dancer – in a three-bedroom, four roommate apartment – I never saw design in that way and something sparked. A client of mine at the time offered me a job as an estate manager, and I managed a few homes. It was all styling, basically. "This is how they want their flowers, and how they like their beds made."

I knew I wanted to get in design, but I didn't want to go back to school, so I got my real estate license randomly... that only lasted a year. And then I went into a design tech start-up, which folded quickly...and then I was at a design firm. I was their content manager, so I built these vignettes, built their social media, built out their editorial side and just dove into the world of content. I then moved back to New York in 2017...I pitched a story to The New York Times, and I met

"Arranging Things" – a title that came from King's Instagram bio – is out now.



Colin King



Here and below: Work by Colin King for Anthropologie Home as seen in "Arranging Things."

the design director there, Tom Delavan, and he offered me a job. Just between working for him as an interior designer and freelancing, it helped me where I am now.

WWD: There's a section in the book about the art of emptiness. You mention refinement and the power of storytelling through visual language. Has there been a singular story that you've been telling throughout your work?

C.K.: I think styling is all about relationships. And it's actually abandoning a plan, really, every time that I come into any sort of shoot or work. What I do is really best executed when I'm able to surrender to the project and get out of my own way. There's a lot of magic that happens just being on set that I can't plan for. If I plan too much, I'm constantly disappointed by, "Oh, it doesn't match up to the fantasy that I had of what this should look like." I think it's actually a nice metaphor for life, of just keeping this channel open, because it is a channel of creativity and being able to get into flow.

It's funny that you mention the art of emptiness, because that is actually my favorite chapter. I think it's one of the most striking ones, because it is relatively, probably contradictory to arranging things. But there's a lot of power in leaving spaces feeling unfinished. I have so many clients that move into a home, and they're like, "Oh, my favorite feeling is when I just move in, and there's potential." There's a childlike feeling of not doing every corner, of not placing a million things onto your shelves. Often we're just buying things to fill emptiness rather than waiting to discover the perfect piece that would fit really nicely there. Emptiness sparks potential, and I think there can be power in it. The story I'm telling is the power of a light touch.

WWD: How have you worked with fashion objects in the past?

C.K.: I love incorporating fashion objects. There's a lot of tabletops that I style for Roman and Williams Guild, creating these beautiful still lifes. There's a surrealism I like to bring to it. Sourcing jewelry has been part of my process recently...like having a model hand in an image and seeing a beautiful ring and how that talks to a napkin ring. Finding those parallels between fashion and home is something I'm really interested in. A lot of fashion brands are doing home now. That's been really interesting to see. I hope there's going to be a lot more crossover. I think the dialogue is really interesting. I love Hermès home. I think they do an amazing job. Ultimately, objects are kind of the jewelry of the home.

WWD: What's next for you? What are you currently working on?

C.K.: I'm working on an exhibition that I'm really excited about that opens on Memorial Day. It's a nomadic gallery called Object and Thing. Basically, they take their artists into historic homes. They show the work in a residential context. So, there's a show going up at the LongHouse in East Hampton. And that'll be up the entire summer. And I get to arrange. It's called "A Summer Arrangement." It's this guy, [the late] Jack Lenor Larsen, an amazing textile designer and collector. I'm mixing his collection with the contemporary artists from Object and Thing and making these beautiful arrangements throughout the house. And also, I'm doing exhibition design for 3 Days of Design, which is a big design week in Copenhagen with the Menu team. So much of my experience is in 2D, so when people can go and actually see a 360 arrangement, it excites me.



Robert Stilin's Personal Work

The in-demand interior designer, who is beloved by the fashion industry and VIPs alike, turns his attention to a personal project: relocating from SoHo to Red Hook after 13 years. BY LEIGH NORDSTROM

Robert Stilin's SoHo apartment.



Robert Stilin

Robert Stilin is in New York, with a flight for Palm Beach scheduled the following day, D.C. the week after and a stop in the Hamptons in between.

Such is the schedule for one of the most in-demand interior designers of the in-the-know crowd, who currently has projects from Louisville, Kentucky, and the Yellowstone Club in Montana to Seattle and Washington, Connecticut (as well as the above-mentioned destinations), and is known for work on Oscar de la Renta designer Fernando Garcia's SoHo home and Howard Schultz's post-Starbucks office in Seattle.

As the world of interiors continues to grow and more and more of the fashion world jump to include interior design in their businesses, someone like Stilin finds themselves smack in the middle: a natural understanding of fashion meets interior design eye.

Stilin, for his part, says he doesn't see interiors as being fashionable.

"I'm not big on trends and all that kind of stuff, but I get that there are trends. I'm trying to create things that are more about the person, and more about the space, and their lifestyle, and all that kind of stuff, than it is about any kind of thing," he says. "I want to make interiors that people look good in clothes in, and they look good in naked, and they look good in whatever. I think that it's fun to be kind of relevant, and know what's going on, and all that kind of stuff. So many fashion designers have gotten into design. They're designing objects, and furniture, and all that kind of stuff. Interior designers don't really design clothing, but... there's just all this overlap, and I think it's good, and it's interesting. It's just part of the conversation and story."

Still, fashion remains a huge inspiration to Stilin, who says he especially pays attention to how much thought is put into stores today.

"The designers and creative directors are very involved in all that in a way that they wouldn't have been 10 or 20 years ago," he notes. "I was in Milan, and I was at the Saint Laurent store, which was designed by Anthony



Robert Stilin's work in SoHo.

a '20s clapboard house that had a contemporary '70s addition on it; "it was a weird house," Stilin recalls.

He liked to draw houses and cars and the like when he was a kid, but never considered it anything other than a hobby. After boarding school he moved east to attend Skidmore College in upstate New York and ended up spending time in the city, which opened him up to new ideas of what his career might be.

At 25 he opened his first business, a lifestyle store in Palm Beach, Florida.

"Back then, the design world was still very closed. There was Ethan Allen, and there was Bloomingdale's furniture department, and that was about it. Things like Crate & Barrel, and West Elm, and all those things, and Design Within Reach, they either were just starting and had one store or two stores, or they didn't even start yet. That all came in the '90s," he says.

He and his now ex-wife had just gotten married and were trying to furnish their house, and grew frustrated trying to find pieces they liked.

"I decided to open a lifestyle store and bring all the things that we wanted to get for our house to market in a chic, cool store, but it was more like an entrepreneurial thing. I was like, 'I'm going to make this store. I'm going to prototype it,

Vaccarello and his boyfriend. There's custom furniture and all these sorts of details. It inspired a lot of different things in me when I was in that store."

Stilin grew up in northern Wisconsin in a self-made family he describes as living a "very classic Midwestern lifestyle."

"Northern Wisconsin, I would say, wasn't really necessarily big on design particularly," he admits.

The family lived in

and then I'll open one in New York, and L.A. and Chicago, and Atlanta, and Miami, and just build up a company, and sell it, and then go on to the next thing," Stilin says. "But that didn't happen. People came in, and they were like, 'Oh, we really like your store, and we like your stuff, and we want to buy this, and that, and whatever. By the way, can you help us with our house? It's 10,000 square feet. It definitely needs to be furnished.' So that's how I got into design."

In the coming year, Stilin aims to get to work on a second book, but his most pressing project is of a personal nature: after 13 years in SoHo, he is relocating to Red Hook in Brooklyn to a new loft he is currently under construction on. The sixth-floor space boasts 8x10 foot windows, 13 to 17 foot ceilings with a 1,600-foot living space facing a view of the Statue of Liberty, Governor's Island and all of New York Harbor. For the first time in his life he'll be able to fully hang his art collection.

As a self-described Manhattan person, it was the excitement of scale that brought Stilin to this project.

"It's the space. It's the volume. It's the vibe, and it's also me. It's just like it's where I am right now. Ironically, there's a part of Red Hook that reminds me of northern Wisconsin and Minnesota. In fact, I grew up 100 miles from these two port cities, Duluth, Minnesota, and Superior, Wisconsin. They have shipyards there and there's a lot of grain. And the ships would come from Europe that came across all the Great Lakes and everything. It was all there," he says. "I was buying my apartment last January, and one day, I went to see the apartment and then I went to my new favorite cool coffee spot. I was walking back, and I went around a corner, and I saw my building. Then behind it, I saw the shipyard and Lower Manhattan. And I was like, 'This feels like Duluth, Minnesota to me.' It was just so crazy. Forty years later."

He hopes to be done by the end of the summer. "I'm excited to live in that kind of space in New York City with that kind of volume, and views, and the lights, and also to be able to live with big art and big-scale furniture," Stilin says. "I'm excited to be able to have a dinner party for 24 people. I'm excited to be able to be in this volume by myself, to just meditate or to have a coffee or read or whatever, and listen to music. It just feels very freeing."

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Maarten Baas Is Flying High

The Dutch designer is unveiling his exhibition “More or Less” at Chiesa di San Paolo Converso in collaboration with G-Star Raw during Milan Design Week. BY KRISTEN TAUER



Artwork by Maarten Baas at the Neude Library in Utrecht.



Here and above: G-Star Raw x Maarten Baas

Maarten Baas has touched down at Milan Design Week, and this year he’s reimagined a former Roman church as an airplane hangar for his new private jet.

In collaboration with G-Star Raw, the Dutch artist-designer is unveiling his latest exhibition during Salone del Mobile at San Paolo Converso, a contemporary art space. The centerpiece of “More or Less” is a true-to-size plane sculpture constructed using denim board, a semirigid material made from upcycled G-Star jeans. Despite working with the recycled material, Baas wasn’t interested in hitching onto the “eco-friendly” narrative.

“I don’t see that as my role. I just want to make good work which has a certain relevance,” says Baas. “I didn’t want to also act like, ‘Oh, I made a recycled piece, and that’s how I saved the world.’ Because I think there’s a lot of hypocrisy going on in this topic,” he adds. “It’s not just about saving the world, because if everybody flies to Milan and then looks at the recycled piece of furniture – well, what are we talking about?”

In other words, it’s not a black-and-white topic. For Baas, the topic looks rather indigo at the moment, and the G-Star collaboration allowed him to explore the sticky space between eco-friendly and eco-window dressing.

“Private jets, it’s always a big joke when you see those airplanes going to Davos every year [for the World Economic Forum],” says Baas, adding that he isn’t passing judgment on individual choices through his work but instead hopes to provoke introspection and conversation. “I want to address the dilemma we are all part of. We all consume; everybody who’s going to see the exhibition in Milan is guilty in the sense that they most likely went there not by bicycle. Maybe they went by an airplane.”

The exhibition’s title, “More or Less,” speaks to the broader dilemma of modern consumerism, which touches the third rail for most profit-minded apparel businesses. How do you balance the desire for more – design, fashion, innovation – while navigating the environmental need for less consumption, production and waste?

Baas credits G-Star for being on board with his proposal to mull those questions through the lens of the brand’s denim. “There’s this inner conflict, it seems like, in everybody, and also in humanity in general. What do you want? Do you want more, or do you want less?” adds Baas. “But also – we are more or less doing a good job, you know? We’re not pretending this is the solution, but more or less, approximately, we are headed in the right direction.”

In addition to debuting the 15-meter plane, certainly a conversation piece, the exhibition includes a large sculptural light installation featuring the words “more” and “less” in a “waterfall of neon,” and storage cabinets made with the G-Star Raw denim board. The furniture on view was designed in a similar style as Baas’ “Close Parity” series, in which objects are extruded from a two-dimensional outline. Although they exist as functional objects, Baas considers the utility of his designs a byproduct rather than the primary intention.

“If the function was the most important part of it, then I would make different things,” he says. “It’s about either the shape, the message, or the story that I want to tell, rather than having the most functional cabinet or airplane. Sometimes I say the function is an artistic advantage,” he adds, nodding to his well-known “Real Time” series of clocks, which first launched at Salone del Mobile in 2009 and often feature performance videos of human

timekeeping as the clock face. “The fact that they are actually in time makes them artistically stronger. It’s still not about the function – I mean, who cares? You can watch the time on your watch or your phone. Nevertheless, the fact that it actually is in time makes it interesting.”

While preparing for the Milan exhibition, which opens on Monday, another one of Baas’ recent designs was already the talk of the town at home in the Netherlands. Earlier this spring, Baas unveiled a public installation, “Intellectual Heritage,” commissioned for the exterior of Utrecht’s Neude Library.

“It has been a big, big fuss here in Utrecht,” says Baas of the piece, located in the center of town. “Everybody has seen it. Everybody has an opinion about it.”

The colorfully frenetic light sculpture hangs above the library entrance and was inspired by Las Vegas Strip signage, a sharp contrast to the former bank building’s classic architecture and status as a literary hub. It’s attention-grabbing by design; the idea was to shift attention from the busy-ness of the outside world to the solace of the library. The piece, taking cues from advertising, is composed of words that are literary-adjacent, like “Kafka” and “Tsjechov”; library-centric – “silence” and “study study study” – and an LED screen that will shuffle different displays of text. A giant vertical “bibliotheek” arrow points toward the front doors.

“What I did was quite an extreme gesture. There were people who were really offended by it – it’s a really either you love it, or you hate it kind of thing,” adds Baas, noting that some of the initial dissenters changed their tune once they saw the final installed piece. “The building is one of the most iconic buildings of Utrecht, and so it has a lot of sentiment for people,” he adds. “I think over time, this will become part of Utrecht, just like the building initially was.”

Stateside, Baas unveiled his solo exhibition “Play Time” earlier this year in Los Angeles, featuring clocks from his “Real Time” series; the show is open through May 26. The artist has an upcoming solo museum show in Holland this summer that will highlight existing works, and he’s continuing to develop “Downtown Palmela,” the plot of land he purchased in Palmela, Portugal, along with culinary artist André Amaro. The pair intend to open an artist residency, among other creative community projects. There are buildings to restore and trees to plant – so far, they’ve put around 80,000 in the ground. “They have to grow for many years to become something,” notes Baas.

For an artist interested in visual representation of time, it certainly sounds like an exciting proposition to watch.

Woolroom's Quest for Sustainability

A warming planet and microplastics in the ocean keeping you up at night? Woolroom owner Chris Tattersall wants to help you rest easy. BY MARISA GUTHRIE

“Do you know how long it takes polyester to decompose?” Chris Tattersall asks.

Tattersall is the owner of Woolroom, the U.K.-based bedding company that makes organic washable wool bedding, including wool-filled pillows, comforters and mattresses.

“Seven hundred years,” he intones.

Tattersall, 54, exudes a deep appreciation, bordering on passion, for the fluffy fleece of the upland ewe and a science wonk's knowledge of the environmentally sustainable process that renders wool machine washable without shrinkage. During a recent trip to New York, he is ensconced at a corner booth at the downtown Manhattan spa and healing hot spot The Well. A bounty of Woolroom products – a comforter, pillows – swells from the banquet. He unzips a pillow and invites a visitor to plunge their hands into the twice-washed, chlorine Hercosett-treated fleece. It is soft enough for Cinderella's slumber. And it biodegrades in 60 days.

Tattersall – who in a Dickensian flourish happens to share a surname with the famed tattersall pattern popular in shirts and waistcoats donned during equine pursuits – hails from four generations of cotton millers. His great-great-grandfather started the family cotton mill in northwest England; his father later sold the business to department store giant John Lewis & Partners. But since 2012, he has been a wool man. That's when Tattersall became managing director of Woolroom, which at the time was a two-employee operation based in Bradford, the West Yorkshire city once known as the wool capital of the world.

Back then Woolroom offered washable wool bedding made from the famous British wool, along with various wool accessories (cushions and throws). Tattersall had a vision to expand the company's distribution routes by focusing solely on bedding. He moved the company to Stamford, an agriculturally rich enclave about 100 miles north of London, in the East Midlands.

At this point in the market trajectory of washable wool, the fiber was evolving from sweaters and socks to underlayers. Smartwool, the outdoor apparel company founded in 1994 by erstwhile Colorado ski instructors Peter and Patty Duke, had a growing customer base of American winter sport enthusiasts convinced of wool's moisture-wicking prowess.

Tattersall's goal was to turn wool into the new cotton for the sleep environment. But for all of the advances in textile technology, this still sounded a bit counterintuitive. Even today, the popular perception of wool as hot, itchy, high maintenance and exuding a vaguely funky barnyard odor still lingers. Why would anyone want to sleep on top of it, or under it?

Tattersall offers numerous reasons. Wool is antimicrobial (since wool naturally manages moisture, there is no wet environment for bacteria to grow), so it's highly beneficial for people with allergies. It's self-cleaning (natural proteins in wool, called keratin, kill bacteria and neutralize odor), so it requires fewer washes than other fabrics, thereby conserving water. And counter to popular misconception, wool's natural moisture-wicking properties work to keep the body cool when we're perspiring.

If Tattersall was going to expand Woolroom's reach beyond England, where wool maintains a storied place in the history of British textiles, he knew he needed to educate consumers.

“The most important thing was the research. I wanted to prove that wool was fantastic for those with allergies, which we did in 2014 whilst working with Allergy U.K.,” he says, referring to the British nonprofit that doles out seals of approval for products safe for allergy sufferers.

In 2016, he enlisted researchers at University of Leeds – England's renowned textile college – to conduct a study proving that people sleep better under wool than they do under polyester and even down. The Leeds researchers found that wool is 67 percent more effective than down and 43 percent more effective than polyester in allowing moisture to escape while sleeping. In fact, according to



“Wool grows with natural grass and sunshine as its source,” Tattersall says. “There is nothing more sustainable than that.”

the study, the ubiquitous down comforter is actually least effective in “moisture management.”

It's not just down and polyester. It's possible that more of us are having a less-than-regenerative night's sleep because of the rise in memory foam mattresses and polyester bedding stocked at big-box stores. The former were first marketed to improve sleep through better spinal support, but in many cases actually promoted night sweats.

“It's all about the movement of moisture away from the body and the skin, keeping us at an ambient temperature so that we sleep deeper,” Tattersall says.

The pursuit of sleep, for many people, has long been elusive. But this anxious era has given rise to a multibillion-dollar wellness industry that, in recent years, has spawned a flotilla of supposedly sleep promoting gadgets, lotions, aromas and supplements. By 2017, Tattersall became Woolroom's majority shareholder and expanded into North America, responding to a demand for what he calls “natural sleep solutions.” (He became the owner of Woolroom in 2019.)

“I think a lot more people now understand the real benefits of sleep,” he continues. “Particularly post-lockdown, we are all really focused on the quality of our life, the quality of our sleep.”

The state of the planet being left to younger generations is also not exactly conducive to a good night's sleep. As consumers have become more aware of the deleterious effect of chemicals and pesticides not just on their own health, but the health of the planet, the market for ethically sourced and organic products has steadily risen, particularly in America. Woolroom purchases its fleece from small U.K. farms that are tightly regulated according to Britain's Animal Welfare Act of 2006, which “makes it an offense to cause unnecessary suffering to any animal,” according to its remit. Further, Woolroom only uses wool from farms assured by the Royal Society for the Prevention of Cruelty to Animals.

“We feel it's really important to be able to demonstrate to our customers that we know where our wool comes from, we know how those animals have been looked after and the environmental impact that they have,” Tattersall says. “Sheep are bred outdoors all year round. There's no impact in terms of having to grow crops to feed them because they will just graze on pasture. So the wool grows with natural grass and sunshine as its source. There is nothing more sustainable.”

In 2020, with the pandemic raging, Woolroom introduced a traceable wool program that allows consumers to source the wool in their products directly to the farm. And last year, Woolroom released a line of organic bedding with the coveted Global Organic Textile Standard accreditation; to date, it's the only washable wool bedding that has received the GOTS imprimatur.

Fleece is a reliably renewable resource since sheep need to be sheared each spring for their own health and comfort. But making it washable does involve the use of chemicals and water. The industry standard for making wool washable is the chlorine Hercosett process, a chlorine-based shrink proofing treatment invented in the '50s by the Wool Board in the U.K. This process exposes the fibers to a chlorine solution (much like the water found in a swimming pool), which basically burns away the outside fibers, or hooks, that makes the wool prickly to the touch. Then the material is coated with a polyamide resin that allows the fibers to glide over each other when



Last year, Woolroom introduced a line of GOTS-certified organic wool bedding, the only washable wool bedding to receive the organization's seal of approval.

they are agitated in the washing machine, instead of clumping into a shrunken ball of felt.

Woolroom's wool is processed in Tiel, Belgium. The Benelux countries, with their copious rivers and canals, are ideally situated for the manufacture of washable wool and Belgium, in particular, has been a leader in the technology. According to Tattersall, the plant uses water from the canals to treat the wool, cleaning it before and after the process and releasing the purified water back into the canals. The proprietary for Woolroom's GOTS-certified washable organic wool bedding differs in that it does not use chlorine. Rather, the fiber is bathed in a tank with water and natural minerals while oxygen is blown through the tank.

Tattersall – a married father of three sons whose wife, Karen, and eldest son, Ed, also work in the business – concedes that Woolroom's sustainability pedigree may not be the top reason most consumers decide to spring for a \$100 wool pillow or a \$300 wool comforter. But the textile industry – and fashion brands – are increasingly being called to account for their contributions to a warming planet. (The world generates more than 2 billion tons of waste annually, with the U.S. responsible for 12 percent, or 268 million tons, of that total despite accounting for only 4 percent of the population, according to the nonprofit Environment America.)

“There are mountains of garbage,” says Tattersall, lamenting the iceberg size heaps of waste littering the oceans and the deserts of the Middle East. “It's depressing.”

Studies have shown that even non-organic wool that is treated with a polyamide resin does not contribute to the scourge of microplastics in the ocean. If this also helps Woolroom's customers sleep just a little easier, it is tantamount for Tattersall. Of course, he hopes that his customers will keep their Woolroom bedding for many years. But when they do part with their wool pillow – he calls this the “end of life journey” – it will naturally return to the earth.

“I could take my comforter or my pillow, having cut the zip out, and I could put that on a compost heap in the corner of my garden. And in 12 months' time, I'll have nitrogen rich compost that I can put on my roses.”

You can't say that about polyester.

Home Away From Home

Designer workspaces evoke a variety of images, from light-filled American studios to grand European ateliers. No matter the surroundings or the decor, the designer's workspace must inspire and evoke their aesthetic. In 1978, WWD photographed Giorgio Armani at his new headquarters, located then in a spacious wing of the Palazzo Durini in Milan. Armani noted the space was conducive to his work style and debuted his spring 1979 ready-to-wear collection in the same space. And with years of successful collections, there is no doubt that a designer's workspace – or "home away from home" – is time well spent. BY **TONYA BLAZIO-LICORISH**

Giorgio Armani at Palazzo Durini in Milan, 1981.



Photograph by Guy Marineau