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The Style Issue

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DIOR

LOEWE



Drew Starkey
Photographed by David Sims



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TV 42 New Look



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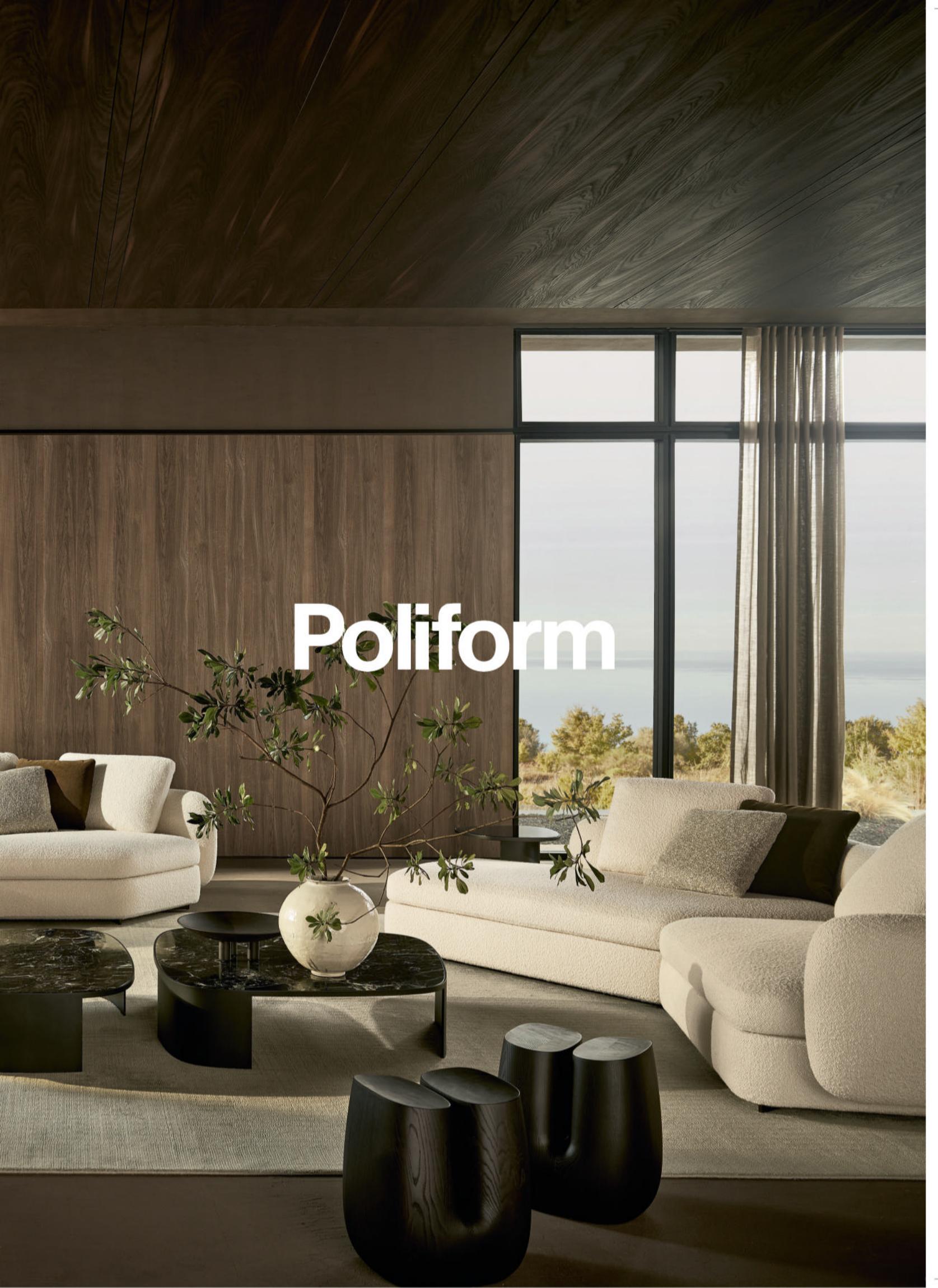
FIRENZE

LIU WEN PHOTOGRAPHED
BY JUERGEN TELLER IN TUSCANY

FERRAGAMO





A modern living room interior featuring a large sofa, a coffee table with a vase of greenery, and a large window overlooking a landscape.

Poliform



A RESEARCH PROJECT
IN 100 QUESTIONS

PARTICIPANT:
John Glacier,
Musician

WEARING:
7100011_UV-Reactive Scan Camo on
Nylon Ripstop

LOCATION:
Hackney, London,
51.5495°N 0.597°W

QUESTION 03 OF 100
WHO DO YOU ADMIRE MOST IN
HISTORY?
QUEEN NANNY OF THE MAROONS.

QUESTION 14 OF 100
THE FUTURE IS...?
THE FUTURE IS WHATEVER YOU
MAKE IT.

QUESTION 16 OF 100
WHAT ACHIEVEMENTS OF YOURS ARE
YOU ESPECIALLY PROUD OF?
THAT I WAS WILLING TO GO
WITHOUT TO ACHIEVE MY GOALS.

QUESTION 23 OF 100
WHAT IS STILL A MYSTERY TO YOU?
THE WORLD AND ITS VICES.

QUESTION 39 OF 100
WHAT ADVICE WOULD YOU GIVE YOUR
YOUNGER SELF?
SHUT OUT ALL OUTSIDE NOISE.

QUESTION 41 OF 100
WHAT'S THE MOST IMPRESSIVE
LANDSCAPE YOU'VE EVER SEEN?
TRELAWNY IN JAMAICA. IT HAS
EVERYTHING.

QUESTION 53 OF 100
DO YOU HAVE ANY SKILLS THAT
MIGHT SURPRISE PEOPLE?
I PLAY THE HARMONICA.

QUESTION 79 OF 100
DESCRIBE YOUR EARLIEST MEMORY?
I WAS MAKING MUD PIES IN THE
SANDBOX AT NURSERY.

QUESTION 90 OF 100
WHAT IS A BAD HABIT OF YOURS
THAT YOU'D LIKE TO CHANGE?
BEING OVER-CONSIDERATE.

Original research
commissioned by:


STONE ISLAND

PROJECT CONTINUES AT STONEISLAND.COM



A RESEARCH PROJECT
IN 100 QUESTIONS

PARTICIPANT:
Spike Lee,
Filmmaker, tenured professor, NYU
graduate film

WEARING:
4100038_Metal Cover

LOCATION:
Brooklyn, New York,
40.6782°N 73.9422°W

QUESTION 01 OF 100
WHO ARE THE ARTISTS WHO INSPIRE
YOU?

THAT'S A LONG LIST, BUT I'M
GONNA PUT MY FATHER, GREAT
COMPOSER, GREAT JAZZ BASSIST,
BILL LEE, AT THE FRONT.

QUESTION 14 OF 100
THE FUTURE IS...?
PEACE AROUND THE WORLD, BECAUSE
THERE'S SOME THINGS HAPPENING
HERE THAT JUST AIN'T RIGHT.

QUESTION 18 OF 100
WHAT IS THE LAST THING YOU DO
BEFORE YOU GO TO SLEEP?
I SAY MY PRAYERS.

QUESTION 21 OF 100
WHAT DO YOU COLLECT?
I'VE GOT A SIGNED JERSEY BY
PELÉ, A GIANT ANC FLAG SIGNED
BY MANDELA, PRINCE'S WHITE
GUITAR.

QUESTION 28 OF 100
WHAT IS YOUR FAVOURITE SEASON?
"DO THE RIGHT THING" TAKES
PLACE IN A VERY, VERY HOT NEW
YORK SUMMER.

QUESTION 46 OF 100
WHAT LANGUAGES CAN YOU UNDERSTAND?
ENGLISH AND ANOTHER FORM OF
ENGLISH. IT'S CALLED "BROOKLYN-ESE".

QUESTION 50 OF 100
HOW DO YOU CLEAR YOUR MIND?
MADISON SQUARE GARDEN, COURT-
SIDE, ROOTING FOR MY TEAM.

QUESTION 54 OF 100
NAME A BOOK, FILM, PODCAST, OR
VIDEO GAME THAT CHANGED YOUR LIFE?
I READ IT IN 7TH GRADE: "THE
AUTOBIOGRAPHY OF MALCOLM X"
AS TOLD BY ALEX HALEY.

QUESTION 73 OF 100
WHERE DO YOU DO YOUR BEST WORK?
I CAN WORK EVERYWHERE, IN
FACT A LOT OF WORK I USUALLY
DO ON A PLANE.

Original research
commissioned by:


STONE ISLAND

PROJECT CONTINUES AT STONEISLAND.COM

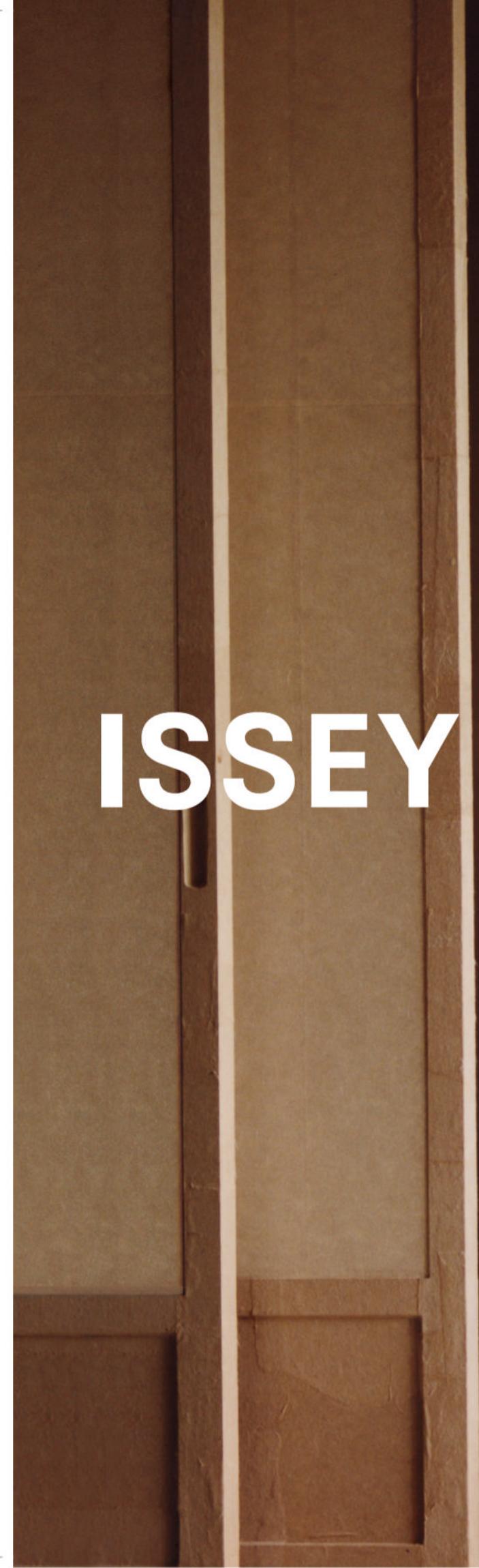


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Oasis sofa, design Antonio Citterio



FLEXFORM



CAREY MULLIGAN ACTS LIKE PRADA

PRADA

MARCH



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Agent of change

Model scout Tomorrow Is Another Day is redefining beauty for a modern world

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Paper trail

Issey Miyake ushers in a new era under the design direction of Satoshi Kondo

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Express yourself

Our bold ode to personal style asks who do you want to be today?

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View points

We look at womenswear wardrobe staples from a different angle

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Dress up

The beautiful reality of Marni's creative director Francesco Risso

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Cut & paste

Taking a multilayered approach in menswear reveals an undone mood

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Task masters

Burgeoning Belgian creative project management studio Furu is going from strength to strength in Sweden

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Defying category

A new book celebrates the provocative perfume portfolio of Comme des Garçons

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High notes

Intoxicating scents, past and present, that ooze seduction with every spray

ABOVE, DRESS, PRICE ON REQUEST, BY VICTORIA BECKHAM. EARRINGS, £345; CUFF, £1,245, BOTH BY GOOSSENS. TIGHTS, £27, BY FALKE, SEE PAGE 102







Hermès, the endless line

MARCH

FRONT OF BOOK

047

In fashion

This season's standout trends encapsulated in 12 distinctive looks

JEWELLERY

074

Tale spin

Gabrielle Greiss weaves a bit of animal magic into her latest jewellery series

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Gleaming the cube

A new Chopard collection's glittering nod to classic Bauhaus principles

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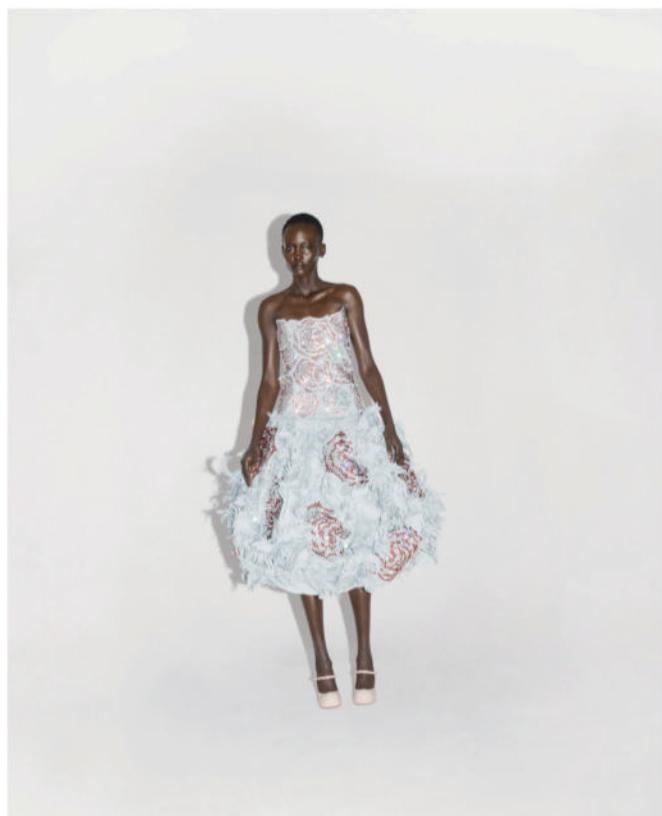
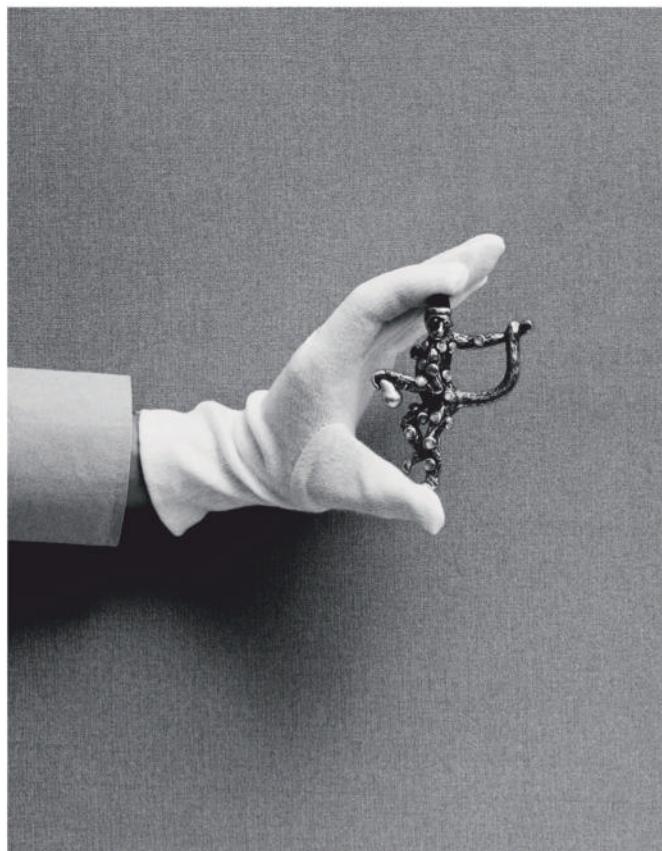
Lasting impressions

Expect culinary creativity at the New York outpost of Hauser & Wirth restaurant Manuela

162

Navigator

Where to go: Laura and Deanna Fanning's insider guide to Melbourne



TOP RIGHT, GABRIELLE GREISS' JEWELLERY MENAGERIE IS INSPIRED BY LEGENDARY FABLES, SEE PAGE 074

RIGHT, TOP, £6,400; SKIRT, £32,000; SHOES, £875,
ALL BY MARNI, SEE PAGE 128

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A mosaic of mirror splinters. Each piece is unique and handmade.



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Starring creative director Laura Kim with the Veil® smart toilet in Honed Black. ©2025 KOHLER CO.

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LUNE KUIPERS ^

Stylist

Originally from the Netherlands, Kuipers was our junior fashion editor from 2016-2019 before moving to Paris, where she currently works as a stylist and set designer. She says styling this month's feature on Issey Miyake (page 088) was a dream come true. 'It was a gorgeous but freezing day in New York,' she recalls. 'Our model braved the cold like a trouper.' Kuipers is currently working on a personal project with Olivier Theyskens and visual artist Chantal Elisabeth Ariëns.



SISKA LYSENSES ^

Writer

Michigan-based writer Lyssens discovered creative project management studio Furu (page 067) on a recent visit to her native Belgium. 'I was told about this team, who are really multi-hyphenates in fashion and aesthetics, and I loved the idea of them creating beauty wherever they go,' she says. 'I'm so proud of how the story makes sense of the multifaceted lives of studio founders Aminata [Sambe] and Nadia [Saksou].' Lyssens is now working on a long-term copywriting project with Knoll.

MICKAËL B SCHNITZER ▼

Photographer

For this issue, we tasked the Paris-based Schnitzer with capturing the 12 key looks that encapsulate the season (page 047), aided by models Loka Lindaregård and Reuben Larkin. 'Above all, people are the most important to me, their authenticity, strength and vulnerability. Everybody is a world, a universe, everybody has a story, a background, and that's what I seek to connect with,' says Schnitzer, who started out by assisting the likes of David Sims, Tim Elkaïm and Willy Vanderperre.



SIMON CHILVERS ▼

Writer

'Having closely followed Francesco Risso's iteration of Marni since the start, and been reduced to pure, joyful hysteria at many of his shows, it was a delight to visit him in Milan,' says writer and fashion consultant Chilvers, who profiles the designer on page 128. 'Risso is such an inspiring ambassador for creativity. He plays the cello, paints, writes and, ultimately, just wants to make things that have a soul. I can't wait to see how his next collection unfolds.'



JULIA SELLMANN ^

Photographer

This month, Sellmann photographed the team at Düsseldorf-based model agency Tomorrow Is Another Day (page 078). 'I recently moved to Berlin, and the shoot was a perfect opportunity to reconnect with friends in the Düsseldorf area, where I used to live,' she says. 'The atmosphere was very family-like, and I had a delicious lunch with the team in the kitchen next to the photo studio – it's such an inspiring place, in a beautifully renovated old building.'



KIM HARDING ^

Set designer

'It's always great to work with the *Wallpaper** team,' says the London-based Harding, who helped design the set backdrops to our main womenswear fashion story this month (page 114). 'Nicole [Maria Winkler, photographer] and I have been friends for many years and have played with trompe-l'oeil before, and this story was a further exploration of that theme. Delving into Nicole's archive of still lifes, we created some interesting stand-alone pieces to sit among the set itself.'



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EDITOR'S LETTER



Go your own way

As usual, our biannual style issue reflects the changing fashion seasons. Rather less usually, this edition arrives at a moment of relative upheaval within the industry, with close to a dozen creative directors on manoeuvres. Given that this list includes the likes of Sarah Burton, Matthieu Blazy and Haider Ackermann, it's fair to say that something more involving than the industry-standard 'musical chairs' is underway. Meanwhile, something akin to fashion's tectonic plates are in motion, ushering in a more liberated, less prescriptive view of what a collection can be.

Fashion features editor Jack Moss first identified the shift at Prada, where, he writes, co-creative directors Miuccia Prada and Raf Simons chose to operate 'more like an open-ended invitation: who do you want to be today? "Infinite options proffer infinite opportunities," said the house. These options comprised 49 entirely different looks to choose from; a collage of elements with barely a garment or idea repeated.'

This disavowal of the traditional 'convening power' of a collection, unless defined by its very disparity, inspired Jack and fashion & creative director Jason Hughes to explore further examples of this new, more eclectic mood. They found it in the work of Satoshi Kondo at Issey Miyake, Francesco Risso at Marni – whose S/S25 collection once again celebrated the house's individuality – and Rei Kawakubo's characteristic perfume provocations at Comme des Garçons. Elsewhere, we conjure with the spirit of self-expression that resides in the work of fashion designer-turned-jeweller Gabrielle Greiss; Eva Gödel, whose model agency Tomorrow Is Another Day is changing the mores of the runway; and the founders of Furu, the project management agency that is turning to architecture in the stark surroundings of the Swedish island of Gotland. Going your own way never felt less fanciful, more freeing, so now.

Bill Prince, Editor-in-Chief

Newsstand cover

Photography:
Luca Strano

Fashion: Nicola Neri
Top; headpiece, both
price on request, by
Loewe, see page 148

Above left; vests,
both price on request, by
Dior. Mask, £140, by
Undercover, see page 148



Limited-edition cover

Photography:
Nicole Maria Winkler

Fashion: Jason Hughes
Dress, £3,350; bangles,
£1,085, both by Sacai.
Shoes, price on request,
by Hodakova, see page 114
Above right; coat, £1,390,
by Victoria Beckham.
Shoes, price on request,
by Hodakova, see page 114



HIGH JEWELRY COLLECTION

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IN FASHION

From baring arms in oversized gilets to defying gravity in strikingly structured dresses, the S/S25 collections encapsulated in 12 distinctive looks

Photography Mickaël B Schnitzer *Fashion* Jason Hughes *Writer* Jack Moss

Jacket, £4,150; skirt, £3,350, both by Prada

JUST AN ILLUSION

'Truth and pretence,' said Miuccia Prada and Raf Simons of their menswear offering for Prada, which was filled with trompe l'oeil details. The womenswear collection followed a similar track: like this coat, its surface printed to give the effect of faux fur.



Trousers, £1,590; shoes, £820; headpiece, all by Loewe. Shoes, price on request, by Bottega Veneta

CHECK MATE

Designers played with plaid this season in a nod to its longtime synonymy with punk and grunge. At Loewe, Jonathan Anderson placed floating layers of plaid over baggy chino-style trousers as part of his ongoing interrogation of wardrobe archetypes.

DOUBLE TAKE

The mashed-up accessory – like Fendi’s futuristic sneaker-cum-penny loafer – was a throughline of the season, with designers proposing strange and surreal hybrids that appeared as one thing, but were actually another.

Shoes, £1,100, by Fendi





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Jacket, £14,955; trousers, £665; bag, £2,155, all by Ferragamo

TOP FORM

Bold acts of construction have long defined Ferragamo, and current creative director Maximilian Davis continues that ethos to extraordinary effect, cutting leather mesh jackets and skirts into the shape of the house's historic Gancini motif.



Dress, £11,000, by Alaïa

UPWARD SPIRAL

Pieter Mulier's latest collection for Alaïa was presented at Frank Lloyd Wright's Guggenheim museum in New York. Its spiralling staircase inspired the collection's construction, with dresses looping around the body to gravity-defying effect.

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Shoes, £1,520, by Louis Vuitton

PUZZLE PIECE

Nicolas Ghesquière's womenswear show for Louis Vuitton took place on a puzzle-like amalgam of the house's trunks, and the playful theme continued in the collection, including a series of sandals constructed from chunky, bolted-down straps of leather.



Waistcoat; waistcoat (worn underneath); trousers, all price on request, by Bottega Veneta

BLOW UP

In his final collection for Bottega Veneta before heading to Chanel, Matthieu Blazy sought to evoke a sense of childhood wonder. Cue animal motifs, colourful tasselled wigs and blown-up silhouettes, as if a child was playing dress-up in a parent's closet.

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WAIST LINE

Once the poster child for all-American preppiness, Tory Burch is increasingly taking a more experimental approach. This season saw her skirts hover away from the waist in the type of twisted classic that is now becoming her forte.

Top, £1,400; skirt, price on request, both by Tory Burch. Shoes, £695, by Sportmax. Earrings, price on request, by Bottega Veneta



Back in the place where we belong



As Manchester City's Official Style Fashionwear Partner, C.P. Company further strengthens its connection to football with the SS025 season. Featured players include Phil Foden in the Rafia Mille Jacket, Nathan Aké in the Taylon L Mixed Mille Jacket, and Jérémie Doku in the Knitted Nylon Jersey Explorer Jacket.

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Coat, £1,350; trousers, £560, both by Paul Smith. Shoes, price on request, by Bottega Veneta. Socks, £35, by Pantherella

BROWN STUDY

An often-overlooked shade on the runway, brown was embraced by designers for its suggestion of nostalgic sartorial elegance. This trench coat by Paul Smith is inspired by the British designer's reminiscence of the Italian coffee bars of 1960s Soho.

SEE THROUGH

In Nadège Vanhée's latest outing for Hermès, impossibly lightweight layers of sheer fabric suggested the initial brushstrokes of a painting, while also proposing a mood of feminine sensuality, long a hallmark of Vanhée's collections for the Parisian house.

Top, £1,540; skirt, £3,280; skirt (worn underneath), £4,000; pants, £1,440; belt, £340, all by Hermès





ÉLITIS

Auteur & Éditeur.





Jacket, price on request, by JW Anderson

OPEN ARMS

Jonathan Anderson described his latest menswear outing as 'irrational clothing', with a nod to the surreal. As is his knack, the strangeness proved seductive, like his oversized gilets, which proposed arms-out dressing as the mode du jour.

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photography by Andrea Ferrari



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MADE IN ITALY



Jacket, £1,190; bodysuit, £290; trousers, £650, all by Victoria Beckham. For stockists, see page 161

DUE PROCESS

The ritual of dressing was the inspiration behind Victoria Beckham's collection. 'Observing the physical relationship between skin and garment' led the designer to turn pieces inside out or deconstruct them, as if still in the process of creation.

TASK MASTERS

Taking its name from the Swedish word for 'pine tree', creative project management studio Furu is growing against the grain

WRITER: SISKA LYSEN





Above, Furu founders Aminata Sambe and Nadia Saksou photographed in January 2025 at the Glenn Sestig-designed Townhouse Pringiers in Brussels

With thanks to Isolde Pringiers

Portrait: Cédrine Scheidig
Opposite, previous and following pages, Furu have project managed two new houses located in a nature reserve next to the Fabriken Furillen hotel, on the Swedish island of Gotland. The structures are largely made from natural materials, such as timber, and are built using sustainable principles

Photography:
Magnus Klackenstam

Certain images have the power to nestle into our minds and ripen into a vision when the time is right. Fifteen years ago, Aminata Sambe spotted such an image in a hotel group newsletter that showed a brutalist structure surrounded by rustic cabins on the northern tip of Gotland, Sweden's largest island. The Fabriken Furillen hotel stood facing the Baltic Sea within a stark landscape filled with Scots pine. 'It looked so peaceful, like that one place where there's nothing to do,' says Sambe, who was then a project manager at Villa Eugénie, the creative agency founded by Etienne Russo in Brussels in 1997. Sambe began working there in 2000, together with Nadia Saksou, a former colleague from a previous job at an advertising agency.

'When we started at Villa Eugénie, there were maybe five people. We were doing everything,' says Sambe about the formative years in which they evolved into the multi-hyphenate creatives they are today. For two decades and counting, they've project-managed fashion shows, set up myriad events and devised pop-up stores for fashion brands such as Chanel, Hermès, Lemaire and Dries Van Noten,

supervising 83 fashion shows for the Belgian designer, who presented his final collection last year.

'It's like being a chef d'orchestre,' says Sambe about the feeling she gets when pulling together the many elements of a creative project. 'From finding the location to sourcing the materials and gathering the team, what I really love is the excitement and challenge of it.' Saksou adds: 'I like to be a link between people. You're never bored and always discover new things.'

Over the years, both women have cemented a solid reputation in a fast-paced industry. But they also developed a yearning for calm and quiet. To get away, Saksou keeps a charming old house in La Drôme, France. And in 2018, Sambe began looking for a destination far from the fashion crowd, too. 'I wanted to go on holiday alone, to a place where I'd remain all alone,' she says – and so she sought out the striking Gotland retreat, which had always stuck with her.

'It's magical,' says Sambe. 'When you arrive, something happens that you can't really explain. It fills you with energy.' The hotel's owner Johan Hellström offered her a plot adjacent to Fabriken Furillen that could be subdivided. 'I just couldn't resist,' she says. »





Sambe and Saksou named their studio after the Swedish word for ‘pine tree’. Says Sambe, ‘It grows on rocky soil yet can become huge and strong’

In 2020, when the pandemic shut down the event sector, Sambe and Saksou decided to ‘join forces and reinvent ourselves’, so they set up project management studio Furu, naming it after the Swedish word for ‘pine tree’. Says Sambe, ‘It grows on rocky soil yet can become huge and strong. Adds Saksou, ‘In Japanese, the word means ‘to fall from above’ in the context of rain or snow. We liked the symbolism. It represents our capacity to grow whatever the circumstance.’

Their next phase of growth is taking shape on two of the Gotland plots, where Furu has completed a summer home for a family and a house for Sambe, who spends about half the year there. ‘For both the client and my house, Furu prepared the mood board. Then we briefed the architect, Andreas Lyckefors, and Studio Volca, who designed the interiors,’ says Sambe. ‘In my house, each time you go up a flight of stairs, you view a different cardinal point. The client’s house is a family home, so it’s more about them receiving guests, it’s more inward-looking.’

The houses are next to each other in the middle of a natural reserve – ‘close to solitude, but with a neighbour,’ remarks Lyckefors. ‘We wanted to preserve the privacy, and tried to solve that by creating small courtyards with deep sightlines to the landscape.’ The courtyards contain gardens designed by Anna Lundell, founder of local floral artist studio Kullshagebruk, and both structures are made mostly of natural

materials: pine façades, hemp insulation and made-to-measure wooden furniture. In Sambe’s house, a sofa by Josef Pentenrieder for Hans Kaufeld and a vintage desk lamp by Louis Kalff for Philips stand out.

The two co-founders are no strangers to building sets or overseeing store renovations, but the Gotland homes show evidence of a desire to move from the ephemeral towards the more permanent. For Lemaire’s S/S25 ready-to-wear show, they installed a set at the brand’s Place des Vosges HQ in which models walked a raised circular runway that led into the building’s courtyard as if heading out to Paris’ cityscape. ‘It’s the opposite of a set as temporary because they want to build on that structure in coming seasons,’ says Sambe. ‘They wanted people to feel at home as if they were guests at their offices, but also with an eye on sustainability.’ Furu reused the entire set for the brand’s A/W show. ‘We threw nothing away,’ she says.

Sambe and Saksou are currently working on an apartment renovation in Stockholm, as well as supporting supplier and client relationships for the construction of a Glenn Sestig-designed home in Antwerp. It’s all in the spirit of being that link between people, but also between people and their environment. ‘I think, for human beings, it’s important to relate to something bigger and keep dreaming,’ says Saksou. And these creative gestures will weather whatever falls from the skies. ★ furuprojectmanagement.com



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At Manuela New York, many of the artworks are functional, such as Mary Heilmann's site-specific *Floating Tile Tables*, which come in three colourways, and Duro Olowu's *New-Tide* room divider

LASTING IMPRESSIONS

The latest restaurant from Hauser & Wirth's hospitality arm, Manuela New York offers a masterclass in the art of nourishing connections

WRITER: DAN HOWARTH

In New York's SoHo, at the intersection of Prince and Wooster, artist Gordon Matta-Clark's legendary 1970s restaurant Food allowed the neighbourhood's artistic community to come together to eat, work and experiment. The co-founders of global gallery Hauser & Wirth, Iwan and Manuela Wirth are now resurrecting this ethos just across the street at the latest restaurant from their hospitality company Artfarm – it's the second to be called Manuela, following in the footsteps of the first, in LA. 'While Manuela is quite a different restaurant to Food, we share the same spirit and belief that art and food can act as catalysts to cultivate community and connection,' says Artfarm's CEO Bee Emmott.

The New York outpost offers a seasonal American menu, of which half is plant-focused, and all is freshly prepared using the open kitchen's wood-fired grill or charcoal oven. The space features more than 45 artworks, including seven site-specific ones by Hauser & Wirth artists, each with a connection to New York. 'Many of these are functional works,' says Emmott, referring to a bar and chandelier by Mika Rottenberg, and a 7m-long table by Rashid Johnson.

Two spaces were combined to create the restaurant, resulting in a generous footprint. To craft a unique aesthetic that honours the neighbourhood's history, and ties together the artworks, the Artfarm team looked to British interior designer Russell Sage, who is a long-standing collaborator. 'My job was to create both a backdrop and a support

system for the artists so that there's a real sense of balance in the space,' says Sage of his raw, industrial-influenced approach to the restaurant's interiors.

Sage has a background in fashion and his shows were a regular highlight of London Fashion Week in the early 2000s. His flair for colour, print and dramatic details translates seamlessly into interiors, which have been his primary focus for the past two decades. 'One of the things I didn't like about fashion was its disposability and how fast things turn around,' says Sage, who has applied his knowledge and passion for eco-friendly textiles – from pineapple leather to repurposed off-cuts from the clothing industry – throughout Manuela in the form of curtains, banquette upholstery and more.

Incorporating recycled and sustainable materials was a shared driver both for Sage and the Wirths. To that end, Rottenberg's sculptural bar is moulded entirely from plastic waste sourced from around New York, coupled with a chandelier woven from the invasive bittersweet vines that grow near her upstate New York studio – these burst through the splodgy-patterned counter, sprouting illuminated mushroom-like orbs, which are also formed from reused plastics. 'This whimsical and wildly colourful work sets the tone of the space,' says Emmott.

Another important element of the project was fostering community, both among artists and local initiatives. Early on, the team partnered with Project Eats, an enterprise that transforms vacant urban plots and

rooftops into spaces for growing food. This resulted in the installation of an in-house composter in Manuela's kitchen (the waste from which is used in Project Eats gardens), and there is also an option for diners to add a donation to Project Eats to their bill.

To encourage interaction between guests, Manuela is designed to feel more elevated canteen than high-end restaurant, so there's no hierarchy or best seats in the house. 'We want people to ask questions and to chat,' says Sage. 'We want to provoke conversation.'

There is a private dining room, but rather than separating it from the 'energy of the restaurant', a clashing patchwork curtain was installed to form a fluid boundary between the two. An intentional gap in the fabric panels offers glimpses inside, where Johnson's magnificent dining table takes pride of place. 'What I love about Rashid's table is that it's pure him,' says Sage, who had to reinforce the floor to carry its weight, and remove the storefront to get it inside the building.

The opportunity to dine among these and other works from the Hauser & Wirth collection – by the likes of Louise Bourgeois, Cindy Sherman, George Condo and Jenny Holzer – adds to the draw of a space that champions sustainability, celebrates local artists and cultivates community in the same way that Food did. Sage's bold interiors and the boundary-pushing contributions of each artist ensure that Manuela is a contemporary manifestation of the idea that art and food can, and should, bring people together. *

manuela-nyc.com, artfarm.com



This page, Gabrielle Greiss' 'The Animal in the Moon' necklace, part of the Schatzkammer collection, features a gold-plated mouse on a silver moon, with jasper, pyrite quartz, rainbow moonstone, star rubies and Tahitian pearls

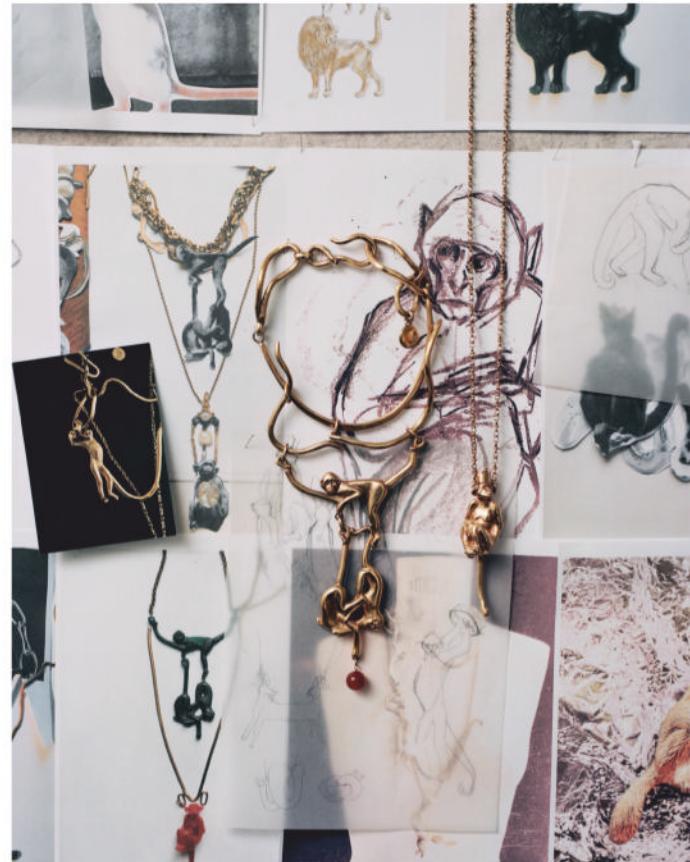
Opposite, Greiss wears a 'The Lion and the Rat' necklace, from her Fables Etcetera collection



TALE SPIN

Looking at legendary fables with a painterly eye, Gabrielle Greiss reinterprets the secret lives of animals in jewelled form

PHOTOGRAPHY: OLYA OLEINIC WRITER: HANNAH SILVER



Above left, 'The Monkey and the Leopard', from the Schatzkammer collection

Above right, elements of 'The Monkeys vote for a King' necklace, from the Fables Ecetera collection

All jewellery price on request, by Gabrielle Greiss, @gabrielle.greiss

When a fashion collection has good storytelling behind it, it's usually a successful one,' says fashion-turned-jewellery designer Gabrielle Greiss. 'It's not every season that you find a coherent story, because lots of times you have ideas you like, but you don't really know what you want them to say. You need time. And then, sometimes, things just fall into place.'

It's an evolution echoed in Munich-born, Normandy-based Greiss' own path. After a career in fashion – which saw her working with Martine Sitbon, Sonia Rykiel and Alber Elbaz, followed by an eight-year tenure at Chloé – Greiss took a pause, considering a change in direction. 'When I stopped working at Chloé, I wanted to take some time for myself,' she says. 'I was doing a lot of afternoon classes at Beaux-Arts de Paris, and sculpting was something that felt easier for me than painting or drawing. I started to do animals – although, I'm not an animal person. I do have a cat now, but I didn't choose her. She just moved in, so you observe.'

In her sculpting work, Greiss was inspired by the figurative foundations of the fables of La Fontaine and Aesop. 'I felt those fables are really just about simple behaviours that we all have, and they tell our most simple stories and interactions. They're actually quite modern and relevant and timeless. Then everything started to make sense for me, and I realised that this becomes just like an illustration. And the fables were illustrated in so many different ways. So why not wear them? And it's nice that you can know a story that you wear, or you can have it just for aesthetic reasons. So many things just came together.'

Greiss created sculptures in wax that were then cast in bronze in Paris. It formed the basis of *Fables Ecetera*, her debut jewellery collection, launched last March, which brought the spiritual world of the animals to life. In her second collection, *Schatzkammer*, this menagerie is intertwined with Greiss' memories of childhood visits to Munich palace Residenz, where Bavarian royal treasures are on display. During these trips, she was struck by the abundance of precious stones, an opulence she draws on in her new work.

Still enamoured by the secret life of animals – 'I wanted to move on to something new, but imagining the adventures of animals, giving them human motives and emotions, kept drawing me back,' she says – Greiss reinterpreted them in bold stones, giving the timelessness of Aesopian fables a painterly spin. In these new works, monkeys bedecked in onyx and pink moonstones join leopards in jasper, while peacocks flex tails of lapis lazuli, pyrite and labradorite. Elsewhere, a black onyx and tiger's eye bear keeps a watchful eye from a garden of sunstone and ametrine. 'I didn't want to work with really precious stones because I like when the jewellery still has a little bit of cool, and is a little bit punk,' says Greiss. 'Using stones was a new challenge; there are so many possibilities, and it can so easily get a bit precious or decorative, which I didn't want.'

Oversized proportions lend a joyful tactility throughout. 'It was quite a natural choice. First, I did some rough drawings that I put on myself, and visually it felt right. I wanted them as a statement and not as a hidden little charm. I think I was always attracted to bigger pieces – they are more my language.' *

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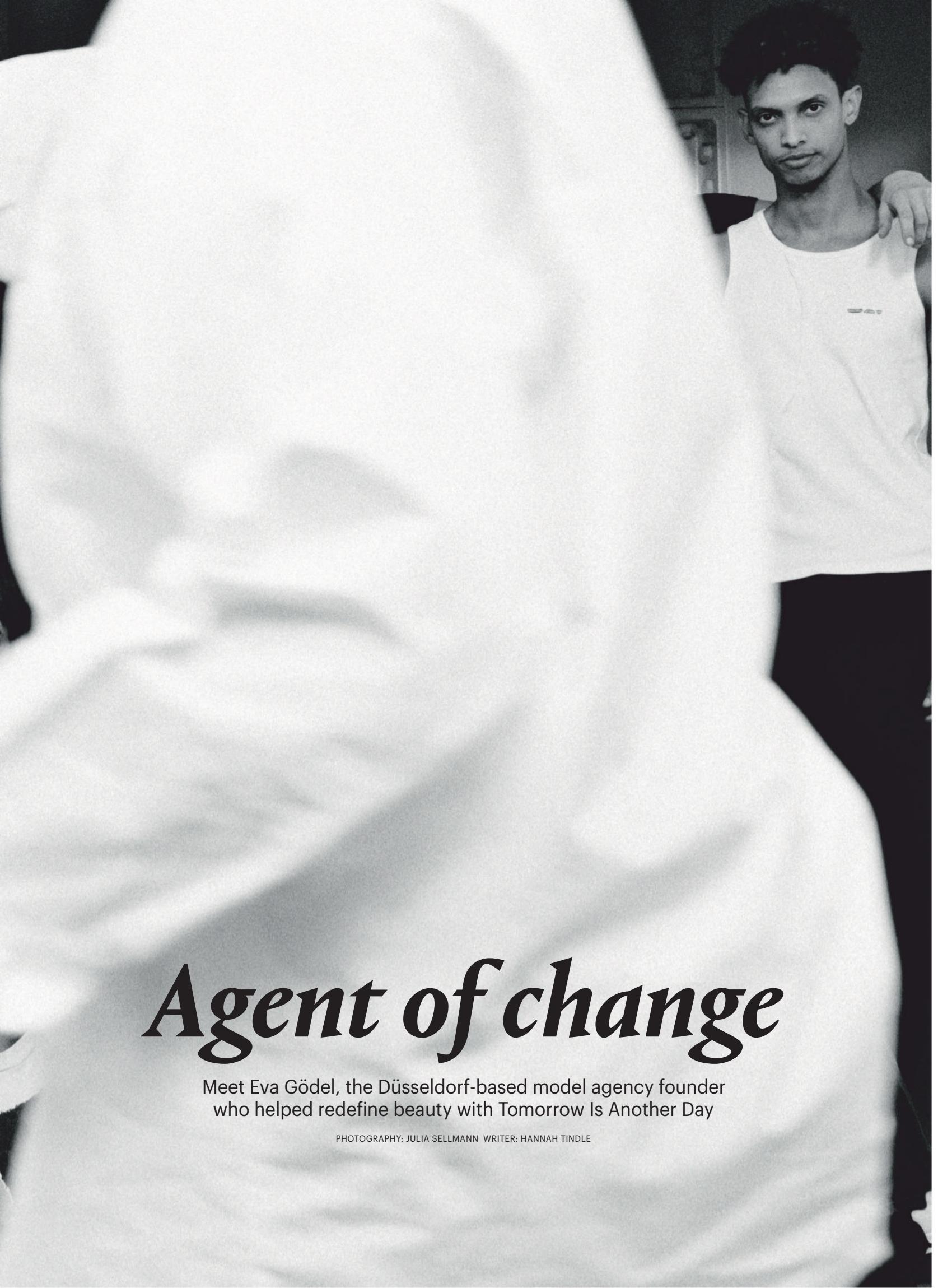


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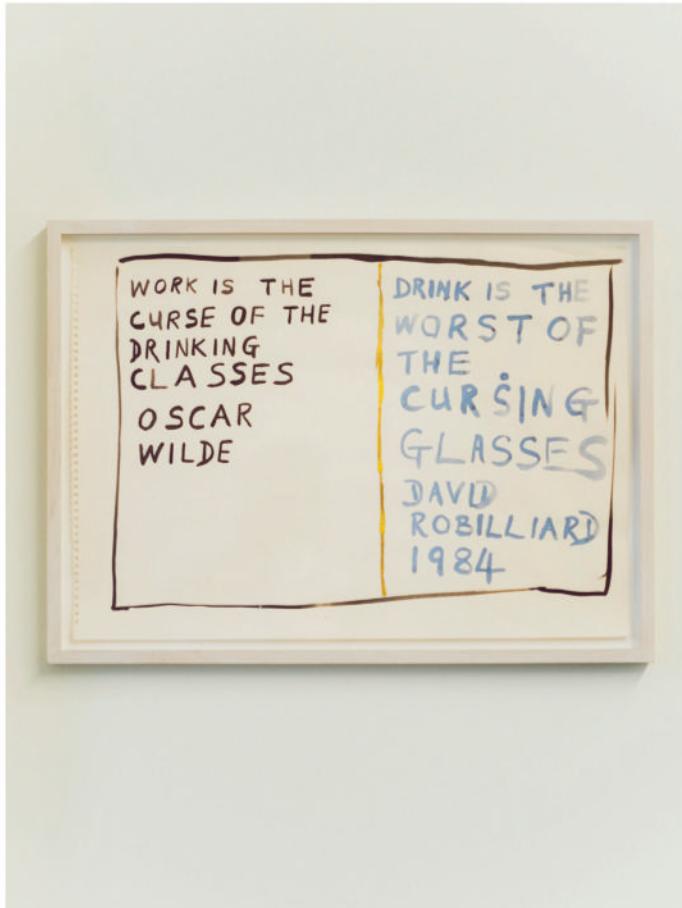


Agent of change

Meet Eva Gödel, the Düsseldorf-based model agency founder who helped redefine beauty with Tomorrow Is Another Day

PHOTOGRAPHY: JULIA SELLMANN WRITER: HANNAH TINDLE

Fashion



Above, the Tomorrow Is Another Day HQ is filled with artworks, including, left, *Work is the Curse of the Drinking Classes*, 1984, by David Robilliard, courtesy of Linn Lühn. Right, *Untitled (Sex)*, 2019, by Anne Imhof, courtesy of Galerie Buchholz, and *Welt am Sonntag*, 2021, by Reinhard Mucha, courtesy of Sprüth Magers

Opposite, Eva Gödel photographed at the agency's Düsseldorf HQ in December 2024

I like watching everyone,' says Eva Gödel, the founder of Tomorrow Is Another Day. 'I can people-watch for hours on end.' She's sitting at her desk in the model agency's Düsseldorf headquarters, recounting how the company came to be, largely thanks to a seismic shift that occurred in beauty standards for men during the early 2000s that was somewhat driven by Gödel and her collaborators: designers such as Raf Simons, Rick Owens and Hedi Slimane; stylists Olivier Rizzo and Joe McKenna; and photographers David Sims and Willy Vanderperre.

Gödel first realised she had a discerning eye for unique faces as a teenager growing up in Cologne in the 1990s. 'At the time, I didn't know what model scouting was,' she says. 'But I seemed to have a natural talent for finding interesting-looking people wherever I went.'

During the decade prior, fashion had favoured a so-called 'classic' beauty and, aside from the runways of labels such as Vivienne Westwood, Europe's countercultural 'weirdos' were largely to be found on the street and in clubs – where Gödel and her friends felt most at home. 'My first job was in a clothes shop, when techno music was rising,' she recalls.

'Everyone went there to find pieces for going out. We sold brands like Hysteric Glamour and Patricia Field's label. It then became a skate shop and we were the first in the city to stock Supreme and Union, so I would always meet the cool young kids who came in.'

Gödel went on to study communication design at the University of Wuppertal, with a focus on websites. 'This was when no one really had a website,' she adds. Her unique skill set was called on by a burgeoning *Self Service Magazine*, where she was made German editor in 2000, writing features on her artist friends, including Andreas Gursky, Thomas Grünfeld, Walther König and Rosemarie Trockel. 'My very first casting jobs were for Rosemarie, for photo shoots, or when she put on a play or performance.' Gödel still works with artists today, and has filled her office with works by the likes of Anne Imhof and Eliza Douglas (also a model).

But it was in Antwerp that Gödel first broke into fashion. As part of her final thesis at Wuppertal, she put together a website with a roster of faces she had discovered, each appearing as though they could have been drawn by Egon Schiele. 'I had met Stephan

Schneider and Raf Simons because I used to go to their sample sales, so I emailed them to show them my website,' she says. 'The day after, they both got back to me and said, well, we have our shows in Paris next week. Can you bring some of the models?'

Gödel hired a nine-seater van to drive the models – all boys around her age – to Paris and back. 'I was in such a good mood. I took all the boys home through those little German towns just outside of Cologne. They were all partying and pogo dancing in the back,' she remembers. 'I was so proud of what the boys had done at the shows and the bond we all formed together with the designers. It was at that moment that I just knew this was what I wanted to do with my life.'

With her first agency, Nine Daughters and a Stereo, and now Tomorrow Is Another Day (TIAD), Gödel and her unparalleled ability for scouting striking new faces has amassed an expansive roster of clients, from Alexander McQueen and Hermès to Comme des Garçons, Loewe and The Row. But what makes a person suitable for a spot on TIAD's books? 'First of all, when I look at people, I not only examine their proportions and »





Below, Gödel, her daughter, and the Tomorrow Is Another Day team, with, on wall from left, *Outside Planet, View*, 2001, by Wolfgang Tillmans; *Quodlibet LIV (Eva Goedel)*, 2015, by Lucy McKenzie, both courtesy of Galerie Buchholz; and *4FEJGQ*, 2012, by Yngve Holen, courtesy of Galerie Neu

Opposite, model cards on display at the agency HQ



'We are independent, no one tells us what to do. And everyone who works here has a valued opinion and is heard'

facial features, but also how they move and behave,' she says. 'Once I was waiting in line at the supermarket and I saw a guy from the back, patiently queuing for a single bottle of water, and he immediately caught my attention.' The young man, Hanno, ended up in a Raf Simons show, as part of TIAD.

Today, Gödel's collaboration with Demna at Balenciaga has added, as she describes it, 'another dimension to my work', thanks to the Balenciaga team's unique way of working. 'They want the models involved in the creative process of putting together a show a lot earlier than other brands.' For Balenciaga S/S20, which took place in Paris in the wake of Brexit, TIAD was given a brief to reflect the diversity of Europe. 'They wanted a cast of all ages, with different professions and, of course, cultural backgrounds,' she says.

'Demna will then handpick the people he likes, and immediately after this, he starts allocating looks for each character.'

Although she isn't keen on celebrities walking in fashion shows, Gödel does make some exceptions. For Balenciaga in 2022, for example, she worked with Kim Kardashian and Nicole Kidman on 'Demna-ing' their walks. 'Kim Kardashian was so determined to get it right; and the most impressive person I've ever met was Nicole Kidman. She was like a chameleon in response to my directions, and so gracious. This show was such a special moment for me.'

TIAD is always 'looking how to push boundaries', she says. 'The great thing is we are independent – no one tells us what to do. And everyone who works here has a valued opinion and is heard.' Pastoral care is front

and centre of TIAD's ethos, which is why many models have stayed on their books or remained close to the agency for years.

Recent projects include casting the Marc Jacobs campaign for Perfect Elixir, shot by Juergen Teller. 'This is the first fragrance ad that we've done exclusively with our models,' says Gödel, who has also just opened an office in Antwerp. 'It's a nostalgic decision because this is where things really started for me. It so happens that the space was once Dries Van Noten's first atelier. Olivier Rizzo told me it's where he and Raf met for the first time.'

For those thinking of starting something new, Gödel offers one piece of advice. 'Don't think about what others do,' she says. 'Just do it your way. And the rest will follow.' **tomorrowisanotherday.de**

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GLEAMING THE CUBE

A new collection from Chopard turns a signature house motif into a glittering marriage of light and form

PHOTOGRAPHY: KENTA UMEMOTO WRITER: HANNAH SILVER





Above and previous page,
ethical rose gold choker
with diamonds; ethical rose
gold cuff with diamonds,
both part of the Ice Cube
collection, prices on request,
by Chopard, chopard.com

Chopard's signature cube motif first saw the light in 1999, thanks to the maison's co-president and artistic director Caroline Scheufele, who was drawn to the shape when looking to create a watch defined by simple lines. Now it is reconsidering the motif through the lens of high jewellery, translating its pure geometric proportions into a choker and cuff, crafted in 18ct gold, studded with diamonds and articulated to become a fluid mesh that will drape over the body.

Juxtaposed against the symmetry of the cube itself is a design that celebrates asymmetry, with each cube varying in height and dimension. The result is reminiscent of an urban skyline, with the mirror-polished cubes refracting light in much the same way as the sun bounces off a skyscraper. This high-jewellery marriage of light and form is intensified by the microsurfaces themselves, a jewelled nod to the classic Bauhaus principles of minimalism and purity. *



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Above, coat, £2,195; dress, £1,265; shoes, price on request. Opposite, mask, price on request

PAPER TRAIL

As head of Issey Miyake's womenswear, Satoshi Kondo nods to the pioneering designer's legacy but is cleverly crafting his own path for the next generation

PHOTOGRAPHY: DAN McMAHON FASHION: LUNE KUIPERS WRITER: JACK MOSS



Above, small bag, £490; large bag, £610; shoes, price on request. Featuring a coat, jacket and trousers, this look was not designed for production. Created first as research prototypes, the *kamiko* (garments made from washi) are made using fine hemp fibres and represent the brand's intention to preserve this historic craft, which has existed for more than ten centuries in Japan
Opposite, top, £515; trousers, £1,165

Early last year, the designer Satoshi Kondo found himself in Hiroshima's LOG hotel, cocooned in a room created almost entirely from washi, the strong, tightly woven paper that has been handcrafted in Japan since the 7th century. Situated in the foothills of the Onomichi mountains, on a trail that leads to Senkoji Temple, an ancient pilgrimage site, the hotel is located in a former 1960s apartment building renovated by Indian architecture firm Studio Mumbai. As a longtime follower of Studio Mumbai's work and drawn by the prospect of staying inside its first project in Japan, Kondo had landed there on a pilgrimage of his own. The stay proved revelatory. 'Everything was covered in washi, even the hanger rail and the covers for the electrical outlets,' he smiles. 'Studio Mumbai's work respects the past, the history of the land, its context, but they always translate it into something contemporary, modern... something timeless.'

Studio Mumbai's embrace of washi, used in the hotel to replicate the feeling of floating within a paper lantern ('LOG' stands for 'Lantern Onomichi Garden'), is a suitable metaphor for Kondo's role as designer of Issey Miyake's women's line, a position he has held

since 2019. The culmination of nearly two decades of experience at the Japanese fashion label, having worked for its various subdivisions, including Pleats Please Issey Miyake and Homme Plissé Issey Miyake, since 2007, his collections concern similar acts of transformation and evolution. Namely, how do you take the pioneering, inventive *joie de vivre* of the brand's namesake designer – who passed away in 2022, aged 84, after a near-five-decade career at the label he founded in 1970 – with the demands of the future? In these terms, washi, which Kondo used to print his dedication to the designer at the first show after his death, held in September 2022, is symbolic. It is both an artefact of history and a blank slate for creating something new: for centuries, washi has been the canvas for intricate origami or chine-collé etchings, for screens and lamps, for bookbinding, even clothing.

Some months after his visit to LOG, on a drizzly September morning on the western outskirts of Paris, guests awaiting Kondo's S/S25 show traile into a contemporary glass-walled pavilion in the lush Parc Floral de Paris botanic garden. The unique showspace, which feels on the edge of nature and »





Above, cardigan, £690; dress, £955
Opposite, dress, £550

'Miyake was never guided by trends from the wider industry. We've continued a creative process that doesn't allow too much influence from the outside'

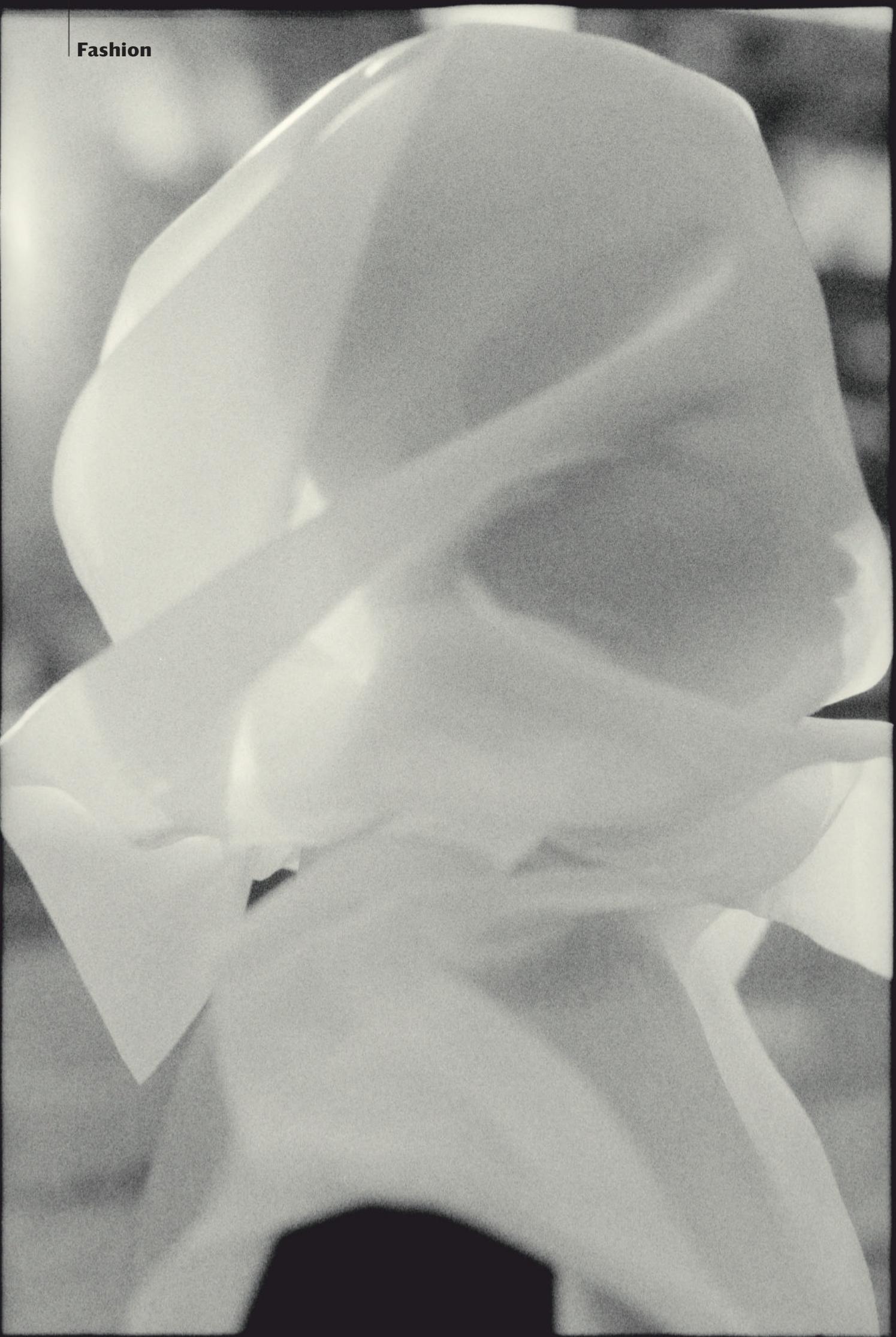
far from Paris' urban sprawl, was without the usual white benches or ornate salon-style chairs usually present at a fashion show. Instead, guests were each assigned a stool crafted from the recycled sheets of paper used to protect garments in Issey Miyake's heat-pressing pleating machines. A slip of traditional washi, made from hemp fibres by the Awagami factory and mill in Tokushima, explained to attendees that the show was titled 'The Beauty of Paper', while a poem-like accompanying blurb extolled the material's sense of 'timelessness', 'lightweight, soft and all-enveloping, sustaining everyday life since a time of distant past'.

Presented on a paper-covered runway, the collection saw Kondo and his team explore the material's near-endless ability for transformation, creating a series of dynamic silhouettes that were either intricately folded – recalling both origami and the late Miyake's signature 'plissé' knife pleats – or undulated across their surface, like a piece of paper crumpled in the hand. Other garments were crafted from a washi fabric, recalling *kamiko*, a craft technique that roughly translates as 'paper cloth'. Intricate and ephemeral, *kamiko* was first used by Japanese Buddhist monks in the 10th century to make robes durable enough for daily wear, due to the washi paper's tight weave. In the collection, the washi fabric was crafted using a mix of washi and wool and mohair, or nylon and polyester, preventing it from disintegrating when wet (the mix depending on the garment). Hints towards nature, like glasses adorned with verdant greenery, or bunches of flowers sticking out from brown-paper shopping bags, appeared throughout, while wrapped and looping forms had a cocooning effect. Kondo said he wanted to evoke a mood of childhood wonder; as if to press the point, models theatrically twirled and posed on the runway, like a game of dress-up.

The afternoon after the show, Kondo invited *Wallpaper** inside the Rue de Richelieu showroom used by himself and the team for preparations. Despite an admission of fatigue after working through the night, the designer was energetic, speaking rapidly through a translator and shuffling through fabric samples and various squares of washi, while vigorously demonstrating the way the collection's garments can adapt to the wearer's body through their intricate twists and folds. The wave-like construction of several of the garments (some appeared almost dampened »



Fashion





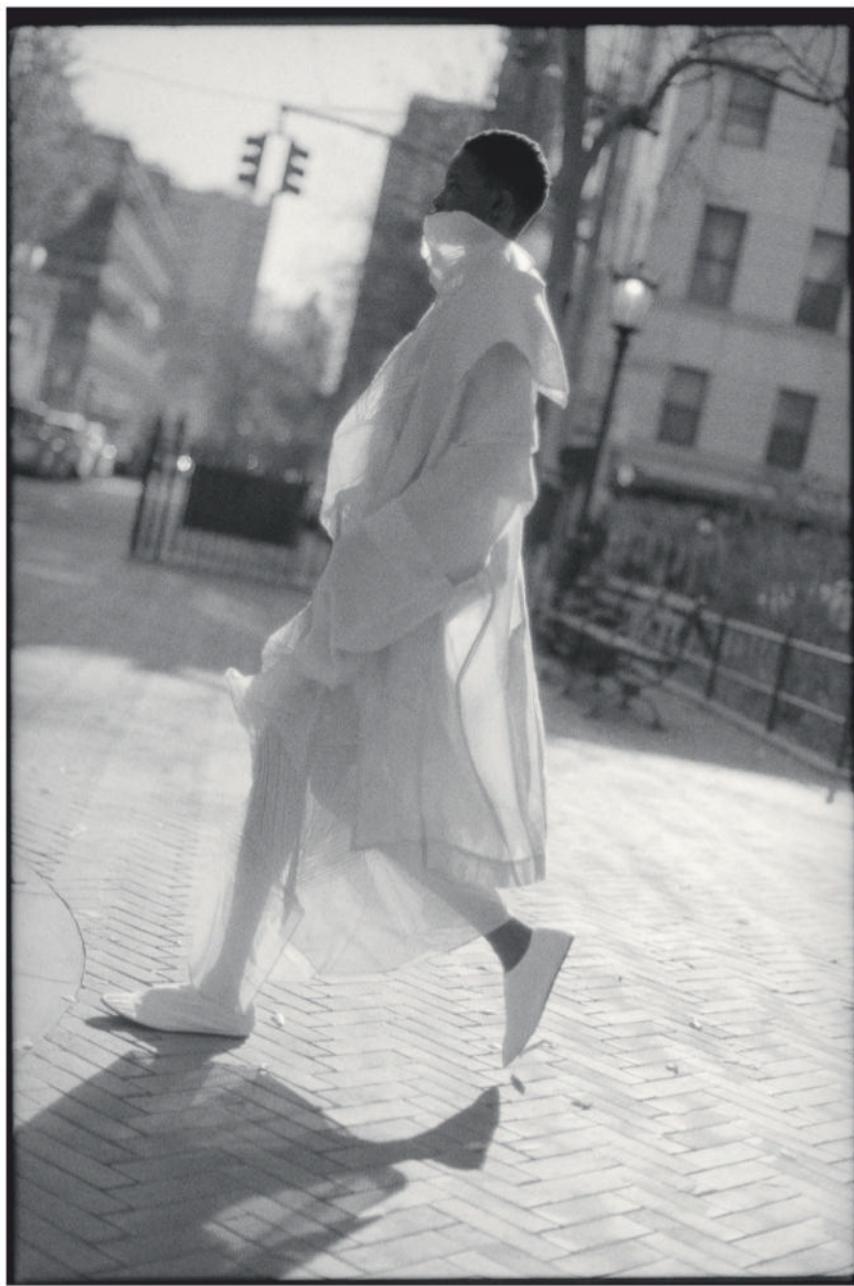
Above, top, £515. Opposite, dress, £790

with water) was the result of visits to washi factories, which are often located next to rivers due to the amount of water used in the process. 'It's a water-intensive craft, the water is always running. There's always this beautiful river, and along that river is nature, light.' It all lends washi an evocative quality: 'Washi's really textural, it's comforting. There's something psychological about it – emotional, even.'

Kondo was born in Kyoto, Japan's ancient former capital, which is often seen as the country's centre of craft and making. His mother was a dressmaking teacher; he remembers the whir of her sewing machine and the sheets of pattern paper that were scattered about his childhood home. 'I think most Japanese children grew up playing with folding paper. For the team, a lot of memories came back working on this collection,' he says, continually referencing his 'genius' pattern cutters and craftspeople, who were responsible for the way this simple childhood act was replicated in the collection through deceptively complex techniques (the minimal use of cutting, the lack of seams, knitting from a single yarn). Much of this work is not specific to a collection; rather, the various innovations dreamt up by his team are part of an ongoing enquiry into the potential of fabric, one which began with Miyake

himself. 'It's a continual process,' he says, observing that often ideas will be put on hold until the next season when there is time to complete them properly. Working this way, it's sometimes hard for Kondo to decide when one collection is finished and the next begins. 'I'd love to be free of the cycle of fashion and just go on and on with an idea.' Instead, the decision is deferred to his team. 'I just ask one of my team, can we do this? If the feedback is not so positive, then I know it's a good point to pause.'

What it comes down to, he says, is 'retaining the integrity of a piece of fabric'. This is a particularly Miyakean response. The Hiroshima-born designer, who showed his first collection in New York in 1971, would always return to the idea of 'a piece of cloth', a statement that spoke of the centrality of fabric to Issey Miyake (the 1998 diffusion line, A-POC, takes its name from the concept). Even his wildest creations – dresses in the shape of bouncing saucer-like orbs, windmill-like headpieces, garments that linked one model to another – came down to the simple interplay between the fabric and the body, inspired in part by traditional Japanese dressing rituals. 'The body, the fabric covering it, and a comfortable relationship between the two,' he would describe as the nexus »



Above, coat, £2,195; dress, £1,265; shoes, price on request
Opposite, scarf (worn as top), £85; skirt, £995. All clothing by Issey Miyake, isseymiyake.com

of his work, which was underpinned by a feeling of pragmatism – these were clothes not simply to marvel at but to wear (as such, he always described himself as a ‘clothing’ rather than a ‘fashion’ designer).

In early 2024, Kondo presented an A/W24 collection titled ‘What Has Always Been’, which explored the primal desire to wrap the body with cloth, whether for warmth or decoration. According to Kondo, ‘the origin of clothing is the fact that there’s always a human body and there’s a piece of cloth. It’s an essential act, and the most beautiful thing in the world.’ It made for a bold, intuitive collection, which he described as both ‘spontaneous and deliberate’; a nod to Issey Miyake’s

legacy but not trapped by it. Critics noted a growing momentum from the label, with Kondo himself unafraid to create clothing on his own terms rather than basking in past glories. ‘Miyake was never guided by trends from the wider industry,’ says Kondo. ‘There was always a story to tell, and that story was original. We’ve continued a creative process that doesn’t allow too much influence from the outside. Miyake was tenacious and stubborn. It’s something that echoes with me, too – that tenacity, that perseverance. He continued until he found something really original. It’s a mindset. When you want a really beautiful flower, you don’t go to the florist, you go out into the forest.’ *

Fashion

Model: Abuk Adeer
at The Society

Casting: Ikki Casting at WSM

Hair: Kabuto Okuzawa
at WSM using Oribe

Make-up: Akiko Owada
at The Wall Group using
Chanel Beauty

Photography assistant:
Jake Holler

Special thanks to:
Far-Near Studio, Arlington
Garrett and Neil Nanda
at Color Resource Center



Opposite, CDG Dot, £90
for 100ml; CDG, £90 for
100ml, both by Comme
des Garçons Parfums

DEFYING CATEGORY

Following the release of a new book celebrating three decades of Comme des Garçons' disruptive fragrances, we talk to CDG Parfums' creative director Christian Astuguevieille about thinking outside the box

PHOTOGRAPHY: NEIL GODWIN ART DIRECTION: SOPHIE GLADSTONE WRITER: DAL CHODHA

A holey sweater artfully made using sabotaged knitting machines. Protective bulges layered on to a woman's body. The soft scents of cardamom, musk and rose emerging from a concrete container in a fine mist. Perfumes introduced as 'odeurs' that are not Pour Homme or Pour Femme. A big sexy global department store named after a Mayfair street. Boutiques that pop up and vanish. Japanese fashion house Comme des Garçons is part dazzling exactitude, part sucker punch. One immense, perplexing, juicy work of art.

In 1994, designer Rei Kawakubo's inventive modus operandi didn't suggest a move into the more industrial realm of fragrance. Since 1973, she had pushed at the lines of the body, tearing up notions of taste, comfort and status with her clothes. How would these values be translated into a less tangible medium? 'By telling a story around what was unique and unconventional, by transgressing industry norms about advertising and packaging,' says Comme des Garçons president Adrian

Joffe in the foreword to a new book by Dino Simonett, celebrating 30 years of Comme des Garçons Parfums.

The brand's first fragrance, Eau de Parfum, was launched around the pool at the Ritz Paris, the room decorated with sacks of yellow liquid. Its *raison d'être*, penned by Kawakubo, was presented in bold Helvetica type across two double pages: 'A perfume that works like a medicine and behaves like a drug. To excite the feelings, to stir the emotions, to raise the spirit and to make one feel positive. The pleasure of a perfume for oneself.' With those words, Kawakubo crashed through the fragrance industry's sedate notions of gender, design and function. She offered a new sense of taste.

She is interested in smells, rather than the business of perfume, a distinction pressed by Comme des Garçons Parfums' creative director Christian Astuguevieille, who says he doesn't like things that are 'too beautiful' or 'excessive' in their beauty. 'Very beautiful things are, to us, suspicious, boring »





Below, clockwise from top,
Odeur 53; Odeur 10; Odeur 71,
all £110 for 200ml, by Comme
des Garçons Parfums

Opposite, Eau de Parfum,
£70 for 50ml, by Comme
des Garçons Parfums

and unsettling. The concept of Comme des Garçons Parfums is defined without the notion of beauty.'

Astuguevieille – an artist, sculptor, furniture designer, maker of jewellery and objects – is also most certainly not a 'nose' yet has overseen the development of some 94 fragrances ranging from the polluted grassiness of London's Serpentine Gallery location to the classic English rose for Grace Coddington.

When he first met Kawakubo in 1991, they did not talk about perfume. She invited him to create rope sculptures painted black to sit in harmony with her latest collection. 'And I created an imaginary forest,' he says. Around the same time, he had been making objects inspired by wabi-sabi and furoshiki in his Paris studio. He is an interlocutor of odour, working between a number of perfumers and Kawakubo herself to translate concepts to elicit the most abstract scents. How would a perfume be if it were off-centre is a question never far from his mind.

As a collaborator on the debut fragrance – acting as co-author and poetic emissary – Astuguevieille described the structure of the original eau de parfum as 'a journey along which windows open and close in succession'. A precursor to the beauty-product-as-home-sculpture we see so much of today, the bottle was designed to lie horizontally like a stone at the bottom of a stream. Kawakubo created the now-recognisable pebble bottle and the vacuum-packed interior while Franco-American designer Marc Atlan conceptualised the graphic vocabulary for the box and the bottle – all of which still confidently sit out of the mainstream. It embodies Kawakubo's practice in the most direct way; it is a bottle that cannot stand up yet fits comfortably in the palm of the hand.

At Dover Street Market in London, a tree-like iron structure on the ground floor accommodates the brand's fragrances. The bottles seem small, humble, regardless of their size. Even when they are zoomed, they are wide not tall; the eye is kept low, you peer at them from above and hover. The pebbles lie face down, seemingly discarded, unassuming and unpretentious – the opposite of the shiny, erect, metallic bottles that are commonplace elsewhere.

All of the vessels for Comme des Garçons Parfums are provocations, ranging from thick glass rectangles, wider than they are tall, to round cylinders and ones that appear to have flat bases but will not stand up. Their boxes appear as utilitarian as Apple products and are free from the embossed logos, thin cellophane, and polyester ribbon that still dominate the wider fragrance industry.

To date, the Comme des Garçons fragrance portfolio includes scents made with a musician, a milliner, a gallery, a muse, an artist, a magazine and a furniture design company. For the last three decades, the notion of 'guerrilla' has been key to the output of both Kawakubo and Astuguevieille. 'Our olfactory research has evolved over time, but the principle has remained our loyalty to audacity and freedom,' says Astuguevieille. That concept is the freedom to use materials like tar, the smell of clothes drying in the wind or of a garage, while knowing how to use classic substances like vetiver and patchouli. 'We prefer not to be stuck in a category, but to be free and different.' *

comme-des-garcons-parfum.com. 'Comme des Garçons Parfums 1994-2025', £105, by Dino Simonet, from Dover Street Market, shop.doverstreetmarket.com



Express yourself



As designers herald an era of transformation, reinvention and eclecticism, we invite you to open the door to a bold new you

PHOTOGRAPHY: LIAM WARWICK FASHION: JASON HUGHES WRITER: JACK MOSS

Opposite, top, £1,560; skirt, £2,300, both by **Prada**. Gloves, £316, by **Paula Rowan**. Tights, £27, by **Falke**

The fashion show has a tendency to be prescriptive. It tells its viewer what to wear, and often how. It proposes a certain silhouette – the hiking up of a hemline, the shift from the slender-cut to the oversized – or garment, which then becomes an object of desire. Often, these runway shows are filtered through a particular theme, which might be esoteric or universal; the next season, the designer will evolve that vision or reject it. And so the cycle goes on.

At Prada's latest womenswear show, Miuccia Prada and Raf Simons offered an alternative. In recent seasons, the co-creative directors have seemed to feel increasingly constricted by strict thematics. Instead, their shows together have become meditations on more abstract themes such as time or youth, which are open to interpretation. Even when they have elucidated a theme – a recent menswear show clashed corporate attire with outdoor wear – there was a feeling that they were seeking something more intangible, a sense of style that defies categorisation. 'We try to make the best out of our work, to make beautiful things, for today,' said Miuccia Prada, simply, in 2023. 'That may sound banal, but it is the truth.'

The S/S25 show, which was staged among snaking benches covered in sheets of raw-edge grey satin, operated more like an open-ended invitation: who do you want to be today? 'Infinite options proffer infinite opportunities,' said the house. These options comprised 49 entirely different looks to choose from; a collage of elements with barely a garment or idea repeated. There was no discernible diktat on silhouette, fabric or colour. Instead, it was an electrifying melange of ideas: 1960s swing coats in trompe l'oeil fur, luminous nylon windbreakers, satin gowns reminiscent of midcentury haute couture, bug-like sunglasses-cum-hats, BDSM hooks as adornment on leather belts, glimmering Space Age silver skirts dotted with huge round eyelets. The list went on.

Miuccia Prada called it 'a Prada for every individual'. Simons concurred. 'We thought of each individual as a superhero – with their own power, their own story,' he said. 'That reflects an idea of transformation – through your practice, actions or the clothes you wear. They're all means to express a message about your personal strength. They can transform your perception of yourself.'

The pair said it was, in part, a reaction to the internet algorithm, evoking the feeling of an infinite scroll; an onslaught of information designed to mine our dopamine-fuelled desires. Miuccia Prada said it wasn't necessarily a 'critique' of the technology, though she asserted it can silo us into ways of thinking and dressing. '[Everyone] sees their own version of the present; their own reality curated for them,' she said. Because, despite the illusion of endless choice, the effect of an algorithm is more likely to smooth and homogenise: after hours of scrolling, everything eventually begins to look the same.

'An incredible amount of information is collected on us all today. Everything you like is recorded by an algorithm. This is our proposal for an alternative,' concluded Miuccia Prada. These were clothes to reassert your authority over what you wear; a riposte to the 'derivative and the expected'.

As is so often the case with a Prada show, the collection would set the tone for a season whereby designers embraced the eclectic and advocated individual style, albeit in a multiplicity of ways. It led to collections that were infinitely richer in construction; more colour; more adornment; a certain nostalgia. Like at Prada, designers offered invitations: who do you want to be when you put on these clothes? How will you wear them? Will you mix or match?

It provides both a challenge and an opportunity for the wearer. By and large, designers rejected the swaddling safety of quiet luxury, and the reassurance of uniform dressing. It's easy to put on an expensive sweater and jeans to walk out of the door in the morning; to wear a piece from Anthony Vaccarello's opulent S/S25 collection for Saint Laurent – its flourishes of brocade and lace inspired by the heady rush of Yves Saint Laurent's 1970s oeuvre – is an altogether bolder proposition. The same goes for the strange and seductive clashes of colour and print at Dries Van Noten, or the dishevelled glamour of a Numeroventuno collection inspired by the rebellious female subjects of Austrian photographer Karlheinz Weinberger.

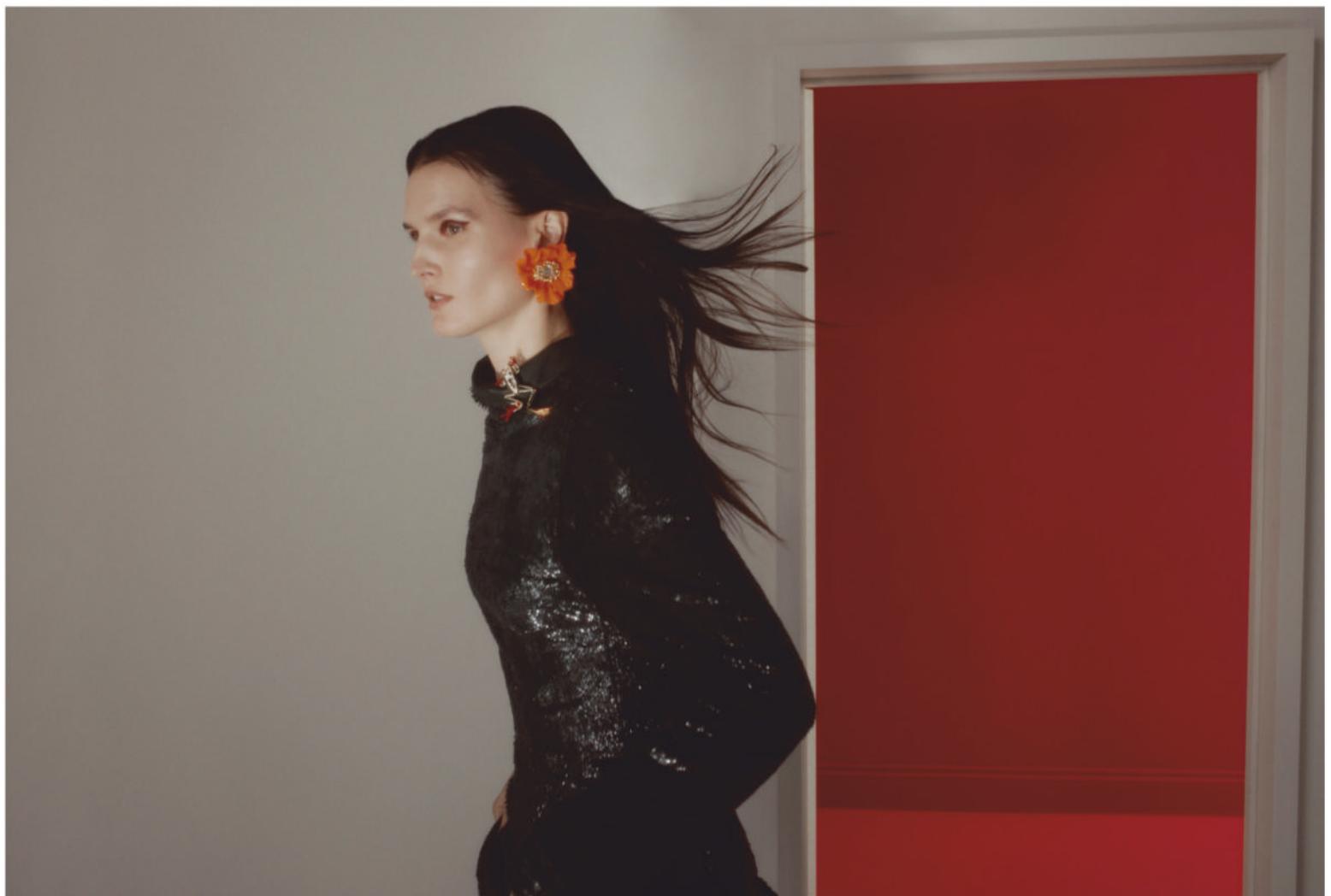
'I took their creative spirit, which, in my opinion, came from their urge to put different fads and fashions together,' said creative director Alessandro Dell'Acqua. 'They reinvented themselves day after day.'

Bolder still are the riotous creations of Benjamin Barron and Bror August Vestbrø at Paris label All-In, which offers a playful ode to the perennial party girl (ruffles, sequins and a purposeful dishevelment are de rigueur). This season, the pair took inspiration from Melanie Griffiths' character Tess McGill from 1980s romcom *Working Girl*, a figure who uses clothing to transform herself. Staged against the backdrop of a late-evening Parisian sky, it was a collection that conjured up the thrill of flicking through a fashion magazine as a teenager (indeed, All-In began life as a magazine).

At Louis Vuitton, models pounded a raised runway in looks that also evoked 1980s abundance, albeit with Nicolas Ghesquière's futuristic, postmodern sheen. He has always been a master of eclectic style, and is steadfast in his rejection of thematics or trends, instead ricocheting between centuries and place, the real and the imagined. There might be a gulf between the might of a house like Louis Vuitton and the wildness of All-In, but the resulting collections were rooted in the same feeling of self-expression, a no-holds-barred approach.

These were the highlights of the season. So too was Matthieu Blazy's latest collection for Bottega Veneta, which would also be his last (in December, he was announced as the new artistic director of Chanel). For S/S25, he thought about the 'primal' moment of a child dressing up in a parent's clothing, seeing oversized shapes meet illustrated animals, tasseled wigs and a pile-up of floral appliquéd. It's not a stretch to say the unbridled joy of the collection helped him secure what is arguably fashion's top job. And, with close to a dozen new creative directors beginning their tenure in 2025 – from Sarah Burton at Givenchy to Haider Ackermann at Tom Ford – the challenge is for designers to be equally fearless in their conviction. To stoke desire, clothes have to say something again. There will likely be reward in risk.

Here, we have imagined similar acts of transformation and invention; the feeling of stepping through a door in the boldest of looks. It is an ode to personal style, an invitation to get dressed up again. Take inspiration from these pages, or don't. Search out the new or reinvent the old. Express yourself. Who do you want to be today? The options are infinite. *



Above, dress, price on request, by **Bottega Veneta**. Earrings, \$395, by **Alexis Bittar**
Opposite, top, £3,240; skirt, price on request, both by **Versace**. Shoes, £5,000; cuff, from £4,525, both
by **Saint Laurent by Anthony Vaccarello**. Earrings, £200, by **Goossens**. Tights, £27, by **Falke**



The Glossary

Jacket, £5,520; top, £3,710;
skirt, £2,900; shoes, £5,000;
earrings, £800; cuffs, from
£4,525, all by **Saint Laurent**
by Anthony Vaccarello



The Glossary



Above, top; skirt, both price on request, by All-In. Shoes, £5,000, by Saint Laurent by Anthony Vaccarello. Brooch, \$345, by Alexis Bittar. Cuff, £770, by Goossens. Tights, £27, by Falke

Opposite, top, £850; skirt, £885; skirt (worn underneath), £470, all by Dries Van Noten. Shoes, £5,000, by Saint Laurent by Anthony Vaccarello. Earrings, \$395, by Alexis Bittar. Tights, £27, by Falke





Above, top, £3,750, by **Louis Vuitton**. Earrings, \$895, by **Alexis Bittar**
Opposite, jacket, £1,170, by **Rabanne**. Skirt, £885, by **Dries Van Noten**. Earrings, \$395,
by **Alexis Bittar**. Necklace, £895, by **Goossens**. Tights, £27, by **Falke**
For stockists, see page 161

Model: Katlin Aas at Supreme Management. Casting: Ikki Casting at WSM. Set build: London Art Makers.
Hair: Masayoshi Fujita at Of Substance Agency using Oribe. Make-up: Sandra Cooke using Victoria Beckham
Beauty. Manicure: Cherrie Snow at Snow Creatives using Pleasing. Digi tech: John Cronin. Photography
assistant: Charlotte Ellis. Fashion assistant: Nathan Fox. Set and production assistant: Archie Thomson



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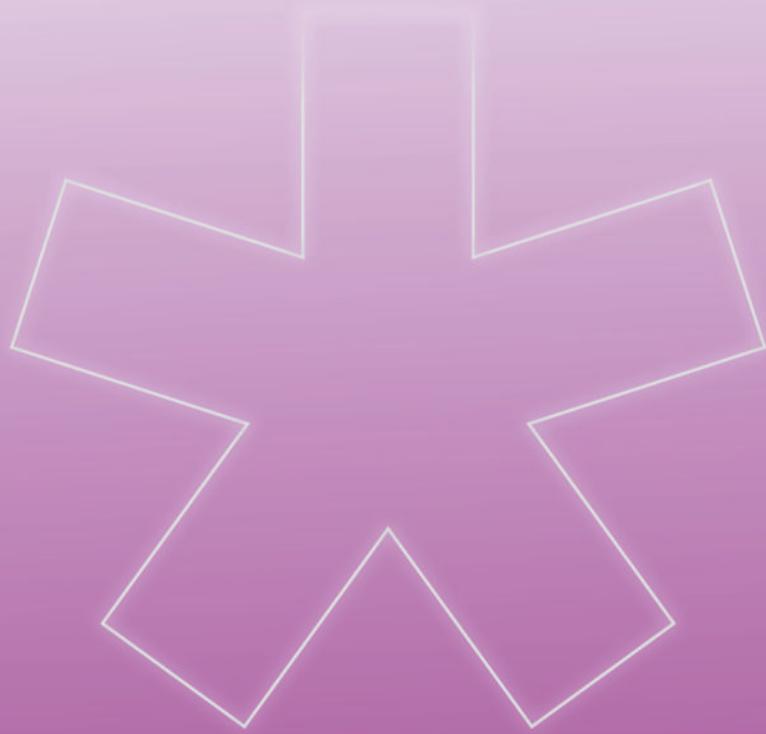


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MARCH IS ALL ABOUT...
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A new angle on wardrobe staples

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Francesco Risso stirs up feelings at Marni

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Menswear takes a multilayered approach

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DOUBLE TAKE
Our Navigator series lands in Melbourne

VIEW

Embrace the unexpected as we look at wardrobe staples from a different angle

Photography NICOLE MARIA WINKLER Fashion JASON HUGHES

S I N D

Fashion

Jacket, price on
request, by Loewe



Fashion





Above, top, £2,270; skirt, £3,570, both by **Gucci**. Shoes, price on request, by **Hodakova**

Kashgai kilim, £1,050, by **The Rug Company**. 'Random 3C' bookcase, £2,945, by **Neuland Industriedesign**, for **MDF Italia**, from **Aram**

Opposite, top, £160; belt, price on request, both by **Craig Green**. Pants, price on request, by **Loewe**

Fashion





Jacket, £7,225;
skirt, £2,690, both
by **Chanel**. Shoes,
price on request,
by **Hodakova**.
Sunglasses, £400,
by **Balenciaga**

'Round Rail' double
bed, £3,250, by **Ron
Arad**, for **One Off**,
from **Monument**

Fashion





Above, dress, £3,095, by **Tod's**. Shoes, price on request, by **Hodakova**

'Gea' side table, £1,500 for pair, by **Kazuhide Takahama**, for **Gavina**, from **Monument**. Kashgai kilim, £1,050, by **The Rug Company**. 'Random 3C' bookcase, £2,945, by **Neuland Industriedesign**, for **MDF Italia**, from **Aram**

Opposite, dress, £2,250, by **Fendi**. Shoes, price on request, by **Hodakova**

'Soriana' sofa, price on request, by **Afra and Tobia Scarpa**, for **Cassina**



Above, top, £360, by **JW Anderson**. Skirt, £13,435; shoes, price on request, both by **Hodakova**

'Gea' side table, £1,500 for pair, by **Kazuhide Takahama**, for **Gavina**, from **Monument**. 'Random 3C' bookcase, £2,945, by **Neuland Industriedesign**, for **MDF Italia**, from **Aram**. Kashgai kilim, £1,050, by **The Rug Company**

Opposite, dress, price on request, by **Junya Watanabe**. Shoes, price on request, by **Hodakova**





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Above, dress, price on request, by **Acne Studios**. Shoes, price on request, by **Hodakova**
'Quaderna' coffee table, £2,972, by **Superstudio**, for **Zanotta**, from **Aram**. Kashgai kilim, £1,050, by **The Rug Company**
Opposite, dress, £545, by **Sportmax**



Above, bags, clockwise from top, £1,175, by **Stella McCartney**; price on request, by **Hodakova**; £3,300, by **Prada**; £2,550, by **Fendi**; price on request, by **Bottega Veneta**; £4,215, by **Ferragamo**

Opposite, dress, £3,350; bangles, £1,085, both by **Sacai**. Shoes, price on request, by **Hodakova**

For stockists, see page 161



Model: Veronika Kunz at Kunz Management. Casting: Ikki Casting at WSM. Set design: Kim Harding Studio. Hair: Sophie Jane Anderson. Make-up: Faye Bluff at Of Substance Agency using Makeup by Mario. Manicure: Sasha Goddard at Saint Luke using Dior. Digi tech: Anna-Sophia John. Photography assistant: Tom Porter. Set design assistants: Matilda Greenwood, Heather Allen. Fashion assistants: Nathan Fox, Rebecca Evans-White. Production assistant: Archie Thomson

DRS ESS

Francesco Risso stays out of the comfort zone at Marni, pushing boundaries and subverting perceptions to create collections that fulfil our desire for self-expression

Photography MAREK CHORZEPA Fashion JASON HUGHES Writer SIMON CHILVERS

UP



Mia wears jacket, £2,300; shirt, £895; skirt, £1,765; shoes, £1,150; hat, £2,500

Fashion



Gordon wears jacket, £2,300; shirt, £635; trousers, £1,195; shoes, £875; sunglasses, price on request; boa, £3,600

It's a grey Wednesday afternoon in January and Marni's creative director Francesco Risso is standing in his office in Milan reading fragments of a poem. 'Beauty is a white rabbit scampering across your yard,' he orates. 'You chase it, though you fall short, capturing it in the mad rush, you find yourself somewhere wondrous.' It's an unedited version of a text he wrote to be placed on each guest's seat at his S/S25 runway show, which took place at Marni's headquarters on Viale Umbria last September.

Models arrived to an intense score composed by longtime Risso collaborator Dev Hynes, played live on three baby grand pianos, while the clothes they wore were at once sparse and extravagant. When asked how he hopes people feel when they wear Marni's clothing, Risso says: 'To feel they can have any possible day that they want, and any kind of personality they want to engage. I feel that's one of my missions.'

Since taking over at Marni in 2016, Risso has proved a refreshing voice. He has frequently subverted the runway show, particularly the idea of the front row: he's had people sit on exercise balls, random pieces of furniture, and stools of differing heights, and has regularly presented shows that unfold like performance art or theatre. His S/S22 show dressed the 400 guests in upcycled Marni ensembles, sporting hand-painted stripes, and featured performances by Mykki Blanco and Zsela, reducing many of the audience to tears. 'We are trying to deliver emotions from the start,' he says. And 'no celebrities!' He laughs when he

says it, but he's serious. 'I love talented people, I just don't love this endless circus that means fashion shows have become red carpets for celebrities, and therefore more important than the clothes.'

The designer throws off a floor-sweeping striped scarf and furry trucker hat and sinks into a chair. He is backdropped by the word 'Marni' crayoned over a door behind his head, which leads to the artistic studio. Ricocheting between topics, he compares the feelings he gets from painting (a central part of the Marni design practice sees the team evolve ideas for garments by first making art) to those he experiences from his own creative writing. 'It can really envelop you. I kind of go into a trance,' he says. He has recently written a fable about wolves as part of his upcoming collection – which will also feature a collaboration with Nigerian artists Slawn and Soldier – that he is particularly excited about.

Risso joined Marni from Prada, having trained at Polimoda in Florence, FIT in New York and Central Saint Martins in London. He was born on a boat in Sardinia, in 1982, and once on dry land, lived in Genoa with his parents and their extended families, where he found his way into fashion at an early age by ransacking their wardrobes. He would cut up their clothes and create his own designs. (His mother now frequently wears Marni.) This unconventional backstory goes some way to explaining Risso's arthouse approach to the Italian house, which was set up in the mid-1990s by Consuelo Castiglioni and her husband Gianni and spoke to a

creatively orientated crowd. In 2013, it was sold to the Only The Brave fashion group, owned by Diesel founder Renzo Rosso.

Unpicking the layers of his S/S25 show saw the designer circulate around the theme of resistance. 'Resistance is beauty right now,' he says, reflecting on the state of the world. This idea was expressed in the use of cotton across the entire collection, albeit in a myriad of finishes. 'Cotton is the most resistant material. It's the most sustainable and has existed since the start of time.'

It also spoke to a desire to strip things back – a continuation of the design mindset of the previous A/W24 season whereby the atelier occupied a cave of blank white paper devoid of all references so they could focus more on emotions – but also to celebrate fashion. Specifically, how fashion shows once proposed day looks, followed by cocktail and eveningwear, and wedding gowns.

The S/S25 show kicked off with models, sporting exaggerated eyebrows, dressed in simple micro jackets and stretch cotton leggings (some of Risso's favourite looks) before evolving into a more flamboyant world of trumpet-skirt silhouettes and swishy boas that looked as if they'd been crafted from paper. Exuberant signature florals gave way to couture-like dresses featuring hand-cut poplin feathers finished with embroidered crystals. Many looks were topped off with experimental blown-up bucket hats, partly inspired by a 1960s Audrey Hepburn shoot featuring her in 18th-century-style hats.

'One of the great lessons I took from Prada was to never sit in a comfort zone,' says »

Fashion



Wenqing wears cape, £595; top, £495; skirt, £635



Kate wears jacket, £2,271; shirt, £635; trousers, £1,195; shoes, £875; hat, £495

Fashion

Minnie wears dress, price on request; shoes, £875; boa, £5,000. David wears coat, £4,100; jacket, £2,300; shirt, £635; trousers, £1,195; shoes, £875; hat, £2,500. Kate wears jacket, £1,550; shirt, £635; trousers, £550; shoes, £695; sunglasses, price on request. Wenqing wears top, £495; skirt, £1,995; shoes, £775. Mia wears jacket, £2,200; shirt, £635; skirt, £1,795; shoes, £1,150; hat, £1,295. Gordon wears jacket, £2,200; shirt, £635; tie, £175; trousers, £1,195; shoes, £875; sunglasses, price on request. Zyla wears top, £2,600; trousers, £635; shoes, £1,150; earrings, £360. Will wears jacket, £1,795; shirt, £1,100; trousers, £895; shoes, £695. Atem wears jacket, £2,200; dress, £1,895; shoes, £875. Nami wears shirt, £595; shirt (worn underneath), £595; trousers, £895; shoes, £875; hat, £635





Fashion



Above, Zyla wears dress, price on request; shoes, £1,150; hat, £995

Opposite, Will wears jacket, £1,195; trousers, £895; hat, £2,500

All looks by Marni, marni.com

'The only thing we talk about now is the numbers. Who cares? What about the good clothes? What about the good ideas?'

Risso of his decade-long stint working for Miuccia Prada. He says the combination of Prada's push for extreme creativity alongside a desire for clothes to wear on the street remains a driving force for his work at Marni. 'I don't design things that aren't...' He pauses. 'Okay, yes, there are four feather dresses in the last show, but I like to make things that exist in a beautiful reality. They have to be out there in the world. I don't want to make things for a museum.' (Side note: the word 'reality' is a favourite of Mrs Prada.)

One of the challenges Risso feels acutely is that creativity increasingly exists in a metrics-driven universe. 'The only thing we talk about now is the numbers. Oh, "This brand did 90 per cent" or whatever,' he says.

'Who cares? What about the good clothes? What about the good ideas? And it's not that they aren't there. There are incredible ideas, but still, society lives through metrics more than anything else, and it's very sad.'

Risso is determined that the future of fashion needs to be making beautiful things by hand. He flicks through his phone, looking for a quote from Walter Gropius' 1919 *Bauhaus Manifesto* that sums this up. He reads, 'Architects, sculptors, painters, we must all return to the crafts. For art is not a profession. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman.' A recent show at London's National Portrait Gallery, 'Francis Bacon: Human Presence', spoke

deeply to him. He also loves Van Gogh. 'They were both, in different periods, really beyond [what was happening in] society. They were capable of portraying real emotions and the shifting passages of time.'

Risso wishes fashion could find a way to be more empathetic within culture. 'I believe we can make projects that expand empathy in some way,' he says. 'We have a role to engage with different forms of expression so that the clothes we make can live and speak to people. We make, design, conceive, we fantasise, we romanticise, we push it to the maximum... Making clothes is like making emotions. That is actually how Marni exists, to allow people to express themselves easily, incredibly and loudly.' *



Models: Mia Harcourt at Models 1, Gordon at Menace Model Management, Wenqing Liu, Kate Moore and Minnie Hadley at Next Management London, David Oyinloye at The Squad Management, Zyla Pan at PRM Agency, Will Glen at Brother Models, Atem at Established Models, Nami at Anti Agency. Casting: Ikki Casting at WSM. Hair: Masayoshi Fujita at Of Substance Agency using Oribe. Make-up: Emma Regan using Shiseido. Photography assistant: Ezra Evans. Fashion assistant: Leonie Dennett. Hair assistant: Miki Ide. Make-up assistant: Margot Schifano. Production assistant: Archie Thomson

HIGH NOTES

Inspired by statement scents, past and present, we hear the siren call of seduction

Photography GRACE DIFFORD *Beauty* HANNAH TINDLE *Fashion* JASON HUGHES



Beauty

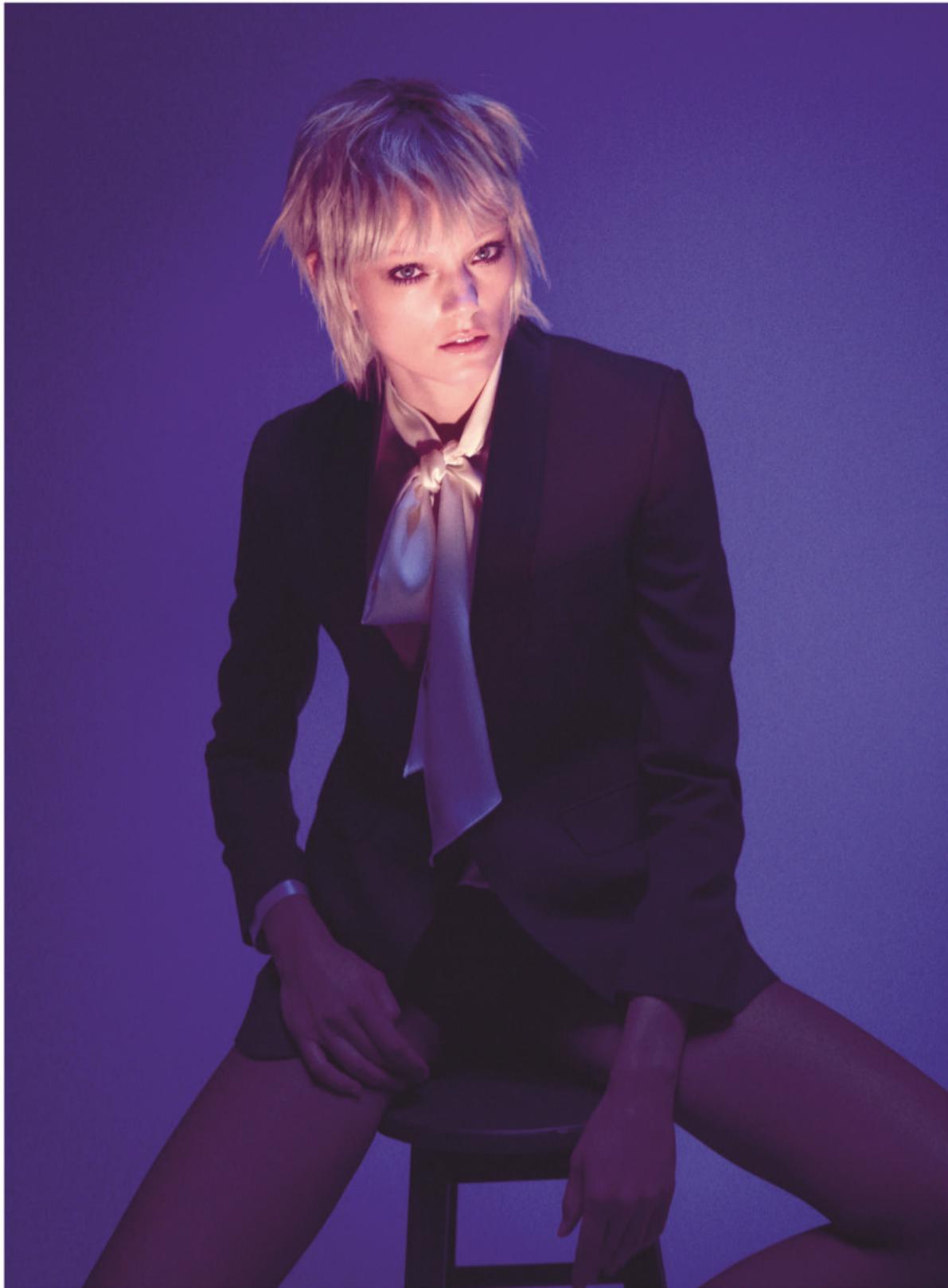
BLACK ORCHID / 2006

Notes of truffle, plum, rum, ylang-ylang, black orchid and patchouli

Black Orchid eau de parfum, £193 for 150ml, by **Tom Ford**

Bodysuit, £140; leggings, price on request, both by **Nensi Dojaka**

Beauty



REPTILE / 2019

Notes of cedar, pepper, tree moss, leather and musk

Reptile eau de parfum, £230 for 100ml, by Celine

Jacket, £1,850; blouse, £1,100, both by Celine by Hedi Slimane. Tights, £35, by Wolford



ooi WOMAN / 2016

Notes of jasmine,
linen and musk

ooi Woman eau de
parfum, £140 for
100ml, by Loewe

Beauty

POISON / 1985

Notes of coriander,
tuberose absolute
and vanilla

Poison extrait de parfum,
£200 for 15ml, by **Dior**





Beauty

MOLECULE OI / 2006

100 per cent Iso E Super

Molecule Oi eau de
toilette, £115 for 100ml,
by Escentric Molecules

Top, £2,160, by
Sportmax. Earrings,
\$495, by Alexis Bittar





OPIUM / 1977

Notes of cloves, cinnamon, incense and sandalwood

Opium eau de parfum, £125 for 90ml, by **Yves Saint Laurent**

Dress, €760, by **Atlein**. Earrings, \$275, by **Alexis Bittar**

Model: Maaike Klaasen at Platform Agency. Casting: Ikki Casting at WSM. Hair: Stelios Chondros at Julian Watson Agency using Bumble and Bumble. Make-up: Claire Urquhart at Julian Watson Agency using Nars. Manicure: Abena Robinson at Agency 41 using Margaret Dabbs London. Prop maker: Sienna Murdoch. Photography assistants: Adam Roberts, Bradley Polkinghorne. Fashion assistant: Nathan Fox. Hair assistant: Kate Hussey. Make-up assistants: Fernanda Paz, Tasmin Ballingall. Retouching: Art Post

Derived from the French word for 'wake', 'sillage' is a perfumery term used to describe a lingering scent trail. Although its wearer may have left the room, any powerful fragrance will remain behind, like an olfactory phantom. 'Long after one has forgotten what a woman wore, the memory of her perfume lingers,' said Christian Dior of an intoxicating fragrance's ability to haunt and beguile.

Of the many perfumes in the history of Dior, Poison, created by Edouard Fléchier in 1985, distinctly encapsulates this statement. Containing plum, coriander, anise, tuberose, incense and honey, this bombastic, syrupy scent could diffuse a nuclear aroma of grape-flavoured candy with a single spritz. (Such was its intensity, some offices and restaurants outlawed those who dared to wear it.)

Fléchier's predecessor, master nose Edmond Roudnitska, who created perfumes for Dior between 1948-1976, would surely have admired this polarising elixir, believing that 'the beautiful perfume is the one that gives us a shock'. Roudnitska was the first perfumer to make commercial use of hedione, or methyl dihydrojasmonate, a synthetic molecule found to activate human pheromone receptors and areas of the brain associated with emotion.

Iso E Super is another synthetic ingredient said to trigger a similar pheromone response. Geza Schoen founded his fragrance brand Escentric Molecules in 2006, inspired by the moment he smelled this compound in isolation. 'Iso E Super is highly unusual. You can never get enough of it. One sniff and you want the whole bottle. It's like a drug,' he said. 'It's brought alive by the warmth of the body. It blossoms on the skin, adding a velvety radiance to your own individual scent signature. You want to nestle into it, it's sensual, cocooning.' The first perfume by the brand, Escentric 01, is crafted from Iso E Super alone. One review on Fragrantica describes it as so 'addictive to my own nose that I keep burying it in my shirt'.

The synesthetic quality of perfume is celebrated by Serge Lutens in his Collection

Noire, a capsule of fragrances with 'strong Proustian accents'. This includes the 1993 scent Ambre Sultan, designed to evoke a 'fragment of amber resin picked up by Serge Lutens during a wander through the souks of Marrakech, which lay forgotten for years inside a thuja wood box.' Resinous, smoky and sweet, thanks to a welcome underscore of vanilla, it recalls the feeling of stepping into a sauna and imbibing the terpene smell of hot cedarwood.

In 2016, reflecting on another intimate setting, Jonathan Anderson put forward the initial perfume offering for Loewe under his tenure: oor Woman and oor Man. These 'reinterpret the scent of a skin caress' and are 'suggestive of the morning after', with shared notes allowing them to be worn together, as if lovers entwined in bed. The jasmine and musk in oor Woman combine with notes of linen for an enveloping effect.

For Christine Nagel, head perfumer at Hermès, it was a close encounter with a chestnut mare named Scheherazade, in the stables at the annual Saut Hermès competition in Paris, that led to the creation of Oud Alezan. 'I could feel the hair across her head... her palpitating heart in her neck,' she said in an interview with us last year. 'One day, I was given some blotters. The supplier didn't say what was on them. When I smelled one of them, it was as if I was smelling Scheherazade's neck again.' On those blotters was an exceptionally rare oud that would form the foundation of Oud Alezan. Enveloping and supple, the sharpness of rose oxide slices through it in the manner of a craftsman's blade through leather.

Celine's Reptile and Black Tie also evoke the tactility of fabric, referencing the clothing designs of the then creative director Hedi Slimane. According to the brand, the former is an 'olfactory twin' of the stage outfits made for the designer's rock star muses, while the latter nods to the textures of grain de poudre and satin. Intensely powdery via musk and white orris butter, a Fragrantica user attests to Black Tie's addictive qualities: 'What has this done to my nerve endings?'

Another adds that Reptile is 'like I've stuck my nose into a fine leather handbag'.

Slimane's penchant for designing perfume that elicits a visceral response is, in part, thanks to his one-time mentor Yves Saint Laurent, who, alongside his A/W77 Les Chinoises collection, debuted Opium, a heady blend of myrrh, patchouli and vanilla. 'I chose Opium for the name because I hope that it will diffuse through its incandescent powers, divine fluids, magnetic waves, and the things that most appeal to the heart,' explained Saint Laurent. 'The charms of seduction, which give birth to passionate love, when you fall head over heels, fatal ecstasy...'

'Saint Laurent oversaw the entire creative process, from the choice of scents and the shape of the bottles to the press kit and the advertising campaign featuring Jerry Hall photographed by Helmut Newton,' notes the Musée Yves Saint Laurent website, adding that the fragrance caused global controversy for its association with the narcotic. Opium's scandalous legacy continued under Tom Ford, whose 2000 advertising campaign, shot by Steven Meisel and starring a nude Sophie Dahl seemingly in the throes of ecstasy, was banned by the UK's Advertising Standards Authority after receiving an unprecedented number of complaints. Four years later, Ford left Yves Saint Laurent to set up his own brand. A beauty line soon followed, and with it, the first Tom Ford fragrance: Black Orchid. 'This is not about an ordinary orchid, it's about something a little more strange and rare,' Ford said at its launch in 2006.

'For the last decade, I think we've launched fragrances that have become so stripped-down, so transparent in terms of colour and scent,' he continued. 'For me to put a story back into fragrance and put the fragrance into a beautifully designed bottle and shoot it in a very lush way, this is a reaction to a decade of minimalism that has left people starved for content and substance. I wanted a potent product.' In a world where audacious fragrances are, at times, more diluted than ever before, we could do well to heed Ford's words. *



Beauty

OUD ALEZAN / 2024

Notes of rose oxide,
rose hydrolat and oud

Oud Alezan eau de
parfum, £290 for
100ml, by **Hermès**

Pants, £1,440; belt,
£1,360; belt, £1,190,
all by **Hermès**

For stockists,
see page 161

CUT & PASTE

We're exposing ourselves to layering and draping for an undone elegance

Photography LUCA STRANO Fashion NICOLA NERI

Jacket, £2,490; polo shirt (tucked into trousers), £490; trousers, £990; sneakers, £650, all by **Burberry**

'Eleganza' dining chair, by **Tim Bates**, for **Pieff**, available for hire from **Monument**.

'Aloe' fabric in Porcelain, £95 per m, by **Kirkby Design**



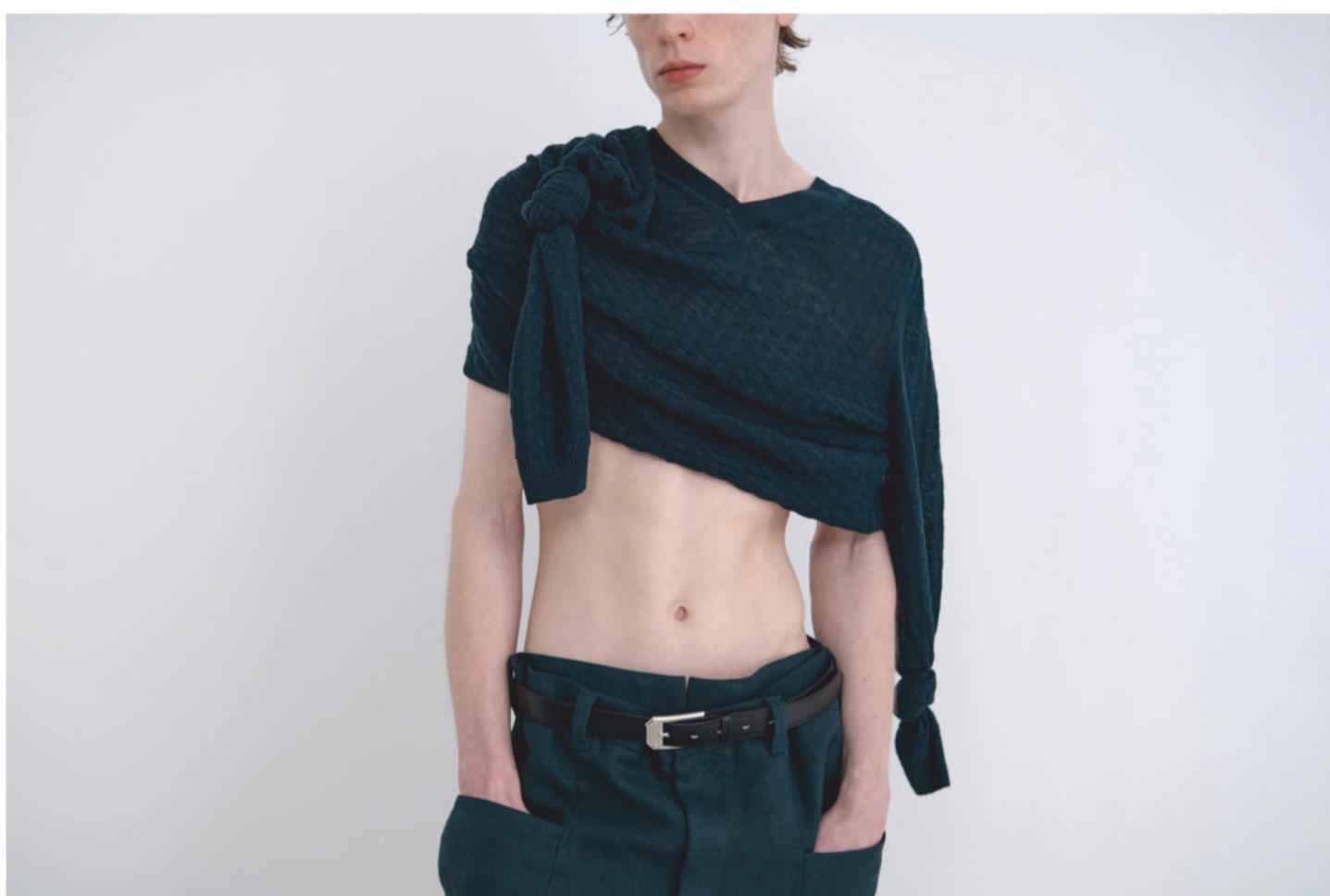
Fashion



Above, jumper, £595, by **JW Anderson**. Shorts, £700; T-shirt (tucked into trousers), £790, both by **Loro Piana**. Trousers, price on request, by **Derrick**. Scarf (tucked into trousers), £450, by **Begg x Co**. Mask, £140, by **Undercover**

'Living Platform' sofa, from £9,512, by **Eos**, for **Walter Knoll**, from **Aram**. 'Aloe' fabric in Porcelain, £95 per m, by **Kirkby Design**
Opposite, shirts; top, all price on request; shorts, £315, all by **Wooyoungmi**. Sneakers, £720, by **Prada**. Socks, £30, by **Pantherella**







Above, blazer, £2,250; waistcoat, £790; shirt, £1,150; trackpants, £830; trousers (worn underneath), £990; T-shirt (tucked into trousers), £440, all by **Celine Homme**. Brooch, £425, by **Georg Jensen**

'Aloe' fabric in Porcelain, £95 per m, by **Kirkby Design**

Opposite, jumper; trousers, both price on request, by **Zegna**. Belt, £820, by **Hermès**

Fashion



Above, vest, £1,360; shorts, £785, both by **Ferragamo**

Opposite, cardigan, £1,100; jumper (knotted to cardigan), £1,020; shirt, £830; trousers, £3,050; trousers (worn underneath), £1,290, all by **Prada**
'Marcel' lounge chair, by **Kazuhide Takahama**, for **Gavina**, available for hire from **Monument**







Above, top; headpiece, both price on request, by **Loewe**

Opposite, blazer, £1,025, by **Dries Van Noten**. Coat, £1,250; shirt, £395; trousers, £575, all by **Margaret Howell**. Coat (worn underneath), price on request, by **Jonathan James William**. Shirt (worn underneath), £2,160, by **Undercover**. Top (draped across chest), £945, by **Samuel Slattery**. Shoes, £820, by **Loewe**



Above, top, £420; shirt, £560, both by **Dries Van Noten**. Blazer, £3,200, by **Hermès**. Trousers, £310, by **Herno Laminar**
‘Marcel’ lounge chair, by **Kazuhide Takahama**, for **Gavina**, available for hire from **Monument**

Opposite, vests, both price on request; trousers, £1,300; trousers (worn underneath), price on request, all by **Dior**.
Boots, £715, by **Dries Van Noten**. Mask, £140, by **Undercover**. Cuff, £495, by **CC-Steding x Cecile Tulkens**

‘Living Platform’ sofa, from £9,512, by **Eos**, for **Walter Knoll**, from **Aram**. ‘Aloe’ fabric in Porcelain, £95 per m, by **Kirkby Design**
For stockists, see page 161

Model: Owen Ruppersburg at Milk Management. Casting: Svea Casting. Set design: Harry Stayt.
Grooming: Lachlan Mackie. Photography assistants: Elliott Gunn, Luca Viopelle. Fashion assistant: Sophie Bell.
Set design assistant: Marko Ilic. Production assistant: Archie Thomson





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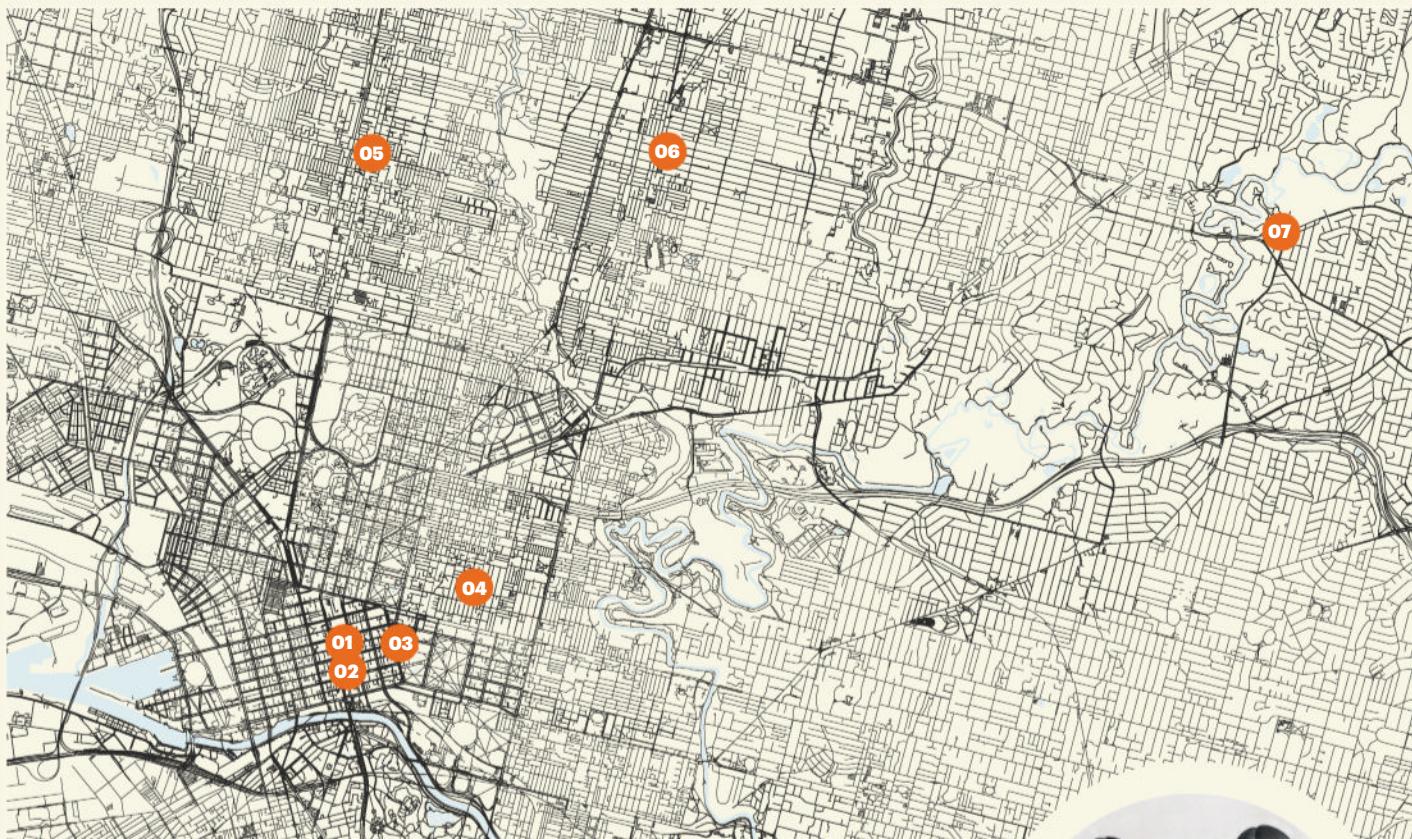
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Escentric Molecules escentric.com	Stella McCartney stellamccartney.com
Falke falke.com	The Rug Company therugcompany.com
Fendi fendi.com	Tod's tods.com
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Hodakova hodakova.com	Wooyoungmi wooyoungmi.com
Jonathan James William jonathanjameswilliam.com	Yves Saint Laurent yslbeauty.com
Junya Watanabe at Dover Street Market doverstreetmarket.com	Zegna zegna.com



Dress, £790; shoes, price on request, both by **Issey Miyake**, see page 088

Where to go: MELBOURNE

Laura and Deanna Fanning, the Australian-born, London-based twins behind Kiko Kostadinov's womenswear line, share their hometown haunts and heroes



01. Curtin House

From serving as the HQ of the Communist party in the late 1930s to becoming a haven for an artistic intelligentsia in the following decades, this commercial palazzo-style building now houses an array of restaurants, bars and design studios, as well as a rooftop cinema and retail stores such as PAM and Dot Comme. curtinhouse.com

02. Seb Brown

Contemporary jeweller Seb Brown's striking handcrafted pieces can be explored at the brand's city centre studio and showroom, designed by architect Sean Godsell. seb-brown.com

03. Siglo

Sitting at the top of the theatre district, Siglo is the perfect spot for a drink. Its buzzy, open-air rooftop

bar, located above the Melbourne Supper Club, boasts broad views of Spring Street, Parliament House and St Patrick's Cathedral. siglobar.com.au

04. Carnation Canteen

Co-founded by architect and chef Audrey Shaw and her partner, Zander Di Stefano, this Fitzroy restaurant features a Mediterranean menu that changes weekly and includes a delightful wine list. The neighbourhood also has some cool little stores that are worth visiting and, if you're here in the summer months, go for a dip at Fitzroy's outdoor pool. carnationcanteen.com

05. Neon Parc

At this contemporary art gallery in Brunswick, you will find a diverse range of exhibitions, featuring work by both emerging and

established Australian artists, as well as international names. There is also a second gallery in South Yarra. neonparc.com.au

06. Perimeter Books

Head to Thornbury for this exquisite art and design publisher, distributor and book store. perimeterbooks.com

07. Heide Museum of Modern Art

A public art institution and sculpture park on a stretch of the Yarra River, Heide is named after the Heidelberg School, an Australian art movement of the late 19th century. heide.com.au

We acknowledge the Bunurong and Wurundjeri peoples of the Kulin, the traditional custodians of the land and waters on which we celebrate these landmarks. We pay our respects to their Elders past, present and emerging.



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