

WWD WEEKEND

JUNE 2024

CAELEB DRESSEL

Ready, Set, Go!

The American Olympic champion swimmer gets set for the Paris Games.



Alaïa's Single Thread

Fendi Sisters On the Farm

The Paris Scene



Fendi cotton and linen blazer; Canali cotton, linen and elastane pants.

Paris!

Two syllables that immediately stir images of fine food and wine, romance, taste and style. The Eiffel Tower. The Champs-Élysées. The Seine. To quote the iconic Cole Porter song, who doesn't love Paris in the springtime, or the fall, the summer – and even the winter?

If France has its way, the world is going to fall in love with Paris more over the next few months, beginning with the men's and couture shows, as well as the high jewelry presentations throughout June. But more so from the end of July through to the beginning of September, as the city hosts the Olympic and Paralympic Games, the first to actually be held in the center of a major metropolis.

Hundreds of thousands of visitors will get to see Paris at its best and the city has been busy for months sprucing up its famed monuments, installing viewing facilities and more. Along with that, the city is plotting lots of new exhibitions, store events, fashion collaborations and new restaurants to entertain tourists when they are not attending Olympic events. This issue of WWD Weekend rounds up some of the best in the Paris scene, while bureau chief Joelle Diderich highlights Moët & Chandon's Paris pop-up, the perfect place to grab a glass of Champagne during the Games.

And what's Paris without fashion? International editor Miles Socha details how Alaïa creative director Pieter Mulier created a breathtaking collection out of a single type of merino thread, while French model Constance Jablonski lists her favorite picks for summer.

Then there are the Games themselves, which is where cover face Caeleb Dressel comes in. The swimmer already has won seven gold medals – count them on the cover – and is determined to add to that haul in Paris. But first he took time for a fashion shoot with style director Alex Badia and to talk with media editor Marisa Guthrie about his career; his endorsements, including with Omega watches, and his mental health struggles, which he has been outspoken about. “The mental side of the sport has been the biggest difference for me this year,” says Dressel, “tuning into my mental chatter, welcoming it, whether it be negative or positive. It has helped me deal with pressure and media and outside forces I can't control.”

Speaking of sports, wellness reporter Emily Burns asks leading athletes, including some Olympians, about their recovery tips, and examines whether luxury fitness and recovery destinations are becoming the new spas.

Of course, there are plenty of things to see and do and places to visit beyond Paris. West Coast executive editor Booth Moore looks at five key L.A. art shows and the latest trend in designer vacation rentals; Milan bureau chief Luisa Zargani catches up with Silvia and Ilaria Venturini Fendi literally down on the farm; London fashion and general assignment editor Hikmat Mohammed chats with supermodel Naomi Campbell about her retrospective at the Victoria & Albert Museum, and Sofia Celeste, Milan senior correspondent of home and interiors, explores the ultra-exclusive design fair Nomad and the new “green” yacht from the famed builder Azimut.

So whether you're headed to Paris or destinations far beyond, make sure to take this issue of WWD Weekend for reading material. And above all:

Have fun.

JAMES FALLON

Editorial Director



ON THE COVER
Caeleb Dressel wearing Speedo brief in nylon and Lycra Xtra Life fiber; Omega Seamaster Diver “Paris 2024” 42mm watch.

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JOHN B. FAIRCHILD (1927-2015)

All the Places You'll Go — in Paris

What to do in the City of Light while the Olympic Games are on. BY LILY TEMPLETON, JENNIFER WEIL AND JOELLE DIDERICH



Hôtel Astra Opéra



Casa Luisa

Paris will be feverish with the Olympic Games this summer, but even the greatest enthusiasts need to take a break from watching sports. Here's a look at some of the latest hotels, restaurants and shops to visit during those moments of down time.

Stay

The strata of history that saw ancient Lutèce evolve into cosmopolitan Paris inspired the design of the **Grand Cœur Latin** hotel. Architect Vincent Bastie and interior designer Marie-Paule Clout played on the idea of layered cultural influences throughout the seven floors housed in a 19th-century building, the renovation of which saw the intervention of Paris' archaeology department. Among the highlights is the 50-foot pool, and its facilities nod to Roman baths.

Tucked away on a side street leading to the Champs-Élysées, **Le Balzac** has the feel of a breezy Parisian town house and shares its address with three-Michelin-starred chef Pierre Gagnaire. After its complete overhaul signed by French architectural duo Festen, this 58-room property is all about understatement, with a night bar and Japanese spa.

To shape the identity of four-star **Hôtel Astra Opéra** and its 77 rooms, architect Philippe Maidenberg looked at four French stars. Cue a masculine feel for rooms inspired by actor Daniel Auteuil; colorful velvet nodding to the Bouglione circus family; Space Age touches for female astronaut Claudie Haigneré, and a barre with a view on the Opéra Garnier for ballerina Marie-Agnès Gillot. The hotel has received the SHe Travel Club label, an independent certification dedicated to the needs of female travelers. — Lily Templeton

Grand Cœur Latin 20 Rue Cujas, 75005; Tel.: +33 1 46 34 79 50

Le Balzac 6 Rue Balzac, 75008; Tel.: +33 1 44 35 18 00

Hôtel Astra Opéra 20 Rue Caumartin, 75009; Tel.: +33 1 42 66 15 15

Sup

At the foot of the Eiffel Tower is the **Noti Club**, a barge moored in the Port de Suffren. As the sun sets on the Seine, sip a cocktail named after Parisian bridges, sample from the Mediterranean-inflected cuisine or take a mini cruise thanks to one of its privatizable electric ships. On Thursdays, a DJ brings the Noti Plage terrasse on the river bank alive with a set that lasts long into the evening.

Almost 5,600 miles separate Paris and Seoul, but at **Mojju**, chef Thibault Sombardier focuses on where the two cultures overlap: conviviality, culinary traditions

Le Royal Monceau - Raffles Paris' Olympics-inspired cocktails.



and gastronomic pleasure. A cross between a bistrot and a traditional "hanok" house, this charming address in the tony 7th arrondissement distills the likes of oysters seasoned with kimchi, charcoal-grilled Normandy sirloin and silky "sundubu" tofu with crisped rice noodles.

Casa Luisa is the first Parisian address headed by Michelin-starred chef Romain Fornell and for this introduction, he imagined an all-day tapas menu filled with moreish options such as patatas bravissima, fried artichokes and a dozen crudo variations. Nestled on the ground floor of the former La Muette train station, already home to South America-flavored Andia, this latest address from the Moma Group has been revamped by rising interiors star Mary Erlingsen and has the hallmarks of a neighborhood favorite in the making.

French contemporary label **The Kooples** has teamed with Peruvian restaurant **Coya** for a summer takeover of its terrasse. There will be an exclusive Pisco-based cocktail infused with mango as well as a selection of items celebrating the collaboration available for purchase.

At **Public House**, the oh-so-British pub is getting that French je-ne-sais-quoi, courtesy of a menu signed Calum Franklin, formerly of London's Rosewood and famed for his pies, and a decor by Laura Gonzalez who infused the eatery with French brasserie codes. — L.T.

Noti Club 6 Port de Suffren, 75007; Thursday to Saturday, 6 to 11 p.m.; Sunday, noon to 3 p.m.; Tel.: +33 1 81 70 42 89

Sip

To usher in the Paris 2024 Games, the Royal Monceau hotel has planned activities that include a bespoke menu of Olympic-inspired cocktails and a museum-style exhibition of sporting memorabilia.

Organized with Paris City Hall, "More Than a Dream" will feature objects including a boxing glove from Cassius Clay — who later changed his name to Muhammad Ali — from the Rome 1960 Summer Olympics where he won a gold medal, and a basketball signed by the U.S. Dream Team that took gold in Barcelona in 1992, which included legends Michael Jordan and Magic Johnson.

The hotel has joined forces with Paris Match magazine to display 24 photographs of legendary athletes from the 1950s through the 1970s in its corridors, and guests can view the action from a lobby lounge decked out to resemble a miniature Paris.

Meanwhile, head mixologist Gaël Allier has devised five cocktails inspired by cities that have hosted the Summer Games. They range from the Tokyo 2020, a highball cocktail that mixes the malty flavors of whiskey with the refreshing notes of elderflower liqueur, to the Paris 2024, a flavored to the French 75 made with a pear and apple-flavored gin. — Joelle Diderich

Le Royal Monceau - Raffles Paris 37 Avenue Hoche, 75008; Tel.: +33 1 42 99 88 00 ▶

Mojju 4 Rue de l'Exposition, 75007; Tuesday to Saturday, noon to 2 p.m., 7 to 10 p.m.; Tel.: +33 1 45 51 88 38

Casa Luisa 19 Chaussée de la Muette, Ground Floor, 75116; Monday to Sunday, 11 a.m. to midnight; Tel.: +33 1 80 40 79 88

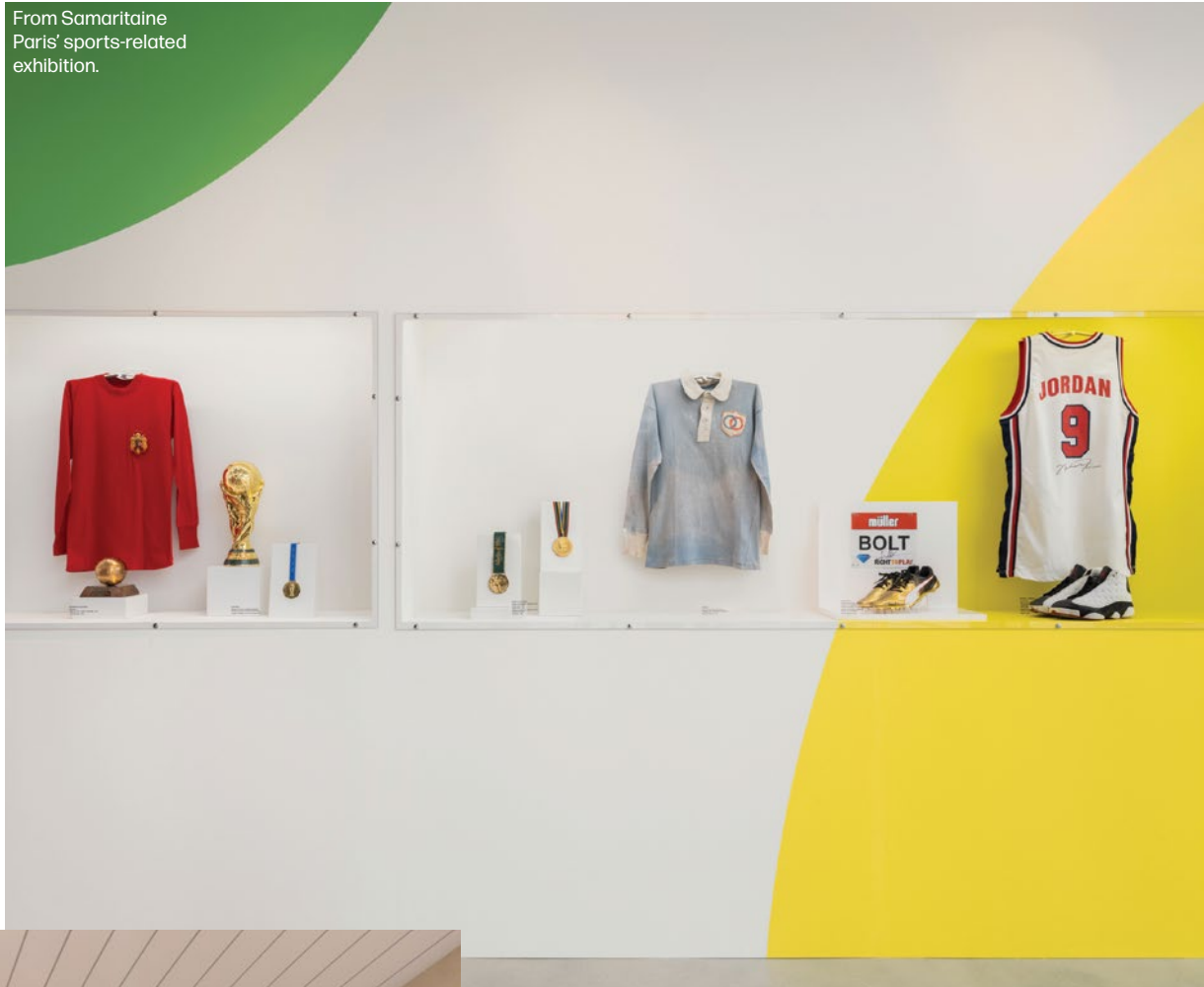
Coya x The Kooples 83-85 Rue du Bac, 75007; Tuesday to Saturday, 7 p.m. to 2 a.m.

Public House 21 Rue Daunou, 75002; Monday to Sunday, 9 a.m. to 2 a.m.; Tel.: +33 1 77 37 87 93



Louis Vuitton trunks at Christie's.

From Samaritaine Paris' sports-related exhibition.



A rendering of the Dior Spa Cruise.

Shop

Pack light, as there will be plenty of sports kit to pick up in town ahead of the Summer Olympics, with the opening of stores from **Adidas**, **JD Sports** and **On Running** on the Champs-Élysées, **Arc'teryx** setting up on Boulevard de la Madeleine and **Salomon's** latest outpost in the Marais.

The latest watchmaker to throw its hat in the Champs-Élysées ring is **IWC Schaffhausen**, which opened a 2,500-square-foot, two-floor flagship modeled after a Parisian flat and dubbed "**L'Appartement IWC**."

Direct-to-consumer leather goods brand **Polène** is making its first foray in a department store with an outpost at **Le Bon Marché Rive Gauche**. Among the novelties showcased in the 650-square-foot space taking cues from the topographies and textures of the mineral world is a new line turning the off-cuts from its leather goods into objects.

To take your haul home, you can head to the brand new flagship of British heritage brand **Globe-Trotter** at 31 Rue Boissy d'Anglas in the 8th or consider bidding on one of the Louis Vuitton trunks offered in Christie's "Legendary Trunks: A European Private Collection" auction. More than 100 pieces from a passionate collector's stash will go under the hammer, ranging from a wardrobe trunk from 1900 to the 1920s shoe trunk of opera singer Lily Pons and Virgil Abloh's Courier Trunk in yellow monogram canvas.

"Legendary Trunks: A European Private Collection" exhibition runs from June 19 to 24, with the online sale until July 3. – L.T.

See

There are sports-related art exhibitions aplenty on in Paris this summer. The **Samaritaine Paris** department store, whose parent LVMH Moët Hennessy Louis Vuitton is a premium partner of the Paris 2024 Olympic and Paralympic Games, is celebrating physical activity with a series of exhibits under the name "Samaritaine Paris Se Prend Au Jeu," or "Samaritaine Paris Gets Into the Game." It includes "Les Légendes Mondiales du Sport," or "World Sports Legends," which culls 100 iconic objects that belonged to some of the greatest champions.

Palais Galliera is hosting the second installment of its "Fashion on the Move" exhibit, which showcases 300 pieces of clothing from the 18th century to present day worn for physical exercise.

La Maison Guerlain is going for the gold with its exhibition "Or Norme," or "Gold Standard." That delves into the metal intrinsically linked to the LVMH-owned house through gold-themed work by 16 artists, including Harald Gottschalk, Sophie Zénon, Pedro Motta and Yves Klein.

As skateboarding officially joins the Summer Olympics, the **Hôtel de Crillon**, a **Rosewood Hotel**, was inspired to host an exhibition with **The Skateroom**, an art, skate and social change platform. This features 21 limited-edition pieces by the likes of Cindy Sherman, Louise Bourgeois and Juergen Teller appearing on skateboards, and was dreamed up by Sarah Andelman, founder of Just an Idea.

But it's not all just about sport. Chanel's **La Galerie du**

19M is featuring couture creations by Stéphane Ashpool in the exhibit called "Figure Libre," or "Freestyle." For it, the designer, who crafted France's Olympic uniforms, was given carte blanche to work with the house's ateliers. – Jennifer Weil

"**Samaritaine Paris Se Prend Au Jeu**" through Sept. 8; Samaritaine Paris, 9 Rue de la Monnaie, 75001; Tel.: +33 1 88 88 60 00

"**Fashion on the Move #2**" through Jan. 5; Palais Galliera, 10 Avenue Pierre 1er de Serbie, 75116; Tel.: +33 1 56 52 86 00

"**Or Norme**" through Sept. 12; La Maison Guerlain, 68 Avenue des Champs-Élysées, 75008; Tel.: +33 1 45 62 52 57

"**Rosewood X The Skateroom**" June 18 to Sept. 14; Hôtel de Crillon, 10 Place de la Concorde, 75008; Tel.: +33 1 44 71 15 00

"**Figure Libre**" through June 16; La Galerie du 19M, 2 Place Skanderberg, 75019

Soothe

The **Dior Spa Cruise** is setting sail on the river Seine on the Excellence Yacht de Paris. The floating treatment space was created for well-being and white-gloved pampering, boasting a bespoke Dior menu of services for face and body to be carried out in its one double or four single cabins. Yoga and Pilates specialists are also on offer, as is a Monsieur Dior floating restaurant featuring chef Jean Imbert's cuisine.

Hotel **Maison Villeroy** has recently opened the doors of its new Intuisse Spa, which focuses on longevity. Here, the personalized treatments use two brands – Intuisse and NADclinic – specialized in the coenzyme nicotinamide adenine dinucleotide, or NAD+, which is said to improve skin vitality and resilience. The spa offers NADclinic IV perfusions, which can be combined with the face and body treatments using Intuisse products.

Just opened is the **Dermo Ocean Spa Algotharm** at the hotel **InterContinental – Paris Le Grand**. Its personalized face and body treatments are carried out by Algotharm's skin therapists with exclusive protocols combining high tech, such as the Dermo-Scan, and manual techniques. – J.W.

Dior Spa Cruise July 30 to Aug. 11; Quai Henri IV, 75004
Reservations at dior.com

Intuisse Spa at Maison Villeroy 33 Rue Jean Goujon, 75008; Tel.: +33 1 45 05 68 00

Dermo Ocean Spa Algotharm at the InterContinental – Paris Le Grand 2 Rue Scribe, 75009; Tel.: +33 1 40 07 36 96 ■



SANTOS
DE
Cartier



SANTOS
DE
Cartier



AQUARACER
ABOVE. BELOW. BEYOND.





AQUARACER
ABOVE. BELOW. BEYOND.



Dancers from Cuban groups Los Datway, Danza Contemporanea de Cuba, Ballet Rakatan and Ballet Revolucion take part in Havana Street Party during the 2023 Edinburgh Fringe Festival.



Street entertainers perform on Edinburgh's Royal Mile during the Fringe.



A view of the Edinburgh Old Town.

Edinburgh Scene: Life on the Fringe

The Edinburgh International Festival and its feral cousin, the Fringe, run for three weeks in August and transform the Scottish capital into a hub of culture, comedy, tragedy – and everything in between.

BY SAMANTHA CONTI

Armchair travelers have been able to visit Edinburgh multiple times over the past 12 months thanks mainly to Netflix. They've gazed at the green grandeur of Arthur's Seat, site of the wine-fueled picnics in "One Day," and cringed as the plot of "Baby Reindeer" unfolded against the backdrop of the city's comedy clubs and pubs.

In 2019, before Netflix came along, "Baby Reindeer" made its debut during one of the biggest moments on the city's calendar, the Edinburgh Festival Fringe, while its creator Richard Gadd scooped the Edinburgh Comedy Award in 2016 for his multimedia performance "Monkey See Monkey Do."

The Scottish capital is abuzz all year round, even in the dripping wet of winter, but it takes on a unique allure for three weeks in August during the culture-thon known as the Edinburgh Festival, which this year runs from Aug. 2 to 26.

The main attractions are the highbrow Edinburgh International Festival, which welcomes major dance, theater, opera and music companies, and its wilder cousin, the Edinburgh Festival Fringe, which has thousands of shows running virtually 24/7. Running alongside those events are film, art and book festivals.

During those three weeks the population of Edinburgh doubles in size as millions flock to performances across the city at venues that range from theaters and concert halls to bars, parks, buses, shipping containers – and sometimes just the street.

Each year hundreds of artists try to secure a venue – no matter what time of day or night – in the hope of being reviewed or discovered, and advertise their shows in earnest to passersby.

Gadd is one of many performers to have found fame at the Fringe, which has served as a launchpad for talents as diverse as Robin Williams, Steve Coogan, Miranda Hart, Rachel Weisz, Phoebe Waller-Bridge, David Tennant and Brian Cox.

"The exciting thing about the Fringe is that it's not curated. You get good shows, but every now and again you get a real bumner. Maybe you're only one of 10 people in the room, and it's really, really not good. But that's the fun price of going," says Tari Lang, chair of Edinburgh's Royal Lyceum Theatre, and board member of Creative UK, a not-for-profit that supports the creative industries.

Lang's advice for those who plan to attend is to "go with the flow, and pace yourself. The shows start around 10:30 in the morning, with the last one probably starting at midnight. You could spend all day going to shows and you'd only see a small part of it."

While the festival may be the main attraction in August, there is much to do and see in the Scottish capital, an ideal midsummer destination where the days seem to last forever. Here, some suggestions of what to see, where to wander, and what to eat and drink.

The Festivals

The Edinburgh International Festival is the city's headline summer event, and this year the theme is "Rituals That Unite Us." According to Nicola Benedetti, festival director, the aim is to "inaugurate new and reimagined rituals in a program that will bring artists and audiences closer than ever before."

This year's festival will include the world premiere of David Ireland's latest play, "The Fifth Step," a dark comedy about one man's journey to getting sober, starring the BAFTA-nominated Scottish actor Jack Lowden.

International Theater Amsterdam is putting on a performance of Heinrich von Kleist's "Penthesilea," while "Carmen" will be performed by Paris' Opéra-Comique. The latter will be among five operas being performed during the month.

The festival will also include a series of "beanbag concerts," where guests can squish into their seats and listen to the Hallé Orchestra perform Mahler's Fifth Symphony.

At another end of the musical spectrum, Natasha Khan, known as Bat for Lashes, will unveil new songs from her latest album, "The Dream of a Delphi," which reflects her personal experience of becoming a mother.

Piano virtuoso Yuja Wang, meanwhile, will return to the festival for a solo recital of classical, Romantic, Impressionist and contemporary music.

The Fringe will host more than 3,000 events ranging from stand-up comedy to cabaret, experimental musical performances, and magic shows. Highlights are set to include comedy performers Lorna Rose Treen in a show called "Skin Pigeon," Hannah Gadsby in "Woof" and Gen Z star Ania Magliano in "Forgive Me, Father."

Theater shows include performances such as Suzanne Andrade's "Please Write Back" and Duncan Macmillan's "Every Brilliant Thing," both of which are based on the actors' childhood experiences.



The forecourt of the Palace of Holyroodhouse in Edinburgh.



A view of Arthur's Seat, which overlooks Edinburgh.

Beyond the Festivals: What to Do Any Time of Year

Edinburgh is a delight all year round. Unmissable sights are the Palace of Holyroodhouse, which the British royal family still uses as its official residence when in the city. It is located at the bottom of Edinburgh's Royal Mile, the grand thoroughfare in the heart of the Old Town.

At the other end of the bustling street is Edinburgh Castle, which has served over the centuries as a royal residence, prison, arsenal and mint.

Behind Holyroodhouse is the 640-acre Holyrood Park, and Arthur's Seat, where the characters Emma and Dexter from "One Day" lolled, drank wine, bickered – and fell for each other.

It's quite a hike up that hill (an ancient volcano) to the summit, and those who make it to the top certainly earn those bottles of beer and rosé. The journey to the summit takes around two hours, but the payback is rich, with views of the Edinburgh skyline, the Royal Mile, and the shoreline of the Firth of Forth, the estuary that flows into the North Sea.

Edinburgh is also home to the Scottish National Galleries, a cluster of museums housing art from across the centuries. ▶

INFINIMENT
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PARIS



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Valvona & Crolla has become part of the fabric of the city.



A look at Leith.



Prestonfield House, Edinburgh



Scottish National Gallery of Modern Art in Edinburgh.



A cobbled street in Stockbridge.

The National Gallery features works by Titian, Rembrandt, Velázquez and the Impressionists as well as Scottish art from 1800 to 1945. Modern One and Modern Two house 20th century and contemporary works.

Modern Two is a must-see as it houses the Scottish artist and sculptor Eduardo Paolozzi's Chelsea, London, studio, which has been recreated down to the last mote of dust. The artist's bunk bed is in there, too, alongside a jumble of sculptures, models, books and toys which Paolozzi donated to the museum.

Where to Eat

Edinburgh is home to cuisine from around the world, a reflection of the many immigrant waves that have washed over the city during the past 150 years. There are Italian restaurants galore, and the most famous among them is Valvona & Crolla, a delicatessen, wine merchant, café and restaurant.

In August, Valvona & Crolla creates space for a 70-seat theater for the Fringe.

Locals' favorites also include The Khukuri, which serves regional Nepalese classics and Nepali thali.

Baba, meanwhile, specializes in Middle Eastern and Mediterranean mezze, charcoal-grilled dishes and fusion cocktails. The Pomegranate New York Sour blends Glenmorangie Lasanta whisky, lemon and Shiraz gin, while the Normandy Mule is a mix of Calvados, ginger beer and molasses.

For those who favor finer dining there's Rhubarb Restaurant at Prestonfield House, a five-star hotel owned by the restaurateur and hotelier James Thomson. Rhubarb serves dishes brimming with local produce, such as rump of Scotch Angus beef; cock-a-leekie soup (a Scottish national dish), and a cheese plate stacked with St. Andrew's Farmhouse Cheddar, Ayrshire Dunlop and Hebridean Blue.

Where to Shop, and Wander

Edinburgh, a hub of banking, financial services, tech and tourism, has long been a prosperous city, with stores and upscale neighborhoods to match. Harvey Nichols has a vast and fabulous food hall overlooking St. Andrew Square, and sits near Louis Vuitton, which is also located on the garden square in Edinburgh's New Town.

A short walk from St. Andrew Square are the newly opened Shops at St. James's Quarter, which include H Beauty, Space NK, Aēsop, Breitling, and John Lewis.

The city's different neighborhoods are a trove of furniture, fashion and design shops as well as artisanal food stores and restaurants.

Leith, on the northern edge of town, was once Scotland's main trading port and made up much of the backdrop of the film "Trainspotting," based on the novel by Irvine Welsh. Over the years the neighborhood has smartened up, with restaurants including Ship on the Shore, Borough, and The Kitchin. Founded by chef Tom Kitchin and his wife Michaela, the restaurant has earned a Michelin star for its French spin on homegrown Scottish food.

Closer to the center of town is Stockbridge, which is all cobbled streets, Georgian architecture, parks and gardens. The main street is lined with indie wine and cheese shops as well as an artisanal butcher, greengrocer and fishmonger.

Stockbridge is also home to the Royal Botanic Garden, which dates to the 17th century; Inverleith Park, and the Water of Leith Walkway, a lush, 13-mile path that will offer welcome respite to exhausted festival-goers. ■



A RESEARCH PROJECT
IN 100 QUESTIONS

PARTICIPANT:
Axl Beats,
Music Producer

WEARING:
410M3_David Light-TC

LOCATION:
London,
51.5072*N 0.1276*W

QUESTION 06 OF 100
WHAT COULDN'T YOU LIVE WITHOUT?
MONEY.

QUESTION 10 OF 100
WHAT IS YOUR FAVOURITE MOVIE?
HEAT WITH DE NIRO AND PACINO.
I LOVE HEIST AND BANK ROBBERY
MOVIES.

QUESTION 24 OF 100
WHAT DO YOU WANT TO BE
REMEMBERED FOR?
A LEGEND. A GOAT. SOMEONE
THAT'S LEFT A LEGACY.

QUESTION 27 OF 100
WHAT ARE YOU GROWING?
MY BANK ACCOUNT.

QUESTION 29 OF 100
WHAT IS YOUR FAVOURITE TIME OF
DAY?
THE MORNING, RIGHT WHEN THE
GRIND STARTS.

QUESTION 46 OF 100
WHICH LANGUAGES CAN YOU
UNDERSTAND?
SWAHILI, ARABIC AND ENGLISH.

QUESTION 50 OF 100
HOW DO YOU CLEAR YOUR MIND?
BY TAKING A SHOWER.

QUESTION 51 OF 100
WHAT'S SOMETHING YOU RECENTLY
DISCOVERED ABOUT YOURSELF?
I REALLY LIKE MY ALONE TIME.

QUESTION 57 OF 100
ARE YOU ORGANISED OR
SPONTANEOUS? OR BOTH?
SPONTANEOUS. I TEND TO MAKE
RADICAL DECISIONS AT ANY TIME.

QUESTION 61 OF 100
DO YOU HAVE A FAVOURITE TEXTILE?
WOOL SOFT AND SOOTHING.

QUESTION 76 OF 100
WHAT DO YOU EAT FOR BREAKFAST?
CEREAL.

Original research
commissioned by:


STONE ISLAND

PROJECT CONTINUES AT STONEISLAND.COM

Waiting for Summer: The Coolest Places in Milan

With summer around the corner, discover new hot spots where you can eat, shop and more. BY ANDREA ONATE



Burberry's new Milan store.



View Live Restaurant



Gooders store in Porta Nuova.



Martin Parr, "ITALY. Pisa. The Leaning Tower of Pisa," 1990.



Pablo Picasso, "Profile; Visage de profil sur fond dégradé," 1929, Oil on canvas; private collection

Where to Shop

Burberry

Burberry has unveiled its new boutique at the corner of Via Sant'Andrea and Via Bagutta, carrying the spring 2024 collection as well as the recently launched Burberry Classics, all designed by creative director Daniel Lee. Womenswear, menswear, shoes and an array of the brand's core trenchcoats, including the Castleford and heritage-inspired styles, are available.

Fixtures include sculptural handmade furnishings inspired by 1960s British abstract art, while the store's concrete floor features a handcrafted Italian marble mosaic in the form of Burberry's Equestrian Knight design.

Via Sant'Andrea, Via Bagutta - 20121; Tel.: 02-36-01-0210; burberry.com

Gooders

The multibrand lifestyle concept Gooders, which was conceived and founded in 2019 by Eva Gèraldine Fontanelli, fashion editor and international consultant, has a new home in the district of Porta Nuova.

Born from the idea of supporting different projects created by cooperatives, small local artisans and workers from around the world, the motto of Gooders is "if you do gOOD, you look gOOD."

The location will be the venue for talks, seminars and initiatives related to the theme of ecology, sustainability and social ethics since Gooders also offers consultancy for lifestyle and hospitality brands that want to undertake an ethical and sustainable path.

The brands in the store were selected on the basis

of an eco- and human-sustainable spirit: sweatshirts, T-shirts, dresses, caftans, pajama sets, accessories, caps and handmade bags are all made from natural materials such as the finest cotton and linen. Furniture designed by Cappellini gives a touch of design to the space, thanks also to the support of Design Differente, a spin-off of the Luav University of Venice.

Gooders also has a corner store at Six Senses in Rome and a boutique in Venice inside the JW Marriott hotel until November.

Viale della Liberazione, 15 - 20124; gooders.com

Where to Eat

View Live Restaurant

There is a new destination for lovers of Asian cuisine: View Live restaurant opened its doors in Corso Lodi, led by chef Roberto Obake together with general manager Simone Conca.

The chef's table in front of the open-style kitchen can seat 12 guests while a private space is also available. Among the starters, the menu offers Patanegra with fresh wasabi stem in sesame seed sauce and crispy fennel or a "Temaki view," a Nori seaweed cone, sushi rice, and choice of fish (salmon, tuna, and crab gratin). The raw plates include tartares, carpacci, different types of gyoza, uramaki and gunkans, boat-shaped cubes of sushi rice wrapped in a tall strip of seaweed to create a bowl that can be filled with a topping.

The cocktail bar has a wide selection of wines, beers, sake, Japanese whiskeys and cocktails.

Via San Gerolamo Emiliani, 2 - 20135; Tel.: 02-45-47-1143; viewrestaurant.it

What to See

"Martin Parr. Short and Sweet"

Until the end of the month, Mudec is hosting an exhibition of British documentary photographer Martin Parr. On display are more than 60 photographs that portray contemporary society, approaching some of its most

controversial issues, all selected by the artist together with Magnum Photos. Also on display is the body of images from Parr's "Common Sense" series documenting the relationship between consumerism and the everyday, and an unpublished interview with historian and photography critic Roberta Valtorta. The "Common Sense" series is presented as brightly colored images, printed on A3 paper using a color Xerox printer and readapted to the space in an original, site-specific order.

The exhibition develops along the artistic phases of Parr's career, such as the black-and-white series taken in his 20s, the "Bad Weather" photos that documents the typically British weather conditions and the "Small World" series portraying the world's most frequented travel destinations, showing the difference between reality and the idealized concept of these locations by tourists.

A catalog called "Martin Parr. Short and Sweet" accompanies the exhibition.

Mudec - Museo delle Culture; Via Tortona, 56 - 20144; mudec.it

"Picasso. Metamorphosis of the Figure"

Picasso and his art are being celebrated at Mudec, with an exhibition running until June 30 that comprises more than 40 artworks, and 26 sketches from the Book n.7 loaned by the Pablo Ruiz Picasso Foundation.

Many experts call "metamorphoses" Picasso's creations from 1925 up to the end of his life. The exhibition was curated by Malén Gual, honorary curator of the Picasso Museum in Barcelona, and Ricardo Ostalé. The chronological exhibition is divided into five sections with a focus on Picasso's love of primitive artistic sources and art.

The first section is called "A look towards other cultures," where visitors can see the influence of ancient Egyptian art and Iberian sculptures, then the "Les Femmes d'Alger" section leads the visitor on the artist's journey to create one of his most famous works through his sketches. Following are the Cubism phase, World War II and the metamorphosis of the figure.

Mudec - Museo delle Culture; Via Tortona, 56 - 20144; mudec.it



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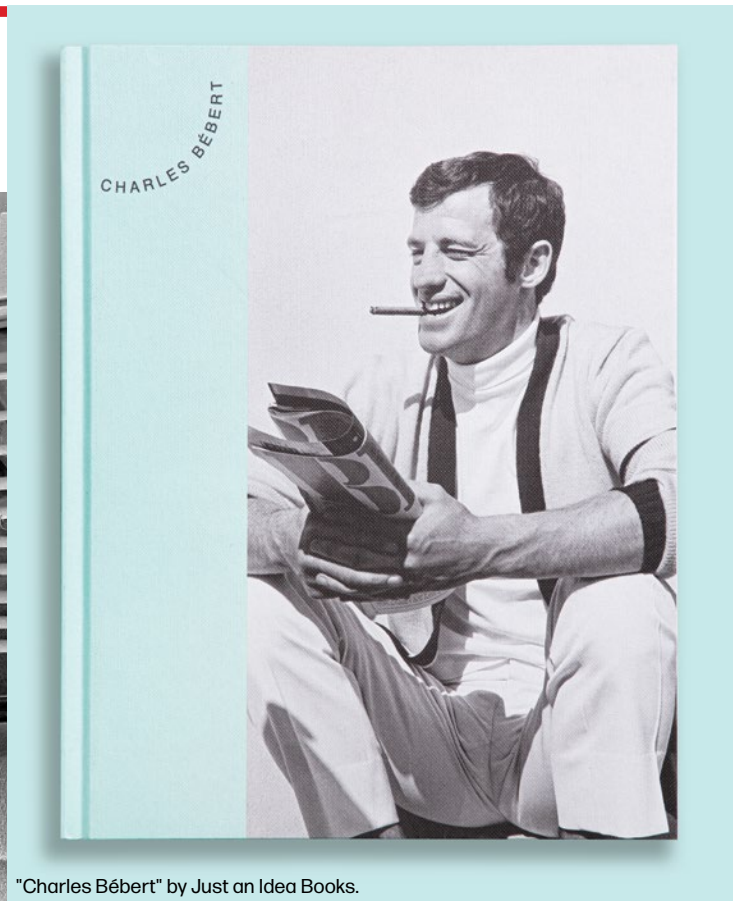
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Audrey Hepburn on the set of "Two for the Road" at Studios de la Victorine near Nice in 1967.



"Charles Bébert" by Just an Idea Books.

The French Riviera's Golden Age

Photographer Charles Bébert has snapped celebrities ranging from The Beatles to Brigitte Bardot, but didn't publish his first book until he was 87. BY JOELLE DIDERICH

As a roving reporter during the golden age of the French Riviera, Charles Bébert photographed celebrities ranging from The Beatles to Brigitte Bardot – but he didn't publish his first book until the ripe age of 87.

That milestone came this year courtesy of creative consultant Sarah Andelman, who stumbled across the Instagram account created by Bébert's son Stéphane.

The former creative director of Paris concept store Colette was captivated by Bébert's images from the '60s and '70s, when the photographer enjoyed unrivaled access to film stars, musicians and athletes visiting the Côte d'Azur.

"At the time, we had a lot of fun with the stars. We socialized, we ate together. It's different now," says Bébert, who was close to stars like French actor Jean-Paul Belmondo.

The tome published by Andelman's imprint Just an Idea Books has already sold out its limited run of 500 copies. But Bébert gained a whole new audience after taking part in her book-themed exhibition at Paris department store Le Bon Marché.

His framed photos were shown next to a reproduction of the original window display of *Chasseur d'images*, the store he operated in Nice from 1964 until the early 2000s and that now serves as the headquarters of his archive.

Born in Oran, Algeria, Bébert started documenting sporting events at the age of 14. He arrived in Nice in 1963 after the war that led to Algeria gaining its independence from France, and quickly developed a knack for being in the right place at the right time.

A colorful character who enjoyed jamming with musicians on the side, "Charly" covered events ranging from the Cannes Film Festival to the Monaco Grand Prix for photo agencies including Sipa Press, guaranteeing global visibility for his subjects.

For several years starting in 1966, his bulletins were also featured in a daily dedicated segment on *Télé Monte-Carlo*, a precursor to today's celebrity news websites – minus the scandals. "I wasn't interested in taking bad pictures. On the contrary, I was all about getting a great shot," Bébert says.

He was popular with stars because he worked fast and was good at setting up photo ops.

Bébert captured Serge Gainsbourg and Jane Birkin

Jane Birkin and Serge Gainsbourg in June 1972.



on the beach opposite the Negresco hotel in Nice; Paul McCartney exchanging a joke with a liveried doorman, and Audrey Hepburn on the set of "Two for the Road" at the nearby Studios de la Victorine.

When Gene Kelly came to Cannes in 1976 to present his documentary "That's Entertainment, Part II," Bébert orchestrated a cast portrait with Cary Grant, Johnny Weissmuller and Fred Astaire. Later that day, he immortalized Kelly arriving with a motorcycle police escort at the Hôtel du Cap-Eden-Roc.

"As he was going up the steps, he told me: 'You're a great director,'" the photographer recalls.

His son has spent the last few years sifting through 50 years of archives, and trying to retrieve the hundreds of negatives that Bébert sent to photo agencies, many of which were never returned. A second book is in the works, with new treasures bubbling up all the time.

"There's enough to keep me busy for years," Stéphane Bébert says.



Paul McCartney at the Negresco hotel in Nice in 1968.



Alain Delon shooting "Any Number Can Win" in Cannes in 1963.

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**A BETTER WAY
TO WASH
YOUR FACE**

Anthony Ramos Continues to Chart His Own Course

The actor stars in "Twisters," directed by Lee Isaac Chung as a follow-up to the 1996 tornado-chaser film "Twister."

BY KRISTEN TAUER PHOTOGRAPH BY DAN DOPERALSKI



It's hard to talk to Anthony Ramos without talking about the weather. As a star of "Twisters," the highly anticipated follow-up to the '90s box office hit "Twister," it comes with the territory.

But while his character in the film is an enthusiastic storm chaser, Ramos is enjoying a calm, sunny day in Brooklyn. The actor, who splits his time between New York and Miami, is particularly excited about the prospect of summertime in his home borough. "There's nothing better," he says. "I've missed three or four summers now in New York."

For good reason: He's been busy on set. After his breakout as an original cast member in "Hamilton," Ramos went on to lead the film adaptation of Lin-Manuel Miranda's musical "In the Heights" in 2021, followed by last year's action-flick "Transformers: Rise of the Beasts."

"Twisters," which taps into a nostalgic fan base, is a continuation of the classic 1996 film that starred Bill Paxton, Helen Hunt and the late Philip Seymour Hoffman. Like its predecessor, "Twisters" is set in Oklahoma and chronicles a group of entrepreneurial tornado enthusiasts.

"My aunt, a bunch of people in my life, a random collection of people were like, 'Yo, that's my favorite movie of all time.' People love the original film," says Ramos, who adds that he hadn't actually seen it himself

before signing onto "Twisters." For him, the main draw was getting to work with Oscar-nominated director Lee Isaac Chung, whose previous film "Minari" was an awards season indie-darling.

"He made a big movie feel small. He's very intentional about the relationships between the characters," Ramos says of the approach Chung brought to the big-budget set, led by Daisy Edgar-Jones and Glen Powell. "We were really locked in on building the scenes and creating a world that felt intimate – but surrounded by this phenomenon." And while Ramos hasn't yet seen the completed film, the clips he has previewed promise an exciting ride ahead for theatergoers.

"Especially the opening sequences – crazy, so scary. Terrifying, actually. [Chung] really found a way to capture the danger of these storms as well as the relationships between the people."

Filming in Tornado Alley

Ramos describes the experience of shooting on-location in Oklahoma as "wild."

"We were in the middle of tornado season," says Ramos, whose entrepreneurial character Javi develops a storm imaging system that beckons main character Kate (portrayed by Edgar-Jones) back to Oklahoma. "We were super close to Tornado Alley. We had some



moments where we'd be out there and I'd be like, 'Yo, is a tornado about to hit right now? Like, are we out here still shooting?' There were moments where we had to go back into the vans and take cover just in case, you know, the wind starts blowing out of nowhere," he continues, adding that the experience lent itself well to the project.

"I'm happy we did it out there because you can't really fake the real thing, being out in Oklahoma really made a difference," he adds. "It felt really authentic."

As the mid-July theatrical release of "Twisters" draws closer, Ramos is bringing along an unconventional plus-one: Nancy, an inflatable cow that pays homage to an iconic moment from the first film. "I made the joke that she's the great-granddaughter of the original flying cow. Though we don't have a cow in our movie – spoiler alert – Nancy will still be there for the premiere," Ramos says.

Also helping him prepare for the press tour is stylist Jason Bolden. "He's really helping me capture my style and he's taking it to another level," says Ramos, who marked his foray into fashion with a Tommy Hilfger campaign and collaboration several years ago. "Jason just has a good time with the clothes and we have a good time picking what I'm gonna wear."

Ramos' career continues to pick up speed. He has several upcoming acting projects, including Marvel series "Ironheart," and continues to work on writing and recording new music. He's also preparing to make his directing debut (a commercial), and is voicing and producing an animated feature film adaptation of "Bob the Builder" set in Puerto Rico.

"You're in it from the beginning," says Ramos of his move toward producing. "Although [the process] takes longer, it's really rewarding. Every win – when you find the director, when you find the writer, when you find the studio – producing makes you really appreciate it even more, just knowing what it takes to get something from zero to a hundred."

Giving Back to Brooklyn

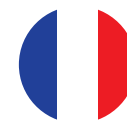
Ramos, who grew up in Brooklyn's Bushwick neighborhood, is also paying it forward in his home borough. He serves on the artistic advisory board for nonprofit Opening Act NY, which provides free theater programs for underserved youth, and recently partnered with the Brooklyn Borough president to fund an afterschool arts program at a local high school. In recognition of his support, May 15 this year was proclaimed "Anthony Ramos Day" in the borough.

"It's the first thing that the funding gets cut for," he says of the arts. "I was an athlete, I was on the wrestling team and on the baseball team – but what made the biggest impact in my life? Doing theater," adds Ramos, who went on to study at the American Musical and Dramatic Academy after high school. "Theater helped me in more ways than one. Not just discovering what I would eventually do with my life, but it gave me a place where I could express myself."

Earlier in the day, Ramos stopped by a career day at a public school in Bushwick where he fielded questions from students. Leave it to a fifth grader to ask the hard-hitting ones.

"This one kid asked me, 'Did anybody ever doubt you or tell you you couldn't do it?' And I said, 'Yeah – just yesterday. People do it all the time. I still go through it today,'" Ramos says.

"I told the kids, find something you love and just keep doing that. You know what I'm saying? Keep, keep, keep working at it. Find something you love, continue to do it," he adds. "Don't worry about what people have to say."



ALL ROADS LEAD TO THE WORLD'S FASHION CAPITAL

FASHION CITY: PARIS

Join WWD Style Director **Alex Badia** as he shares insights into the timeless epicenter of fashion innovation and global trends as well as learning about his favorite places to shop.



THE INFLUENCE OF PARIS in the fashion world is immense and its enduring essence captivates onlookers universally. Fashion aficionados, top executives, pioneering designers, and celebrities – everyone converges in the City of Light, bringing to the fore the marriage between old-world charm and contemporary dynamism.



THE SIGNIFICANCE of Paris as a fashion capital is undeniable and its legacy dates back centuries, yet the city continues to innovate and set trends that resonate around the globe. WWD Style Director Alex Badia emphasizes this point, reflecting on the city's historical prowess and modern-day relevance. "In the middle of the 20th century, Paris solidified its position as the fashion hub," Badia said. "Iconic designers such as Coco Chanel, Cristóbal Balenciaga, and Christian Dior laid the foundational aesthetics that revolutionized fashion post-World War II. These giants paved the way for future trailblazers including Yves Saint Laurent and the commanding presence of luxury conglomerates like LVMH in later decades. This blend of rich history with modern enterprise has maintained Paris as the epicenter of fashion innovation and business acumen."



Arguably, the rise of Paris in the contemporary fashion scene can also be attributed to the digital revolution. Social media, Alex Badia notes, catapulted the city into a new realm. The picturesque visuals of Paris provide an idyllic backdrop for Instagram stories and influencer shoots, amplifying its allure. The introduction of new media brought a demystification of fashion, once an exclusive industry, now widened to audiences globally.

"In the past few years, Paris has become an obsession not only as a force of creativity, also a force of pushing fashion images and messaging forward," Badia said. "The city obviously is the perfect background with stunning locations for shoots, which adds so much drama. There's also a fairy tale-like aspect to certain parts. That creates the perfect environment for fashion to be incredible."

Meanwhile, the spectacle of fashion week in Paris is unmatched. According to Badia,

▲ Chanel Spring 2019 Couture Collection Runway Show at the Grand Palais, Paris

◀ Linda Evangelista in Yves Saint Laurent's Spring 1986 Ready To Wear Advance

► Kenzo Spring 2024 Menswear Show on the pedestrian-only Passerelle Debilly

▼ WWD Style Director Alex Badia



the recent events resemble rock concerts, complete with barricades, screaming fans, and a palpable excitement that attracts celebrities and fashion enthusiasts alike from all corners of the globe. The transformation of these shows into cultural phenomena underscores the city's gravitational pull and its significant role in setting global fashion trends.

"The influence of Paris is also felt in the avant-garde circles of fashion," he said. "Designers like Rei Kawakubo and Rick Owens manage to defy the hype culture while maintaining the core of creativity and distinctiveness. Their small, intimate shows contrast sharply with the high-octane glamour of the larger houses — yet continue to leave

“THE INFLUENCE OF PARIS IS ALSO FELT IN THE AVANT-GARDE CIRCLES OF FASHION. DESIGNERS LIKE REI KAWAKUBO AND RICK OWENS MANAGE TO DEFY THE HYPE CULTURE WHILE MAINTAINING THE CORE OF CREATIVITY AND DISTINCTIVENESS.” —Alex Badia



a substantial impact on the industry’s creative direction. And here lies the subtle power of Paris: its ability to house diversity within its fashionable confines.”

Still, it is not just about the large-scale events. The very streets of Paris serve as open-air exhibitions of style and elegance. The daily fashions of Parisians, often effortless yet impeccably chic, add to the city’s fame as a fashion capital.

“It is kind of incredible just to walk down the street in Paris to see the way people dress every day,” Badia said. “There is such a strong element of fashion in the consciousness that is truly remarkable. And it has grown as social media has grown. There’s also been a democratization of fashion that just catapulted Paris to a whole new level.”

Badia said the convergence of fashion, music and culture in Paris during significant shows and events has created a new dynamic within the city. This synergy is part of what makes Paris not just a city but an experience — an immersive cultural phenomenon that influences tastes, trends



▲ Chanel Fall 2023 Couture Collection Runway Show on the Siene in Paris

down the street and getting a phone call saying, ‘Hello, this is CNN, do you have a minute to talk to us?’ And I thought, ‘Oh my God, we’ve come to a whole new level.’”

That the impact of fashion and culture is paramount. “And Kanye West was one of the first ones, he led the way for Virgil Abloh and Virgil Abloh then took it to a whole new level of visionary. The Pharrell Williams, the Virgil Ablohs and the Kanye Wests, have added an element that was not there before.”

As Paris gears up for the Olympics, Badia said Paris’ global visibility is set to intensify. The expected influx of people and the heightened global interest will test the city’s capabilities and undoubtedly mark another remarkable chapter in its cultural history. However, with such renown comes immense pressure — on designers to outdo themselves each season, on the city to manage the hordes of tourists, influencers, and industry professionals, and on the inherent charm of Paris to remain undiluted amidst the escalating commercial clamor.

Badia said Paris is heading toward a whole new world. “It feels like a hundred years of evolution in culture have gone by in an instant,” said. And I have become personally obsessed with this new reality, and I love it. I love what happens right now in Paris. Paris is the center of fashion, it is the center of global messaging, and it is the platform and the backdrop that the larger world sees and thinks this is fashion.”

In essence, Paris remains at the heart of the fashion dialogue not only because of its historical significance but because it continues to thrive as a nucleus of creativity, luxury, and avant-garde zeal. The city’s capability to evolve while respecting its roots is what continuously propels it to the forefront of the fashion industry, reminding us solemnly and spectacularly why Paris is and will remain the capital of the fashion world. As we peer into the future, one thing remains clear: in fashion, all roads lead to Paris. ■

IN PARTNERSHIP WITH



FASHION AND PARIS

A Seamless Blend of Style and Culture at La Vallée Village

ALEX BADIA, fashion director at WWD, recently spent a whirlwind week in Paris caught between shoots and meetings. But what better way to unwind than an exclusive tour of La Vallée Village, the prestigious shopping locale known for its unique blend of luxury, art, and culture?

Badia began his tour at The Apartment, an invitation-only private VIP experience at La Vallée Village, which is one of The Bicester Collection’s 12 Villages in Europe and China with one opening this fall in New York.

Upon arrival, the atmosphere confirms that this is not just about indulgence in shopping, but about experiencing a slice of Parisian life itself. Badia met with Mami Dumas, senior personal shopper at La Vallée Village, who describes the Village as a flagship location of The Bicester Collection, much like its English counterpart, Bicester Village in Oxfordshire. But while Bicester Village enshrines English heritage, La Vallée Village immerses guests in a Parisian fashion experience, seamlessly wrapping them in the city’s iconic aesthetic.

The setting of The Apartment has been deliberately curated to evoke the feel of a stylish Parisian salon — mixing vintage and contemporary furniture, a strategy that



clearly resonates with fashion-forward visitors. “Whether our private clients are coming from nearby or abroad, we want them to feel like they’re stepping into their home or perhaps the home of their fabulous Parisian friend,” Dumas said.

Touring the shops of the Village, Dumas explains the unique concept behind La Vallée Village. Here, art merges with commerce, where rotating installations have included a local artist called In Love Street Art who has added graffiti declarations of love throughout the Village — a poignant touch in the city renowned as the Ville de L’amour (the City of Love). The Village not only curates fashion, but also curates a memorable experience. “What’s better than a declaration of love in Paris?” Badia said, adding that La Vallée Village offers a

transformative environment where shopping transcends the act itself, becoming a memorable cultural engagement.

Shopping here is a meticulously crafted affair. “We offer a world-class mix of heritage French brands, international luxury houses, and up-and-coming designers all along one boulevard,” Dumas said, noting that the Village celebrates French fashion yet serves as a global stage showcasing French and other international brands—making it a melting pot of style and luxury.

After several hours of immersive shopping, Badia and Dumas retire for a traditional French lunch at Menu Palais — a fantastic close to a luxurious outing. The restaurant, founded by one of Paris’s most-renowned restaurateurs, not only tantalizes with its menu but also enriches the shopping experience, offering selections of meticulously handcrafted embroideries and sculptures from Atelier Musée du Louvre.

As Dumas and Badia toast their wine glasses, Duma said La Vallée Village is more than a shopping destination; it’s a celebration of the French way of life — steeped in history, art, and gastronomy. ■



and conversations globally. Celebrities and music intertwined with runway shows have further elevated the status and global spotlight, making Paris fashion weeks a must-attend, must-watch phenomenon.

“For example, you had Louis Vuitton show by Pharrell Williams with Beyonce and Rihanna in the front row, and you had Jay-Z then performing with Pharrell,” Badia said. “That’s a moment in time not to be forgotten.”

This convergence of fashion and pop culture and music has its root with Virgil Abloh. “When he came into the game he brought in a completely different generation,” Badia said. “Then it became a very intense cultural moment because it brought in all the stars, all the musicians. I remember walking

All About Naomi

"Naomi: In Fashion" at the Victoria & Albert Museum dives into the life and wardrobe of the South London supermodel. BY HIKMAT MOHAMMED



A young Naomi Campbell.



Naomi Campbell



Naomi Campbell's 20th birthday party.



The 1989 Thierry Mugler car-inspired corset.



An Azzedine Alaïa dress.



Andy Warhol print dress from Gianni Versace's spring 1991 show.



Vivienne Westwood platform shoes worn by Campbell during her famous 1993 catwalk fall.

Naomi Campbell fans will be able to tap into the model's heart – and mind – with the new exhibition “Naomi: In Fashion” at the Victoria & Albert Museum, which runs from June 22 to April 6.

It was Edward Enninful, the former editor in chief of British Vogue, who came up with the idea for a show dedicated to the supermodel, who also is one of his closest friends.

“Although a number of exhibitions and displays such as ‘Diva’ or ‘Africa Fashion’ have featured Black female designers, artists and performers, ‘Naomi: In Fashion’ is the first major V&A solo show dedicated to a Black woman,” says Sonnet Stanfill, senior curator of fashion at the V&A who worked with Campbell on the exhibition.

The show will feature a variety of looks from the supermodel's long career, including a Kenneth Ize striped dress from the fall 2020 runway show; an Yves Saint Laurent feathered cocktail dress from his fall 1987 collection, and a beautifully embellished Alexander McQueen gown that she wore to the Fashion Awards in 2019.

Then there are the famed Vivienne Westwood nine-inch platforms that Campbell was wearing when she fell during the brand's fall 1993 show, “Anglomania.”

“The V&A acquired the shoes soon after that famous fall and they are shown for the first time since with the tartan skirt and velvet jacket and pink feather boa that formed the ensemble on the catwalk,” Stanfill says.

Another piece on display will be a John Galiano panther print dress from the designer's fall 1996 collection, The Baby Maker, which the model wore on the runway. There is also a gray two-piece suit with a matching coat from Boss, which is sponsoring the V&A exhibition.

Although Campbell never dreamed a day like this would come, she's been caring for many of her wardrobe pieces, and keeping them safe.

She still has a few items from when she was 16 years old and remembers the very first piece that the late Tunisian couturier Azzedine Alaïa gave her, a purple body suit with a skirt.

Each piece in the exhibition holds significance and sentimental value to the model.



“It's very hard to say there's one particular piece that's a favorite of mine because I put in the time, even if it was just a fitting, it's time believing in the creativity of the designers that you are working with. That's commitment,” Campbell says.

“There's nothing strategic about my career. Believe it or not, people may think there is but there is nothing strategic. I'm not a strategic person. It's been ideas, but it really has just been [about] trusting my higher power and being open to the flow of life, and what it's going to bring you,” she says with precision.

Whenever she says anything, her words are chosen carefully with poise and there's no mincing around in her speech.

Campbell clarifies that this exhibition in a way is her biography for her children.

“My kids will see this one day and that's why I'm telling the stories clearly, it's important they understand what mummy used to do and who she worked with,” she says.

“There's some personal objects of mine that I've added. I just wanted it to be very cozy. It's not humongous and it's just intimate,” says Campbell, taking sips from her ginger ale.

The showcase also contains personal letters that Campbell has both written and those she's received from designers, magazine covers and video footage.

There are three magazine covers in the exhibition that Enninful believes act as chapters in Campbell's trajectory

as a model and as a woman.

One is a Taxi magazine cover from 1987, the model's cover debut, which Enninful remembers vividly because it was a time when very few Black women were on magazine covers.

“I knew somehow from that very moment that we would become friends,” he says.

Another is Campbell fronting Vogue Italia's The Black Issue overseen by Franca Sozzani in 2008 photographed by Steven Meisel and styled by Enninful.

“I wanted to honor the legions of Black women who were shaping the industry, but who, at the time, were more often than not underrepresented. If anything [we] went against [the] notion that Black models don't sell,” he says.

The final one is a British Vogue cover of Campbell holding her daughter, whose name she has not revealed, which Enninful says is a testament of their close bond.

Enninful pulled the strings for the exhibition by calling the V&A's director, Tristram Hunt, with the proposition.

“He essentially said yes on the spot,” recalls Enninful, who helped curate the image selection.

Campbell admits that the pressure is on and it's an overwhelming feeling to put on a show.

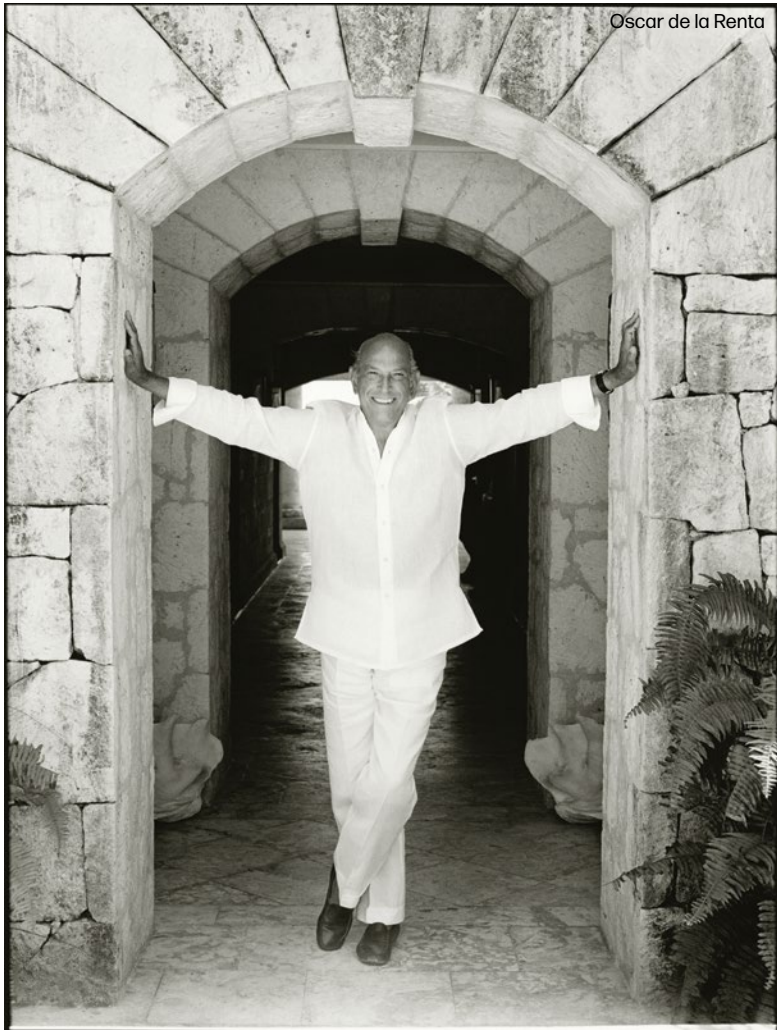
“It's overwhelming and it's an incredible honor and I'm truly grateful. More people keep telling me, ‘Do you understand? Do you understand? Do you understand?’ I'm just a bit more scared, but what I want people to take away is that it's an intimate portrayal of me,” she says, wearing a relaxed black tweed Chanel suit paired with pearl necklaces and white hotel slippers.

The model, who turned 54 at the end of May, confesses she had made no real birthday plans to mark the occasion and that the V&A exhibition itself feels like 20 birthdays in one.

“And now I'm just my daughter's mother. That's what I am. That's it,” Campbell says.

Making Art Accessible

Star photographer Melanie Dunea launches Mood Studios, a high-end photo booth concept – just in time for wedding season. BY JAMES MANSON



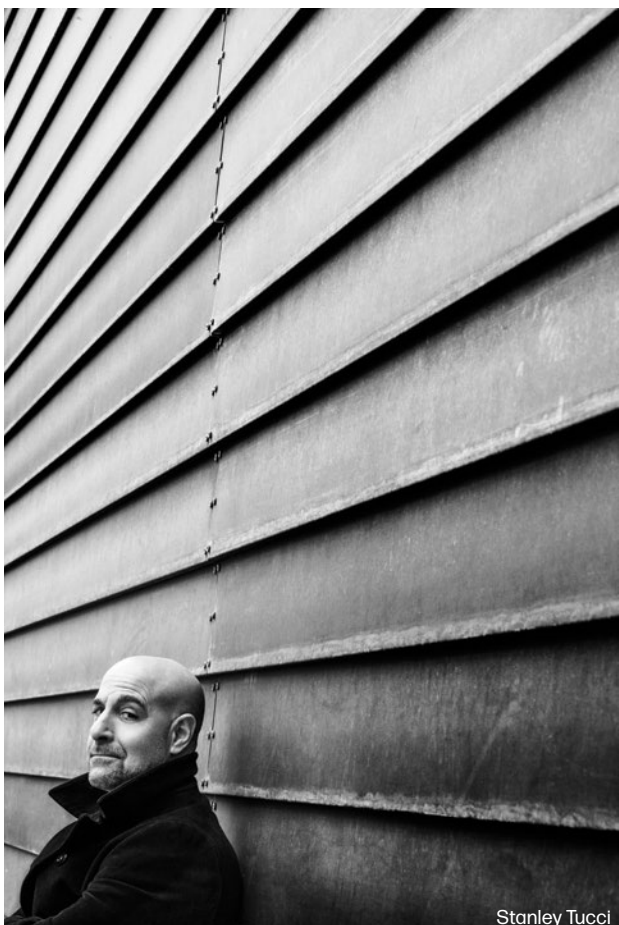
Oscar de la Renta



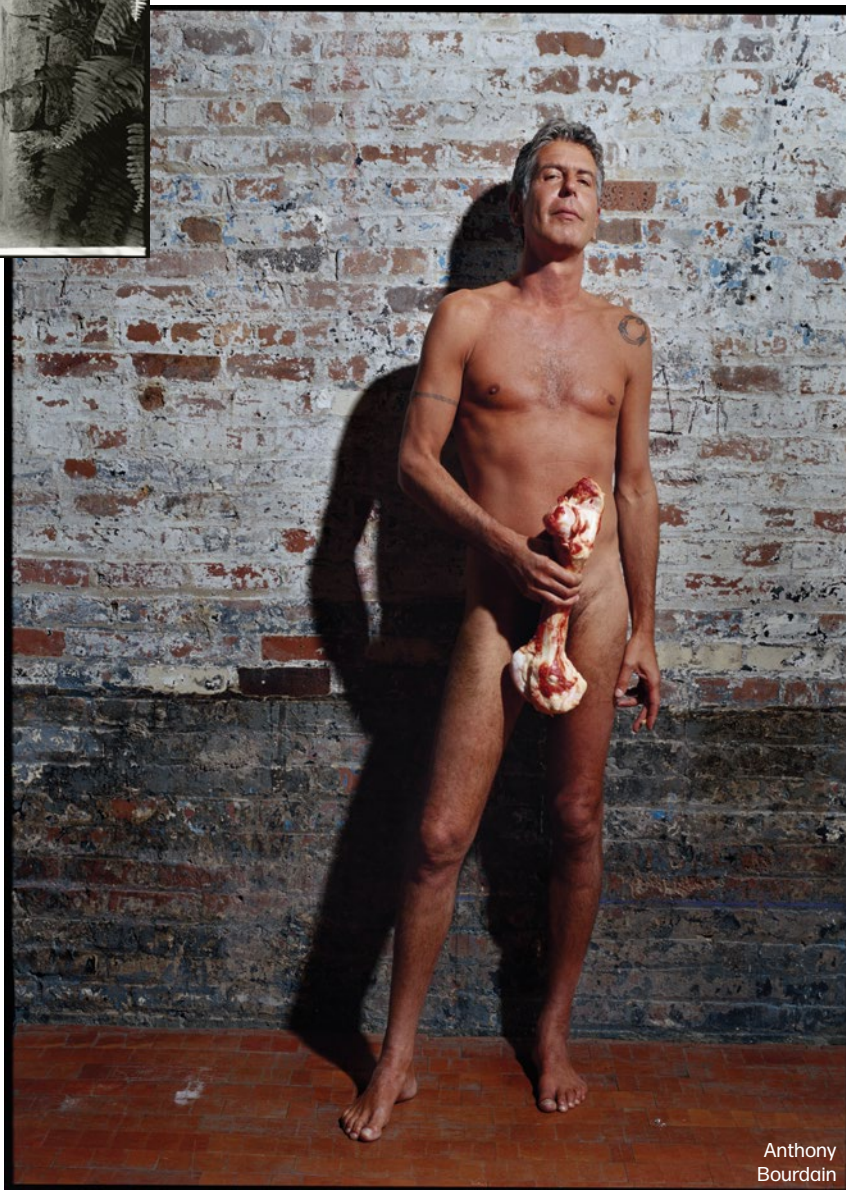
Marina Abramovic



Melanie Dunea



Stanley Tucci



Anthony Bourdain

Melanie Dunea, whose shape-shifting career has spanned from food photography to sittings with Anthony Bourdain, Oprah and Marina Abramović, is broadening her roster of subjects to include the masses.

Enter Mood Studios, Dunea's latest venture that allows her to "make art and glamour more accessible," she says, with the concept being like that of a high-end photo booth where she can snap portraits of attendees and print them on-site.

The idea was born out of a string of previous projects called "Don't Play With Your Food," wherein Dunea shot various foods that were then printed and shown on-site that same night.

"It was the first time I exposed myself behind the scenes. I had opened the door for new people to be in front of my lens," she says. "With the invention of the iPhone, photography has become a lot more accessible. I've been classically trained, I have a good education on lighting, and I thought it could be cool to share this more elevated experience."

It's also since evolved into private events and different experimentations with the form, as well as a residency at New York's Zero Bond.

"At the Zero Bond residency, I 'remixed' photos I took," Dunea explains. "I set up a version of my TriBeCa studio, I shot people, I ripped up the photos and restitched them

so that everybody could have an original piece of art."

Those pieces follow a Cubist sensibility and an eye for all that glitters, such as a self-portrait she made on her birthday of various headshots sliced and reassembled with gold and silver tape.

Showcasing her own process allows her to channel that creativity with a wide range of subjects. For Dunea, opening her creative process to public viewership took guts. It also brought a breath of fresh air to her craft.

"When I did 'Don't Play With Your Food' in Los Angeles, I had all these super famous people watching me. It is very vulnerable, but it's also really nice because it adds a different level of collaboration. It's not me taking a photo that's art directed by an art director," she says. "It changes the dynamic, and it definitely makes you sweat."

Mood Studios has also opened up the breadth of whom and what Dunea gets to shoot. Not that her roster of subjects needs it.

"I've bought Big Macs for Naomi Campbell and lighters for Keith Richards," she says, reflecting on her time as a studio assistant. "With Mood Studios it's that people want to be there, they're in front of my lens, and they're excited. When I photograph a celebrity on a press junket, they're moving from hotel room to hotel room, I have two minutes to get the shot and they've done 10 shoots already that day."

"I've photographed Taylor Swift. Why shouldn't I photograph other people?" she continues. "There's room for selfies, there's room for Snapchats. But I think about letting anyone have access to me, and it's a window into the superstar world for them. They can feel like Taylor Swift for five minutes."

Dunea is encouraged by how photography has proliferated in the social media golden age. "It's fabulous. I joined Instagram right away," she says. "All of what I do is communicating through photographs, and it's an incredible tool to share and to exchange. I'm also seeing a return from clients as people understand the difference between something shot on an iPhone and something shot properly."

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Kate Mackz

Running With It

Kate Mackz on how she became TikTok's running interviewer, speaking to influencers, athletes, actors, singers, DJs and more.

BY KATHRYN HOPKINS

Social media success is often found in niches, and Kate Mackz has certainly found hers. After dabbling in lifestyle content while working in advertising, her TikTok following surged when she started "The Running Interview Show" – which has seen her interview celebrities such as Jared Leto, Barbara Corcoran, Jason Derulo and Noah Beck while running.

Mackz's 720,000 TikTok followers watch as she pulls out celebrity origin stories, always asking, "Hey, how many miles are you running today?"

Bobby Flay revealed he dropped out of high school in 10th grade and in need of a job, started cooking at Joe Allen – the owner of which later paid his tuition to the French Culinary Institute; actor Henry Golding was a hair stylist before transitioning to movie stardom; and Beck, now an influencer, was a soccer player at University of Portland.

Here, Mackz shares her journey to the influencer world, take on "tea" and starting on YouTube.

WWD: I first found you on TikTok because of your fashion and thrifting content. Did you try a few different types of content before you set on running?

Kate Mackz: Definitely. When I first started out on social media, I enjoyed posting my life online like so many of us do. Running is a really big part of my life, but so is fashion and design, and my background is actually in art, which not a lot of people know. I have this dual side of me that's very artistic, but also has always been athletic. I love things like thrifting.

WWD: How did "The Running Interview Show" begin?

K.M.: It was an idea that I had with my fiancé. We basically started out by finding people on the West Side Highway in New York City, which is a really iconic place to go for a run, and challenging them to run with me in exchange for a pair of sneakers.

WWD: Have you always been a runner?

K.M.: Yes, I've always been a runner since I was young.



Mackz in Paris recording "The Running Interview."

their story. Not everybody is down to be public online about their lives. That's why naturally I do a lot of content creators and singers and actors and people like that, but really I just look for an interesting story. We were able to do the editor in chief of People magazine. We've been able to do the editor in chief of Women's Health. I've done doctors. I've done business people. I've done people that have really interesting start-ups. I've done a lot of artists, because I have an art background.

WWD: What are some memorable interviews with athletes?

K.M.: I just did a video with Grant Holloway, who's an Adidas athlete, and he won silver in the Olympics in Tokyo, and now he's going for gold in Paris. He's a big track runner, and that video will come out pretty soon. That was a really, really cool one. He had such good energy, and it was so fun with him, because we got to run in Paris together outside the loop, which was definitely a unique one for me as somebody that typically runs in New York City. I did a UFC fighter, or X fighter, named Joanna [Jędrzejczyk], and she has a really big following of people that just love her. She was so fun. I love doing stuff with UFC.

WWD: Will you be doing anything around the Olympics?

K.M.: We were just in Paris with Adidas for some pre-Olympic stuff, and some of those videos will be coming out shortly. I ran with a couple Olympic athletes, and fingers crossed that we get to go to Paris this summer to do some content.

WWD: How have brands responded to your content in terms of partnerships?

K.M.: Brands have responded so well. The biggest compliment that I get from brands is that the show is so wholesome and it's so positive and uplifting. I love that, because that's really what I strive to do with my content. I'm never looking for "tea" in an interview. If somebody was to spill quote-unquote "tea," I'd actually probably cut it out. That's one of the things about me that brands have really resonated with. We've been able to work with a ton of brands. Brands like Adidas, Microsoft and big beverage brands. The list goes on.

WWD: Are you working on this full time now, or do you still have your advertising job?

K.M.: I was actually able to go full time with this within a month into starting. We're starting to bring on people to the team.

WWD: What's next for you?

K.M.: I feel like we're just getting started with "The Running Interview Show," and there's so many iterations. We're building out a YouTube channel, which is going to be really cool. Now all of a sudden, the interviews aren't going to be just vertical, but they'll be horizontal, so you can watch long form versus short form on your screens, which is really, really exciting, because I get so much content, and with TikTok and Instagram, you're condensing that content.

WWD: Are you focused on just the running interview content now, or do you think you might go back to your roots a little and do some more lifestyle content?

K.M.: With social media in general, when you find something that really is aligned with who you are as a person, it's very easy to continuously recreate it and stay consistent with it. Running has been a part of my life since I was 14, and I've always loved running with other people. This show is so aligned with who I am. But in terms of sharing more of my life, I definitely want to get more personal online. I've been toying with the idea of a podcast and am starting to get my YouTube channel up and running, where hopefully I can take people behind the scenes a little bit more. I just got engaged and I'm looking for a vintage wedding dress, so I think that could be a fun video that I create. But right now just really going all in with "The Running Interview Show," and I feel like we're just getting started with it.

This interview has been lightly edited and condensed for clarity.



Mackz interviewing racing driver Colton Herta during a lap around the Indianapolis Motor Speedway.

WWD: How do you get your interviews for it?

K.M.: It's all very organic. It's mostly people reaching out to me, or me reaching out to them, or a friend of a friend connecting us. But I still love a good kind of random street interview. It's fun to be a little bit improv-y on a run.

WWD: You started with influencers, but now you're getting a mix of people – actors, DJs, singers and athletes.

K.M.: People like actors and singers and dancers and people that, in general, are comfortable having public profiles. Those are always people that are good to do just because they're open and they're down to share

A racegoer attends Ladies Day of Royal Ascot 2023 at Ascot Racecourse on June 22, 2023, in Ascot, England.



'Tis the Season

As June arrives, the British go bonkers over the “summer season,” with all its partying, pomp, circumstance – and, usually, rain. 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-warm summer season.*

Passing through England the other day, one couldn’t help but notice the building anticipation for what the Brits like to call their “summer season.”

Now, many of us may chuckle at the inherent oxymoron of putting the two words “British” and “summer” in the same sentence. What they call summer the rest of the Northern Hemisphere would more equate to living under a somewhat damp washcloth. But, needs must and in spite of the generally atrocious weather, they all go just a little bit loopy come this time of year – and like everything in that country, they have been celebrating their “summer season” for centuries, since the Regency Era, to be precise.

In the U.S., be it East or West Coast, one knows full well when summer has arrived. It unofficially “starts” on Memorial Day and “ends” on Labor Day. Those are the immutable book ends of summer and some will just not be budged, regardless of what the sun is doing outside. The Generalquartiermeister (aka, the German wife) and I were staying with old friends in their gorgeous Connecticut house just a few days before Memorial Day. Even though Memorial Day was just hence, the swimming pool cover stayed resolutely on, despite the days being gloriously balmy. No, one “opens up the pool on Memorial Day and that’s that.”

The other sartorial rule I like about these two American punctuation marks of summer is that, according to some ancient Preppy guide, a man can go without socks for the duration, but heaven forbid you go sockless before or afterward. (Although for some unfathomable reason, several years ago it became fashionable among a certain subset of male trend followers for them to go without socks all year long, no matter winter’s frigid temperatures and accompanying frozen toes; moi, I will stick to summer.)

Up and down America’s seaboards, there is no end of summertime communities and old clubs that have long seasonal summer traditions, mostly around sporting events. But the American diary for a truly die-hard socialite needing to be seen at the right place could start off by attending the Kentucky Derby at Churchill Downs,

where by long tradition vast amounts of mint juleps are consumed and ladies get to sport the most ornate of hats.

The closest the Brits get to being sartorially silly during their season is at June’s Royal Ascot week. There, on Ladies Day, some of the hats are truly bonkers. Men must wear a top hat and morning suits, which turns out to be hideously hot if the sun shines and as uncomfortable as the ladies’ high heels when the inevitable deluge hits the paddock. Like the summer’s Saratoga Races in upstate New York, started in 1863, much of the society crowd barely know the front of a horse from its derriere. They are there to see and be seen. I know of a young boy attending the nearby venerable boarding school of Eton who received the same letter every year from his father, who never once missed Royal Ascot, despite knowing or caring nothing for the “sport of kings.” It said: “In the event you intend on joining me at Royal Ascot, please

ensure your top hat is polished.” Every year, the young lad wrote back: “Papa, as you know, I have never attended Ascot and don’t possess a top hat.”

Many society summer events are based around a sport, normally one that would be considered ruinously expensive for anyone remotely normal. Horse-related gatherings beyond Saratoga and Ascot include France’s magnificent Prix de l’Arc de Triomphe, at Longchamp. Now in its 61st year and with near record-breaking prize money, the helicopters come in so thick and fast one might be mistaken for thinking one is on the set of “Apocalypse Now.”

Polo, too, has become a summer fixture in the U.S. and England, and while people can debate the quality of various Connecticut, Florida or English tournaments, The Guards Polo Club in the grounds of Windsor Castle draws society because it has a lock-hold on the British royals turning out to watch, present a trophy and even occasionally participate, sometimes which includes a thrilling tumble to the ground.

Of course, die hard tennis and rowing fans will tell you that they attend Roland Garros, Wimbledon and the U.S. Open, along with Henley’s Royal Regatta, purely for the competitive brilliance on show. That may be more true of the U.S. and France, but in the U.K., again, the main emphasis falls upon the traditions of who is (and who isn’t) in the Royal Box; the strawberries and Champagne, and how to get access to Henley’s Stewards Enclosure on the river (note to self: wear a panama hat and some oddly colored striped blazer that is two sizes too small and looks as if one has stepped off the vaudeville stage in 1912).

Other crushingly expensive summer sporting gatherings include those in the sailing fraternity. Newport, R.I., the original home of the glorious America’s Cup, is not a place for those on a budget (and, alas, I am). The extreme exclusivity and snobbery at Cowes Royal Regatta week in England even made old Kaiser Wilhelm II feel so unwanted and insecure, it is said that it was one of the many reasons he hankered for war with England in 1914. Now, that is a summer sporting event to go down in history.

In the Hamptons, of course, the great, the good, the hedgies, designers and private equity tycoons gather every year for the Southampton Hospital Benefit, now in its 61st year. It’s black-tie (“tuxedos”), of course, but that’s OK because it is a party. (The Glyndebourne Opera season, started in 1934, is also black tie but that makes much less sense. After all, it’s opera, one eats a picnic on the lawn and must travel to and from the Sussex mansion by train, none of which cry out for a tuxedo to be worn.)

Many say the English summer kicks off with late May’s Chelsea Flower Show. This is really nothing more than a fancy demonstration of glorified gardening with ruddy cheeked green thumbs debating the merits of one long-Latin named dahlia or mallow over another. But the opening evening’s “private viewing” is chock filled with royalty, aristocrats and business and media plutocrats, most of whom don’t know a nettle from a nasturtium.

But, like so many of the fixtures of the “season,” that’s not the point, is it? It’s about looking fabulous and having a jolly time, come rain or shine – especially, in England, come rain. Party on.

Spectators have drinks as they wait for the start of a race on the River Thames at the Henley Royal Regatta in Henley-on-Thames, west of London, on June 30, 2023.





ON HIS MARK

Seven-time Olympic gold medalist and Omega brand ambassador **CALEB DRESSEL** looks to cement his legacy and endorsement potential in Paris.

By Marisa Guthrie
Photographs by Caroline Tompkins
Styled by Alex Badia



Fendi cotton and linen blazer and Canali cotton, linen and elastane pants; Omega Seamaster Aqua Terra 41mm watch.



Polo Ralph Lauren cashmere sweater and Speedo brief in nylon and Lycra Xtra Life fiber. Omega Speedmaster Dark Side of the Moon 44.25mm watch.

'47 cotton T-shirt.



It was only 100 meters.

It took less than 50 seconds, 47.02 to be exact. But it changed everything. When Caeleb Dressel touched the wall six-tenths of a second ahead of Kyle Chalmers, the decorated Australian swimmer, in the 100-meter freestyle at the Olympic Games in Tokyo in 2021, he solidified his place at the apex of the sport.

“His legacy is set as one of the greatest, if not the greatest American sprinter in history,” says Rowdy Gaines, the veteran NBC Sports analyst who won his own gold medal in the event at the 1984 Summer Olympics in Los Angeles. “And that’s saying a lot.”

In America, which has dominated swimming on the world stage for generations, the names that transcend the sport, with some notable exceptions (Michael Phelps and Katie Ledecky), have been sprinters who won the 100 free. It requires speed but also strength and superhuman endurance. The start is critical, and so is the turn at the wall. If a swimmer is too long in the turn, it is virtually impossible to make up critical seconds in the second leg of the course.

On land, Dressel, who is 6 feet, 2 inches, can jump more than a meter off the ground. When swimmers are milling around their starting blocks at the top of a race, Dressel can often be spotted executing a series of standing vertical jumps with elevations that rival the jump height of NBA players. That vertical leap, off of a swimming block, is one of Dressel’s defining skills. By the time he surfaces, he’s already ahead of the field.

“It feels like he’s going to pull the block out of the concrete when he takes off on a start,” Gaines adds. “He just destroys his competition.”

Dressel has practiced his start hundreds of thousands of times. Honing his foot placement, his reaction time, the swoop of his 74-inch wingspan. A swimming nerd, he dissects his underwater race videos, filling dozens of spiral-bound notebooks with details from each. But he is also a preternaturally gifted athlete, able to contort his body in the water in ways that seem to defy human limitations. When he is on the starting block, and the arena is still and quiet, the water becomes his destiny.

“There’s nothing there,” he says, closing his eyes. “It’s the quietest place in the world. Once I hear, ‘take your mark,’ everything fades out, everything just goes away.”

“And then actually hitting the water is one of the most special feelings,” he continues, his blue eyes open wide now. “You’re entering a whole new atmosphere. You’re no longer in breathable air. You’re in a very intimidating force of nature that you’re trying to have this dance with.”

Dressel’s gold in the 100 free was his first individual Olympic medal. He would win a total of five gold medals at the Tokyo Olympics – delayed a year and bereft of spectators due to the coronavirus pandemic. (His family watched the Games at one of the many Orlando Studios watch parties set up by Olympic broadcaster NBC.) With subsequent gold medals in the 50-meter freestyle, 100-meter butterfly and the 4×100-meter freestyle and medley



Paul Stuart cotton robe; Emporio Armani viscose pants; Omega Constellation 39mm watch.

relays, he became only the fifth American (after Mark Spitz, Matt Biondi and Phelps and speed skater Eric Heiden) to win five gold medals in a modern Olympic Games. He has two gold medals from the 2016 Rio Olympics, in the 4×100 freestyle and 4×100 medley relays. And he holds world records in the 100-meter butterfly (both the long and short course), the 50-meter freestyle (short course) and the 100-meter individual medley (short course).

His performance in Tokyo made him a star (and earned him endorsement deals with Omega, Speedo, Toyota and Nobull). He will enter the 2024 Paris Summer Olympics, which begin July 26 with a first-of-its-kind opening ceremony along the Seine, as the face of U.S. men’s swimming – and the man to beat.

“There’s so much riding on a moment that comes every four years,” says Dressel, 27, during a recent interview between morning and afternoon practices. “It takes everything. It takes an obsession. It takes every bit of you, every ounce of you to just qualify for the Games.”

Three years later, he still finds it difficult to watch the replay of the Tokyo race or the medal ceremony and post-race interviews with his ecstatic family.

“I have to pause the video as soon as my hand touches the wall so it doesn’t go to the interview with my family because I will cry. It takes me right back to that moment. You have to constantly keep that dial turned down, and when it’s time to race you turn it up. And that’s what comes with the sport. I’m not designed to handle parts of this sport. But I’m working on it.”

Managing the Mental Chatter

For many athletes, the mental challenges of their sport are a hidden – and potentially devastating – opponent. And after Tokyo, the intrusive glare of the spotlight, coupled with years of performing at the highest level, exacted a heavy price on Dressel’s psyche. So in 2022, during the world championships, he stepped away from the sport. “It was blatantly obvious that I needed to get help if I wanted to live a healthy, happy, joyful life,” he admits.

His hiatus stretched on for eight months. He returned to training in February 2023. But that summer, he failed to qualify for the 2023 World Aquatics Championships in Fukuoka, Japan, a stunning fall for the 13-time world champion.

“Some people just have a better skill set to deal with the pressure,” Dressel says. “Quite honestly, mine’s not that great. It’s not something I was born to deal with, which sucks to say, considering that there are millions of people watching the Olympics.”

He’s been seeing a therapist at least once a week for the last two years and also limits his social media engagement, resisting the temptation to doom scroll on his Instagram account, where he has 630,000 followers. “I throw up a post and then get the heck out of there.”

“I can handle the physical elements of the sport,” he continues. “The water’s never hurt me. I’ve always had a great relationship with the water. The sport and water are two totally different things.” ▶



Polo Ralph Lauren Team USA
flag cotton sweater; Nobull
nylon and elastane shorts;
Omega Seamaster Diver
"Paris 2024" 42mm watch.

Paul Stuart cotton robe;
Emporio Armani viscose pants;
Omega Constellation 39mm
watch; Port Tanger sunglasses.





Fendi cotton and linen blazer; Canali cotton, linen and elastane pants; Omega Seamaster Aqua Terra 41mm watch.

A new focus on mental health throughout society has destigmatized an issue that for many has been a lonely and silent struggle. And in recent years, athletes have begun to speak publicly about the pressures and psychological challenges of competition. U.S. gymnast Simone Biles pulled out of the team finals at the Tokyo Games, citing stress. Tennis player Naomi Osaka abruptly withdrew from the 2021 French Open after disclosing her battle with anxiety. And Phelps, who has said his depression began after his first Olympic Games in 2004, struggled publicly for years before getting help, enduring multiple suspensions from governing body USA Swimming for DUI arrests. After his Olympic career he became a celebrity spokesperson for online therapy service Talkspace.

“The mental side of the sport has been the biggest difference for me this year,” says Dressel, “tuning into my mental chatter, welcoming it, whether it be negative or positive. It has helped me deal with pressure and media and outside forces I can’t control.”

Among the many aspects of the sport he can’t control are the internecine issues that have periodically cast a pall over the Olympics. Chief among them, for the athletes and the future of the Games, is the specter of systemic doping. In April, The New York Times reported that 23 Chinese swimmers on the country’s women’s team tested positive for the same powerful performance-enhancing drug months before the Tokyo Olympics. They were allowed to compete after Chinese officials secretly cleared them and the World Anti-Doping Agency responsible for policing the use of banned substances declined to take action. The Chinese women won the team gold in Tokyo, with the U.S. women’s team taking silver.

Russia, meanwhile, has been caught operating a long-running, state-sponsored doping scheme that has resulted in the rescinding of 48 Olympic medals. In 2019, WADA banned the Russian federation from all major sporting events, but the toothless punishment allowed athletes to compete under a neutral flag. And in 2020, the international Court of Arbitration for Sport reduced the ban to two years after Russia mounted an appeal.

“You would like to think that everyone’s doing what you’re doing and it just boils down to hard work,” Dressel says. “But the cheaters are out there. There are people I have raced against who have probably been doping and not been caught. I would like to be able to put more of my trust in the organizations that are supposed to be protecting us,” he says, citing WADA and the Fédération Internationale de Natation (FINA), the world governing body for aquatic sports.

“I’ve never understood how someone can fail a drug test, do their time and come back. If you’ve ever failed a drug test, you should not be able to compete ever again. There’s such a thing as muscle memory when you’re taking illegal drugs. When I’m done swimming, I will be a lot more vocal and active. Right now, it’s not worth my mental energy; I have practice in a couple hours.”

That Dressel may harbor a desire to someday take on a broader advocacy role in the sport is not a surprise to Anthony Nesty, his coach while at the University of Florida and the U.S. men’s team coach for the Paris Olympics.

“People seek him out for advice. At this point in his career he’s been there, seen it all, and to have him around our athletes in that capacity, it’s a big plus for our program,” Nesty says. “The reason we get paid is for performance, but he’s the perfect package. He’s a good kid, he comes from a good family, he’s got a great character, and he’s of course a great athlete. He goes above and beyond to help the person next to him.”

“What he’s done outside the pool with his mental health

quest will leave a much bigger legacy in the long run,” Gaines says. “Caeleb is [speaking out] as he’s competing at the highest level. When I was a swimmer, it was suck it up or else because you don’t want to give any of your rivals the least bit of advantage. When you’re talking about mental health and the peaks and valleys that you go through, he has a lot of people pulling for him, that’s for sure.”

Of course, to get to Paris, Dressel first has to qualify at the U.S. Olympic Team Trials, which began June 15 in Indianapolis, Ind. And this year’s meet is shaping up to be a unique spectacle. For the first time, the trials are being staged at a football stadium, with three temporary pools installed at Lucas Oil Stadium – home of the NFL’s Indianapolis Colts. There are fan activations, music and merchandise pop-ups, all while about 900 swimmers vie for 50 spots – some decided within hundreds of a second – over nine days in front of a 30,000-capacity crowd. Dressel is expected to easily make the team. And how he performs in Paris has the potential to cement his Olympic legacy and bolster his marketability beyond the sport.

For most Olympic athletes, endorsements are a critical stream of income. (There is prize money in swimming but it’s relatively paltry. Top finishers at the swimming world championships earn \$20,000 for each gold medal, with a \$30,000 bonus for setting a new world record; the U.S. Olympic and Paralympic Committee only began paying medal winners in 2017 – \$37,500 for gold, \$22,500 for silver and \$15,000 for bronze.) Dressel’s partnership with luxury watchmaker Omega (the company’s relationship with the Olympics dates back to 1932) is the brass ring of Olympic endorsements. But even for star athletes in the most popular Olympic sports – swimming, track and field and women’s gymnastics – endorsement opportunities are largely confined to the four-year cycle of the Olympics.

“No one really tunes in except every four years,” Dressel concedes. “That’s just part of the sport.”

Household-name status is conferred on only the most charismatic and decorated athletes. And even when an athlete achieves celebrity cachet, their ability to remain in the public eye can be fleeting.

“The opportunities are few and far between,” Gaines adds. “I hope in the future, our sport will do a better job of helping athletes post-career, because the Olympics is not for the faint of heart. You have to win a gold medal or multiple gold medals and then you have to have the characteristics that will drive you to bigger and better things outside your sport.”

Phelps (the most decorated Olympian ever with 28 Olympic medals, 23 of them gold) and snowboarder Shaun White (who’s post-Olympic career has included a video game franchise, investments in several California ski resorts and an activewear line) are recent outliers among male athletes. In general, women have been more adept at pivoting to fashion and beauty industries. Freestyle skier Eileen Gu – who won three medals at the 2022 Beijing Winter Olympics – has become a sought-after model, making her runway debut with Louis Vuitton resort 2023, and appearing in campaigns for Tiffany & Co. Track and field star Allyson Felix launched her own women’s-targeted footwear line in 2021, after revealing that Nike, her longtime sponsor, cut her endorsement pay by 70 percent when she became pregnant.

Dressel has the sun-kissed good looks and straight-arrow persona that lends itself to a certain caliber of brand endorsements. In person, he is deferential and polite, peppering conversations with “yes ma’am” and “yes, sir.” Even the copious amount of tattoo ink covering his left arm and right leg has a wholesome vibe: a bald eagle, an alligator (an homage to his alma matter mascot),

the black bear native to his home state, an American flag and, on his right forearm, the Olympic rings. He listens to pop-punk (Blink 182, Driveway), and likes to bang away on the drums. But he also has a collection of ukuleles.

He’s cerebral when it comes to the sport, but he also has a sense of humor. And the challenges he’s faced down outside of the pool only enhance his relatability for marketers, says Victoria Brynner, who has brokered numerous celebrity brand deals including between Johnny Depp and Dior and Catherine Deneuve and Louis Vuitton.

Athletes, note Brynner, “are heroic. And because of the physicality of what they do and how much they have to practice in order to be at the top of their field, there’s a certain assumption of purity. In terms of endorsements, the athletes’ values are very important.”

Dressel recently signed a new deal with pet food company Nulo. Caeleb and wife Meghan’s Tabby cat Rems and especially black Labrador Jane feature prominently on their Instagram accounts. (The Nulo campaign also features Biles, sprinter Gabby Thomas, and track and field thrower Ryan Crouser.) There are other deals in the works, and if he wins more gold medals in Paris, he can expect another Olympic-timed endorsement windfall.

A Love-Hate Relationship

Dressel’s earliest memory of being in the water was on his dad’s back. Mike Dressel swam in college as an undergrad at the University of Delaware, relocating to Florida to attend veterinary school at the University of Florida. In the Dressel household, swimming was not pushed onto Caeleb and his three siblings. Rather, in a state known for its beaches, canals and the most backyard pools in America, learning how to swim was a matter of safety. And it became an outlet for four energetic children.

“We had to do a sport,” Dressel says. “That was the family rule.”

Caeleb and his siblings – Tyler, Kaitlyn and Sherridon, now 32, 31 and 25, respectively – all swam on youth teams and Sherridon swam at the University of Florida with her brother. A natural athlete, Caeleb also excelled at flag football and soccer. He earned the sobriquet “rubber leg” because of his talent for sending a soccer ball sailing down the field. He may have taken to swimming early, but it wasn’t without its traumas. “I cried when I first learned butterfly. It was so hard. There’s so much rhythm and timing to it. It was brutal. I was like, when am I ever going to need to do this?”

By the time he was in middle school he had a love-hate relationship with the sport. “I would get to a point where I hated swimming,” he says. “It was boring. It wasn’t really the cool sport. Middle school is brutal and you don’t want to be telling everyone you’re wearing a Speedo.”

Nevertheless, in high school he joined the prestigious Bolles School Sharks swimming club in Jacksonville, although he attended the public high school near his home in Green Cove Springs, Fla., a picturesque suburb on the St. Johns River, about 45 minutes south of Jacksonville. (He first met Meghan at the Bolles swimming club. They married on Valentine’s Day 2021 and this February welcomed a baby boy, August Wilder Dressel.)

His dedication and relentless work ethic led to a slew of records and championships. At the 2011 Junior National Championships he broke the 13-14 national age group record in the 50-meter freestyle; the following year, he bested the 100-yard freestyle record in the 15-16 age group. At the Junior World Championships in Dubai, he broke the 17-18 age group record in the 100-meter free. The previous record holder in the event? Phelps. When he was a freshman at Florida, he was selected All-SEC for 2014-15. He won two national titles as a sophomore. And between his sophomore and junior years, he was swimming at the 2016 Rio Olympics.

“Just to make the [U.S. Olympic] team is a milestone,” he says. “You go to trials, people are crying because they just made the team, people who have missed qualifying are crying. It is such a saturated moment a month out from the Games. And then you make the team, you get your cap with the flag on it and your last name, and you have imposter syndrome because you know there are people who are fast enough to take your spot. I had that feeling in Rio. I was a 19-year-old looking around at Nathan Adrian, [Ryan] Lochte, Phelps, all these huge names. I’m like, ‘What am I doing here?’”

After two Olympics, Dressel no longer feels like an imposter on his sport’s biggest stage. And he’ll arrive in Paris in a much different, healthier, psychic space. He’s hyper competitive, but he’s also gracious and humble. He’s quick with congratulations for rivals and he thrives in a team atmosphere. “I need teammates,” he says. “I would not have made it as long as I have in this sport without them.” ▶

“I don’t see myself being able to step away from the water, or get a job where I don’t get to interact with people on deck, getting to hear the water, smell the water, get splashed by it. I need to be around the water.”

'47 cotton T-shirt;
Nobull nylon and
elastane shorts.





Giorgio Armani linen pants; Omega Seamaster
Diver "Paris 2024" 42mm watch.

Grooming by **Samantha Landis**
Shot on location at **Tampa Preparatory School**
Senior Market Editor: **Luis Campuzano**



DRESSEL'S TIME

At the Olympics, the difference between gold and nothing at all comes down to hundreds of a second. Dressel knows this better than most.

A perfectionist, Dressel has honed his start, his turns, his stroke. His relationship with Swiss luxury watchmaker Omega began after he touched the wall .06 seconds ahead of Australian Kyle Chalmers in the 100-meter freestyle at the Tokyo Games, winning his first individual Olympic gold and setting a new Olympic record.

"Omega looks for ambassadors who demonstrate the values of excellence and quality, those who raise the standards of their craft and are always willing to push the boundaries further," Omega president and chief executive officer Raynald Aeschlimann writes in an email to WWD. "Caeleb is the perfect symbol of that spirit. He and Omega share a strong connection to the Olympic Games, and his seven gold medals and multiple world records at that competition are proof of the outstanding benchmark he has set in his sport."

The Paris Games will be Omega's 31st as official timekeeper. On the cover of WWD, Dressel wears the Paris 2024 edition of the Seamaster Diver 300M. The watch has a gold bezel invoking the coveted Olympic championship medal, along with the Paris 2024 typography on the date display and the Olympic emblem on the tip of the second hand.

"The smallest difference in time matters so much in my sport and career," Dressel adds. "Knowing that Omega watches are the most precise and accurate watches, gives me a sense of trust. Looking at the panel at the end of the pool, with the Omega logo, displaying my time in a race, is a feeling so hard to describe. It shows months and months of hard training, all sum up in seconds."

He's also learned how to be more comfortable in his own skin and enjoy his time away from the pool. He and Meghan live on a farm in Micanopy, Fla., south of Gainesville and a little over an hour from where he grew up. They have five cows (Regina, Gretchen, Bambi, Sookie and Peaches) and eight chickens ("all sweethearts," Dressel says). The latter provide him with his breakfast: five or six eggs, over medium. Dressel extols Meghan's cooking: "She's past the point of me calling her a good cook, she's an excellent chef." But he's somewhat sheepish about the amount of food she has to prepare. "Every time we eat dinner, she's pretty much cooking for four people," he says. (When they go to a restaurant, he orders two entrees.)

He spends four hours a day in the pool and another two to three hours in the weight room. He's out the door in the mornings by 5 a.m. for the first training session, then he returns home, eats his eggs with some bread and fruit and takes a nap. He returns to the gym in the afternoon for weight training and more pool time. It can be a slog, and getting his endorphin high with activities outside of swimming has helped; he has a pickleball court and basketball hoop at his house.

He's not sure if the Paris Games will be his final Olympics. He would like to compete on American soil in the 2028 Los Angeles Summer Olympics. He'll be 31 years old at that point.

"I want to swim as long as I can, if I'm still enjoying it. But I also want to be good at it," he says. "I don't want to be getting dead last every meet. I don't think that's fair to myself or the sport. I truly believe the water tells you when your time is up."

Whenever that time comes, he would like to stay close

to the sport, and muses about someday coaching, the path of many former competitive swimmers. (Nesty won a gold medal in the 100-meter butterfly at the 1988 Olympics in Seoul.) And although he is a student of the sport, he seems to have ruled out becoming an on-air analyst.

"I have trouble sitting still. I have to be moving. I don't know if I can be up in the booth with Rowdy, I feel like I would explode."

He also still has trouble watching races – that goes for his own (especially his gold-medal winning 100-meter free in Tokyo) and even races in which he's not participating. "I feel out of control," he says. "It's really tough."

His mom Christina says her son's emotions have always been very close to the surface. "He's emotional at home and he's emotional in public. But I love that. I think it's authentic."

For Dressel, understanding the origins of those emotions, and sitting with inevitable failures, is obviously still a learning process. Maybe the answers are in the water, or maybe it's somewhere else.

"I don't see myself being able to step away from the water, or get a job where I don't get to interact with people on deck, getting to hear the water, smell the water, get splashed by it. I need to be around the water," he says.

Then he pauses, an idea forming in his head.

"I think right after, like the day after I'm done with my last race, I am going to hike the Appalachian Trail. That's a good five, six months if I'm keeping a steady pace. And maybe out in the woods, I'll have an epiphany. I feel like the trail will give me some of the answers I'm looking for." ■

Pushing Time

Chronographs are beloved for their timing functions, and modern versions stand out for their embellishments, bold colors and metal choices.

BY LUIS CAMPUZANO



Breitling Chronomat B01 42 Gianni Antetokounmpo, 42mm in 18-karat red gold.

Rolex Cosmograph Daytona, 40mm in white gold with diamonds.



Zenith Defy Skyline Chronograph, 42mm in stainless steel.

Audemars Piguet Royal Oak Offshore Self-winding Chronograph, 42mm in a 18-karat pink gold case.



Jaeger-LeCoultre Polaris Chronograph, 42mm in a stainless steel case.



Tag Heuer Carrera Chronograph Tourbillon, 42mm in steel.

Tudor Pelagos Fxd Chrono, 43mm in black carbon composite case.



Vacheron Constantin Overseas Chronograph, 42.5mm in pink gold.



IWC IW371626 Portugieser Chronograph, 41mm in 18-karat white gold case.

Zootopia

Brooches are no longer just a go-to for grandmothers. Like the pearl before it, the brooch is the new jewelry star for men. Conversational and a bit irreverent, animal-themed pieces are leading this newfound jewelry moment. BY THOMAS WALLER



Retrouvaf one-of-a-kind Perched Monkey brooch, 18-karat yellow gold, lapis and bicolored tourmaline.



Chopard Red Carpet Collection brooch featuring diamonds and rubies set in 18-karat Fairmined-certified white gold.



Selim Mouzannar Vintage Diamond Bird brooch, pink gold set with diamonds.



Cartier Panthere de Cartier High Jewelry brooch, 18-karat white gold, emeralds, onyx and diamonds.



Jean Schlumberger by Tiffany & Co. brooch in gold and platinum with a tanzanite, diamonds and a pink sapphire.



Harwell Godfrey Snail brooch, 18-karat yellow gold with champagne diamond and white diamonds.



Reza Butterfly brooch in yellow gold, blue sapphire and diamond.



Bulgari High Jewelry Serpenti brooch in yellow and white gold with two pear emeralds, marquise diamonds and pavé-set diamonds.



Cicada Toucan brooch with conch pearls, tourmalines, rubies, diamonds and enamel set in 18-karat gold.



Dena Kemp 18-karat white gold blue sapphire and diamond Dragon Fly brooch.



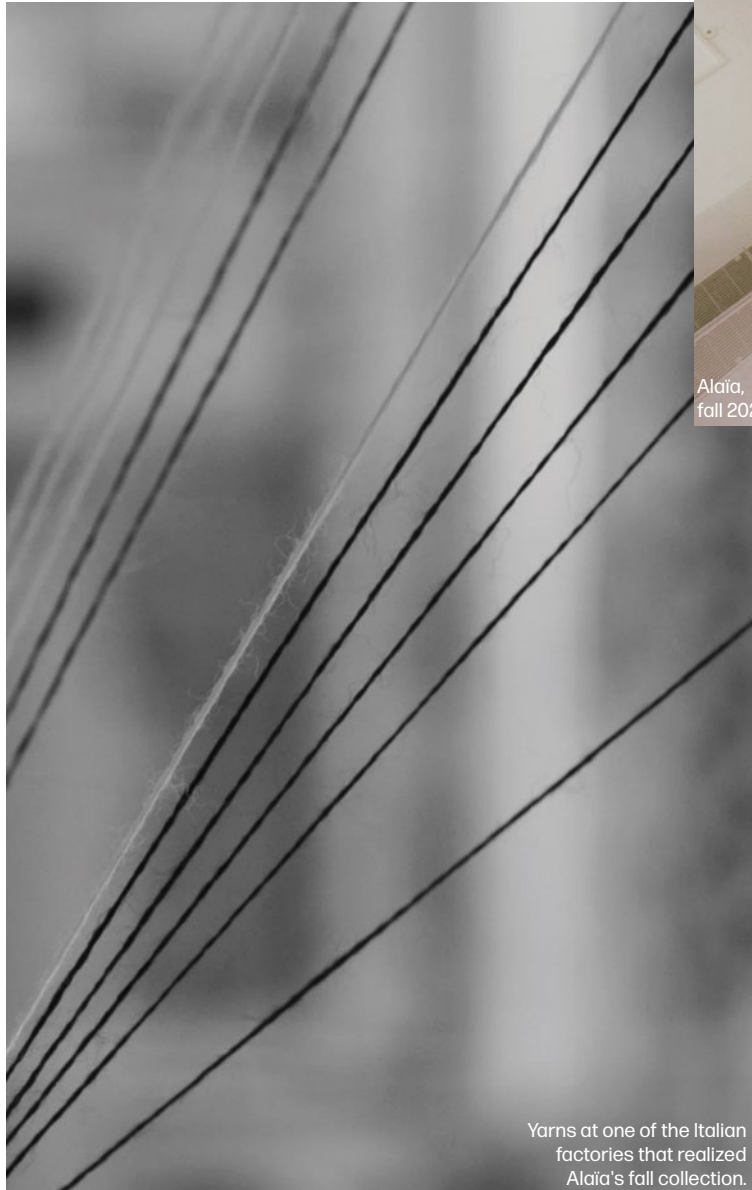
Mikimoto Gecko diamond brooch.

Anatomy of a Collection

With One Yarn, Alaïa's Pieter Mulier Unleashed Fashion Fireworks Galore

The designer recounts how one merino thread, and up-for-it historic Italian suppliers, yielded a collection greater than the sum of its parts.

BY MILES SOCHA



Yarns at one of the Italian factories that realized Alaïa's fall collection.



Alaïa, fall 2024

Mariacarla Boscono on Alaïa's fall 2024 runway.



A closeup of one of Pieter Mulier's looped yarn creations for Alaïa.

When Pieter Mulier joined Alaïa as creative director in 2021, he had the idea to one day create a collection entirely from white cotton poplin, an emblematic fabric of the late Tunisian couturier.

But after a discussion with Alaïa's in-house fabric director, the Belgian designer settled on a different idea: a collection made entirely from a single wool yarn, which yielded one of the most memorable and striking fashion shows of 2024.

It was a concept in sync with Alaïa's legacy of sensual shapes and innovative tailoring, free of extraneous embellishment – and an experiment that Mulier relished.

"Basically it was taking something extremely minimal and doing something maximal with it, which is very Alaïa. It's all about sculpture, it's all about the shape. It's all about the garment, and not what goes on top of the garment," he says. "I can't explain it, but felt like the right moment to do something so simple in a fashion landscape that is so [overcharged]."

WWD Weekend decided to take a deeper look at how the collection was realized, as it signaled how intensive R&D around a simple idea can produce powerful fashion fireworks.

It also underlined the importance of specialty manufacturers, for Mulier realized the collection with two of Alaïa's historic Italian suppliers, one for wovens and one for knitwear. Mulier declined to name the first one, but the second, Miles, is widely known as a key partner for Alaïa since 1981, realizing the brand's body-shaping compression styles and swishy knit skater dresses.

In fact, Alaïa parent Compagnie Financière Richemont

quietly acquired Miles last year, securing its vast archive and extensive know-how forged over decades of close collaboration with Alaïa's fastidious founder.

Mulier says both suppliers were game, the woven manufacturer conscripted to develop poplin, cady, organza, denim and other fabrics, and Miles to create animal-printed knits, skirts with seamless godets and fluffy coats that resemble shearling.

Finding a yarn amenable to both weaving and knitting machinery proved a challenge, as the tension needed to produce flat, smooth wovens and fluffy knits is not the same, and yarns can easily break, Mulier says. "So after looking, looking and looking, we settled on a merino yarn, very, very thin, nearly like a silk yarn, but less bouncy. And we tested it."

Four months into the experiment, the first trials were not quite up to snuff. But ultimately both suppliers figured out how to spin the merino yarn – with dashes of viscose, mohair and nylon where needed for additional softness, volume or strength – into the desired fabrics. After eight months of development, they were finally perfect.

"It was basically finding the right tension and the right machine to develop all these fabrics," the designer says. "It was actually quite a nightmare for them in the beginning."

Mulier notes that wool can be "quite tough and dry," and its suppliers washed, glazed and used other finishing technique to realize the desired hand-feel and drape of each.

"Development of fabrics isn't really something that is part of fashion culture anymore," Mulier says, explaining that the proliferation of collections – many luxury houses unfurl one every two months – precludes that. "So I think

on that level, [the factories] were quite excited to do something new."

The collection concept also engendered an ecological angle, since the three implicated suppliers, including the yarn manufacturer, were all located in close proximity in Italy's Veneto region, meaning minimal transportation of raw materials. Mulier says all the fabrics are yarn-dyed, not piece-dyed.

The one-yarn concept also engendered a different approach to building the collection. Normally, Mulier creates initial shapes in white muslin, but here, garments were developed with samples of the actual fabrics, all dyed ecru. So that meant a longer-than-normal process of development, followed by a more compressed period of design and fittings.

Mulier found working within his pre-set limitations exhilarating.

"I loved it, because it's easier. Basically, you have no options. It is what it is. When you launch prototyping, you know already the fabric," he says. "It taught me that you can do a lot with less – much less. And also when I saw or read the reactions after the show, the only thing I thought is, 'Oh my god, it's still possible. You don't need all the bling and the circus around the show.'"

The merino experiment also facilitated a shift in fashion mood at Alaïa, long associated with clinging, hot-blooded silhouettes. Mulier had leaned into the sexy side of the brand with his first collections, encasing his models in leather, latex or nearly sheer jersey.

Here, the collection was more covered up, sly draping or expert coiling leaving slivers of skin exposed. "I also



like the idea that a woman is sensual in wool,” he muses. “This overtly, assuming sexual woman – I’m not so sure if I’m into it anymore, and modern anymore to look at. It’s mostly a feeling I have.

“I felt that the sensuality that we showed was the right one, because it was between showing and not showing, between covered and not covered.”

Mulier confesses he wasn’t sure if today’s fashion audience – accustomed to extravagant sets, celebrity hoopla and theatrical bombast – would appreciate his one-thread collection, but they did. Alaïa’s fall collection – paraded to 150 people across three shows at the brand’s Rue de Marignan boutique – yielded ecstatic reviews and a “very, very good” reaction from wholesale clients and VICs alike.

“Many clients called to reserve pieces – even clients that we didn’t know, which is a good sign,” he says.

Among the coveted items were the opening looks constructed from looped yarns, a topiary-like pink coat, and the body-skimming dress worn by veteran model Mariacarla Boscono “because they love the idea of being fully covered, yet sensual.”

“I’m sure the collection will sell amazingly well,” echoes Myriam Serrano, chief executive officer at Alaïa, who says showroom appointments went “very well,” with buyers responding strongly to draped jersey dresses, asymmetrical skirts and tops, knitwear and the wool pieces that closely resembled denim.

She is confident that women will respond to the back story of the collection, with its innovative technicality, haute craftsmanship and pleasing design language exalting circular and rounded shapes.

Despite the short attention spans social media has engendered, and the razzle-dazzle peddled by today’s giant luxury brands, Mulier discovered that “a simple concept can be enough. And also that people respond to a simple concept, that made me very happy.”

He flicks through Instagram to find a video showing model Liisa Winkler strolling the silver runway in a simple halter top and unusual, balloon-shaped pants composed of layer-upon-layer of wool, undulating like the gills of a fish. It had racked up nearly 50 million views.

The designer points out that experimentation and freedom are deeply engrained in the Alaïa maison, for the founder did everything his own way: showing collections to his own calendar and at his whims, and was not slave to merchandising or marketing imperatives.

“It is a platform where people accept quite a lot,” Mulier says. “It’s part of the DNA of this brand to be free from many things.”

The merino experiment also yielded fabrics that he’s keen to use again in future collections. While confessing he was never a fan of wool cady, Mulier says he is taken by the one the brand’s woven supplier developed since it offers “a tension somewhere between masculine and feminine, which I like a lot.”

“And actually it’s a perfect fabric for daywear. It’s going to be a classic for us.”

What’s more, some of the knitted merino developed by Miles will also be reprised for certain style families in future.

Founded in 1962 by Silvia Stein Bocchese, Maglificio Miles SpA is the first company Mulier visited when he joined Alaïa, knowing it was the maison’s most important

partner and guardian of its patrimony, having kept every piece made with the founder.

He explains that Stein Bocchese, already a key manufacturer for Yves Saint Laurent, Sonia Rykiel and Chloe, paid a visit to Azzedine Alaïa in the early ’80s to show him what she could do. “And they fell in love,” Mulier relates. “And basically, it was the beginning of the most important relationship that Azzedine had. He went often to visit them in Italy, and they became very good friends.”

The founder, always doing things his way, would sometimes make collections based entirely on knitwear, and it remains a linchpin category of the maison, accounting for about 45 percent of the business, according to Mulier.

The single-yarn collection, which falls under the fall 2024 season at Alaïa, has already been produced and is slated for delivery in July.

Mulier says sales associates will be fully educated about the genesis of the collection, so the fascinating “how-it’s-made” story can be transmitted to consumers.

“In the end, clients like a story, and they like when there’s a concept behind the clothes, more and more.”

Indeed, the brand is queuing up content to enlighten its clients and future clients about the collection, including footage of those merino yarns spinning in the knitwear factory.

Says Serrano: “This single-yarn story makes a strong statement...so it’s interesting to communicate around that.”

Editor’s note: This “Anatomy of a Collection” is the first of an occasional, recurring article delving behind fashion shows with a unique back story, particularly in R&D.

Parisian Power

Parisian style is legendary, created by icons from Brigitte Bardot to Catherine Deneuve. While it requires a certain natural élan, these designs from recent runways offer fresh takes on boho, casual chic, ladylike looks and wardrobing for dark nights.

BY ALEX BADIA AND EMILY MERCER

BRIGITTE BARDOT

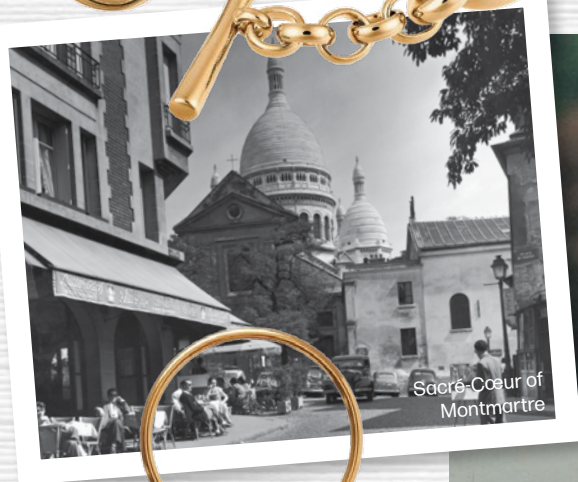
Boho



Charlotte Chesnais bracelet.



Celine hat.



Sacre-Coeur of Montmartre



Chloé bracelet hobo bag.



Bridgitte Bardot in "Contempt."



Loewe boot.

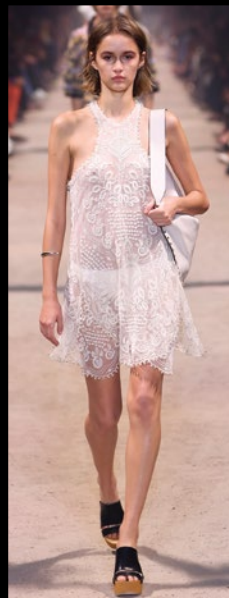
Alghieri necklace.



ON THE RUNWAY



Chloé



Isabel Marant



Stella McCartney



Rabanne



Chloé



Aurelie Bidermann necklace.



Loro Piana flats.

Brigitte Bardot and Sacre-Coeur photograph by Getty Images; Brigitte Bardot in Contempt by Everett Images; Street Style by Kuba Dabrowski; Chloé; Isabel Marant; Rabanne by Giovanni Giannoni

INÈS DE LA FRESSANGE

Ladylike

Max Mara sunglasses.



Mikimoto earrings.



Prada Galleria bag.



Bottega Veneta small gemelli bag.



Chanel slingbacks.



Hotel de Crillon in Place de la Concorde.

Gucci Ancora lipstick.



Inès de la Fressange photograph by Guy Marineau; Street: Style by Kuba Dabrowski and Yu Fujiwara; Paris Neighborhood (Hotel de Crillon in Place de la Concorde) by Getty Images; Chanel(yk, Aldama; Dior by Rodin Banica; Miu Miu and Louis Vuitton by Giovanni Giannoni

ON THE RUNWAY



Chanel



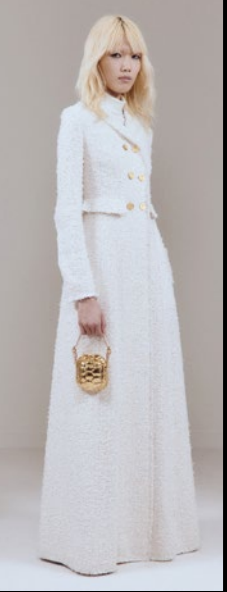
Alessandra Rich



Dior



Chanel



Giambattista Valli



Miu Miu



Louis Vuitton

CATHERINE DENEUVE

Dark Nights



Charvet tie, available at Bergdorf Goodman.

Cartier Reflection de Cartier earrings.



Bulgari watch.

Balenciaga pump.



Catherine Deneuve in "The Hunger."



Christian Louboutin pump.



Place Vendôme



Catherine Deneuve photograph by Guy Marneau; Catherine Deneuve in "The Hunger" by Everett Images; Place Vendôme by Getty Images; Street style by Kuba Dabrowski; Schiaparelli, Thom Browne, Saint Laurent, Maison Margiela, Valentino by Giovanni Giannoni

ON THE RUNWAY



Schiaparelli



Thom Browne



Saint Laurent



Maison Margiela



Nina Ricci



Valentino



Celine

JANE BIRKIN

Casual Chic



Chanel shield sunglasses.



Jane Birkin in "Don Juan."



The Row sock shoe.



TAURANT



Adidas Originals x Wales Bonner samba shoes.



Montmartre

Jane Birkin, Birkin Bag and Montmartre photographs by Getty Images; Jane Birkin in "Don Juan" by Everett Images; Street Style by Kuba Dabrowski and Yu Fujiwara; Schiaparelli; Hermès; Coperni by Giovanni Giannoni

ON THE RUNWAY



Schiaparelli



Hermès



Coperni



Courrèges



Alaïa



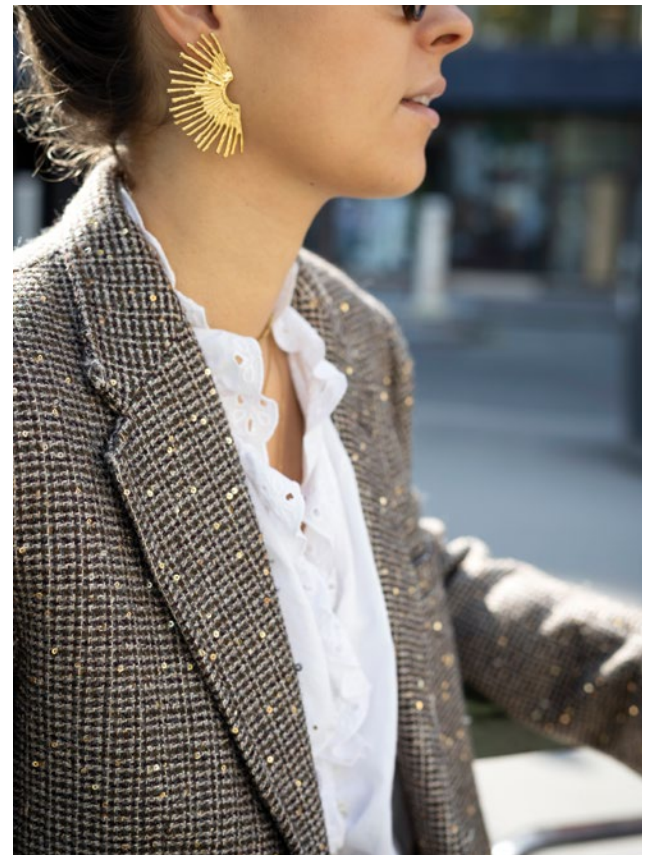
Jacquemus

THEY ARE WEARING

Vive Paris

Understated minimalism, ladylike references and denim define modern Parisian style.

PHOTOGRAPHS BY ÉLODIE CHAPUIS







Burberry 'Arch' Sunglasses

"Burberry sunglasses; I love this shape that can work on men and women – you can switch up with your partner."

French Bloom x The Webster's Limited Edition Le Scarf and Le Rosé

"French Bloom x The Webster's limited-edition collaboration, a signature silk scarf delicately wrapped around a bottle of French Bloom Le Rosé, my favorite nonalcoholic summer drink. Made from 100 percent organic silk satin, harmonious and sophisticated, it can be tied a thousand ways, in your hair, on a bag, etc."



Constance Jablonski



Maison Michel 'Austin' Straw Cowboy Hat

"I love how they revisited the cowboy shape in summer straw hats, especially this one with the shells chain."



Suzie Kondi 'The Anchor Cardigan'

"A nice little cashmere cardigan from Suzie Kondi for fresh evenings to throw on top of a night outfit."

Add to Cart

Constance Jablonski's Top 10 Summer Essentials

From beach must-haves and a nonalcoholic summer drink to novelty fashions, the French model and WWD's June Weekend guest editor shares her top 10 summer items to "add to cart."

BY EMILY MERCER

At age 17, Constance Jablonski moved from the northern French countryside to New York City to pursue her modeling career. Since then she has not only become known as one of the most sought-after talents in the industry for nearly two decades – posing on the covers of leading fashion magazines and in advertising campaigns for brands spanning from Hermès and Calvin Klein to J.Crew; walking numerous catwalks, and serving as a global ambassador for Estée Lauder and face of Guerlain's Abeille Royale skin care range, to name a few – but also for her personal style that blends classic Parisian chic with casual ease and hints of novelty.

In 2021, the model also became an entrepreneur with the launch of French Bloom (founded by Jablonski and close

friend Maggie Frerejean-Aittinger), a sparkling nonalcoholic alternative to bubbly Champagne.

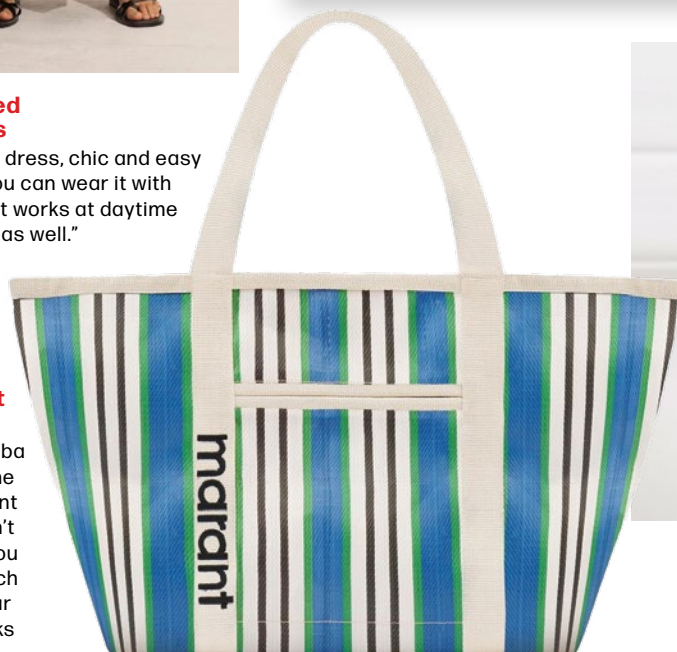
The zero-proof wine alternative is now seen at global retailers, eateries and locales as high-profile, or mainstay, to fashion enthusiasts as Jablonski's personal style and portfolio. They include Erewhon and Boisson; the Beverly Hills Hotel and The Carlyle in New York; Galleries Lafayette in Paris, and Mr. Chow and The Odeon in New York, among others.

The beverage brand has even collaborated with The Webster to design a limited-edition silk scarf, wrapped around the bottle of its Le Rosé, which Jablonski has dubbed one of her top 10 fashion and lifestyle essentials for the months ahead.



Matteau Gathered Drop-waist Dress

"A Matteau summer dress, chic and easy at the same time. You can wear it with Greek sandals and it works at daytime and in the evenings as well."



Isabel Marant 'Darwen' Bag

"A big beach or caba bag. I love this one from Isabel Marant because it doesn't get damaged if you take it to the beach and can hold your towels, your books and more."

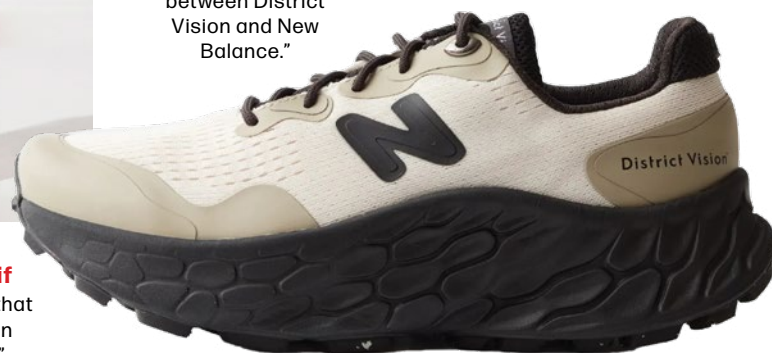


Violette_FR Sérums Superlatif

"An after-sun serum that helps calm your skin after a beach day."

District Vision + New Balance Trail Running Shoe

"A trail/running shoes for your summer hikes. I love this collaboration between District Vision and New Balance."



Tressé Jacquard Beach Towel

"One hundred percent cotton beach towel from Tressé Paris – love the terracotta color."

Joone The SPF 50+ Moisturizing Cream

"My SPF 50 + Day cream moisturizer from Joone; it protects, hydrates and doesn't leave any white marks on your skin. It's also vegan and for each cream you buy, 1 euro goes to the protection of corals."



beauty

Born to Perform

From Serena Williams' sports-oriented Wyn Beauty to the latest smudge-proof lip tint by Benefit – here, nine new beauty launches designed to last through the sweatiest of circumstances. BY NOOR LOBAD



Wyn Beauty Featuring You Hydrating Skin Enhancing Tint \$29

One of the first products tennis champion Serena Williams began developing for her inclusive beauty brand, Wyn, this SPF 30 skin tint features a buildable, gel-cream formula and is designed to perform under high-intensity circumstances – from competing in a Grand Slam (as one does) to the hustle-and-bustle of a 9 to 5 job.



Cover FX High Performance Setting Spray \$33

Its game is in its name: intended to prevent makeup from succumbing to water and sweat, this setting spray features fermented algae extracts to protect skin from environmental pollutants and can be applied to a makeup sponge prior to foundation and concealer application for added staying power.



OneSkin Triple Power OS-01 Body SPF \$54

Water-resistant for up to 80 minutes, biotech beauty brand OneSkin's mineral body sunscreen features 14 percent zinc oxide to prevent UV damage, as well as the brand's signature OS-01 peptide, which aims to boost collagen and hyaluronic acid biosynthesis.

MAC Cosmetics Macstack Waterproof Mascara \$28

Formulated to maximize curl, lift and for clump-free layerability, Macstack's waterproof formula also survived a viral, tear-inducing, 2 million Scoville hot wing bite by TikTok star Monet McMichael.



Dae Fairy Duster Dry Shampoo \$30

Corn starch gives this non-aerosol, vegan formula its oil- and sweat-absorbing claims, while mojavé yucca aims to relieve the common pain points that can come with dry shampoo usage, including itchiness and flaky scalp.



Benefit Cosmetics Splashtint Moisturizing Dewy Lip Tint \$24

When it comes to lip tints, Benefit is the brand that keeps on giving. Since its launch in 1976, the brand's original Benetint formula has spawned several similarly smudge-proof successors including Lovetint, Gogotint, Floratint and now: Splashtint. Formulated with glycerin and hyaluronic acid, this longwear formula offers a hydrating, dewy finish in 12 summer-inspired shades.



Kulfi Beauty Free the Brow Gel \$26

This multitasking clear gel doesn't just hold brows in place; it also features vitamin E and sunflower oil to promote hair health and density over time – a nod to the South Asian hair oiling rituals founder Priyanka Ganjoo grew up with. Plus, its lavender comb is designed specifically to lock in front and tail hairs for the ultimate laminated look.



Typology T33 Color Corrector for Redness \$34.90

For addressing post-workout redness, Typology's latest launch delivers niacinamide and green seaweed to calm the skin. The buildable, self-adjusting formula is suitable for all skin tones and is best applied with fingertips – perfect for on-the-go assistance.



Briogeo Style + Treat Sleek Stick \$23

Part of Briogeo's new Style + Treat franchise, this sleek stick harnesses yuzu and plum oil to tame flyaways and rogue baby hairs, aiming to offer a glossy – rather than waxy – finish that can hold up in hot and humid conditions.

Office Culture

From Rare Beauty's plush, pink headquarters to The Outset's modern-rustic outpost – here, a glimpse into four of beauty's most beautiful offices. BY NOOR LOBAD

Violette_FR DUMBO, BROOKLYN

A picture may be worth a thousand words, but a single shelf situated in Violette Serrat's office relays entire histories.

That's a somewhat literal assertion – the makeup artist-turned founder of her eponymous beauty line has a penchant for all things vintage, and it shows – but it's also true in a figurative sense; the trinkets, mood boards and even the Parisian-style moldings that furnish the office serve a very specific purpose – to ineffably depict the artistic and cultural heritage of Violette_FR.

"I don't think I'm always the best communicator, but this brand is so clear for me in my head," says Serrat. "Having my world around me so that I can point things out, so things are in my face constantly in a concrete way – it's like instant access to my creativity."

Between the seemingly countless jars of dry powder pigments sourced over the years from various Japanese flea markets ("when I started doing makeup I would carry around my pigments in kits because makeup products were too expensive," Serrat says), to the 20-plus paintbrushes stationed on Serrat's desk, the space reads almost as much like an artist's workshop as it does an office space.

"I see this brand as a modern maison, and to build a maison you need to have a 'maison' – a real house," says Serrat, who curates "cabinets of curiosities" – or small, glass-encased displays featuring the historical references, color swatches and imagery that have inspired Violette_FR products, on view near the office entryway.

A literal cabinet in Serrat's personal office, meanwhile, hosts other items of significance – the kaleidoscope she found at a flea market that inspired the secondary packaging of Boum Boum Milk, vintage beauty packaging by French heritage brands, flower guidebooks and so on.

"A customer sent me this color guide which I'm looking into at the moment, because I'm very interested in the symbolism of colors," says Serrat, whose signature pinky-peach walls are the fruit of a carefully DIY-ed Pantone paint blend and several Home Depot runs.

"Everything with me is so specific, sometimes I'm like, 'can't you want something that's already done?'" laughs Serrat. "But in a way it's good – it's easy



The Violette_FR wall.

Violette Serrat's office.

influencers – including "Get Ready With Me" heavy hitter Katie Fang and breakout podcaster Bobbi Althoff – have starred in social content on said couch alongside Johansson and The Outset cofounder and chief executive officer Kate Foster Lengyel.

A few feet away, samples of the brand's Purifying Clay Mask, Barrier Rescue Balm and makeup-priming Prep Serum are stacked along a bookshelf atop heaps of coffee-table books – among them a volume of Yaffa Assouline's "Avant-Garde Orientalists" and a 700-plus-page copy of

Milady's aesthetics guidebook. "Kate is obsessed with this book – she's always pulling it out for inspiration," Orfeo explains of the latter.

Meanwhile, a life-size cardboard cutout of Johansson – whose time of late is mostly spent filming Greg Berlanti's upcoming "Fly Me to the Moon" – overlooks the showroom. "It was from an appearance on 'Good Morning America,' and so while she's been gone we've been like, 'OK – we need our Scarlett.'"

Other touches, such as a slew of past campaign imagery sprawled across the walls and Johansson's dining table that's now the centerpiece of the conference room, ensure that even when the cofounder isn't physically present, she's at the office in spirit – and, in the case of her cardboard cutout, head-to-toe Prada.

A typical team coffee/food run looks like: "Devoción, which is right around the corner, is our most popular spot – Ole & Steen is our other coffee go-to, and Sweetgreen is a couple of blocks away for lunch." ▶

for me to know what I want."

Where the water cooler convo is at: "Weirdly, the conference room – because we'll all be in there and within 15 minutes we're laughing and having a conversation about something uninteresting – divertir – it entertains you."

The Outset

SOHO, NEW YORK CITY

For the average chronically online beauty lover, a step into Scarlett Johansson's The Outset office immediately evokes a familiar scene. "It's sort of our showroom area," says brand manager Lorelei Orfeo of the modern-rustic-style open space, colloquially referred to as the "living room" by the brand's team.

The room's cognac tan leather couch, in particular, has "become kind of famous," Orfeo continues. "It's where a lot of our content happens, where we do a lot of our TikTok livestreams." Indeed, many of TikTok's favorite



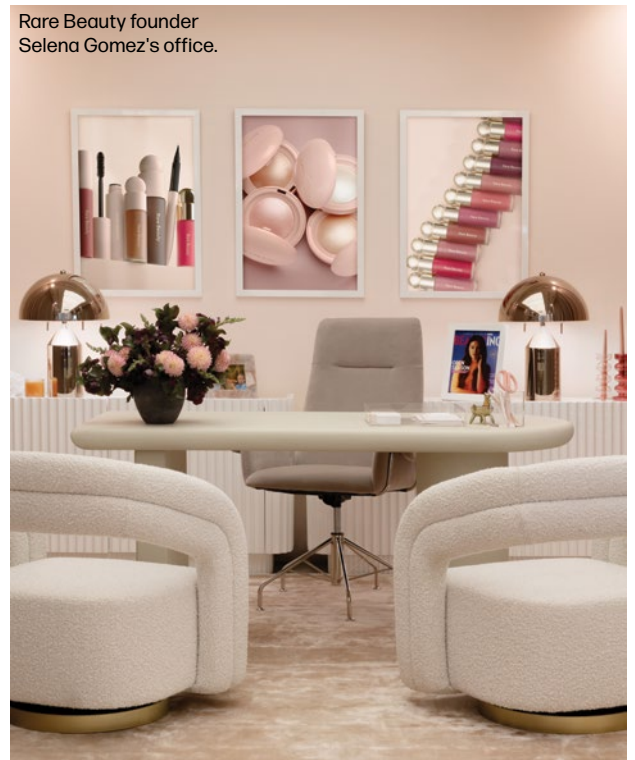
The Outset living room.



The Outset CEO Kate Foster Lengyel's office.



Rare Beauty



Rare Beauty founder Selena Gomez's office.

Rare Beauty

EL SEGUNDO, CALIF.

"It's pretty incredible what a coat of paint will do to a building," demurs Rare Beauty's chief product officer Joyce Kim. Having joined the brand in 2019 – before its 2020 debut at Sephora – Kim remembers the (now seemingly unthinkable) pre-launch-era bare walls of Rare's El Segundo, Calif., headquarters. "We hadn't finalized any of the brand's shades, colors, or creative cues – it was kind of just this shell of an office," she recalls.

Come 2023, the Selena Gomez-founded brand had not only long since established the pink and plum hues that define its visual presence, but also its mission of fostering inner-outer well-being – two of the chief principles that informed the redesign of its headquarters that fall.

The revamp, executed by interior design firm Havenly, came in tandem with the development of Rare's aromatherapy-infused Find Comfort body care collection. "Developing the line was basically parallel to creating the vibe, atmosphere and environment of the office," Kim says.

Hardly a stone has been left unturned in pursuit of curating that warm office feel – from a strategically placed assortment of lounge-worthy couches to touches of ambient lighting throughout, to the implementation of "Mental Health Thursdays," which entail office-wide activities such as yoga, breath-work sessions and group walks. "We'll take over the front entrance of the lobby or the kitchen and move all the furniture out so we can have space to do these activities," Kim says.

The space's pièce de résistance? Custom Sherwin Williams paint shades adorning each step of the lobby's staircase, mirroring the shades that comprise Rare's hero Soft Pinch Liquid Blush collection.

Where the water cooler convo is at: "The kitchen – it's just become this place where so much content creation happens. Tony, our head of IT, has been featured on our TikTok a lot because he's kind of the epitome of someone who doesn't know a ton about beauty, so when the entire team is in the kitchen and he's in there eating lunch, we'll just interview him like, 'what are your favorite Rare Beauty products?'"

Glossier

SOHO, NEW YORK CITY

Architect Rafael de Cárdenas was the creative force behind Glossier's SoHo, New York, headquarters, a space that brings the brand's signatures – and lore – to life in the form of pink-upholstered sofas, subtle red accents and a relaxed-minimalist design that seeks to prioritize aesthetics and comfort.

"Rafael worked closely with Emily [Weiss, founder of Glossier] to make sure the space felt right for us," says Kendall Latham, director of retail and experiential design at Glossier. "We wanted it to feel cozy – despite being an office for 150 people."

Case in point: the office's natural light-filled "lounge" serves as a multifunctional space where team members can grab a meal, host informal meetings or, thanks to a mini-stage situated at the front, attend speaker sessions by the likes of Deepak Chopra, Bobbi Brown and others.

Glossier's many eras are well documented throughout the space – an archive near the entryway displays prototypes of now-signature offerings such as the brand's



Inside Glossier in SoHo.



Glossier bathroom.

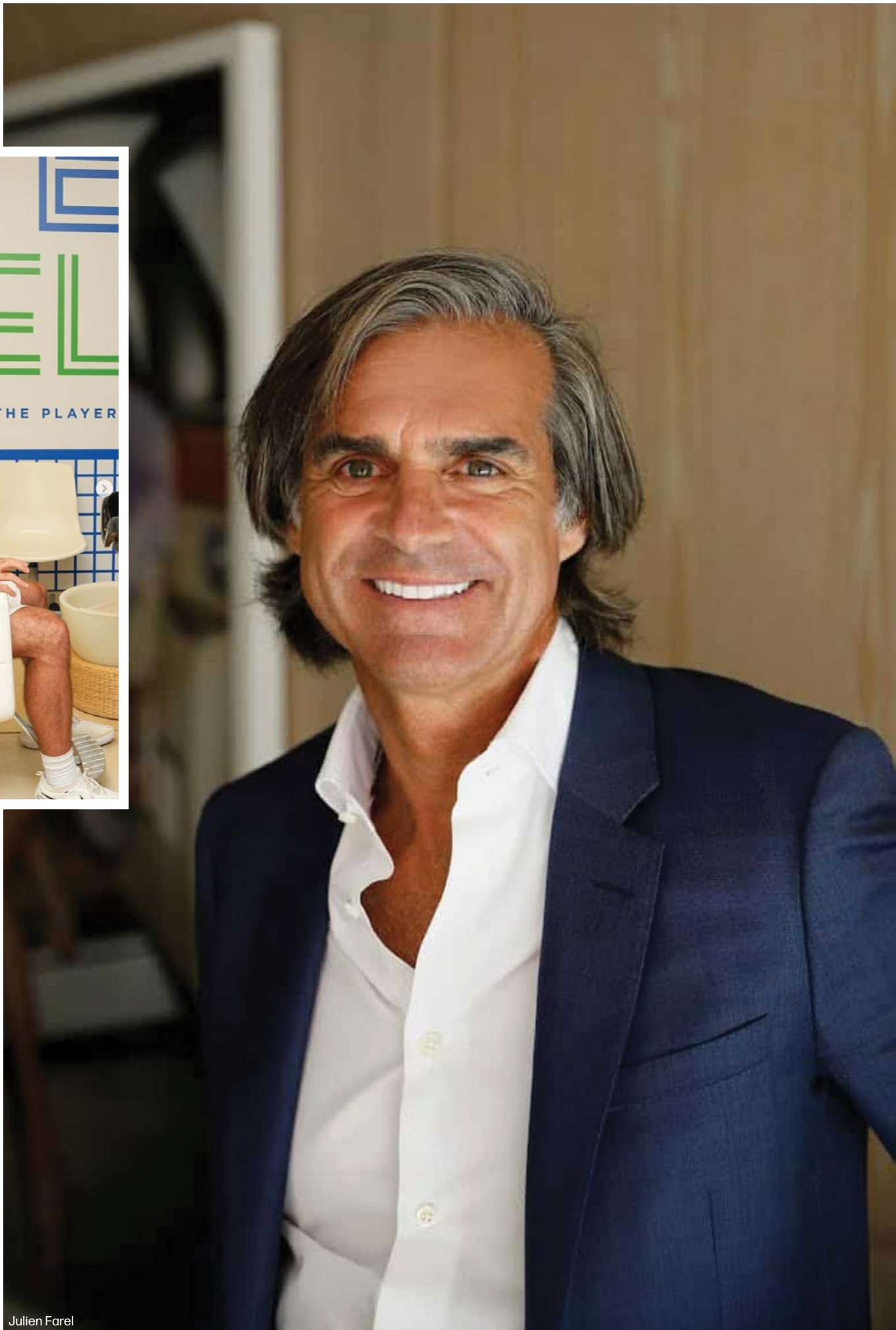
pink bubble wrap pouches and clay molds of the Glossier You perfume bottle; elsewhere, framed portraits of Troye Sivan's 2019 campaign for Glossier Play, the brand's now-shuttered line of dialed-up makeup offerings, glimmer (literally) along a wall.

Conference rooms are named after accomplished women – Beyoncé, Cher, Michelle Obama and the like – while smaller, numbered phone booths serve a secondary purpose as blind product-testing rooms. "It'll be like, OK – rate door number one compared to doors number two and three – we kind of use it as a fun experiment hall," Latham says.

One wall in the office's primary workspace is dedicated to showcasing Glossier fan mail – a surprising amount of which comes in the form of wedding and Bat Mitzvah invitations.

"This company – we just get invites," says Roya Shariat, Glossier's director of social impact and communications, gesturing toward a save the date sent by a bride-to-be asserting she will, in fact, be wearing Cloud Paint and Stretch Concealer on her big day.

Where the water cooler convo is at: "The coat closet. Or the bathroom – you can get ready in there before work or after, and the lighting is just the best – it automatically makes you hot, I can't explain it," Shariat laughs. ■



Julien Farel

Disciplined Approach

The legendary hairstylist takes the same lived-in approach for all of his clients – on and off the tennis court. BY JAMES MANSON

Julien Farel, the legendary hairstylist with salons from Park Avenue in New York City to Palm Beach, Fla., first began cutting hair decades ago.

As for what keeps him going? The love of the game.

“It takes a long time to get to where you want to go,” Farel says. “Even after doing it for some time, people ask why I still do it. And for me, I work for beauty, I work for passion and I love my industry.”

He has combined that vigor with myriad skills to define his both sculptural and made-for-real-life approach to cutting hair.

“The way I was trained is very architectural. You understand volume in a space and how to build it. I was passionate about modern architecture and that works out really well with this skill,” he says. Even prior to that, “at the age of 14, I was asked to train for national selections [in France] to become a professional soccer player.”

Though varied, Farel says that growing his business hasn’t been that different from training for soccer stardom. “It’s always about discipline,” he says. “It’s the same thing as even learning to play the piano. It’s discipline, focus, hard work. There is no mystery to success.”

He’s still involved with sports, going on his 16th year opening a salon at Billie Jean King National Tennis Center for players in the U.S. Open.

“For me, the players are young and beautiful, and they represent aspiration. They are the dream,” Farel says. “You account for the weather – it’s super humid – and we’re not doing an editorial photo shoot. You need to give them a real haircut, a great haircut and know that that’s how they’re going to keep it.”

When not prepping clients for the court, Farel works out of his salon in the Loews Regency hotel on Park Avenue, which initially opened in 2014. “Our business is very sustainable because our price is pretty expensive. We’re

probably the number-one salon in New York, making eight figures. But the fact is, with COVID-19, we had to reinvent ourselves,” he says. Haircuts at his salon start at \$210, while glossing and color services start at \$150.

Part of that has been making sure clients are getting more personalized service. “I was doing 37 cuts a day, and now I do between five and 10. I love it,” he says. “I give clients an hour of my time because, in today’s work, if you charge a lot of money you have to deliver for quality. I do the welcome, I do the finishing, and I only have an assistant for shampooing or for helping me with clips.”

He still thinks in terms of proportion, volume, architecture and of a haircut’s longevity. “You need to make sure the haircut’s going to grow accordingly and the clients aren’t going to come back every week,” he says.

Farel first came to New York from a village southeast of Lyon, France, in 1992 when he was working for Jacques Dessange. “I spoke no English, I knew no one, and I was sleeping on the floor in Brooklyn. After work, I would go to people’s homes and do 10 haircuts for \$30 each, and I

was working every night. I arrived in New York in March and by August, I was taking my own apartment.”

Since then his customer base has grown to be roughly 40 percent male, 60 percent female. While women are more adventurous, “the men are consistent,” he says. “If you give them your time, they will use you forever. Men who used to pay \$55 when I started are still with me, and some come every two weeks.” He now operates his New York salon, as well as one in Palm Beach.

He’s also taking a more educative approach – both with his staff and his clientele. “I try to teach people how to understand volume and care,” he says. “Every Tuesday, we have a mandatory training so the staff can grow and learn and bring more. Our goal is to exceed client expectation.”

After decades of career highs – and an especially good year – he’s thinking about the decades to come. “To grow, we need someone who has a larger vision,” he says. “If you don’t grow and go up, you go down. This is our baby and our legacy.”

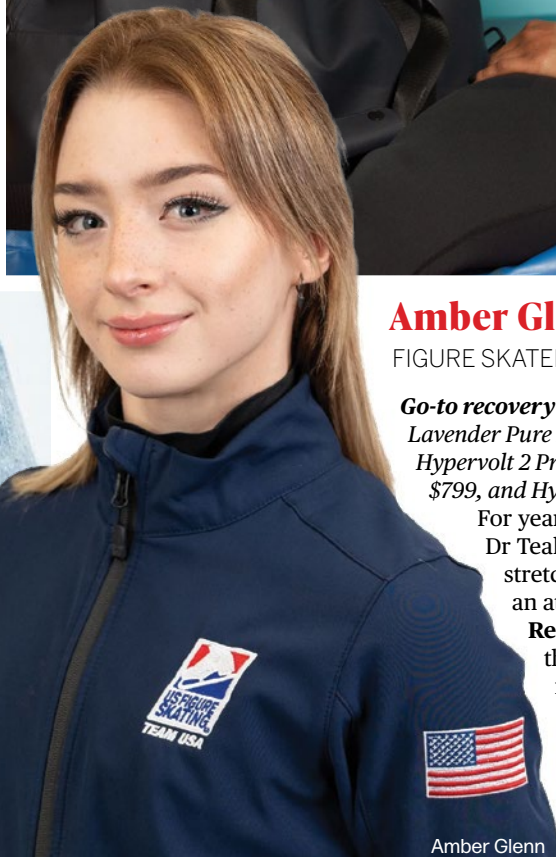
Winning Recovery

Star athletes share their top products and routines – from massage guns to meditation apps. BY EMILY BURNS

Gabby Douglas



Suni Lee



Amber Glenn

FIGURE SKATER AND 2024 U.S. CHAMPION

Go-to recovery products: Dr Teal's Soothe & Sleep Lavender Pure Epsom Bath Salt, \$7; Hyperice Hypervolt 2 Pro, \$329; Hyperice Normatec 3 Legs, \$799, and Hyperice Vyper 3, \$199

For years I relied on an old fashioned Dr Teal's hot epsom salt bath with some stretching after but as I've advanced as an athlete so has my recovery.

Recovery must-dos: A very important thing for me is to make sure I rehydrate myself and have some type of protein intake. I then make sure to include some light stretches before moving onto my next task of the day. I also participate in physical therapy twice a week at the Olympic/Paralympic training center in Colorado

Springs. In the evening a hot shower/bath along with some deeper stretches followed by using the NormaTech3 legs before bed.

To me, recovery means... Recovery is very essential to me as someone who's been skating for almost 20 years. It's good to remember that physical recovery is important but so is mental recovery. No matter if you're a pro athlete or a college student, recovery is what helps prevent both physical and mental burnout. Taking time for self care whatever that may look like is a good start to effective recovery.

Naomi Osaka

TENNIS CHAMPION

Go-to recovery products: Hyperice Hypervolt Go 2, \$129

I love how convenient it is to throw in my suitcase and travel with.

Recovery must-dos: My recovery routine after matches always looks the same. I cool down on the bike for 10 to 15 minutes to lower my heart rate. After that, my physio stretches me out for another 20 minutes. I normally use this time to wind down mentally and reflect on my match.

To me, recovery means... An effective recovery for me includes a physical cooldown as well as a mental recovery by meditating and listening to calming music. I think that the mental recovery is just as, if not more important, than the physical. My work with [mental health care platform] Modern Health really taught me a lot about meditation as that was something I had never tried before and now I am leading my own meditations and meditations for kids. It's really been a calming force in my daily practice.

Suni Lee

GYMNAST AND OLYMPIC GOLD MEDALIST

Go-to recovery products: Therabody Theragun Mini, \$199; Therabody TheraCup, \$149, and the Calm app, \$15 per month

I keep the Mini Theragun in my gym bag and use it throughout practice or after competitions. It really helps break up knots and releases a lot of tension. Cupping is good for muscle recovery, and [Therabody TheraCup] combines heat and vibration for instant relief. Mind recovery is something we should never forget about. I love using the Calm app for daily meditations, especially before and after competitions. It puts me in the best headspace.

Recovery must-dos: Once a week, I try to sauna and cold plunge. I love doing the sauna for 15 minutes, followed by a three-minute cold plunge. If I know I have a competition coming up, I'll do this the day before.

To me, recovery means... Recovery means caring for your body and mind and giving it everything it needs to perform at its highest potential. Our bodies are incredible and allow us to push boundaries, so it's important to ensure that we're giving them the proper rest, nutrition and tools to recover.

Gabby Douglas

GYMNAST AND OLYMPIC CHAMPION

Go-to recovery product: Dr. Scholl's Severe Cracked Heel Repair Restoring Balm, \$8

A proper foot care routine is truly essential to me and allows me to look and feel my best – especially because my feet also end up on camera.

Recovery must-dos: Taking care of my body is essential. In terms of recovery routine, cryotherapy, acupuncture and icing have been key to staying healthy this season.

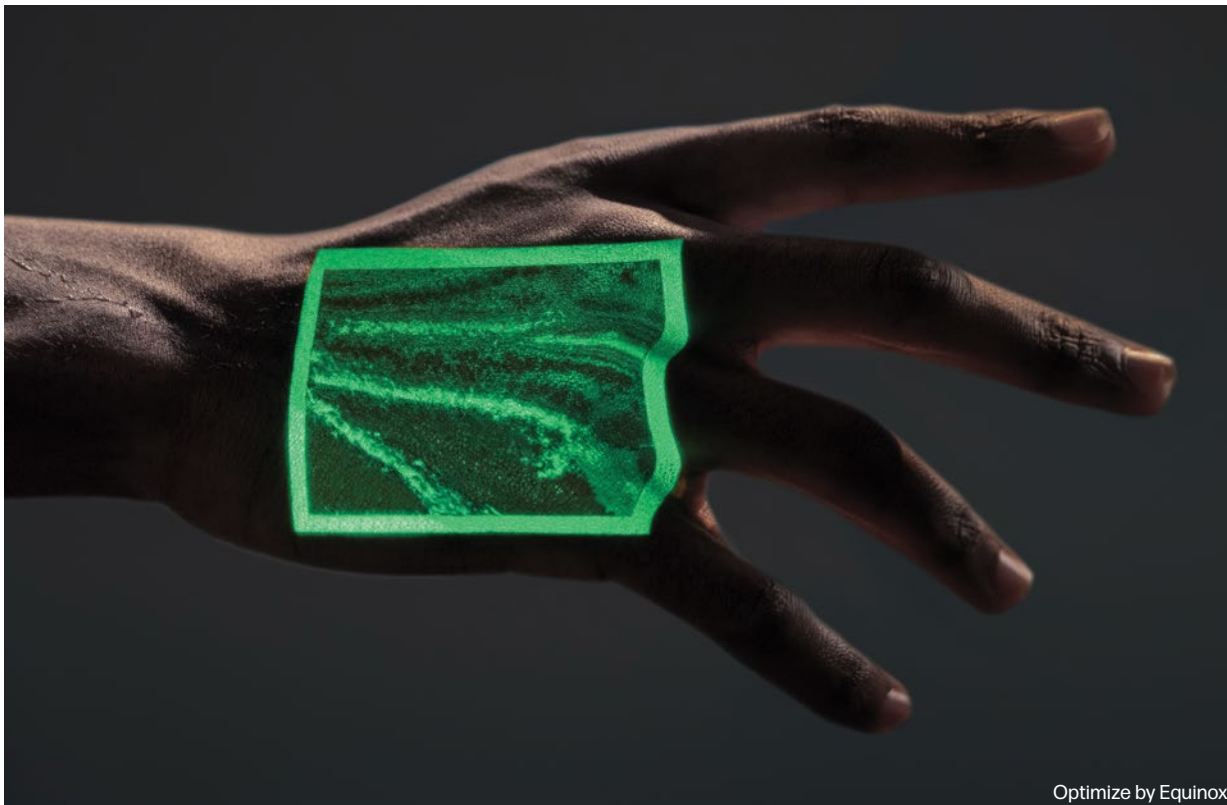


Naomi Osaka

To me, recovery means... I'm thrilled to be training again but as gymnasts, we put our bodies through a lot, so recovery is essential. To unwind, I like to meditate and also spend time with my family and animals on my farm - it's very therapeutic. In terms of body recovery, I rely on Dr. Scholl's for foot care and adding moisture back into my skin, as well as cryotherapy, icing and heating for my body.

Sports, Meet Spa

Fitness and sports recovery destinations are popping up worldwide. BY EMILY BURNS



Optimize by Equinox

within our four walls and locker rooms is something that is of higher standards and a very rigorous development process,” Julia Klim, Equinox’s vice president of strategic partnerships and business development, tells WWD.

Siro One Za’abeel

Luxury wellness hotel Siro’s Za’abeel, Dubai-based location by Kerzner International is built around five key pillars of biohacking: sleep, nutrition, mindfulness, recovery and of course, fitness.

The hotel has its Fitness Lab with up to 50 specialized workout classes weekly, personal training and an array of gym equipment. In the Recovery Lab, guests can opt into performance-enhancing treatments, including electric muscle stimulation, compression therapy, cryotherapy, IV drips and more.

With the successful opening in Dubai, a new Siro location will open in Montenegro later this year, with hotels in Los Cabos, Mexico, and Riyadh, Saudi Arabia, to follow in 2027 and 2028, respectively.

Remedy Place

While Remedy Place has made a name for itself as a social wellness destination, where guests are prompted to enjoy treatments and services together, many of the treatments are centered around sports recovery specifically – think hot and cold therapy and lymphatic drainage.

“We’ve seen firsthand how social interactions can amplify the benefits of traditional self care routines, especially when comparing them to isolated spa experiences,” Leary says. “When people come together with a shared purpose, whether it’s in a sauna suite or our breathwork ice bath class, they not only realize how much better they feel but they also witness the power of connecting with who they’re doing it with.”

Remedy Place currently has outposts in the Flatiron neighborhood of New York City and West Hollywood, with more on the way.

Reset by Therabody

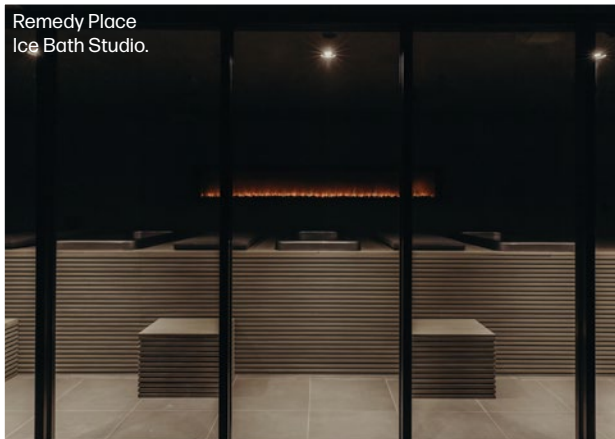
Reset by Therabody has locations in New York City, Los Angeles, Chicago, Houston, Philadelphia and Manhattan Beach, Calif., where guests can experience Therabody devices, as well as sports recovery treatments like infrared sauna sessions, cryotherapy, manual stretching and more. According to the

team, contrast therapy, which can be helpful in boosting circulation and easing pain, is particularly sought after.

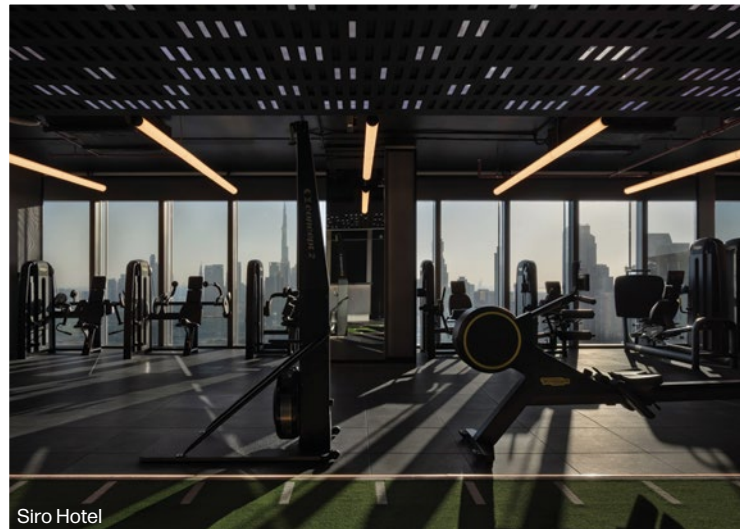
Padel Haus

Padel Haus combines sports, social time and luxury under one roof. Following the padel boom post-COVID-19, the concept has opened several locations across New York City and now is expanding to Nashville with its biggest club yet.

The new location, set to open in August, will include eight indoor courts, a juice bar, rain showers, a rock-climbing wall and social and coworking spaces. Plus, more ultra-luxe padel locations are on the way. According to Padel Haus founder and chief executive officer Santiago Gomez, the company plans to grow its East Coast presence and expand nationwide, as padel continues to gain traction as a social sport.



Remedy Place
Ice Bath Studio.



Siro Hotel

Is the traditional spa dead? A crop of new, luxury sports destinations – think pain recovery and lavish sports facilities – might argue, yes.

As the wellness boom causes an uptick in services, high-end fitness and sports recovery programs are the hot experiences to try right now.

“There has been a significant rise in luxury fitness and recovery concepts,” says Dr. Jonathan Leary, founder of social self care destination Remedy Place.

Equinox may have been one of the first to make fitness luxe, but newer concepts like Padel Haus are staking their claim in the market. Sports hospitality, too – such as new fitness-centric hotel concept Siro – is a growing trend, according to the Global Wellness Institute.

Now, with a slew of new devices, treatments and luxe locations, customers are regularly communing at sports destinations like they would a spa.

“We are seeing a growing demand for advanced, science-backed experiences that provide both immediate and long-term benefits,”

Leary says. “Treatments like cryotherapy, infrared saunas, hyperbaric oxygen therapy and lymphatic compression are becoming increasingly popular due to their effectiveness in enhancing recovery, reducing inflammation and improving overall performance.”

Therabody, known for its massage guns, operates a chain of recovery-centric outposts called Reset by Therabody that offer a slew of recovery treatments

like lymphatic drainage and infrared saunas, and sees a wide variety of clients, according to Therabody executive chairman and chief strategy officer Benjamin Nazarian. Clients are coming in both for sports recovery and overall longevity.

With this segment on the rise, here’s a look at five concepts combining sports with a luxury, spa-like feel.

Optimize by Equinox

Equinox has been luxury since the beginning and now the company offers a \$40,000 per year longevity program called Optimize by Equinox, which includes biomarker testing through Dr. Mark Hyman’s company Function Health and one-on-one training. According to the company, the new offer “decodes and unlocks the peak of your potential.” “[Equinox is] a luxury experiential brand and so what goes



Reset by Therabody
Manhattan West.



Padel Haus

The New Summer Color Palette Shopping List

Color yourself chic with these unexpected hues for the season. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN



Jacquemus
Le Chiquito
Mini Bag
\$685



Gucci
Rouge à
Lèvres Mat
Lipstick in
704
Valentine
Verdante
\$47



Burberry Leather Rocking Horse Belt in Vine \$480



Bottega
Veneta Chain
Hoop Earrings
\$550

Ferragamo
Crystal Watch
\$1,150



DEEP GREEN



FERRAGAMO

SWISS MADE

Merit Solo
Shadow Matte
Eye Color in
Viper \$24



Larroudé Milan
Sandal in
Emerald PVC
\$140



Armani Beauty
Eye Tint
Long-Lasting
Liquid
Eyeshadow
in 1S Silver
\$38



Loewe Pleated
Fan Cuff in
Sterling Silver
\$4,750



LIQUID SILVER

Emilie
Heathe
Mr. M Nail
Polish
\$35



Simkhai Rola
Wedge Sandal
\$645

Kevyn Aucoin Glass Glow
Face and Body Gloss \$35



GLASS GLOW FACE
ILLUMINATEUR VISAGE
ECLAT INTENSE
30 mL / 1 FL. OZ. LIQ. US

KEVYN AUCOIN

Markarian
Clara Sherbert
Floral Ikat Crop Top
\$995

PEACH FUZZ

Tata Harper Cream
Blush in Peachy
\$45

Jil Sander Cannolo Mini
in Peach Pearl \$1,750

Ulla
Johnson
Shell
Trochus
Earrings
\$590

Chanel
Les
Beiges
Healthy
Sun-
Kissed
Powder in
Medium
Coral
\$95

Westman
Atelier
Lip Suede
Matte
Lipstick
in Lucker
\$50

Victoria
Beckham
Satin Kajal
Liner in
Cocoa \$32

Saint Laurent
Cassandra Bandeau
in Silk Jacquard
\$795

Khaite The
Lessal Dress
\$680

Brunello Cucinelli
Nappa Leather
Wedge Sandals
\$1,950

CHOCOLATE
BROWN

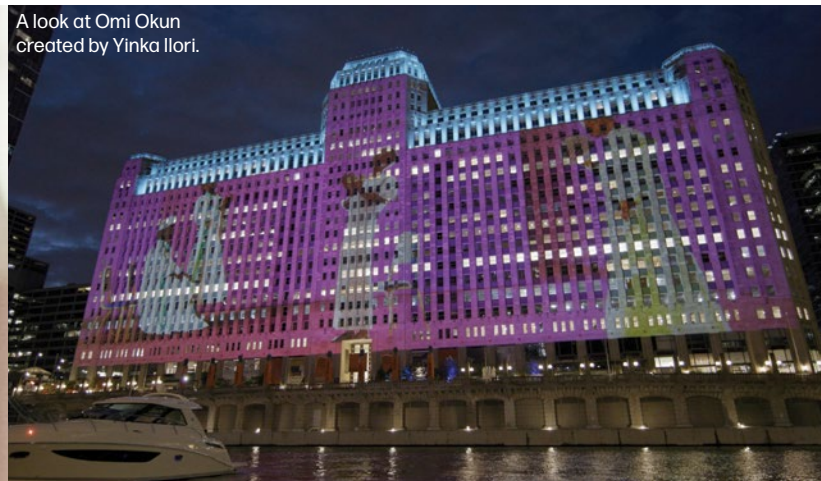
Valentino Garavani
Maxi Moon Bag
\$4,690

Chantecaille
Sunstone
Lip Sheer in
Empower
\$36





A look at Omi Okun created by Yinka Ilori.



A look at the Lego + Yinka Ilori, Laundrette of Dreams.

Yinka Ilori Faces a Busy Few Months

The British Nigerian multidisciplinary artist has unveiled projects stretching from Chicago to Berlin – and has a streetwear collaboration in the works as well.

BY OBI ANYANWU

This early summer has been a very busy one for Yinka Ilori – and it has only just begun.

The British Nigerian artist debuted “Omi Okun,” an art installation at Art on The Mart in Chicago on June 6, a day later launched “Reflections in Numbers Pavilion,” a project at House of World Cultures in Berlin funded by the Euro 2024 Football and Culture Foundation and the German federal government, and on June 10 unveiled a new line of textiles with Momentum Textiles + Wallcovering at NeoCon in Chicago.

All the activity comes on the heels of the artist’s signing with IMG Models last November, which the 38-year-old Ilori says has been great.

“We have a quite heavy focus on the U.S. this year,” says the 37-year-old multidisciplinary artist.

Much of Ilori’s work has reached the far corners of the world – partnerships with Pepsi, Nike, Adidas, Lego, Bulgari House and Kvadrat, among others – but his focus on the U.S. begins a new chapter in his story that began with an obsession with objects during his childhood in London.

Yet objects, specifically architecture and furniture, are only half of his passions – the other half is his Nigerian heritage. “I travel to Nigeria at least once or twice a year, but the first time was with my family at 11 years old,” Ilori says, adding that the trip was “life changing.”

“[The trip] answered many questions for who I am,” he continues. “My parents in particular were open with the info they were giving up for our lineage, history, our use of textiles, how we consume food. Everything I create does come from a very personal place or love for Nigerian culture and it’s very relevant in the use of color, pattern, and words and affirmations. Nigerian parables are heavily embedded within my work, so for me all of the work I’ve been creating over a decade has come from my experiences around the Nigerian community.”

Ilori drew inspiration from his heritage for his film “Omi Okun,” which is Yoruba for “Ocean Water.” The 10-minute film draws from Ilori’s experiences in the Pentecostal church, traveling with a congregation from London to Margate, England, in white garments to enter the sea and collect seawater to be blessed, prayed over and later bathed in. The film is being projected twice nightly on the 2.5-acre riverfront-facade at The Mart on Marshall’s Landing and River Park in Chicago and will run until Sept. 11.

“Omi Okun” is deeply spiritual but intentionally open-ended. Ilori explains that he kept the main character’s motivations vague, as this was the case for the congregation he was part of. They would pray in private, and kept their dreams and warnings in their

hearts. Despite the private intentions, the congregation would pray together as a community and share any pain collectively.

“When we talk about God, it’s always quite ambiguous because some people are atheist, Christian, Muslim, so many different faiths, but the bigger picture here is we strive to be part of a community,” Ilori says. “We’re all working toward the same goal. When I listen to music in church, I feel cleansed and light. I want tears of joy, laughter and healing when people watch this.”

In addition to the film, Ilori turned to his native culture for his collaboration with Momentum, which debuted at NeoCon at The Mart. The collection, Ilori’s first foray into commercial textile and wall covering designs, nods to his parents, who used to travel to buy textiles, as well as themes of community and the power of affirmation, a recurring theme in his work.

He hopes to inspire people to dream and keep dreaming with this collection, which will be available via Momentum Textiles’ showroom.

Meanwhile, “Reflection in Numbers Pavilion,” a project commissioned by Professor Bonaventure Soh Bejeng Ndikung, the director and chief curator of House of World Cultures, coincides with HKW’s exhibition “Ballet of the Masses,” a series of performances, films and installations.

This mission continues Ilori’s ongoing mission of creating safe spaces through architecture and product and to make art and design more accessible. Still, there are six more months of the year to go and it appears he will remain busy with a confidential collaboration with a streetwear brand that will launch in September.

Ilori says he strives to be a “beacon” that encourages inclusive architecture and design, which bodes well for future creatives seeking safe spaces in art and design. “I felt we didn’t have that coming up,” he says.

“My parents are immigrants that moved to London in the ‘80s,” he adds. “My parents and folks of that generation didn’t really celebrate themselves. I’m a first generation born in London and I’m looking for ways to celebrate my heritage, whether it’s through fashion, art and architecture. I see my work as a prophecy to spread the good word and good message and always find pockets of joy within pockets of community even when institutions fail.”

Woman In Charge

Oscar-winning director Sharmeen Obaid-Chinoy talks about her new documentary on Diane von Furstenberg, and what it was like to work with the woman herself.

BY LISA LOCKWOOD PORTRAIT BY WESTON WELLS

It's a Thursday morning in May, and Sharmeen Obaid-Chinoy, the Oscar-winning director, is visiting New York from her home in Pakistan to talk about her new documentary, "Diane von Furstenberg: Woman in Charge." Sitting down at The Smith on the Upper West Side, Obaid-Chinoy says she sees a lot of parallels between herself and von Furstenberg, both working women juggling families and careers and trying to make the world a better place for women.

"The reason that I wanted to do this film is because this is a film about a woman who charts her own life, who lived life by her own terms. When she fell down, she would pick herself up and she would reinvent herself constantly," says Obaid-Chinoy.

The documentary's codirector and producer says so many women today don't chart their own journey because either they're afraid to take the chance, or because they listen to the voices in their head.

Obaid-Chinoy says that's the story that she wanted to tell. "I wanted to create an anthem for women so that when they watch the film, there would be something in that film that will resonate with them. You lose a loved one, you have a traumatic experience in your life. You're a working mother and juggling your children. Your business falls apart.

"She [Diane] picks herself up, but you wouldn't even know that she just lost all her money," says Obaid-Chinoy.

The Filming Process

For two years, Obaid-Chinoy and her codirector and producer Trish Dalton followed von Furstenberg around, traveling to Paris, Brussels, Venice, even Bali, to show a complete story of her life. Obaid-Chinoy says she was lucky because von Furstenberg had documented her life from when she was a young woman in her early 20s. She wrote a diary and had thousands of photographs and videos. She saved all of her family albums, invitations and cards her children made. "One of the things that I realize is that her children traveled everywhere, and she took them everywhere," says Obaid-Chinoy. Von Furstenberg gave the codirectors free rein to all her archives in Connecticut.

"We tried to match her energy and her world," says Dalton, who was interviewed separately about the film. Dalton and Obaid-Chinoy previously codirected "Student Athlete," about the NCAA and college sports in America. "She [Diane] has so much color, collages and photos in her life, she's always taking photos. To me, it was important as a filmmaker to reflect her world and her energy. Not just in what was said but what we were watching," says Dalton.

The filmmakers also spoke to many of von Furstenberg's friends such as Fran Lebowitz, Gloria Steinem, Marc Jacobs, Bob Colacello, Karlie Kloss, Vanessa Friedman, Oprah Winfrey, Christian Louboutin, Edward Enninfu and Hillary Rodham Clinton, who are all featured in the film.

Obaid-Chinoy, who has won Oscars for two of her documentary shorts: "A Girl in the River: The Price of Forgiveness" and "Saving Face," is most known for her work in films that highlight gender inequality against women. She is also the director of the upcoming film "Star Wars: The Next Jedi," the first woman and first person of color to direct a "Star Wars" feature film. Obaid-Chinoy brought on Dalton to codirect the von Furstenberg film when she was working on the script for "Star Wars" to ensure she would be able to complete both films.

When asked why she chose von Furstenberg to feature in a celebrity documentary, she explains that the designer had reached out to her to make a film about the women she celebrates and gives awards to through Vital Voices and the DVF Awards. They spoke and had a few Zoom calls and talked about that idea. "And inevitably, I said, 'Look, Diane, people will want to hear your story. And she said, 'That's not the story I want.'" And then the next year, Obaid-Chinoy got a call from Fabiola Beracasa Beckman, who became the film's producer, who said, "'Diane is ready to tell her story. But she's saying that only if you direct it.'"



Sharmeen Obaid-Chinoy

Obaid-Chinoy and von Furstenberg met in 2013 when Cindi Leive, former editor in chief of Glamour Magazine, gave Obaid-Chinoy a Woman of the Year award, and Leive got von Furstenberg to present it to her onstage. Obaid-Chinoy and von Furstenberg kept in touch over the years.

A Changing World

Obaid-Chinoy says the film is much more than a look at von Furstenberg's life and career. "The film is also about the way the world changed, right? It's about Europe in the '50s and '60s, and New York in the '70s. And then it's about Bali, and it's about being back in Paris, and it's about Venice. With each city that we go to we craft a narrative about that place, whether we use the music or we use the graphics."

The result is a colorful, fast-paced film that shows a whirlwind tour of von Furstenberg's life from her childhood as the daughter of a Holocaust survivor to her early marriage to a German prince, Egon von Furstenberg, and being part of a celebrity couple, to the rapid rise of her business and her early fame as the creator of the wrap dress, to wild nights at Studio 54, to her divorce, the

business' downfall, and ultimately the revival of her brand.

Obaid-Chinoy says von Furstenberg was completely honest all the time. "She revealed a lot of things. Her life is sort of an open book, right? And that's what the film is. It's an open book into her life. She is unapologetic about the men she was with, the business shortcomings, the personal heartache she had, finding love, finding a soulmate, raising kids. It's the good, the bad, the ugly," she says. Von Furstenberg even talks about her first love affair with a woman and how she eventually married her soulmate, Barry Diller, who is openly gay.

"I think women will come away with a nuanced understanding of who the woman is and what her battles have been," says Obaid-Chinoy.

When asked how they navigated the sexuality part, Dalton says, "It's her voice. She says it. She says she doesn't have secrets, and she says, 'Why would I hide?' She says 'own it,' and 'be in charge.' Especially during these times, when women's rights are being challenged and questioned. [She says] why can't a woman do what men can do? The idea of a double standard is something she's really against. She's always been like that."

In one scene in the film, von Furstenberg wins an award, and in that moment, she realizes that she is the child of a Holocaust survivor and it blows her mind. She had never thought of that before.

"Sometimes it takes a traumatic incident to make you realize who you are. I think that in her case, her mother had tried to shield her from the direct horrors because she had been so brave for so long, but when she broke down, that's when Diane really saw what that was. But then she [her mother] recovered," says Obaid-Chinoy.

Life Lessons

She says that von Furstenberg taught Obaid-Chinoy some valuable life lessons, especially about balancing a career and motherhood, and that you might miss events in your children's lives while you're on the road, but it doesn't mean you love them any less. "You have one life to live and you have to follow your dreams and your heart. And if men can follow their dreams and follow their heart, why can't women? And that's such an important lesson. She reinforced that in me. In hearing Diane's story, I learned so much about my own life and what I need to do," says Obaid-Chinoy.

Obaid-Chinoy says she and von Furstenberg speak every day and have a deep connection to each other. "She's encouraged me to dream big. I've always dreamt big, but she said to me, 'dream bigger.' And she gives me advice all the time about what I should do. And we talk a lot. We talk about the impact of our families and the impact of politics and who we are and where we came from. I mean, she's a child of a Holocaust survivor and I'm a Muslim woman, and I'm telling her story. We bond on that a lot. We talk about that all the time. About how similar we are and how similar our roots are."

Throughout her life, von Furstenberg has always said, "Be a Woman" and don't feel you need to dress like a man to be taken seriously. "That's what she taught me by the way," says Obaid-Chinoy.

Obaid-Chinoy recalls when she started out in film, she was filming in war zones and countries in turmoil. "In my early years, I would make films and you would see me wearing a red scarf on my head. I wanted people to know that I was a woman even though I had a very tough exterior. When I went into a war zone, people around me would say, 'Temper down, don't stand out, don't wear anything that's colorful and don't draw attention to yourself as a woman,' and I would say to them, 'I am a woman. They need to see and recognize I'm a woman.' And I didn't know where that was coming from. And then when I heard Diane, [I thought] so maybe women think like that."

Obaid-Chinoy says von Furstenberg had no say in the editing process and when she finally showed her the completed film, the director was nervous. She says von Furstenberg was moved. Diller watched it on a different occasion. "He loved it. He said 'this is a very honest portrayal of Diane,'" recalls Obaid-Chinoy.

Diane von Furstenberg's Opinion

Reached for comment, von Furstenberg says that when she was first shown the film she felt, "it was like being at the gynecologist's office."

"I laughed the entire time. Laughing for me is my defense mechanism, and then I got completely paranoid. Why am I doing this? It is a very unapologetic portrait, and if I can be inspiring, I support it completely," says von Furstenberg.

"I love Sharmeen, and I've grown to love Sharmeen even more. I trust her," she says, adding that the good thing about the movie is they shot it for two years, so she gets to keep everything they didn't use in the film.

In making the film, Obaid-Chinoy says she spent so much time with Diller and von Furstenberg. "They have such a beautiful relationship. They have a deep friendship and respect. And the banter is constant. And then there's long pauses of silence. They're very comfortable around each other. They have a wonderful energy around each other. They have an excellent rapport. They spend time together in Connecticut, he was just there in Venice," she says.

"They're very much soulmates. I mean, definitely a definition of a soulmate is someone whom you have a deep connection with, right? They have known each other since they were in their early 30s. Her children are his children; her grandchildren are his grandchildren," she says.

Asked what surprised her the most about making the film, she says, "I didn't realize that Diane felt like an outsider when she was a child. And that explains so much to me. Because when she was in school in Brussels, everyone was blond and blue-eyed. And she had dark curly hair and was the immigrant. She was the outsider. And so she always felt like an outsider, and she couldn't wait to get away. And in the pursuit to get away, she found herself."

Obaid-Chinoy says she made sure that the film had great music, and she and Dalton chose songs such as "Hot Stuff" by Donna Summer, and songs by the Rolling Stones, Blondie and Annie Lennox. Allyson Newman was the

composer. "We really wanted to build family themes and the theme of loss and the theme of rebirth. She [Newman] worked with us to create those themes." Nearly everyone who worked on the film was a woman.

A Liberation Anthem

Obaid-Chinoy believes this is the story women need to hear and women need to watch because it's a liberation anthem. "There are very few Diane von Furstenbergs in the world. You know, Gloria Steinem said it really well [in the film]. She [Diane] redefined the room. It wasn't just that she was in there. She changed the nature of the room."

She says when von Furstenberg started her business, women needed a cosigner, someone to cosign their credit cards. "I know young women don't understand that today. But that's what the world was, to open a bank account, to get a credit card, let alone build a business. Oprah said it beautifully, 'we weren't even part of the conversation.' And for a woman to be on the cover of Newsweek at a time when there were no businesswomen. There were models and actresses, but there were no businesswomen," she says.

She says von Furstenberg tells this amazing story that she was on a flight sitting next to a gentleman and reading the Wall Street Journal. "And he turned to me and said, 'What's a pretty thing like you reading the Wall Street Journal?' And I said, 'I'm just reading about myself,'" von Furstenberg always recalls.

Obaid-Chinoy says the film that she and Dalton directed is first and foremost about a woman. Diane von Furstenberg is not just a dress and a brand. It's her. "It's everything she does. It's her books and her encouragement to women, it's her [DVF] awards," she says.

"Diane von Furstenberg: Woman in Charge," premiered June 5, the opening night of the Tribeca Film Festival, will play this month at the DC/DOX film festival in Washington, D.C., and will be shown in Nantucket, Mass.; London, and Paris. It comes to Hulu in the U.S. and Disney+ internationally on June 25.

"We're not qualifying for the Academy Awards. We're just qualifying for the Emmys," says Obaid-Chinoy. She says celebrity documentaries rarely win Academy Awards. "The goal is for as wide an audience to watch the show, and it's getting a global release," she says.

On how she thinks the film will be received, she says, "I think the film is a tour de force," adding, "I don't know what people will expect going into the film but I think everyone will take away something different from the film. I draw strength from the film. For me, Diane exemplifies what it means to open doors for other women. And if every single woman was to open a door for other women, we would be living in a completely different world." ■



Trish Dalton and Sharmeen Obaid-Chinoy



A still from the new documentary, "Diane von Furstenberg: A Woman in Charge."

“

You have one life to live and you have to follow your dreams and your heart. And if men can follow their dreams and follow their heart, why can't women? And that's such an important lesson. She reinforced that in me. In hearing Diane's story, I learned so much about my own life and what I need to do."

SHARMEEN OBAID-CHINOY

Bringing The Buzz

Christine Vendredi arrives at the Palm Springs Art Museum with a background in art, architecture and Louis Vuitton. BY BOOTH MOORE

An international art and architecture expert from Louis Vuitton, now at Palm Springs Art Museum, promises to bring new buzz to the California desert community that has long been a destination for Hollywood, fashion and design enthusiasts.

Louis Vuitton's former global director of art, culture and heritage Christine Vendredi joined the museum in April as chief curator, bringing with her 12 years of experience working in Paris with Fondation Louis Vuitton director Suzanne Page; chairman and chief executive officer of Louis Vuitton Fashion Group Michael Burke; designers Virgil Abloh and Nicolas Ghesquière, and others, including brainstorming architecturally significant locations for the brand's destination cruise shows.

At LV, Vendredi managed the corporate art collection displayed in 475 stores, and oversaw art commissions and programming at Louis Vuitton art spaces around the world, including the Espace Louis Vuitton in Tokyo where she was director for four years, giving her a unique vantage point on the Pacific Rim.

The curator and scholar holds Ph.D.s in both art and architecture, which is a major focus of Palm Springs Art Museum. It recently added The Aluminaire House designed by A. Lawrence Kocher and Albert Frey to its downtown campus.

Modern architecture first lured her to the desert community, during a research trip for Louis Vuitton's 2016 cruise show, held at the John Lautner-designed Bob Hope House.

Burke had been looking to make sure Ghesquière's cruise shows would be memorable, not only for the clothes but the conversation between the clothes and the location, and asked the team to brainstorm destinations in line with the designer's sci-fi and outer space sensibilities. Vendredi suggested Lautner, and actually had a book on her desk about the world-famous Palm Springs architect, who designed a number of homes and notable local landmarks such as Palm Springs City Hall and the Aerial Tramway Valley Station with John Porter Clark.

"My first experience with Palm Springs happened in the preparation of that fashion show which was not my job at all," says Vendredi, explaining that Louis Vuitton largely keeps the cultural and commercial sides of the group separate but that she did lend her expertise and contacts to some projects.

"I got the bug and returned...and got more and more into California," she says, mentioning the evolving art, music, food, fashion and entertainment scenes as draws. "California has an incredible soft power footprint not only in street style, but in all the creative dimensions. This is what brings me here."

WWD visited the curator at her new office, where she was still waiting for her boxes to arrive, to discuss her vision for the museum, and what skills she will be bringing from her old job to her new one.

Opened in 1958, Palm Springs Art Museum has more than 16,000 pieces, "and growing," Vendredi says by way of explaining the marketing spin she picked up at Louis Vuitton. The museum's collection has an emphasis on contemporary art, Western art, sculpture, studio art glass and architecture, including the Architecture and Design Center that has been financially supported by fashion designer Trina Turk, among others.

In recent years the museum has hosted a number of notable exhibitions of work by Frey, by designer and architect Alexander Girard, by transcendental artist Agnes Pelton and by California painter Wayne Thiebaud.

"I knew the museum because each time I've been traveling here, I've visited, and I still remember the Alexander Girard show...the Helen Frankenthaler and the [Robert] Longo shows...so I had the memory of some great visits," she says. "And this is art and architecture and you don't have many museums like that, so indeed, I had the right background for it. And I also have done an MFA in glass in Prague...and we have quite a substantial glass collection. I only learned about that in the interview process."



The Aluminaire House, built in 1931 as a full-scale model house, was unveiled as a permanent exhibit at Palm Springs Art Museum in 2024.



Here and right: Palm Springs Art Museum



Christine Vendredi



Frey House II

Vendredi also fell in love with the architecture of the museum's three satellite buildings, "which are actually documenting different stages of the International style," she says. "You've got the Aluminaire House which is International style from Paris to Palm Springs. Then you have the Architecture and Design building from 1961 [designed by E. Stewart Williams as the Santa Fe Federal Savings and Loan], which is also International style with very little adaptation to the land. Then you have the Frey House II, which is desert architecture," she says of Frey's 1964 home, a glass and steel frame structure perched on a hillside and incorporating a boulder into the design.

Still in the process of looking for her own home, Vendredi actually got to stay at Frey House II for a couple of weeks. "It was incredible, but at the same time I was totally stressed out because being in charge of this collection, you don't want to ruin it," she says of playing it safe and spending most of her time sitting outside rather than risk messing up the sofa cushions.

Vendredi's vision is to make the museum more inclusive of local communities, including LGBTQIA+ and Latine, as well as to look east for curatorial ideas.

"It's really important that we support California and American art...but also the relationship between America and the Pacific. I'm a good candidate because of the connection I have with Japan, but also because during my tenure at Louis Vuitton I've been very much working with Korea and China, Australia as well."

"Christine has such a deep expertise in art, modern architecture and glass – all disciplines that hold widespread interest in our community," says Adam Lerner, JoAnn McGrath executive director of Palm Springs Art Museum. "It almost seemed too good to be true that Christine checked every box on our wishlist. We are thrilled for Christine to lead the curatorial vision of the museum."

Although museum development is not her role, her contacts in the luxury fashion world also can't hurt. "And my friends are not only at LV, some are at Gucci, Prada and Richemont," she says.

Besides potential dollars, Vendredi brings expertise in positioning and communications learned at LVMH.

"We had a saying that if you know how to do something but don't communicate it, it's a loss," she says, adding of her experience at the luxury giant, "We have the savoir faire and the faire savoir. And all of that goes hand in hand. So for me when thinking of programming, I'm also thinking how it will be promoted and how it will be received."

Her first project will be to rehang the museum's modern and contemporary galleries. "The collection is very rich in Op Art," she says during a tour of the permanent collection, pointing out an acrylic aluminum piece with a rippling color effect by Israeli artist Yaacov Agam.

"I also love Lita Albuquerque," she says, motioning to a glowing piece by the contemporary L.A. artist called "Sentient Solar Vapor." "She's one of the great SoCal artists who has been under the radar."

Strolling (in Martin Margiela Tabi shoes) into another room, she gestures at a piece by local Cahuilla Band of Mission Indians artist Gerald Clark, "Continuum Basket: Pivaat," made of beer and soda cans in a basket shape mounted on a wall.

"What I'd like to do is bring into the same space things happening at the same time but in different fields. I'm interested in bringing some design pieces and architecture related pieces in conjunction to what we traditionally hang," she says.

And fashion, perhaps? The museum has only dabbled in it so far, through shows on textiles and shoes. "But not anything like a retrospective of Nicolas Ghesquière," Vendredi says wistfully. "He does own a John Lautner house in L.A...."

Must See

Mickalene Thomas' dazzling rhinestone-embellished paintings, Simone Leigh's sculpture, Ed Ruscha's word play and more are on view in Los Angeles this summer.

BY BOOTH MOORE

The summer season is heating up at Southern California museums. Here are a few of the art blockbusters on view now.

"Mickalene Thomas: All About Love" at The Broad Museum through Sept. 29 is the American artist's first international touring exhibition with more than 80 works, including her dazzling, rhinestone-embellished mixed media paintings, collages and environments inspired by her mother and muse Sandra Bush, Jet magazines, fashion editorials, erotica and classical landscape art, always centering on Black female beauty, representation and queer identity.

"This exhibition marks a major milestone in my career as an artist," Thomas says during the press preview, explaining that she took the title of the show from Bell Hooks' book "All About Love." "When I first started reading the book was the first time I realized love is an action, and as an artist, my action is to create work and put it out into the world and for people to respond to it and engage and grow and question."

The show, which will move to the Barnes Foundation in Philadelphia and the Hayward Gallery in London, offers an intimate glimpse into Thomas' life through installations such as her personal altar to creativity, recreations of the living room from her childhood home in Camden, N.J., and her debut gallery show of wrestler self-portraits in L.A. in 2007. Other highlights include the first U.S. showing of her "Resist" series of political works. In other news, The Broad recently announced it will be expanding with a second building slated to open in 2028 in time for the Olympics in L.A.

"Simone Leigh" is at the Los Angeles County Museum of Art and the California African American Museum through Jan. 25. The traveling exhibition organized by the ICA Boston is the first comprehensive survey of the Brooklyn-based artist, whose sculpture often combines the female body with domestic vessels or architectural elements to highlight unacknowledged acts of labor, particularly those performed among and for Black women. The concurrent LACMA and CAAM museum presentations feature about 20 years of Leigh's production in ceramic, bronze, video and installations, as well as works from her 2022 Venice Biennale presentation, bringing cowrie shells, braiding, rosettes and figurative faces to striking feminine forms.

Leigh looks to Africa and the Caribbean to reframe history in her work, including the brilliant blue headless "Martinique" stoneware sculpture referencing a 19th century monument to Josephine Bonaparte, who grew up on the French-colonized island of Martinique and was central to extending slavery there. The original statue became a flashpoint for anti-racism protests in recent years, with activists splattering it with paint, beheading it and eventually taking it down altogether. Leigh's figure stands as a critique of colonialism and its lasting effects.

"Ed Ruscha / Now Then" at the L.A. County Museum of Art through Oct. 6 is the hometown stop of the artist's multimedia retrospective, including his early works produced while traveling through Europe, as well as his books, drawings and installations and paintings exploring wordplay and decay. Highlights include the fragrant "Chocolate Room," and photo documentation cataloging streets of Los Angeles beginning in 1965 that are so linked to the city's car culture. It's also a thrill to see "Los Angeles County Museum on Fire" (1968) on display at the L.A. County Museum.

"I forget at what point I decided it was going to be on fire, but at the time I felt like the County Museum was an authority in the U.S. I wanted to revolt against or something like that. Might have been," Ruscha says during the press preview. "But more and more it got to me that the left-hand side of the painting and the right-hand side of the painting were at odds with one another and the left side had this fire going on and the right-hand side almost put you to sleep," he remembered. "It took me three years to paint it. I had to cover it up and not look at it for months at a time and then go back and work on it and finally it got resolved."



Mickalene Thomas, "Afro Goddess Looking Forward" 2015. Rhinestones, acrylic, and oil on wood panel.



Simone Leigh, "Martinique" 2022.



"Vertumnus and Pomona," 1905, Camille Claudel (French, 1864-1943), Musée Rodin, Paris.



Ed Ruscha, "Los Angeles County Museum of Art on Fire," 1965-68, Collection Hirshhorn Museum and Sculpture Garden, Washington, D.C.



From "Best in Low," the 1958 Chevrolet Impala "Final Score" customized by Chris Roark.

two generations of fathers and sons," says curator Denise Sandoval, a professor of Chicana and Chicano studies at Cal State Northridge and a curator/consultant to the Petersen for its lowrider shows.

Like most subcultures, lowrider culture has been mined by the fashion industry, from Gwen Stefani's L.A.M.B. label in the early 2000s, to designer Willy Chavarria's more authentic view today. And there is ephemera on display relating to that, including Nike sneakers by lowrider artist-turned-tattoo artist and brander Mr. Cartoon, makeup palettes and keychains by Lucky Lash & Company.

"Camille Claudel" at the Getty Center through July 21 examines the trailblazing 19th century French female sculptor who defied society expectations of her time to create powerful expressions of the human form.

The exhibition co-curated by the Art Institute of Chicago and J. Paul Getty Museum is the first on Claudel in the U.S. in nearly 20 years. Prompted in part by the recent acquisition of major works by the sculptor at both institutions, it reevaluates a legacy that has often been overshadowed by her dramatic life, including her relationship with Auguste Rodin, with whom she trained, and the mental health struggles which led to her 30-year commitment to a psychiatric institution.

The show includes 60 works tracing her stylistic evolution as an artist —portraiture busts, small and larger scale nude sculptures — depicting grand Classical themes and intimate domestic ones. They demonstrate Claudel's talent for depicting individuals at every age with poignant emotion, her vigorous technique and ability to capture movement.

At times, critics reduced her sculpture to being derivative of Rodin's, but they clearly influenced each other as seen in the works on display. It's particularly fascinating to see Rodin's "Galatea" marble of the mythological figure emerging from a carved marble block, borrowed from Claudel's similar composition in "Young Girl with a Sheaf" displayed nearby.

"Best in Low" at The Petersen Automotive Museum through spring 2025 spotlights the imagination, artistry and craftsmanship of lowrider cars, showcasing the detailed paintwork, metallic finishing, engraving, custom velvet interiors, Charro culture-inspired leather details and more on the custom designs. The show makes space for SoCal legends such as Jesse Valedéz, whose famous "Gypsy Rose" lowrider is on display, and Albert De Alba Sr., as well as lesser known female artists such as Tina Lenei Blankenship-Early and international talents. Not to be missed is Takahiko Izawa's allover engraved '58 Impala, which resembles a piece of silver jewelry.

"People are unaware of the blood, sweat and tears behind the scenes that goes into building these cars. These folks are our artisans, especially some of the families we have represented like the Tovars, the De Albas, we have

People Do Read — Just Ask Book of the Month

Despite a recent viral moment with Anne Hathaway that suggests Americans don't read, Millennials love the company formerly called Book of the Month Club. BY MARISA GUTHRIE



Brianna Goodman, editorial director of Book of the Month, reads every single selection cover-to-cover.

A 'Crappy Website' and 'No Point of View'

When Anne Hathaway asked Jimmy Fallon's "Tonight Show" audience how many of them had read the book on which her latest hit movie is based (Robinne Lee's 2017 novel "The Idea of You"), the dead silence spawned a viral moment that played into the perceived sentiment that smartphones have birthed a generation of attention-deficit-addled nonreaders. (Fallon jokingly replied "we don't read" and offered that if Hathaway was looking for readers, she head over to host Stephen Colbert's "Late Night.")

"The Idea of You" was not a BOTM selection (but author Casey McQuiston's 2019 gay romance "Red, White and Royal Blue" - which became a hit film in 2023 - was). And the data shows that readers are not waiting for the movie; books are still a multibillion-dollar global business with U.S. sales alone accounting for a little more than \$9 billion annually (on 700 million units), according to Statista. And despite the proliferation in audio books and digital readers, print remains the most popular book format; \$3.2 billion of that annual total revenue is derived from hardback books.

Book of the Month has been a staple of the publishing industry since its creation in 1926 as a mail-order reading club and literary tastemaker. Debut novels by Ernest Hemingway ("The Sun Also Rises"), J.D. Salinger ("The Catcher in the Rye") and Nelson DeMille ("By the Rivers of Babylon") were among its monthly selections. But the advent of Amazon and mass-market discount retailers not only decimated independent bookstores, it made book clubs far less important as a promotional platform for books. And by the '90s, Book of the Month Club began to cycle through a series of ultimately deleterious mergers and acquisitions. By the time John Lippman, a music publishing executive and erstwhile Lehman Brothers vice president, took a majority ownership stake in the company in 2012, Book of the Month Club was in the proverbial remainder bin.

"They had a crappy website, they weren't good at e-commerce [and] they just weren't about anything," says Lippman, who is now BOTM's chief executive officer. "There was no point of view; they were just drifting."

The digital revolution splintered the book business and the crowded promotional environment and proliferation of algorithm-enabled e-commerce was an added challenge for general interest book clubs. When Oprah Winfrey launched her book club in 1996, her celebrity (and the invaluable promotional daily talk show platform) conferred a supreme arbiter. For publishers, the Oprah's Book Club imprimatur on the jacket was the ultimate get. The Book of the Month Club attempted to keep up by reinstating its celebrity novelist panel, but its offerings were too broad to engender a loyal community of readers and subscription numbers began to fall.

"Supporting new authors, helping them break through, that was actually the thing I was most interested in," Lippman says. "It sounded like fun and that's what was missing. It was like, 'Who used to do that in the book business?' Oh, us, like 90 years ago. Why don't we just do that thing again and also be good at e-commerce?"

Lippman relaunched Book of the Month in 2015, dropping the "club" from the company's moniker and focusing primarily on new fiction. Subscribers pay between \$12.50 and \$17.99 month and can choose among five to seven hardcover books, with extra books available at an additional cost. A year later, BOTM had become profitable again, and by the end of 2017, revenues notched \$10 million. Today, the company's revenues are more than \$50 million annually, according to industry sources.

More than 95 percent of BOTM subscribers are Millennial women, according to Lippman. "We didn't specifically reinvent it for younger women, but that's who came to us," he says. "Women read most [of] the fiction in America,

and if you're promoting up-and-coming authors, you tend to attract younger audiences."

BOTM has more than 350,000 monthly subscribers and about 2 million followers across Instagram, Facebook and TikTok. And the operation is still lean; there are about 50 employees in New York.

Goodman - who at 31 represents BOTM's target subscriber - is the final arbiter of the organization's monthly offerings, which span genres from thriller, literary fiction, and historical fiction, to fantasy, sci-fi and short stories. She was a Book of the Month subscriber before she became an employee. And her rise through the company has been remarkably swift. She joined Book of the Month as an editorial assistant in 2018, two years after graduating from Fordham University with a degree in literature and creative writing. A classically trained ballet dancer, she moved to New York in 2011 to dance at the Joffrey Ballet School, sharing a one-bedroom apartment in the West Village with six roommates.

"We were all dancers," she says. "There was a lot of tension."

She was dancing at Joffrey for several hours each day while attending classes at Fordham at night. At the same time she was auditioning for professional dance companies and occasionally picking up babysitting gigs to earn extra cash.

"At a certain point I just couldn't make the financials work," she adds. "I also had many other interests. And I just hit a point where my life was so disciplined and so contained in this very narrow way, and I just wanted it to open up more."

BOTM provided that opening. "At the time it was a pretty small company so there was a ton of opportunity," she says. "I was just excited to learn every single aspect of the editorial team's work."

Goodman reads about five books a week on average. She has a six-person editorial team also charged with reading submissions, but she reads every single book that BOTM recommends, cover-to-cover.

"If I'm reading a book, and I can tell that it's something really special and really different, my heart literally starts racing," she says, placing a hand over her heart for emphasis.

She owns about 250 books, down from 500, a culling necessitated by a recent apartment move. Most of her workday is filled with meetings - with agents, publishers, authors - and so she reads on weekends and in the mornings before arriving at the office. (An early riser naturally, she's usually up by 6 a.m.) There are stacks of books all over her apartment, on the coffee table, in the corner of her living room. When friends visit, she sends them home with books. Asked if she has a stack of books on her nightstand next to her bed, she laughs: "They are actually in the bed with me. I sleep on the right side of the bed and the books sleep on the left side of the bed. I know I shouldn't do that. They are hardback books."

"It's really important for me to tap into that mindset that I had when I was hired, of being a member and rushing to open the app on the first of the month to see what the new books are. It can be so easy for people who do this job to start to feel like everything feels the same, 'I'm so overwhelmed that I'm sick of reading.' But it's so important for me to never feel that way and remember that this might be the one book that a member reads this month."

"If I didn't love books," she says. "I couldn't do this job."

Brianna Goodman, Book of the Month's editorial director, is perched on a bar stool at the company's offices in Manhattan. Six rows of chairs have been set up for a live audience (OK, mostly Book of the Month club employees and a reporter) for a recording of Virtual Book Tour, a weekly author podcast cohosted by Goodman and editorial associate Jerrod MacFarlane.

Sitting between them is the British Cambodian author Kaliane Bradley, whose debut novel "The Ministry of Time" is currently ensconced on the bestseller list. Even before it hit bookstores in May, it was snapped up by the BBC with Alice Birch ("Normal People" and "Dead Ringers") set to adapt the time-traveling romance as a six-hour series.

"This book has so much to love in it," gushes Goodman, by way of an introduction. "It's a mix of time travel, of rom-com, of this really interesting exploration of time and history and the ways that language changes over time. It also has my favorite thing that happens in books, which is a dry sense of humor...It's one of those books where I'm sitting by myself snorting quietly as I'm reading, so thank you."

The questions veer from the origin of Bradley's book (it began as a series of posts on a site for polar exploration buffs, during the isolating days of COVID-19 lockdown), the narrators' biographical similarities to Bradley's (her mother is Khmer, and emigrated to London during the Cambodian civil war), and the protagonists' views on 21st-century technology (the real-life Lieutenant Graham Gore, who perished along with the rest of the crew of Sir John Franklin's doomed Arctic expedition to discover the Northwest Passage, loves Spotify but hates smartphones and "East Enders").

It's a crackling Q&A, aimed at getting listeners to buy the book. But Virtual Book Tour, which launched in 2022, is also an organic outgrowth of the kinds of conversations that BOTM's editorial team was having among themselves as they hashed out which five-to-seven books would be chosen as official Book of the Month selections.

When the Q&A wraps, the chairs are swiftly removed, the studio lights are dismantled, and several employees appear proffering "Ministry of Time"-themed cocktails (sloe gin, lemon juice, club soda, garnished with a sprig of mint and blue cocktail cherry). In the book, Lt. Gore finds a *prunus spinosa* bush (otherwise known as sloe), and picks its berries to make sloe gin, which was first popularized in the Victorian era. Bradley retreats to a banquet with a stack of books to sign for eager employees.

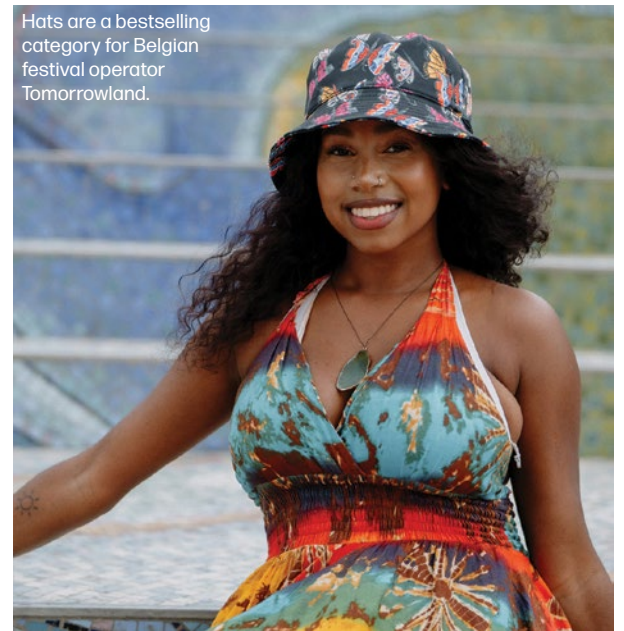
"I really only expected five to 15 people to read this book, and the idea that these amazing people have got behind it is really quite extraordinary," says Bradley, in typical British understatement. "Just seeing the culture here, it blew my mind."



Book of the Month's Brianna Goodman and Jerrod MacFarlane with author Kaliane Bradley, center, and the "Ministry of Time"-themed cocktail at a recording of the Virtual Book Tour podcast.



The party people at Caprices Gstaad.



Hats are a bestselling category for Belgian festival operator Tomorrowland.



Caprice Gstaad is held on the top of Eggli Mountain.

Why Music Festivals Are Morphing Into Lifestyle Brands

All foster a feeling of belonging, whether it be via spectacular vacation-like venues, clothing or homewares. BY MILES SOCHA

"Get 'em while they're young" is one way of looking at Glastonbury: The famous English music festival, held near Somerset each summer since 1970, boasts an online shop whose home page opens with cotton onesies for newborns printed with the pink castle play structure found in its kids' area.

Coachella, which wrapped its latest edition last April, offers a snappy varsity jacket alongside its range of desert-ready logo T-shirts, hoodies, bandannas and tote bags.

Merchandising reaches a mind-bending zenith at massive Belgian operator Tomorrowland, where women and men can find full ranges of clothing, jewelry, watches, hats, headphones and collectibles.

Tomorrowland drops new collections almost monthly, most recently stretching into the home with candle specialist Baobab, while tableware from Serax is up next. It also recently released some seriously cool all-terrain bikes realized with Ridley, and there's even sparkling wine, a collaboration with Solo Vida.

Its web shop welcomed nearly 2 million unique visitors last year.

All of this is proof that music festivals are leaning into branding and evolving into full-fledged lifestyle propositions to engender loyalty and expand their reach.

"The aspect of belonging to the brand is more and more important, especially for festivals like ours which are exported to several countries," says Maxime Léonard, the creator of Swiss festival Caprices, which started in Crans-Montana 20 years ago and has since taken its banner to Gstaad; Morocco; Tulum, Mexico; and Zanzibar.

Tomorrowland, whose main festival in Boom, Belgium, attracted some 400,000 people last year, launched clothing and accessories collections about a decade ago as souvenirs. Everything is designed in-house in Belgium, and produced by a small atelier in Portugal.

"During the festival our bestsellers are the caps and the festival collection," says Tomorrowland spokesperson Debbie Wilmsen. "During the year, we also see that the lifestyle and music products are quite popular, like the vinyl or the speaker or the headphone. Also the books are very popular and we are launching the first part of the trilogy very soon."

Tomorrowland's brand symbolizes freedom, the beauty of nature and equality, and its mission is to bring people from all over the world and "encourage them to unite, feel free and be nobody but themselves," Wilmsen says. "Wearing Tomorrowland apparel means to embody the Tomorrowland soul and being part of the people of Tomorrow."

Tomorrowland Belgium takes place across two weekends, July 19 to 28, and there is currently a waiting list for

Tomorrowland is famed for its spectacular stage sets.



tickets. This year's lineup includes the likes of Tiësto, Amber Broos, Swedish House Mafia, Armin van Buuren, Four Tet and Steve Aoki.

Léonard and his franchise partner Elisabeth de Tigny Mourot are gearing up for the second edition of Caprices Gstaad, a high-end electronic music gathering scheduled for Sept. 20 to 22.

Léonard's festivals are prized for their gobsmacking mountaintop locations, accessible via ski lifts, and special touches like wood-frame structures, premium liquors and bespoke sound systems.

Still, ticket prices range from 60 euros up to 10,000 euros for the most expensive VIP experience, which is important to attract an eclectic range of dance-music fans of all ages, according to de Tigny Mourot, who worked in film production and ran a vineyard before indulging her love of electronic music and teaming with Léonard and high-school buddy Tristan Frachon for Caprices Gstaad.

"The idea is really to bring people into a vacation environment," Léonard says, noting that applies to festivalgoers as well as his roster of DJs, who often bring their families to Caprices. "We have an audience that grew up with us, and they mix with the younger crowd."

To attract and please the fast-growing audience for dance-music festivals, Léonard offers a smorgasbord of

styles, from hardcore techno to many versions of house music and electro.

"Our objective has always been to lengthen the season of ski resorts to generate benefits in addition to the usual tourism," Léonard says. "We have a clientele which is also linked to the clientele of the different ski resorts, which are rather high-end, and these people like to party when they travel."

"More than 60 percent of our clientele are foreigners and they come from all over the world," he notes.

While Caprices currently offers a limited range of branded merchandise, Léonard has detected that fashion and consumer product brands are more open to partnerships as electronic music, once a niche underground scene, attracts bigger audiences to live events.

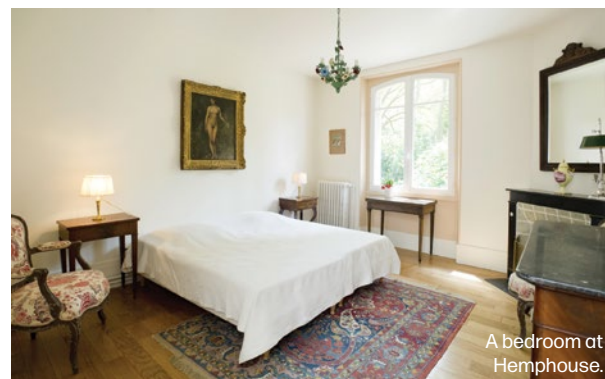
Recent years have seen artists including Max Kobosil, Richie Hawtin and Eli Brown expand with their own fashion lines, or collaborations.

De Tigny Mourot, who is married to Christian Louboutin chief executive officer Alexis Mourot, is aware Caprice Gstaad, with its boutique feeling, currently runs up against European fashion weeks.

Fashionistas can always consider the other destination festivals Léonard is cooking up, with Dubai and Bali on his wish list.



Victoire de Pourtalès and Benjamin Eymère



A bedroom at Hemphouse.



A Carlo Scarpa chandelier at the entrance of Hemphouse.

A Country Retreat for Hemp Lovers In a Former 19th-century Inn

Former gallery director Victoire de Pourtalès and media executive Benjamin Eymère are expanding into hospitality with the opening of Hemphouse in Le Val-Saint-Germain, France.

BY JOELLE DIDERICH PHOTOGRAPHS BY DOMINIQUE MAÎTRE

At Victoire de Pourtalès and Benjamin Eymère's country home outside Paris, dinner-table conversation is as likely to revolve around crop cycles as it is around art.

The former gallery director and her media executive husband have set up an ambitious project in the rolling fields surrounding the village of Le Val-Saint-Germain, the historic home of the Pourtalès family.

Part farm, part art residency, 91530 Le Marais is a hub for research into the uses of hemp, from fashion and beauty to art and architecture. Now the couple have expanded into hospitality, with the opening of a boutique residence in a former 19th-century inn.

A descendant of Charles-Maurice de Talleyrand, Napoleon's foreign minister, de Pourtalès was raised at the nearby family seat, Le Château du Marais.

"It's always been a gathering place for artists," she says, noting that her grandfather Gaston Palewski, a close associate of Charles de Gaulle during and after World War II, was close to Pablo Picasso and André Malraux, the French writer turned culture minister. "We were fortunate to grow up with intellectuals."

The château was sold in 2022 to Czech billionaire businessman Daniel Kretinsky, who is turning it into a hotel, but de Pourtalès is keeping the family tradition alive.

Since settling in an 18th-century carriage house in the village just after the pandemic, she and Eymère have invited artists to explore their property, which includes horse paddocks, an abandoned clay quarry, a former brick factory, and acres and acres of land.

While they pursue their vision of a short-circuit, low-carbon and pesticide-free agriculture, they regularly host exhibitions in their two cavernous barns, one of which houses a pottery kiln.

Edith Dekyndt, whose work features in the Pinault Collection, buried a large piece of cloth in one of the fields as part of her exhibition in 2021, while Bianca Bondi and Guillaume Bouisset created a mineral pond installation with salt-thriving bacteria.

"I'm really interested in showing art in a rural setting," de Pourtalès says.

A cofounder of VNH Gallery in Paris, she was a director of David Zwirner's Paris space until 2020. Eymère is chief executive officer of media company L'Officiel Inc. and chief metaverse officer of its parent company, AMTD World Media and Entertainment Group, and cofounded the sake brand Heavensake.

While it might appear like they're growing their new venture organically, Eymère says they have it all mapped out. "We have a 10-year plan for our project," he says.



Hemphouse in Le Val-Saint-Germain.

At its core lies the idea that farmers need to diversify, at a time when a growing number of them are staging protests to alert public opinion to their financial distress. "Public authorities are pushing for more sustainable farming, but it doesn't pay enough," Eymère says. "We must find new sources of revenue for farmers."

Which brings us to their latest venture, which they are calling Hemphouse. Rather than a traditional bed and breakfast, they see it as an extension of their residency program: a place for artists, scientists and aficionados to explore the benefits of green agriculture.

"We wanted to build this space to welcome people to the farm and demonstrate the different uses of hemp," says Eymère.

They worked with architect Eleonora Santucci to renovate the eight-room inn, which had stood empty since 2007. The decor is a mix of family heirlooms, contemporary art and a unique ingredient: their own brand of hempcrete, a bio-composite material made from the inner woody fibers of the hemp plant and a lime-based binder.

The material is used in several ground floor rooms, including an exhibition area with an inaugural show of paintings on hemp canvas by French artist Edgar Sarin.

A Green Being wellness retreat is planned from June 28 to 30 with yoga teacher Anna de Pahlen and luxury facialist Melinda Bogнар.

"You can get a massage with hemp oil, you can dine amid an exhibition of ceramics made with local clay, you can ride horses, you can visit our bamboo plantation and

you can practice yoga in a hempcrete cube," Eymère says.

With shared bathrooms, Hemphouse has the feel of a family home. There are reminders of the Pourtalès family's aristocratic past at every turn: a bust of Talleyrand sits in a corner of the dining room, and a painting by her grandfather Louis de Mandat-Grancey hangs in one of the bedrooms.

"There's a few family heirlooms, but we didn't want to give it a pompous 18th century feel," she demurs. "We wanted it to keep it very simple, a place where people feel free to create."

Dotted among antique prints and sketches by Belle Époque caricaturist Sem are works by contemporary artists including Eric Croes, Christine Saha, Aurèce Vettier, Chris Martin and Sam Falls.

In the entrance, a Carlo Scarpa chandelier salvaged from a Paris cinema is artfully juxtaposed with one of Sarin's paintings and a marble column topped with a stone fruit basket.

Eymère says that being just 35 miles south of Paris is a major asset, making it convenient for people to drop in for short stays, and providing easy access for brands interested in working with Le Marais on joint ventures.

"With the opening of Hemphouse, we're entering the second part of the residency cycle," he says. "We think there's interesting things to be done with large Paris-based fashion or luxury brands and we're not far."

For spring 2024, its Studio Sativa textile design arm collaborated with Taiwanese label Shiatzy Chen on a collection made with pure hemp fabric, which is touted as breathable, hypoallergenic and antibacterial, in addition to being highly resistant.

Its Hempliquid cosmetic arm has produced its own face oil in collaboration with Givaudan perfumer Yann Vasnier, and partnered with luxury natural skin-care brand Tata Harper on a limited-edition body oil.

For an upcoming project with a luxury brand, Le Marais will plant a small plot of hemp that it will harvest by hand, though Eymère says it has the capacity to scale up if a fast fashion player comes knocking. But it will never sell just the raw material.

"There's always a partnership, a thought process, a message," he says. "We have to give a poetic, economic and environmental value to the product of our land."

Les Bains Opens Eco-conscious Hotel

Owner Jean-Pierre Marois wants to prove a good time “shouldn’t be an insult to the environment” with Les Bains Gardians, a new 10-acre property in the Camargue Regional Nature Park. BY LILY TEMPLETON



The 10-acre property of Les Bains Gardians in the Camargue Regional Nature Park features 48 gardian cottages.

Picture this: As you open the window of your room at Les Bains Gardians, pink flamingos are taking a breather in a nearby pond as cranes fly by.

Walking to breakfast, you pass white horses cantering freely. Behind them is the majestic marshland of the Camargue, the coastal region of southern France tucked between the Mediterranean Sea and the delta of the Rhône River.

“I never get tired of it,” says owner Jean-Pierre Marois. “It’s one of the last frontiers in France, the wildest place in the country where you feel the weight of untamed nature.”

Communing with nature is at the heart of Les Bains Gardians, the second hospitality project of Marois, a French film producer turned hotelier who recast Paris’ legendary nightclub Les Bains into a five-star hotel in 2015.

There’s no doubt Les Bains Gardians is luxurious: spread across the 10-acre property in the Camargue Regional Nature Park are 67 rooms, including 48 gardian cottages, seven conference rooms, plenty of reception spaces as well as a spa, two pools, tennis courts, 10,000 square feet of private arenas – and 25 resident horses.

In the works are in-house amenities, developed independently and featuring the hotel’s signature Le Phénix scent, which is part of its Les Bains Guerbois fragrance line. Work is already underway to extend the spa to 3,500 square feet.

Beyond opening another luxury hotel, what the Frenchman wants to do here is push the envelope in terms of environmental and social sustainability.

“I really do believe that contemporary luxury is about virtuous impact and conscious travel and hospitality,” he

says. Take the rooms earmarked for seasonal staff, overhauled to the same standards as paying guests. As an additional challenge, the owner is also keen to earn the Clef Verte label, France’s first certification for sustainable tourism.

All this came within a horsehair of never coming to fruition.

When the property came on the market around five years ago, Marois fell in love at first visit. Although he hit off with the former owners of the property, they’d just inked a sale with someone else. Then the pandemic hit, that deal fell through and Marois got his dream place.

That turned out to be a mixed blessing: This was his dream place but the facilities were in dire disrepair.

Never mind luxury standards. The initial hurdle was getting back to the bare minimum. “One of the first features of luxury today is to have the lowest impact in terms of environment and here we had used waters going straight into the ponds,” remembers Marois. “It was really nasty.”

More than a third of the project’s sizable budget went into overhauling the sanitation system, and this mandatory step took over a year.

Also playing into the sustainable ethos of the place are the traditional lodgings of the region’s gardians, or herdsmen.

These structures with thatched reed roofs typical of Camargue’s traditional architecture have natural temperature control and ventilation thanks to their materials and positioning.

Each cottage faces a body of water and is positioned to catch the sun thanks to its flat front wall. Back walls are rounded to withstand the region’s famously strong Mistral winds, while the white quicklime that coats the structures fends off the worst of the summer heat.

Giving them and the rest of the property the barefoot luxury vibe Marois intended was a task he entrusted to interior architecture duo Hauvette & Madani, whose sense of punchy simplicity matched what he envisioned.

The throughline the pair followed was returning the property to its 1960s original charm and build on it in the manner of a family home, with knick-knacks and furniture accumulated meaningfully over generations, says Samantha Hauvette.

“The [cottages] are not luxurious dwellings, so we considered what comfort could be with this rustic building as a starting point,” she says. Regional nods include textiles developed with Les Indiennes de Nîmes, a local textile brand specialized in gardian garments. A mosquito net – a

Expect a blend of Camargue specialties and Mediterranean cuisine, heavily geared toward seasonal produce, at Les Bains Gardians’ restaurant Le Pont des Bannes.



Inside a gardian cottage.



necessity in this marshland – also made for a useful and handsome feature.

Furnishing the hotel became an opportunity to be more considerate. “We decided to go for a serious upcycling program and basically, 80 to 90 percent of the furniture is vintage,” Marois adds. There’s even 1950s sandstone mosaics featuring motifs of the sun found through another antiques dealer around the pools.

Arles-based antiques specialist Julie Barrau spent over a year amassing the eye-catching objects now dotted around the communal spaces and rooms.

Rewilding the property was key, which was overseen by art florist Luce Monier, who favored endogenous species such as tamarisks, feather reeds and water irises.

If the overall idea was to bring Les Bains’ mix of wellness and festive sense down south, Marois also knew that he couldn’t just transplant the concept wholesale.

Expecting the Parisian brand to head to Saint-Tropez, Ibiza or other glamorous party locales would be forgetting the brand’s roots.

“I find it much more interesting to open in Camargue because it fits much more with the bohemian vibe.

[Founder] Auguste Guerbois ran with the Impressionist crowd when they were ‘just’ the École des Batignolles and meeting in his café,” he points out.

“Remember that we’re not an opulent, bling-bling type of place,” he continues. “When Les Bains Douches opened in the 1978 [as a nightclub], it was designed by a very young and unknown Philippe Starck on a shoestring budget. But it was groundbreaking and it was super cool.”

How he wants Les Bains Gardians to recapture that cool vibe is through conscious hedonism but also via the cultural program that’s built around the Camargue property.

Exit then the nightclub that takes pride of place in Paris. Here, it’s live music from local groups, with the occasional DJ residency. There will be exhibitions and artists will also be invited to create site-specific permanent works, selected by curator Jérôme Pauchant.

Food will play a decisive role at Les Bains Gardians, too. Come July, the Le Pont des Bannes restaurant will open, reviving a local institution under the direction of executive chef Bruno Grossi. Expect a blend of Camargue specialties and Mediterranean cuisine, heavily geared toward seasonal produce.

Ultimately, the only lasting impact Marois wants to have is creating unforgettable moments. “Having a good time under the stars with good cocktails and good music shouldn’t be an insult to the environment,” he says.

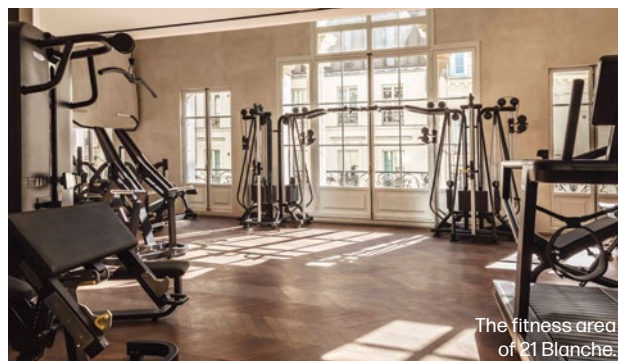


Jean-Pierre Marois and one of the resident horses.

The pool at Heimat.



Sky Ting



The fitness area of 21 Blanche.

The Ultimate Guide to Gyms

From Los Angeles and Paris to Bangkok and Beijing, here are the best places to break a sweat, try your hand at padel or get your laps in.

BY MILES SOCHA, LILY TEMPLETON, ANDREA ONATE, DENNI HU, RITU UPADHYAY, RYMA CHIKHOUNE, KRISTEN TAUER AND LUIS CAMPUZANO

Most hotels might offer decent facilities to keep up with your fitness routine, but finding a good gym while on the go is a must – especially when looking to beat jet lag.

Top-notch equipment, a pool and personal training are no longer the gold standard for gyms and fitness studios in popular destinations for the fashion crowd. Now Brutalist architecture, gourmet fare and storied buildings are par for the course.

Here, WWD Weekend highlights a selection of chic gyms that are worth breaking a sweat in, try your hand at padel or get your laps in.

United States

Heimat

960 North La Brea Avenue, Los Angeles

The concept: A first of its kind in L.A. – the land of fitness and wellness – Heimat is a 75,000-square-foot, members-only gym that also offers a spa, coworking spaces, restaurant and rooftop pool.

Facilities: You'll find the latest cardio equipment, with access to a wide range of classes including spinning, boxing, barre, dance cardio, Kinesis, TRX, yoga and Pilates.

Noteworthy: The in-house restaurant Mother Tongue, which is overseen by executive chef Fernando Darin, has a social hour from 4 to 6 p.m. Wednesday through Sunday, serving \$5 bites including roasted beet hummus, whipped avocado, tikka-masala skewers and sliders. Beer is priced at \$5, with wine and cocktails at \$10 (there are also \$8 zero-proof nonalcoholic options).

Instagram moment: The L.A. view by the pool, showcasing the sprawling city and Hollywood Hills.

Insider tip: Book Pilates with Abe Ahern.

Entry price: You have to apply for membership. The monthly rate is \$350 with a \$300 initiation fee.

In a pinch: Barry's Bootcamp is all over town and has expanded with "Ride," a spin class combined with high-intensity strength training. It's a killer workout with incredible playlists.

Anatomy

1212 Lincoln Road, Suite 204, Miami Beach

The concept: Founded by former NFL player Marc Megna and nightlife impresario Chris Paciello, this high-end gym open a year ago is an offshoot of the first Anatomy opened in 2015 in Miami Beach's boutique neighborhood of Sunset Harbour.

Facilities: The one-of-a-kind Miami Beach locale boasts about 18,000 square feet of indoor space and has extensive group fitness offerings, including Training Camp, Booty Blast, Metabolic Meltdown and Yoga, as well as a dedicated WeRide indoor cycling studio. The expansive 8,000-square-foot open-air outdoor workout area has free weights, cardio machines, fitness classes and a dedicated track area designed for sprinting. Among the state-of-the-art training equipment are Concept2 machines.

Noteworthy features: An integral part of Anatomy's focus on body recovery after workouts, "The Sanctuary,"

which offers advanced recovery and revitalization services that include multiple hot and cold plunges, an infrared sauna infused with Himalayan salt therapy, and a soothing eucalyptus steam room.

Instagram moment: The dramatic 70-foot glass skylit atrium by Frossard Fernandez Design, bringing abundant natural light.

Insider tip: Membership perks include access to USA Sports Medicine, a top chiropractic and physical therapy center, and to VitaSquad, a vitamin infusion therapy spa that offers a full menu of vitamin IV and IM shot treatments. **Entry price:** \$3,000 a year with passes available at \$75 a day, three-day for \$150 and weekly for \$200.

In a pinch: With multiple locations surrounding the South Florida area, Anatomy has also partnered with 1 Hotel South Beach and taken residence at its 14,000-square-foot fitness space, making it one of the largest hotel gyms in the country.

Sky Ting

324 Lafayette Street, New York

The concept: Founded by lead instructor Krissy Jones in 2015, Sky Ting quickly became fashion's favorite yoga studio. The brand recently debuted a new airy 4,000-square-foot flagship space in NoHo.

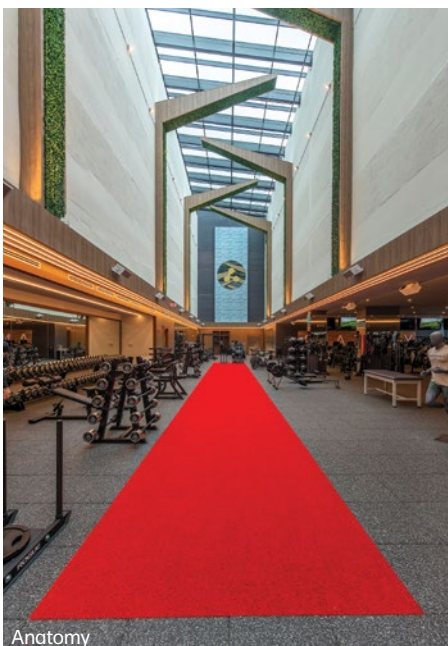
Facilities: The design is mid-century and light-driven, with a "neo-japanese wabi-sabi" aesthetic crafted by the same designer behind The Row's L.A. store. The overall vibe is clean, meditative, and luxurious. There are two rooms for in-person and livestreamed classes. Digital platform Sky Ting TV offers an extensive library of yoga and meditation videos.

Noteworthy features: Bathrooms feature Chanel and Costa Brazil beauty products, and treatment rooms are led by Osea skin care experts. Retail offerings include a Flamingo Estate x Sky Ting candle and limited-edition Suie Kondi terry sweatsuits.

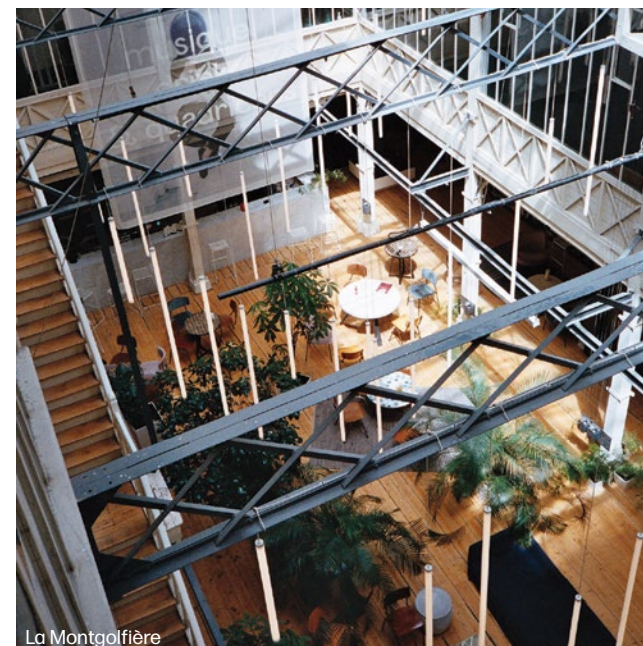
Insider tip: A spa with infrared sauna and cold plunge opens in June for post-workout recovery and relaxation. Founder Krissy Jones also leads retreats in locations like Greece, Sicily and Portugal.

Entry price: \$3,250 a year for all access – drop-in classes are \$35.

In a pinch: The all-access membership tier includes live-stream and on demand digital classes.



Anatomy



La Montgolfière

Europe

La Montgolfière

25 Rue Yves Toudic, Paris

The concept: Billed as a "social sports club" where you can lift weights – or raise a glass. Three levels for training ring a soaring central atrium appointed with plants, couches and tables for socializing, coworking or tipping. "Musique, drinks and quadriceps" is the slogan writ large overhead. **The vibe:** Understated, bohemian chic, with a calm atmosphere.

Facilities: Technogym equipment throughout, spaces for boxing training, cycling and stretching, plus hip-hop yoga, hand-stand classes and ropes any style.

Noteworthy features: Montgolfière is French for hot-air balloon, and they were manufactured here in the mid-1800s when the building was roofless to accommodate an easy exit. The soaring nave is flooded with light and offers a majestic ambience.

Insider tip: The hip fashion boutique The Next Door is, um, practically next door.

Entry price: 35 euros for a trial session, 50 euros thereafter for day passes. 185 euros a month, or 2,000 euros a year. Exceptionally during the 2024 Paris Olympics and Paralympics, two-week memberships are on offer for 150 euros.

21 Blanche

21 Rue Blanche, Paris

The concept: This Margiela-esque gym is the brainchild of brothers Frank-Élie and Arthur Benzaquen, who also launched the trendy Klay sports club.

Facilities: It's a rare Parisian gym with a pool alongside Technogym equipment, personalized coaching sessions and such classes as Thai boxing, hot yoga and anti-gravity training. Starting this summer, classes including tai chi will be held on the terrasse.

Noteworthy features: The sumptuous building, the Hôtel de Choudens, dates to 1901 and its architect Charles Girault also did the Petit Palais museum.

Instagram moment: The Brutalist 20-meter pool, the concrete void punctuated by a skylight.

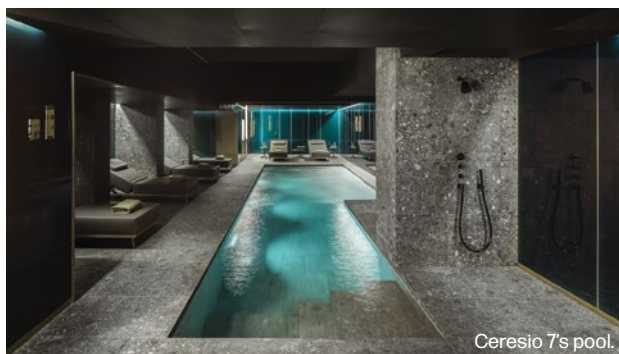
Insider tip: The airy first-floor BB Blanche restaurant is a great spot to recharge or meet up after working out. Cocktails are named after prominent French actors.

Entry price: 2,400 euros a year – day passes available if you go with a member.

In a pinch: EasyGym has multiple locations open until late, with day pass options, and there's also a Barry's Bootcamp in town. ▶



Third Space



Ceresio 7's pool.

Third Space

67 Brewer Street, London

The concept: If quiet luxury was a gym, it would be Third Space for its minimal gray interiors and spacious workout areas. London's crème de la crème of gyms, which opened in 2001, now has spaces in Islington, Mayfair, Marylebone, Battersea and more.

Facilities: A 28,000-square-foot gym floor is like being in a techno club, but with better lights and air. There's also a 20-meter spa-like pool, as well as classes that include reformer Pilates, triathlon swimming, rocket yoga, Brazilian jiu jitsu and swimming lessons for beginners.

Noteworthy features: A 13-meter-high climbing wall with 25 routes to reach the top, swimming pools with UV light technology and a sprint track.

Instagram moment: The mirror wall in the yoga rooms and the ripple-reflective ceiling under the swimming pool. The gym is a Brutalist haven with luxury accents.

Insider tip: A premium locker that can be rented monthly that comes with a charging port, as well as a wash, dry and fold service.

Entry price: From 210 pounds – day passes available if you go with a member.

In a pinch: If you're looking for a quick class with the same luxury aesthetic, 1Rebel has locations in Oxford Circus, Victoria, Holborn and more.

Ceresio 7 Gym & Spa

7 Via Ceresio, Milan

The concept: Conceived by Dsquared2 founders Dean and Dan Caten as the latest development of their brand's corporate headquarters complex on Via Ceresio, Ceresio 7 Gym and Spa is all about body training and the general state of well-being.

Facilities: Top-notch equipment for everything from functional training and cardio to cross-fit, spinning and yoga. There's also a pool, jacuzzi, Turkish bath, cryotherapy and sauna in the spa area, as well as rooms for massages and beauty treatments provided by French beauty brand Biologique Recherche.

Noteworthy features: The office building dates back to the 1930s and was the historic headquarters of Italian energy company Enel. Its renovation was entrusted to the Asti Architetti studio.

Insider tip: Take refreshment breaks in the lounge and roof bar of the Ceresio 7 Pools & Restaurant, one of the membership perks.

Entry price: Price on request. Subscriptions go from day passes to annual memberships, tailored through an initial session with a consultant.

In a pinch: If you're looking for outdoor training, the perfect spot near Ceresio 7 is Parco Sempione, the city park in the center of Milan where people can find a large athletic field.

Middle East

Matcha Club

20 8 Street, Al Quoz, Dubai

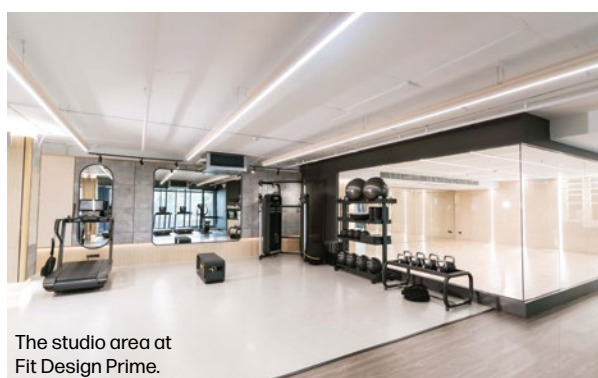
The concept: Located in Dubai's arts and culture district, Al Quoz, Matcha Club is a hot spot boutique, padel and movement club that has become a fast favorite among wellness aficionados.

Facilities: Six outdoor padel courts, two yoga studios, Pilates Reformer studio and a French Japanese restaurant Nette.

Instagram moment: The viral terracotta padel courts surrounded by lush greenery and fashion collaborations, like a recent Valentino takeover keeps Dubai's jet set coming back for more.



Matcha Club



The studio area at Fit Design Prime.

Insider tip: After a game of padel or a movement class, grab a table at Cafe Nette for coffee and breakfast, a Dubai spot to see and be seen.

Entry price: Movement classes range from 115 Emirati dirham (about \$31), Padel bookings from 400 Emirati dirham (about \$109).

Asia

Fit Design Prime

Bldg. 55A, Suite 301, Soi Pradipat 17, Pradipat Road, Bangkok

Recommended by Patipat "Best" Chaipukdee, founder of upcycling-chic label Dry Clean Only.

The concept: Imagined as a "holistic gym experience," this 8,600-square-foot facility is an oasis for sporty wellness in bustling Bangkok.

The vibe: Clean and modern with incredible lights and never feels crowded.

Facilities: Only Technogym equipment. There's also a studio area with class ranging from HIIT strength and yoga to combined high-intensity weight lifting with aerobic exercises. "I like the motivation from my personal trainer who always keeps me on the right track," Chaipukdee says.

Noteworthy features: The cozy Prime Cafe, which sells delicious healthy fare for a restorative post-workout meal as well as complimentary coffee, infused water and fresh fruits.

Insider tip: Continue your work out with a wander in the vibrant Ari neighborhood with its multitude of cool cafés, delicious street food and art galleries, or if you want to go for a shopping marathon, the famous Chatuchak Weekend Market is close at hand.

Entry price: Free trial session by appointment, 1,500 baht (\$40.75) for day passes, 6,000 baht (\$163) a month, or 45,000 baht (\$1,222) year, with unlimited access to facilities and group classes. Personal training sessions are also available, starting at 1,880 baht (\$48.90).

Zwyn Urban Gym

33 Sanlitun Road, 6F-6008 Beijing

Recommended by menswear designer Xander Zhou.

The concept: Located in Sanlitun, Beijing's epicenter of fashion and entertainment, this futuristic establishment was created almost 10 years ago by Yang Yang, an underground music producer, and Bo Zhang, a former basketball player.

The crowd: China's PR pioneer David Liu and Zhou are some of the high-performance humans, or "Hi-Perf Humanz," working the stations. Apple chief executive officer Tim Cook also stopped by during a recent Beijing trip.

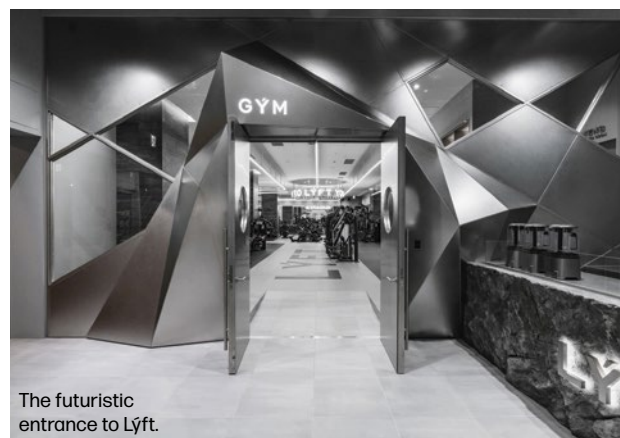
Facilities: A generous offering of Technogym equipment, including several skillmills. A Hyperice recovery room is also in the works.

Noteworthy features: Designed by the local Anyscale Architecture Design firm, this gym is a sleek white box that can be transformed into a nightclub with a live DJ set. It recently launched a spinoff project at Shanghai's K11 Art Mall, designed as a Balenciaga-adjacent immersive concrete box and offering special group classes that emphasize mindful strength training.

Insider tip: Zeq, Zwyn's in-house "performance drive" drink, can be a good caffeine alternative. Sanlitun's embassy



Zwyn Urban Gym



The futuristic entrance to Lýt.

area is nearby, offering many light brunch options, most of which are alfresco.

Entry price: 13,069 renminbi (\$1,809) a year, 1,980 renminbi (\$274) a month or 972 renminbi (\$134) a week.

In a pinch: Sign up for a weekend yoga class at Dongjingyuan Temple, located within a James Turrell-like installation. For serious bodybuilders, there's also Trainyard at Hotel Jen.

Asaya Fitness Center

Rosewood 6F, 18 Salisbury Road,

Victoria Dockside, Hong Kong

The concept: Body training and fitness are only one of the facets of Rosewood Hong Kong's Asaya wellness center, billed as "a sanctuary of self care."

Facilities: A 2,800-square-foot fitness center filled with state-of-the-art equipment, coaches and group classes that range from yoga and cardio to meditation.

Noteworthy features: A sky garden, outdoor infinity pool as well as sauna and spa facilities. For those wanting to follow their workout with an alfresco moment, there's Asaya Kitchen and most recently, the Rossano Ferretti HairSpa opened in the wellness complex of the luxury property.

Instagram moment: The views of Hong Kong's Victoria Harbour are unmissable.

Entry price: 44,890 Hong Kong dollars (\$5,740) for six months, 65,980 Hong Kong dollars (\$8,426) for 12 months, 77,980 Hong Kong dollars (\$9,972) for 18 month-membership. Complimentary access for Rosewood residents.

In a pinch: With daily and weekly passes, Ozone Fitness in Wan Chai is worth checking out - it has a heated Himalayan salt hot stone stretch area. In Central, H-Kore is a neat option and there is also Pherform, a female-specific gym.

Lýt Gym

Jingumae 4-12-10 Omotesando Hills B3F, Shibuya, Tokyo

The concept: The offshoot of direct-to-consumer fitness brand LÝFT, the gym opened last year in the Omotesando Hills complex as a futuristic and ultra-convenient place to train.

Facilities: With around 50 top of the range machines from the likes of Technogym, Prime, Hoist and Stairmaster, there's something for everyone and then some from cardio and weight training to HIIT.

Noteworthy features: The futuristic entrance, complete with a café offering healthy smoothies – boosted with LÝFT's range if desired – also available to passersby.

Insider tip: You can come to the gym empty-handed and rent everything you need here, right down to apparel, footwear and towels.

Entry price: After a one-time 22,000 yen (\$2,813) enrollment fee, it's 22,000 yen a month for the standard plan and 33,000 yen (\$4,220) for the advanced one, which gives larger discounts on LÝFT products. Weekly passes available for 13,200 yen (\$1,688). Women get a 25 percent discount on all subscriptions.

In a pinch: Gold's Gym has multiple locations across Tokyo and even more around Japan, with day pass options, and for spin aficionados, FeelCycle is the place to go, with one branch located in the upscale Roppongi Hills shopping complex. ■

From the Baguette to the Countryside: How the Fendi Sisters Built an Organic Farm

Silvia and Ilaria Venturini Fendi have restored I Casali del Pino, a beautiful farm and estate outside of Rome. BY LUISA ZARGANI

Silvia and Ilaria Venturini Fendi and the loyal Ombra.



The garden of I Casali del Pino.

I Casali del Pino



Branding is not a priority at I Casali del Pino, the beautiful sprawling farm within the protected green area of Parco di Veio, a few miles north of Rome. There is no visible indication that two members of the third generation of the Fendi family are so committed to the estate that they have restored and converted it into an organic farm. Walking around the property, it's clear that this is a passion project of sisters Silvia and Ilaria Venturini Fendi.

"We never wanted to connect our name to the farm; we have great respect for the brand, it is not only the name of our family," says Silvia Venturini Fendi, sitting in the shade of the majestic trees dotting the large lawn outside the restaurant.

Her sister recalls the first time she stumbled upon the estate in 2004 and how she completely changed her life to pursue its acquisition and restoration. "When I saw it, I knew this was it. I was always passionate about nature and life in the outdoors; our father [Giulio Venturini] was the

same, growing up in the country in a wildlife farm in Rieti [near Rome]. There was no doubt in my mind that I had to have it, but then I had to convince Silvia," Ilaria admits with a smile.

And so she did, and neither one is looking back despite the challenges – and investments – they faced to restore the landmark site, which is protected for its natural and historical value.

"Ilaria was a bit of a tomboy as a child, wild and with a passion for dogs, and perhaps because of her asthma she was always happier out in the country," says Silvia.

In fact, you are sure to find Ilaria's rescued dog following her wherever she goes – fittingly, the pet is called Ombra, or "Shadow."

The relationship between the siblings is strong and the two spend much time together and with their extended families. Silvia and Ilaria are the daughters of Anna Fendi, and granddaughters of matriarch Adele Casagrande Fendi,

who launched the family brand in 1925 by opening a fur and leather goods workshop in Rome with her husband Edoardo Fendi. Anna Fendi – along with her sisters Paola, Carla, Franca and Alda – helped develop and expand the business. Silvia is artistic director of accessories and menswear collections at Fendi, and her daughters Delfina Delettrez and Leonetta Luciano are also involved in the company, as jewelry creative director and in charge of sustainability, respectively.

"When we sold the brand to LVMH [Moët Hennessy Louis Vuitton], I decided that it was time to reevaluate life's values," recalls Ilaria.

After working as accessories creative director of the Fendissime young line and as Fendi's shoe designer, she launched her own Carmina Campus collection in 2006, which reflected her commitment to sustainability, highly crafted, and employing only reused and recycled materials. "The pace had been too fast, I needed to slow down," says Ilaria.

To be sure, it's hard to believe anyone could be stressed at I Casali del Pino, with its rows of pine trees and soft hills, where flocks of around 800 sheep roam freely. The Fendi sisters converted the land into organic farming, which entailed allowing the terrain to "rest" for three years, and conservatively restored the buildings in the hamlet, most of which were in ruins, without disrupting the landscape.

The farm spans over 430 acres, and barley and other grains are grown on site. "We are focused on local, zero-kilometer produce," says Ilaria, who has studied to become an agricultural entrepreneur. "But I continue to study, there is no end to learning," she says simply.

Crops are rotated and pesticides and chemicals are banned. Large portions of the farm are left uncultivated and are covered by woods.

There is an in-house cheese-making facility where the sheep's milk is processed, and the farm's products are available for purchase on site, including pasta made with the farm's own flour. Aperitifs and trays of cheese and other local goods, including honey, are served there. Reflecting the Fendis' choice to cater locally, products are also available at nearby restaurants.

The Crémera stream flows in a narrow valley on the farm with vegetation and fauna typical of the Roman countryside, where foxes, wild boar and pheasants can be spotted. A large arch carved in local stone, dating back to Etruscan times, marks the ancient route from Veio, capital of the Etruscan kingdom, to Rome.



A view of the sheep and the hills at I Casali del Pino.

Before their arrival the rural hamlet – a former tobacco plantation that dates back to the 16th century and a cattle breeding farm from the early 1900s – was in disarray, including the two-level building that once housed the homes of the farm’s workers and their families. It has been restored to contain 16 rooms, each personalized with different floors using recycled tiles and interiors, and vintage and modern pieces together with objects created by Ilaria. The building serves as a hotel for guests, while there is a separate building for the family.

The only contemporary style introduced in the restoration were three solar chimneys added to a former stable that has been turned into a multifunctional hall for

large events, including FloraCult, a yearly, four-day plant and flower show that takes place at the end of April.

Introduced 15 years ago, the festival brings together more than 130 Italian nurseries “and attracts thousands of visitors who want to rediscover nature,” says Ilaria proudly. “The purpose is promoting the love of green life as a cultural statement, supporting sustainability and the protection of the environment.”

“Talks with prominent researchers, astronauts, mathematicians, philosophers, geologists are held throughout the event to tackle the subject of sustainability, and people meet to exchange thoughts and share values,” adds Silvia. “We thought it was important to share this place with others.”

The solar chimneys help reduce the energy consumption of the structure, and they function as greenhouses in winter and as wind towers in summer, through a system of fans that convey the hot air upward.

The building has also become the

main restaurant of the farm, where organic ingredients are employed and local products used as much as possible, including vegetables from the farm’s garden, ricotta and other cheeses produced in-house, homemade pasta, almond and wine cookies. Fruit from the orchard is turned into jams.

There is also a smaller restaurant available for events, seating up to 80 people, and cozy with a big fireplace. Nearby, a wine selection by Anna Fendi, who promotes small and medium-sized vineyards, is available. In another personal project, she has also refurbished the storied Villa Laetitia on the Tiber river in Rome, turning it into an exclusive hotel.

Pointing to another building that still shows the passing of time and that hasn’t been restored, the sisters say they are unsure about renovating it.

“There are many nests of storks there, and we don’t want to destroy them,” says Ilaria.

Similarly, they are doubtful about building a pool or a spa, as they wish to maintain the rural feel of the location.

“I am not sure I want to see people wandering around in bathrobes,” says Silvia with a small laugh. ■

One of the rooms at I Casali del Pino.



A view of the estate at I Casali del Pino.



The solar chimneys of the multifunctional hall.



Chic, Shoppable Stays

Gray Malin, Heather Taylor, Natalie Martin and more tiptoe into hospitality with vacation rentals that are brand extensions and shoppable showcases. BY BOOTH MOORE

Corey Lynn Calter's Joshua Tree geodesic dome house with shoppable vintage decor.



Gray Malin in his Getaway House vacation rental in Montecito, surrounded by his art and brand collaborations.



Just steps away from Butterfly Beach in Montecito, Calif., on one of the American Riviera's most coveted streets, Gray Malin is bringing his transporting lifestyle brand into focus at Getaway House.

For \$2,500 a night, guests can stay in the cozy, coastal modern four-bedroom home that he spent the last six months gut-renovating. They'll enter the foyer and find Gray Malin surfboards propped against the wall; relax in a TV room with Gray Malin "Pinstripe Umbrella" patterned wallpaper and Nest x Gray Malin candles, and eat in a dining room with a Gray Malin Ruggable rug, while gazing at photography on the walls throughout the house that Malin has taken of Santa Barbara area hot spots including Coral Casino Beach & Cabana Club and San Ysidro Rancho.

All of it is for sale, of course, on Malin's website. "I'm pushing the boundaries of my photography out of a frame on the wall to a real-life moment," says the L.A.-based photographer, who over the last 15 years has parlayed his stylish, Slim Aarons-like fine art images into a lifestyle brand with collaborations with Veuve Clicquot, the Beverly Hills Hotel, Sperry Topsider, and Janie and Jack among others.

Malin also curated his favorite brands in the home, tapping Weezie for monogram towels and robes, Biscuit Home for bedding and Goop for beauty products. "We have Bluejay bicycles and maps to go on your own adventure, find the perfect backdrop for a photo, or wine shop with a great selection," he says, explaining how these partners will be cross-promoting Getaway House through their social channels. "I built an entire brand around the trademark phrase 'make every day a getaway,' and now we're opening a true door to that getaway that's physical and real."

Malin is one of a number of designers and creatives tiptoeing into the hospitality space through vacation rentals that are extensions of their brands, shoppable showcases for expanding product categories, marketing tools and sources of passive income. ▶

In the high desert community of Joshua Tree, Calif., sustainable apparel brand Industry of All Nations' cofounders Fernando and Juan Diego Gersovich, both trained architects, built the stunning Landing House and listed it for rent on Homestead Modern in 2023. ▶



Industry of All Nations' The Landing House in Joshua Tree features a "desert wardrobe" in the closets.



Natalie Martin's Palm Springs hacienda incorporates her boho textiles.



Raquel Allegra sends packages of jersey dresses to guests at her Many Feathers Ranch.

Resembling a wood box sitting on its side, it's constructed entirely of concrete, glass and cedar that has been intentionally left unfinished to weather and become one with the environment. Guests can sit on the brand's Panamericana chairs on the deck overlooking the circular pool, and appreciate the otherworldly landscape of boulders, yucca trees and endless sky views that the designers are working to preserve through their environmentally responsible approach to making clothing.

Inside, the brothers designed all the furniture, draping their Peruvian-made alpaca throws over the couch, and outfitting two bedroom closets with a "desert wardrobe" of undyed natural cotton casual trousers and T-shirts that can be worn during a stay, then purchased at the Industry of All Nations store down the hill on 29 Palms Highway.

"The landscape, the light, the way you feel when you're there is so tranquil and so relaxed that we thought, let's bring this concept of minimalism and less of everything," Fernando says of incorporating the edit of clothing from the brand, which also has stores in Venice, Calif., San Francisco and New York.

At the Heather Taylor Cabin in funky Idyllwild, Calif., high up in the San Jacinto Mountains an hour southeast of Palm Springs, travelers can step inside the modern-traditional world of the L.A. homeware maven whose cottagecore linens are a favorite with tastemakers Reese Witherspoon, Gwyneth Paltrow and the Kardashians.

They can get cozy in a Heather Taylor gingham robe in the Heather Taylor Home x West Elm furnished living room; sip hot cocoa on the screened-in porch with mountain views while sitting on a Heather Taylor gingham upholstered chaise; then head to bed on Heather Taylor ruffled linens.

"It's like a giant Instagram story come to life," says Taylor, who listed the house on Airbnb last March after renovating it during the pandemic, when she had her own experiences in vacation rentals that were "not so cute." Visitors get a discount code to shop the pieces on her website, while Taylor has a permanent backdrop for brand photo shoots and marketing activities.

Taylor sees the shoppable, 1,800-square-foot cabin, which has 73 five-star reviews and was featured on the cover of Country Living magazine, as the next step in



Heather Taylor Home's cozy Idyllwild cabin features her signature checks.

experiential travel. And she's not alone.

Following the success of the Barbie Malibu Dreamhouse rental last summer, pegged to the Mattel blockbuster, Airbnb has linked with Disney and Marvel to debut an Icons Collection of branded experiential spaces, signaling its evolution from stays to experiences to services. One Icon offering, a modern minimalist home in L.A. hosted by "The Incredibles" superhero fashion designer Edna Mode, lets visitors select fabric swatches and design their own personalized suit.

When it comes to designer-led home rental projects, however, not all business models are the same.

The Kardashians have vacationed at the luxury Baja California estate of James Perse known as Greycap, which can be booked via his website, and consists of five suites furnished by the L.A. designer with access to a private chef, butler and James Perse store.

L.A. fashion and home designer Jenni Kayne has made outfitting homes a part of her brand DNA, but keeps it even more exclusive. She and her real estate broker husband Richard Ehrlich have bought, renovated and staged three luxury homes with every element of her aspirational Pacific Natural lifestyle, from the Aspen wingback bouclé chairs to the shearling Moroccan slippers, to Oak Essential skin care products.

Although the Jenni Kayne Lake, Jenni Kayne Ranch and Jenni Kayne Hillside Haven homes were never listed as short-term rentals, they were offered for celeb and influencer stays, and used for content creation and client events where everything was for sale – even the homes themselves.

On the other end of the spectrum is L.A. fashion designer Raquel Allegra, who sees her Many Feathers Ranch in Valdez, N.M., as a sanctuary. "It's the place I don't want to have anything work related, where I don't want to have to please anybody, or think about what people want from

me," she says of the gorgeous 8,000-square-foot home at the foot of Taos Ski Valley with views of the Sangre de Cristo mountains, ponds dotting the property and reflecting the sky, which has been featured in the Wall Street Journal.

"Most people go because they just feel drawn to the space when they see images. And then sometimes when they rent it, they'll say, 'oh my god, Raquel Allegra, I'm such a big fan. This is so cool. I didn't even know.' And that's really sweet. Sometimes I'll send packages...a bunch of jersey dresses to wear around the house, for example."

When Balinese print-forward fashion designer Natalie Martin bought her Spanish Colonial "Hacienda Vaquero" in Palm Springs in 2021, she didn't have any intention of branding it. But that's changing. The 2,000-square-foot house already has the same sexy, rock 'n' roll vibe as her clothing brand, and came with lots of Balinese furnishings, including a cluster of whimsical carved wooden animal heads in the dining room, plus a salt water pool and hot tub, fire pit and shaded outside living room.

Now that she's launched NM Home, she's redoing the living room with her printed wallpaper and adding more of her textiles, including robes and sarongs for guests.

"I need to lean into it," she says.

As fabulous as it sounds to design and own a vacation rental as a brand extension, there are realities to consider, however.

L.A. contemporary designer Corey Lynn Calter was early to the trend, putting her geodesic dome house in Joshua Tree on Airbnb 10 years ago, and filling it with vintage lamps, artwork and pillows, plus vacation-ready straw hats, sunscreen and co-branded bath products for

sale through an honor system.

"We called it the Mini Shop," she says of the concept, which she replicated in a Palm Springs rental home, and has dreams of selling to Airbnb. "I'd offer discounts on the website and that did drive shoppers to my clothing collection, too. But you have a limited amount of shoppers at any one time," she says of the homes. "If you had a store where one customer walked in during seven days you wouldn't have a business model."

It's not been a wildly profitable venture, but there is a silver lining to her stylish desert projects. "I use the houses myself," she says. ■

Hotel Esencia's Kevin Wendle Marks a Decade in Hospitality

The Hollywood producer turned hotelier on his unconventional approach to hotels – and why it makes them so in demand. BY LEIGH NORDSTROM



Hotel Esencia



Justin Theroux and Kevin Wendle at the Hotel Esencia book launch in New York.

When Hollywood producer Kevin Wendle first told friends he was buying a former home of an Italian duchess in Mexico with plans to turn it into a hotel, he was – perhaps fairly – greeted with skepticism.

“They said, ‘Are you out of your mind? What are you doing buying this on the beach in Mexico?’ I’d never been in the hotel business,” Wendle recalls. “And I said, ‘Well, I mean, if it doesn’t work, I could just rent it out for weddings and invite my friends.’”

Ten years later, that property, Hotel Esencia, has just marked its first decade in business with a coffee table book by Assouline, capturing the spirit of the Xpu Há beach property that has become the “It” destination for the fashion and design crowd.

Wendle’s route to hospitality is somewhat unconventional.

Prior to his career in hotels, he was a Hollywood producer, cofounding Fox Broadcasting. He left Hollywood and spent 15 years living in Paris, where he partnered with an architect and was involved in the art and design world. That love of design is what has made Esencia stand out, as Wendle has dotted the property with pieces of his personal midcentury collection.

“I think when you go on vacation, it’s a bit of a fantasy, so you want at least something on par with what you have. But ideally something better.”

Wendle describes the typical Esencia crowd as the media, art, fashion world; last month, the Assouline book was toasted with parties in New York and London, attended by Clive Davis, Justin Theroux, Martha Hunt, Don Lemon, Paul Andrew, Dominique Ansel, Michael Bargo and more.

In addition to art, Esencia has built a following due to Wendle’s desire to have it feel like home.

“What I hear all the time is it’s like staying in your best friend’s aristocratic beach house – because it is a house,” he says. That, and the setting isn’t bad either.

“When I bought it, I said, ‘OK, well, if I start with the best beach, everything else can be fixed.’”

Now Wendle has branched out with his second hotel project: Château de Curzay.

Four years ago, he stumbled upon a chateau in the French countryside on the drive down to Bordeaux and the wheels started turning for his next property. The chateau was a family-run hotel for many years, and the adult daughter had mostly been running it as a horse training property.

“When I arrived the first time, there were 40 of the most beautiful horses running around the property. It was just magical,” Wendle says. “I had stepped into heaven.”

The daughter had closed the hotel portion of the chateau the year prior, and was looking to get out of the



Château de Curzay

ownership. Wendle was more than happy to take it on.

“I own it, but I don’t feel like I own it. It’s a treasure that is part of world history, and I’m just a caretaker at the moment, and I want to share it with as many people as I can in a smart way where I can attract a nice clientele,” Wendle says.

He opens the chateau this month as a private home one-week rental, with aims to eventually have parts that are open to the general public as a traditional hotel as well. At 35,000 euros a week, the rental comes with a full staff, and food and beverages will be available à la carte according to the guests’ preferences.

He adds that he’s taking the same approach with the French property as he did in Mexico all those years back: it may be new to him, but he believes in what he’s building.

“I’m seeing the attention that we’re getting so fast and so furiously,” he says of interest in the chateau. “People want to come.”



Hotel Esencia

plats du jour

Benoît Gouez and Yannick Alléno



The Moët in Paris by Alléno's pop-up designed by Charles de Vilmorin.

Sports Fans Welcome

Moët & Chandon gets ready to toast the Olympics in Paris with Champagne ice lollies and an Instagram-friendly decor. BY JOELLE DIDERICH

Moët & Chandon has joined forces with Michelin-starred chef Yannick Alléno and fashion designer Charles de Vilmorin to ring in the Paris 2024 Olympic Games with a summer pop-up.

A finalist of the 2021 edition of the LVMH Prize for Young Designers, de Vilmorin designed the colorful decor for Moët in Paris by Alléno, ranging from the bar and restaurant's frescoes to the logo, tableware and staff uniforms.

Alléno, a longtime ambassador of the Champagne-maker, has devised a menu designed to appeal to a broad range of tastes, with dishes ranging from duck foie gras terrine to vegetable curry, and desserts including chocolate fondant and cherry clafoutis.

Moët & Chandon cellar master Benoît Gouez is in charge of the drinks menu. The venue is part of a push by the LVMH Moët Hennessy Louis Vuitton-owned brand to create experiences and appeal to a new generation of consumers.

"It's the perfect occasion to attract probably a consumer that has not experienced Champagne yet, or is new to the category," says Sibylle Scherer, who took over as chief executive officer of Moët & Chandon in July.

"Hopefully, we make people fall in love with our maison and the passion we have for the product, but also our passion for welcoming people," she adds.

It marks the first time that de Vilmorin, who shot to fame during the pandemic, has applied his creative touch to a hospitality venue.

He was inspired by a visit to the Château de Saran, Moët & Chandon's stately home in the vineyards of the Champagne region, for his nature-inspired drawings that incorporate birds and butterflies.

"They wanted to create a space that reflects the brand's identity but is also quite innovative – something fresh and a little light," says the designer, known for his swirly, fantastical sketches. "I felt really free and they allowed me to do what I liked."

LVMH, which also owns Dom Pérignon, Veuve Clicquot and Ruinart, is a premium partner of the Olympic and Paralympic Games, which kick off on July 26. Although French law bans the sale of alcohol inside stadiums, the bubbly is expected to flow in hospitality areas.

Moët & Chandon is no stranger to fashion collaborations, having created limited-edition bottles with the likes of Yoon Ahn, Virgil Abloh and Public School. But this is its most ambitious project to date with a fashion designer, signaling a new strategy for the house.

"Fashion should and will play an integral role for us in the future, be it in creating experiences, collaborating together on products or collaborating with creative talent such as photographers," says Isabel May, chief marketing officer at Moët & Chandon.



Charles de Vilmorin

A bottle of Moët & Chandon Impérial Champagne at the Moët in Paris pop-up.



"It is a part of us as a maison and we will strengthen that even more going forward," adds the executive, who joined the company from German online retailer Mytheresa in April.

Located in the Beauséjour pedestrian alley just steps from Saint-Germain-des-Prés, Moët in Paris sits next to a bakery by Thierry Marx and a café by Pierre Hermé – both stars of French cuisine.

The space was previously home to Burger Père et Fils par Alléno, a concept the chef founded with his son Antoine, who was killed tragically in a hit-and-run accident in 2022.

"It's symbolic in a way. It's my son's restaurant and we want to celebrate life," Alléno says. "He was gone before he could really see his project take off, so we're doing everything we can for this place to be as lively as possible."

Moët in Paris aims to welcome tourists and locals, with weekly events including tastings, weekend brunches, DJ sets, surprise celebrity appearances and live music sessions. It will also host the after party for de Vilmorin's show during Paris Couture Week.

While some restaurants may close during the Olympic Games due to logistical issues, Alléno believes the sporting event represents a fantastic opportunity for the city.

"We're very fortunate this is happening in Paris and we want to celebrate the moment with French greatness and creativity," he says.

"A lot of people are coming from around the world. We have to take good care of them while they're here," he adds. "This event is all about promoting friendship."

That's why he's made the menu accessible, both in terms of prices and dishes.

"We're making lollipops like the ice lollies we used to eat as kids, but with Champagne, a celery extract and elderflower," he says.

"I even made an 'oeuf frou fou.' It's a jellied egg with a vegetable macédoine. It's the sort of old-time recipe you

don't get anymore and that we're bringing back because it's good and it's Paris," he adds.

De Vilmorin, who dreams of launching a line of homewares one day, has relished the opportunity to learn more about fine dining from Alléno, who runs prestigious restaurants including the Pavillon Ledoyen in Paris.

"I'm not very comfortable in restaurants where everything is very stuffy," he says. "The menu here is really rooted in traditional French bistro cooking, and I loved his approach."

Despite his down-to-earth manner, Alléno takes a highly scientific approach to his profession.

His Modern Cuisine culinary movement is based on two key pillars: sauces and fermentation. Both are based on cooking food at the right temperature to bring flavors to the fore, while his patented extraction technique uses vacuum and cryo-extraction instead of heat.

He's used his expertise to create his own brand of low-sugar chocolate. Alléno is pleased to report that Champagne-makers have also dialed down the sweetness in recent years.

"They used to add 15 grams of sugar per liter. That's huge. These days, there's very little added sugar. It's a much more refreshing drink," he says.

Alléno believes his extractions can even give athletes an edge heading into the Olympics. He recently started working with Brazilian fencer Nathalie Moellhausen on a special diet as she prepares to compete for Brazil at the Paris Games.

"It seems to be working really well, according to her team and her nutritionists," he reports. "This is just the beginning, but I think our culinary expertise holds the key to improving the food of tomorrow."

The pop-up will remain open until the Champagne harvest begins, officially signaling the end of summer, Moët & Chandon's Scherer says. She's seen good response to the brand's Champagne bars at department stores Harrods in London and KaDeWe in Berlin, and is mulling further experiences like Moët in Paris.

"If it is successful for us, I think it can travel," she says. "We want to bring our products closer, not just by selling a bottle but really showcasing our hospitality as well."

Ariel Arce



Ariel Arce on the New York Restaurant Scene of Today

The New York restaurant owner talks women's rise in the New York food scene and how she was able to bring Rome's famous Roscioli to the U.S.

BY LEIGH NORDSTROM PHOTOGRAPH BY LEXIE MORELAND

The family behind Rome's legendary restaurant world Roscioli had been asked to come open in New York many times. It took a pandemic to bring them here, plus their trust in one woman: Ariel Arce.

Arce is a born and raised New Yorker whose story reflects the city's changing food scene. She's been the proprietor of several hot spots, including Air's Champagne Bar, Tokyo Record Bar and Niche Niche, and she now is a partner in the New York location of Roscioli, known for its wine pairings as well as its classic Roman cuisine. Launching this June is Heroes, on West Broadway, and she has another project at the Conrad hotel in the works.

Her success story is all about the pivot.

Arce grew up in Hell's Kitchen, in a household with lots of entertaining. Her father was both an amazing cook and a professional food photographer, so she was often around food stylists as a kid. Yet from the age of eight, she was set on being an actress. After attending New York's prestigious LaGuardia High School, her time in the University of Michigan's theater program felt "reductive," she says. What did click, though, was the production aspect of the film and theater world, and she thought she'd pursue that upon graduation.

"That was right when the economy crashed," she says.

"It was 2009, nobody had jobs, and it was a very difficult industry to be jumping into. So I just got a job bartending and I've never looked back."

Arce fell in love with the behind-the-scenes elements of restaurants – similarly to how she felt about theater production.

"I'm not a chef, but I saw how all of these pieces would fall together," she says. "I just liked the culture. I liked the flexibility, I liked the creativity. The element of production just felt really natural."

She began her career in Chicago, which she hoped would be more open to a newcomer like herself than the scene in New York was at that time.

"It was either fine dining or casual. In a way, the world of what we see in food now [in New York] is kind of just emerging," Arce says. "And by that I mean the independent restaurant owner/operator that wasn't somebody who owned a building and had been operating for 20 years."

She started working in cocktails in Chicago, ultimately discovering a penchant for Champagne. She worked for Pops for Champagne, a prestigious wine bar in Chicago, before returning to New York two years later and partnering on a fried chicken and Champagne bar in downtown

Manhattan called Birds and Bubbles. The experience was what she calls her introduction to New York City.

In the years that followed, Arce opened Air Champagne Bar and Tokyo Record Bar, a Japanese style cocktail and vinyl listening bar. This past year, she was the American partner that the famed Roscioli team turned to when they were looking to open a New York branch of their Roman restaurant.

"It's a really special thing to be a part of a legacy. In Rome, there's four outlets at the moment, and everybody has a different relationship to them. Most of our guests that come through the door have been to them before. Not having to really explain what you are, and just having the freedom to do, and challenge yourself of how you can do, is really unique," Arce says. "It's really cool to be a part of a team. This is the first thing I've ever done where it's not just mine. So for all the ups and downs and trials and tribulations of having partners, it's a really incredible learning experience to come together and build something."

Arce's timeline in the business has not been without setbacks, from the financial crisis at the time of her graduation to, of course, the pandemic. She notes that when she started in the restaurant business it was heavily male dominated, especially when it came to who owned the businesses.

"COVID-19 did change a lot. At one point we were all worshipping at the church of the men of New York City in the food business, respectfully, like the Danny Meyers, the Jean Georges, the Daniel Boulud. They dominated the scene. But what is so incredible about COVID-19 was there were no rules anymore," she says. "People were doing pop-ups, people were collaborating. So many people lost their jobs. So many people were just kind of saying, 'Screw it. I'm going to play.' And now the landscape of what's interesting in New York City to me is so fascinating, and there's so many emerging women in this industry."

Sustainability Meets Yachting

Design studio Matteo Thun & Antonio Rodriguez made its yachting debut with Azimut's Seadeck 6, a vessel that aims to set new eco standards for the entire sector. BY SOFIA CELESTE



The presentation of Seadeck 6 at Milan's Bagni Misteriosi.



Here and left: Azimut's Seadeck 6



Matteo Thun and Antonio Rodriguez had never designed a yacht before Seadeck 6. Azimut Yachts, which was founded by Paolo Vitelli in 1969 and sells to the world's rich and famous, was looking for a design conscious model that would bring man as close to nature as possible when they turned to the duo.

"To be sustainable there has to be a less extravagant luxury, different and less ostentatious so we chose this interiors look that is far from what you normally see in the yacht world," Rodriguez says.

Design studio Matteo Thun & Antonio Rodriguez, which was founded in 2003, has infused its conscious design concept into everything from hardwood flooring for Listone Giordano to saunas for Klafs.

Rodriguez explained that the hybrid motor yacht was envisaged for families. The design came to life with clean lines, calming colors and biodegradable materials like cork that replaced more commonplace ones like teak. Cork, he says, was chosen for its eco properties but also because it's an age-old Mediterranean material capable of spontaneous regeneration and embodies the ideal of a return to nature.

The studio worked with yacht designer Alberto Mancini, who came up with an innovative concept in which, right from the very first sketches, the exterior communicates naturally with the interior. This includes the new Fun Island feature, a suspended deck that brings everyone as close to the water as possible and allows them to reconnect with nature.

"We wanted to create a boat that puts maximum emphasis on the concept of openness and transparency, and that also represented a radical change in terms of the relationship with nature. With the introduction of the Fun Island, Seadeck is actually a floating island where owners can get away from their daily routine and live in total contact with the sea," Mancini says. He is regarded as one of the industry's top freelance designers and has worked with Baglietto, Fairline Yachts, Magnum Marine, Tankoa, Otam and Revolver.

More than half of Azimut's fleet is now made up of low-emission yachts that reduce CO2 emissions by between 20 and 30 percent. Seadeck 6 integrates an innovative system that allows both zero-emissions at anchor and cruising with the generator off, further reducing on-board consumption. This system, called Mild Hybrid Zero Emission Hotel Mode, is based on a 42-kWh lithium

battery pack and an alternator connected to one of the three engines. Overall the vessel reduces CO2 emissions by 40 percent over a year of average use, both when cruising and at anchor, compared to a traditional flybridge boat of similar dimensions.

The company says it has invested 20 years of research and development in sustainable innovation and is working toward meeting the goals set by the International Maritime Organization for the overall industry to reduce CO2 emissions by 40 percent by 2030.

"Seadeck is a new starting point for future generations. We wish, once again, to chart a course that will be an inspiration for the entire industry, so that the theme of respect for the environment is interpreted – as it is for Seadeck – with a concrete approach made up of investment, technological research and the courage to introduce a new lifestyle that embraces the sea," says Azimut|Benetti Group chair Giovanna Vitelli.

He unveiled the model during Milan Design Week, providing one of its highlights. The vessel was hoisted into Milan's Bagni Misteriosi pool. An immersive installation titled "Mooring by the Moon" was curated by AMDL Circle, the multidisciplinary studio of well-known Italian designer Michele De Lucchi. The display unfolded in a journey through four acts focused on sustainable innovation at the Bagni Misteriosi pool with a choreographed performance culminating in a setting inflatable moon attached to a dancer in mid-air.

The design and nautical worlds have come together like never before over the last few years. In 2019, design legend Patricia Urquiola incorporated her signature flair into the Sanlorenzo SD96, starting with the modernist metallic winding staircase and finishings like a biscuit-patterned parquet floor and sleek modular furnishings.

In 2023, design duo Roberto Palomba and Ludovica Serafini made their yacht sector debut with a collaboration with Permare, an Italian shipyard founded in Sanremo in 1973. Together they unveiled the latest Amer Yacht F100 Glass

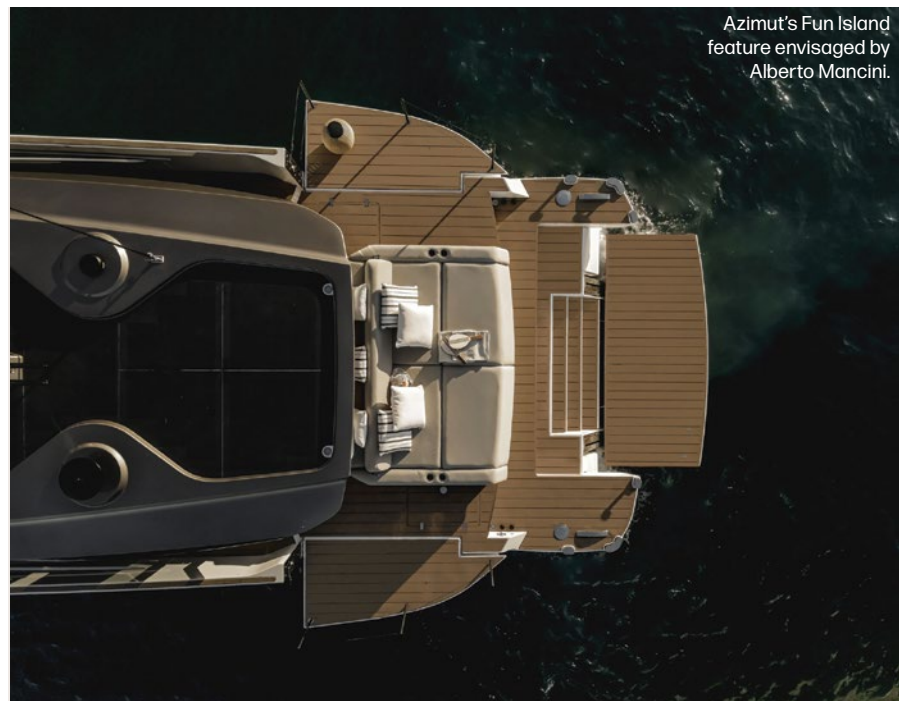
Cabin, which, much to the design studio's surprise, won them the World Yacht Trophies 2023 Semi-Custom award at the Cannes Yachting Festival.

RH, formerly Restoration Hardware, unveiled RH Three in 2022, an expedition yacht available for charter in the Mediterranean during the summer and the Bahamas in the winter. Enhanced with a homey feel, RH Three's many design elements include cashmere bedding and an indoor dining space punctuated with deck chairs by Paola Lenti and Vincent Van Duysen.

Today, Italian shipyards account for 50 percent of all world orders of super yachts, says the Marine Industry Association.

The yachting sector employs 28,660 people in Italy, up 8.8 percent year-over-year. The weight of the yachting industry's contribution to Italy's gross domestic product rose 2.9 percent in 2021 to 3.23 percent in 2022, and has been on a steady uptick since 2013, rising sharply in the last two years, according to the association.

Azimut Yachts is part of the Azimut|Benetti Group and designs a wide range of motor yachts from 42 to 125 feet in length and is headquartered in Avigliana, near Turin. The firm posted total revenues equal to 1.3 billion euros in 2023 and holds the position as the world's leading manufacturer of yachts spanning more than 24 meters.



Azimut's Fun Island feature envisaged by Alberto Mancini.

Invite Only

Discerning art collectors descend on Marina Piccola and Marina Grande every summer for Nomad Capri. BY SOFIA CELESTE

MILAN – The world’s most discerning art collectors will descend, once again, on Capri’s Marina Piccola and Marina Grande during the first week of July for the 14th edition of the Nomad Design Fair.

The invite-only itinerant art and design showcase takes over unexpected, glamorous locations and brings emerging and established galleries, as well as unique projects, together under one roof – think creations from New York’s Friedman Benda, David Gill Gallery from London, Nilufar Gallery from Milan, and Etage Projects from Copenhagen.

“It’s not a little group,” says Nomad cofounder Nicolas Bellavance-Lecompte. “It is a massive yacht show basically happening in Marina Piccola and Marina Grande. You have like 100 of them. It’s crazy. From the U.S., from Qatar, all around the world. They’re all there that week.”

From July 4 to 7, Nomad will unfold in Dolce Vita-style at the oldest historical building on the island of Capri, Carthusian Certosa di San Giacomo. Perched on a verdant cliff, it was built in 1371 by Count Giacomo Arcucci, secretary to Queen Giovanna I, overlooking the azure blue of the Mediterranean and central square La Piazzetta.

Nomad’s first edition took place in 2017 in Monaco at La Vigie, a villa renovated and occupied by the fashion legend Karl Lagerfeld in the ‘80s and used during key moments for Monaco’s ruling family, including Charlotte Casiraghi’s wedding. For Nomad, three floors of the 6,458-square-foot villa (plus terrace) were open to the public for the first time in 100 years.

The fair’s 2019 edition was held at the similarly stunning Palazzo Soranzo-Van Axel, a Gothic church constructed by the Soranzo family in 1473 on the southernmost tip of the Cannaregio quarter in Venice. Nomad Saint Moritz 2024 hosted guests at Hotel Eden, which boasts sweeping lake and mountain views. There, Ginori 1735 presented an exclusive collection remake from a Gio Ponti apprentice, complete with a party on the veranda of palatial chateau Badrutt’s Palace.

It’s events like these and the ultra-exclusive villas, hotels, mansions and palaces where the fair takes place that make Nomad what it is – intimate, cozy and private. Guests, including interior designer Chahan Minassian, founder of Chahan Gallery in Paris, say no summer is complete without Nomad Capri. “Nomad has captured the perfect time, the perfect attitude and way to greet their ever so interesting fans and followers,” Minassian says.

Bellavance-Lecompte, a design curator and architect who founded the Carwan Gallery in Beirut in 2011, stands as a significant figure in the global art and design scene, forging cross-cultural dialogue within the design community. Having curated more than 65 exhibitions across Europe, the Middle East and Africa, he has established collaborations with designers, companies, museums, and art centers.

Since Nomad’s inception, Bellavance-Lecompte and his cofounder Giorgio Pace, an avant-garde curator, have seen the fair resonate in the fashion world, while drawing chief executive officers from the sector’s biggest conglomerates. Gucci was one of the first luxury brands to catch on to the fair’s charm, and collaborated with Nomad for “Artists in Flux,” a project that unfolded in Milan and took place during last year’s Design Week in a private home designed by the late architect Luigi Caccia Dominioni.

“Artists in Flux” revolves around the notions of mobility and the exploration of contemporary vision and culture through a global lens.

Its second chapter pivoted around the dynamic New York creative scene, selecting multidisciplinary art collective CFGNY, comprising Tin Nguyenand, Daniel Chew, Kirsten Kilponen and Ten Izu; Design studio Objects of Common Interest, formed by Eleni Petaloti and Leonidas Trampoukis, and New York artist Rebecca Ness. The project first kicked off in Saint Moritz and later traveled to different locations, including Dubai in March, attracting between 70 and 80 collectors from the Dubai scene for a “very successful” day, Bellavance-Lecompte says.

“It was a one-day presentation in a beautiful villa in

Here and below:
Nomad Capri



Dubai and we selected three artists – a preview in the morning and afternoon for collectors to discover the artists, a talk and roundtable conversation and then a cocktail and a dinner hosted by Gucci,” the Montreal native says, reminiscing about the pool and the intimate garden dinner that helped connect Gucci with an elite, diversified clientele.

“This combination worked very well, and we’d like to explore more of this in the future, maybe to go to destinations like Palm Beach or Aspen or different other destinations,” he says, noting more fashion brands have followed by hosting events surrounding Nomad.

The real estate crowd has gotten involved, too, seeking to capitalize on the potential for vacation homes. Sotheby’s International Real Estate Italy is one of this edition’s sponsors, and Nomad now has its own concierge service partners, too.

The fair is growing, with revenues lifted by the

buoyancy of the collectable art and design market, says Bellavance-Lecompte.

“Collectible design has experienced huge growth in the past five years. Finally, the market arrived to a sort of maturity. In the past, art collectors did not even consider the idea of having a design collection. Now collecting design has become way more broad and important, especially in America,” says Bellavance-Lecompte.

Marc Bohan for Dior, spring 1972 couture.



Madame Grès, fall 1974 couture



Salon Style

In 1947, when WWD reported on designer Christian Dior's first post-World War II haute couture collection, inclusive of his iconic Bar silhouette, it wasn't just the return of couture, but also the highly anticipated seasonal invitation to the salon-style showings of the time. WWD also provided a lengthy description, without photographs, of the interior of Dior's redecorated salon at 30 Avenue Montaigne in Paris, where it remains today and which also now includes the brand's flagship and a museum. The couture salon show provided an intimate preview of the season's finest offerings – complete with numbered selling cards – into the mid-1970s. And while time and technology have evolved the shows, with now only a few collections presented in the privacy of designer salons, displaying fashion in this intimate format is still one of the best showcases for the couture, its highest art form.

BY TONYA BLAZIO-LICORISH

Chanel, spring 1972 couture



Givenchy, fall 1974 couture





SPEEDMASTER MOONWATCH
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At the Olympic and Paralympic Games Paris 2024, focus will be on the athletes striving for gold. Gianmarco Tamperi is the current World and Olympic champion in High Jump, and will be hoping to claim another medal on the greatest sporting stage. OMEGA is proud to support Gianmarco and all the athletes as they pursue their dreams. For the 31st time in history, our role as Official Timekeeper will ensure precision and expert performance at the critical moments that count.



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