

BRAND MOOKS

Venturing into luxe and sustainability



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JEWELRY | SCANDINAVIAN |
MINIMALISM | CRAFTMANSHIP |
EMPOWERMENT



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IMPRESSUM



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EDITO

Lilly Gilbert
Tallis Founder

Sea snails create their own shells, consuming a calcium rich diet of algae and using an electric current to push calcium ions into place. When the snails die, their shells may be adopted by hermit crabs for a time, before eventually breaking down into calcium carbonate molecules, one of minerals algae absorbs as it grows.

As a student, I developed a keen love of the environment working as a scuba diver in Asia, it was later when working in the Galapagos Islands that I almost abandoned the purist idea of keeping the environment pristine and realised that sustainable development was a more pragmatic and equitable goal. Back then nobody knew what sustainability was, not even my computer's spelling algorithm. It is now widely understood as considering environmental and social values alongside economic development.

I feel like I am now standing on another seismic shift in my perception, from sustainability to circularity. What has changed since my time in the Galapagos? Population growth. 1.7 billion extra humans on the planet (a whopping 30% increase). From London to Geneva, I worked in food and textile commodity sourcing: how would we feed and clothe these extra people? What is now clear is that we cannot achieve sustainability for an infinite number of future generations unless we adopt circularity in our supply chains and systems. It is no longer enough to use our resources prudently and equitably, we must reuse them in perpetuity and account for by-products. This is the so-called Circular Economy.

Circularity sounds complicated but it isn't. All it means is 'thinking forward' a step or two. How will this product be re-used or disposed of? And how therefore do I design it so it can be freely re-used or its component materials recovered?

When you think forward, you change how you design, produce and communicate. When I launched my brand Tallis, we made hats from recycled cashmere jumpers, so saving them from landfill. It was very hard to communicate because in 2011 people thought that recycled meant lower quality. Now it is our USP. We have since launched jumpers with a lifetime guarantee to turn them into a hat should they be damaged – closing the loop to a circular supply chain. **Our goal at Tallis is that the products we make are never thrown into landfill.**

According to Vogue Business, over half of surveyed fashion companies have seen customer demand increase for environmentally sustainable products since the coronavirus pandemic started. One thing is clear, **this crisis has galvanised us to clean up our act.**

If the marine kingdom can find a way to borrow calcium ions from algae for the lifetime of a snail and a crab, then surely with all the collective technology of humankind, **we can find a way to borrow resources from generations to come. It only takes the will to do so.**



COVER



V03

Handbag: [Adrian Furstenburg](#)

Model: [Holly Wolverton](#)

Photography: [LB Photography](#)

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Léonie Vintage Fall 2020



ETHICAL JEWELRY

Inspired by the beauty of nature
in the Mediterranean region

Why L'Escalet ?

My brand founded in 2017 is named after a small beach located on the French Mediterranean coastline. I am very attached to this little paradise, which has become over the years my haven of peace and my source of inspiration. A blue setting, framed by lush vegetation of pines, vines, bougainvillea, laurels ... Everything here invites calm, contemplation, the frenetic rhythm of the city gives way to a simple life where you cut short the superfluous and naturally come back to the essential pleasures; bite into a ripe fruit, read, draw, dive into the blue, live in lightweight fabrics and in sun-catching gold jewellery that you never take off.

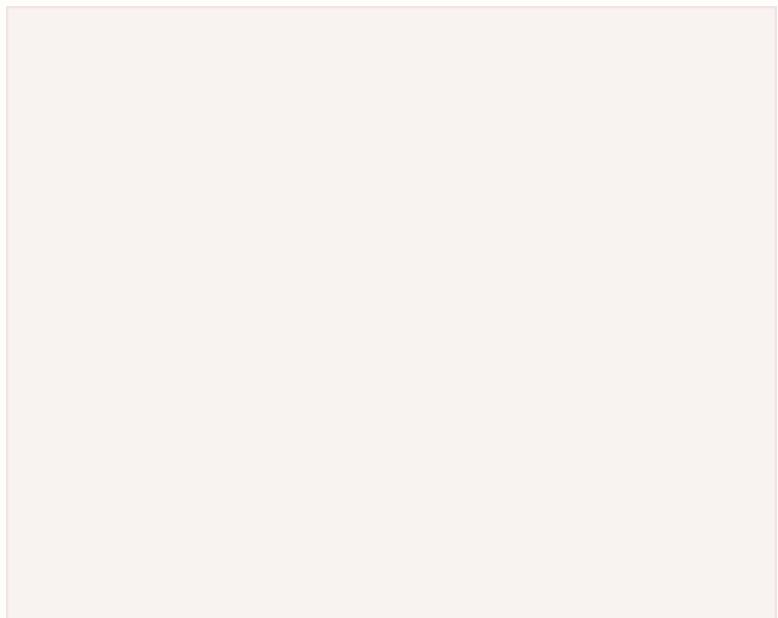
The sparkle of turquoise water under the morning sun, the cool and transparent coves, the crystal-clear nights lit by the Milky Way and the endless constellations are the main inputs for my jewellery designs. They are all made with 18 karat gold, set with hand-picked natural diamonds and coloured gemstones, in particular in the shades of blue and green: sapphires, emeralds, tourmalines, black opals.

Sustainable and local production

All pieces are made to order and in small quantities, to avoid overproduction and allow customers to own a unique piece of jewelry that can easily be customized. Always handmade, my jewelry comes to life in three workshops, one located in Rome and two in Geneva.

All of them are small structures, including a family-run business, and employ highly qualified local artisans, each possessing different skills and techniques, including wax carving, stone setting, laser and enamel work, hand engraving. Whilst all the pieces of the main collection are produced in Italy, one-of-a-kind jewels, using unique, colored gemstones are made in Geneva.

For both my production in Italy and in Switzerland, I only use 18 karat recycled gold, to minimize my environmental footprint. The gold companies I buy the metal from are specialized in gold recycling and refining, meaning that they collect the gold from old pieces of jewellery and manufacture scraps, they process it, and refine it to obtain its original purity. Being virtually indestructible, there is a huge amount of gold in circulation potentially available for recycling: according to the World Gold Council, the stock of gold mined until now would cover approximately the next 60 years of demand. Alongside responsibly undertaken mining initiatives that would empower local communities (also known as "fair-trade gold"), both jewellers and customers are more and more concerned by circularity, while keeping the quality standards of the final product at the highest level.



Fine jewellery: memories that lasts forever

Let's think about it. The market is flooded with poor quality, mass-produced, appealing trendy fashion jewellery that carry low to no value and is meant to be thrown after a very short cycle of life. As for clothing and homeware, I was raised with the belief that less is more: always better to invest in a high-quality jewel, locally handmade and adhering to the principles of sustainability and ethics, rather than throw money in multiple purchases with no added value, without caring about how they have been produced, both in regards of the environmental impact and social conditions.

Furthermore, my desire is to design quality pieces, with a timeless design and just the right amount of sophistication. They are meant to be worn every day, loved for a lifetime, before passing them down to the next generation.

Transmission from one generation to the next is an important topic for me, that is also part of the sustainable trend. I love the intimate and personal side of jewellery, and I enjoy creating new timeless pieces as much as giving a second or a third life to old ones. For example, giving grandma's pearl necklace a modern twist by interspersing it with blue sapphire drops or transforming the great-grandmother's majestic engagement diamond into a more discreet pendant to wear close to heart.

Where to find [L'Escalet jewellery](#)

Prices range between 300 and 4500 CHF (exception made for bespoke jewellery).

L'Escalet jewellery is sold uniquely online and at the showroom in Geneva, open Monday to Friday by appointment.

Showroom:

*rue de-Candolle 12, 1205 Genève
Appointments : info@lescalet-jewellery.com*





INTERVIEW

Catherine de Marignac

également connue sous le pseudonyme de *Catherine Loewe*, est avocate et mannequin auprès de grandes maisons de couture.

Un parcours non convenu d'une grande dame, maman de quatre enfants, genevoise, qui m'a inspirée et insufflée un souffle de liberté en cette période post covid où la présence de la femme dans les médias et dans les entreprises a brillé par son absence.

Photography: [Fadil Berisha](#)

Parlez-nous de votre parcours ? Sur votre compte Instagram, vous dites que vous êtes éclectique. Pourriez-vous nous préciser ?

Des études de droit, finalement un parcours classique, de l'histoire de l'art sur le tard, pour des raisons familiales, et beaucoup de bénévolat . Je suis active dans maints conseils de fondation et dans des domaines divers.

C'est par le plus grand des hasards que j'ai été remarquée chez Globus par la directrice d'une agence de mannequins zurichoise.

Vous travaillez avec Jean-Paul Gaultier, une figure plutôt iconoclaste qui affirme que la mode conservera toujours une place à part. Je le cite "C'est un besoin de reconnaissance visuelle, de revendication même".

J'aimerais rebondir sur l'engagement des femmes dans la société. Sur l'image de la femme dans la société.

La mode serait-elle pour vous- une façon de militer ? Est-ce convaincre les femmes, quel que soit leur âge, leur corps, leurs parcours, qu'elles ont le pouvoir de s'exprimer ? Etes-vous une "voix" ?

Je crois avoir vécu une époque privilégiée ; j'ai eu la chance de mener à terme une formation d'avocate, de bénéficier d'une solide éducation. Il n'y avait pas de ségrégation entre les hommes et les femmes durant mes études.

Par la suite, j'étais la seule femme avocate dans l'Etude où j'ai travaillé comme stagiaire, puis comme collaboratrice, et j'ai eu la chance de pouvoir moduler mon temps de travail avec une grande flexibilité (100%, puis 50% et, lors de ma quatrième grossesse, 25%). Une telle opportunité serait certainement exceptionnelle, voire impossible aujourd'hui.

La société a évolué, pas forcément de façon positive, tant pour les femmes que pour les hommes. Les exigences du monde du travail sont phagocytantes pour les deux sexes. Des femmes, de plus en plus nombreuses, se retrouvent seules, ayant tout sacrifié à une carrière qui n'est pas aussi épanouissante que prévu, à un âge où le désir de fonder une famille se fait pressant.

Il est, bien entendu, normal qu'hommes et femmes bénéficient des mêmes droits, quels qu'ils soient. Le machisme n'est pas tolérable. Mais le féminisme, souvent violent, que l'on voit émerger de plus en plus, n'est également pas tolérable.

De tout temps ce sont les femmes qui traditionnellement ont élevé les enfants : c'est par elles que l'égalité des droits entre filles et garçons peut se construire de façon naturelle. L'apprentissage, dès le plus jeune âge, du respect de l'autre, quel que soit son genre ou sa couleur de peau, est essentiel.

Les êtres humains ont un instinct de survie et de reproduction que l'on ne peut changer. Hommes et femmes sont biologiquement programmés pour cela mais différemment. C'est un fait.

Heureusement, les humains ont également une conscience pour leur permettre de contrôler ces instincts dans le respect de l'autre, qu'il soit homme ou femme.

Photography: [Fadil Berisha](#)



Il appartient à chaque couple , quel qu'il soit, de choisir la répartition des rôles et des fonctions pour trouver l'équilibre qui lui convient. Je considère aussi que le partenaire qui assure la gestion du foyer familial doit être rémunéré pour le travail qu'il accomplit afin de lui offrir une indépendance financière. Cela mettrait fin à la dépendance totale dans laquelle se trouvent encore de trop nombreuses femmes face à leur conjoint.

Dans cette thématique : Avez-vous hésité à devenir mannequin lorsque vous avez été remarquée ? Avez-vous songé un instant aux "qu'en-dira-t-on ?"

Nous nous sommes réunis en famille. Un grand éclat de rire pour commencer ...

Vous savez, votre image s'expose. C'est donc un choix familial.

Au sujet des "qu'en-dira-t-on", à mon âge on ne s'en préoccupe plus vraiment ! Les femmes de ma génération sont heureuses de pouvoir enfin s'identifier à une image qui leur ressemble; et les jeunes mannequins sont soulagés de réaliser que leur carrière peut durer.

On m'a dit que je ressemblais beaucoup à Carmen Dell' Orefice née en juin 1931. Je suis honorée.

Pourquoi le pseudo Loewe ?

Je suis née au mois d'aout et je suis Lion. Loewe signifie « lion » en allemand. Je souhaitais différencier mon identité civile officielle de celle liée à mon activité dans le monde du mannequinat.

Auriez-vous une anecdote à nous partager ?

Il s'agissait d'une deuxième collaboration avec Jean-Paul Gaultier il y a environ 6 ans.

Tout était organisé : nous avions essayé les collections et je devais faire l'ouverture ce jour-là.

Faire l'ouverture est une très grande marque de respect pour le modèle. Généralement, ce sont des modèles confirmés.

J'ai un pied petit (38) pour ma taille et nous n'avions pas essayé les chaussures.

Malheureusement, le jour J, toutes les chaussures étaient trop grandes (41).

Une première chute s'est produite. Malgré un bourrage de papier dans la chaussure, celles-ci ne tenaient pas bien aux pieds. En outre, le revêtement plastique du podium était très instable.

Une seconde chute...Je me relève et je repars. Cinq chutes de suite sur un très long podium !

Jean-Paul Gaultier est un homme charmant et bienveillant : sa première préoccupation fut de me demander comment je me sentais dès mon retour en backstage. Alors que j'estimais avoir raté l'ouverture...

Pour la finale, j'ai pris mes chaussures en main et tout s'est très bien passé !

Baz Luhrmann, célèbre réalisateur australien (Australia, Moulin Rouge, Gastby Le Magnifique), présent au défilé, a félicité Jean-Paul Gaultier pour son ouverture. Quelle mise en scène !!

Vous avez une vie trépidante. Êtes-vous parfois en mode Slow Living ? Une adresse ?

Le Palace du Dr Chenot à Merano et son espace bien-être et le SHA Wellness à Alicante.

Là-bas, vous vous faites du bien.

Une question plus intime maintenant :

Avez-vous une habitude de jeunesse que vous avez conservée ?

J'aime commencer ma journée avec une grande tasse de thé au citron, où que je sois dans le monde...

Perspective ?

La pandémie Covid19 a stoppé net le monde entier et en particulier celui de la mode. J'ai un projet en cours avec Dolce & Gabbana pour les cosmétiques.

Merci !

Photography (page 20) André Rau



casa design

OFFICIAL LAUNCH

muuto



is rooted in the Scandinavian design tradition characterized by enduring aesthetics, functionality, craftsmanship and an honest expression.

By expanding this heritage with forward-looking materials, techniques and bold creative thinking, our ambition is to deliver new perspectives on Scandinavian design.

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DÉCORATION & ARCHITECTURE INTÉRIEURE

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04 50 42 33 33
WWW.CASADESIGN.FR





Who we are:

Adrian Furstenburg ("AF") is an eponymous leather goods brand known for taking luxury back to its purest form by fusing modern technologies with traditional craftsmanship. Each piece is personalized - using the finest leathers from European tanneries, meticulously assembled by dedicated artisans at a state-of-the-art atelier in Singapore, and lined with our signature interior fabric. Each personalized piece tells the owner's story.

The AF view on sustainability:

The mountains of discarded products that find their way to landfills are unsustainable because they strain our natural and industrial waste remediation systems. Although it is fashionable for activists *and* convenient for corporations, to blame consumers for the culture of fast fashion, there are two principal sources of this unsustainable behaviour in the fashion industry - *unsold and obsolete products*.

Unsold products:

Unsold products exist fundamentally because of supply chains that operate on a just-in-case model. Design, manufacture, and then try to sell. Such "push" driven supply chains are inherently at risk producing goods that will never be consumed. As the pandemic has shown, even the largest names are one slow season away from bankruptcy.

The inherent risk of "push" supply chains comes from the disjunction between predicted demand and actual demand (style, sizes, colours, quantity etc). Better predictive consumer research, historical data analytics, testing sales with small batch production combined with responsive mass production supply chains that can scale quickly to restock sold-out product lines - are all examples of strategies used today to minimise unsold inventory. But few have proven to be capable of doing so. Most retailers turn to discounting which destroys brand value, failing which, literally destroying the unsold goods.

We believe that by manufacturing finished products on demand, we can eliminate the possibility of unsold inventory. Instead of producing products in the hope that they will sell; we make every product - because someone wanted it made.

Obsolete products:

Unlike unsold products which are produced, never to be used, obsolete products have been purchased before, but are rapidly discarded. They are discarded for many reasons, which have been studied under the subject of "planned obsolescence". But specifically for the fast fashion industry, these obsolete products exist for two reasons:

Firstly, they have poor durability. They look wonderful and appear indistinguishable from quality products, but break down rapidly in use. Coatings on hardware rub off, edge paints peel, crack or flake off, stitches burst, and the product fails just after several months. This is almost always a product of using poor materials, design decisions or construction techniques. Products with contrived durability force owners to discard them even if they do not wish to do so.

Secondly, products can become obsolete by perception. A knapsack style from a bygone era may look wonderful on the movie set of 1917, but perhaps not so much in a co-working space today. Changing trends make it desirable to own newer products and tends to put older products into disuse even if they remain usable or in good quality.

We believe in making durable, personalised products. Durable products will retain their quality for years, and although a personalised product may still fall into disuse, they are less likely to be discarded mindlessly.

We produce on demand, and whatever we produce is personalised, and built to last. As a consequence, we will have contributed to building a world with more choices, but lesser waste. We believe this world is a better one - for consumers, companies, and the planet we call home.

This pandemic has been a wake-up call for brands, but more importantly, a rallying cry to those of us who believe that we can do better. We hope you will join us on our journey to change the world, one bag at a time.

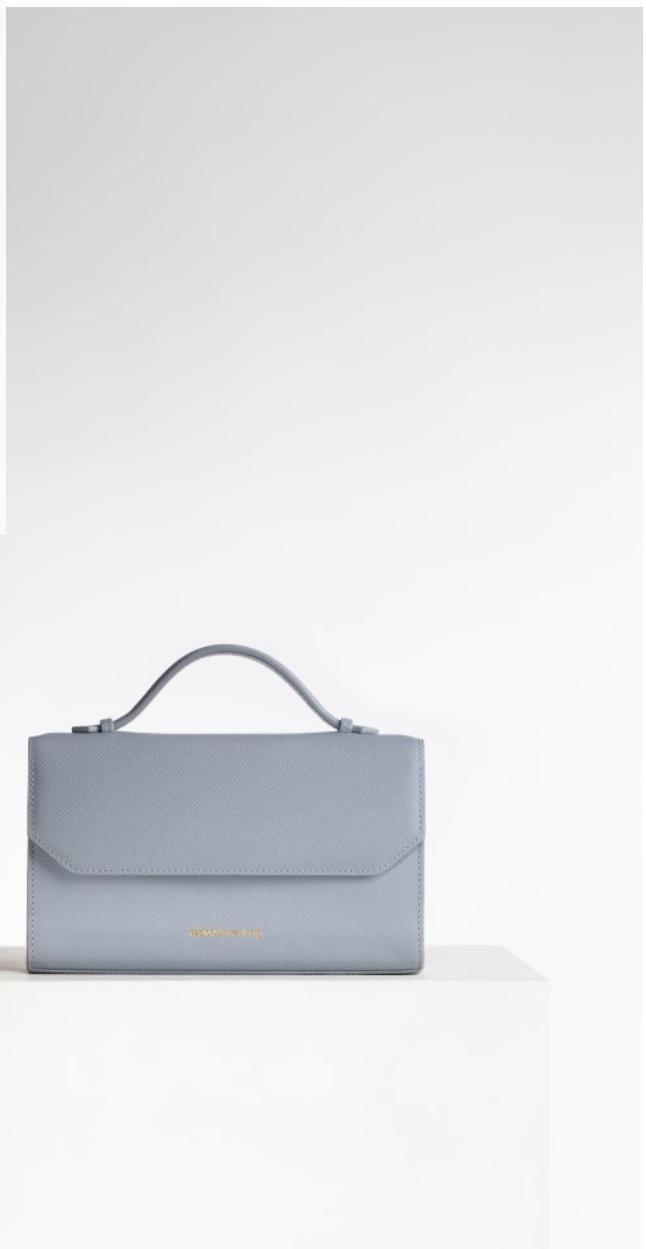
See what we're doing at: [Adrian Furstenburg](#)

www.adrianfurstenburg.com

Written by [Ivan Hong](#)

Model: [Holly Wolverton](#)

Photography: [LB Photography](#)

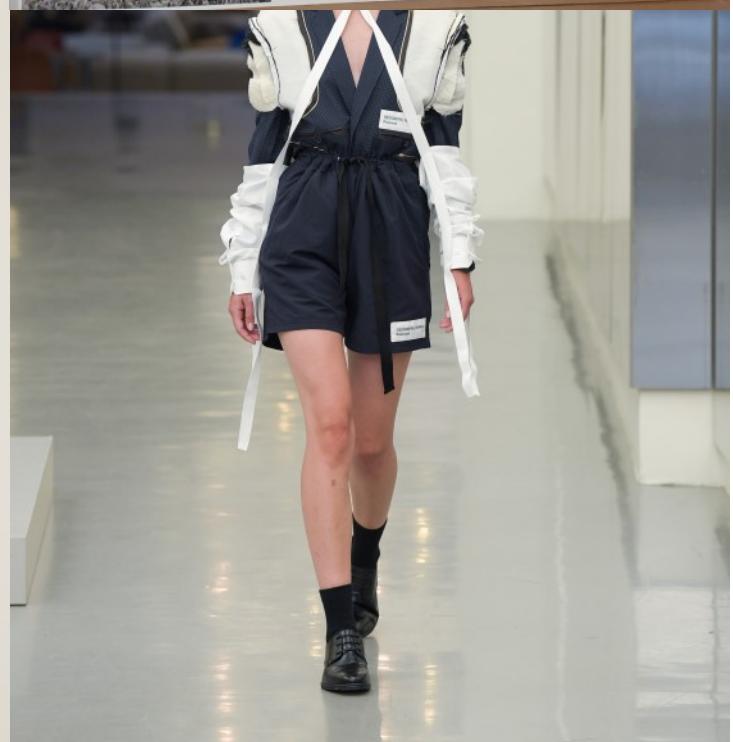
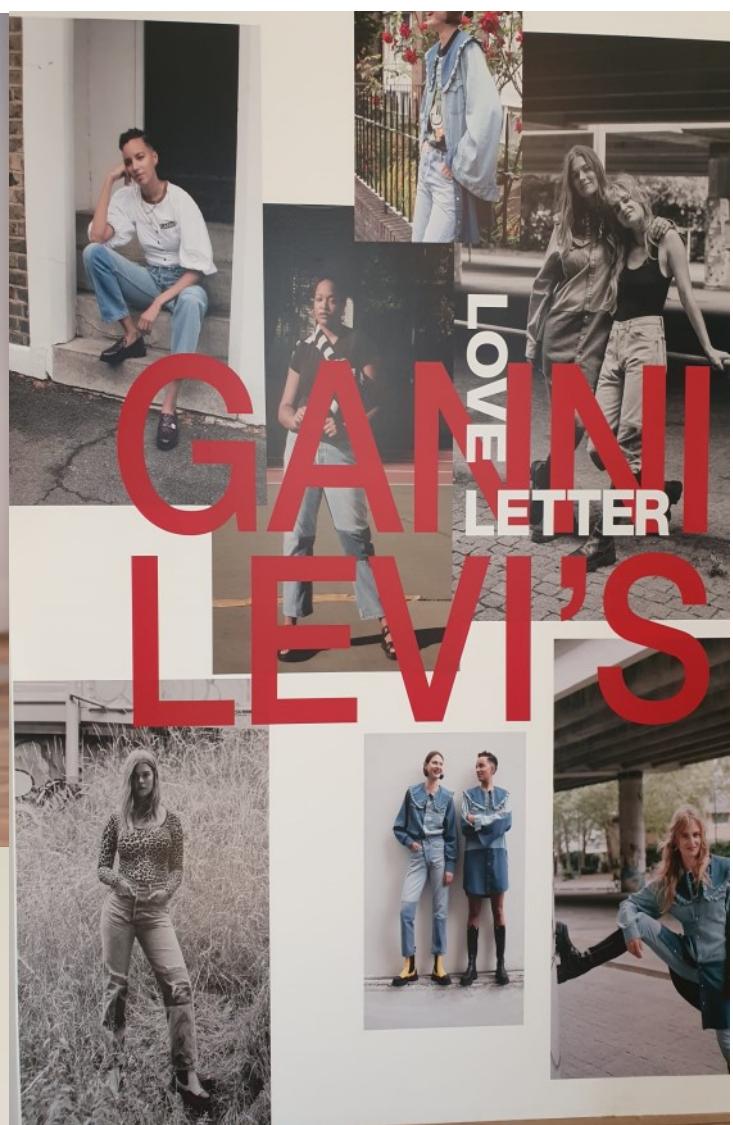


Insights

from

the Copenhagen Fashion Week SS21

Everything you about sustainable Copenhagen
need to know fashion during Fashion Week



In the era of digital Fashion Weeks Scandinavian fashion capital decided to carry on with their most exciting event, but adapt it to the current regulations and keep safety of the guests as a paramount.

"We strongly believe in the importance of being able to meet face to face. Fashion week is inherently a physical event, which is why we [want] to gather industry professionals at our new hub and to create a fashion week that can help the industry to move ahead."

I couldn't agree more with CEO of CPHFW, Cecilie Thorsmark, I think that digital fashion weeks can't offer us the full experience of this magical events and hybrid concept of CPHFW was a great solution.

To offer journalists and influencers opportunity to participate in the hybrid fashion week, they offered different experiences: from physical and digital fashion shows, talks, personal appointments at the showrooms, fashion café and a fashion picnic. Guest lists to all events were limited and there were also viewings by appointment. While there was no requirement to wear masks in Copenhagen, hands sanitizers were given to us at each venue and social distancing was in place. This year not many international influencers could come due to the current global situation, but street style outside of the shows was still fabulous. Local it girls presented the most fabulous looks with the Scandi aesthetic and I loved how effortless their looks were. It was also very common to arrive to the venue on the bicycle, or even bring children along. For me CPHFW had a very unique atmosphere and it was a perfect canvas to present sustainable designs, brands and solutions.

Here are some of the insights from CPHFW with the highlight of responsible fashion.

Izabela Switon-Kulinska

Fashion Week insider

Copenhagen Fashion Week

Official Press Photos

Ganni

One of the most liked Scandi fashion house, opted for an art exhibition and a pop-up kiosk instead of traditional runway. It was a very impressive installation to which the brand invited 7 artists from different fields: writers, photographers and filmmakers, who created context for Ganni collection.

"This year feels like a decade in itself. It's been a roller coaster, but despite everything we are still motivated by the new roads ahead and what we have learnt so far. Doing what we do best, we have surrounded ourselves with amazing talent from near and far, growing new friendships and collaborations." said Ditte Reffstrup, creative director of Ganni.

Collection created during the global pandemic is slightly different than usual, there is a new collaboration formed between Ganni and Levi's called Love Letters. It is completely upcycled capsule collection, that will be available for rental only. It's a great solution towards sustainability, especially that denim productions negatively impacts environment.

Ganni is their new collection are focusing on organic materials more than before. Their signature elements are still strong in SS21 collection, like voluminous sleeves, feminine dresses and large lapels, which are my favorite elements in Ganni's designs.



Baum und Pferdgarten

"As designers there is nothing we love more than doing a runway show – bringing it home to our own showroom makes it very personal and real. We have actually never been as excited to show a collection as we were this

time – it was intimate, intense and also very nerve-wrecking for both of us." Said creative directors of Baum und Pferdgarten, Rikke Baumgarten & Helle Hestehave. It was a fashion show different than runways before, very limited list of guests, few photographers and a lot of safety procedures, but it was beautiful and intimate. There was this fresh Scandi atmosphere about it... Even afterparty was different than the ones I am used to, we were offered Prosecco and pizza in the beautiful courtyard of rococo styled showroom and HQ of Baum und Pferdgarten. I could mingle in the crowd with some Copenhagen's fashion darlings and enjoy the unique atmosphere of this great event.

SS21 collection "THE WOMAN WHO FELL TO EARTH" is inspired with the movie with David Bowie "The man who fell to earth" and is the most versatile collection of this Danish label so far. The brand focused a lot on using new fabrics, like for example patent faux leather, shiny nylons, and new polyester or viscose. Color palette is mixed between neutral earth

colors: like sand, brown, stone, white and contrast colors: bright yellow, rose and violet, in order to create more dynamism. Cosmic inspiration is visible in the prints, there are planetary elements, but also black and white floral collages.

I have been told that for their new SS21 collection created during the pandemic, has less pieces than usual and 50% of their collection had been sourced from the responsible fibres. Customers will be able to choose easily responsible pieces as they will have special tags on them. This is so transparent and allows customer to know what they are purchasing.



Designers

Remix

Designers Remix is a pioneer when it comes to sustainable fashion since the beginning of the brand in 2002. They have been using high-tech, biodegradable fabrics and upcycling even before the sustainability concept was born. Charlotte Eskilden, brand creator aims to create timeless pieces that women can wear for decades and are therefore able to minimize the mass production of clothes. Due to use of fabrics her designs are better quality and have their signature, strong silhouette. Those typical for brand silhouettes were the starting point for a completely new SS21 collection. A dress made of a couch or a tent? Why not. Designer Remix definitely surprised all spectators of their fashion show during CPHFW.

On each design there was a slogan speaking about the former use of the fabric, e.g. "I used to be a curtain" or "I used to be a couch". It shows new life of items, focusing on no waste practices and circular economy.

They presented one-of-a-kind styles, featuring maximising volumes (that was a huge trend during this CPHFW). Color palette was very earthy: beige, brown, white and black.

This fashion show carried a strong message and made us think about challenges that fashion is facing.







Malaikaraiss

SS21

MalaikaRaiss opted for a pop-up showroom where in a cute little café, we could see her beautiful collection and meet the founder and designer herself. Brand was founded in 2010 in Berlin, but all materials are sourced and manufactured in different places in Europe.

Most materials are plant-dyed and they use only organic cotton and recycled silk and cashmere.

She deeply believes in women movement and only women are working for Malaika. Her ready-to-wear SS21 collection and accessories are ultra feminine, with blush pink color, creme, white and beige. I find her collection very delicate and sophisticated in their simplicity.





LOOK

A high-fashion independent vegan label with a cause!

Victoria Paris is a luxury vegan handbag brand. High quality and improved performance are the essence of the collection, the fusion of fabrics and precious metals create highly desirables, premium level products.

Paris in its highest expression: Design and Fashion.

The traditions of French “savoir-faire”, inspired by the expansion of new international trade routes and the mix that results from the cross-cultural influences.

The brand was born in Paris imagined and designed for the Mexican designer and wardrobe stylist Laura Aguilera.

To take steps to minimize environmental impact, we are introducing our Sustainable Vegan “Pause Collection”.

Our handbags are handcrafted in the best high quality vegan raw materials to give a feeling of reliability and beauty at first sight.

[@Victoria._paris](#)









A n i m a z u l





Text by: Karin Gutzwiller-Schreier

Location: Château Le Rosey

Founder of [Animazul](#)

Photos: [@wepopup agency](#)

Model: [Dana Wolf](#)

Make-up and Hair stylist: [Elena Portinari](#)

I was born and grew up in Guatemala, a small country in Central America, renowned for its rich Mayan textile heritage, surrounded by colors, textures, and millenary techniques. Since I was little, I was fascinated by the traditional *huipiles* (backstrap loomed and embroidered blouses) and *cortes* (foot loomed jaspe skirts) made and worn by the Mayan women in Guatemala.

During my studies in business administration, I researched the topic of consumer behavior towards sustainable and slow fashion, or what was then called “ethical fashion”. I found that Swiss consumers had a positive attitude and interest towards ethical fashion, but were often disappointed with the availability of sustainable and slow fashion in general, but especially in regards to unique pieces. Consumers also regarded slow fashion and handmade products as not fashionable enough.

In the last years, while traveling from Switzerland back to Guatemala and trips to other Latin American countries like Mexico, Colombia, and Peru, I realized that there was a movement of Latin American slow fashion brands cultivating local traditional craftsmanship, and mixing it with superb design and quality. This unique mix makes their products very attractive to the European consumer. But what makes these brands even more attractive, is that they are building sustainable business models that also provide fair working conditions for their artisans and collaborators and at the same time, solve a social issue. Often the focus of sustainable fashion in Latin America is on the social component rather than on the environmental component. This is because still today, the income of thousands of artisans in Latin America living in rural areas, most of them women, is still heavily dependent on the trade of their traditional handicrafts.

I dreamt of bringing these products to Europe for many years, but it was only 2 years ago that that dream became a reality and Animazul was born. Today, Animazul is an online platform for Latin American fashion and design brands with a story and an impact. We carefully select fashion and design brands that have unique products, a story to tell, and that ultimately have a positive impact on their communities. I believe in the power of markets and that trade, not just aid, has the power to transform emerging markets. And as a social entrepreneur, I also believe that business can be used as a force for good and that fashion with its intricate value chain has the power to change and positively impact many lives. These beliefs are the pillars that build our business model. We created a platform where brands with a story and an impact have access to the European market and where customers, can find unique fashion and design products with a unique story, and that each purchase they make has a positive impact.

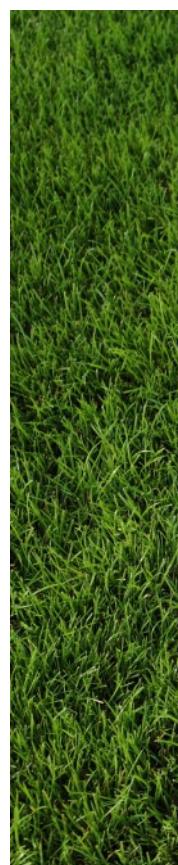
What kind of stories are we looking for? For example, we have Down to Xjabelle, a Guatemalan fashion brand whos clothes are designed by Isabella Springmühl Tejada, a young fashion designer with Down Syndrome. She and her team upcycle vintage huipiles and transform them into one-of-a-kind pieces. Or Morello, that creates bags mixing traditional foot loomed Guatemalan jaspe (known as ikat in other parts of the world) with synthetic leather. The production of the jaspe used in the bags provides jobs to a group of around 500+ artisans in rural areas and also keeps this technique alive. We also have Graciela Huam, a Dutch-Peruvian fashion brand, that creates beautiful knitwear. Each piece is hand-knitted using Pima cotton or Baby Alpaca by a group of artisans in the highlands of Peru following fair trade principles. Also, the impact of the brands that are part of the platform today is very diverse. It ranges from inclusion, women empowerment, fair trade, poverty alleviation, disruption of circles of violence, upcycling, recycling to craftsmanship preservation, among others.

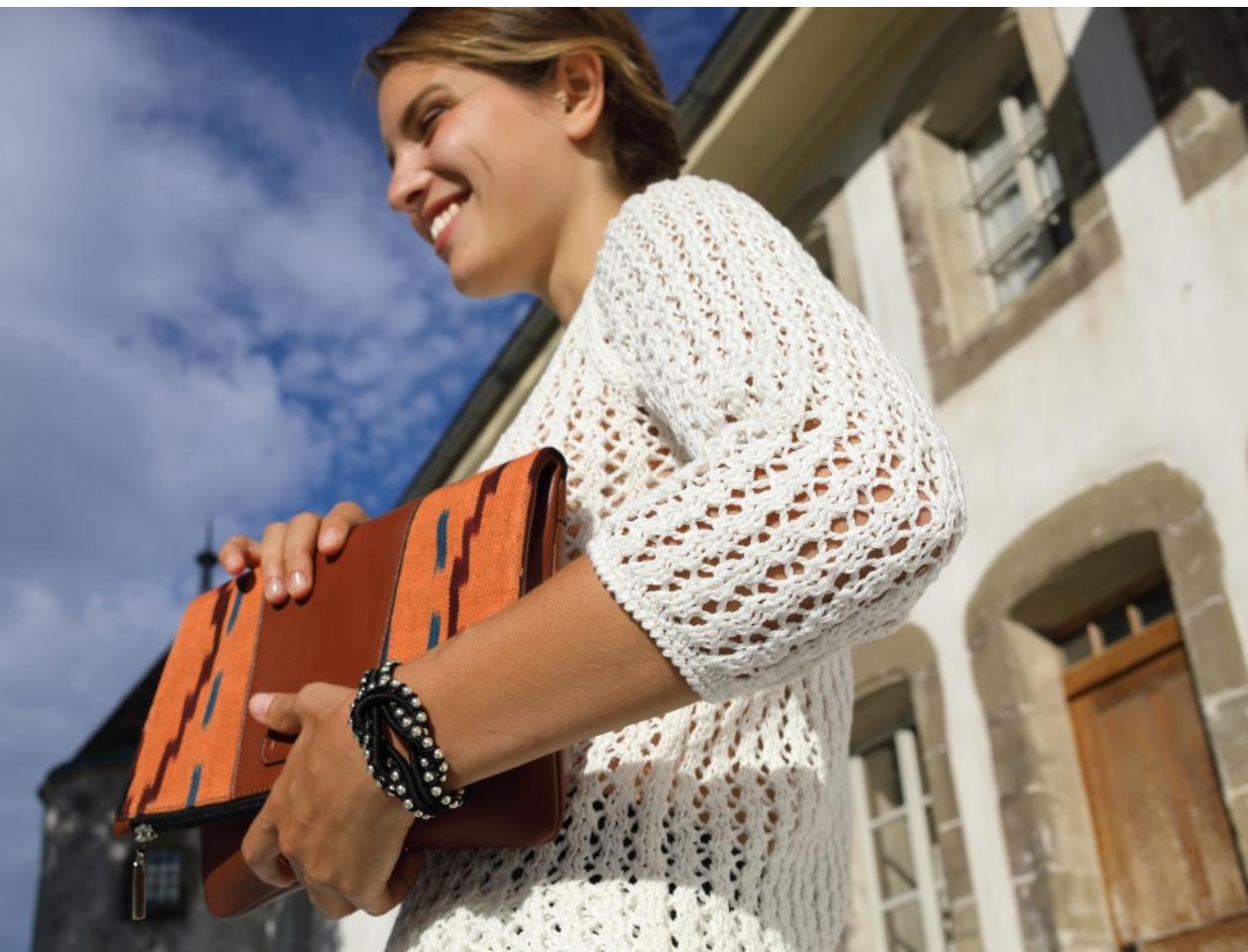


But having a nice story is not enough. Consumers want more background information, they want certifications - in short, they want you to "*walk the talk*". But measuring impact and getting for example a fair trade certification represents a major challenge for social entrepreneurs and small brands due to the lack of resources. Also, depending on the social project, there might not be the right certification available.

That's why, at [Animazul](#), we are aligning our strategy with the UN Sustainable Development Goals (SDGs) and invite other companies to do the same. We believe that the UN SDGs provide a global framework based on 17 goals to reach the Agenda 2030 that mobilizes not just governments, but also business, civil society and citizens. The SDGs provide a set of targets and goals that can be specified, reached, and measured. Animazul is one of the first 20+ companies participating in the Swiss Triple Impact (STI), an engagement for moving the Swiss ecosystem effectively towards a resilient economy. The program is initiated by the non-profit organization B Lab Switzerland. This program, unique at the European level, assists

Swiss companies to measure their contribution to the SDGs and thus to identify the most important areas for improvement, while at the same time opening up new business opportunities and boosting innovation. The STI program creates a dynamic, allowing commitment across the country, with an overall ambitious target to engage more than 3'000 companies in a wide range of sizes and sectors. As we participate in the STI program, we lay the foundation to ultimately become a B Corp certified company. With this certification, we will join thriving sustainable fashion companies such as Patagonia, Veja, and TOMS who are changing the fashion industry and using fashion as a force of good. In the case of Animazul, creating a market for Latin American fashion and design brands and creating a long-lasting positive impact in Latin America.







The Force of Nature

And why Nuxe's new beauty line will be your best friend.

The Exciting Launch of Nuxe Bio Organic line

These days, more than ever consumers are educated on skin care products. Natural cosmetics were already quite dynamic before pandemic time, but during coronavirus it has escalated even further. I am very happy to see this shift into thinking more about our planet and also being kinder to ourselves, that is why launch of Nuxe Bio Organic range in April 2020 came out just in perfect timing. As I am already fan of this brand and few of their products are always in my beauty cabinet (iconic l'Huile Prodigieuse® and Rêve de Miel Ultra-Nourishing Lip Balm) I was happy to try new conscious line early on and see the results.

What is Nuxe Bio Orgnaic Line

It is a selection of skincare products that have high performing natural and organic ingredients. These environmentally friendly products are packed with organic and certified ingredients, in leafy green jars and boxes from recycled materials. As you can see the whole production process to create this line is done with care and social responsibility in mind. There was less energy used in the production and also less waste, both of these factors are important in a today's environmental challenges.

"Nature has always been the main source of inspiration for French cosmetics brand Nuxe. First with Huile Prodigieuse, the frontrunner of natural beauty oils; then by becoming the leader in natural anti-ageing skincare in France; and, lastly, in 2008 with the success of Bio-Beauté, pioneering certified organic skincare in French pharmacies" Said founder of the brand Aliza Jabèz

Nuxe has already successfully launched Nuxe Bio Beauté, but the range presented in 2020 is a completely new experience for us, it went above and beyond. All products are created in France, ingredients are certified organic by ECOCERT. They contain on average 99% natural-origin ingredients and over 52% organic ingredients. Nuxe uses 100% botanical

oils and 100% natural-origin scents. Nuxe works only with sustainable networks that use green technologies. Products are suitable for Vegans. Jars were made with blend with recycled glass and cartons with also blend of new (certified paper) and recycled fiber. As you can see packaging is biodegradable and recyclable. I love fact that Nuxe took all the components of a products into consideration, not only focusing on the organic formulas and neglecting processes and packaging, as it happens very often.

My top pics from the Bio Organic Line

Ultimate Night Recovery Oil

It was the first product that I opened and I fell in love with. I am a fan of good hydrating oils, that I use during night or/and during the day followed by a self-made massage. I have a dry skin, so oils gives me comforting feeling. That is why this product was my first try. I was not disappointing. This oil really nourishes the skin during sleep, each day I wake up with a fresh and soft skin. Main ingredient and a star of the show in this oil is Rice extract (from white, black and red rice) grown in Camargue region in France, that strengthens the skins defense and repairs it. These grains are the source of vitamins, minerals and antioxidants. This night oil also contains other botanical oils like, avocado, sesame, jojoba and macadamia.

I use about 4-5 drops on a clean face, I also sometimes use serum before. For me it feels like a right amount, I add a little bit for when I perform and massage or use some massaging tools, like jade roller or Gua Sha. As the formula of oil is rich it is more suited for dry/normal skin types.

The Citrus Glow Rich Moisturizing Cream

This cream is packed with vitamin and botanical oils. It contains citrus cells that give a natural radiance to the skin and help to keep moisture in the skin. (argan, macadamia, apricot). It's a velvety delight for normal and dry skin and it smells divine. It's a combination of citrus, argan, macadamia and apricot oil that makes me smile when I apply it.

"Citrus cells are sourced in France, in a laboratory, protected from pesticides. These 100% natural-origin botanical cells are multiplied, then subjected to various stresses to yield more active molecules. The cells burst upon contact with the skin: due to their high sugar, they hold water at the heart of the skin, to keep it effectively moisturized" It's a production secret revealed by Nuxe and I love how diligent they are when it comes to local production and being as conscious about the process as possible.

I love this cream, because it deeply hydrates my dry skin and also smells divine. It doesn't have such a thick texture as one of my favorite Rêve de Miel cream, but it feels light yet powerful...and the smell. Yes, another divine smell in this line, for me it reminds me Terry's Chocolate Orange or M&S cookies that I already mentioned, so if you are also fan of orange, chocolate smell you will love this cream.

Radiance Detox Mask

This is my go to mask in the mornings when I have to look fresh and have a healthy glow.

It has a gel formula with Sesame Seed Oil and Citrus, when massaged the formula changes to oil and sort of foam/milk when water is added. I really feel that my skin is detoxified and fresh. Sesame seed oil is sourced from organic fair-trade network in Africa and then cold-pressed in France. It's rich in vitamin E, which is a powerful vitamin used in the best skincare products.

Replenishing Nourishing Body Oil

Now I would like to switch to the body-care. This nourishing body oil was the sole body product in whole Bio Organic line, so I was very curious about it. For me night time body routine is as important as face routine, that is why I apply this product after bath. I have a dry skin and in general I like to use oils or very nourishing balms, so this oil was just perfect for my needs.

According to the producer: this oil "Intensely sensual, with its delicate orange flower scent and non-greasy finish, the Hazelnut Nourishing Body Oil is perfect for a sublime massage. It is obtained by cold-pressing, it is a green method which does not require any chemicals or heat. It allows the product to be rich in essential fatty acids, which strengthen the skin's barrier function. It blends hazelnut, sesame, safflower and sunflower oils to nourish and replenish dry skin: softness and elasticity are restored". I have only words of admiration for this product, it's just a delight to apply it on my skin. It smells divine, a little bit like my favorite Chocolate Orange cookies from M&S or a lemon bundt cake that I make in winter. It's easily absorbed and it gives skin a sun kissed glow. Skin feels hydrated and smooth. It will be part of my night time body routine forever.

Their approach to nature and completely green production made me trust this brand even more. I hope that my reviews were helpful and that products from this green beauty line will be staying in your bathroom cabinets for long.

Special Thanks to Nuxe Team Switzerland.

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Schönheit durch Salz
La beauté par le sel

www.bexlesbains.ch



REINVENT

GABRIELLA PALMER
RACHAEL PALMER
DULCE PALMER

SUSTAINABILITY
IN THE
HOME



The concept of “sustainability” is one that has skyrocketed in popularity over the last decade. Major corporations have made attempts to rebrand themselves as sustainable in order to appeal to the consumer, creating spin-offs of their original brands and marking them as eco-friendly and green with simple branding tactics. It’s important to remind ourselves that, ultimately, the most effective way to live truly sustainably is to lower our overall consumption. Is it not paradoxical, for example, that a company like Procter & Gamble would create, for us, a whole line of eco-friendly products - tile cleaners, window cleaners, floor cleaners, toilet cleaners, all shrouded in beautifully natural scents - and convince us that we need them all, when in fact one all-purpose cleaner would likely suffice? Isn’t it interesting how the very same companies who create the most pollutants in our world and who fill our oceans with plastics, are the same companies who convince us that they’re saving our world?

We aim to show our audience how you can take sustainability into your own hands, how you can repurpose what we already have and create even greater things from them. Along with the movement toward a sustainable future, it feels as though we must also give up the things that bring more color and beauty into our lives. After all, how can you justify the frivolous purchase of luxury goods when such a tremendous amount of energy and waste is the price for your enjoyment? Is it so wrong to purchase a candle when its only use is to add scent and warmth to your living room? Is it immoral to buy face masks when their sole purpose is to beautify yourself?

We are of the belief that self-care and a beautiful home shouldn’t be luxuries, and shouldn’t necessitate the support of major corporations whose sole aim is to produce, produce, produce. Not only do we emphasize the importance of shopping locally, but we also believe that it is our most valuable tool to combat the ever-growing omnipresence of the ever hated Amazons and Walmarts of the world. We would like to show you, though, how you can still take this a step further by utilizing what you’ve purchased, and stretching its lifespan beyond its initial use.

Written by

[Gabriella Palmer](#)

[Rachael Palmer](#)

[Dulce Palmer](#)

Reincarnate Your Candles

When you purchase candles, pay special attention to the vessel they come in.

Candles can be repurposed in so many ways, and even refilled by hand to breathe new life into them. Below are some of our favorite ways to use candles to bring life into a space.

HOW TO CLEAN YOUR CANDLE VESSELS

Once your candles are almost completely burned out, scrape the remaining wax off of the sides and the bottom, as well as the wick itself, using a spoon. Be gentle so as not to scratch the glass. Finally, once almost entirely clean, put your candle vessel in the hot dishwasher, or with hot water by hand, and wash until completely clean.



REFILLING YOUR CANDLES

Ingredients

Rose Absolute - 30 Drops
 Ylang Ylang - 30 Drops
 Petitgrain - 20 Drops
 Jasmine Absolute - 10 Drops
 Sweet Marjoram - 10 Drops
 Lavender - 10 Drops
 Balsam Fir - 10 Drops
 Soy Wax Flakes - 6 Cups
 Natural Wicks - As Needed

Tools

Pencils or Chopsticks -
 For Securing Wicks
 All Purpose Cement or Super Glue -
 For Securing Wicks



PROCESS

Mix your essential oils together. Take care to smell throughout the process of mixing so that you can add or subtract from the original recipe as desired.

Use a double boiler to melt the wax, until all of the flakes are melted, reaching the temperature of about 85 degrees celsius. Take it off the heat before adding in your essential oil mixture, stirring slowly as they combine. Make sure not to do this while the wax is still heating as the oils will evaporate.



While waiting for the wax to cool enough for filling, take your empty candle holders, making sure they're dry and completely clean, and place a small dollop of your glue or cement on the bottom of the wick, as well as on the center bottom of the glass. Make sure not to put too much so as to avoid puddling. Allow the glue to set slightly before adhering both parts, then pressing the metal base of the wick firmly against the base of the glass. Coil the excess wick around a pencil or chopstick and rest it on the rim; This will allow you to avoid burying the wick after filling, so don't trim it until after the wax has been poured and cooled. Make sure the glue is completely dry before beginning the filling process.



Coming back to your mixture, wait until it has cooled to about 57 degrees celsius before finally pouring it into your vessel.



Rejuvenate Your Skin

When we try to beautify ourselves, and particularly our skin, we think first to go to fancy cosmetics stores to purchase products that we believe will transform us. While we in no way condemn the skin care industry, and see much value in what they offer our community with the work and expertise they put in, we also recognize that quality skincare is a luxury for many, and in some ways can be overpriced for what you're actually receiving. There are many homeopathic strategies to skincare that, in many ways, are utilized by the skincare industry with much bigger price tags attached to them, when you could quite easily create home remedies instead.

“LOVE,
YOUR SKIN”

Ingredients

Organic Oat Flour 150 g
 Pulverized Rose Petals (dry) 11 g
 Rosehip Powder 10 g
 Allspice 10 g
 Ground Cloves 10 g
 Ground Ginger Root (dry) 10 g
 Dark Brown Sugar 100 g
 Poppy Seeds (optional) 80 g

PROCESS

Mix your ingredients together, and store in a cool dry place, in a beautiful jar. When using, take a small amount (as needed), and mix with water until it develops the consistency of a mud pack. Spread generously on your skin, and leave to settle for about 5 minutes, before washing off, while gently wiping in circular motions.

Take care not to scrub it harshly into your skin, but instead take this as an opportunity for a therapeutic facial massage. Lock in your newfound facial nourishment with toner, and your favorite moisturizer. Can be used on your face, as well as your body, but avoid poppy seeds if used on your face.



ReVITALize Your Cooking

When approaching a sustainable outlook on our own lives, it's important to take a holistic approach. A major way in which we can limit our waste as consumers is by utilizing our ingredients to their fullest potential.

There are so many parts of ingredients, or ingredients themselves, that are often overlooked or switched out for flashier and more expensive alternatives, but the average shopper has no idea what kind of delicious treats could be made from what they would likely throw away.

HERB SCRAP OIL

Ingredients

Leftover soft herbs - such as parsley, basil, dill, mint, or tarragon

Leftover hard herbs - such as rosemary, thyme, bay leaves, oregano, marjoram

Neutral oil, such as grapeseed or canola

Tools

Blender

Kitchen scale

Chinois

Cheesecloth or paper towel

Medium sized mixing bowl

Squeeze bottle (optional)



PROCESS

When selecting the herb scraps to use in your oil, it is okay to use slightly wilted or yellowed leaves, but discard any fully disintegrated leaves, as these will produce off flavors in your final product. It is best to use a higher proportion of soft versus hard herbs - the harder herbs may, in large quantities, strain the blades and motor of your blender. Using up to one third hard herbs protects you and your equipment.

Blend herbs and oil on high for 8 minutes, or until the oil and herb mixture grows hot to the touch. Allow oil to cool to room temperature. Meanwhile, line a chinois with 2 layers of cheesecloth or paper towels, and place over a medium sized mixing bowl. When the oil has cooled, pour the oil and herb mixture over your chinois and allow it to drip through overnight in the refrigerator.

Carefully pick all herb leaves from their stems. Herb stems can be stored in the freezer in a resealable bag, and can be added to stocks and soups for additional flavor. If herb leaves are wet, allow them to fully dry - any additional water content will cause the final product to oxidize more quickly. In your blender, weigh your herbs with a kitchen scale. Add twice as much neutral oil by weight - if you have 200g of herbs, add 400g of oil.

Storing herb oil in the refrigerator keeps it fresh for two weeks or longer - properly stored, herb oil can last indefinitely. It can be used to finish pastas, as a dipping oil for fresh bread, or in salad dressings. It can also be used as a substitution for neutral or olive oil in homemade mayonnaise, or added to crème fraîche for a refreshing vegetable dip.



WHOLE ROASTED CELERIAC WITH GRUYERE SAUCE AND HERB OIL

The humble celery root is transformed by a swirl of herb oil into a sumptuous, yet easy weeknight dinner. Intended to be shared with family and friends, this can be served as a hearty appetizer in the colder fall

months, or doubled to serve as a main dish accompanied by a roasted root vegetable and arugula salad.

(Serves 4)

Ingredients

- 1 medium sized celery root
- 30 g butter
- 15 g all purpose flour
- 375 g whole milk
- 100 g gruyère, grated
- Salt and pepper to taste
- Herb oil to finish

Tools

- Oven
- Aluminum foil
- Small saucepan
- Vegetable peeler
- Chef's knife
- Rubber spatula
- Wire whisk
- Cheese grater

Set your oven to 325 F/165 C. Carefully wash and peel the celery root. The peels can be reserved in a resealable bag in the freezer to be added to vegetable stock. Wrap the celery root in aluminum foil, and roast for 1.5 hours in the oven, or until it is easily pierced through with the point of a knife. While the celery root is roasting, melt butter in a small saucepan over medium heat.

Add all purpose flour and stir for two minutes. Do not allow the flour to brown, turning down the heat if necessary. Gradually whisk in milk. Increase heat to medium high and bring the mixture to a simmer - turn the heat back down and allow mixture to thicken, about five minutes. Remove from heat. Stir in grated gruyère, and season with salt and pepper to taste.

To serve, cut roasted celery root into quarters. Spoon gruyère sauce into the bottom of a shallow bowl, and top with celery root quarters. Garnish with a swirl of herb oil, and enjoy while it is hot.



Reignite Your Creativity

We hope that we've been able to inspire you to find ways to breathe life into what we often throw away, and to find ways to think outside of the box when coming up with small household projects to improve our space, our bodies, and our minds.

We invite you to find your own unique recipes to transform the things and ingredients in your house - you never know how you'll be able to create something completely new until your experiment!

*“If we can try with every day to make
it better as it grows*

With any luck then I suppose

The music never ends”

- Michel Legrand



TALLIS

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FOREVER
HAT
THAT GROWS
WITH HER

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Today, we are using more plastic containers and cutlery as we rely increasingly on food delivery services in the wake of the COVID-19 pandemic. Rather than reducing plastic use, society is now depending more on plastic for public health safety.

It is clear to all of us that continuous consumption of the Earth's resources is not sustainable, and the fact that non-degradable plastic is polluting our air and oceans. The surge in the use of plastic that goes counter to the solution makes me worried.

But there was a school I came across last year during my trip to Cambodia that really struck a chord with me. The name of the school is Coconut School.

<http://www.coconutschool.org/index.html>

For many children in Cambodia, attending school is a privilege they can't afford even today. The current reality of the educational environment is harsh, especially for children and girls living in rural areas. Less than half of Cambodia's children have completed primary school, and over 300,000 children work every day to support their families.

In addition to the country's economic situation, the genocide by Pol Pot's regime wiped out the intelligentsia, leaving few who are capable of teaching.

Two young Cambodian brothers are making a difference to the undesirable status quo.

Children who can't afford to attend school bring plastic, pet bottles, aluminum cans, and other discarded materials. In exchange, they can attend the classes.

The school has created an innovative classroom program called "Trash to Tuition" to provide a free education to all children in rural Cambodia.

It works with local and international volunteers to teach basic English and computer skills. When they grow up,

these skills will help them find jobs in the tourism industry, a key industry in Cambodia.

There are also practical classes on recycling. To my amazement, both the school building and the playground were constructed with the trash that the children found. Nearly 20% of the materials used in the school building are once-discarded materials brought by the children.

The trash collected as a means to attend school is transformed into a part of their school building, characterizing the school itself. Simply by experiencing this process, students learn about the potential of recycling resources in a practical way.

I was deeply moved by how the children's genuine desire to learn has brought the school building into existence. The idea makes the building look glowing to me.

In addition, the aspirations and design excellence of one young Cambodian man, Ouk Van Day, combined with the support of his brother's architectural skills, have created a space filled with the joy of learning.

The first thing that greets you is a play base and school gate that makes any children feel excited. Bright and colorful artworks made from discarded tires welcome you with a lively feel. The entrance building, resembling a giant treehouse, feels like a three-dimensional maze consisting of aerial mazes and a high lookout area among the trees. Even adults can't help being fascinated by what awaits them next.

In the courtyard is a large rainwater cistern, which serves as a water source to be purified and used. The school grows plants using the cistern pipe to teach the children how to grow plants.

The most beautiful part is the classrooms where the children learn.

The walls and furnishings are made of processed recycled materials, such as plastic bottles and caps that the children brought, looking absolutely stunning.

A wall covered with transparent plastic shimmers in the sun. A sign made with colorful plastic bottle caps neatly placed to form letters. Another wall of three-dimensional flowers, made of cut and colored plastic bottles. Each part is truly beautiful.

There are also storage lockers for children, made from polyethylene tanks used to store kerosene. The sight of the walls covered with brightly painted poly tanks is simply a form of pop art.

It's not uncommon to see furniture and artwork made from recycled materials.

But I've never seen a recycled piece of work that has had the social impact where recycled materials are collected and beautifully processed by the children themselves, then used again for their education to help them become more independent.

No other recycling method is as useful or as beautiful as this one, which is truly a departure from the waste-based recycling art you might have seen.

Everyone besides the children who go to the school can take part in the effort through a system the school has created. The monetary contribution is, of course, welcome. You can also donate your own labor by helping build the school and facilities while staying at the school.

The school will provide you a tent in a spacious area in the treehouse. The children have the opportunities to interact with the community and adults through these activities.

In the roadside cafeteria, children bring coffee to visitors like us.

I still vividly remember the children's petite, sun-kissed skin and innocent sparkling eyes.

I found out that the girl who brought me drinks was the same age as my younger son. She seemed very calm

and content, perhaps because of the sense of independence and joy of coming to this school on her own.

"Education changes lives."

The idea that this young Cambodian youth held up may sound so obvious. But I have never had a firsthand experience that struck me how true it was.

Recently, we often hear the term "creative recycling" in society. However, his strong will and sense of mission are evident in the fact that he has elevated creative recycling beyond the realm of mere art and architecture products to the point where it delivers a social impact.

As mentioned, Ouk Van Day the older brother had the best design aesthetic that helped fill the school with positive energy throughout.

An inspiring architecture that organically links the sustenance of life, society's role, and love for children and design. The rush of excitement never left me as I witnessed what has been made possible.

That said, I'm also among those who have been trained in architecture and have a passion for creating architecture. At some point, however, I began to question whether it was really necessary to keep building so many new architectures.

One day, a client asked me to design a vacation home. It turned out that even if you build an impressive architecture in a great location, it would only be used for a short period and remain unoccupied most of the year.

If that's the case, I thought the building could be rented out to people who don't have a vacation home during the owner's absence. That way, the building is put to good use while bringing in revenue for maintenance. I also thought accommodating visitors from outside of the area would help the local economy to preserve the regional environment. I suggested to the client that the building could be operated as a vacation rental.

However, it was culturally difficult for Japanese people to allow strangers to enter their homes unattended. Instead, I decided to try operating two vacation rentals. One is a renovation of 90-year-old traditional Japanese house, and the other is a brand-new house that was designed and built from scratch. I thought if my rental operation could be successful there, it would attract attention from vacation homeowners, who would contact back to me. In 2009, I started a business called "Nowhere Resort" to rent vacation homes by the week right in front of a beach.

In the meantime, as the number of vacant houses in Japan increased due to the overbuilt and declining population and became a social problem, vacation rentals drew attention as one of potential solutions to the problem. Backed by the trend of the sharing economy gaining popularity, the new niche market of short-term vacation rentals in Japan has emerged.

From there, owners of vacation homes in the area started to ask us to operate their properties as vacation rentals. In 2015, we launched STAYCATION, Japan's first vacation home-sharing platform specializing in renting vacation properties. Now it has grown into a platform that lists over 100 vacation homes across Japan.

Both the coconut school run by the young Cambodian brothers and the villa-sharing platform are the product of reworking existing resources with potentials by providing a different framework.

Our initiatives have one thing in common: we provide new value in order to impact to society.

As members of the planet Earth, how can we make the most of its resources and the assets that humans have created to date?

I put down my pen with the hope that we will move toward a world where countries engage in a friendly competition to improve each other. And realize a world full of creative thinking and services focusing on the Earth, rather than insisting on putting one's own country first without shame.

Michiyo Kawabe

Born in Osaka Japan.

Graduated from Environment and Information Sciences, Keio University and from Architecture, Waseda University Japan. In 1999 Enrollment at The Berlage (Post-Graduate of Architecture and Urban Design) , the Netherlands.

After working at Architect Firm, in 2009 Started the resort Vacation-rentals service and villa-sharing platform business based in Japan.

In 2018 migration to Singapore with children.

An Entrepreneur, Architect and Micro-Developer around ASEAN region now.





Japanese version

COVIDの中、デリバリーの機会が増え、プラスチック容器やカトラリーの使用量が増えている。
プラスチックを減らすどころか、公衆衛生のためにもっとプラスチックに頼る社会になっている現状。

地球の資源を消費し続けるという行動が長続きするはずがないこと、
溶けないプラスチックが大気や海を汚染している事実は、もう誰も分かっている。

プラスチック使用の増加は、解決とは相反した方向に行動が向かっているのではないかと心配になってしまう。

そんな中で、去年旅先のカンボジアで出逢った心打たれる学校を紹介したい。
名前は、ココナッツスクール。

<http://www.coconutschool.org/index.html>

カンボジアには学校に通うということさえ、まだまだ特別な状況の子供たちがたくさんいる。特に農村地域に住む子供たち、そして女児の教育環境は厳しい現実がある。

カンボジアの学童の半数以上が小学校を完全に修了していない上、30万人以上の子どもが家族を支援するために毎日働いている。

国の経済状況だけでなく、ポルポト政権による大虐殺によって知識層が一掃されてしまったため、教育できる人材がもともと少ない歴史的背景も影響している。

そんな状況にカンボジアの若い兄弟が一石を投じている。

学校に通えない子供達がプラスチック、ペットボトル、アルミ缶やタイヤなど廃棄されたゴミを拾ってきて、それと引き換えに授業に出席できる学校。この「Trash to Tuition」と呼ばれる革新的な授業プログラムを作成し、カンボジアの農村地域のすべての子供たちに無料の教育を提供している。

地元や海外のボランティアと協力して、英語、コンピュータースキルの基本的な教育が行われている。カンボジアは観光が主幹産業なので、英語とコンピュータスキルの習得が将来の雇用に直接つながるからだ。

また実践的なリサイクルの授業も行われおり、驚くことに、校舎も遊び場も子供達が拾ってきたゴミをリサイクルして自主施工されている。校舎に使われた材料の2割近くが、子供達が拾ってきた材料。

学校に行く糧と思って拾ってきたゴミが、自らの学び舎の一部として生まれ変わり、学校そのものになっていく。その過程を経験するだけでも、どれだけ資源をリサイクルすることの可能性を実践的に学べることか。

学びたいという子供たちの純粋な気持ちが建物自体を存在させている。なんて素晴らしいことだろうか。
私にはそれだけで光り輝いた校舎に見える。

しかしそこにOuk Van Dayと言うひとりのカンボジア青年の志とデザインセンス、そして彼の弟の建築技術がサポートに入り、学びの喜びに満ちた空間を作っている。

*

まず迎えてくれるのが

子供たちがワクワクするような、遊びの基地のような校門。鮮やかな色の廃棄されたタイヤで作ったアートが賑やかに迎えてくれる。

巨大なツリー・ハウスのような入り口の建物は、木々の間をくぐるように作られた空中通路、物見台のような高い空間などで構成されており、まるで立体的な迷路のよう。大人でもこの先どんな世界が待ち受けているのか心ときめいてしまう。

中庭には雨水を溜める大きな貯水槽があり、もちろん浄化して水源として使っている。その管を使って水耕栽培が行われており、草木を育てる教育にも使われている。

そして、最も美しいのは、子供たちが学ぶ、教室。

壁一面に子供たちが拾ってきたペットボトルやキャップなど、リサイクル材料を加工して壁、家具などのインテリアが作られており、そしてそれが実に美しい。

日の光に透け、キラキラ揺れるプラスチックでおおわれた壁。

カラフルなペットボトルキャップをきれいに並べ書かれた文字のサイン。

ペットボトルを切り開いて花の形にしたもの着色をして、立体的な仕上げた壁面。どのパーツも実に美しい。

中には石油を入れる容器を切って、子供たちロッカーに転用したポリタンクロッカーもあった。壁一面に、カラフルに塗られたポリタンクが並ぶ様はもうポップアートそのものだ。

通常リサイクルした材料を二次利用したと言う事実を利用した家具やアート作品はよく見かける。しかしリサイクル材料が子供たちの手によって拾ってこられ、子供たちの手によって美しく加工される。そして自分たちが自立するための教育の一部として再び使われ、息を吹き返す。こんな社会的にインパクトを与えてるリサイクル作品は見たことがない。

街中で見かける廃棄物を使ったリサイクルアートとは一線を画す、実に有用でこんな美しいリサイクルの方法はないと思う。

*

また、学校を利用する子供たちだけでなく、外の人間もこの学校に関わる仕組みが作られている。もちろんお金での寄付もできるが、学校に宿泊しながら学校建築や設備工事への自らの労働を寄付することもできる。

ツリー・ハウスの広めの場所にテントを張って、部屋を用意してくれると言う。

こう言う機会を通して、地域の大人と外からやってくる大人との接点をも子供たちに担保している。

道路に面した食堂カフェでは、私たちのような来訪者に子供達がコーヒーを運んできてくれる。

小柄で焼けた肌に、キラキラした白い純朴な瞳が輝いていたのが今でも目に焼き付いている。

聞くと、私の小さい方の息子と同じ年齢だと言う。自分の力でこの学校に来ていると言う独立心と喜びからか、彼女がとても穏やかで幸せそうに見えた。

「教育は人生を変える。」

一見当たり前に聞こえる、カンボジアの若き青年が掲げた理念が、これほど身をもって実感し、腑に落ちる経験はなかった。

社会の中でも「クリエイティブリサイクル」と言うタームを最近耳にするようになったが、クリエイティブなりサイクルが単なるアートや建築などのプロダクトの域を超えて、社会的インパクトを持つまで昇華させたところに彼の強い意思と使命感を感じた。

そして前述の通り、お兄ちゃんのデザインセンスが最高で、学校全体が良いエネルギーに満ち溢れていた。

命の糧と社会的役割と、デザインと子供達への愛。

それらが有機的につながった、胸打つ建築。私はそれらを目の当たりにして興奮が止まらなかった。

*

世界を作る事ばかり考えるのは、より男性の理論。と私は思っていた。

新しいものを生み出して、世界にインパクトを与え、マウントしていくと言う方向性の考え方。

しかし、このカンボジア青年を見ていると、そうではない男性もいると知ることができた。

何かを作るのは簡単。作ったら作ったキリだから。

でも実は世界をどうメンテしていくかの方が遥かに難しいと私は思っている。長いスパンの戦略がいる上、柔軟な創造力も、緻密な計算も必要になってくる。

世界をどう維持管理していくかという、サステイナブルなものの考え方は、女性の方が得意なのではと最近思ったりする。

霸権というマウンティングや競争という物差しで闘うのではなく、

「地球にとってどれだけ良い事をしたかを数値で競う世界」を作ることができれば、どれだけ世界が建設的になるだろうと日々思う。

国連からもSDGsの17の目標が出ていることもあり、セクターに分けて国ごとに競争する。その方がよほど建設的な未来が待っているような気がする。

そう言う私も、建築のトレーニングを受け、建築をつくることに情熱を注いできた一人だ。

ところが、ある時期からこんなに建物を新たに作り続ける必要があるのかと疑問を持つようになった。

そんな折、別荘の設計をクライアントに頼まれる機会があった。実情を聞いてみると、素晴らしいロケーションに立派な建物を作っても、使われるのは一年間のほんの一時期。ほぼ空き家として存在しているのみ。

ならば別荘を使わない時間、別荘を持たない人に貸し出せば建物自身も有効に使われ、維持費を稼ぐこともできる。また地域外の人に住んでもらうことによって、地域経済がまわり、地方の環境が保たれると思い、クライアントにバケーションレンタルとして運営しないか提案した。

しかし日本には他人の家に主人がいない間に上がり込むような文化は理解され難く、なかなか受け入れられなかつた。

そこで築90年の日本家屋と、更地から図面をひいた2つの一軒家を、オーナーとして所有しながら運営してみることにした。そこでうまく人に貸し出す運用を行うことができれば、別荘のオーナーから逆に声がかかってくるのではないかと考えたのだ。

そしてNowhere resortとして一週間単位で海の目の前の別荘をレンタルし始めたのが2009年。

その間日本では人口減少に伴い空き家が増え、社会問題化していく中で、バケーションレンタルが一つの解決策になるのではないかと注目された。折しも台頭してきたシェアリングエコノミーに後押しされる形で、日本の別荘の短期賃貸というニッチな新しい賃貸マーケットは生み出された。

そこから実際に近隣の別荘オーナーからバケーションレンタルとして運営委託を徐々に受けるようになり、2015年には、別荘に特化した日本で初めての別荘シェアプラットフォームSTAYCATIONを作った。今では日本全国100軒以上の別荘をリストイングするプラットフォームにまで育った。

*

カンボジアの若き兄弟が運営するココナッツスクールも、別荘のシェアプラットフォームも、

まだ使える余地のある資源に対して違う枠組みを与えて再編集する。そのことによって、社会に新しい価値を提供するという点で共通している。

地球という惑星の上に住む一員として、どうすれば地球の資源や、今まで人間が生み出した資産を最大限生かすことができるのか。

自国第一主義を恥ずかしげもなく声高に叫ぶ世界ではなく、

これからは地球を主体に考えた、クリエイティブな思考とサービスで溢れた世界を作ることに、

各国が切磋琢磨し合う世界へ向かっていくことを願って。

The power of ethical branding: how to recognize a true ethical brand?

Text by: Justine Deridder
Founder of [Aethics Agency](#) & Aethics Stories

Follow our journey to a more conscious lifestyle on Instagram [@aethics_stories](#)

The way we shop can change the world. When we buy a product, we are voting for the kind of world we want to live in – a better one or not.

65-70% of consumers around 35 years old worldwide choose brands or retailers based on their ethical practices. It represents 77 million ethical and environmental-friendly consumers in Europe. Ethics in business shapes our shopping habits.

Conscious shopping can be difficult. Today, brands easily claim their products as “sustainable”, “conscious”, “bio”, “ethical”, “natural”... many key words which are not always aligned with the core strategy and inner workings of the brand.

In fast-fashion, H&M launched various sustainable collections these past few years - H&M Conscious, Close the Loop, Climate Positive 2040... Even if H&M makes many improvements with the development of great sustainable initiatives, claiming their sustainability is a little bit over-the-top. As example, their “bio” cotton is neither labelled GOTS nor OCS and their T-shirt “there is no planet b” is made from non-natural materials. Again, claims without any facts behind.

How to know whether a product is ethical or if it is just a matter of marketing? In this article, we will give you some keys to spot what is true from what is not in order to differentiate “goodvertising” (also called ethical branding) and “greenwashing”.

To approach the matter, let's first define what is ethical branding.

According to the Oxford Dictionary, ethical is:

1. relating to moral principles of the branch of knowledge dealing with these
2. morally good or correct
3. avoiding activities or organizations that do harm to people or the environment



H&M 100% viscose

In other words, Fan (2005) states that “An ethical brand should not harm public good; instead it should contribute to or help promote public good”. Essentially, ethical brands should have the word “ethics” in their DNA as the driving force to lead their entire strategy, including marketing.

When it comes to marketing, we all know that the final goal is to sell a product/service to the consumers that they don’t really need, but wish to possess or experience. Based on that statement, is it possible to talk about ethics in branding, a branch of marketing? Yes, it is and brands should adopt it if they want to survive. To better understand, let’s go back in time.

Mainly after the World War II and with the rise of pop art, brands used to play a powerful role in the society. They were prevalent in every aspect of the human life. Brands were not only about selling a product/service but became a way to promote lifestyles and creating a culture.

Nowadays, with the rise of environmental and societal issues (movements like Extinction Rebellion, Black Lives Matter, Greta Thunberg ...), the upcoming generation Z asks brands to be accountable to what happens in the world and to take position. Brands are expected to contribute to public good as well as being environmentally friendly and socially inclusive.

A brand is seen now as a moral person with strengths and weaknesses. They should be actors of change to improve the society of today and tomorrow.

As a result of the changing expectations and consumption habits, brands have to adopt ethics in their strategy and consequently, ethical branding.

Unfortunately, with this new branding trend comes the rise of greenwashing. Too many brands communicate on their environmental and social aspects to adopt a positive image while their actions and engagements behind are not really following.

As an example, some fashion brands claim the “made in Europe” whilst at the end it is only a small part of the production who is made there. In fact, for a product to be labeled “made in France”, 45% of its added value must have been fabricated in France - implying that raw materials and first stages of the production can come from other countries. In this subtle context, identifying ethical brands can be tricky. Generally speaking, brands with real ethics don’t lie to the consumer, that’s the key!

Here are 10 key principles to help you recognize an ethical (fashion) brand

1. Image

An ethical brand gives an image of ecology, consciousness, diversity, inclusion, well-being, respect, honesty, authenticity & self-esteem. The adoption of these values is fundamental for a brand claiming itself ethics. However, these are often claims without any concrete engagements behind.

2. Slogan

The message of an ethical brand should not be focus on overconsumption and low price, opposite principles to ethics. The brand should express what the brand stands for and the values it promotes.



Madame Porte la culotte expresses pretty well the value of self-esteem.

3. Price

Low price usually involves the reduction of production costs and as a consequence, poor working conditions as well as low cost materials damaging the environment.

However, a high price does not guarantee either that a product is ethical but transparency of the costs does!

Nous avons fait deviser le coût de fabrication de notre modèle Esplar dans une usine chinoise.

Une VEJA coûterait 3 fois moins cher à produire dans cette usine.

| | |
|-----------------------------------|----------------|
| Dans les usines de VEJA au Brésil | 18,21 € |
| Dans une usine chinoise | 5,3 € |

Mais elle serait fabriquée avec des matériaux et des procédés non équitables et non écologiques

VEJA, a shoe brand, displays clearly its costs calculation on its website.

4. Manufacturing location

On most of the fast-fashion labels, you can read "made in Bangladesh", "Cambodia", "China", "Vietnam"... On a general truth, we suspect poor working conditions in these countries. However, this is an assumption and clothes with "made in China" labelled can also be produced in real good conditions. The easiest way to avoid poor working conditions is to favor local production.

5. Material

A garment can be labelled as composed with "eco-responsible materials". This label does not really inform on which material it is made of. Before buying, it is important to check if the materials are naturals (linen, biologic cotton, hemp...), are coming from animals or are recycled.

In addition to the product itself, the packaging should also be made from natural and/or recycled materials.

6. Label

There are plenty of labels when it comes to ethics, officials or not. Here are some reliable ones:

- [PETA Approved Vegan](#) guarantees no use of animal materials
- [OEKO-TEX](#) guarantees no use of materials dangerous for the health
- [GOTS](#) guarantees the biological origin of the fibers used
- [Better Cotton Initiative](#) guarantees the origin of the cotton used
- [European Ecolabel](#) guarantees the working fundamentals rights and the use of limited harmful ingredients

Be aware that these labels are costly and therefore, small ethical brands do not have the financial resources to pay for these.

7. Number of collections

In fast-fashion, new articles are produced each [week](#), promoting overconsumption. Handmade and limited editions are usually symbols of ethics. Currently, even some high-fashion brands refuse to continue to follow the fashion calendar. These brands adopt their own seasonality with more timeless and sustainable collections.

8. Authenticity & transparency

Authentic and transparent communication are keys to ethical branding. All of the above elements must be easy to find on the communication assets of a brand – in a website or a report. The way they are communicated must also be understandable by everyone thanks to the use of simple language.

9. Facts

The brand's promise needs to be aligned with what the company is delivering. Consumers need facts. According to a [study](#), 55% of French think that proofs are the best way to convince. Claims without any actions have no sense.

10. Engagements

The brand's business should have a positive impact on the society and the environment by for example, giving back to communities, supporting NGOs, investing in local culture, ensuring the second life of the product...



Tom's Shoes used the model

"buy one, give one"

To help you further evaluate if a brand is ethical or not, there are some [great apps](#) that can be useful: [Good on you](#) – to check if a brand is eco-responsible (Britain) and [Clear fashion](#) – a *Yuka* to fashion (France).

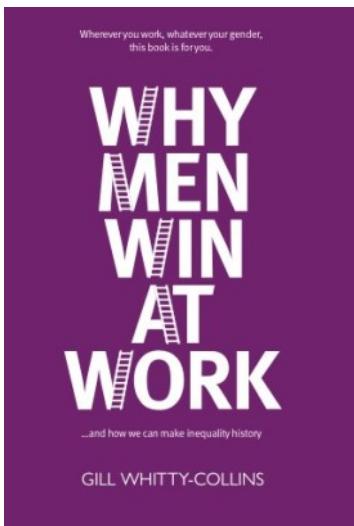
To conclude, a brand is neither good or bad.

It is impossible for a brand to be 100% ethical but there are solutions and alternatives that are less harmful to the society and the environment.

For example, a brand can promote good working conditions whilst not being vegan. That is why we need to reflect globally when we choose an item.

We should think on which criteria is motivating our choices. As each product we consume will anyway have an impact, let's try to minimize it.

In the end, the power is not in the hands of brands but of consumers!



About the author: Gill Whitty-Collins

Gill Whitty-Collins was born near Liverpool in 1970, the youngest of three sisters. After attending the local comprehensive high school, she went on to study at Cambridge University. Upon graduating, she joined Procter & Gamble, where she led global brands such as Pantene, Olay and Max Factor and swiftly moved up the ladder to Marketing Director, General Manager and finally Vice President. Her story and vision will inspire you to join the force to make gender inequality history.



GILL WHITTY-COLLINS

Disaster & Optimism

One of the things that has most frustrated me about Covid-19 has been the way it has been used as the latest excuse for businesses not to talk about gender equality, because ‘there are more important issues to deal with’. This despite the fact that the pandemic has been a disaster for women and this is absolutely something we need to talk about, now more than ever.

BC (Before Covid) we were stuck on gender equality, now we have gone into reverse. Men were holding over 90% of the top positions in business and society, while women were carrying 80% of the responsibility for the unpaid work in the home and for the family - even if they also had a paid job.

In the first few weeks of Covid, I had a surge of optimism : with everyone now working from home, surely men will now notice how much work their wife or partner is doing and they will step up and start doing their share?

Let's just say my optimism was misplaced. Lots of surveys, including my own, have shown that women have taken on even more of the housework, cooking and childcare (including home schooling) during the pandemic and that they are seriously struggling as a result. Women are reporting significantly higher levels of sleep loss and depression than men, and lower work productivity as men report that theirs is up. On the surface this

certainly looks like a disaster for women and gender equality - if men have even more hours in the day to focus on their jobs and careers, they are going to win even bigger than before at the expense of women.

The optimist in me will not, nonetheless, be silenced. Firstly, I believe this is a tipping point for women: BC they were carrying too much of the burden, but most could just about cope - now, many are expressing that it is too much to manage and demanding help and support, from partners and employers. Secondly, many men are telling me that they see the inequality and want to eliminate it but that they need their employers to support them in that with true, flexible, gender neutral parental policies.

So I choose to be optimistic that this moment can be a catalyst for gender equality, but only if we seize it. We need to speak up about the issues and refuse to be silenced, and we also need to remind our companies and organizations that this isn't charity, it's business - driving equality and diversity is one of the biggest drivers of growth there is, and is there anyone out there who doesn't need some growth right now?

Find out more in Gill Whitty-Collins' book WHY MEN WIN AT WORK, available from Amazon UK and Waterstones.



SUSTAINABLE PRACTISES

Text by: Claire Langrée Saf
Founder of 3Pillars Advisory
Co-founder [SimplyChampagne](#)

Follow on Instagram [@simplychampagne](#)
Photos: Simplychampagne in Singapore

Claire Langrée Saf is a noticeable figure in the sustainable development community.

She is the founder of SimplyChampagne, a champagne boutique importer of Premier champagnes from family owned artisan Estates who are passionately committed to sustainable practices in their farming and their wine making. In her professional career, Claire advised many major companies on how to implement complex change and now that she has qualified in business sustainability management and closely worked with and learned from champagne growers for the past 6 years, she has opened an advisory called 3Pillars Advisory, helping businesses to adopt sustainable practises.

In simple terms, what does sustainability mean?

You might have heard “sustainability” associated to the phrase “future proofing our businesses, our environment, our communities”. For simplicity, I tend to summarize future proofing to two aspects: the first aspect of sustainability is about resource usage. You actually cannot continue living in infinite growth with finite resources. So, in first stance, sustainability is about looking to use our resources consciously and responsibly. That is a very important aspect of sustainability because from there you can convey it in everything and anything you consume, whether at individual, or community level, and remember that corporations are strong communities too. The second aspect of sustainability that every company is looking into is about climate change. Simply put, climate change is about monitoring and reducing the amount of green gases we emit at individual or company level. It is about looking at conscious, responsible and innovative ways to reduce additional gas emission so that we stop heating up our planet and thereby deteriorate our natural and human environments.

There are some very precise mediums to measure gas emissions, resource utilization, identify the source of those emissions, cost out the remediation activities and prioritize them over the mid-term. There also are the Paris Agreements of the Cop21 in 2015 to reduce the overall climate temperate by 2 degrees Celsius annually by 2050.

Companies are weaving sustainability into their marketing and into their stories so that, as consumers of their products, we get a better idea of how their consciously actually trying to influence what they can, be it big or small.

How important do you think that is?

I think that it's vital for organizations to be good story tellers, because of course, what we're talking about here is not being the only person, the only organization going active on this topic. It is about engaging with the community for the better good, for the greater good.

The challenge that every everyone is having is that we're talking mid to long term, and when you're in a comfortable economic situation, thinking long term is possible. In our current CoVID context, some people are thinking about how they are going to pay their bills tomorrow, or put food in their family's plates, challenges are immediate to short term.

So those who can think forwardly, we need to think about engaging and working together towards collective growth, and less towards individual growth. That will give a greater collective growth for the community, for legacy, for the next generations.

CHAMPAGNE

The region of Champagne started in 2003 to adopt more sustainable practices.

In that sense it is rather unique. There are pockets of initiatives, however a regional outlook with regional carbon and climate plans, I think that the Champagne region is quite unique in that manner because it started early with the help of climate experts quite early on. Other notable advances are found in South Africa, Australia and New Zealand, but I think they're all facing the same challenge. The size of the plot is relatively small so unless you get together collectively it's quite challenging to really show a difference.

One other manner to claim a difference is, of course, that each individually obtains sustainable or organic certifications, which come with obligations in terms of farming practices and partnerships.



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