

**WWD**



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**LOUIS VUITTON**

# WWD WEEKEND

MAY 2024



## THE POWER OF SUMMER

Star model Colin Jones  
dominates the season.



All Around  
the Hamptons  
Rosso On Wine  
England's  
Hot Spot

# The Power of Summer

## Who doesn't love summer?

OK, maybe those dog days of August aren't exactly the height of pleasure, when the humidity in Manhattan can hit 100 percent and the temperature nears triple digits, making the days seem like one is wading around in wet cashmere. But overall, the next three months are for many the best of the year – and people are eager to get out and enjoy them.

And this issue of WWD Weekend is aimed at helping you do so: From fashion to beauty to shopping and more, it's a guide to great things to do during those warmer and longer days ahead.

Let's start with fashion, with model-of-the-moment Colin Jones wearing some of the best looks of the season in a shoot that telegraphs empowerment, overseen by style director Alex Badia. The model from Spanish Fork, Utah, burst onto the scene last fall, attracting scores of TikTok followers for her unique strut seen on the runways of Maison Margiela, Givenchy, Hermès, Michael Kors, Mugler, Gabriela Hearst and Nina Ricci, and even earning her Victoria's Secret Angels wings.

The 20-year-old trans model isn't taking any of it for granted, recognizing that she is arriving on the scene at a pivotal moment for fashion. "I just feel so honored that I get to finally exist in that space as that identity, but I definitely do see so much room for a huge sense of growth in terms of diversity and inclusivity," Jones tells WWD Paris bureau chief Joelle Diderich.

There's a lot more fashion beyond that, including standout swimwear, cutting-edge sunglasses and the newest high-end watch styles. There also is Milan bureau chief Luisa Zargani's interview with new Valentino creative director Alessandro Michele on his memoir, which is as much philosophical tract as it is a story of his life, and international editor Miles Socha's story on designers' favorite composer, Max Richter.

Looking for sunscreen? Beauty reporter Noor Lobad has you covered with the top SPF products for full-face makeup wearers, while wellness market reporter Emily Burns rounds up the top five functional mushrooms and their benefits, and West Coast executive editor Booth Moore visits fashion's favorite detox spa, We Care, for those looking to relax and recharge.



Schiaparelli blush fine-knit cardigan with anatomical Schiaparelli "lucky charms." Dior Tribales earrings.

The newest things to do in fashion's other favorite escape spot, the Hamptons, are investigated by senior editor David Moin, who rounds up the latest stores and interviews the heads of East Hampton's Guild Hall; deputy Eye editor Kristen Tauer, who outlines the upcoming exhibits at the Parrish Museum; news director Lisa Lockwood, who chats with designer Cynthia Rowley on her favorite surf spots Out East (tip: surfers love their secrets), and London correspondent Hikmat Mohammed, who looks at the new book "Walk With Me: Hamptons."

While some might find it hard to believe, there are summer places other than the Hamptons, from Nantucket to the Cotswolds – which London bureau chief Samantha Conti discovers is becoming England's Hamptons – to Greece and, much farther afield, Shanghai, and the eco-luxury resort Kisawa Sanctuary in Mozambique. Of course, some don't have to travel too far to find paradise: just ask Renzo Rosso – owner of Diesel, Jil Sander, Maison Margiela and more – who shows off his idyllic vineyards and talks wine with Zargani.

So regardless of whether your summer vacation will take you near or far, there's lots to read and enjoy in this issue of WWD Weekend. Above all, there's one thing to always do:

*Have fun.*

**JAMES FALLON**

Editorial Director



## ON THE COVER

Colin Jones in Dior dress with beaded fringe and Tribales earring; Ann Demeulemeester devoré light jersey skirt; Bottega Veneta shoes (worn throughout); Calzedonia tights (worn throughout); Verdura's 18-karat yellow gold Lion's Paw Shell ear clips.

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## JOHN B. FAIRCHILD (1927-2015)

Here and below:  
The Brant Hotel  
on Nantucket.



A bedroom  
at The Brant.



# New to Nantucket This Summer, the Brant Hotel Officially Opens

The Salt Hotels team has taken over the Brant Point Inn and reimaged it into a new boutique hotel. BY LEIGH NORDSTROM

**Newness comes to** Nantucket this summer. The Salt Hotels team, who currently operate boutique properties in Provincetown, Mass., and Miami, have taken over the Brant Point Inn on the island and have opened The Brant, just in time for the summer 2024 season.

The Brant is a 26-room boutique hotel that features three of the original historical buildings, all renovated, along with a fourth new building, called the barn, which features a lobby and bar.

The Brant Point Inn was opened in the '80s by the Kaizer family, who ran it until deciding to sell in 2021 to a Boston-based real estate investment firm. The new team approached David Bowd, who has made a name for Salt Hotels as a design-forward, service-oriented boutique hotel brand. Bowd soon took a ferry ride from Hyannis across to Nantucket to check out the place.

"When we look at a new property, the first question is, 'Do our guests go there? Does this make sense?' And so we asked a lot of guests. Every single one of our guests goes to Nantucket. Everybody loves it," Bowd says from his home in Provincetown.

Bowd describes the Salt guest as someone who prioritizes experiences when it comes to choosing where to stay, as well as personal touches that often can only be found in smaller hotels.

"When we started out 10 years ago, I felt at that time that a lot of the more boutique hotels had really focused on design, but didn't focus on service as much. And so that's what we wanted to provide, was a really high level of service. The guests that come to Salt really are people looking for that," Bowd says. "They're looking for something that is truly personal. We Google everybody. We know who everybody is. A good advantage of technology is we can understand who our guests are, where they're coming from, what they're looking for, and really then go to the next level of curating their stay to make sure they see the best of the island. For Nantucket, there's many great restaurants, there's many great walks, and we talk to our guests and curate an itinerary together, book their restaurants, so they get the whole experience from the moment they arrive."

The property was rather run down and in need of work, which appealed to the Salt team: the ability to put their stamp onto it meant unlimited potential. The hotel is a seven-minute walk from the ferry, yet off the "crazy center



of Nantucket where you just can't move around," Bowd says, adding that their location is for those looking for something quieter than where most of the other hotels on Main Street are.

The Brant aims to set itself apart from the pack with both its privacy and its community.

"When we started the project, we really looked at all of the other properties, and there's some beautiful hotels on Nantucket, so to stand out is harder than it is in other places. But one thing that I think we've always been very good at is sort of creating that central hub within the hotel," Bowd says. "And the properties on Nantucket don't have a lot of communal spaces. They're much more 'walk-in small reception area and then straight up to your room.' And so what we wanted to create was the opposite of that, and create something that has a significant public space so that guests can meet locals, guests can meet other guests and that our team has a chance to interact with the guests while they're there."

That area is the newly built barn, which serves as the bar and the lobby area, with the pool right by. The three existing buildings, plus the new barn, create a protected enclave of land that "you don't normally get when you stay in a more historic building," Bowd says. It allows guests to be out and about in the business of Nantucket one moment and then retreat to lounge by the pool in private the next.



Nantucket's charms, to Bowd, include the famed cobblestone streets, the never-ending waterfront view and the otherworldly feel the island has, despite its close proximity to New York and Boston.

"And the people," he adds. "We've met so many people who are so excited that we're coming to the island. Every year something new and interesting is opening up — there's a new wine bar that opened just down the road from us. There's constant change. So whilst we're new and coming in this year, I think there's a few other people as well trying new and different things, and so we're all sort of in this together."

# Cynthia Rowley's Favorite Montauk Surf Spots

Rowley will also open a year-round store at 150 Main Street in Sag Harbor at the end of May, which will carry wetsuits, swimwear, accessories and ready-to-wear. BY LISA LOCKWOOD

Last summer's CR Surf Camp in Montauk, N.Y., with participants wearing Cynthia Rowley wetsuits.



Lisa Boos, a champion surfer in Cynthia Rowley's Clover wetsuit.



## Cynthia Rowley wants more people to get out and surf.

For 20 years the fashion designer has been surfing all over the world – St. Barths, Hawaii, Malibu, Costa Rica, Puerto Rico, Barbados, Mexico, Morocco, Japan, Hong Kong, to name a few – and has even created a wetsuit collection that she sells in her own stores and online.

"I'll go anywhere in the world, but the place that I really love the most is Montauk," says Rowley, who has a home she calls "Surf Shack" in the beach town at the tip of Long Island. "It's such a magical place. It has the cliffs that you'd see in Hawaii. You feel like you're in another world. You don't feel like you're in the Hamptons," she says.

But while she's very enthusiastic to get people to try surfing, she's hesitant to reveal her favorite Montauk beaches for surfing.

"The thing about Montauk and the thing about being a surfer is you never want to blow up your spot," says Rowley. "I can't really give you actual names, but I can tell you from East Hampton all the way down, including Amagansett, all the way down to the lighthouse in Montauk, there are good surf spots, and the key is to find your secret spot."

She cautions that one of the biggest problems for visitors looking to surf is parking. "I'm lucky enough to just walk to the beach," she says. But she literally sees people getting off the Long Island Railroad in East Hampton, Amagansett or Montauk, with their surfboards in tow, and they can walk to many of the beaches.

The funny thing is, "people say, 'I want to surf Saturday at 11 a.m., and I'll meet you there.' It's not really up to you. It's up to Mother Nature. You may go out there and there's no waves, and there's nothing you can do," she says.

Still, she's not giving away any secrets. "There are a lot of beaches. It's kind of endless," she says. She said the one Montauk beach everyone goes to surf is Ditch Plains. The other ones where she surfs don't really have names, they just have names that the surfers give them.

"I like to tell people there are a lot of sharks in the water, and they probably shouldn't surf there," quips Rowley. "Which is not a lie," she adds.

While she isn't revealing her secret surfing spots, Rowley does have several tips for new surfers.

First, hire a surf instructor.

"If you've never surfed, look up surf instructors, and they'll tell you where to meet. They have the boards," she says. There are many hotels on the beach in Montauk that offer surf lessons, such as Marram Montauk (21 Oceanview Terrace), which has surf instructors on staff. "It's right on the beach. Book it for the weekend and take a lesson," she says.

Among the surf instructors she suggests are Matthew and Gregory Barton, Hamptons Surf Co. on Main Beach

in East Hampton; Andrew Karr of Legend Surf Co. in Southampton, and Kurt Rist of Hamptons Surf Co. in Southampton.

The second tip is to dress appropriately. She recommends wearing a wetsuit "just for the functionality of it."

"It keeps you warm, it has SPF 50 and is fully functional. It will keep you from getting scratched up on the board," she says. If you're a first-time surfer, the board will have a soft top.

"You can go to my [seasonal] store in Montauk and get a wetsuit," she says. Rowley is also opening a year-round store at 150 Main Street in Sag Harbor at the end of May, which will carry wetsuits, swimwear, accessories and ready-to-wear.

Rowley got her start designing printed wetsuits for Quiksilver/Roxy, when she met the creative director while surfing. She went on to design wetsuits for her own fashion company, where the suits retail for around \$300.

For the past four or five years, Rowley has run a day-long CR Surf Camp once or twice a summer in Montauk, where she personally invites 25 influencers and editors who have never surfed.

"We guarantee with 100 percent certainty that you're going to get a ride, and it's going to change your life," she says. She hires professional surf instructors, and the students are all on soft top boards, which are very buoyant and easy to ride. The instructors give a beach lesson and take each person out individually. "You might get pushed to get the exhilarating feeling of it," she says.

"I've seen girls who have never done it before in their lives and go out after about an hour and ride a giant wave," she says. "It makes me so happy to be able to share the joy. A lot of them end up booking [a hotel] and staying a couple of extra days to practice if the conditions are good."

"I always say it takes less than an hour to learn how to surf, but it takes a lifetime to get good at it and feel comfortable," says Rowley.

In November, Rowley plans to offer the surf camp in Punta Mita, Mexico, where she'll take about 20 influencers and editors.

Rowley got started surfing after she bought a "tiny little

Cynthia Rowley tandem surfing with World Champion Bobby Freeman.



house in Montauk" (she has since moved) and her friend ["Diamond Richie"] said she couldn't have the house and not surf. All of her surfer friends have nicknames - she's known as "Slim." He offered to take her out surfing and the very first day, she got a ride.

"I had a feeling that I never felt before. You're in the water, it's meditative. You're at the mercy of Mother Nature. There's no technology. You're almost hypnotically watching these waves. I stayed out there for hours," she says.

Rowley surfs every summer weekend (she starts in April) if there are waves. "I can see the waves from my house. It starts around 7 a.m., people start texting. 'Where are we going, what's it looking like?' Then we make a plan. I take videos and send it around. A lot of people have cameras set up for the waves," she says.

Rowley will move to different beaches throughout the day, depending on the waves. "Somebody who has a pick-up truck might throw the boards in the back."

In general, she'll wake up early and surf in the morning with friends. Then she walks into town and visits her store (696 Main Street, Montauk), which has a café, and she'll get a cup of coffee. She'll often have breakfast or lunch at Joni's Kitchen (28 South Etna Avenue, Montauk), which is very casual and has a picnic table outside. In the afternoon, she'll return to the beach for more surfing and cook or have a barbecue in the evening with friends. They might wind up at the Surf Lodge if there's good music.

"It's crazy crowded, but if it's somebody good, you've got to go," she says.



# CHANEL

COLLECTION MÉTIERS D'ART 2023/24



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# MONACO

SQUARING THE CIRCLE SINCE 1969





MONACO

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# ITA Brings Its 'Made in Italy' Back to Miami

The ITA is **HIGHLIGHTING 31 BRANDS** at the Cabana Show in June.

**R**EADY TO HIT the beach again, The Italian Trade Agency (ITA) is returning to the Miami Beach Convention Center from June 1-3 – in collaboration with Confindustria for the “INSPIR ITALIA II,” innovations in style. The continued showcasing of these brands notably coincides with Miami Swim Week.



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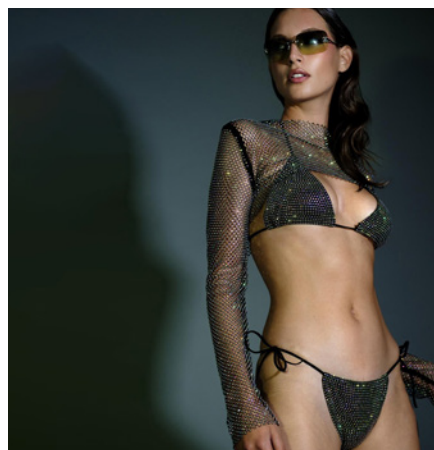
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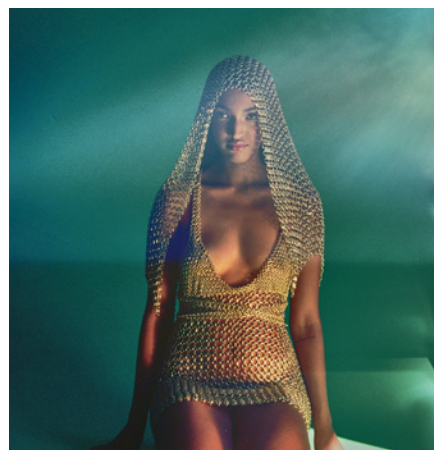
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Resort, swimwear, accessories and eyewear collections will be front and center for U.S. retailers to preview once again; the brands will be situated in the “Pop Up Italia” section of the convention – where the passion, quality and luxury of “Made in Italy” products will be showcased at every price range.

This year’s ITA-backed brands include: Fefè Napoli, Giada Curti, Pho Firenze, Brador, Ninaleuca, Alienina,

Isabel Beachwear, Peninsula, Tiki Napoli, Chio, LaMilanesa, Delfina, Miriam Stella, Sharay, Anita Bilardi, Suahru, Viel Collection, Manebí, Seashell Italia, Wikini, Baia30remi, Krui, Portovenere, Silvia Gnecci, Alquimia Beachwear, Mad in Italy, Le Daf, Ele collection, Feel Me Fab, Cinzia Cortesi, and Phtobyta.

Italian Trade Commissioner of New York and Executive Director for the U.S., Erica Di Giovancarolo, said

“the innovation and artisanal expertise of ‘Made in Italy’ extends into every corner of the fashion industry” and the Italian Trade Agency is “happy to be able to spotlight the Italian prowess within the resort and swimwear sector.” Furthermore, Di Giovancarolo explains that the continued participation in the U.S. trade show is to create “real, invaluable relationships within the American market.” 🇺🇸

“  
THE INNOVATION AND  
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THE FASHION INDUSTRY.”



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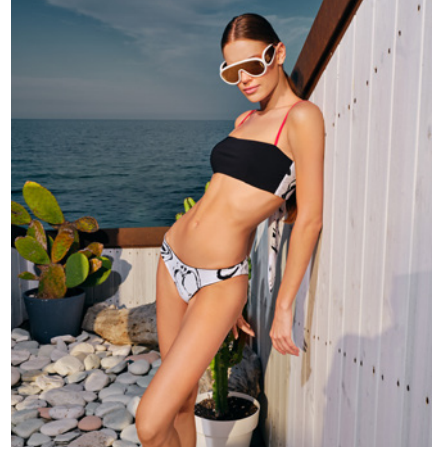
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Bonpoint in East Hampton.



There's a new menu at The Maidstone in East Hampton.



# The Maidstone Gets A 'Rejuvenated' Menu, Plus Openings Out East

Fewer new fashion pop-ups and permanent retailers are surfacing in the Hamptons this season, but there's more activity in the restaurant sector.

BY DAVID MOIN

**Those heading to the Hamptons** this summer might have fewer new shops and restaurants to discover.

So many businesses rushed in after the pandemic that there just isn't as much space available this year. Even pre-pandemic, it seemed the Hamptons was becoming a year-round destination, pushing brands to rethink how they operated there.

"It's been an exciting couple of years with new businesses and new players wanting to make their mark in the Hamptons," says Jeff Sztorc, partner in the Hamptons real estate team at Compass. "The Hamptons is a very desirable market and there is always opportunities."

East Hampton and Southampton, with their luxury orientation, do have busy days, particularly on weekends, but settle down somewhat on weekdays.

There is still plenty happening, though, as always. There's buzz about The Maidstone Hotel, an historic landmark located at 207 Main Street in East Hampton, for one. Under the ownership of LDV Hospitality, in partnership with Irwin Simon and Mayank Dwivedi of ISMD, the boutique hotel in June will present a "rejuvenated" food and beverage program crafted by chef Jorge Espinoza, who's known for his tenure at Scarpetta in Manhattan. The Maidstone's menu will evoke an "Italian summer" in the Hamptons with dishes, cocktails and wines inspired by coastal Italy.

"As a long-time admirer of the Hamptons' unique blend of elegance and tranquility, acquiring The Maidstone Hotel has been a deeply personal endeavor for me. My family's ties to this cherished community run deep," Irwin Simon, managing director of ISMD, said in a statement. Also at The Maidstone, designer Poonam Khanna of Unionworks has "refreshed" the guest room interiors with luxury touches such as Frette linens and new furnishings.

French childrenswear brand Bonpoint has expanded its presence out East with the opening of its first permanent boutique in East Hampton at 66 Newton Lane, Suite F. The 992-square-foot shop houses the newborn, baby, ceremony, girl, boy, skin care and fragrance collections. The boutique has a mix of antiques and vintage pieces and custom furniture all imported from France, and a soft muted palette of tonal whites, khaki gray and pale blush pink, and hanging lighted garlands by Parisian artist Zoe Rumeau.

"The U.S. remains an important market for the house and we know the Hamptons is the perfect location to grow the business," says Maria Salazar Levin, chief executive officer for Bonpoint in the Americas. Previously, Bonpoint had a seasonal boutique in Southampton.

Luxury website Mytheresa and Flamingo Estate are returning to the Hamptons for their second collaborative seasonal pop-up in a row, housing the "Railroad Racetrack" range of fashion, accessories, fine jewelry and watches from Mytheresa.com, alongside Flamingo Estate's "Inconvenience



The Maidstone

Store" stocking apothecary and pantry products.

Scheduled to open June 28, the pop-up's central feature will be a miniature racetrack garden with race cars and Mytheresa products, a room with racing video games, a VIP clubhouse with a bar and luxury accessory displays, product customization and energy readings with a healer. Mytheresa's summer edit will include exclusives from brands such as Toteme, Khaite, Valentino, Etro, Dries Van Noten and Missoni. The pop-up will be located across the street from the East Hampton railway station.

"There are not many new pop-ups, because the retail market has been so good," Lee Minetree, associate broker at Saunders Associates, says. "Since COVID-19, the Hamptons has not seen as much turnover as before. Businesses are taking longer leases. Things have been rented. There hasn't been the usual shuffling. Obviously, restaurant and retail did much better in the off-season than normal years. Sag Harbor is particularly busy, year-round."

Among other permanent shops and restaurants and pop-ups appearing in the Hamptons for the first time, or relocating in the Hamptons, are:

- Village Bistro, a new restaurant at 10 Main Street in East Hampton, on the site of the former Rowdy Hall. It offers a classic American-French bistro style menu including burgers and french fries and onion soup.
- N'amo Seafood & Raw Bar at 474 West Lake Drive in Montauk on the site of the former La Fin restaurant. It's all about a mix of seafood, modern Italian and Far East cuisine in a casual atmosphere. The name N'amo is inspired by the allure of the sea and the hook that draws in the freshest catch, "symbolizing our commitment to the ocean's bounty and sustainable culinary practices," the owners wrote in their opening announcement.
- Siblings Marc and Joey Wölffer, the owners of Wölffer Estate Vineyard in Sagaponack, have a new restaurant, to be led by executive chef Brian Cheewing, at 4 Amagansett Square in Amagansett, on the site of the former Meeting House Restaurant, and will be open year-round.
- Arthur & Sons, the popular Italian restaurant in Manhattan's West Village, with star Michelin chef Joe Isidori, has opened a sister restaurant at 203 Bridgehampton Sag Harbor Turnpike in Bridgehampton.
- Designer Cynthia Rowley opens a new retail location at 150 Main Street in Sag Harbor at the end of May. Modeled after her Montauk store, the store has a surf aesthetic and will carry Rowley's wetsuits, swimwear, accessories and ready-to-wear.
- Fierce Grace Yoga Studio opened up in East Hampton, at 3 Railroad Avenue, offering a variety of classes and an integrated yoga system by senior Yoga teacher and founder of Fierce Grace, Michele Pernetta.
- BroDenim has opened at 95 Main Street in Sag Harbor.
- Sunshine, the lifestyle boutique owned by Heidi Humes, moved to 98 Newtown Lane in East Hampton from Amagansett. It's filled with gifts, decor, clothing, accessories, kids' items and other products made by female artisans from around the world.
- Doen, the Los Angeles-based California-inspired classic women's and children's fashion brand, opens at 11 Madison Street in Sag Harbor in late May. The brand, which advocates for gender and social equality, has stores in Brentwood and Montecito, Calif., and New York City.
- Southern Tide, which sells classic, and colorful, men's and women's fashion reflecting the coastal lifestyle of the South, opened in Sag Harbor at 127 Main Street.
- Handvaerk, the fashion basics brand founded by husband-and-wife Esteban Saba and Petra Brichnacova, opened their first store at 30 Main Street in Southampton.



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# Are the Cotswolds Turning Into the Hamptons?

Shiny new money is raining on the green and gold-flecked valleys of the Cotswolds in southwest England, and the locals don't quite know what to make of it. BY SAMANTHA CONTI

The new Club by Bamford in the Cotswolds.



Plum Sykes photograph by Robert Fairer

**The Cotswolds** is a land of contradictions, a “Clarkson’s Farm” mix of city slickers, pig and cattle farmers, and shops selling the local Double Gloucester, organic filet steak, and heritage tomato and chili jam consumed in glossy “Marie Antoinette” show kitchens.

Mornings are a choice between wild swimming in the neighbor’s pond or a wellness experience at the new Bamford club, while Sunday dinner could be either at the local 16th century pub or at Hiro, the Japanese restaurant at Bull – A Coaching Inn, which is owned and run by the PR maven and film producer Matthew Freud.

Locals are witnessing the real-time transformation of their beloved Cotswolds with a mix of amusement, horror – and indulgence.

The area, with its green and golden sweep of hills, medieval churches, limestone cottages and hefty Lion sheep, has always been wealthy thanks to the wool trade. The small Cotswold villages, with their winding lanes and centuries-old pubs, have served as idyllic weekend getaway spots for celebrities, socialites and monied bohemians for decades.

But the new, new, nouveau riche – the tech, media, and industrial tycoons – are taking things to a new level.

They’re rolling into the neighborhood in Range Rover Sports, Porsche 4x4s, and Bentaygas, sharing road space with tractors, and taking over the farms, golden-hued stately homes, and multimillion-pound cottages in search of the rural life with postcard charm.

As the novelist Plum Sykes puts it, they’re looking for “Beatrix Potter, without the mud.” Who can blame them? The Cotswolds is one of England’s few designated areas of Outstanding Natural Beauty. It’s hard not to fall in love.

Sykes, who’s lived on the farther, Gloucestershire side of the Cotswolds for more than a decade, has satirized these latest nouveau riche arrivals in her new book “Wives Like Us,” (Harper Collins), which echoes with P.G. Wodehouse

and Evelyn Waugh-style humor.

Until recently it was mostly the English who flocked to the area for weekends and holidays. The Oxfordshire side of the Cotswolds is a 90-minute drive from London, and slightly closer for those who live in multimillion-pound neighborhoods like Holland Park, Westbourne Grove, and Notting Hill.

Residents of the area, which is bound by Stratford-upon-Avon in the north, Bath in the south, Gloucester in the west and Oxford in the east, include Jeremy Clarkson, whose Amazon TV series revolves around the mishaps on his Cotswold farm, in true city mouse/country mouse fashion.

David and Victoria Beckham have a home near Soho Farmhouse, which was part of an early wave of urban-style hospitality. Stella McCartney, Elizabeth Hurley, Kate Moss, Kate Winslet, Simon and Yasmin Le Bon, and Blur bassist-turned-cheesemaker Alex James also have homes there.

They’re part of a long line of creatives who’ve fallen for the Cotswolds, foremost of whom was the Arts & Crafts giant William Morris, whose summer home was at Kelmscott Manor, an Oxfordshire farmhouse, built around 1600.

Morris took over the lease with Dante Gabriel Rossetti, and couldn’t get enough of the house, or its lush surroundings. It still showcases work by Morris and his peers, including furniture, original textiles, pictures, carpets, ceramics and metalwork.

Fashion designers have also made the Cotswolds their home over the years.

The late Sir Hardy Amies, couturier to Queen Elizabeth II, spent his weekends and summers in a former schoolhouse-turned-cottage, behind which was his beloved garden filled with rare roses. He virtually made the village of Langford his own, buying even more land for a bigger rose garden and a tennis court.

It’s not just arty types who love the area. ▶



Plum Sykes, whose new book “Wives Like Us” tells the story of the new, new rich in the Cotswolds.

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Soho Farmhouse, made from the famous honey-hued Cotswolds limestone.



The Stairway to Heaven at Aynhoe Park.



Luke Edward Hall at his Cotswolds studio.

Former British Prime Minister and now Foreign Minister David Cameron loves his Cotswolds home so much that when he joined the House of Lords he chose the name Lord Cameron of Chipping Norton, after the fashionable little town where he lives with his family.

Cameron wasn't the first world leader to fall for the charms of the Cotswolds: King Charles has a house and organic gardens at Highgrove, near Tetbury, closer to Bath, while his sister Princess Anne is just a 15-minute drive away at Gatcombe Park.

While the actual royals might have homes there, some would say the real queen of the Cotswolds is Carole Bamford, who has built a lifestyle empire in Moreton-in-Marsh.

Having started out 20 years ago with the Daylesford farm shop, she now oversees restaurants, cafés, gastropubs, hotel rooms, a cookery school and the new, private Club by Bamford, which the website describes as a "360-degree wellness experience."

Membership starts at 3,500 pounds a year, with a 1,500 pound joining fee, and is the new status symbol. Sykes says that for some, it's much "better to be seen in the Bamford club rather than in the Daylesford farm shop."

She knows what it's like to be caught on the wrong side of the country tracks. "I was at Daylesford recently – in the hoi polloi part – and someone called out 'hi!'" recalls Sykes. It turns out that it was Tabitha Simmons and her husband "Topper" Mortimer waving from inside the club, says Sykes.

Where Bamford has gone, others have followed. Hotels, restaurants and experiential retailers have been planting their flags in the rich Cotswolds soil, and catering to the needs of the British, and international, 1 percent.

One "squillionaire" in Sykes' book is the king of Plugs'n'Stuff, a fictional electrical business that's just gone public. His wife, Augusta "Tata" Hawkins, is a "Country Princess" locked into a life where houses, hair, and horses

have to be in a state of perfection at all times.

"It was aesthetic and social torture," observes Tata's long-suffering butler, Ian.

These nouveau types are wreathed in designer fashion and jewelry and aspire to "Marie Antoinette" kitchens, where very little cooking happens (that's what the back kitchen is for, darling). Sykes reckons these couples are spending at least a million pounds a year on domestic running costs, including fleets of Range Rovers, tractors, horses, grooms, gardeners, quad bikes, "dog shamans," riding teachers, and private school tuition.

Sykes isn't alone in witnessing the transformation. "This has been a phenomenal period of change in the Cotswolds," says Sam Foyle, co-head of the Prime Global Retail team at Savills. "It was always popular with British people wanting a second home, but COVID[-19] has transformed it. It exploded and it just hasn't stopped."

Foyle, who grew up in the Cotswolds, says people decamped to their weekend homes during the pandemic – and stayed. Why not? The area is brimming with great state and private schools, and the kids can grow up riding ponies in the open countryside.

Foyle believes the area is becoming a "Hamptons for the British," and says affluent Americans are also looking for property – and the luxury brands are following them. Property in the Cotswolds is especially prized because of the limited housing inventory: 80 percent of the area is farmland, and building is restricted.

It was Foyle who worked with Gary Friedman, the billionaire chairman and CEO of RH (formerly Restoration Hardware), to secure the brand's new Cotswolds outpost, a 400-year-old estate designed by Sir John Soane called Aynhoe Park.

The mansion is made from the famous honey-hued Cotswolds limestone, which the ancient Romans used for walls and buildings when they ruled Britannia.

Aynhoe Park boasts gardens by the 18th century designer Capability Brown, and interiors by RH, along with three restaurants, a wine lounge, tea salon, and juicery. RH is planning to open a sister space in London's Mayfair later this year.

The new wave of openings includes Estelle Manor, a country house hotel and members' club set on an 85-acre estate in Eynsham Park, Oxfordshire. That, too, has three restaurants. One is called The Billiards Room, and serves traditional Chinese food, like one would find in London. It also has a private sister club, Maison Estelle, in Mayfair.

Freud, meanwhile, has opened Bull – A Coaching Inn in Burford, not far from the Camerons in Chipping Norton. It's a country hotel that also offers creative pursuits such as beekeeping, and sushi roll making. The Japanese omakase restaurant is headed by Hiromi Wada, a female sushi master.

The locals are amused – and embracing some of the bling. Amanda Brooks, former fashion director of Barneys New York whose shop Cutter Brooks is a hot destination in Stow-on-the-Wold, says she loves what Carole Bamford has done.

"Daylesford became a magnet when it opened here. For a New Yorker, it was like having Dean & DeLuca open near your country house," she says, adding that it gave some locals a sense of security knowing they could live in the countryside and still have their creature comforts from the city.

At the same time, Brooks has a deep connection to the old Cotswolds. She's lived there for decades with her artist husband Christopher on his family's farm, which she says hasn't changed much over the years.

"We live in our little corner of the world and it's still so rural. We have a beautiful garden and animals and if you arrived on the farm blindfolded, you'd think it was the 1930s – it hasn't really changed since then. We're living a bucolic English country life," says Brooks. ▶



JOHN HARDY

"We do see all sides. Sometimes my husband will drive past our local pub on a Friday night and there will be eight black Range Rovers outside – all matching, and all the latest models," she adds.

Brooks caters to a diverse bunch at Cutter Brooks. She feeds the fashionistas, stocking brands such as Ulla Johnson, Le Monde Beryl, Dôen, and B Sides Denim as well as clothing and accessories handmade in India.

She also stocks an array of tableware in kaleidoscopic colors and specially made souvenirs – tote bags, candles and napkins – for the many tourists passing through town.

Like Brooks, interiors and fashion designer Luke Edward Hall has been observing the changes in the Cotswolds, and keeping things real.

"A lot of people equate the area with a certain type of aesthetic or lifestyle, but the Cotswolds is actually very layered. It covers a huge area, and there is so much going on," says Hall.

"There are some pretty smart places, but there are also plenty of wonderful, small new businesses opening, and older ones thriving – places full of heart and soul. I'm thinking of Chloe's, a deli and café in Charlbury [near Chipping Norton], and The Straw Kitchen, a café in Whichford," Hall says.

Alice Sykes, one of Plum's sisters, is another Cotswolds dweller who looks at the area in its 360-degree glory. She moved to Hook Norton from London with her family more than a decade ago and hasn't looked back. She says she wanted her children to grow up like her – in the countryside, and riding horses.

Her mornings are spent wild swimming in the rivers and ponds with her local friends and, like Hall, she's also a fan of The Straw Kitchen. She loves "the artistic vibe, the natural life, and the fact that life is so community-minded."

Like Brooks, Sykes is looking to satisfy the locals' love of fashion. She and her colleague Lucy Russell host "salons" on behalf of British brands and designers including Anna Mason, Marfa Stance, Herd, Olivia Morris At Home, Reluxe Fashion and Navygrey.

They invite around 20 customers for lunch and a look at the latest collections. "There are so many different groups of working women who come – they're from school, they're yummy mummies, there's even a judge," says Sykes.

She says there's a dearth of shops in the area, and no parking in Oxford, so it's not easy for these women to get a fashion fix. "Plus they're busy with work, kids, horses. Here, they can pop in, have lunch, meet the designer, and make a purchase," she says.

Alice Sykes holds similar fashion moments in the Hamptons, where she takes the British brands to U.S. customers. Although her Hamptons garden parties may resemble the Cotswolds events, her experience could not be more different.

"The Hamptons is another world. It is the Cotswolds on steroids – so polished, shiny, and very, very rich," says Sykes, adding that the Cotswolds feels more real.

It's also less expensive. Sykes finds it amusing that when she organizes the Cotswold salons, she can rent trestle tables for around 2 pounds each. She puts the money in an honesty box at the village hall. By contrast, in the Hamptons it costs hundreds of dollars for a few trestle tables – and they're coming from events companies, rather than the village hall.

Brooks wonders whether the Cotswolds is moving in that same direction, given the waterfall of new wealth.

"We're never going to be East Hampton – I can't picture that. But there has been a huge influx of wealth and because you can't build here it means that existing, authentic houses are going for triple their market value," says Brooks.

Recently, she saw "a sweet house on the edge of a local village" sell for 8 million pounds, after it went on the market for 3 million pounds. Another house priced at 8 million pounds ended up selling for 20 million pounds.

"I just slightly worry that you price out the creativity – and then everything becomes monopolized and branded," she says.

Some would argue there's room for everyone. The Cotswolds covers 800 square miles, and not all of them have been taken up by the "Country Princesses" of Plum Sykes' book – at least not yet.

"The old money is dwarfed by the new, new money," says Sykes, who agrees the Americans have fallen particularly hard for the Cotswolds. "For them, it's the fantasy version of the English countryside – but with a sushi restaurant, or a padel court at the Bamford Club."

Foyle of Savills estate agents believes the arrival of RH at Aynhoe Park could open the floodgates to more luxury names opening spaces in the Cotswolds. "Gary sees things earlier than anyone else, and he saw his customers moving out there" so he went to meet them, says Foyle.

Range Rover recently did a 10-day, by-invitation-only, brand event with Daylesford Organic. It may only be a matter of time before Louis Vuitton, Gucci and Cartier follow. ■



Window display photograph by Mike Garlick



A window display at Cutter Brooks in the Cotswolds.



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# Shanghai Scene

What to see, eat and buy in Shanghai this spring. BY DENNI HU



The Mona Lisa at The Prado on display at Museum of Art Pudong.

**With spring in full bloom**, it's time to stroll down the tree-lined streets of Shanghai, where delightful local eateries, with a palette that ranges from sweet and savory Shanghaiese cuisine to umami-flavored Taizhou cuisine and mouthwatering Guizhou hot pot, are waiting to be discovered and devoured.

Apart from the usual sightseeing at the Bund or Yu Garden, which are hallmark locations for observing a breathtaking skyline, sifting through a residential alleyway to reach a charming designer store in downtown Shanghai is another integral part of the local experience, even a rite of passage.

Here are the must-visit exhibitions, the culinary gems and, most importantly, retail finds that can make your experience in Shanghai truly special.

## What to See

### “Ages of Splendor: A History of Spain In the Museo del Prado”

In collaboration with Madrid's Prado Museum, Museum of Art Pudong is putting on a monumental exhibition featuring 70 masterpieces by nearly 50 legendary Spanish artists spanning the 16th to 20th centuries, including Goya, Rubens, El Greco, Zurbarán, Velázquez, and Ribera. The Mona Lisa at The Prado, thought to be



Dishes at Mao La Guo.

the oldest surviving replication created in Leonardo Da Vinci's studio, is also on view for the first time in Asia. To animate the famous portrait, a series of multimedia displays unveils the history, the restoration process and its relationship with the Louvre's Mona Lisa. With eight masterpieces on view, Goya's works are the other highlight of the exhibition. The show is on view until Sept. 1. No.2777 Binjiang Avenue

### “Stefan Sagmeister: It's Getting Better”

Stefan Sagmeister, the Austrian graphic designer who became famous for his euphoric visual language, has unveiled his first exhibition in China at the Chi K11 Art Museum, a 32,000-square-foot art space within K11 Art Mall. The exhibition covers Sagmeister's most recent projects in data and infographics, which encourage the audience to embrace radical optimism over pessimism and despair. The exhibition will be on view until July 27. No.300 Middle Huaihai Road, Shanghai K11 Art Mall, Chi K11 Art Museum

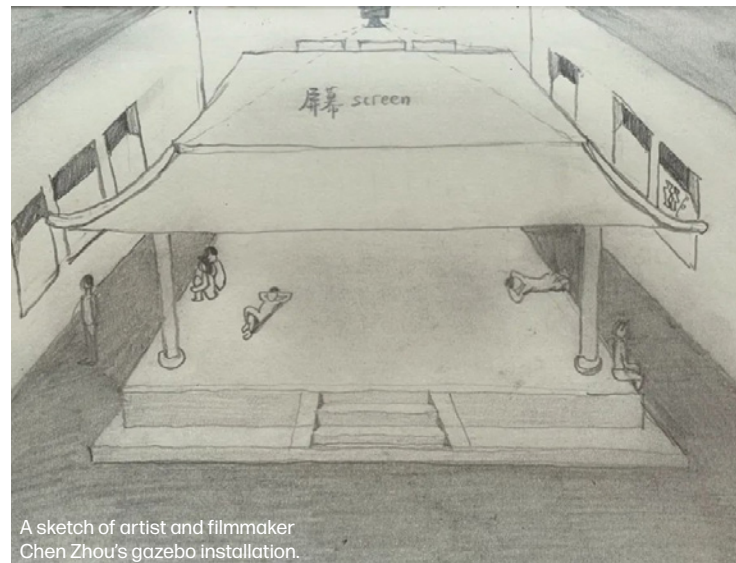
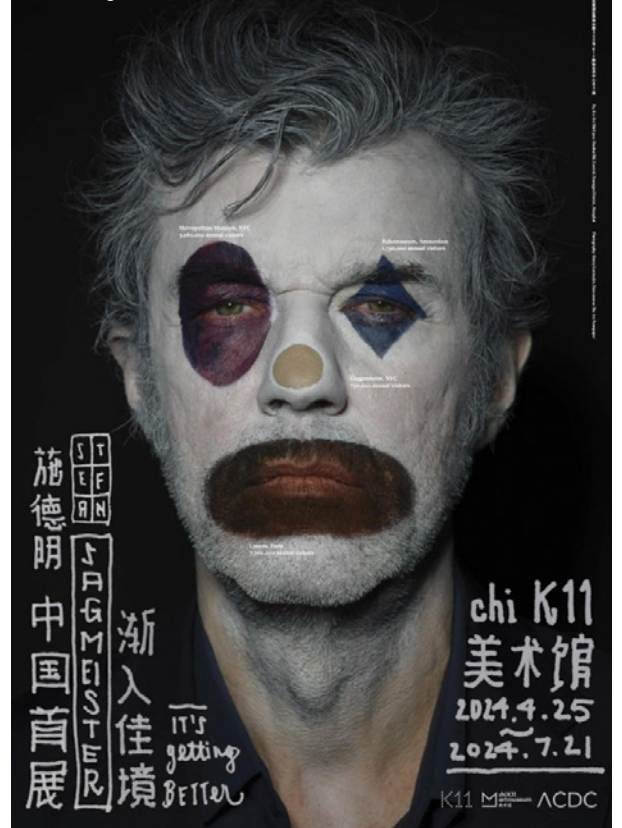
### “Traveling Amid”

The latest from The Pompidou Centre x West Bund Museum collaboration project, which was inaugurated in 2019, will be spotlighting Chinese artist and filmmaker Chen Zhou, whose surrealist video art takes inspiration from ancient Chinese landscape painters. Titled “Traveling Amid,” the exhibition will include an immersive installation or a “floating gazebo” that allows guests to travel through time and interact with each other. The exhibition runs until Sept. 17. Another exhibition, also part of the collaboration, will open simultaneously. Titled “I Never Dream Otherwise Than Awake: Journeys in



Dishes at Rongji 95.

Stefan Sagmeister's exhibition at Chi K11 Art Museum.



A sketch of artist and filmmaker Chen Zhou's gazebo installation.

Sound,” the exhibition features 15 major installation works from Pompidou Centre's new media collection.

No.2600 Longteng Avenue, West Bund Art Museum

## Where to Eat

### Mao La Guo

Set in a boho-chic atmosphere, Mao La Guo is a Guizhou hotpot restaurant with a ground-floor cocktail bar and rooftop terrace. Guizhou, which neighbors China's hotpot capital of Chengdu, is best known for combining sour and spicy flavors. Mouth-watering dishes include the sour tomato soup fish, Weining ham and potato fried rice, and sticky corn cake for dessert. Its homemade drip wine curation is another must-try.

No.100 West Fuxing Road, Xuhui District

### Happy Cafeteria (Kaixin Shitang)

Located in a historic lane house, Happy Cafeteria serves an abundance of classical Shanghaiese dishes and is a great place to take first-time visitors. Saucy deep-fried fish, wine-drenched poached chicken, braised pork belly with preserved vegetables, and sautéed edible clover are among its most popular fare. The restaurant is not far from Yongfoo Elite (it has a cocktail bar that opens from Tuesday to Sundays till 1 a.m.), which boasts a magical Chinese garden.

No.287 Hunan Road, Building A, No.1

### Rongji 95

Taizhou cuisine has been all the rage in Shanghai for the last few years, known for its emphasis on fresh seafood and vegetables and its focus on capturing the umami flavor. Xin Rong Ji is the hottest Taizhou restaurant chain and has promptly become one of the hardest tables in town to book, after winning a few Michelin stars in recent years. As a spinoff of Xin Rong Ji, the Bund-adjacent Rongji 95 offers all of Xin Rong Ji's original flavors in a cozier setting. Sautéed eel shreds with bean sprouts as well as steamed croaker, or any other seasonal seafood, are usually impressive dishes to try.

No.28, Huqiu Road, Huangpu District ▶





A dish from Capella Shanghai – Le Comptoir De Pierre Gagnaire.



Labelhood House



Basao Projects

**Capella Shanghai – Le Comptoir De Pierre Gagnaire**  
With the onboarding of new executive chef Ramses Navarro, Shanghai's one-star Michelin restaurant located within the luxury hotel Capella Shanghai aims to take cooking a step further by bringing a creative edge to local food culture, which was the original mission of the celebrity chef Pierre Gagnaire. Highlights of the menu include the sunflower poultry from Guangdong steamed in a pig's bladder that's seasoned with citrus fruits and fresh ginger and a blue spotted roasted grouper from Hainan, cooked in a rich Champagne sauce.  
No.484 West Jianguo Road, Xuhui District, Shanghai

### Where to Shop

#### Labelhood House

Labelhood House, the sixth and latest project under the Labelhood banner, the support program for local designers and multibrand store, is a two-story villa house revamped as a retail space spotlighting Chinese fashion labels, as well as a new wave of craft and culture brands, including ceramics by female artist Wu Jingwen,



Here and right: Klee Klee & Friends



Documents' Yuyuan Study.

Xin Kui, artist duo Huagou Space, and Tangshui Studio, all of which happen to be based in Jingdezhen, China's porcelain capital. Instead of a cafe, Labelhood House has a tea parlor, which will work with local tea upstarts on a rotational basis. The tearoom currently serves the likes of honey fermented guan yin tea and Chinese hog plum sweets from Lao Jia Tea Company.  
No.796 Julu Road

#### Basao Projects

Located near the Bund, Basao Projects combines Chinese tea philosophy with a modernized interior and reimagined tea products. The retail space, which evokes a traditional tea parlor with minimal interiors in muted tones, is an ideal pit stop amid the area's busy and bustling cityscape. A tea shop founded in Xiamen more than 10 years ago, Basao is a serene alcove where visitors can learn about traditional tea culture and take joy in tea ceremonies hosted by the store staff or tea sommeliers. Each order at Basao is paired with tea-inspired desserts such as Pineapple Soo pastry or Mung Bean cake, a tradition of Xiamen tea tasting. Nitro Cold Brew tea or Chajito are some of Basao's more summery drinks. Organized by aroma, flavor, and origin, Basao teas come in a simple white box and can also be a great souvenir.  
Christian Literature Society Building 1F, No.128 Huqiu Road

#### Documents' Yuyuan Study

Documents, the "It" Chinese perfume label, is adding a top note to Shanghai's retail scene with the opening of Yuyuan Study, a book-slash-fragrance store on the historic Yuyuan Road, a sycamore-lined street with a mix of modern and old buildings.

Outfitted with a red carpet and floor-to-ceiling wooden bookshelves, the groundfloor shop captivates shoppers with a meditative tone, in stark contrast with the hubbub of the vibrant Yuyuan scene. By working with local creatives and intellectuals, the bookstore hosts themed book exhibitions focused on topics such as botanics, animals and food culture. As for the brand's famous perfume collections, they are tucked away in a small corner of the shop, waiting to be discovered.  
No.1384 Yuyuan Road, Changning District, Shanghai

#### Klee Klee & Friends

Eco-friendly fashion label Klee Klee's latest multibrand retail outpost is in Columbia Circle, a historical compound that used to house the Columbia Country Club, a hangout spot for Shanghai's American expats. Fast-forward almost 100 years, and the mixed-use complex is home to Tsutaya Bookstore, Blue Bottle Coffee, and design companies like Ideo.

Klee Klee, a brand incubated by local fashion company Zuczug in 2016, has become a favorite of the local architecture and design community, who are fans of the brand's denim goods and other minimal styles that come in an array of natural fabrics.

Quirky finds at the Klee Klee store include handmade woven slides brand Pla, DIY furniture from Ishinomaki Laboratory (a May pop-up), and Naze Naze, a slow textile goods label also supported by Zuczug. Naze Naze, which means "slow" in the local dialect, works with female weavers from the Dulong River Valley on the China-Myanmar border.  
No.1262 West Yanan Road, Columbia Circle, Building No.3, F2 ■

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# Alessandro Michele Bridges Fashion, Philosophy in Autobiography

The newly appointed creative director of Valentino shares his life journey in a book written with philosopher Emanuele Coccia. BY LUISA ZARGANI



Alessandro Michele

Catherine de' Medici was an inspiration for Alessandro Michele's Gucci fall 2016 collection.



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EMANUELE COCCIA ALESSANDRO MICHELE



HarperCollins

The cover of "La Vita delle Forme: Filosofia del Reincanto [The Life of Shapes: Philosophy of Re-enchantment]," by Alessandro Michele and Emanuele Coccia.

**From philosophy to fashion**, it's only a short step for Alessandro Michele, as one is inextricably linked to the other.

Both have shaped the life of the designer, newly appointed as creative director of Valentino. His life journey unfolds in "La Vita delle Forme: Filosofia del Reincanto [The Life of Shapes: Philosophy of Re-enchantment]," published in red and a central, small black medieval-like symbol on it that's vaguely reminiscent of a butterfly.

"I wanted to celebrate the word, naked in its complexity," says Michele, deliberately staying away from using the word "fashion" in the title "to avoid giving the wrong message" to potential readers.

Another surprising element is that the book was written with philosopher Emanuele Coccia, creating a dialogue between fashion and philosophy.

The idea of the book grew naturally with Coccia, says Michele, who exited Gucci's top creative role in November 2022. "We spoke and recorded our thoughts"

for about a year, mostly during the pandemic, and the book is "very intense and personal," he admits, leading to a deep, almost cathartic reflection on his life. "I put thoughts and things in order, I discovered my priorities, it was like going to therapy."

Michele and Coccia thought of a way "to keep the two voices distinct, employing italics for that of Emanuele, weaving the two on the page as in the Talmud or Bible manuscripts," according to a joint preface note.

"It was fashion that brought me to philosophy," writes Michele, reminiscing about his youth, training with the likes of Karl Lagerfeld and Tom Ford. "However, at one point I decided to change paths. I had the impression that fashion was starting to subtract life" to clothes, seen as "stocked and pleated in stores rather than focusing on the intensity of life that each garment frees when it comes in contact with a body."

He recalls that "trying to find a way to recover a deeper sense of my profession," he "seriously" thought of turning to the world of cinema, which he believed could help "inject life into clothes." He reveals that he was ready to quit Gucci when at the end of 2014 then-president and chief executive officer Marco Bizzarri asked him to design the men's collection that would be paraded a week later

for fall 2015. Michele had joined the Gucci design studio in 2002 following a stint as senior accessories designer at Fendi. He was appointed associate to Gucci's then-creative director Frida Giannini in 2011, and in 2014 took on the additional responsibility of creative director of Richard Ginori, the porcelain brand acquired by Gucci in 2013.

Philosophy helped him shape and explain his fashion vision and Michele pays tribute to his life partner Giovanni Attili, a professor at the prestigious La Sapienza University in Rome, for helping him understand it. Attili introduced Coccia to Michele. Early on, the designer thought "philosophy was complicated, something that tangles up your brain, fit only for the enlightened few, but then I understood it was close to life."

In fact, the press release for his first collection, written by Attili, was not about the clothes but about philosophy, which he contends "seemed the most fitting language," and one that he would not give up from then on.

Michele never thought of writing a book before and underscores he did not really think of who would read it, as it was "not an editorial idea." ►



COLLECTION MOOD

NOUVEL HERITAGE

PARIS



Alessandro Michele's Gucci Bamboo top-handle bag.

The spotlight is again on Michele since he started a new phase of his career in April as creative director of Valentino, succeeding Pierpaolo Piccioli. He shies away from providing details of his new path, but says this is a “moment of reflection and absorption, of learning and great gestation,” clearly blown away by the archival designs of founder Valentino Garavani and the expertise of the seamstresses and artisans of the famed couture house.

Michele describes himself as “omnivorous” when it comes to choosing what to read, although he prefers history books and newspapers to novels.

“I am a bit of a nosy parker. I like to read about the life of others, I am curious and often read bits of several books at the same time, and I jot down thoughts on notebooks and scraps of paper; my bag is always filled with pens and pencils. Writing on paper helps me reflect on things,” he says.

In the book he admits to being a collector of objects. “I am an animist. An indefatigable adorer of all things. Books, statues, skirts, chairs, pants, cups, paintings: everything lives, independently from their shapes, size, purpose and importance. It is not difficult to perceive the breath of what surrounds us: when you pay attention, everything starts to speak. And it is for this reason that observing any object is like entering a library where things whisper, murmur, sing.”

He admits that “perhaps one of the most bizarre” collections he has is of vintage shoes, which have “invaded all my spaces,” and they allow him to dream of the lives of those who wore them.

He also collects ceramics, including porcelain pugs dating back as far as the 1700s – a passion that led him to Ginori “with great enthusiasm.” He defines this chapter of his career as “a great love story,” breathing new life into the collections with his decorative designs.

In fact, expressing his distaste for Le Corbusier’s modernism in architecture, Michele writes that he “refused” it in fashion, “that obsessive cleanup of shapes that never spoke to me. In that game of subtraction, life surrenders to aphasia. On the contrary, I always adored all decorativism meant not as sappy additives but as amplifiers of the clothes’ narrative. Each decoration expresses urgency and magnifies a story.”

In this vein, he recalls how much Fendi’s Baguette bag meant to him. “In a moment when minimalism reigned, women adored this hyper-decorated object,” he writes, explaining that the bag was “an occasion of absolute creativity.” Arriving at Fendi when Piccioli and Maria Grazia Chiuri, who worked on the Baguette with Silvia and Anna Fendi, had just left, he “covered the bag in a million ways, inspired by anything.” The Baguette made him “understand that fashion can interpret and embody any story [...] through any shape [...]. Precisely because of this, it is an infinite generator of attention and life,” he writes.

He describes a collection as “the ending of the ‘The Wizard of Oz’ – a machine that produces great illusions,” anticipating an unknown future. For this reason, he contends, “it must take risks, dare to make mistakes.” A

Alessandro Michele and Emanuele Coccia



Gucci, spring 2023, the Twinsburg collection.



mistake is “always the name we give to the future that we have not recognized yet. And it is for this reason that my collections are voluntarily and clearly not finished. Keeping a door open means to write a book that continues within the reader. Fashion opens a conversation that continues within the person wearing the garment.”

The topic of freedom is a recurring one in the book as he says he never wanted to give up on being himself. “The most difficult thing is to be how you are when others try to manipulate you into being different. Becoming who you are is trying.”

He recalls he was 43 in 2015 when Bizzarri offered him the top post at Gucci. He believed he would be fired after that first show, when he followed his instincts and paraded ruffled shirts on men with flowers in their hair. “I wasn’t

Backstage at Gucci men’s, fall 2015.



thinking of the career, I am what I am and I just did what I thought was natural. I just wanted to talk about beauty.”

He speaks of his surprise as people started talking about gender fluidity. “I had never heard of this term before, I just work looking at what I see around me, and at the time it seemed perfectly normal to me.”

“I don’t invent anything, I observe,” he writes in the book, saying that “to imagine a garment means imagining a person, building characters of a diverse universe.”

He reveals that as a child he braided his father’s hair, who showed him “the simple way to be free even at 60 with braided hair,” and reminisces about the walks with him outdoors in nature, “when he invited me to be quiet and listen to the wind blowing, which seemed to be the closest thing to God.” He also writes and speaks fondly of his mother and aunt, who were twins, and which led to the Twinsburg collection, his last for Gucci. “They taught me of non-exclusive love.”

Additional details on Twinsburg and his other collections for Gucci, from the spring 2022 lineup paraded in Hollywood to Aria, marking the brand’s centenary, and the Cosmogonie cruise 2023 show in Apulia conclude the book. ■

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Dancing during an Oktoberfest parade.

# Vive la Difference

The Baron discusses odd national habits around the globe, from combining shooting and drinking in the U.K. to lederhosen in Germany. BY LOUIS J. ESTERHAZY

**Editor's Note:** *The Hungarian Countess Louise J. Esterhazy was a revered – and feared – chronicler of the highs – and generally lows – of fashion, society, culture and more. It seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now been contacted by the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence of numerous modern fashion and cultural developments. The Baron's pen is as sharp as his late aunt's and here is his latest column on the not-always-joyful summer vacation.*

As one thinks of travel plans at the onset of early summer, it can be tempting to contemplate, “Urgh! What’s the point?”

Having gazed upon the world’s greatest and most monumental sites; gawped through glorious museums and collections (including, naturally, scores of private ones worthy of any public institution); guzzled at the most renowned restaurants and bars; slept through the Salzburg Easter Festival; got caught up in the running of the bulls in Pamplona (and almost been trampled by a bull elephant on safari in Tanzania), and jostled through everything from Hiroaki’s Japanese Cherry Blossom festival to carnivals in Rio and Venice, I occasionally tell myself, “No more!”

And to add a big dollop of cynicism to the onset of my indolence and ennui, one cannot help but wonder if, apart from the occasional knees-up in national costume, aren’t we all becoming the same anyway? Over the last generation, technology advances, global media, the speed of communication, the ease of travel and general wokery across the developed world can lead us all to do, say and experience more or less the same things. The thirtysomething at Burning Man or Mardi Gras will be worrying about and saying more or less the same thing as his equivalent at Oktoberfest, Coachella and Glastonbury Festival.

So, why not just stay home and read a good book, eh?

Then one stumbles on a whole host of bizarre and particularly unique national traits and habits that, while in one country are considered utterly acceptable and normal, in others might be considered not just weird, but even downright insane or criminal.

For instance, in Sweden and most of Scandinavia, it’s considered entirely acceptable to park your baby

stroller (with dozing infant) outside of any shop, on the bustling sidewalk, while you wander in and complete your shopping. By the way, this is done year-round, including in the dead of winter, when the skies are black at 2:30 p.m. and the temperature makes a polar bear shiver. If you tried the same outside of Bloomingdale’s on 59th Street in Manhattan on a January afternoon, your baby would be in “protective services” and you in the back of one of New York’s finest (aka, NYPD) squad cars before you had finished paying for your purchase.

Likewise, when game bird shooting in England during winter, it’s considered not just normal but de rigueur to consume alcohol from the get-go until the last, when you lay down your weapon. Many a shoot starts with a shot of something bracing, like sloe gin, before one has taken aim at the first passing bird. Then, at 11 a.m. one stops for a snack, which is an excuse to down more alcohol, ranging from Bullshots to Champagne and, inevitably, more sloe gin. Lunch is lubricated with flagons of “claret,” as the Brits call Bordeaux. A lusty glass (or two) of port wine accompanies the cheese. All this can be augmented by a fellow “gun” (or hunter), jovially passing around a hip flask, filled with something like cognac, at any point of the day, with the words, “Go on. Take a slug. It will improve your aim!” All this adds up to firearm-wielding men (it’s the men who drink the most) being multiple times over the drink-drive limit. And, to strongly stress, they are all wielding loaded guns. My German friends consider the British entirely insane.

But then, name me another society other than the Germanics who think it stylish for men to don worn buckskin shorts, held up by a girdle-cum-brace contraption, all designed to expose the least attractive part of the male anatomy, the knobby knee. The lederhosen is considered immensely stylish, especially in southern Germany, to the point where some opt for the outfit at rather formal occasions. Need I point out that I have never seen an article extolling the fashion virtues of this attire. In the history of fashion as far as my limited knowledge is aware, no designer has ever sent a model down the catwalk in lederhosen and, thankfully, the lederhosen has not supported Germany’s otherwise healthy export surplus. I should point out that the Generalquartiermeister (aka, my German wife) has long pressured me to slip into some lederhosen,

but so far I have easily resisted. So, while not perhaps literally criminal in the same sense as abandoned babies and drunks bearing shotguns, lederhosen is definitely a fashion crime in my book.

Some well-known national traits and traditions, which others may find peculiar or even indefensible, can quickly become furiously heated subjects around nationalism. In certain cases a long-held custom can become an enshrined basic right of the people in some countries. Think of bullfighting in Spain or the right to bear arms in the United States. To a Hindi Indian, the notion of killing a bull, slowly and for the sake of mass entertainment, is literally beyond their comprehension. There, the bull is sacred, a holy symbol of strength, fertility and prosperity and the gatekeeper to the home of Lord Shiva. In Spain, its death is entertaining sport.

In Japan, where gun ownership is 0.3 guns per 100 citizens, they marvel that today, in the U.S., there are more than 120 firearms per 100 people and in many states it is perfectly legal to “publicly carry” a handgun. As we all know, the Second Amendment gives the right “to keep and bear arms.” This being despite the fact that nearly 40,000 Americans die each year from gun deaths. In Japan, the tally is literally less than the fingers of one hand.

Then again, it is considered perfectly acceptable for adult Japanese men to read Hentai (a pornographic cartoon format, aka “manga”) in public places. There’s a good chance that if you pulled this reading material out on the London Underground you’d quickly be arrested under the obscenity laws.

In most countries I know, lighting up a cigarette at a gas station would be considered utter madness. Not in Portugal, where it’s perfectly normal. Pull in, fill ‘er up, buy yourself a punchy little espresso while paying for the gas, step outside onto the forecourt, coffee in hand, standing atop 50,000 gallons of gasoline and fire up that cigarette. Are you crazy, or do you have a death wish...for the entire neighborhood?

Lastly to food. We all know the Koreans eat dog meat, the Chinese are known to serve frog sperm and the French eat horse flesh, frogs legs and snails. But how about trying “Sauce de Claporte” on your next Paris trip. In the *Petit Larousse*, the culinary bible of France, it describes this sauce being made of tiny woodlouse, a land-based crustacean, which even hedgehogs are said to avoid and birds spit out. These creatures secrete an ammonia through their shell and the taste is said to be like “licking a urinal.” But, hey, leave it to the French to put them critters on the menu.

So as you plot your summer holiday and begin to pack your bags, keep in mind all the above and simply shrug, “*Vive le difference!*”



**STEVE MADDEN**

# Colin's Divine Moment

WWD Weekend's cover face talks fashion, fame, family and the "divine universal juicy energy" that inspires her unique runway walk.

By **Joelle Diderich** Photographs by **Agata Serge** Styled by **Alex Badia**





Mugler plastic PVC and Nails cotton top, M cotton cross skirt and boots.

Andreas Kronthaler for Vivienne Westwood lace dress and tulle veil; Coach lamb leather shorts; Jacquemus earrings; Modern Moghul rhodium-plated sterling silver, diamond and ruby ring.

Acne Studios viscose, nylon, cotton, Modal, linen and elastane layered dress and shoes; Khaite earring (worn throughout).



Colin Jones is a great believer in the power of manifestation.

Growing up in Spanish Fork, Utah, she was physically a million miles removed from the world's fashion capitals, but she was already acting out her dream of becoming a famous model.

"I was doing picnic table runway shows with my grandma and practicing in my mom's heels in the kitchen," she says.

"Just from the minute I was born, I loved being in the spotlight. I'm a Leo," she adds, by way of explanation.

The path to stardom was not an easy one. Growing up in the predominantly white, Republican and Mormon town with a population of 45,000, the model known online as Col the Doll faced more than her share of prejudice as a trans kid obsessed with fashion.

But her unwavering belief ended up paying off. Just two years after making her debut on the Gabriela Hearst runway, Jones is coming off a banner season that saw her walk for brands including Hermès, Michael Kors, Givenchy and Nina Ricci.

"Oh, my goodness, I could turn red just talking about it. I feel so, so grateful that I'm in this position right now and

that all the opportunities have divinely happened," she exclaims. "It's just such a full-circle moment for me."

On the day we speak, the 20-year-old is back where it all began. Fresh off shooting the cover of WWD Weekend, she's taking a break from her busy schedule to recharge at home. Jones has joined Zoom from the living room of her grandmother's house, which offers sweeping views of a nearby mountain range.

"These mountains definitely look a lot more majestic than they did when I was trying to leave. I'm appreciating it for what it is. The cow-pat smell, I can get past it," she jokes.

Jones initially approached a local agency after a psychic predicted she would become a model, and she hasn't looked back since. Deep in the honeymoon phase of her relationship with the industry, she's decided to leave any negativity behind.

"I just believe in the universal law of attraction. I think that we get out what we put out there," she says. "I always try to bring my best energy and just think very, very positively when I enter a room, and I think that you always get that back tenfold." ▶



Louis Vuitton silk jacket and skirt; Bottega Veneta shoes; Calzedonia tights; Dior Tribales earring.

That spirit positively radiates on the runway, where Jones has made a mark with her magnetic presence and a killer walk, epitomized by her dramatic strut down the Maison Margiela runway last fall, which had fashion TikTokers anointing her the breakout star of 2023.

She partly credits working with talented movement directors like Pat Boguslawski at Margiela, Simon Donnellon at Nina Ricci and Eric Christison at Mugler. “It’s such a collaborative experience,” she says. Jones gets a kick out of meeting a brief, and then some.

“As a model, I always look at it as chameleonizing myself, plus that little extra sprinkle of divine universal juicy energy,” she enthuses. “A mixture and combination of all those beautiful things create just the most incredible concoction of in-the-moment spontaneity.”

At Mugler’s last show, designer Casey Cadwallader’s collection was showcased against oversized curtains shrouded in shadows and dry ice. With regal composure, Jones struck a series of statuesque poses as the final curtain fell, releasing a billowing cloud of smoke.

“In the moment, when that curtain dropped, I just had to feel it in my heart and my gut. I had one chance to do that,” she recalls.

Cadwallader was confident she would nail it. “When I first saw Colin in the white dress, I knew it could only be for her. She radiated in it, and she was so excited. I knew she would move in the perfect way to close the show,” he said.

As she hits major milestones, the model is soaking it all up, from moving to New York City and signing her contract with Women Management to shooting a Zara campaign with Steven Meisel and scoring the cover of *i-D* magazine.

“My little fashion heart cannot take it. I don’t know, I’m like the Grinch – like my heart just grew and grew and grew, and at this point, I don’t know when it’s gonna pop,” she says.

“Being someone that really has had the passion for it and the love for fashion, every second is just absolutely blissful,” Jones continues. “Even moments that one would kind of be overwhelmed. Let’s say a heel breaks backstage, I’m just like, ‘This is so fashion. I’m so here for it.’”

Her most meaningful moment so far was earning her Victoria’s Secret Angel wings, as part of the lingerie giant’s World Tour show aired on Prime last year.

“As a trans woman, looking at Victoria’s Secret as that brand that represented that ultimate femininity and that power, it was not only good for my career as a model, but also just as a person. It was so healing for me to get to be in that space,” she says.

She doesn’t know whether she’ll be back when the Victoria’s Secret Fashion Show returns to the runway next fall after a five-year hiatus during which it reckoned with accusations of workplace toxicity amid the burgeoning #MeToo movement. “You know what, I’ve charged my crystals in the moonlight, all I can do is really put out the positive vibes,” she demurs.

She’s grateful to have arrived at a moment when trans models can be open about who they are. “It is such a beautiful, pivotal time that we’re in right now in fashion,” she says.

“I just feel so honored that I get to finally exist in that space as that identity, but I definitely do see so much room for a huge sense of growth in terms of diversity and inclusivity,” she adds. “It’s quite magical to see someone that you can aspire to be like, and have a role model.”

Growing up, she found strength in seeing models like Ariel Nicholson or Goan Fragoso break boundaries. “It gave me permission to completely be myself,” she recalls. Jones is thrilled to pick up that baton.

“People will send me videos of them recreating my walk or recreating poses or send me messages,” she says. “To know that I have that impact, especially on the younger generation, genuinely, it just makes me emotional every single time.”

In her spare time, she volunteers at New York City’s GHMC, a nonprofit that helps people living with HIV and AIDS.

“One day I would love to open up my own organizations and houses where people can go and access trans health care that they’re in need of, and it can be a process that isn’t as it is right now,” she says.

Jones says she was lucky to have her mother’s support. “She made so many sacrifices so that I could be more authentic, and so that I could blossom into what felt right for me,” she says. “I am so grateful that she’s just a stellar example of unconditional love.”

It was her grandmother who came up with her



now-famous moniker. Jones had just moved to New York and was looking to ramp up her online presence with a catchy Instagram handle.

“I had just moved to my first apartment, my dollhouse, and I was talking on the phone with my grandma about it. And I remember she concluded the conversation by saying, ‘Oh, you’re just my little Col the Doll in your dollhouse now,’” she says.

“And immediately I was just like, ‘I gotta call you back,’ hung up the phone, changed my Instagram handle and that is how Col the Doll got birthed,” she adds with a laugh.

Doll by name, doll by nature: Jones cites Barbie as her style hero.

“Barbie has a million different careers. One day that girl is going to be a stewardess on an airline, the next day, she’s going to be a businesswoman with her little glasses, and I kind of feel the same,” she explains.

“The way I look at fashion, I think about what gender energy am I trying to convey today? You know, today was a little feminine Rodarte moment but tomorrow, who knows, I may be in some boxer briefs and a baseball cap, serving Adam Sandler,” she adds.

Her shoot with Agata Serge for WWD Weekend was another opportunity to flex her versatility.

“She was just like a girl’s girl. It felt so in-the-moment and fun,” she reports. “She would bring me over to the camera and we would talk about poses we liked, and it was just such a collaborative experience, which is the shoots that I end up loving most.”

While Jones is fully committed to modeling right now, she doesn’t rule out broadening her scope one day.

“To me, modeling is just a different version of performance art,” she says. “I’m open to everything and this is just the beginning for me, for sure.” ■

Alexander McQueen dress with patched statue embroidery in ecru tufted wool and black-and-white shearling with white wool rib-knit back. Verdura 18-karat yellow gold Lion’s Paw Shell ear clips; Janis Savitt gold-plated brass ring.



Balenciaga upcycled tablecloth dress and bustier pantabodysuit; State Property 18-karat gold Drew pavé ring with white diamonds; Howl 18-karat yellow gold The Revolver ring with rubies; Mateo 14-karat yellow gold signet ring with citrine.



Rabanne printed  
jersey top and acetate  
and polyamide fuzzy  
trousers; Schiaparelli  
shoes; Khaite cuff.





Y/Project polyester mesh dress; Acne shoes.



Givenchy flower-embroidered silk dress and gloves.



# Fashion's Favorite Composer

German-British composer Max Richter has brought an emotional tinge to Dior, Fendi, Maison Margiela, Valentino and many other fashion week shows. BY MILES SOCHA



He confesses to having a small collection of watches, flashing his black-faced Braun timepiece, considered the designers' designer watch, and the Dior Chiffre Rouge on his wrist. He also has an Omega Speedmaster Moonwatch, a wink to his childhood ambition to become an astronaut, and a Snoopy Timex bearing an image of the piano-playing Peanuts character Schroeder, "a great hero of mine as a kid."

Richter views his penchant for black clothing as his solution to dressing conundrums, a practical streak he has also applied to his musical compositions, notably with the 2015 release "Sleep," an eight-hour piece meant to be enjoyed in bed.

"The original starting point for 'Sleep' was to try and make a piece which could act as a kind of alternate reality to the data-saturated reality that was starting to happen in 2013/2014 when I wrote the piece," he explains.

Last year, he released an EP of remixes titled "Sleep: Tranquility Base," unwittingly making him part of the wellness movement and reviving a long-dormant practice of composers making music for a specific purpose.

"I'm interested in the idea of music with a kind of utility aspect," Richter says. "Mozart wrote music for, you know, having dinner, getting married."

The composer is working on a new record slated for release later this year, and has performances lined up at the Kulturpalast in Dresden on May

**What does fashion have in common** with Max Richter's acclaimed recomposition of Vivaldi's violin concertos "The Four Seasons"?

Plenty, it turns out, even if Richter never imagined his 2012 recording would end up soundtracking recent Dior, Valentino, Fendi, and Maison Margiela Artisanal runway shows, to name but a few.

"One of the nice things about releasing records is that you don't really know where these things go once they're out in the world," Richter muses over Zoom from his recording studio in Oxfordshire, England, a grand piano and a busy bookcase looming in the background. "For me, that music is an evocation of the idea of possibility, the idea of the potential, that something is about to happen. And in the case of the music, of course, it's spring itself."

Yet he understands "that sort of grammar, that sort of sensation, that sort of evocation" would be very appealing to a fashion designer who is presenting a new collection and telling a new story.

"It's music about beginnings. And I think there's something very emotional about the material," he says. "In a lot of ways, fashion is about expressing and evoking joy and pleasure. And so you can see how these things might easily fit together."

In an interview, the soft-spoken German-British composer muses on his unplanned adoption by the fashion world, which found his stirring, minimal music — full of yearning — a perfect accompaniment to its universe, as have numerous filmmakers, ballet companies and video game developers.

"It was one of the nice things that happened — people started to embrace the material and connect it to their worlds, which was really wonderful," Richter says. "Writing the piece of music is sort of half of a conversation. I'm actually very interested in what people bring to the experience themselves. You know, every listener, every creative person has a biography."

In fashion, Richter has forged a close working relationship with Kim Jones, who has commissioned several original compositions or reworkings for Dior and Fendi fashion shows, to memorable effect.

"For me, Max is the greatest living composer, but also a modern composer. His music evokes so many emotions and is such a brilliant soundtrack to my life and my work," Jones says. "I love Max, as a person as well, and the way he thinks inspires me so much. When I am thinking about

a collection, a lot of the time I think in the way that Max works looking at music."

Richter has already soundtracked about half a dozen shows for the British designer, including for his Dior men's fall 2024 collection inspired by Rudolf Nureyev's flamboyant wardrobe, plus a short film for Fendi's women's collection directed by Luca Guadagnino.

Jones says Richter "has a sensitivity to fashion especially when there's a subject matter like Nureyev, where we actually made a piece of music, and we talk about things in so many different ways. What I really love about Max is that he's quite a quiet person, but you can see when he's really excited by something."

And how does Jones feel when he hears a composition by Richter?

"You can feel happy to it, you can cry to it, you can feel every emotion under the sun — it's everything," he says. "He creates a life around a life."

From his side, Richter says he finds it enriching to have encounters with creatives from other fields, be it dance, film or fashion.

He characterizes collaborations as "alchemy" between people. "The thing about Kim is he's extraordinarily brilliant," he enthuses. "He's really a great creative thinker, very multidimensional. So, really what happens? In our case, we just have conversations, you know, it's a very conversational process. 'What about this? Or what about that?' It's pure, creative fun."

"It's always interesting to be around people working in other creative disciplines," he continues. "We're all engaged, in a way, in the same process, which is a sort of a storytelling process, a process about altering our relationship with the world around us in some way. A piece of music is like a time machine, and also some kind of teleportation system, which can take you somewhere."

"I think fashion functions in a similar way, when you're wearing something beautifully made, very intelligent, very thoughtful... It has a sort of transformative effect."

Richter's approach to dressing seems as austere and restrained as his music. "I have a million different black things," he says, noting he tends to go a little more tailored for ballet performances, and a "bit unstructured" for fashion-related performances, such as a recent one where he gleaned inspiration from the recent Rothko retrospective in Paris for a performance at the exhibition's venue, the Louis Vuitton Foundation.

31, Queen Elizabeth Hall in London on June 8, and the Philharmonie de Paris on Nov. 16.

Also coming up in June is the New York premiere of "Wolf Works" at the Metropolitan Opera, Wayne McGregor's ballet triptych that re-creates the themes, and fluid style, of three of Virginia Woolf's novels, and the London premiere of "Maddaddam," a ballet based on McGregor's interpretation of three of Margaret Atwood's novels.

Earlier this year the Louis Vuitton Foundation in Paris asked Richter to compose and perform a new piece to accompany its blockbuster retrospective of the late American painter Mark Rothko, which turned out to be a dream commission.

"It's funny, my wife Yulia and I had our first date at a Rothko exhibition at the Tate," he says with a self-conscious chuckle, musing, "I don't know what that says about me..."

He calls Rothko a lifelong inspiration and "having the opportunity to spend time in the gallery when it was closed, and during our rehearsal process, I mean, it was just spectacular, really unforgettable."

His reinterpretation of Vivaldi's "Four Seasons," meanwhile, was actually something of a rehabilitation and reclamation project.

Richter notes that he fell in love with Vivaldi's compositions as a child.

"When I first heard this piece, I thought it was this precious jewel which I had discovered, only to realize later on it was just everywhere — in advertising and jingles and as background music to people trying to sell you insurance on the phone, so I grew to really dislike this piece."

His salvage mission helped him rediscover his deep affection for the music, and to hear him describe his take on "Spring," one understands why. "Vivaldi originally starts with just a solo violin and one other violin playing these birdsong patterns. And what I wanted to do is imagine that, you know, instead of just a couple of birds singing, all the birds in the world would start to sing."

"I guess that's joyful?" he asks rhetorically.

Word has it Richter could soon be playing a different kind of notes: Last January, he was spotted front row at the fall 2024 men's show of Comme des Garçons, which is celebrating the 30th anniversary of Comme des Garçons Parfums later this year.

Eduardo "Lalo" González and David Carballido



**House of Bo Oro Verde Parfum**  
 "This is my new favorite spring/summer scent, it's so fresh and you can feel how you blend well with the aromatics of nature. Also from a cool and clean Mexican company."



**Edhen Milano Shoes**  
 "I have been wearing this brand since its beginning and I love it," Carballido said of the Italian footwear he'll be wearing in the Hamptons this summer. "These light blue suede shoes make me want to go to a fun brunch and enjoy a patio."



**Loewe Relaxed Fit T-shirt**  
 "I love how designer Jonathan Anderson and the movie 'Challengers' are bringing John F. Kennedy Jr.'s iconic looks back to life. This piece opens the conversation with friends or strangers."



**Mousant Shirt**  
 "This new unisex Mexican brand made this fun shirt that reminds me of the shades of blue hues of a pool, the form and color makes me want to go dancing."

## Add to Cart

# 9 Spring Style Essentials From Lalo Tequila Cofounders David Carballido And Lalo González

The fashionable founders of Lalo Tequila share their essential pieces for spring. BY EMILY MERCER

**Grandson of luxury tequila pioneer** Don Julio González, Eduardo "Lalo" González grew up in the agave business. But when it came time to launch his own brand with childhood friend David Carballido, they wanted something even more exclusive: a "tequila club."

"We were starting to create this effect of, "you need to be our friend in order to have Lalo" because we were not a big company ... It became, by accident, something so exclusive," said Carballido of the Lalo brand, which Goop dubbed the "Maybach of tequila."

The founders started placing their additive-free blanco tequila in spots they liked to hang out, from Hotel St. Cecilia in Austin, where they are based, to the

San Vicente Bungalows in L.A. where they held their launch party.

Since then, the club has opened up, with Lalo being poured at fashionable locales such as Eleven Madison Park, the Aman Club, SoHo House, Casa Tua and more, partnering on events such as the Whitney Gala and SXSW, and hosting parties from New York Fashion Week to the Emmy Awards.

Throughout, González and Carballido have been jet-setting ambassadors for Mexican culture, highlighting contemporary fashion designers and artists, architecture hot spots and hotels they discover while traveling, on their social media accounts and in their seasonal campaigns.



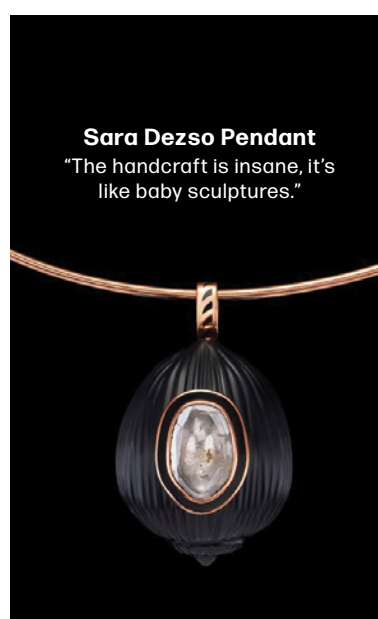
**Campillo Ivory Silk Shirt**  
 "This is the staple piece of the Mexican designer Campillo. I love Mao collared shirts, and the ivory silk makes this the perfect shirt for an elegant evening or a fun casual day."



**Thorsun Swimsuit**  
 "Blue is my favorite color, I fell in love immediately when I noticed the different shades in one piece. This Mexican-American brand is the perfect combination of fun and classic."



**Madison Balzac Margarita Glass**  
 "The perfect margarita glass does exist!"



**Sara Dezso Pendant**  
 "The handcraft is insane, it's like baby sculptures."



**Bode Beaded Wheat Flower Trousers**  
 "May is when everyone sees summer around the corner; it's getting warmer, so I see it as a happy month," Carballido told WWD. "I bought this set in January and have been waiting for the perfect party to [wear it]. I love how the bronze beadwork embroidery details make this piece so special."

# Mood Board

## Nadine Ghosn

The jeweler opens up about being inspired by food and writing instruments, glamorizing the everyday and the watches in her arm stack. BY LILY TEMPLETON

**For Nadine Ghosn, jewels can be at once fine and fun.** The Stanford University-educated designer who cut her teeth at the Boston Consulting Group and Hermès before launching her own brand in 2016 is by her own admission an outsider in the jewelry world.

Yet eight years and eight collections in, this “one-woman show” who still personally answers the DMs of her brand’s account has made her mark with items shaped like burgers, sushi, bike chains and even a spaghetti-wrapped fork – with a sprinkling of caviar, natch.

Never one for the easy road, she even stood outside Lego’s headquarters for five hours to get the email to the toy manufacturer’s legal representative ahead of the launch of her collection nodding to the famous building blocks.

Ghosn says she plays best with those “who gravitate toward their inner child” – clients and brands alike. So much so that many of her designs turn into a dialogue between the two parties. Over the years, those conversations have also turned into hookups that include a Bling Mac with McDonald’s, access bracelets for the Frieze art fair in London and precious croissants with hit pastry chef Cédric Grolet.

And her no-holds-barred approach to turning the ordinary into gem-set pieces has caught the eye of the likes of Karl Lagerfeld, Beyoncé, Drake and, most recently, Lil Yachty, spotted with a crayon-shaped bangle.

Here, Ghosn discusses why food is precious to her, making the everyday into precious markers of time, and watches.

**WWD Weekend: A Bic pen, a pencil and now a crayon. Why are you reaching for the first writing instrument many of us used for your latest creation?**

**Nadine Ghosn:** I naturally reached for wax crayons because they unlocked creativity and creation. A formative, therapeutic and expressive experience – I always seemed to color outside the lines.

Writing instruments have power. They are a reminder that you write your own story and empower our voices but it also nods to the importance of education, which not everyone has the privilege to access.

**WWD Weekend: Why do you like playing with your food?**

**N.G.:** I love things that bring together communities and culture. I am an avid traveler and self-proclaimed nomad. Food is such a unifying medium. And how universal can you get with a hamburger? It’s funny because everyone has their own preference for a stack – jewelry or food. Burgers for me symbolize McDonald’s and happy meals – a childhood memory I fondly cherish.

**WWD Weekend: What’s the first object you wanted to turn into jewelry?**

**N.G.:** I am attracted to the things we use everyday and rarely notice. I’m always in pursuit of making the ordinary extraordinary in my craft and give those hidden heroes a moment to shine.

Some of these pieces are like trackers in time, like the headphones, the first item I turned into a necklace. At the time in New York City, everyone was sporting corded headphones looped in their own way. I wanted to glorify and glamorize this by turning it into a timeless memento.



Nadine Ghosn



Bic pen by Nadine Ghosn Fine Jewelry.

**WWD Weekend: What is your motto in life?**

**N.G.:** Creativity is an outlet for me. As an outsider who never fit in, when I started, I was told continuously I would fail as I didn’t have the background or pedigree to make it in the highly fragmented competitive [jewelry] industry. I want to instill in others the belief that when there is passion, conviction and vision, there is a way forward. Sometimes, being different is your superpower.

**WWD Weekend: Who are your inspirations, past or present?**

**N.G.:** There’s Elizabeth Taylor – those diamonds! – but Karl Lagerfeld and Drake inspire me as they are so creative, charming and positive. They empower others while constantly pushing their limits, without pigeonholing themselves to one outlet or medium.

People everyday inspire me too. The way they wear, sport, stack and identify with their pieces often impacts me subconsciously.

**WWD Weekend: What is your advice to wear jewelry in the day-to-day?**

**N.G.:** Wear pieces that bring you joy and represents key moments in your life. These mementos should be worn daily and regularly. My pieces are not meant to sit in a safe. Nothing brings me more joy than witnessing clients wearing pieces regularly. It becomes their conversation starter, a form of self-expression.



Pencils by Nadine Ghosn Fine Jewelry.

**WWD Weekend: Watches also regularly feature in your arm stacks. Are you a collector?**

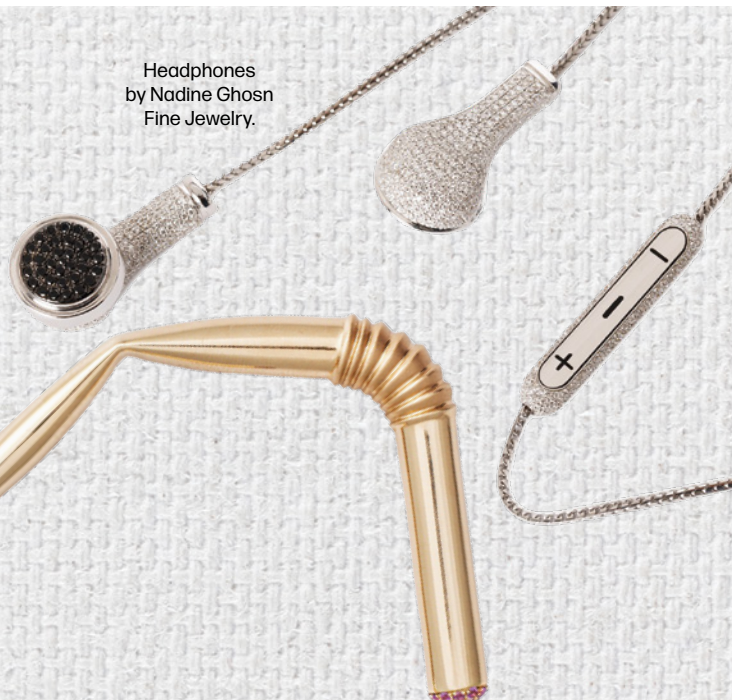
**N.G.:** Although many people fancy the mechanism, I appreciate them from a design perspective and always have. I see watches as I do jewelry, as a form of expression. As a kid, I would have a [toy] watch on one wrist and beaded jewels on the other. Not much has changed.

My collection is eclectic, spanning a Swatch Caramellissima that looks like candies on a string; an orange JAR Metropolitan Museum of Art limited edition; a rainbow Tourbillon Audemars Piguet, and my 20-year-old Patek Philippe Ellipse. This array accurately reflects the polarity of who I am creatively: loud and in charge versus simple, suave and subtle.



Fork and spaghetti bracelet from the Youtensil collection.

*"Turning a cherished child's drawing into a gem-set memento serves as a reminder of the most precious things in life: the people and the special moments."*



Headphones by Nadine Ghosn Fine Jewelry.



Veggie Burger by Nadine Ghosn Fine Jewelry.

*"If you check out my arm, there's always a sneak preview of what I'm working on."*



Clips by Nadine Ghosn Fine Jewelry.

*"I live out of my suitcase. Stickers are collected at every destination. My new go-to kicks are mismatched and I love it!"*



# Functional Fashion

From Taylor Swift's favorite rehearsal bra to Gwyneth Paltrow-approved activewear, these pieces have added benefits. BY EMILY BURNS

**A pair of leggings** that provide lymphatic drainage. A bra that corrects posture. A swimsuit with sun protection. These all make up the hottest new wellness trend: functional clothing, essentially items that provide a benefit to the wearer.

According to the Global Wellness Institute, the largest opportunity is for climate adaptive clothing – think cooling textiles and sun protective fabrics.

“We’re seeing a lot of innovation in terms of personal cooling clothing, lots of exciting stuff that’s out there being developed and is a few years away from the marketplace,” according to Jane Kitchen, editor at large at Spa Business, speaking at the Global Wellness Summit’s “The Future of Wellness 2024” press presentation. “A lot of this technology will become more mainstream and will be put into our regular clothes so that you can have things like phase change inks that will keep you cooler in summer and warmer in winter, thermoadaptive textiles [and] wearable patches that draw heat away from your body.”

While we are still a few years away from these climate adaptive technologies reaching the mass market, there are some already available like Arctic Cool, which has a lineup of cooling activewear.

Concurrently, sun protective swimwear has become trendy as people are increasingly concerned about skin damage and antiaging.

“In the realm of longevity and antiaging, we are very concerned about photoaging, oxidation, oxidative stress and DNA damage from the sun affecting skin and causing accelerated aging and even cancer. I’m all for many more ways of getting SPF,” says Dr. Amanda Kahn, a New York City-based personalized primary care physician and longevity expert.

Although climate adaptive clothing is trending right now, experts say there are several other interesting use cases at the moment, particularly lymphatic drainage.

“I was looking for a garment that was medical-grade compression that could help post procedurally and in between sessions when patients are just living their daily life, something that could help with lymphatic drainage and with post procedure swelling,” says Kahn, which led her to find compression company Elastique Athletics.

Here, a look at Elastique Athletics and other brands tapping into functional clothing for an array of use cases.

## **Elastique Athletics L’Original Leggings \$197**

Across its lineup, which includes leggings, bras, tops, bodysuits and shorts, Elastique Athletics combines compression with its patented MicroPerle technology, which employs beads that act as a micro massage. The impact: lymphatic drainage that supports recovery and daily functions, reduces swelling and promotes smoother skin overall. With its many benefits, the brand has become a favorite of Gwyneth Paltrow.



## **Thera Weighted Therahoodie \$158**

Think of this one as a wearable weighted blanket. The Therahoodie, which comes in a classic hoodie material and a more plush fabric, uses 10 pounds of weighted pressure to reduce anxiety and promote healthy sleep. According to the brand, it is especially effective for combatting travel-related stress.



## **SwimZip Women’s Half-Zip Swim Dress Cover-up \$75**

SwimZip is addressing the ongoing climate crisis through its line of products, which employ UPF 50+, the highest level of sun protection for fabrics. In addition to women’s cover-ups and swimsuits, the brand has a collection of products for children and men.

## **Forme Power Bra \$178**

The Forme Power Bra has been a favorite of Taylor Swift’s while in rehearsal for the “Eras” tour, making it a hot ticket item. The bra employs tension fabrics and double-fabric panels to provide support and posture correction, allowing wearers to stand taller and have proper alignment.



## **Knix Leakproof Classic One-Piece Swimsuit \$100**

The new swimwear collection from Knix, known for its period underwear, provides light leak protection. According to the brand, the suits can absorb about the same amount as one regular tampon. To make the collection even more functional, the fabric provides additional sun protection with UPF 50+.





ACT OF REBELLION

# FASHION CITY: LONDON

WWD Style Director **Alex Badia** unveils the culture of London Street Style fashion and what sets this fashion city apart.



**STEP INTO THE VIBRANT** and pulsating world of London's street fashion with WWD Style Director Alex Badia. Discover the birthplace of influential trends and immerse yourself in a melting pot of cultures, ideas, and revolutionary fashion movements that have shaped – and continue to define – global style while getting the inside scoop on one of Alex's favorite places to shop.

# ICONIC LONDON STREET



**STREET STYLE**, according to Badia, can be traced back to the tribes of original influencers, pre-dating Instagram, that populated the international global cities. London, with its history of independent thought, has been a key force in propelling street style to the forefront of culture.

The tribes were defined by diverse subcultures that emerged following World War II. The tribes included so-called Ravers, Mods, Rockers and the Punks. London streetwear was a way to express oneself and celebrate individuality. In the 1970s, the punk aesthetic emerged, thanks to icons such as Vivienne Westwood and the Sex Pistols. This do-it-yourself fashion culture became a cornerstone of London's street style, making it an epicenter of fashion influence.

"Back then, before social media, there were tribes of influencers – the original influencers – who put London on the cultural map as a place for truly independent thinkers," Badia said. "And through art, music and fashion, London street style was propelled to the forefront of culture. It was an amazing time, and a milestone in the history of fashion."

Badia said London street style spread and became "radicalized" because it was accessible. "You didn't need designer clothes," he said. "The aesthetic was based on the clothes you already had, which was then altered and personalized."

## THE EVOLUTION OF LONDON STREET STYLE

From the punk movement's subversive fashion to the post-punk era's big shoulders and the "new romantics" like Duran and Spandau Ballet, London's street style has continued to leave its mark on global fashion. Badia said that the grunge movement is another version of punk, with its distressed denim and garments creating a sense of individuality and rebellion through clothing.

"The post-punk, new romantics era had a huge influence on fashion," Badia said. "The movement positioned London at the forefront of street style, influencing culture. "Traditional punk didn't go away, but, in fact, the music and cultural movement became post-punk. Over time it did fold back a little bit. But it left an incredible mark on culture that continued to evolve. When you look at grunge, for example, grunge is another version of punk."

London's influence on vintage clothing as an ultimate expression of style is undoubted, Badia said noting that it is this spirit of self-expression and individuality that continues to fuel the city's street style, marking it as a must-visit



▲ Street style captured in London on December 6, 2024.

◀ Pamela "Jordan" Rooke (L) Vivienne Westwood (R) pose in 'Bondage Suits' from the brand "Seditionaries" with a friend in London on April 12, 1977.

▼ WWD Style Director Alex Badia

destination for new fashion ideas.

"Distressed denim and garments and everything that has a sense of 'you can do it on your own by going thrift shopping,' positioned vintage clothing as being the ultimate expression, and it comes from the streets of London," Badia said, adding that there's another aspect of London street style that sets it apart from other trends.

"If you look at Galliano, for example, all the shows that he did in London, independently in the late 1980s, early 1990s, it's all an act of rebellion," Badia said. "The same thing with Alexander McQueen. It is the mindset of street style based on youth with young people getting together and designing. Today, London is still a place that you go for new ideas. You walk on the street and it's amazing."

Badia said the luxury scene in London today is a complex one. While there's a strong Savile Row heritage of tailored menswear and a royal influence on dressing, it's the street style that often catches the world's attention. Brands such as Burberry strive to balance this legacy with the need for innovation and relevance. And London's fashion scene is not just about fashion weeks. It's about walking down the streets, experiencing the vibe, and shopping differently, he said. From Shoreditch to Notting Hill Gate, each neighborhood offers a unique slice of London's fashion culture.

## BICESTER VILLAGE: A UNIQUE SHOPPING EXPERIENCE

One notable luxury shopping destination that is creating buzz is Bicester Village, Badia said, noting that it offers an experience that mirrors the city's diverse fashion culture. With a unique mix of brands that don't usually



“BACK THEN, BEFORE SOCIAL MEDIA, THERE WERE TRIBES OF INFLUENCERS – THE ORIGINAL INFLUENCERS – WHO PUT LONDON ON THE CULTURAL MAP AS A PLACE FOR TRULY INDEPENDENT THINKERS.”



# STREET STYLE



▲ Erdem Spring 2024 Ready To Wear runway show finale at the British Museum on September 17, 2023.

▶ Model Guinevere Van Seenus on the runway at Alexander McQueen's "Dante" Fall 1996 Ready To Wear show in London on March 29, 1996.

coexist in the same area, Bicester Village offers a curated shopping experience that mimics London's neighborhood vibes.

"The fact that they were able to create a stop on the railway for it, is incredible," Badia said of the Village. "It's complete luxury, yet affordable. You have a remarkable mix of brands. It is an incredible shopping experience. Shoppers can have a curated experience that they wouldn't have in London City. There is a rich diversity of brands at Bicester Village, which makes this destination unique."

Badia said Bicester Village, located about an hour from London proper, has over 150 lifestyle and fashion brands, dining, and hospitality and services. "It's a destination made for discovery, relaxation and inspiration," he said.

## LONDON'S ENDURING INFLUENCE ON GLOBAL FASHION

Badia affirms that London's street style and its current fashion offering is all about keeping an eye out for the next big thing. With its history of producing major fashion players, you can never overlook London. With designers like Jonathan Anderson, Erdem, and Simone Rocha at the helm, London continues to be a hotbed for fashion innovation. Badia believes that London holds the potential to produce legacy designers who control the fashion narrative through a blend of ideas and culture.



"London's street style has had a profound and lasting impact on fashion around the world," Badia said. "From the early days of the mods and rockers to the more recent trends of grunge and athleisure, London has always been at the forefront of fashion innovation. This is due in part to the city's unique culture, which is a melting pot of influences from all over the world. Londoners are not afraid to experiment with fashion, and this willingness to take risks has helped to create some of the most iconic looks of the past few decades."

Looking to the future, Badia said it is likely that London will continue to be a major force in global fashion. The city's creative energy and its diverse population ensure that there will always be new ideas and trends emerging from its streets. "Next time you're looking for inspiration for your own wardrobe, keep an eye on what the stylish people of London are wearing," Badia said. "You might just find the perfect outfit to express your own unique style." ■

IN PARTNERSHIP WITH



## BICESTER VILLAGE

### London's luxury style experience

**LOCATED** just under an hour outside London, Bicester Village is redefining the luxury shopping experience. It is one of The Bicester Collection's 11 Villages in Europe and China with a 12th opening in New York later this year. In an interview with Tori Campbell, Private Client Director at Bicester Village, she shared insights into how the destination is about much more than just shopping.

"We are a luxury shopping destination. But for us, it is about so much more than shopping, it's all about the experience. It's all about the best day out," Campbell explains.

The Village is home to 150 boutiques of global luxury and lifestyle brands, carefully curated to ensure a blend of international and domestic brands, contemporary and luxury — all in one place. Campbell elaborates, "We don't have core pillars, we mix it up throughout the Village for that exact reason. The idea is for shoppers to stumble on these amazing treasures."

Bicester Village is more than just a place to shop; it's a place to dine and discover as well. Campbell



emphasizes that the Village is "obsessed with food and beverage," offering a range of dining options from Cecconi's, farmshop restaurant & cafe by Soho House, Ottolenghi and several pop-ups such as Ladurée and Oliphant & Pomeroy.

The Village also prioritizes hospitality and aims to provide the most stress-free shopping experience possible. Even before shoppers get on the train at London Marylebone, they enjoy a first-class experience at the Bicester Village lounge where hosts can assist 7 days a week. And from the moment guests step off the

train, there is a host ready to inform them about the day's special offers and new boutiques. The Village also offers a Hands-free Shopping service, where they carry shoppers' bags, creating a frictionless, stress-free day out. There is also a bespoke shopping service available to create a fully personalized experience.

"We're all about ensuring that again, we have that full mix of incredible catering and food and beverage options, coupled with this really, really beautiful mix of brands," Campbell says. She highlights the added elements of surprise in the form of personal shopping appointments and "random acts of kindness" throughout the day as well as an invitation-only VIP experience in a private space called The Apartment. The Village also extends its luxury offerings even to the restrooms, where Molton Brown hand wash and hand cream are available. "For me, that's excellent service, because it's in the details. When you have that level of care, it shows throughout," says Alex Badia, style director for WWD. ■



# Timely Trends

## RETURN TO CLASSICS



IWC Schaffhausen Portugieser Automatic 42



Patek Philippe Golden Ellipse in rose gold with ebony black sunburst dial.



Cartier Tortue watch in 18-karat yellow gold.



Van Cleef & Arpels "Lady Arpels Brise d'Été" poetic complication featuring tsavorites, spessartites, mother-of-pearl and diamonds set in 18-karat white gold.



Bulgari Tadao Ando Serpenti watch with twirl bracelet, 35mm curved case with a bezel set with 38 diamonds and crown set with a cabochon-cut pink rubellite, all in rose gold, and a tiger's-eye stone dial.

## JEWEL TIME



Chopard Haute Joaillerie Collection timepiece featuring a white mother-of-pearl dial, 13.44 carats of diamonds and 6.04 carats of sapphires set in 18-karat Fairmined-certified white gold.

## GREEN DIALS



Hublot Classic Fusion King Gold Green



Tag Heuer Carrera Chronograph Tourbillon



Vacheron Constantin Overseas Dual Time 41mm in pink gold.

The fine watch industry descended on Geneva to celebrate the most important event of the watch industry calendar: Watches and Wonders. The 2024 edition, which was the second fully physical edition after the pandemic, resulted in the unveiling of great and lavish directional trends, including bejeweled timepieces, green dials and an overall return to classicism.

BY LUIS CAMPUZANO

# Golden Hour

Yellow gold continues to dominate fine jewelry, setting up the summer mood with vintage-inspired coin pendants, stacking bangles and one-of-a-kind rings with an heirloom quality.

BY THOMAS WALLER

Nouvel Heritage 18-karat yellow gold chain with 18-karat yellow gold and diamond pendant.

Marco Bicego 18-karat yellow gold pendant necklace.

Sydney Evan Open Icon opal charm with diamonds and set in 14-karat gold.

Belperron's Gemini ear clips in 22-karat yellow gold with a "virgin gold" finish.

Mateo 14-karat yellow gold and diamond Water Droplet bracelet.

Chanel fine jewelry Coco Crush bracelet in 18-karat yellow gold.

John Hardy Naga ring, in gold with diamonds.

Retrouvai Yin Yang ring in 14-karat yellow gold with diamond.

Verdura "The Twenty Buck" 18-karat yellow gold rope-link bracelet suspending one diamond-encrusted \$10 Indian Head coin set with 50 round diamonds, and two \$5 gold Indian head coins.

# Vision Quest

This summer, '60s shapes with bright colors, playful shapes and embellishments will reign supreme.

BY THOMAS WALLER



Thierry Lasry



Prada



Akoni



Lanvin x Future



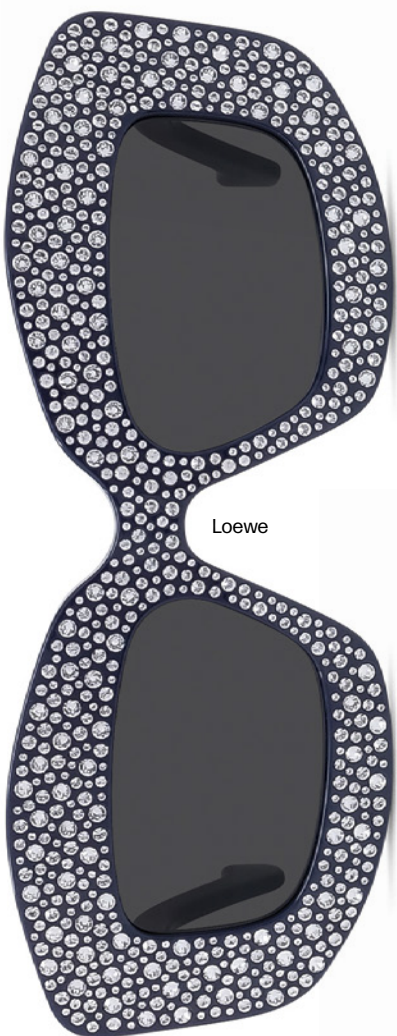
Garrett Leight



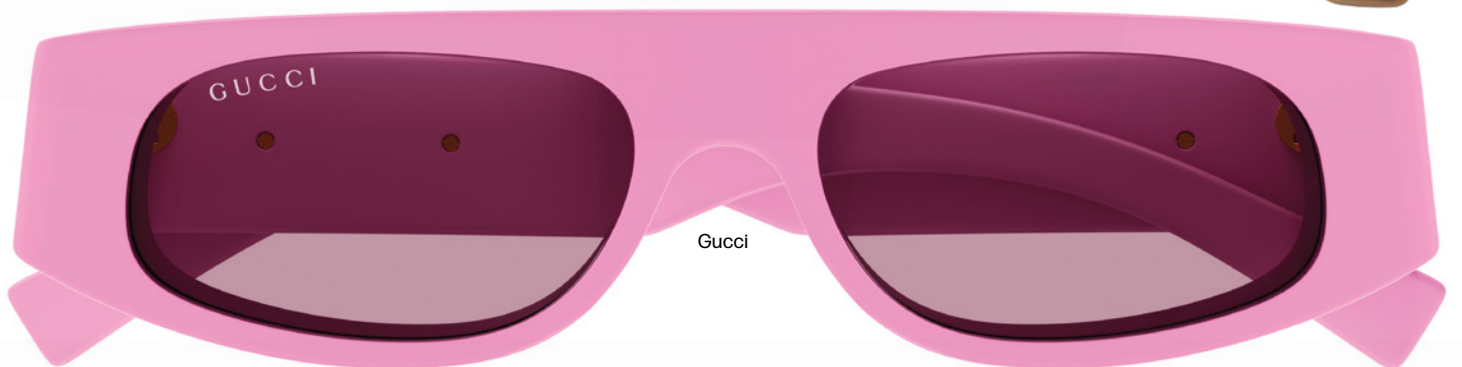
Ferragamo



Pucci



Loewe

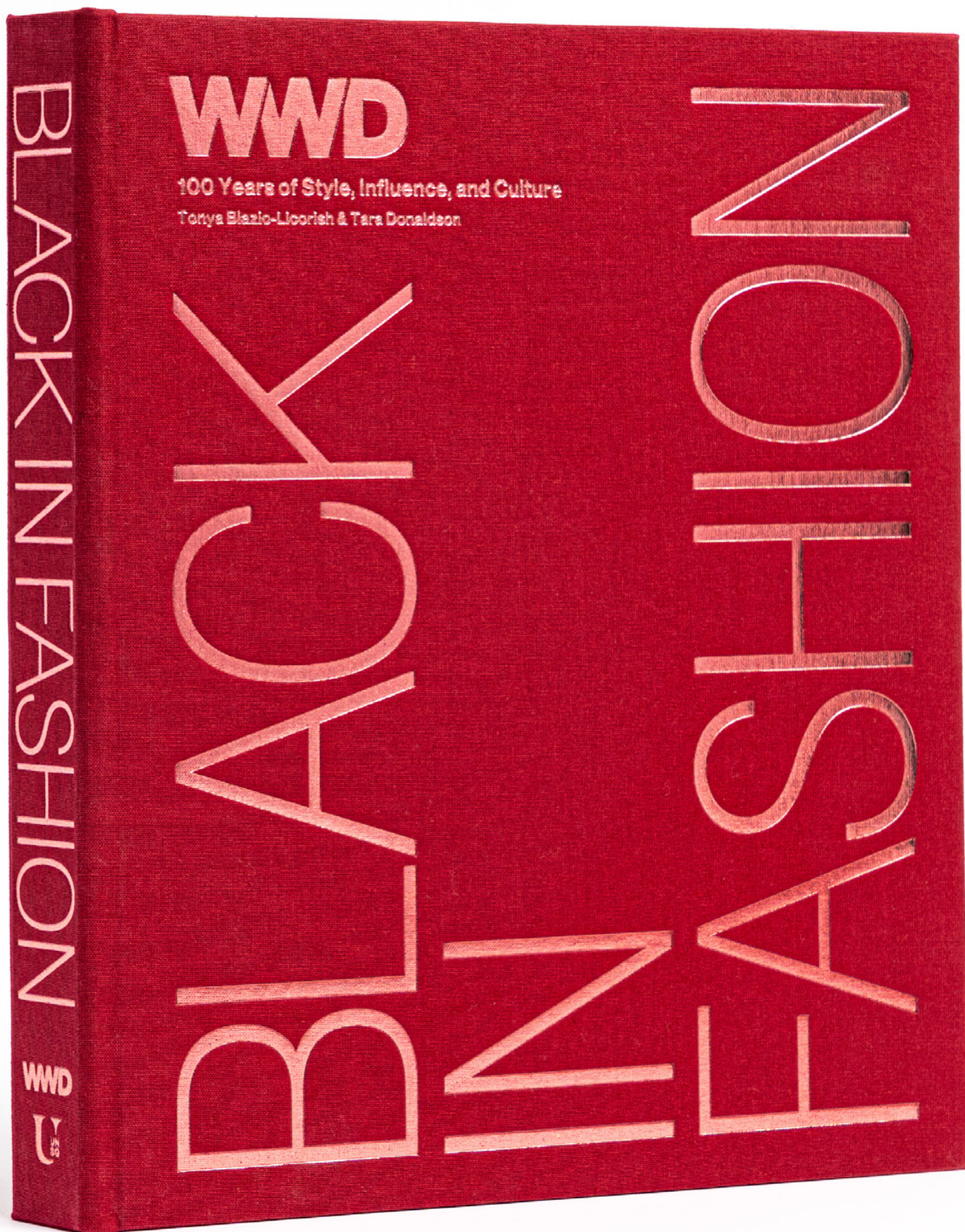


Gucci



Celine

Tom Ford



**BY WWD**

Tonya Blazio-Licorish & Tara Donaldson  
*and brought to life through images from the Fairchild Archive.*

**COMING**

September 3, 2024



WWD PENSKE MEDIA UNION SQUARE & CO.



Eres polyamide and spandex one-shoulder one-piece; Ariana Boussard-Reifel bronze collar necklace; Laura Lombardi 14-karat gold-plated recycled brass chain necklace; Jade Ruzo 18-karat yellow gold and half-moon diamond Cymbal earring.

# dive in

Sleek, sophisticated, playful – here is this summer's beach-ready dress code.

Photographs by *Martina Keenan* Styled by *Alex Badia*



Fae Econyl recycled nylon and spandex bikini; Dolce & Gabbana sunglasses; Ariana Boussard-Reifel bronze collar necklace; Laura Lombardi 14-karat gold-plated recycled brass chain necklace; Jade Ruzo 18-karat yellow gold and half-moon diamond Cymbal earring.

Bond-Eye recycled nylon and Lycra swimsuit; Versace sunglasses; For Future Reference vintage gold necklace; Jade Ruzo 18-karat yellow gold and half-moon diamond Cymbal earring.





Alexandra Miro  
polyamide and  
elastane swimsuit;  
Swarovski sunglasses.



Skims recycled nylon and spandex zip-front sleeveless one-piece; Ariana Boussard-Reifel bronze chain necklace.



Same polyester and spandex spiral halter one-piece; Givenchy sunglasses; For Future Reference vintage gold necklace; Jade Ruzo 18-karat yellow gold and half-moon diamond Cymbal earring.

Hair by **Kabuto Okuzawa at Wschupfer**

Makeup by **Akiko Owada at The Wall Group**

Model: **Chloé Nguyen at Kollektiv**

Senior market editor: **Emily Mercer**

Senior market editor, accessories: **Thomas Waller**

Casting: **Luis Campuzano**

Fashion Assistants:

**Ari Stark and Kimberly Infante**

Location: **The Standard, High Line**

## The Full Face Makeup Girlie's Guide to SPF

From SPF-infused blushes to protective primers that won't pill – here's how to wear a full face of makeup this summer while still getting the sun protection you need. BY NOOR LOBAD

There are those of us who don't, in fact, prefer a natural makeup look for summer. And even among those who do, the season's festivities – weddings, dinner parties, Hamptons hopping – at times inevitably call for a return to glamour. While the typical full-face makeup wearer's relationship with SPF can verge on adversarial – certain sunscreens interfere with a

seamless makeup base, or lead to pilling, and then there's the arduous matter of reapplication – a new class of SPF-infused and SPF-compatible makeup products aims to simultaneously maximize both sun protection and glam.

To be sure, most of these products are best used in tandem with traditional sunscreen: "Most of us are

under-applying sunscreen in the first place – [SPF-infused makeup] is great and offers some added protection from UV and visible light, but the SPF in makeup alone is generally not enough," says board-certified dermatologist Dr. Neera Nathan, who suggests applying three full-finger lengths of sunscreen to the face and neck, and layering SPF-infused makeup on top.

# 1



### The Base

**NYX Professional Makeup Blur Screen SPF 30 Blurring Makeup Primer \$15**

This three-in-one product delivers SPF 30, a pore-blurring effect and added grip to keep makeup in place for a purported 18 hours.

**The Inkey List Polyglutamic Acid Dewy Sunscreen SPF 30 \$15**

A hydrating trio of polyglutamic acid, glycerin and squalane serves up a dewy makeup base, though this SPF can also be reapplied atop makeup using a makeup sponge, lightly dabbed across the face.

# 2



### The Face

**It Cosmetics CC+ Cream Natural Matte Foundation SPF 40 \$47**

A matte counterpart to the brand's full coverage cream foundation – which Circana reports was the top-selling SPF foundation in the U.S. in 2023 – this is designed for combination and oily skin types, aiming to keep shine under control while balancing the complexion.

**BareMinerals BarePro Skin-Perfecting Matte Liquid Foundation Mineral SPF 20 \$44**

This noncomedogenic offering taps upcycled pomegranate peel extract to gradually boost skin brightness, while its mineral formula works to absorb excess oils during wear.

# 3



### Face 2.0

**Nudestix Nudescreen Blush Tint SPF 30 \$30**

Coming in six pink, red and peachy shades, this mineral SPF blush is – in signature Nudestix fashion – finger-application friendly.

**Ciele Sculpt & Protect SPF 30+ \$34**

This satin-finish contour stick is one of many SPF-makeup hybrids comprising makeup artist Nikki DeRoest's fledgling beauty brand, Ciele, offering a wash of pigment and protection with a single swipe.

# 4



### The Lip

**Supergoop! 100% Mineral SPF 30 \$24**

Supergoop's Lipshade brings the brand's signature UV protection prowess to color cosmetics with this buildable formula that harnesses peptides and murumuru butter.

**Tatcha The Kissu Lip Tint SPF 25 \$34**

Silk proteins and plant-based lanolin join to combat dryness – which can be exacerbated by sun exposure.

**Vacation Chardonnay Lip Oil SPF 30 \$16**

It's giving shine, hydration, plumping and protection all in one. Plus, for all the vanilla lovers out there – this features the scent profile of Vacation's Grand Cru '86 fragrance.

# 5



### The Top Off

**E.l.f. Skin Suntouchable All Set for Sun SPF 45 \$14**

SPF sprays are the most realistic route for reapplication, and this one from E.l.f. offers a clear, quick-dry coat as well as a moisturizing infusion of prickly pear seed oil.

**Coola SPF 30 Makeup Setting Spray \$36**

This shine-reducing spray doubles as a primer step, and features water-resistant SPF.



**Saint James Iced Tea \$36 for 12-pack**

Saint James is the hot new iced tea brand on the scene, founded by Arizona Iced Tea cofounder John Ferolito. The brand has positioned itself as a clean, all-natural alternative to what's on the market, employing plant-based sweeteners over sugar and removing unnecessary additives.



**Vuum \$36 for eight-pack**

Sick of protein powders and ultra-creamy pre-made drinks? Vuum is the answer. The brand, which launched in December, combines energy-boosting ingredients like guarana seed and green tea for 135 milligrams of caffeine with 10 grams of pea protein in fruity sparkling beverages. Flavors include white peach citrus ginger, berries and strawberry tangerine.

**Blume Salted Caramel Blend \$25**

Blume has taken a superfood approach to its lineup of coffee alternatives. Its Salted Caramel Blend employs maca for its mood-boosting benefits; schisandra for its energy, stress and libido support; pink Himalayan salt to restore electrolytes, and dates for a natural sweetener.

# Cutting Coffee?

A look at five energy-boosting, multitasking alternatives to try this summer.

BY EMILY BURNS

**Coffee's out**, and seemingly anything else is in.

Across the wellness category, functional beverages have taken over. Sexy water, achieved by adding powders and tinctures to drinks, has taken over TikTok. Protein powders and beverages have been the gym-sets go-tos. Now people are looking for alternatives to coffee, particularly ones that provide additional benefits aside from energy – think lower caffeine for a jitter-free experience or mushroom blends for a brain boost.

“The modern consumer wants [their beverages] to work harder for them,” says Karen Danudjaja, founder of superfood-infused beverage brand Blume. “Functional ingredients are being incorporated into everything.”

Danudjaja says this interest in better-for-you coffee alternatives boomed during the pandemic and has remained strong.

“People spent all this time investing at home: home barista equipment and frothers and espresso machines and developing a home ritual and spending all this time thinking about their health,” she says. “That doesn't just go away and [in] the post-pandemic world, people care about their wellness. They want to get more for their money.”

While many are looking for multifunctional energy products, some are also seeking alternatives to help them cut back on coffee.

“People are often looking for the same energy boost that coffee provides, while limiting overall caffeine intake,” says Courtney Pelitera, a registered dietician specializing in sports and wellness nutrition, adding that green tea, matcha and mushroom coffees are popular alternatives right now.

However, moderate amounts of coffee are safe and healthy, according to experts.

“Coffee itself has been well studied and when drunk in moderation (one to two cups per day) can provide many health benefits including preventing cardiovascular disease, reducing risk of colon cancer, reducing risk of Parkinson's disease, and reduction in stroke risk,” Pelitera says.

With functionality and caffeine intake top of mind, here's a look at five multitasking coffee alternatives to try this summer.

**G.O.A.T. Fuel \$36 for 12-pack**

G.O.A.T. Fuel isn't for the consumer looking to limit their caffeine intake, but rather the gym rat looking to enhance their pre-workout fuel with some additional ingredients. While it has 200 milligrams of caffeine, the drink employs electrolytes for hydration and cordyceps for additional energy and immune support. Plus it comes in a slew of fun flavors like gummy bear, blueberry lemonade and candy.



**Mud/Wtr Original \$50**

Mud/Wtr's hero blend combines energy- and brain-supporting mushrooms, including lion's mane, cordyceps, chaga and reishi, with herbs and cacao for a jitter-free experience. A serving of the powder, which should be mixed with hot water, features 35 milligrams of caffeine compared to the 95 milligrams in a typical cup of coffee.







**John Paul Mitchell Systems Tea Tree Lemon Sage Thickening Blowout Gel \$18**  
Powered by amino acid-rich rice proteins, this lightweight gel offers a soft hold suitable for fine hair.



**Fable & Mane Moisturizing Volume Spray \$28**  
The Ayurvedic hair care brand's latest launch taps onion and apple extracts as well as a protein and starch blend to strengthen strands in this saffron-scented spray.



**Curlsmith Hydrate & Plump Leave-in \$27**  
Ivy leaf and jojoba oil fight frizz while olive stem cell extract aims to penetrate the hair cuticle and fortify the cortex, which is the thickest layer of hair.

# Get Bodied

'90s-era blowouts are trending – and now, you can achieve the ultimate bouncy hair look at home. BY NOOR LOBAD

A **hairstyling movement** is underway: the democratization of the blowout. Once attainable only by salon appointment, in today's post-Dyson Airwrap world, a perfectly coiffed blowout is feasible for anyone with the right video tutorial and arsenal of at-home products. Though there isn't necessarily a one-size-fits-all approach to achieving '90s bounce, celebrity hairstylist and Fekkai ambassador Jenny Cho advises "blow-drying the hair upside-down and side-to-side using the curvature of the head to dry against gravity, so that when you flip over you've lifted the roots of the hair to get that extra volume."

In short, size matters – and when it comes to hair, the bigger the better. Here, the latest bounce-boosting launches from Fable & Mane, Fekkai and more.

**Fekkai Full Blown Volume Shampoo \$25**

Designed to amp up the appearance of flat and fine hair, an amino acid blend aims to promote hair growth while coconut water offers hydration without weighing down strands.



**Oribe Maximista Thickening Spray \$42**  
Heat protection meets body in this thickening spray, which enlists copolymers to coat strands and enhance the appearance of hair density.



**Balmain Hair Professional Ceramic Round Brush 43mm \$73**  
No sore arms here: Balmain Hair's latest round brush collection spans five sizes, with this 43mm option promoting frizz-free volume for medium length hair with just one heat styling step.



**Hairitage Let's Roll Ceramic Thermal Hot Rollers \$40**  
Hot rollers are back. With six medium and four large barrels, this ceramic set makes Old Hollywood-esque curls new again.

**Amika Perk Up Ultra Oil Control Dry Shampoo \$30**  
Designed for those who typically require daily hair washing, this extra-strength iteration of the brand's oil control dry shampoo taps tapioca starch, bamboo stem extract and sea buckthorn to absorb excess oil and boost volume at the root.



**La Bonne Brosse N.01 The Universal Hair Care Brush \$168**  
Keratin-infused boar bristles aim to keep locks hydrated while simultaneously distributing the hair's sebum evenly to combat flatness.

# Mushroom Mystique

A beginner's guide to the top five functional mushrooms.

BY EMILY BURNS

**Move over magic mushrooms** – functional mushrooms have entered the chat.

With wellness top of mind, particular ingredients have recently been gaining traction: most notably functional mushrooms, which are non-psychedelic fungi that can support brain health, immunity, stress responses and more.

“Wellness influencers have done a fantastic job in introducing functional mushrooms to the public, and the industry has grown immensely for these reasons,” says Lena Bakovic, MS, RDN and CNSC.

Functional mushrooms are currently available in a slew of forms, including powders, capsules, mints, sprays, chocolates and tinctures, and are generally considered to be safe.

“Functional mushrooms are well-tolerated and pose little risk for most people, even if consumed daily,” Bakovic says.

“Mushrooms are efficacious allies with swift results,” says Amanda Chantal Bacon, founder of adaptogenic beauty and wellness company Moon Juice.

“With habitual use, their benefits prove to be cumulative and undeniable. A great way to start is to choose one to three that speak to you and incorporate into your daily routine. The most powerful medicine is the one you actually take, so look for efficient ways to stack mushrooms into your existing daily rituals with coffee or smoothies in the morning, a hit of chocolate in the afternoon, evening tea or as part of your skin care.”

Here, a look at the top five functional mushrooms for beginners, the vibe they provide, expert recommendations and products to try.

## Lion's Mane

**The vibe:** Heading into a meeting-packed work day and need a brain boost.

**The expert take:** “Lion's Mane is a potent nootropic that has been shown to lower cellular stress within the brain and enhance cognitive performance and function,” Chantal Bacon says.

Tonya Papanikolov, founder and chief executive officer of mushroom brand Rainbo, adds “it boosts brain functions like focus, concentration, memory, brain fog and mood, supports neuron health and anxiety, and is anti-inflammatory.”

**The product:** For the ingredient alone, try Rainbo's Lion's Mane tincture, \$40, or for a blend of other brain-boosting ingredients, like rhodiola, try Moon Juice's Brain Dust, \$38. Looking for something sweet? Try Alice Mushrooms Brainstorm, \$29, a chocolate for sharp focus.

## Turkey Tail

**The vibe:** Trying to avoid getting sick.

**The expert take:** “This powerful mushroom supports the immune system's innate and adaptive immune responses,” Papanikolov says. “Turkey tail also supports a healthy inflammation response, protects DNA from damage and supports gut health through the polysaccharides in this mushroom that can positively alter the microbiome.”

**The products:** For the ingredient alone, try Real Mushroom's Turkey Tail Extract, \$35, or for a blend of 11 mushrooms to support everyday health, try Rainbo's 11:11 tincture, \$49.

## Reishi

**The vibe:** The multitasking mushroom for the person who's trying to do it all.

**The expert take:** “This mushroom has queen energy, and she is my favorite mushroom, especially for women,”



Renude Chagaccino



Moon Juice Brain Dust



Deon Libra Unbothered Adaptogenic Elixir



Rainbo 11:11



Anima Mundi Reishi

Papanikolov says. “Reishi is a powerful adaptogen, meaning that it helps the body and mind adapt fluidly to stress, allowing the body to adjust and find balance. Reishi is great for hormone health as it supports the liver. It also supports the immune system and a long and healthy life.”

Chantal Bacon adds: “[It] can be eaten or used as a topical. Reishi hydrates and nourishes the skin barrier.”

**The products:** For the ingredient alone, try Anima Mundi's Reishi powder, \$42, or for a blend that boosts daily vitality, try Super Mush's Daily Passion Gummies,

\$40. Seeking the skin-supporting benefits? Try Moon Juice's hydrating serum Plump Jelly, \$58.

## Cordyceps

**The vibe:** Prepping for a busy day and need a jolt of energy. **The expert take:** “The benefits are numerous, supporting energy, sexual function and libido, performance, and support of the lungs and kidney essence in traditional Chinese medicine. This mushroom is all about vigor and vitality,” Papanikolov says.

**The products:** For the ingredient alone, try Anima Mundi's Cordyceps Energy Super Tonic, \$45, or for a blend of energy-boosting and antioxidant-filled mushrooms and adaptogens, try Deon Libra's Unbothered Adaptogenic Elixir, \$54.

## Chaga

**The vibe:** Feeling run down and seeking immune and energy support.

**The expert take:** “Chaga is traditionally used to support a healthy immune system. It's also known to balance energy, help reduce fatigue and increase mental sharpness,” Chantal Bacon says. “Mix into a latte to help reduce fatigue.”

**The products:** For the ingredient alone, try Moon Juice's Chaga powder, \$48, or for a latte-like mix infused with cacao and cinnamon, try Renude's Chagaccino, \$45.

# Glow Up

Inside We Care, fashion's favorite detox spa.

BY BOOTH MOORE



We Care Spa in Desert Hot Springs, Calif., specializes in liquid fasting and detoxing.



Susana Belen



We Care Spa's executive suite.

**Down a dirt road** in Desert Hot Springs, Calif., about 12 miles outside Palm Springs, We Care Spa has been welcoming the Hollywood and fashion crowds for 38 years.

Donna Karan, Tom Ford, Venus Williams, hairstylist Sally Hershberger, actor Matt Bomer, actress Abigail Spencer and others pay more than \$1,000 a night to eat nothing and experience an enlightening regimen of daily colonics, sludgy detox drinks and sound baths at the 100-acre oasis, which has undergone a luxury glow up.

"It's like going home," says Karan, who has been to We Care more times than she can count. "It's definitely a cleanse, but in the cleansing aspect is a spiritual aspect and it gives you the time and space to work with some of the most brilliant people."

"The first day you miss food, day two you are so hungry you could eat your arm and day three you could starve yourself for the rest of your life," says Ariana Lambert Smeraldo of Los Angeles' Lily Lodge, who is the go-to florist for The Row, Staud, Carolina Herrera and others, and has been to We Care about a dozen times. "It's like Ozempic without Ozempic."

Visitors enter wellness nirvana by walking over a subterranean glass vitrine of healing crystals into a relaxing, light-filled living room where all the action is centered around the lobby bar.

The only cocktails here, however, are the liquids that are the building blocks of the We Care program, including

the powdered Organic Detox fiber drink with aloe juice chaser designed to ease things along; blood purifying and liver detoxifying teas; mint, lemon and citrus waters, and the nightly vegetable soups that are so eagerly awaited by hungry guests come 5 p.m. you'd think they'd been flown in from Noma.

We Care has always held a certain mystique in Southern California, in large part because of the daily colonics, which involve having a tube inserted in the bum to flush water, coffee, chlorophyll and other things into the bowels, and force the release of waste and toxins, which are visible as they move out, thanks to a strategically placed mirror above the treatment table. Yes, really.

Of course, in today's hyper wellness age, when green juice is available at the local 7-Eleven and moms are micro-dosing, people are more attuned to these kinds of things, and the daily 30-minute colon hydrotherapy sessions are taken in stride by most guests, albeit with a few snickers.

We Care founder Susana Belen, now a sprightly 86 years old, started the program in 1986 to get her own health back on track after a difficult divorce, then began teaching fasting and detoxing to friends and family at her two-bedroom

adobe style home, which is still part of the spa property.

Friends told friends, and they wanted to come, too. So Belen added on to her house, growing We Care organically. Designers and models began visiting to prepare for fashion weeks, and stars to prepare for awards season, in what was a decidedly rustic environment where guests mixed their own detox drinks.

Belen's daughter Susan Lombardi, burnt out from her career working as a commercial model in Paris and a fashion buyer for the store Soho Generation in New York, joined her in 1990 to head up the business side, and took the spa in a more upmarket direction. She added luxe amenities such as the sparkling main pool and pool bar, state of the art gym, infrared sauna and steam room, and spruced up the grounds with a medicine wheel, meditation pyramid and ancient labyrinth.

There are now 28 guest rooms and suites across a sweeping desert landscape with mountain views, bougainvillea trees and Buddha heads. Rooms have oversize soaking tubs, circadian light systems, yoga mats, rebounder trampolines and weights for those who have workout energy, which does return for most after a couple days of fasting. ▶



We Care Spa



A We Care Spa sound bath

“It’s like going home. It’s definitely a cleanse, but in the cleansing aspect is a spiritual aspect and it gives you the time and space to work with some of the most brilliant people.”

**DONNA KARAN**



Susan Lombardi



Drinks at the We Care Lobby Bar.



A guest gets a We Care Spa body treatment.

Two new villas are set to be finished by the end of the year for those seeking a bit more privacy.

The move to create a more luxury experience was prompted in part by Donna Karan’s many visits, and a room Lombardi designed especially for her.

“Donna would come here way back when we were in my mom’s tract home,” Lombardi remembers. “After we expanded a little, there was one room in the corner, and I decided to put \$70,000 of slab stone in it and make it nice for Donna. And the next thing you know every customer with money wanted it....That showed me the demand was there.”

“I’m so proud of them,” says Karan. “[Susana] is amazing. What she created, and her daughter with all her love who has even larger potential, there’s no place like it.”

The beauty and wellness options have also expanded in recent years. There are more than 40 treatments to choose from, including Agent Nateur facials, mud detoxifying, system recovery wraps with castor oil targeting gut health, Shamanic healing, and a myofascial release in an outdoor tent. Classes can range from yoga and nutrition to digital detoxing and weekly fire ceremonies.

“I love how intimate but not intimate it is, how you can be chatty or by yourself, as spiritual or not as you want,” Smeraldo says of the vibe. “I never felt like if I was not partaking, I would be doing something wrong.”

“Back in the day, it was more like the hippies sharing rooms and sharing the bathroom. We’d be on the phone with them explaining what a colonic is and why,” says Lombardi, still a fashionista decked out on a recent afternoon in the desert in all-black Chanel. “But as people kept coming and having such a great result and the word got out, to where we are today, their expectations have

changed and they want to know is the product freeze dried, does it come from Mexico,” she adds of how the consumer has become educated and eager to take the product home, which has led to more offerings in that department, too.

In the past, people came to quit smoking, now they often come to quit sugar – and improve their mental and spiritual health, she says.

“We don’t really promote it as weight loss, but weight loss is a side benefit. The other is the inner peace you get when you are here long enough to do inner work, get grounded, have some visions and some direction in your life, and understand autophagy,” she says of the theory that fasting leads to cellular recycling. “That’s why you leave here and feel great, or the person with arthritis forgets their cane and we have to mail it to them. We are like the intensified version of the intermittent fast. So it’s a lot more than weight loss.”

Since COVID-19, interest in the spiritual side has boomed, she says. “It’s like opening up Pandora’s box. If you are going to a therapist during the workday, you leave your laptop for an hour then go back to it. It’s a whole different thing if you’re here for three, five, eight, 10 days, peeling off the layers. If you work with a therapist while

you’re here, you can dive into level 10, so everyone is booking that and wants it.”

In the high season, which in the desert is winter and early spring, there’s often a waitlist of two to three months to reserve a room at We Care. But the spa is looking for its next locations, perhaps in Florida or Mexico.

And Belen is still in her element every day, taking walks on the grounds and teaching her “Seven Steps to Health & Rejuvenation” classes to groups that increasingly include more Millennials and Gen Zers, girl trip takers and mother-and-daughter duos, too. “It’s her mission to help people one-by-one, and then I get to use my creative and business brains, so we make a good team,” Lombardi says.

“Every single day someone stops me and says thank you, I changed and I feel good. Why am I going to stop doing that?” Belen says when asked about retirement. “I’m helping a lot of people. Nothing special, I don’t teach science, I tell them what I know. It’s common sense.”

*We Care Spa, 18000 Long Canyon Road, Desert Hot Springs, Calif., [wecarespa.com](http://wecarespa.com); two-night packages start at \$2,019, seven-night packages at \$6,149, and to expect to book at least two months in advance. ■*

# The Summer Hosting Shopping List

Cheers to the new season with style. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

For the New York elite, the great migration out east is upon us, so consider this a sign to get your social calendar in order. Outside of the hustle and bustle of the concrete jungle, the Hamptons ASMR experience – the satisfying aroma of freshly cut grass, the tranquil sounds of nature’s melody, and the coetaneous feel of the sunshine’s warmth and a cool seaside breeze – allows one to entertain with an atmospheric ease that provides a refreshing contrast to cosmopolitan fussiness. But don’t get too comfortable; a semi-intimate summer soirée still requires a degree of effortless showmanship with refined elegance.

Let’s begin with curating the ideal guest list. “It’s important to invite the right mix of eclectic and comfortable guests,” says John Meadow, founder and CEO of LDV Hospitality, who’s gearing up for the June reopening of The Maidstone Hotel, the iconic 150-year-old East Hampton compound. “Everyone should be able to connect with someone new while having the comfort of a familiar face other than the host.” Rebecca Hessel Cohen, founder and creative director of LoveShackFancy, also echoed Meadow’s thoughts to WWD that seating assignments are key to ensure conversation continues to flow like wine. Personalized place settings offer a special touch of formality and comfort for guests to take a seat without question.

Last summer, Hessel Cohen’s 10th anniversary party for her lifestyle brand at her Sagaponack residence was a triumphant success, as the enchanting, dreamy tablescape and decor not only reflected her own maximalist romantic aesthetic with floral linens, candelabras galore and an abundance of flower arrangements, but it also complemented her home’s wildlife garden landscape that could have been plucked straight from a fairy tale (much like the experience of shopping at her boutique on Madison Street). According to our experts, leaning into your personal aesthetic, as well as the design of your home, is an entertaining must for creating a signature and authentic setting.

“I am endlessly inspired by the season and my surroundings, so I always look to incorporate something from the natural world into my tablescape,” says Athena Calderone, CEO of lifestyle brand Eyesworn, interior designer, as well as a bestselling author, chef and entertaining expert. “Summer is all about ease, so I will often set the table with clippings from my garden, and ingredients from the menu will often make their way into the decor, too.” Calderone’s Amagansett beach house features a minimalist design aesthetic with character in its mix of textural details that creates a warm and inviting

setting, enveloped by lush greenery.

Beyond the blooms, copious amounts of wine, great music, and mood lighting with strategically placed candles and garden lanterns, our Hamptons hosts also emphasize family-style dining for summer shindigs. “My motto has always been to amplify a more casual style of gathering so that people can mingle, chat, laugh, connect, and most importantly, nosh. I love a beautifully abundant family-style meal and casual self-service station because it encourages more connection,” says Calderone.

As for the lucky guests who secured the exclusive invite, experts say that giving your guests a little something special to take home also wraps up the spectacular evening in a bow. Both party favors for attendees and gifts for the gracious host can range from beautiful serveware to personalized table linens to artisanal treats. Diptyque’s new Citronelle candle that you can pick up at the brand’s boutique in East Hampton or one of Aerin’s stunning decanters at the Southampton store are fine choices for any celebration.

Miles away from the great metropolis, a flawless summer soirée will create unforgettable memories that last far beyond the season – and be well remembered in thoughtful gifts of gratitude.

Tablescape design for LoveShackFancy’s 10th anniversary celebration in Sagaponack, N.Y.

**Brightland The Couplet \$42**

**Ralph Lauren x Burleigh Garden Vine Pitcher in Indigo \$100**

**Venus et Fleur Scalloped Marble Bowl \$328**

**L’Objet Deco Leaves 3-Tier Server \$650**

**Baccarat Talleyrand “S’il Vous Plaît” Bell \$890**

**Altuzarra ‘Watermill’ Bag Large \$545**

**Marimekko Primavera Indoor/Outdoor Floor Cushion \$149**



LoveShackFancy  
Floral Napkins,  
Set of 4 \$125

Gucci  
Herbarium Bee  
Incense Burner  
\$310



Nili Lotan Silk  
Cami Gown  
\$595



Diptyque  
Citronnelle  
(Lemongrass)  
Extra Large  
Candle \$430



Aerin  
Sophia  
Decanter  
\$300



Jonathan  
Adler  
Mustique  
Ripple Serving  
Set \$98

Los Encajeros Spring  
Embroidered Linen  
Placemat, Set of 4 \$400



Frankies  
EVOO  
\$44.99



Athena Calderone sets the table  
for a summer soirée at her beach  
house in Amagansett, N.Y.



Tory Burch  
Spring Meadow  
Wine Glass,  
Set of 2 \$148

Manolo Blahnik  
Titubaflat Sandals  
\$825



Versace  
Le Jardin  
Bowl 6.1" \$200



Guild Hall in East Hampton, N.Y., with its renovated facade and restored grounds.



Andrea Grover and Marty Cohen

# Breathing New Life Into East Hampton's Guild Hall

The museum, performing arts and education center has a rich past and perhaps an even richer future through a sweeping two-year, \$30 million renewal project that is in its final stages.

BY DAVID MOIN

**There's a glorious past to Guild Hall**, the 93-year-old regional cultural hub in East Hampton, N.Y., where Gwen Vernon created benefit dance festivals, Edward Albee directed theater in the 1970s, Thornton Wilder starred in his play "Our Town," and which Willem De Kooning once referred to its members as "family."

The summer seasons were headlined by the stars of the day, including Olivia de Havilland, Christopher Plummer, George C. Scott, even Bela Lugosi in his defining "Dracula" role.

Guild Hall did have its physical limitations, sometimes restricting what could be showcased. "We used to close the building to receive art, and the semis would back up to the front doors and try to unload works that barely fit through," says Andrea Grover, executive director of Guild Hall, recalling the not-too-distant past. "The doors were 6-foot, 8-inches high, and 5-feet wide, like household doors."

Now Guild Hall is nearing completion of a two-year, \$30 million renovation, in a bold endeavor to raise awareness of the historic institution, broaden the scope of its programming and eradicate the drawbacks of its past.

The project is sweeping, touching just about all aspects of the 24,000-square-foot building and the 46,000-square-foot property at 158 Main Street. It's involved overhauling the theater, the three gallery spaces, outdoor areas, entrances, lighting and adding amenities, such as a café.

An art handling section has been built and, of course, larger doors — 8 feet tall and 6 feet wide — have been installed. Wall space for display was added by removing unnecessary doors, cornices and trims. There's new signage, bathrooms and an outdoor amphitheater.

There's been a near total overhaul of Guild Hall's infrastructure with new electrical, security and sprinkler systems; new windows; roof repairs, and new vapor barriers added to help preserve the art and the building itself. The possibilities for presenting innovative exhibits and performances have opened up, and efforts to engage with local communities such as the Shinnecock Nation, and younger audiences, have stepped up.

Among the current exhibitions is the First Literature Project, through July 15. The project utilizes the new Apple Vision Pro headset for an immersive experience developed over two years by artists-in-residence Wunetu Wequai Tarrant and Christian Scheider featuring video works by the Shinnecock language revitalization collective Ayim Kutoowonk, and interviews with members of the Shinnecock Nation.

"We have not changed the footprint of the building. The scale and the historic character have been maintained, but we've made it beautiful and more functional for artists and performers. It's nothing short of a total infrastructure replacement of an historic building," Grover says. "And we've overcome a lot of the shortcomings that would naturally arise with a building that's nine decades old."

According to Guild Hall's records, the institution was founded by Mary Woodhouse, a wealthy seasonal resident "with a passion for village preservation and improvement projects," who donated land and \$100,000. The name Guild Hall comes from the British guild halls used for civic and cultural purposes.

Guild Hall opened in August 1931, and throughout its history has continued to tap the unique concentration of musicians, dancers, playwrights, photographers, artists and Broadway and Hollywood actors and actresses who would summer or live year-round in the Hamptons, like Matthew Broderick, Alec Baldwin, Jackson Pollock, Lee Krasner, Kurt Vonnegut and Julian Schnabel, whose works will be on exhibit Aug. 3 through Oct. 28.

Back in the 1930s, theater and art was different and treated quite differently. As Grover explains, there were a lot of American Impressionism paintings that weren't framed, and smaller works to display on walls. Now there are installations, paintings and photographs of more considerable dimension, requiring a different milieu for proper presentation.

"Today, when you meet an artist, the last thing you want to ask them is 'Are you a painter?' Because most artists don't define themselves by one medium. They work across media and genres," Grover says. "So Guild Hall is adapting to a generation of artists that's much more interdisciplinary. There might be some theater in the galleries or we might have hybrid programming in the galleries." Guild Hall's renovation and redesign, she says, reflects that blending of artistic disciplines.

It's a crisp, spring Saturday afternoon when Grover gives a guest a tour of the revitalized facility. She's joined by Marty Cohen, chairman of the board of trustees of Guild Hall, and Lisa Schultz, who chairs Guild Hall's marketing committee, serves on the executive committee at-large, and works closely with vice chairman Ken Wyse.

"We're going to take you into the future and the past," says Grover, starting the tour, at the "Look Alive" space, which was organized by writer, artist and creative producer Ellie Duke. It's devoted to young, emerging

artists who live in the community, and represent the future. Every week a different artist has the space, like an artist-in-residence and, on this particular day, Kate Cavanaugh is here, leading workshops in natural dyeing of silk using eco printing. Just behind Cavanaugh is Harris Allen, another young artist who is creating video portraits.

Next, Grover leads the way to the main gallery, where "the past" on this day was represented by an exhibit of photographs of artists by other artists, called "A Creative Retreat: Portraits of Artists," which closed May 6. Photos showed such luminaries as Alfred Stieglitz, Frank O'Hara, Marcel Duchamp, Duke Ellington, Nina Simone, Ralph Ellison, Robert Rauschenberg and Jasper Johns, among others, at cookouts on the beach or poolside in the Hamptons in the 1950s and '60s. They all got involved in Guild Hall. Included were candid Polaroids shot by Abraham Rattner on a road trip to Louisiana with Henry Miller, who along that journey wrote "The Air-Conditioned Nightmare."

"Guild Hall was so artists-driven when it opened during the Great Depression and for three decades probably because there was no professional staff," Grover says. "Artists and committees really put together the program and that's what you saw when Gwen Verdon did a dance festival and Edward Albee directed the summer program in the theater."

In the adjoining gallery space is an exhibit of mixed-media works by Darlene Charneco, a contemporary artist who lives and works on the East End of Long Island. "Because Guild Hall has a small footprint, we are decidedly not encyclopedic," Grover says. "We focus on artists who have a connection to the region. The theater is open to anyone, from all over the world. But the museum focuses on artists of the region."

Leading the way into the enlarged lobby, chairman Cohen says, "It felt very confining before. You'd have over 300 people coming to the theater and two thirds had to spill out onto the sidewalk or find any place they could stand."

Peering outside, Cohen observes, "We've expanded the terrace. There are tables and chairs. Guild Hall no longer feels crowded. It's a more welcoming place. People think about East Hampton as kind of elitist, but there are a lot of underserved families and we bring them here to really expose them to art and the community. Teens get together here. They're socializing. In this world today there's an epidemic of loneliness. This is a place where we can try to counter that."

Cohen says that one of the first things he did in reimagining Guild Hall for the future was to purchase the house next door. "We call it the Guild House. The rationale was to have a house for artists or performers to stay overnight, and rent it as a meeting space. Before we had no real space where we could do this."

With the addition of the house, natural and manmade barriers separating it from Guild Hall were removed and outdoor areas for receptions, performances or just hanging out have been restored, transforming the setting. "It's really looking like a campus," Cohen says.

At the new art handling space, a greater variety of art can be received safely, and stored. It's also where frames can be changed, and condition reports are made. "It's secure," Grover says. "Only the curatorial staff can enter the space. It makes us better stewards of art objects. We're an accredited museum. We have been since 1973. That status is very hard to get."



The 2024 exhibit titled "A Creative Retreat: Portraits of Artists."

Grover adds. "They look around the corner, and that's why a lot of institutions are incorporating artists into different departments and branches of knowledge because they push research further. They push questioning, critical thinking, all of that."

"We're really looking for other audiences. We certainly know we have our classic, older audience, but more and more now younger people walk through the doors," Grover says, citing the Guild Hall Teen Arts Council of 20 teenagers who live locally, are paid staff members, help curate public programming, handle workshops with professional artists, and can advance their own creative ambitions. "The intention of this renovation is really to expand it to everyone in the community and be more like the library across the street that everyone uses and thinks of as theirs."

Guild Hall also has a "Creative Lab" classroom where guest artists teach, and an "Academy of the Arts," which is an honorific body of artists, performers, writers, designers, thought leaders, all living in the community and connected to Guild Hall through programming, curating exhibitions, or performing. "It's kind of like the core of artists we work with. There about 210 Academy members. We're like a sandbox for them," Grover says. Among the members: guitarist G.E. Smith, food critic Florence Fabricant, designers Betsey Johnson and Ralph Lauren, and most recently, Fern Mallis, fashion doyenne and former head of New York Fashion Week.

"Guild Hall," observes board member Schultz, putting it succinctly, "is like a little institution with a big history."

### Architects on the Project

For its \$30 million renovation, Guild Hall's interior and exterior design plans were drawn up in 2021 and work began in July 2022. From 2004 to 2009 there were some renovations at the site, but more of a cosmetic nature and not of the comprehensive character of the current project.

"Our firm renovated and altered the entire building including the entrance portico, the lobby, galleries, education center, John Drew Theater and support spaces," says Peter Pennoyer of Pennoyer Architects. "We opened the building to the street by exposing the original loggia, which had been closed behind aluminum doors. Our renovation transforms interiors that were quite domestic and, in some cases, cramped to create open, well-lit following spaces with increased wall area for art. We restored an original indirect skylight that appears in the vaulted ceilings of galleries."

"The theater was hampered by a center aisle, small boxes, columns that fell in the sight lines and a control booth open to the orchestra seating. We transformed the theater by centering the seating, opening the original

proscenium frame and restoring many original details, while simplifying others."

He characterizes Guild Hall's architecture as typical of the light classicism of the architect Aymar Embury who built Guild Hall. "The building serves as a gateway to the village," he says.

"When looking at the landscape for Guild Hall, we wanted to think about it's importance as part of the fabric of East Hampton as well as creating spaces that work for the those associated with the activities produced by Guild Hall," says Edmund Hollander, president of Hollander Design, the landscape architects for the project. "Collaborating with Peter Pennoyer and his team one of our first goals was to rethink the front entry so that it provided a welcoming area for gatherings as well as contributing to the public life of the sidewalk in front of Guild Hall. New stone dust seating areas were designed to accommodate café tables and chairs as well as a new main walkway. Existing lawn areas that were ecologically detrimental were replaced with native fescue grasses that create a soft pillow meadow feeling while contributing to a pollinator, friendly toxin free landscape."

"The Minikes garden we designed previously is anchored by four trees set within the frame of classic Hampton's white hydrangea. This makes the perfect space for pre-theater or post theater, cocktails and other events. The Furman garden was reimagined as a public gathering space that would allow any number of different activities and performances."

Hollander says with collaboration with Guild Hall and Pennoyer, his team created a series of spaces "inviting artistic expression and performances outside as well as inside the building in a landscape of ecological appropriateness and sustainability." ■



Guild Hall board member Lisa Schultz.



Rendering of Guild Hall's John Drew Theater, currently under construction.



The New York City Ballet performed at Guild Hall in 2021.

Jerry Seinfeld in conversation with Questlove at Guild Hall in 2018.



She leads the group to the John Drew Theater, named posthumously after the uncle of John, Ethel and Lionel Barrymore, the legendary family of actors. Drew summured in the Hamptons. The theater is still under construction and expected to be completed by July. Grover singles out the upgraded lighting, audio and video technology; the wider seats for greater comfort; the wider aisles so there's less chance of bumping into those already seated as you find your seat, and the improved viewing so you can see above the head of the person in front of you. The center aisle was eliminated, capturing additional orchestra seating; the control booth was relocated upstairs, adding space and steps replaced the aisle slope, so people are less likely to trip finding their seats.

The plaster work on the ceiling, with its striking circus tent motif, has been restored, and two high-tech components were introduced: an audio lift system for electronic sound enhancement that can be regulated to the type of performance happening, and remote controlled cameras, for livestreaming or recording shows for replaying.

"We want to be able to present artists either on stage or in the gallery as they were intended to be presented – without limitations. The new technology in the theater allows us to do that, and then the expanded quality of the galleries allows us to hang bigger works and receive it better. We also put in a PA system in the gallery, so when we have tours or artist talks, you can hear throughout the space," Grover says.

Among the upcoming shows, Billy Porter on July 12; the Branford Marsalis Quintet on July 17; the New York City Ballet on July 20, and "An Evening of Short Plays" directed by Bob Balaban, July 27 and July 28. Florence Fabricant will be "In Conversation" August 18 with Pam Weekes and Connie McDonald of Levain Bakery, and on Aug. 25 with Marcus Samuelson; Neil deGrasse Tyson will give a talk on Aug. 18.

"This is a luxurious, state-of-the-art experience," Schultz says. "It used to be people would come here, visit whatever, and leave. But people really don't want to just see an exhibition. So here it's now conducive to hanging around, enjoying the experience and then being part of the experience. It's not so static. Instead of just saying what's at the movie theater tonight, now people in the Hamptons are really asking, 'what's going on?'"

"We have an edict here, a saying, 'Let artists lead the way,'" Grover says. "So we very much built the renovation around the needs of today's artists. I don't say artists with a capital A. I say artists with a small a, which is everyone in the community who makes anything creative. We didn't renovate just to renovate. We renovated to be more functional, accommodating and appealing to the artists and performers and their work, and everyone who uses or visits this building."

"Artists tend to see the future before the rest of us,"



# The Softer and Charming Side of the Hamptons

Susan Kaufman's new book, "Walk With Me: Hamptons," traces the history, and softer side, of the Long Island summer destination.

BY HIKMAT MOHAMMED



Susan Kaufman



Here and above: "Walk With Me: Hamptons" by Susan Kaufman.

**Susan Kaufman doesn't go anywhere** without her trusted iPhone SE.

Her camera roll flows into her Instagram, where more than 98,000 followers are eager to see her soft-edged images of city and country: photos of cherry blossom trees; quaint Victorian houses covered in snow; decorative displays for Halloween and Christmas, and interesting front doors.

Her images are distinctively soft-edged and dreamy. "I love that they're not super sharp and postcard looking. I want them to have a more romantic and gentler feel. That's why when my iPhone 6 died, I got the SE," says Kaufman, whose Botticelli-esque hair takes up most of the screen during an interview from her Hamptons, N.Y., home.

She gathered those early romantic snaps into her first book, "Walk With Me: New York," which was released in 2022. Now she's turned her charming lens to the Hamptons in a sequel, "Walk With Me: Hamptons," set for release June 20.

Kaufman's take on the Hamptons is far removed from the glamour associated with the summer retreat. There are no clambake parties or socialite gatherings. Instead, there are leafy green lawns; empty roads with blue skies, and anchored sailboats.

She has been visiting the Hamptons with her family since she was eight years old. Her most vivid memory is spending time with her aunt and uncle in East Hampton, two blocks away from Main Beach.

Kaufman got to know more of the Hamptons when she was editing various fashion magazines, heading to its tip

in Montauk for photo shoots. Nearly 30 years ago, she bought a house in Amagansett, N.Y., with her husband, Shawn Young.

"I'm attracted to shooting the much more historic and charming parts. There's this 'other' Hamptons away from the glitzy Kardashians and giant estates of Beyoncé, where you want to hang out on a bay beach, buy fresh corn and barbecue in your backyard," she says.

She shot a majority of the photos for the book last spring. She bought a car and started driving from Southampton to Montauk, looking in every nook and discovering new vineyards; corn and pumpkin fields, and magnolia and chestnut trees.

Although many visitors find the Hamptons most beautiful in the spring or summer, Kaufman has a soft spot for the autumn. She's captured images of golden leaves falling and covering the footpaths in the new book.

It opens with a map of the Hamptons. Kaufman researched each town and village and dove into the archives of Art & Architecture Quarterly, an online publication about the preservation of East End towns.

"I found out that in the 1700s the Hamptons was an

artist community, and that the town pond was a trough for sheep," Kaufman says.

She also discovered the meaning behind each town's name. Amagansett means "a place of good water," and Sagaponack is the Native American name for "land of big ground nuts."

From a photographic point of view, the whaling port of Sag Harbor meant a great deal to Kaufman, not only for its walkability but because Herman Melville wrote about it in "Moby Dick."

"It's like a quintessential New England whaling town – which you don't expect the Hamptons to be – and it's one of the towns that really stays open all year long," says Kaufman, adding that her Instagram followers in particular love photos of the town's cottages and roof shingles.

She says being in the Hamptons sometimes feels

like stepping back in time. "There's still farmland and beautiful old homes in Wainscott, and it feels like you're in the 19th century – until a tractor drives by," she says.

Kaufman also loves houses – and their doors, which are captured in the book. When Instagram launched in 2010, she began photographing different doors she found around New York City, which is when people started to follow her.

"When I stopped working, I had all this free time and this was sort of my creative outlet," she says.

While shooting and posting on Instagram may be satisfying, it's not her ideal.

"As much as I love Instagram and finding the community pushing me to post every day, having a tangible thing that you can hold in your hands is what I love. I've always been a print person," she says.

Richie Hawtin and Raf Simons



Richie Hawtin's Enter.Sake brand.

# Richie Hawtin Thrives on Techno – and Vibes on Sake

The veteran producer of cutting-edge electronic music muses on the niche genre's recent vibrancy, his alcoholic beverage of choice – and the return of Plastikman, his most famous persona. BY MILES SOCHA

**Leave it to Richie Hawtin**, who has been at the vanguard of electronic music for decades, to provide succinct and evocative descriptions of the signature fashion look of the techno scene – and the perfect alcoholic beverage to go along with it.

"I think the image of techno has always been very stripped down, minimalistic and devoid of logos and more about silhouette," he muses. "And I think that silhouette harks back to the shadows of the dark clubs, strobe lights and smoke machines."

As for that drink, Hawtin was crowned an official Sake Samurai by the Japanese Sake Brewers Association about 10 years ago, and has also earned the Advanced Sake Professional Certification.

The British Canadian musician fell in love with the fermented rice liquor during his first trip to Japan in 1994.

"When you're on the dance floor, and you just feel everyone is somehow in sync, you're like, 'Wow, this just feels great. This music feels great.' And sake gave me that same feeling from the very beginning," he relates over Zoom from Lisbon, Portugal, his newest home base after almost two decades in Berlin. "I hope this doesn't sound corny, but I'm convinced that sake vibrates at the same frequency as electronic music."

Soon enough he was planning his gigs in Japan so that he could visit different breweries and further educate his palate.

Hawtin says many "techno kids" like him from the '80s "were inspired by the future and spaceships and high technology." Japan represented futurism, in no small part because much of the machinery used to make early electronic music came from Roland Corp. and Yamaha, both Japanese companies.

Austere electronic beats remain Hawtin's passion, which has attracted fashion fans headlined by designer Raf Simons, who conscripted Hawtin to soundtrack his COVID-19 era collection films when he became co-creative director of Prada, and the recent Pradasphere II exhibition in Shanghai.

Hawtin's first encounter with Simons was at an early gig in Ghent, Belgium, when someone pointed out that the young guy grooving behind the DJ booth throughout his set was an edgy menswear designer from Antwerp.

"Five or six hours later, when the lights came up, he hadn't moved. He was just listening and dancing a bit and I knew from that moment that Raf understood, loved and appreciated techno music, and somehow was sucked into the groove that I was doing," Hawtin marvels. "I know that it takes a special person to understand some of the minimal things that I'm doing: There's not much there and that either touches somebody or it doesn't."

When he was creative director at Dior, Simons commissioned Hawtin to perform at a fundraiser for the Guggenheim museum in 2013, which ultimately inspired him to create his sixth studio album under his Plastikman guise – his first in a decade.

"We know each other since a long time. There is a mutual admiration, and we became friends," Simons says. "So the way we collaborate is very easy-going. I explain what we are doing and aiming with the collection. And then I let Richie free. He is a composer, the way a classic music composer works, in my opinion. That is also the quality, a rarity in his music genre."

Hawtin's music has a special effect on Simons: "It brings me in a trance of calm."

Hawtin continues to DJ about 80 times a year, and he recently started working on his seventh Plastikman album, which seems to be linked to a possible project with IMAX theaters. "IMAX is a beautiful screen. But what people don't realize is that it's also a beautiful sound system. And so there's a project ongoing, which utilizes the sound of IMAX to create a new type of experience," he teases.

Hawtin dabbles in fashion occasionally. Around 2010, he marketed a Made in Japan fashion line with his designer friend Isolde Richly, hinged on cool black T-shirts. "Unfortunately, it didn't last that long because we quickly realized how intense the fashion world is," he says, alluding to the onerous financial demands and the sped-up calendar.

"The idea of that fashion line was to give the techno community an image for them to own," he explains. "This was a fashion brand that came from the techno community, not just marketed toward them."

In his view, music and fashion are closer than ever since social media has "allowed kids to understand the nuances of music and fashion more....So maybe I should relaunch it now," he muses with a chuckle.

More recently, he collaborated with Swiss cashmere label Frenckenberger on a limited-edition capsule of sweaters emblazoned with his alien-like Plastikman logo. He is wearing one during the interview and has to tug it off his back to get a peek at the label as he had momentarily forgotten the name.

In Hawtin's view, techno's early, underground days were about "losing yourself in dark rooms...so it was kind of devoid of fashion, and devoid of narrative. It was just a pure kind of emotion. But I think that that changed over time. It had to grow and find its own image to transmit itself to a new generation."

While Hawtin is content working in a musical genre that has long flown under the radar, he's pleased with techno's surging popularity among young people, who

have adopted a style he describes loosely as "futuristic goth." Elements include big jeans and rave pants, touches of metal and hints of punk.

"How do you dress a music that has always been independent, a bit DIY and not very popular?" he asks. "In the beginning, we were all just kind of a bunch of renegade kids trying to make music and play music in abandoned warehouses where nobody really looked the same.

"Techno is definitely more fashionable now, there's a much stronger look."

Brands that dabble in the scene include 44 Label Group, helmed by German techno artist Max Kobosil, while designers in the futuristic goth vein include Rick Owens and Ann Demeulemeester, Hawtin says.

The musician cuts a stylish figure with his fine blonde hair cut on a dramatic angle, and his slender frame cloaked in black. His standard uniform for DJ gigs consists of Prada pants, a techno T-shirt bearing logos or releases from his back catalogue, and "big, chunky Prada shoes."

"Because when you're standing on stage, and you're performing, you need to feel strong and solid as possible," he says.

Hawtin also collects technical outerwear, and was an early fan of a brand called Sabotage designed by Paul Harvey, who would go on to design for Stone Island and C.P. Company. He also counts jackets from Rick Owens and Prada in his wardrobe.

"I'm such still a jeans and a T-shirt guy, even if they're black," he says. "You throw on a cool jacket and you've got a look."

While recording new Plastikman music requires that he get into a certain headspace, Hawtin says he thrives on the "immediacy of DJing, getting on stage with new music and just kind of pummeling the expectant dance floor in front of me....There's an energy that really brings techno forward from that."

He also forges ahead with sake-related business ventures. He continues to market his own brand, Enter.Sake, in Europe, and next month he will open a new bar in Berlin called Sake 36, numbered after the district in Berlin. The watering hole on Reichenberger Strasse will showcase various styles of sake and he plans to open a similar establishment in Lisbon.

His idea is to create a space that's "fun and cool for 20 and 30 year olds" that takes sake outside its usual context or sushi restaurants and noodle bars.

Hawtin says he's driven to promote sake not only because he loves the taste and the feeling it gives, but because he's alarmed that consumption in Japan is going down, endangering breweries with hundreds of years of know-how.

"Give sake a chance with a nice group of people. It's such a great, warm social drink," he enthuses, noting that the bottle needn't be expensive. "You'll see how the vibe changes."

Among his favorite places in the world to sample sake outside of Japan are Decibel in New York and Umu Restaurant in London, which he says boasts one of the most extensive sake menus in Europe.

And he's not the sole musical crusader for sake, noting fans include Iranian American DJ Dubfire and Pharrell Williams and Nigo, who have teamed up on bespoke blends under Nigo's Human Made brand.

"If you start digging around, you'll find sake becoming much more commonplace on the riders of artists and DJs," he says.

# Must-See Art in the Hamptons

Eddie Martinez, Sam Moyer, Kaws and Julia Chiang have solo shows at the Parrish Art Museum in Water Mill, N.Y. BY KRISTEN TAUER



**This summer**, the Parrish Art Museum is paying homage to the East End's history as a community for artists. While now a high-end summer destination, the easternmost stretches of Long Island were once a haven for artistic exchange. In the 1940s artists like Jackson Pollock and Lee Krasner began to flock to the easternmost stretches of Long Island, where creatives worked in community and dialogue amid the backdrop of the striking natural landscape.

"Artist communities that have made this region what it is today," says museum director Monica Ramirez-Montagut. "It was important for us to echo that this is the legacy of the East End, and to tell that story by updating it through contemporary communities of artists."

The museum is highlighting four mid-career artists, each with ties to the East End, with four solo shows.

Although each exhibition will be presented independently, they will be mounted in concurrent pairs. The first two exhibitions to debut this summer will be Eddie Martinez and Sam Moyer on June 30, followed by exhibitions from Kaws and Julia Chiang opening July 14.

"These are artists that know each other and they are very aware of [each other's] works," Ramirez-Montagut says. Not only are the four artists friends – each pairing also happens to be married. Despite the close personal connections, the idea was to highlight each artist's individual artistic journeys, while also exploring the significance of working within a supportive community of peers.

Ramirez-Montagut, who worked on Kaws' first museum exhibition and publication in 2010, will be curating the artist's exhibition for the museum, and Corinne Erni will oversee curation for Martinez's, Moyer's and Chiang's work.

"[Kaws] has the ability to speak to young audiences and to bring new audiences into the museum, and he makes sure that everyone has a fantastic experience and engages with the art," says Ramirez-Montagut, crediting the artist's broad resonance. "That is something that every single museum is looking for: being able to reach young adults, bring in new audiences that have otherwise not been in the museum, and also have them leave the museum feeling inspired and excited and enthusiastic."

His exhibition will feature mid-scale sculptures and paintings from the past decade alongside several new pieces – highlighting two points in his career, "so that people can see how the work has remained consistent throughout the years, but also see how he's been pushing some of the work and always coming up with some new fresh ideas."

In a neighboring gallery of the museum, Chiang will present new works, including paintings and ceramic sculptures.

A sense of place as inspiration underscores the museum's first two exhibitions. Martinez will exhibit several new "Bufly" paintings, a series named for his son's fascination with butterflies. His works were created at a large scale to take advantage of the exhibition space.

Moyer's newest works were also created with the museum's architecture in mind. Her exhibition will stretch across three galleries, highlighting her works' relation to space and light. A new painting, roughly 20 by 10 feet, with inlaid marble will be shown in one gallery with space for visitors to sit and view the piece. An adjoining gallery will exhibit a sculpture from her Dependence series, an interconnected piece created from diverse materials.

"For me, it was really about showcasing a new generation of artists," Erni says of the museum's upcoming slate. "And it also so happens that their work is quite vibrant and colorful," she adds. "I think they're perfect shows for the summer."



Kaws, "Five Suspects," 2016 photograph by Kevin Todora

# For Opera Singer Pretty Yende, The Journey Is the Destination

"The story is not a fairy tale. It's a true story and I'm a real person," the Dior ambassador says one year after performing at the coronation of King Charles III. BY JOELLE DIDERICH



Pretty Yende in Dior haute couture.

**It's been a rollercoaster year** for Pretty Yende.

This time last year the South African opera singer was propelled into the global spotlight after performing at the coronation of King Charles III, dressed in a puff-sleeved daffodil yellow Stéphane Rolland gown and Graff diamonds.

Less than three months later, her mother passed away, prompting the soprano to lose her voice and temporarily put performing on hold. Now, following a triumphant return to the stage last September, Yende is going from strength to strength.

She performed in a gala tribute at the Paris Opera last December to mark the 100th anniversary of the birth of Maria Callas, and later that month became the first opera singer to be named a brand ambassador for French luxury house Dior.

"Even though 2023 was really, really tough, the beauty of it was the fact that it had also so many incredible milestones," she says in an online interview from Madrid, hours before performing with American soprano Nadine Sierra at the Teatro Real, dressed in custom Dior haute couture.

The 39-year-old is no stranger to overcoming obstacles. Just days before making history by being the first African singer to perform solo for the coronation of a British monarch, she fell and twisted her ankle on stage and arrived at Heathrow airport in a wheelchair.

"It feels bad to just fail and stay there," Yende says of her "show must go on" mentality. She credits the example of her mother, who returned to night school after having children in order to complete her education.

"Looking at her life – never giving up, learning to drive late in her life and having her first car – we were all saying, 'Oh wow, it's never too late to change something. It's never impossible to achieve anything,'" she says.

Yende was born in the remote town of Piet Retief in 1985, when apartheid was still in force. She grew up in a township and discovered opera at 16, when she heard

the "Flower Duet" from "Lakmé" in a British Airways ad.

"When I first heard those 10 seconds, I felt a joy that was beyond joy, I felt peace that was beyond peace, love that was beyond love – and the first instinct was, how can I share this?" recalls the singer, who at that point was more familiar with church hymns.

She promptly dropped her plans to become an accountant and enrolled at the South African College of Music, going on to win a string of prestigious international singing competitions and graduate from La Scala Academy in Milan. More than a career, she considers opera a spiritual calling.

"It's really ministering sound, and sound is powerful," she says. "I also found out that sometimes, even if I don't have the courage to go on, once I start singing, I myself find healing, I myself find joy."

As she prepares to make her debut in a series of roles, starting with the title character in Donizetti's "Maria Stuarda" at the Teatro di San Carlo in Naples in June, Yende reflects on her trajectory so far, or what she refers to as the #prettyjourney in her regular updates for her 79,000 followers on Instagram.

"This is literally another page because when I started the bel canto journey, the dream was to sing the three queens," she says, referring to "Maria Stuarda," "Anna Bolena" and "Norma," the latter a signature Callas role. "Well, the journey to the queens has just begun."

Like Beyoncé and her BeyHive, Yende can count on her Pretty Army for support.

"For me, they're not my fans, they're my family," she says. "I call them precious souls because, just because I have the global platform, it does not make your platform and your value as a human being small."

Though her story may read like a fairy tale, Yende is keen to remain relatable. "When I started using social media, it was not so much about the perfect life and planned life, because my life has not been planned," she explains. "The story is not a fairy tale. It's a true story and I'm a real person."

She cites the example of her breakthrough performance in 2013, when she stepped in as a last-minute replacement to play Adèle in Rossini's "Le Comte Ory" at New York City's Metropolitan Opera.

"I hadn't even sung a note and I fell, and anyone would have been super embarrassed and felt so bad. But I laughed and I said, 'What am I doing on the floor?'" she recalls. That attitude hasn't left her, even though she's since found global acclaim.

"I'm still growing and learning in front of you, failing in front of you," Yende says. "The sense of humanity is what my social media and my Pretty Army is about."

That's why becoming a face of Dior felt especially meaningful. "I'm so grateful for this Dior ambassadorship because a girl out there right now who looks like me, or looks like herself, can also see herself in Dior without being asked to change themselves. It beats the Cinderella shoe," she says.

It turns out opera divas are not immune to body shaming. "So many of us in the opera industry have been constricted and been, I'm going to use the word 'shoved,' into thinking that we should all look this way and the only way of looking right is skinny, skinny, skinny," she says.

"I hope that this collaboration with Dior can literally be an inspiration to the directors of the opera houses, the directors of operas themselves, to not overlook the differences and the beauty of being uniquely you," Yende says.

She was told early in her career that to get plum roles, she would have to "starve" herself. "I've done it many

times, but I suffered," she reflects, noting that directors often complain of a lack of great voices, but these physical diktats may have something to do with it. "We've been robbed of our instruments and our instruments, it's not just the vocal cords, it's our bodies."

Now that she's at the top of the bill, Yende has more say in her stage costumes. While she's performed in everything from track pants to a fringed flapper dress, period styles are her favorites, especially from the 19th century.

"Ballgowns! I love ballgowns!" she positively yelps. She traces it back to seeing her first live opera production. "I was literally not only transported by sound, but also visually, and that was such an attraction for me. I was like, 'Wow, this is an incredible world, I want to be there all the time.'"

She's less fond of the casual looks that have become more common as opera houses modernize their productions to appeal to younger audiences. "One of the difficult things the first time for me was to wear pants on stage," Yende says.

Famed for her acting skills, she throws herself into both comic and dramatic roles with total abandon.

"When I play characters that are very, very intense, like 'La Traviata' for example, or 'Romeo and Juliet,' their stories touch me so much that I find that sometimes, I don't even know if it's my feelings or it's their feelings when the curtain's gone down," she says. "I literally forget myself and truly give myself to the music."

She admits that it makes for an unpredictable experience on stage, but she would rather be sincere than worry about serving clockwork perfection. "I am an honest artist. You know, I'm there. It's raw. It's what it is, and the perfection is in the doing," she says.

Right now, Yende is trying to channel her anger as she prepares for her turn as Mary Stuart. She's a little worried about a passage in Donizetti's opera where the 16th century Queen of Scots insults her cousin and rival Elizabeth I by calling her an illegitimate child.

"Bastarda!" she sings out in Italian. "I've never said those words. It's so foreign in my tongue and in my soul."

Among the other roles she's about to tackle are Marguerite in Gounod's "Faust," Leonora in Verdi's "Il Trovatore" and Magda in Puccini's "La Rondine." Yende is also getting ready to perform the "Casta Diva" aria from "Norma" for the first time in another concert with Sierra on May 30 in Dortmund, Germany.

"'Norma' is 'Norma.' And, like 'Traviata,' I waited just enough time for me to grow not only artistically, technically, but also as a human being," she says. "Eventually, the peak of the mountain will be to sing 'Norma' in La Scala, for example."

She and Sierra are preparing to release a concert album on the Deutsche Grammophon label in July, and Yende is also working on her third solo album, which could see her crossing into other genres. "It would be amazing to collaborate with one of my favorite gospel singers, CeCe Winans," she says, adding that Jennifer Hudson is also on her dream list of vocal partners.

In due time, she hopes to transition to the screen.

"I enjoy acting," she says. "There are scripts and stuff being talked about, but it's not official yet, and also because of still having to peak in my career. So I'm finding time to balance it all out so that I don't sacrifice one for the other, but exciting, exciting days are ahead."



Yende performing in a concert on French TV channel France 2 marking one year before the Paris 2024 Olympic Games.

# Artist in Residence

Photographer Malick Bodian captures Mozambique from the eco-luxury Kisawa Sanctuary. BY LILY TEMPLETON

For photographer Malick Bodian, an invitation to visit the Kisawa sanctuary resort in Mozambique and take part in its Island Residence artistic program was irresistible.

Not only was it an opportunity for his first visit to the country located on the east coast of Africa, but he was also curious about his host.

“My job doesn’t always bring me to Africa, so when I received the call to visit Kisawa and Mozambique, I said ‘yes’ immediately,” recalls the Senegalese photographer. “I’m always curious to visit special projects such as Kisawa - designed so well and carefully taken care of.”

Who wouldn’t be?

After all, Kisawa isn’t your average luxury hospitality project.

Most hoteliers would start with a location or what experience they want to offer. Not Swiss entrepreneur and Kisawa founder Nina Flohr, a member of the extended Danish royal family after her 2020 wedding to Prince Philippos of Greece and Denmark.

For her, the key to bringing the resort to life on Mozambique’s Benguerra Island in late 2021 was establishing the permanent not-for-profit Bazaruto Center for Scientific Studies ocean observatory in 2017.

“The reason we opened that station first is because we wanted to send a very strong message why we were working in Mozambique and our views about the relationship between sustainability and luxury tourism,” she says.

Namely, a fusion of for-profit hospitality and nonprofit scientific research centered on the rich marine ecosystem of Mozambique, which Flohr first visited in 2011.

The result is a “resort-to-research” concept that uses part of the proceeds of five-star hospitality to fund the year-round research operation. The data produced here is freely available to scientists and marine conservation around the world.

“We believe that’s a form of regenerative tourism,” says Flohr. “A family can have a fabulous vacation and by coming to our destination enable very, very important work.”

The 740-acre, or 300-hectare, sanctuary of Kisawa, which means “unbreakable” in the island’s Tswa language, was certainly conceived as the pinnacle of eco-conscious luxury by Flohr’s Dubai-based design studio NJF.

Exteriors follow the principles of biophilic mimicry to blend with the surrounding environment and use a blend of local materials and cutting-edge patented technologies, such as 3D printing of mortar made of sand and sea water used in the concrete-free foundations of the resort’s buildings.

Traditional techniques such as weaving, thatching and carpentry were put in service of an aesthetic that blends influences that include the modernism of Jean Prouvé’s Maison Tropicale flat-packed dwellings and Mozambican construction vernacular.

Inside, furniture is African made, as is most of the art commissioned for the resort, in a celebration of the continent’s crafts. There are even craftspeople on-site who continue to create sculptures and other installations for the grounds.

“We’ve established a modern-day interpretation of what we feel Mozambican culture stands for, obviously very much in collaboration with the people that participated in the design, in the construction,” says Flohr.

The result is a dozen bungalows grouped as eight residences ranging from 3,500 to 9,000 square feet, with one to three bedrooms. Each comes with its own open-air deck and infinity pool, as well as a living room and kitchen space.

Elsewhere on the resort are half-a-dozen food and beverage options, where guests can expect to partake in produce fished locally or grown in the resort’s permaculture garden.

Housed in four thatched domes is a Natural Wellness Center providing anything from yoga and meditation to infrared iyashi Dome therapy, as well as a gym filled with Technogym equipment and a 25-meter lap pool.

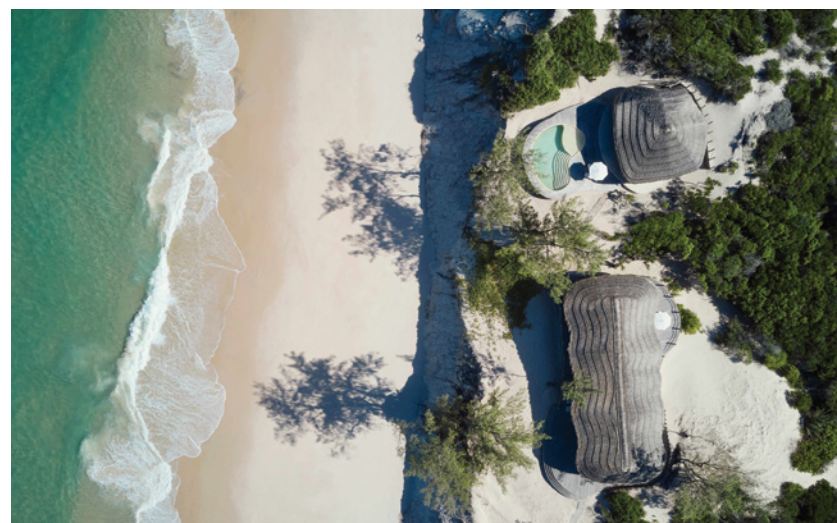
All that, however, seems secondary to Flohr as she extols the virtues of what luxury tourism done right can bring to a territory.

“Tourism can be such a big driver for change and by choosing a destination that is remote, that is still evolving on the tourism map, you’re offering huge opportunities for employment, for training, for skill development.”

Out of the resort’s 200-strong staff, around 90 percent are Mozambican and a good proportion come from the Benguerra Island.



Here and below: Views of the Eco-luxury Kisawa Sanctuary.



“We want to bring out the best in the local environment, rather than trying to import from outside,” says Flohr. And the changes are already tangible.

“We’re seeing them every day, whether it’s people being able to save to build a house locally, asking for a temporary loan in order to obtain further education or getting organized to have a passport and therefore travel to South Africa to see a new country,” she says. “I think you are starting to see a local economy hopefully thrive as a result of local businesses establishing there [due to Kisawa].”

And that’s something the 37-year-old feels today’s luxury traveler has a growing appetite for.

“What people are looking for when they travel [is] a great room experience, but they also want to walk away with something enriching that goes beyond the boundaries of the property,” says the founder and artistic director of the resort. “And that, in my humble opinion, is in nature or through culture.”

Through Kisawa, Flohr hopes to offer both.

The sand dunes and lush coastal forest that guests can explore on electric Mini Moke cars speak for themselves and there’s also the option of participating in BCSS research, joining diving expeditions or gathering data on marine life.

It also serves as the ideal inspiration for the artists invited to the Island Residences artistic program.

After South African marine photographer Helen Walne,

Flohr wanted Bodian as the second artist, feeling he would be the best at capturing the country’s contemporary culture and the real personality of its people.

“His eye is incredibly sensitive and so well referenced, yet his work is very of the moment,” says Flohr. “It is evident Malick’s heart is strongly connected to Africa and his progressive style resonates sincerely.”

His resulting “Modern Mozambique” series, exhibited at the resort throughout 2024, tells of sun-drenched landscapes and the even more solar smiles of the Mozambicans he met on a road trip that took him along the coast through Maputo, Vilanculos and Benguerra Island.

“I think it’s important for people to travel across continents, it’s important to inspire each other and see each other’s progress,” he says. “What I like the most about Mozambique is the heritage of the sea: people realizing how important it is to them and everyone and how they protect it.”

# Greece, Off the Beaten Path

The latest Greek island luxury resort openings are inviting travelers to experience new destinations in the Aegean Sea.

BY KRISTEN TAUER

For seasoned Greece-bound travelers, the “Mykonos or Santorini?” debate has been replaced by a different question this summer: “Where to next?” The Cyclades’ newest boutique resorts invite visitors to venture beyond the area’s most popular tourist destinations, where unique experiences (and fresh beaches) await. Here are three islands to consider.

## Gundari on Folegandros

Gundari, located on the small island of Folegandros, is among the latest luxury properties opening in time for the peak summer season.

“It’s an island that still has very much a strong soul,” says Gundari founder and chief executive officer Ricardo Larriera. He compares Folegandros’ appeal to what the nearby Santorini was like 30 years ago, before the island’s popularity soared, leading to its main towns becoming overrun with hotels, nightlife appeal and tourist-driven shops. “It still feels untouched because the locals are still living in and around the island, the locals are still farming, the locals are still wandering around on their donkeys,” adds Larriera of Folegandros, which is a 45-minute boat ride from Santorini. “You really get a sense of timelessness there.”

Gundari, which began welcoming visitors in May, is Folegandros’ first luxury resort. Larriera, who’s based in Australia, first visited the island several years ago at the recommendation of a Greek expat friend. Blown away by the location’s natural beauty and intimacy of the local community, Larriera saw an opportunity to bring an elevated boutique hotel to the island. He also set out to make Gundari a case study in meshing sustainability with uncompromised luxury hospitality, drawing inspiration from the Aman hotel brand.

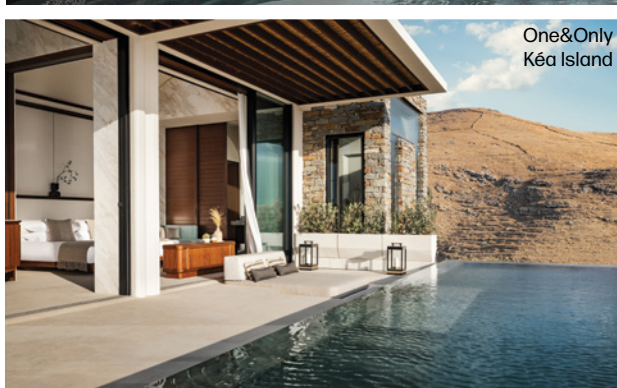
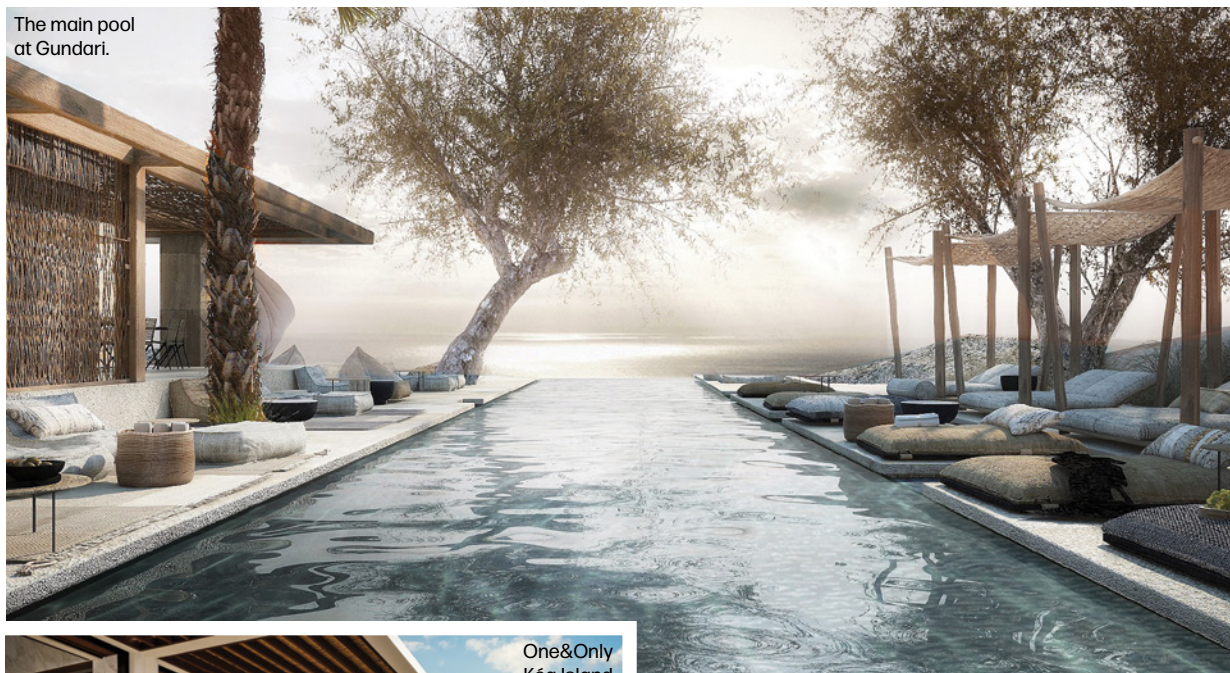
“Our positioning is focused on giving people a really raw, nature and dramatic landscape-based luxury experience,” he says, adding that Gundari will appeal to a more independent luxury traveler – someone who’s comfortable with taking a chance on a less-trodden location, and taking their travel itinerary into their own hands. Leading up to the opening, resort bookings were led by American and British travelers, a signal of international appetite for a new summer destination in the area.

The property offers sea-view suites and villas, some with private pools. There is a spa onsite, and a seasonal-driven restaurant and bar featuring a menu designed by Michelin-starred Greek chef Lefteris Lazarou. Room rates start at 520 euros per night.

Folegandros’ main town and “crown jewel” is Chora, located on a high cliff with winding maze-like streets, originally constructed to ward off pirates. Today, the vibrant town boasts charming restaurants and bars, free from car traffic. Other island attractions include the Church of Panagia, secluded beaches, and scenic vistas well worth the trek.

## One&Only Kéa Island

Kéa is one hour from Athens, making it the closest Cyclades island to mainland Greece: 30 minutes by boat, 15 by helicopter. The resort offers one- and two-bedroom suites, with views of the sea or island landscape. Each option is outfitted with a private pool and deck, and design elements are rooted in highlighting the island’s natural beauty with high ceilings and open archways, and materials like local marble. Onsite dining includes a “farm and sea to table” restaurant, pool bar, and the Bond Beach Club, which boasts a resident DJ and Latin-Asian cuisine. Kéa will appeal to travelers looking for a less scene-y scene, with plenty of hiking paths and ancient ruins, and the island’s notable Lion of Kéa sculpture from 600 BC. The luxury of privacy and seclusion comes at a price: with the brand firmly rooted in the ultra-luxury category, room prices start at \$2,750 euros during peak season.



## Odera Tinos

Marriott has opened Odera, its newest Autograph Collection property, on the island of Tinos, about a 20-minute boat ride away from Mykonos. Odera is the island’s first luxury hotel, offering visitors 77 rooms and suites, most with panoramic views of the sea and opening out on shared and private plunge pools. Onsite restaurants led by chef Dimitris Skarmoutsos offer Mediterranean cuisine with a distinctly Tinian influence, including local wines with the island’s distinct terroir. Tinos is home to the Panagia Evangelistria church, a prominent pilgrimage destination; other attractions include the Museum of Marble Crafts, located in the “marble village” of Pyrgos, and, of course: the beaches. Room rates start at around \$282 euros a night.





Renzo Rosso

# From Fashion to Wine, Renzo Rosso's Latest New Venture

The founder of OTB has established a new company, or atelier as he likes to call it, under the Brave Wine moniker. BY LUISA ZARGAN

It seems like Renzo Rosso can't stay away from turning his passions into a business.

What began simply as his love for the land has taken the shape of a new company, called Brave Wine, which manages his investments in high-end wine companies. "I like to think of Brave Wine as an atelier where traditions dating back to thousands of years are employed with the most advanced technologies to create unique products, even customized," says Rosso.

Over lunch at the newly opened restaurant at Rosso's Diesel Farm, nestled on the hills of Marostica, Italy, near Vicenza, in his signature direct and energetic manner, the entrepreneur underscores his commitment to a wine-making project that spans almost three decades and which he sees as having a long-term future.

"I'm having fun, but boy is this an undertaking," he says. Diesel Farm is a sprawling estate he bought in 1993, located not far from the headquarters of Rosso's OTB group, which controls Diesel, Marni, Maison Margiela, Jil Sander, Viktor & Rolf, and production arms Staff International and Brave Kid, as well as having a stake in American brand Amiri. Rosso has restored it, turning

it into a fully organic farm, converting the stables and opening the restaurant last summer.

Diesel Farm's land map shows cabernet sauvignon and franc, chardonnay, merlot and pinot noir for bottles of award-winning Rosso di Rosso, Bianco di Rosso and Nero di Rosso. The sparkling Celebrating 55 and Icon di Rosso, Grappa di Rosso, Brandy di Rosso and Olio di Rosso, extra virgin olive oil, cold-pressed and organic, round off the production. The bottles stand out with a special seal lacquered by hand.

Rosso has recently been turning his attention to building Brave Wine by investing in two stellar wineries: Benanti, one of the finest Sicilian vineyards in the Etna area, and the Piedmontese Joesetta Saffirio, which produces Barolo and Nebbiolo wines in Monforte D'Alba, which are among the best in Italy.

Dating back to the 19th century, Joesetta Saffirio is now managed by the family's fifth generation heir, Sara Vezza. Benanti produces 250,000 bottles a year in the exclusive range of the market, with vineyards on the four sides of the Etna volcano in Randazzo, Castiglione di Sicilia, Milo, Viagrande and Santa Maria di Licodia. ▶



Diesel Farm



Arianna Alessi and Renzo Rosso at Diesel Farm.



Here and below: Diesel Farm.



“The idea is to be present in territories of excellence in Italy and around the world,” says Rosso, who has no intention of stopping here, already eyeing additional wineries “for a portfolio representative of the richness and quality of this sector internationally.” After Italy, he is looking at France; Oregon, which has “the coolest pinot noir,” he contends; California’s Napa Valley, and he admits he is a “fanatic of New Zealand.”

“It is key to protect the separate identities, leaving each to shine,” says Rosso’s wife Arianna Alessi, who is chief executive officer of Brave Wine.

The wineries acquired so far were financially solid and in fact Rosso describes Benanti as “the Rolls Royce of wine.”

“We seek the most authentic wineries in the territory,” he adds. “I want to show how beautiful Italy is.” And, Alessi says, “this way you can prove you can create a group.”

She underscores her interest in Josetta Safirio, “a fascinating story of five generations of women, which is a rarity in the Langhe region.”

Rosso and Alessi have their own cellar of more than 8,000 bottles, which “we don’t just collect, we want to enjoy them,” he says.

Rosso is self-taught, reading all he can on wines, photographing wine lists at restaurants and curious to discover new labels. But his father produced wine and grappa, so some early information sank in as a child, he recalls. His favorites range from pinot noir and chardonnay to Puligny Montrachet Romanée Conti – among the most expensive wines in the world.

Just as he has built OTB, Rosso is adamant he wants to develop Brave Wine his own way, “putting together the best territories and wines in Italy to promote Italian wine, because we have an incredible quality that has not been emphasized enough; they deserve more. The French have been able to do that, just as they did with fashion. We as Italians have not been able to work together,” says Rosso.

The idea is to model Brave Wine after OTB, working with the separate wineries but as a group offering synergies, logistics, shipments, commercial and financial aid, technology – all that can be of help to further develop the wineries.

Rosso sees the artisanal way of making wine the same way an atelier creates couture or a tailor a suit. “We pick the grapes depending on how ripe the seeds are and depending on their exposure to the sun. I could see us selling different barriques [barrels] to different chefs, or each could prepare their own blend, participating in the winemaking, personalizing it. It’s a long-term project but it’s where I would like to get to.”

Brave Wine’s oenologist Umberto Marchiori says the goal is also to help modernize the wineries since Rosso can bring “a different point of view and a positive cross-pollination,” as well as his expertise in other “success stories” to this world which, he explains, “has always been quite slow, fragmented and conservative in Italy, where until the end of the 1800s our wines were hardly exported. Renzo’s added value is that he see things as they could be.”

Just as experiential events have become key in fashion, Rosso believes “we must create entertainment, the wineries and wine cellars are increasingly becoming beautifully designed and worth visiting.”

Diesel Farm is a haven of peace, and it is open to the public for walks in the woods. Deer, goats and ponies pepper the meadows. He proudly says a salamander was found outside in the garden. “It’s not pretty but it’s a proof that the area is not polluted.”

The farm now produces around 25,000 bottles of wine a year, and 3,200 liters of oil. Traditional agronomic techniques are mixed with innovative ones, such as flower green manuring and dry farming. As part of its mission to enhance biodiversity, Diesel Farm grows many melliferous plant species to help protect bees – which are at risk of extinction.

Rosso firmly believes in caring for and safeguarding the territory. “There is a lot of talk about sustainability and carbon neutrality, planting trees and so on. I saved those hills from speculative urbanism as they were to be parceled out and turned into residential compounds – now it’s all a park. This is true sustainability.”

Diesel Farm is also a place that allows secrecy as he recounts how it was here that he negotiated for two years – and completely undisturbed – the arrival of John Galliano at the helm of Maison Margiela in 2014.

Located 980 feet above sea level, the farm covers 250 acres.

“It’s at a special crossroads of winds that are favorable to growing unique high-quality crops: the wind that blows in from the Adriatic Sea and the one that descends from the pre-Alps create a special microclimate,” says Rosso. “The sea is 55 kilometers away and the mountains are also 55 kilometers away. Diesel Farm is spread out over five hills and five is my magic number, since it has always brought me luck.” ■



Tong Chee Hwee in front of Gouqi by Trafalgar Square.



Gouqi's lobster soup with rice pin noodles, crispy rice and bonito flake.



## A Taste of The Lobster Noodles at Gouqi London

Tong Chee Hwee, the former executive chef of Hakkasan Group, continues to push Chinese fine dining innovations with his new spot overlooking Trafalgar Square. BY TIANWEI ZHANG

**Tong Chee Hwee has been** instrumental in bringing Chinese fine dining to London in his previous role as executive chef of the Hakkasan Group for 18 years, overlooking the global expansion of Hakkasan, Yauatcha and HKK and earning seven Michelin stars since 2001.

In 2023, after years of preparation, Tong opened Gouqi right by Trafalgar Square, a fine dining concept that built on his previous success – Hakkasan's luxurious Peking duck with caviar, which was his idea; Yauatcha's excellent dim sum and patisserie offerings, and HKK's tasting menu concept.

Despite its prime location, the spot so far remains somewhat of a culinary secret among the city's discerning diners seeking a change from other Chinese restaurants like Imperial Treasure in Waterloo Place, or Royal China Club on Baker Street.

Tong admits that the first few months were challenging as the restaurant received few walk-ins. But things began to improve as influencers, creatives and celebrities of Asian heritage raved about the food to their inner circles and on social media.

In April, Oscar-winning actress Michelle Yeoh paid a visit to Gouqi alongside "American Born Chinese" and "Jumanji" franchise producer Melvin Mar.

According to Tong, Yeoh said she wanted to support him because both of them are from Ipoh, Malaysia.

He also reveals that Yeoh's favorite dish that night was lobster noodles.

"She was mindful about what she eats. But that night, I could tell that she ate a lot of the lobster noodles. That must mean she liked it," Tong recalls.

Other celebrities Gouqi has hosted include fashion designer Huishan Zhang, Han Chong of Self-Portrait, theatrical legend Andrew Lloyd Webber and South Korean actress Park Bo-young, and has catered fashion events like Byredo's Lunar New Year dinner party.

In terms of popular dishes, he circles Monk Jumps Over the Wall – an elaborate soup with various dried seafood inside known for its rich taste – and Peking duck with Oscietra caviar, which according to Tong is cooked in a different style of stove from Hakkasan's version that offers a better taste.

Gouqi's supreme royal dim sum platter.



Honey-glazed Iberico Char Siu with salted egg yolk, chargrilled octopus, salt and pepper squid stuffed with minced prawn, and lobster soup with rice pin noodles, crispy rice and bonito flake are in high demand as well. Both the duck and the rice are served by the table, providing plenty of materials for social media.

The restaurant updates its menu every six months as Tong encourages his team to innovate and keep up with the latest culinary trends in China, where regional cuisines are going high-end, and expectations for the food and service are continuously rising.

"I always tell myself that we cannot stop. One is never too old to learn. I have high expectations for myself and my team. Making more delicious food for our customers and keeping them entertained is important," says Tong, who leads a team of 16 chefs at Gouqi.

In April, the restaurant introduced a new dim sum menu with highlights including crab meat Xiaolongbao, Japanese purple sweet potato croquette, pan-fried Angus beef pancake and a rainbow-colored dim sum platter, something one simply couldn't find in London's Chinatown.

Chinese fine dining means serious business in London, as big spenders from the region can only eat a certain amount of European food during a weeklong shopping frenzy in town. Not to mention London has consistently been named the top destination for wealthy Chinese to send their children for education and for themselves to

live, which helps to further drive up demand for housing properties as well as for restaurants.

To wit, Tong says he had anticipated a 30 percent Chinese and 70 percent non-Chinese customer ratio ahead of the opening, but the ratio now sits at 50/50.

In addition to Gouqi, The Peninsula London last year unveiled Canton Blue, a Chinese fine dining restaurant inspired by the hotel's Far East link. The Chancery Rosewood, housed in the former U.S. Embassy on Grosvenor Square, will also welcome a new Chinese haute cuisine concept when it opens its doors next year.

Other contenders include Park Chinois, a modern imagination of the Jazz Age set in Shanghai's 1930s, and A. Wong, the first and only Chinese restaurant to be awarded two Michelin stars outside of Asia.

Tong says he welcomes the competition, as it forms a healthy environment for everyone to grow.

"I always tell my customers that there is no such thing as the best Peking duck in town. We all excel in our respective fields. If you have had too many meals at Imperial Treasure, you can come to us, and vice versa," Tong quips.

He says he isn't afraid to pass down his culinary expertise to his younger colleagues, as he was mentored under master chef Cheng Hon Chau at the beginning of his career in 1982.

"What sets Gouqi apart from the rest is that I am willing to teach you everything as long as you are willing to learn. Also, there is no division in the kitchen. As long as you get your work done, you can come learn new skills from me," he adds.

Cheng later became Mandarin Oriental's executive Chinese cuisine chef in Singapore, while Tong was discovered by Alan Yau, founder of Hakkasan Group, to spearhead the opening of Hakkasan Hanway Place in 2001, and the subsequent expansion.

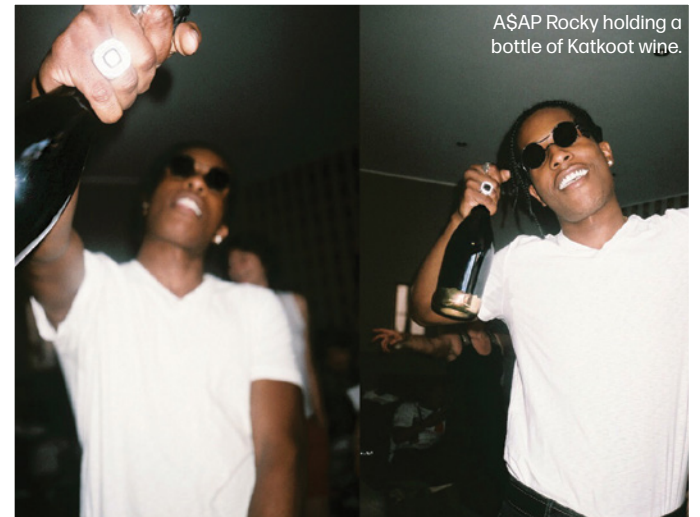
"I was working at Summer Pavilion in Ritz-Carlton Singapore at the time. He came several times and tasted my food, before telling me that I was the chef he had been looking for. He later told me that he had met with over 70 chefs in Singapore, Hong Kong, Shanghai, and Taipei before me. He picked me because what I cooked was the closest thing to his expectation of what Hakkasan would be," Tong recalls.

On the last weekend of April, Tong appeared on BBC's "Saturday Kitchen Live" to reveal the secret of making delicious Peking duck at home, furthering his commitment to knowledge-sharing with the public.

Looking ahead, Tong says he would like to open a new location for Gouqi outside of London.

He also urges the government to adjust its requirement around working visas so that more talented chefs from Asia can come work in London, and bring new ideas to the city's culinary scene.

The Katkoot wines.



A\$AP Rocky holding a bottle of Katkoot wine.



Michèle Lamy and Francesco Vittorio Bassan with Katkoot bottles.



Rapper Offset holding a bottle of Katkoot wine.



The Katkoot founders Giovanni Leonardo and Francesco Vittorio Bassan.

# Wine Buzz

Tastemakers can't stop talking about niche wine brand Katkoot.

BY MARTINO CARRERA

**What's the niche wine label** that Rick Owens, Michèle Lamy, Bella Hadid, Pusha T, A\$AP Rocky, Offset, Skepta and Luka Sabbat all love?

There's an eclectic pair of Millennial brothers behind Katkoot, and more anecdotes than one would expect from an indie player in the luxury winemaking sphere.

For one, the brand's name – which means “little bird,” or “precious little thing” in Arabic – was inspired by the nickname Lamy attributed to Giovanni Leonardo Bassan, one of the two founding brothers.

He and his sibling Francesco Vittorio Bassan were born five years apart but almost look like identical twins, except they couldn't be more different.

Giovanni is an artist and sculptor represented by The Mine Gallery in Dubai, as well as an art and design consultant who left his native Italian region of Veneto to jumpstart a career in Paris, where he is based working as Rick Owens' head of furniture, among other gigs. Francesco, an economics and management graduate, stayed close to home, nurturing his passion for winemaking and training as a sommelier, which partly ran in his veins as the duo had a bottler grandfather.

The combination of their passions and attitudes resulted in their own wine label, which was established in 2018.

“We have grown up [developing] an appreciation for wine and spirits, but this is a story linked mainly to my brother and me,” says Giovanni, Zooming in from Paris.

Katkoot is his brainchild, established six years ago based on a desire to celebrate the excellence of his native territory. “I wanted to spotlight the excellence of the Veneto [region] and our heritage, but linking that with the fashion calendar, art fairs....It was originally born as a project to celebrate our roots,” he says. “My idea was to create something new, meeting the demand of the luxury [market].”

First and foremost, Giovanni wanted to challenge high winemaking's marketing. He refused to accept the stereotype of the powerful man flanked by a pretty girl while sipping expensive wine that is so popular, he says, in wine ad campaigns.

Rather he sought to instill an arty vibe in Katkoot's offering by designing bottles as heirlooms, art pieces, brutalist knickknacks or even perhaps jewelry pieces.

Every bottle comes with a sculptural base holder, each with its own slight variation and organic, DIY feel, crafted from metals including bronze, copper and aluminum.

They were originally hand-manufactured by a small blacksmith atelier in Morocco before production was moved to Italy's Veneto region, reiterating Katkoot's link with the founders' native region.

“Textures are really important for me; when you hold a [Katkoot] bottle you can feel that there is weight and substance,” Giovanni explains. “I've always been passionate about brutalist and minimalist art. My first inspiration [for the base] was primitive jewelry, simple and clean forms speaking of a new conception of luxury.”

“A lot of people are focused on the bottle's label and its graphic signs,” Giovanni explains. “My aesthetic idea was to create something [else] that was recognizable for our brand....Once the wine experience has ended, our bottles remain alive.”

“There is a personal and domestic dimension to the base being removed and used as a pocket emptier, an ashtray,” he adds. As a result, the base can be found scattered in the houses of many high-profile fans of Katkoot, from Lenny Kravitz to Lamy.

As Giovanni focused his artistic touch on the bottle's design, Francesco was committed to translating excellence in the winemaking process, forging links with Veneto producers.

“Our vision in winemaking is different and new,” Francesco contends. “We decided to work with small producers...the cornerstone of the project is collaboration and we didn't want to change the way production is done here.”

“In luxury winemaking, heritage vineyards are a focal point, but we, instead, wanted to anchor our project on the collaboration with small producers,” echoes Giovanni. “A lot of our values are mirrored in the micro companies we develop our excellence with.”

The first wine to get the Katkoot treatment, in 2018, was Veneto's jewel in the crown, the sparkling Prosecco Asolo Superiore DOCG Brut white wine from grapes grown at 1,312 feet above sea level. It comes in a bronze base bottle. It was followed by the red wine Amarone della Valpolicella DOCG in 2020 in a copper base bottle; the sparkling Rosè Metodo Classico Riserva wine in 2021 in an aluminum base bottle, and the Amarone della Valpolicella Riserva 2005

DOC in 2023, its bottle featuring an oxidized copper base.

Targeted at the international jet set, the latest addition brings together the cofounders' two souls and respective hometowns – their native Veneto region and Paris where Giovanni has lived for more than a decade. Last January Katkoot introduced its first Champagne, a Dosage-Zero Premier Cru wine produced in France's Chigny-les-Roses region, which Francesco bills as “the cherry on top.”

In addition to attracting high-profile individuals and celebrities, the Katkoot brothers have managed to forge ties with art institutions and brands, spanning from the Venice Biennale, London's Barbican Centre and Paris' Palais de Tokyo to Giorgio Armani, Rick Owens and Saint Laurent, among others.

Collaboration is ingrained in the wine brand's ethos, Giovanni explains. “We're currently working with a lot of brands and artists to create a collaborative community and it's important to respect that community, of chefs, artists, musicians, DJs,” he adds.

While several upcoming high-profile linkups are being kept under wraps, the brand has partnered with Soho House in Berlin and Mykonos, for example, organizing a culinary masterclass with Congolese chef Laure Assembé, known as Sita, in the latter location in 2022, and also developed a project with Iceland-based outerwear brand 66 North.

Marking 66 North's debut in London with a flagship store in 2022, Katkoot produced a specially designed bottle for its Amarone della Valpolicella as well as a matching bag. Next up is an apparel capsule collection codesigned by the Katkoot brothers with the brand's creative director Kei Toyoshima, launching early next year.

The brothers have simultaneously sown the seeds for distribution, inking deals with Selfridges and Galeries Lafayette, as well as restaurants and hotels including the Venice Venice Hotel in Venice, Italy, Milan's restaurant House of Ronin, and the Beefbar network, among others.

Francesco says that Italy, France as well as the U.K., Lithuania and Latvia are among the strongest markets for Katkoot, in addition to South Korea. The Bassan brothers are developing a Katkoot e-commerce site to jumpstart the direct-to-consumer channel and are looking to expand into Japan and Southeast Asia.

“Selecting our distributing partners is crucial, because this project needs to be understood,” Francesco says.

## Leave the Noise at the Door

WWD Weekend takes a tour of the home and the design philosophy of the award-winning duo behind Palomba Serafini. BY SOFIA CELESTE



At home with Roberto Palomba and Ludovica Serafini sitting on a couch they designed for Zanotta.



Palomba Serafini's Arrival Lamp for Artemide.

**Where you live is a state of mind** for architects and designers Ludovica Serafini and Roberto Palomba.

"Architects design a space, but I design the way to experience that space and therefore what happens inside the house," Serafini says, insisting that the chair one is sitting on is part of the state that person is "living" in in that moment. The Citroën C1 she arrived in this morning (part of a special project with Rossana Orlandi), for example, is another refuge, she emphasizes, noting she designed the car's elaborate bodywork tattoo motif.

Upon meeting the two on a rainy Milan morning, all guests are offered cake, as Palomba explains he's also a baker now. As the group takes a bite of a tea cake with orange zest, one realizes that an interview with the two is really more about getting to know them than getting to know things about them.

For the greater part of 30 years, the award-winning Palomba Serafini have designed everything from home collections for Versace Home and Fendi Casa to lighting for Foscarini and Artemide, in addition to envisaging the hotels, homes and even the interiors of yachts for the future.

The two admit not one home is considered their permanent residence as they live a life constantly on the go, but one of them, a 2,260-square-foot urban oasis a few steps away from the Centrale train station, is perhaps most indicative of their design philosophy. The sounds of honking horns and ambulances quiet as soon as one reaches the top floor and enter their home through an elevator, which is their no-fuss front door.

Designed for the modern nomad, Palomba and Serafini design homes to fit the needs of the dweller, which is why their latest home was built from an empty open space, and the first thing one notices is the dressing rooms at the entrance, where, like a snake that sheds its skin, one can de-robe from the pollution from the outside and enter the home in clean clothes.

"I would never do another wardrobe in a bedroom, ever again, after this. The sleeping zone is the purest and most intimate part of the house and this concept is very important to us," Palomba declares. Both designers are barefoot as they give a tour, with their feet experiencing the materiality of flooring they experimented with: silky, raw concrete with a resin effect coating.

In addition to changing clothes at the door, Palomba has another rule: no dining room chairs. "I hate them! Via (Be gone!)" he exclaims in Italian. Instead, a team of glass vases by Borek Sipek, including the Florian II he designed for Driade, cover the Enzo Mari glass "Cugino" table like a museum exhibition.

Another striking detail is the Arrival lamp situated in the entrance that the duo designed for Artemide, fashioned in the essence of the succulent figs of India plants that are abundant in Palomba's native Sardinia. The Sardinian landscape has greatly inspired their work, especially Palomba's. His aunt was a ceramicist whose work echoed the bulbous art and artifacts that originated



The master bedroom of the Palomba Serafini home in Milan.

from the land's Nuragic civilization dating back to 1800 BC. Serafini, who was born in Rome, is the daughter of a renowned female architect who played a significant role in the renovation of historic palaces (dating from the years ranging from the 1400s to the 1800s).

Palomba draws the attention to the Lama chair he designed for upscale Italian furniture maker Zanotta, a painted steel structure that extends in a seductive ergonomic shape. "I designed this for Ludovica. Everything I design is for her... See, she can read, she can have a coffee, she can sit with her legs up," he says.

Serafini stifles a laugh, trying to seem unamused as she discusses how a photo of them should be shot on the couch. The two debate over whether or not the scratches their dog etched into the Piano Alto couch they designed for Zanotta are visible or not, finally shrugging their shoulders and sitting as they normally "are" – Serafini perusing her phone and Palomba leaning against the couch on the floor reading a book.

A dark, romantic Caravaggio-esque scene is created behind a rounded bare wall in a kitchen they designed for Elmar covered with a dark, metallic lacquer. Not a speck of clutter can be spotted aside from a bowl of fruit illuminated by an LED light.

Creating a sense of space, de-cluttering and not holding

on to old stuff is something Serafini is adamant about. Their only daughter, they explain with great pride, is a special needs educator. Ginevra, they say, has a different ethos despite being raised by two aesthetes who create maximum space with essential elements. "My daughter and I spent the COVID[-19] lockdown in here. And at a certain point she brought a sewing machine home.... she was afraid I would be upset... and it surprised me, but she found her own creative comfort zone with it," she reminisces.

"Everything that is superfluous remains outside... and after a while you realize that you don't

want it. And it's because we have an intrinsic system of values based on consumerist ideologies that we need everything. In reality, if you stop for a minute, you realize you appreciate what you really need," she muses.

Upstairs, in an attic space, treasures abound: the "Scrittarello" desk by the late master architect and designer Achille Castiglioni for DePadova, a Berber carpet and their Soffio lamp for Foscarini among them. A terrace opens up to reveal a row of potted lemon and fig trees.

So the tour ends. Guests leave the purity and serenity inside and face the frenetic streets with dismay, their approach to living forever changed.



The top floor of the Palomba Serafini home in Milan.

# Redefining Modern Chinese Living

Xi Xing Le fuses traditional Chinese symbolism with modern flair. BY TIANWEI ZHANG



A selection of products from Xi Xing Le fall 2024 collection.



Here and right: The Zara x Xi Xing Le pop-up in Shanghai for the Year of the Dragon.



A hand-carved peach chair by Xi Xing Le.

**LONDON** – Chinese shoppers are increasingly looking to buy refined items that speak to their cultural identities – so much so, that there’s a growing wave of fashion and lifestyle brands seeking modernize the traditional elements for today’s urban elites.

Xi Xing Le – which roughly translates to “carpe diem” in Chinese, and more specifically means auspiciousness, moving forward and delightful experience – is riding on this trend with bright, playful and reasonably priced homewares and furniture fusing traditional symbolism and modern flair.

Lions and peaches, representing strength and vitality, respectively, in Chinese culture, are the two dominating themes of the brand’s offerings, which include cups, vases, flagons, plates, jars, lamps and candle holders, all done in the form of Kwon-glazed porcelain, a type of overglaze colored porcelain art produced in the Guangzhou region, as well as chairs, screens, cushions, throws, tote bags and phone grips.

Dragon, crane, peach blossom, pine tree and Shouxing, the longevity god in Chinese mythology, symbols can be found across Xi Xing Le’s range as well.

Looking at the bigger picture, the rise of Xi Xing Le and the New Chinese Style movement in fashion, dovetail with a relatively recent trend fueled by the Chinese authorities’ efforts to restore traditional culture as a source of soft power against the dominance of Western pop culture.

Luo Hui and Wang Jing, who have been running the Taobao-based fashion label Superr for the past decade, founded Xi Xing Le during the height of the Shanghai COVID-19 lockdown in 2022. The brand has attracted a dedicated following and, recently, a landmark collaboration with Zara for the Year of the Dragon.

“The lifestyle sector in China is highly competitive. But at the time, we saw a small gap in the market. I have always liked old objects, and I have always had an interest in interior design, but I wouldn’t find things that speak to both the new and the old worlds, or I would have become a consumer, instead of an entrepreneur. Most brands stick

to straightforward interpretations of Chinese elements, but we decided to do things our way with a twist,” Wang says.

The collaboration with Zara allowed the duo to learn more about elements that may require explanations for those who are unfamiliar with the nuanced symbolism in Chinese iconography.

“We take all the Chinese elements for granted because we live and breathe in it, but when communicating with the Zara team based in Spain for the capsule, we get to understand what’s ticking for them, and why they find our approach refreshing,” Luo says.

The collaboration’s mascot is a compact, cute pink dragon, and the range includes apparel and homeware, such as gourd-shaped vases, glazed black tea sets, dragon-shaped candles, goldfish candle holders and peach-shaped bonbon jars. To get the word out and promote the Anfu Road pop up, the team developed augmented-reality videos of the dragon roaming Shanghai during the Lunar New Year period.

“We were told that the Zara leadership called it one of its most successful collaboration projects to date,” Luo adds.

The brand is working on a new collaboration and plans to go global in the second half of 2024 with a few experiential pop-ups. Trademark paperwork in the European Union and the U.K. is already underway.

Wang hopes to apply Xi Xing Le’s modern Chinese aesthetic to other categories, such as jewelry, in order to build the concept into a fully fledged lifestyle brand.

The process has already started. Last year, Xi Xing Le teamed with Otol, a fragrance store and a restaurant in Aranya, a trendy resort town in Beidaihe outside of Beijing that’s been compared to New York’s Hamptons, for a playful pop-up with fragrances, candles and other necessities for a visually pleasing dining experience.

Wang grew up in Henan, home of famous Chinese ceramics Jun ware, and has been studying the differences between porcelain styles since she was little.

The vibrant colors of Kwon-glazed ceramics are her favorite. The craftsmanship is well preserved, too, in the Guangdong region, as well as Hong Kong, Singapore and Malaysia, which enabled her to tap into an existing supply chain for Xi Xing Le.

Demand is surging, but china-making is unpredictable.

“It’s a time-consuming art form, and we are at the mercy of the weather when it comes to production. A few months ago, we had to abolish a whole bath as the color was wrong. It was caused by a different level of humidity in the kiln,” Wang says.

Despite fluctuations in cost, the duo wants to keep Xi Xing Le as accessible as possible, since the goal of the brand is to bring joy to everyday life. Prices start from 99 renminbi, or \$13.70, for a tote bag, 599 renminbi, or \$83, for a plate, 2,290 renminbi, or \$316, for a Kwon-glazed porcelain lion, and 14,500 renminbi, or \$2,000, for a hand-carved peach chair.



Wang Jing and Luo Hui, founders of Xi Xing Le.

Yves Saint Laurent  
photographed at  
Le Jardin Majorelle  
in Marrakech on  
June 15, 1984.



## At Home Away

**Summer socials call for a home-away-from-home** experience and for those holding seasonal vacation tickets to outposts near and dear, preparations have already begun. For years, the fashion set has decamped to noteworthy homes and places from the Caribbean to the Amalfi Coast, the Hamptons and Palm Beach. Yves Saint Laurent had one of the most noteworthy vacation spots in Marrakech, where he began decamping and designing in the 1960s. Saint Laurent noted to WWD his love of Marrakech. Its neighborly vibe, food and gardens, especially one of French painter Jacques Majorelle's namesakes, Le Jardin Majorelle, were inspirations for him. Saint Laurent purchased the property in 1980, saving it from demolition 18 years after its founder's passing. WWD photographed him at Le Jardin Majorelle with noted cobalt blue touches in 1984. Now a foundation connected to a museum worthy of the designer's catalogue raisonné, the gardens are still the perfect inspiration for a home-away-from-home excursion.

BY TONYA BLAZIO-LICORISH

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