

FINANCIAL TIMES

HTSI

2 DECEMBER
2023

A man with a beard, wearing a dark jacket over a white shirt, is seated at a table in a restaurant. He is holding a silver tray with his right hand. The table is set with a white tablecloth, a white napkin, and a glass. The background shows another table with a white tablecloth and a glass. The lighting is warm and focused on the man.

The
POWER
of 10

A decade of Nicolas Ghesquière at Louis Vuitton

STARRING _____ ANA DE ARMAS - DOONA BAE - JENNIFER CONNELLY - HAIM - LOUS AND THE YAKUZA
RENATE REINSVE - LÉA SEYDOUX - MONA TOUGAARD - RIANNE VAN ROMPAEY - ALICIA VIKANDER



Chopard

THE ARTISAN OF EMOTIONS – SINCE 1860

ALPINE EAGLE

With its pure and sophisticated lines, Alpine Eagle offers a contemporary reinterpretation of one of our iconic creations. Its 41 mm case houses an automatic, chronometer-certified movement, the Chopard 01.01-C. Forged in Lucent Steel A223, an exclusive ultra-resistant metal resulting from four years of research and development, this exceptional timepiece, proudly developed and handcrafted by our artisans, showcases the full range of watchmaking skills cultivated within our Manufacture.





BVLGARI.COM



BVLGARI
ROMA

CELEBRATE MAGNIFICENT WONDERS





DIOR

A full moon is visible in the sky, partially obscured by a layer of mist or low clouds. The landscape below is a vast, flat expanse, possibly a beach or a plain, with a range of mountains in the distance. The overall color palette is warm and golden, suggesting a sunrise or sunset. The word "Cartier" is written in a red, cursive font across the center of the image.

Cartier



Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Van Cleef & Arpels



PRADA

FINE JEWELRY

ETERNAL GOLD







I WISH

G R A F F



louisvuitton.com

LOUIS VUITTON

HTSI

2 DECEMBER
2023

60

REGULARS

19 OPENING SHOT

Artist Katherine Bernhardt's kaleidoscopic tribute to fungi

23 EDITOR'S LETTER

Ghesquière and the gang. By *Jo Ellison*

25 THE AESTHETE

Puma creative director June Ambrose talks taste

41 THE FIND

A sleek cordless drill that you'll love to bits

51 ASK ADEELA

The facialist's guide to getting your glow back

91 TECHNOLIS

Five ways to connect to your pets. By *Rhodri Marsden*

92 TRAVELISTA

Visit the real Disneylands. By *Maria Shollenbarger*

95 COLLECTING

Sci-fi first editions to blow your mind. By *Dan Crowe*

97 CULT SHOP

The last butcher in Little Italy. By *Rosanna Dodds*

99 HOW TO HOST IT

It's all about shucking oysters and sipping champagne, says *Laila Gohar*

101 FOOD

What's your go-to comfort dish, asks *Ajesh Patalay*

102 HOW TO SPEND IT IN... HONG KONG

Watch-entrepreneur Austen Chu's insider's guide

THE FIX

31 BELT DU JOUR

Updating your look is a cinch this season, writes *Louis Wise*

34 HOW TO SKI IT

24 buys for the slopes and beyond. By *Aylin Bayhan*

39 AMAN FOR ALL SEASONS

Obsessed with the zen hotel retreats? Now you can buy the furniture. By *Jackie Daly*

43 GRANDDADDY COOL

Are you wearing a shawl-neck sweater yet? By *Aleks Cvetkovic*

47 TAKE A DEEP BREATH

The dangerous art of the freedive. By *Ming Liu*

48 WRIST AND REWARD

Seven watches for

39



ON THE COVER:
Photography by
ETHAN JAMES GREEN

NICOLAS GHESQUIÈRE
at Le Voltaire, Paris



84

FEATURES

55 HOW I CHANGED MY HEALTH FATE

Diagnostic testing flags up a huge range of health issues – but how much do you really want to know, asks *Maria Shollenbarger*

60 HIS PERFECT 10

After a decade at Louis Vuitton, Nicolas Ghesquière celebrates his muses. Words by *Jo Ellison*. Interviews by *Sara Semic*. Photography by *Bibi Cornejo Borthwick*. Styling by *Isabelle Kountoure*

74 TOKYO, I LOVE YOU

Only have limited time in the Japanese capital? Start with the essentials, says *David Coggins*

80 NEW OLD MASTERS

The artists playing with renaissance, romantic and rococo portraiture. By *Victoria Woodcock*

84 THE COSMIC VISION OF BIJOY JAIN

The architect's home is a window into his extraordinary world. By *Praachi Raniwala*

PHOTOGRAPH: ASHISH SHAH; BIBI CORNEJO BORTHWICK; RIANNE VAN ROMPAEY WEARS SS24 SILK DRESS WITH LEATHER BUSTIER

THIS HOLIDAY SEASON
THE RACE NEVER STOPS

TAGHEUER.COM



OPENING SHOT



Diplo, 2022, by Katherine Bernhardt

SHROOMTIME

Katherine Bernhardt's colourful canvases are a tribute to fungi, Garfield – and Crocs

From nootropics to psychedelics, fungi fashion motifs to mycelium design, there's no escaping the mushroom. Now St Louis-based artist Katherine Bernhardt is celebrating fungi in a new book, a follow-up to her riotous exhibition at David Zwirner last year. Expanding on the London show, it includes additional paintings and works on paper, and an accompanying essay by art historian Suzanne Hudson. Bernhardt's body of work is the result of "an obsession with

Crocs", explains Hudson – specifically music producer Diplo's 2021 limited-edition, shroom-inspired pair. The shoes are a recurrent motif in Bernhardt's acrylic and spray-paint creations. Pop culture faces are also an integral theme: the Pink Panther, Garfield and ET all play a role in Bernhardt's trippy, mushroom-studded universe. **CAITLIN O'REILLY** *Katherine Bernhardt: Why is a mushroom growing in my shower?* is published by David Zwirner Books at \$80

CONTRIBUTORS



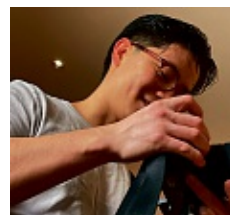
DAN CROWE

The editor has a long history of making magazines, from men's publication *Port*, which launched in 2011, to the travel title *Avaunt*. Most recently, in 2021, he co-founded the annual literary and art magazine *Inque*. Crowe has written several non-fiction books but for this issue he focuses on collecting science-fiction novels. "Sci-fi really does intuit the future, the bad and good. If you want to know what's going to happen next, get into sci-fi," he says.



ASHISH SHAH

"As a country, we constantly struggle with how the western world packages India to make it palatable to their tastes and attitudes," says the Mumbai-based photographer, who turned to street casting to showcase the country's diversity and "celebrate the common man". For this issue, he shot architect Bijoy Jain at his studio. "He is one of the few Indian artists whose philosophies have opened up a much-needed conversation about modern India."



JIMI CHIU

Born in London but with family in Hong Kong, the photographer moved there five years ago and has been exploring his own cultural identity. When not capturing "quiet moments in busy urban landscapes", he can be found watching Korean reality TV shows. For this week's How To Spend It in... Hong Kong, he shot watch entrepreneur Austen Chu. "It was fascinating to hear why he came to the city and how his relationship with horology has evolved."



ETHAN JAMES GREEN

The New York-based photographer worked as a model before moving behind the camera. Last year he turned his Chinatown studio into the New York Life Gallery, which exhibits emerging artists and unknown archives. For this issue he shot designer Nicolas Ghesquière at Le Voltaire in Paris. "I spent a good amount of time lying on the floor, which happens a lot when I shoot, but the restaurant's carpet was an upgrade from New York sidewalks."



“IN CREATING AND RECREATING BEAUTY,
NO DETAIL IS EVER TOO SMALL.”

ZARIA FORMAN,
ARTIST, WEARS THE
VACHERON CONSTANTIN OVERSEAS.




VACHERON CONSTANTIN | ONE OF
GENÈVE | NOT MANY.

THE POMELLATO TOGETHER AND ICONICA COLLECTIONS INSPIRED BY MILAN

GALLERIA VITTORIO EMANUELE II



Pomellato

MILANO 1967

POMELLATO.COM

EDITOR'S LETTER

HTSI

EDITOR

Jo Ellison (jo.ellison@ft.com)

DEPUTY EDITOR

Beatrice Hodgkin (beatrice.hodgkin@ft.com)

CREATIVE DIRECTOR

Rasha Kahil (rasha.kahil@ft.com)

STYLE DIRECTOR

Isabelle Kountoure (isabelle.kountoure@ft.com)

FEATURES

EXECUTIVE EDITOR

Tim Auld (tim.auld@ft.com)

ASSISTANT EDITORS

Jackie Daly (jackie.daly@ft.com)

Louis Wise (louis.wise@ft.com)

COMMISSIONING EDITOR

Rosanna Dodds (rosanna.dodds@ft.com)

EDITORIAL COORDINATOR

Clara Baldock (clara.baldock@ft.com)

EDITORIAL ASSISTANT

Inès Cross (ines.cross@ft.com)

JUNIOR EDITORIAL ASSISTANT

Marion Willingham (marion.willingham@ft.com)

FASHION

FASHION EDITOR

Benjamin Canares (benjamin.canares@ft.com)

JUNIOR FASHION EDITOR

Aylin Bayhan (aylin.bayhan@ft.com)

JUNIOR FASHION FEATURES EDITOR

Sara Semic (sara.semic@ft.com)

ART

ART DIRECTOR

Carlo Apostoli (carlo.apostoli@ft.com)

DEPUTY ART DIRECTOR

Morwenna Parry (morwenna.parry@ft.com)

JUNIOR DESIGNER

Sofea Aznidi (sofea.aznidi@ft.com)

PICTURES

PICTURE DIRECTOR

Katie Webb (katie.webb@ft.com)

DEPUTY PICTURE EDITOR

Amara Eno (amara.eno@ft.com)

JUNIOR PICTURE EDITOR

Paula Baker (paula.baker@ft.com)

SUBEDITORS

CHIEF SUBEDITOR

Kate Chapple (kate.chapple@ft.com)

DEPUTY CHIEF SUBEDITOR

Alexander Tyndall (alexander.tyndall@ft.com)

SUBEDITOR

Helen Bain (helen.bain@ft.com)

JUNIOR SUBEDITOR

Chris Allnutt (chris.allnutt@ft.com)

CONTRIBUTING EDITORS

Vivienne Becker, Jessica Beresford, Julian Broad, Simon de Burton, David Coggins, Adeela Crown, Aleks Cvetkovic, Delphine Danhier, Wilow Diallo, Aimee Farrell, Kate Finnigan, Maria Fitzpatrick, Nick Foulkes, Alexander Fury, Julian Ganio, Laila Gohar, Fiona Golfar, Ben Grimes, James Harvey-Kelly, Jasmine Hassett, Andreas Peter Krings, Alice Lascelles, Rhodri Marsden, Jay Massacret, Evens Mornay, Nicola Moulton, Rebecca Newman, Michelle Ogundehin, Ajesh Patalay, Charlene Prempeh, Harriet Quick, Tamara Rothstein, Fergus Scholes, Victoria Woodcock

ASSOCIATE EDITOR

Lucia van der Post (lucia.vanderpost@ft.com)

TRAVEL EDITOR

Maria Shollenbarger (maria.shollenbarger@ft.com)

US CORRESPONDENT

Christina Ohly Evans (christina.ohlyevans@ft.com)

PUBLISHING

GLOBAL DIRECTOR, LUXURY & WEEKEND ADVERTISING

Dorota Gwilliam (dorota.gwilliam@ft.com)

COMMERCIAL SALES & PRODUCT MANAGER

Isaac Peltz (isaac.peltz@ft.com)

PRODUCTION

Denise Macklin

ADVERTISING PRODUCTION

John Lee

WWW.FT.COM/HTSI

X.COM/HTSI

INSTAGRAM.COM/FTHTSI

FT.COM/NEWSLETTERS

EDITORIAL ENQUIRIES 020-7873 3203

ADVERTISING ENQUIRIES 020-7873 4208

HTSI magazine is printed by Walstead Group for, and published by, The Financial Times Ltd, Bracken House, 1 Friday Street, London EC4M 9BT. ORIGINATION BY Dexter Premedia

T

en years is a long time in fashion – especially today. At Louis Vuitton, Nicolas Ghesquière is celebrating a decade as the artistic director of womenswear division, a true feat when one considers that his tenure has coincided with the advent of so many innovations, including two new shows on the calendar, a brief spell of see-now-buy-now, the virtual fashion show and the unstoppable ascent of social media. Ghesquière, now 52, remains an undisputed master at one of the world's most successful houses, a design force with the spirit of a couturier. Co-headed by Ghesquière, Francesca Amfitheatrof in high jewellery and Pharrell Williams, who now designs the menswear, Louis Vuitton has been the first luxury brand to break €20bn in annual sales: its global reach and power is phenomenal.

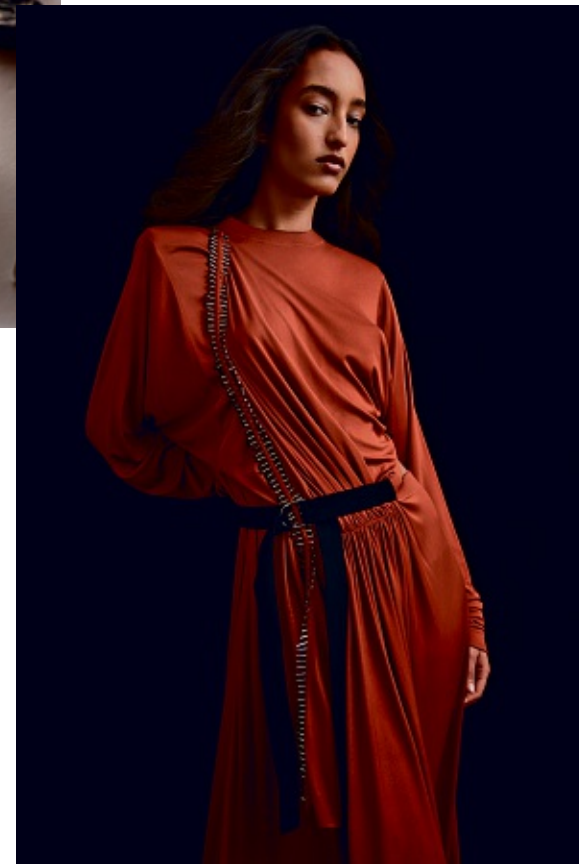
For this issue we have taken a look back over Ghesquière's LV career, with the help of some of his best-known ambassadors (page 60). We gathered this elite girl gang in Paris just after the SS24 show – and each was photographed in a look from his archive. What struck me was how fondly everyone spoke of Ghesquière – many of them have been friends with him for years. Meanwhile, coordinating so many schedules, outfits, dresses and hair and make-up artists was no small task, so special thanks go to HTSI style director Isabelle Kountoure.

Having returned from Tokyo only a few weeks ago, after a lightning four-day stay, I felt a pang of longing on reading David Coggins and James Harvey-Kelly's essay about the city (page 74). Tokyo remains one of the most mysterious and exciting places in the world, a tease of fantasy interiors, retail opportunities, immaculate design and undiscovered restaurants. In the brief moment I was there, I spent the evenings walking its streets (it's the perfect city for solo perambulation) just trying to get a better sense of the Japanese capital's geography and culture. David's piece is a great primer for the visitor who wants to sample the best the city has to offer. Sadly, there is never time to do Tokyo justice: there are always so many more tantalising corners one longs to explore. But that's the beauty of Japan – you always leave it desperate to return.

Hong Kong is another city in which one can feel an almost nervous panic about how to spend it, so I am also grateful for a guide by the watch entrepreneur and



Above: dim sum at Sense, at the Mandarin Oriental in Tokyo (page 74). Right: Mona Tougaard wears Louis Vuitton SS17 silk dress (page 60)



influencer Austen Chu (page 102). The co-founder of the Shanghai Watch Gang evidently spends a lot of time in its luxury retail centres, but I'm delighted to see Yardbird on his lists of restaurants to love (I can still taste the

WHAT STRUCK ME WAS HOW FONDLY EVERYONE SPOKE OF GHESQUIÈRE

chicken-skin yakitori skewers that I ate there many years ago), as well as his recommendations for traditional Chinese food. I've made a note for whenever I'm next in Shau Kei Wan.

And finally, are you the sort of person who likes a medical exam? Do you feel emboldened by "the full picture"? If so, Maria Shollenbarger's piece about the new ultra-diagnostic offers on the market (page 55) will be just the prescription; she has tried a battery of tests in order to coordinate a strategy for living better – and for longer. Maria volunteers for the whole assessment, including dietary health, muscular strength and cognitive impairment, as well as various genetic illnesses and traits of cancer. She returns armed with a bespoke diagnostic toolkit that should ward off age-related illness – and keep her in touch with the best medics in the business. I can't say I'm the type of person who seeks out information about my health – I'm more of a head-in-the-sand type when it comes to hidden ailments. But having read her analysis, I have resolved to do one thing: eat a greater variety of cruciferous vegetables. ■HTSI

[@jellison22](https://www.instagram.com/jellison22)

For the best of HTSI straight into your inbox every week, sign up to our newsletter at ft.com/newsletters





Explora
JOURNEYS

DISCOVER
THE OCEAN
STATE OF MIND

DESIGNED BY SUPERYACHT SPECIALISTS | SPACIOUS OCEAN TERRACE SUITES | ENRICHING, LESSER TRAVELLED DESTINATIONS
NINE INCLUSIVE CULINARY EXPERIENCES | OCEAN INSPIRED WELLNESS | MINDFUL, SUSTAINABLE JOURNEYS | EFFORTLESS EUROPEAN STYLE

START YOUR JOURNEY AT [EXPLORAJOURNEYS.COM](https://www.explorajourneys.com)

CONTACT YOUR PREFERRED TRAVEL ADVISOR OR CALL 0 800 031 8935



June Ambrose

The costume designer and Puma creative director on Hermès Kellys, ice baths and “always having options”

INTERVIEW BY **ELLIE PITHERS**
PHOTOGRAPHY BY **ALEX LOCKETT**



Top: June Ambrose in her New York apartment in front of her painting by Nelson Makamo. Above: with her mother at her graduation ceremony. Left: keepsakes from her mother and grandmother



MY PERSONAL STYLE SIGNIFIER is a hat. I’m vertically challenged, so I use a *chapeau* to extend my height when I’m not wearing heels, or when I’m wearing a silhouette that needs me to look taller. A good lid ends the sentence in every look – it’s the punctuation. I keep my collection in storage, rotate them, then sell them off when I’m fully done. I’m launching a bespoke range of my own one day.

THE LAST THING I BOUGHT AND LOVED was a pair of Dries Van Noten mesh basketball pants I got when I was in Paris for the Louis Vuitton menswear show. They’re just so genius. I also recently bought a bunch of Comme des Garçons at the Dover Street Market sale that kicked off my fall wardrobe. I’m obsessed with Japanese fashion.

A PLACE THAT MEANS A LOT TO ME is Antigua, where I was born. I like to brag about being West Indian. The island itself is so beautiful and it reminds me of my mom and home. Up on Shirley Heights, the air is really crisp. It’s where I can celebrate myself.

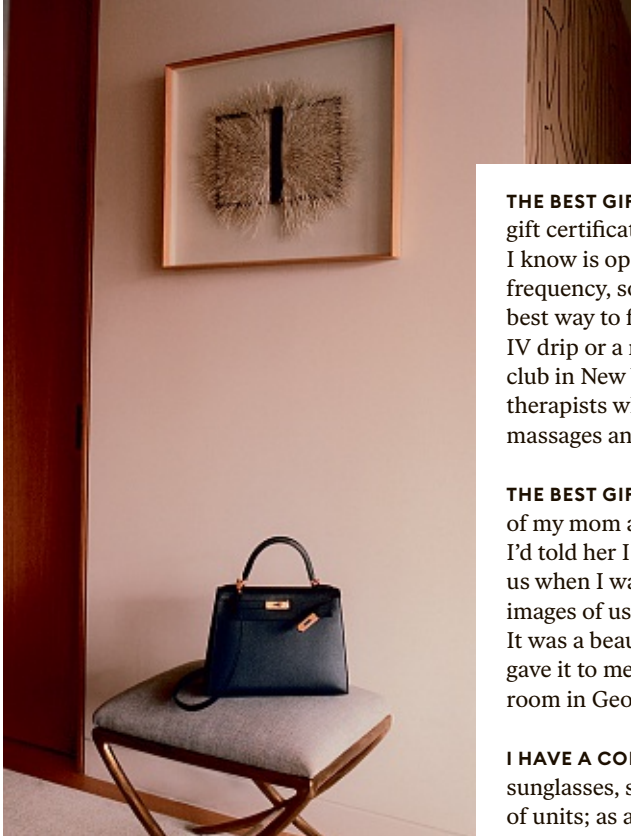
THE BEST SOUVENIR I’VE BROUGHT HOME is a great big black and white Nelson Makamo painting from Johannesburg called *What makes me is everything the good, bad and the*, in charcoal and acrylic. nelsonmakamo.com

THE BEST BOOK I’VE READ IN THE PAST YEAR is *The Subtle Art of Not Giving A F*ck* by Mark Manson. The title is obnoxious, but when you dive into the book it’s more about unpacking trauma and not taking yourself too seriously. I think it’s a healthy read – I gave it to my kids, who are 19 and 22.

MY STYLE ICON is my grandma, Ernestine Dukes. When I came to America as a child, I lived with her. She was very into old Hollywood glamour – she would wear gowns to the grocery store. It was wild. She taught me that a feather boa can make a sweatshirt nice, and when I was older and dropping my kids off at school, I’d wear over-the-top pieces like kimonos as a way to elevate my sweatpants. My mom was a single mom and totally the opposite – she worked so hard and put all her money into us. But my grandma had a husband who was well-off, so she would spend all his money!



Above: her daughter Summer's vegan chocolate-chip cookies on a Hunt Slonem Rabbit Run plate. Right: an Hermès Kelly from her husband under a vintage-book sculpture by Barbara Wildenboer



THE BEST GIFTS I'VE GIVEN are wellness gift certificates. I feel like everyone I know is operating at such a high frequency, so a self-care voucher is the best way to force people to get a vitamin IV drip or a massage. The Equinox club in New York has really skilled therapists who understand sports massages and fitness. equinox.com

THE BEST GIFT I'VE RECEIVED was a portrait of my mom and me, from Missy Elliott. I'd told her I didn't have a lot of pictures of us when I was young, so she merged two images of us and had a picture painted. It was a beautiful gift and I wept when she gave it to me. It's hanging in my mom's old room in Georgia, where my sister lives.

I HAVE A COLLECTION of shoes, hats, sunglasses, sneakers... I have a number of units; as a designer, I want to have things in my archive that I can reference. If there were a fire, I'd probably save my Hermès Kellys. But what about my vintage Chanel? Don't do it to me!

MY BEAUTY GURUS are Joanna Vargas for facials, who alongside my make-up team is very supportive of this face, and Nicole Newland, who is my hair partner in crime. We've come up with plenty of hair trends – we do them, then we start to see celebrities doing them. Right now I'm doing natural bohemian braids, inspired by Lisa Bonet. joannavargas.com; [@nicky_b_on_hair](https://twitter.com/nicky_b_on_hair)

IN MY FRIDGE YOU'LL ALWAYS FIND June's homemade nut milk. I'm vegan, and making your own non-dairy milk is life-changing. I soak my almonds for over eight hours, skin them and then blend with a little bit of sea salt, and four cups of filtered water to one cup of nuts. Then you put it in a cheesecloth bag and milk it and squeeze 'em like you would a cow's nubs. I have a glass in the morning with my coffee. And I keep dark non-dairy chocolate in the fridge for a snack. It kills the sugar cravings right away.



Above: Ambrose's favourite book of the past year. Below: her fridge, with her homemade nut milk



WHEN I NEED TO FEEL INSPIRED, I sit people-watching in Central Park or in a café. I always ask questions. I'll walk up to a stranger and ask, "Where did you get those sneakers? Can I feel that fabric?" It's about connecting with human sensibilities, creating product for the consumer, not the celebrity or the extraterrestrials.

THE LAST PODCAST I LISTENED TO was *How I Built This* with Guy Raz. It's stories about how brands have been built, and is a nice listen.

I RECENTLY REDISCOVERED how to be still. It's a beautiful form of meditation that I do every day. I don't sit in bed looking at my phone when I wake – I get up and spend some quiet time on the carpet. Keeping

THE PAINTING OF AMBROSE AND HER MOTHER GIVEN TO HER BY MISSY ELLIOTT



still for 20 minutes is hard for me because I'm so easily distracted, but I'm up to 20!

AN INDULGENCE I WOULD NEVER FORGO is my daughter Summer's cookies. When I went plant-based, she perfected a vegan chocolate-chip flavour. Her baking skills are unmatched. summerchamblin.com

AN OBJECT I COULD NEVER PART WITH is my mom's earrings. They're not fancy or anything. They're not even my style. But they're really special to me. They're these dangling florals with a ruby, which was her favourite stone and favourite colour.

THE ARTISTS WHOSE WORK I WOULD COLLECT IF I COULD are Basquiat and Warhol. When I was in Paris, I went to the Fondation Louis Vuitton exhibition, and the work they had collaborated on together was incredible. There were works I've never even seen before – pretty extraordinary.

THE BEAUTY STAPLE I AM NEVER WITHOUT is CO Bigelow's Lemon Lip Cream No 1420. A good lip balm for me is essential. \$9, bigelowchemists.com

MY FAVOURITE ROOM IN MY HOME is my bathroom. We recently did a gut renovation of our house and I was very insistent on having a tub. I wanted slabs of marble and waterfall marble sinks. I love just looking at it. It makes me feel opulent and relaxed. I'll do a hot shower, then a cold plunge in a tub filled with cold water and ice – that's my new thing. It's mindblowing, but it's been helping me to sleep better.

NO PARTY IS COMPLETE WITHOUT a mash-up of genres that gets you on your toes: old-school disco, Afrobeats, reggae, hip hop. I don't go to parties to stand around, I go to hit the dancefloor. Let my body go loose and swing it. "Candy" by Cameo, which Beyoncé sampled on "Before I Let Go", is what gets me doing full aerobics.

IN ANOTHER LIFE I WOULD HAVE BEEN an actress. I studied theatre in high school, and when I look at the film *Mahogany*, I feel like I could have been Diana Ross, even though I was a baby when that came out.

THE BEST ADVICE I EVER RECEIVED is "always have options". People say, "What's plan B?" But you need more than just a plan B. Having more options makes you feel more confident and secure. A music publicist called Angelo Ellerbee gave me that advice on the first job I ever did. I was making a costume piece, and I only made the one thing but I should have made more. I learnt a valuable lesson. ■HTSI

I DON'T GO TO PARTIES TO STAND AROUND, I GO TO HIT THE DANCEFLOOR



Above: Ambrose wearing Dries Van Noten, Loewe boots and a Khia Tullae hat. Right: enjoying her daughter's cookies. Below: a stock of CO Bigelow Lemon Lip Cream on a Dior tray



CHAMPAGNE

LA GRANDE DAME

Veuve Clicquot



PLEASE DRINK RESPONSIBLY



ART DIR: PAUL MARCIANO PH: ALINA TROYAN © GUESS, INC. 2023

MARCIANO

by

GUESS

GUESS.EU

We assemble every single watch twice.
Because perfection takes time.



A. LANGE & SÖHNE
GLASHÜTTE I/SA

For us, perfection is a matter of principle. This is why, on principle, we craft all timepieces with the same care and assemble each watch twice. Thus, after the 1815 ANNUAL CALENDAR has been assembled for the first time and precisely adjusted, it is taken apart again. The movement

parts are cleaned and decorated by hand with finishing and polishing techniques, followed by the final assembly procedure. This assures long-term functional integrity and the immaculacy of all artisanal finishes. Even if this takes a little more time. www.alange-soehne.com

THE FIX



CORSET DRAMA

MAX MARA
camel-hair and silk
Teddy coat, £3,370,
handsewn double-
faced broadcloth
dress, £1,150, leather
belt, £810, and wool
yarn turtleneck, £350

— TREND

BELT DU JOUR

Want to update your look in an
instant? It's a cinch

PHOTOGRAPHY BY JUSTINE PAQUETTE
STYLING BY ELSA DUROUSSEAU

DON'T FORGET YOUR SCARF

Right: HERMÈS combed cashmere/mohair Crombie coat with integrated wool flannel double scarf, £3,400

WHAT'S THE LINK?

Far right: CHANEL silk/satin embroidered jacket with jewelled buttons, £8,990, metal and strass belt, £4,695, and embossed denim trousers, £3,740



THE TIE THAT BINDS

ULLA JOHNSON cotton, linen and silk belted Ellery jacket, £840, and matching Pollina trousers, £610



SPEAKING IN CODE

GUCCI froissé viscose satin shirt, £1,000, and leather-panelled belted miniskirt with horsebit detail, £3,610



GO THE EXTRA MILE

LOUIS VUITTON wool draped jacket, £7,050, matching jumpsuit, £4,300, and leather Biface 20mm belt, £355

Model, Marilou Hanriot at Ford. Casting, Chouaïb Arif. Hair, Sachi Yamashita at Saint Germain. Make-up, Hicham Ababsa. Nails, Philippe Ovak at Marie-France Thavonekham

Château Haut-Batailley



“All the variety, all the charm,
all the beauty of life is made up of light and shadow.”

Leo Tolstoy

PLEASE DRINK RESPONSIBLY. DRINKAWARE.CO.UK



MONCLER Grenoble 2L nylon trousers with PrimaLoft Gold Active insulation, £820



CHANEL cashmere knit bonnet, £590



LORO PIANA cashmere Engelberg poloneck, £7,640



FUSALP polycarbonate and Internal Screen ski goggles, £220



GOLDWIN Gore-Tex 3L bib trousers, €750



SPRING BREAK wood and fibreglass Slush Slasher snowboard, £410, ssense.com



ZEGNA x THE ELDER STATESMAN cashmere Oasi beanie, £385



DIOR MEN technical-taffeta ski mittens, £450



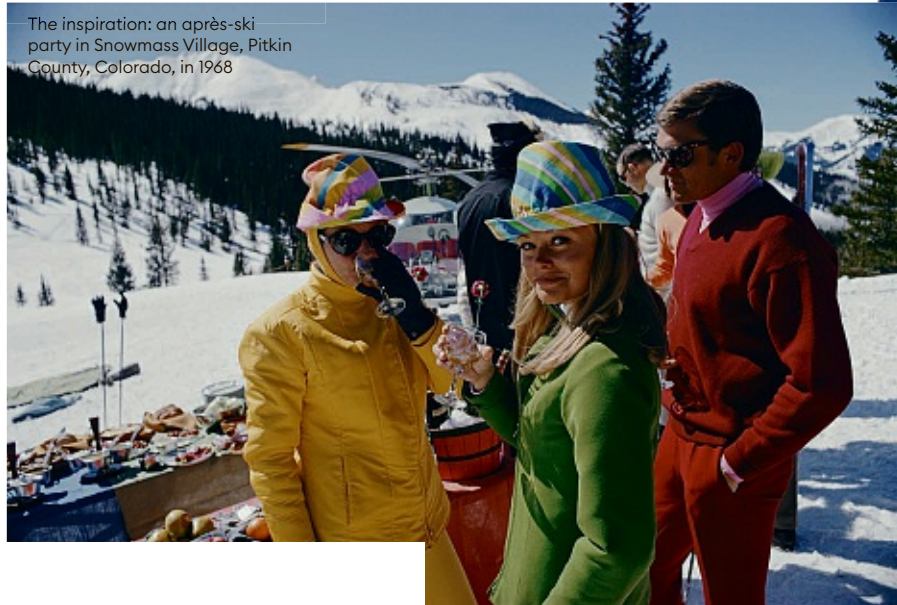
VANS x DARRELL MATHES Invado Pro snowboard boots, £300, snowandrock.com



SISLEY Super Stick Soloire SPF 50+ sun cream, £88



The inspiration: an après-ski party in Snowmass Village, Pitkin County, Colorado, in 1968



SEE BY CHLOÉ leather Eileen ankle boots, £409, farfetch.com



FENDI technical-fabric snow jacket, £2,550

BALENCIAGA aluminium, nylon and rubber ski poles, £330

LOUIS VUITTON wool New LV socks, £340



DR BARBARA STURM winter kit, £450

BURTON Cartel X EST snowboard bindings, £330, snowandrock.com



GOLDBERGH polyester-mix jacket, £489, net-a-porter.com



GUCCI canvas GG bomber jacket, £3,250



K2 FL3X Method ski boots, £325, blue-tomato.com



LA ROCHE-POSAY repairing balm, £18

BOMBER SKI fibreglass and wood Keith Haring Bright Vibes all-mountain skis, £1,825, ssense.com



KASK polycarbonate Montecarlo Visor ski helmet, £415, ssense.com



CORDOVA wool-mix Telluride ski suit, £1,563, mytheresa.com

SHOPPING

HOW TO SKI IT

24 buys for the slopes and beyond. By *Aylin Bayhan*



PAUL & SHARK

A FATHER AND SON TALE
Pierce Brosnan & Paris Brosnan

A photograph of a sunset over the ocean. The sky transitions from a deep blue at the top to a vibrant orange and red near the horizon. The ocean waves are visible, and the foreground shows a sandy beach. The word "CHANEL" is written in large, white, bold, sans-serif capital letters across the bottom of the image.

CHANEL



CHARLIZE THERON
NAVITIMER
FOR THE JOURNEY



BREITLING





I first went to Amanpuri as a guest in 1990. I was working [in commodities] in Hong Kong and remember wanting to buy everything in my room, from the beds to the ashtray.” Aman CEO and chairman Vladislav Doronin is describing the moment he became an “Amanjunkie”, long before he led the investment company that purchased Aman Resorts for \$358mn in 2014. “But, despite the incredible service, when I asked, they could only suggest I speak to the designer. That’s when I decided that one day I would create something for clients who love Aman and want to furnish their homes.”

Few at the luxury resort would have noticed the Russian-born billionaire’s request as being unusual. Staff at Aman, where guests might pay \$1,900 per night for a signature suite or pavilion, will go to almost any lengths to meet exacting needs – including staging a white Christmas for guests of the Amanjena in Marrakesh by transporting truckloads of snow from the Atlas Mountains. Doronin, meanwhile,

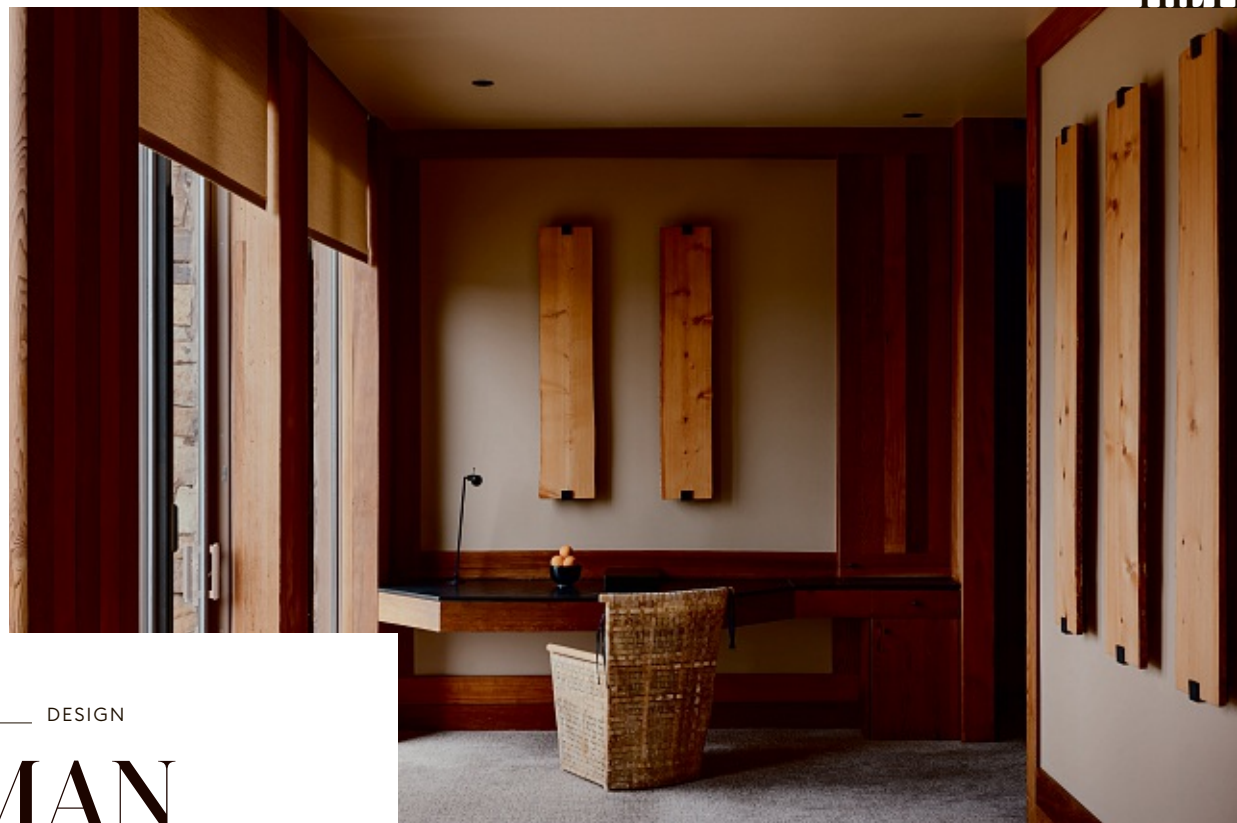
“CREATING A HOME IS AN INTIMATE PROCESS”

has made good on his own promise. This month at Design Miami, he is launching Aman’s interior design studio and its first collection of furniture

– a limited-edition line named Migumi, designed by Japanese architect Kengo Kuma.

Kuma, a visionary known for merging architecture with nature, designed Aman’s Amanpuri retail pavilion in Thailand and, most recently, Aman Miami Beach, which is expected to be completed in 2026 and will be the architect’s first residential tower in the US. His furniture collection – there are 30 editions of the table and dining chairs (22 of which are reserved for resident-owners at Aman Miami Beach) – was conceived as part of the Miami project. “We could imagine the space where furniture would be placed,” Kuma says of the oak pieces, “and focused on the shadow created by the light through the windows.”

The skeletal timber framework recalls some of Kuma’s most spectacular architectural buildings – the aesthetic synergy deriving from a design language that reinterprets traditional architecture



DESIGN

AMAN FOR ALL SEASONS

Obsessed with the zen hotel retreats? Now you can buy the furniture. Jackie Daly gets the first look

for the modern age. Kuma attributes this specifically to the use of *kigumi*, the Japanese art of wood joinery, which was employed when handcrafting the furniture. “It is also an element found in our architecture,” he continues. “Ise Jingū [Japan’s Grand Shrine of Ise, which is constructed solely from jointed wood] is rebuilt every 20 years, and the wood used for the construction is produced to that cycle. I think it’s important to control production in a sustainable economy – and the fact that wood is used in various scales, from architecture to furniture, makes it the most compatible material for us.”

The introduction of Aman Interiors is the next push in the brand’s lifestyle offering, which already extends its interests beyond resorts. So far it has forayed into skincare, fragrance, ready-to-wear and leather goods. Doronin has managed to preserve the brand of understated luxury first established by the Aman founder, Adrian Zecha, in 1988 at a further eight locations (which simultaneously preserve the magic six-to-one ratio of staff to guests). Aman now has 35 hotels, resorts and residences in 20 countries. Last year, it opened its first New York destination, an 83-suite hotel and 22 branded residences by architect Jean-Michel Gathy – and just last month a new Residences in Tokyo.

Location, architecture and design go hand in hand with the brand’s ethos. “Aman comes from the Sanskrit word for peace; everything we do is discreet and private – the minimalist design, the low lighting and cosy ambience,” says Doronin. “Now our clients are buying residences and want our furniture to keep the Aman style.” As such, the brand has quietly established a London design studio – a centralised base for its international pipeline of projects, which comprises architects, designers and procurement specialists.

The studio is headed up by Morad Tabrizi, CEO of interiors. “Creating a home is one of the most intimate processes you can go through with a client – it’s a transaction that requires a considered understanding of the person – and we’re doing it through the design lines of Aman with a focus on provenance, craftsmanship and materiality,” he says. “We’re creating truly bespoke pieces, designed in London but manufactured as close to each project as we can. We are collaborating with the architect, as we have done with Kengo Kuma in Miami, and going forward will develop hero pieces of limited editions in partnership with architecture and design greats.”

Doronin, who is also founder and chairman of OKO Group, has become a serial star-architect collaborator. His house (one of several) in the Barvikha Forest near Moscow was designed by the late Zaha Hadid, who sketched its spaceship-like form on a napkin when the two met in London. It remains her only completed private residence (2018) and, as with Kuma, the pair developed a powerful rapport: Hadid is reputed to have dubbed her client the “Russian James Bond.”

The Aman CEO now has his eye fixed on new design aspirations. “We want to create a standalone gallery space and grow different products, but very carefully,” he says. As for the launch at Design Miami, there will be no fanfare. Tabrizi says they are doing things the Aman way: “We will be hosting a cocktail event at Mr Doronin’s private residence on Star Island with key members, residents and people from the design community” he says. “It will be a very intimate gathering.” ■HTSI



Top left: the lobby at Aman Miami Beach, which will be completed in 2026. Top centre: a suite at Amangani, Jackson, USA. Above: the collection is made using the Japanese art of *kigumi*

KENGO KUMA FOR AMAN OAK MIGUMI CHAIR, POA



Below: Kengo Kuma, the architect behind Aman buildings in Phuket and Miami, has now created its first furniture collection

KENGO KUMA FOR AMAN OAK AND MARBLE MIGUMI TABLE, POA





SOPHIE BILLE BRAHE

sophiebillebrahe.com

THE FIND



SMART INVESTMENT

Supercharge your DIY with
this sleek cordless drill

EDITED BY **CLARA BALDOCK**
PHOTOGRAPH BY **VANESSA McKEOWN**

HOTO 12V brushless
drill with LED display
and USB-C charging
port, £122.73,
hototools.com

WHAT WILL YOUR NEXT WATCH BE?

YET ANOTHER CHRONOGRAPH

Contact any watch boutique

AN ASTEROID THAT STARTS YOUR FERRARI

Only available at **SENTURION**

COMPATIBLE WITH:

FERRARI
LAMBORGHINI
PORSCHE
MCLAREN
ROLLS-ROYCE
BENTLEY
AMG
BUGATTI
ASTON MARTIN



SENTURION®

THE ONLY WATCH IN THE WORLD THAT STARTS YOUR SUPERCAR

8 BERKELEY SQUARE, LONDON



COLHAY'S LAMBSWOOL SHAWL COAT, £675



One of my earliest style memories is, as a 12-year-old, being dragged into a shop with my grandfather, who was determined to find something that I considered to be the height of anti-fashion: a dark brown, chunky, shawl-collar cardigan. At the time, it was the least appealing garment he could have chosen for me to wear. Now, thanks to menswear's long-running obsession with comfort and "stealth wealth", big, luxurious knits are enjoying a renaissance.

"Chunky shawl-collar cardigans and big cable-knit sweaters are the two knitwear designs that are everywhere at the moment," says stylist Benedict Browne. "They tap comfortably into an old-money aesthetic seen at Brunello Cucinelli and Tom Ford, or even at independent brands such as Thom Sweeney and Valstar."

This season's most sophisticated knitwear makes deft use of texture, including big rollnecks, polos or sweaters knitted from melange yarns. One of Brioni's key pieces is a handsome crewneck with a dégradé effect, where the sweater's colouring morphs subtly from mid-grey at its hem to off-white at the collar. Another standout includes a thick green rollneck in sumptuous cashmere and silk. Canali has taken a different but equally interesting approach, knitting rollnecks from curly bouclé yarn, while Luca Faloni's chunky cashmere cardigans feature nifty patch pockets and buttons made from horn.

Not that the Italians deserve to garner all this winter's knitwear glory. In Scotland, Begg x Co specialises in exceptional cashmere and lambswool sweaters, and is this season offering a hefty eight-ply yacht cardigan and slubby rollneck. The brand's global commercial director, Oscar Macdonald, says that as well as opting for chunkier knits, men are now embracing colour: "Whether bold or nuanced, colour choice is out there, bringing joy and

Above, from top: BEGG X CO cashmere Yacht cardigan, £1,095. SAMAN AMEL cashmere hand-knitted rollneck, €1,400. LUCA FALONI cashmere Hunting cardigan, £675



CANALI WOOL-MIX TURTLENECK, £475

TREND

GRANDADDY COOL

Shawl necks, cardigans and chunky sweaters are now the height of fashion. Aleks Cvetkovic selects the hits of the knits

optimism to the season. Cashmere tends to be very safe and neutral in tone, but as a natural fibre it carries colour really well."

Heavy knits are increasingly becoming the focal point of men's looks – replacing blazers in the office or as an option for eveningwear. Swedish tailoring brand Atelier Saman Amel makes custom knitwear for clients, and has seen an upswing in orders of jumpers to wear beneath their suits and separates. "We've been experimenting with

"IT CAN BE STEALTH WEALTH OR SERIOUSLY WILD"

how to make something simple – such as a nice pair of trousers or a cashmere jumper – the focus of your outfit," explains co-founder Dag Granath. "We've moved away from very fine, subtle pieces of knitwear that sit under jackets to heavy, more expressive pieces that stand alone with tailored trousers."

Luxury designers are also inflating the proportions of their sweaters. Dior Men artistic director Kim Jones's AW23 collection features generously sized cable knits that nod to a '20s collegiate look, finished with split sleeves that add volume and a satisfying "swishiness" to the humble crewneck. Hermès's menswear designer Véronique Nichanian

DIOR MEN WOOL-MIX CABLE-KNIT SWEATER, £2,000



PAUL SMITH

sent patchwork-knitted rollnecks down the runway, while Gabriela Hearst has created giant cable-knits that stretch all the way up to the chin. Statement pieces such as these have their own appeal, Browne says. "Aside from the stealth-wealth look, you've got some seriously wild knits at the moment, particularly in The Elder Statesman's collaboration with Zegna, which has a bold, technicolour aesthetic. If you want a bit of fun."

In this vein, London-based knitwear brand Colhay's makes a formidable shawl wrap coat that falls to the knee, with overlapping front panels, belt and whopping collar. A luxurious statement piece, each coat is knitted in Scotland from pure lambswool and weighs between 1.2 and 1.4 kilograms. "The shawl coat is intended to be worn as outerwear and it's the chunkiest piece in our collection," founder Ronnie Chiu explains. "It's like a blanket but you feel dressed-up wearing it. It looks great with light-washed jeans, a denim shirt and a pair of Chelsea boots. It's the perfect look for somebody to wear to lunch."

Are cardigans really going as far as to replace coats and jackets? "I think the answer is yes," says Browne. "I really like pairing a big, indulgent shawl-collar cardi with a neat merino rollneck beneath. Go tonal navy on navy, or cream on cream, and wear with formal trousers. Think of the cardigan as a blazer replacement, and keep it simple." ■HTSI

Above: ZEGNA x THE ELDER STATESMAN AW23. Below, from top: BRIONI cashmere and wool dégradé sweater, £1,960. GABRIELA HEARST cashmere Ray sweater, \$4,900





BOODLES

A Family Story
Since 1798

The Spencer Twins wear *Beach & Florentine*

Trust me,
she WANTS JMc



JESSICA M^cCORMACK

JESSICAMCCORMACK.COM

What is it about being completely trapped, inches from death and unable to escape that so fascinates us? These are my thoughts as I watch *The Deepest Breath*, a Netflix documentary on freediving, which has been called one of the world's deadliest extreme sports. "It's black. It's dark. You feel locked inside," says the film's protagonist, Alessia Zecchini, an Italian freediving champion. "You can see things that don't exist."

I'm watching the film while travelling along the French coast to Marseille, the Mediterranean Sea shimmering under a bright September sun. As I reach the historic old harbour, dusty pink façades bathed in afternoon light, I clock the island prison of Château d'If in the distance, one

"FREEDIVING IS A GAME BETWEEN THE WILL AND THE BODY"

of the cornerstones of Alexandre Dumas's *The Count of Monte Cristo*.

This time tomorrow I will be in that water, taking a freediving course courtesy of the Swiss watch

brand Tudor – which has been supplying diving watches to navies around the globe since the 1950s – and its ambassador Morgan Bourc'his. The three-time world champion hosts freediving masterclasses in the south of France (france.dune-world.com), including yoga, relaxation and breathing sessions to prepare for holding one's breath in a pool and ocean.

Super-lean and athletic, Bourc'his is casual in flip-flops as he greets us poolside. There's something intimidating about a man who has reached depths of 109m. Capable of holding his breath beyond seven minutes, in freediving circles Bourc'his is known as "Mr Perfect".

"When you freedive you put your body and mind into an abnormal situation – you immerse yourself and hold your breath," Bourc'his says, his chiselled face all the more intense when he looks at you. "The breath is very intimate. It's an autonomous function in the body, like the cardiac, digestive and excretory

ADVENTURE

TAKE A DEEP BREATH

What draws people to one of the world's most dangerous sports? *Ming Liu* goes freediving

functions. But this is the only one which you can take control of with your will – until it takes the control back," he says, somewhat ominously. "Freediving is a game between your will and this autonomous function."

He talks about softness and slowness, economy and energy conservation, and repeatedly tells us to "take your time". During a yoga class to "unlock the body" we focus on our sensations. Next is a breathing session with Jerome, who teaches in a school for scuba, freediving and whale-watching in Antibes. Jerome is Bourc'his's opposite: bearded and teddy-bear-like, part surfer dude, part guru. He has us practise several mental and breathing exercises, such as counting as we inhale, then exhaling for double that time. "You will see that in just a few minutes, day after day, you can relax quickly and efficiently," says Jerome in his sing-song voice. "It's a good tool to help you relax, not just for freediving."

Armed with new techniques to maximise our oxygen capacity,

we change into wetsuits. My apnoea – the term for "not breathing" that has roots in the ancient Greek word for breathless – is only a measly 35 seconds. But underwater it feels like aeons.

Bourc'his has us do it again, following a science pep talk. Apparently all of us can hold our breath for three to four minutes without any training, he promises. He conjures up images of us in utero, when we were submerged in amniotic fluid – and tells us about the mammalian diving reflex. This is essentially a kind of automatic power-saving mode that is triggered in all mammals when the body, and face, hits water. The heart slows – to as little as five beats per minute, he says – and oxygen is conserved.

There are a host of ancillary health benefits too, such as lowered anxiety and inflammation: the same science that's been

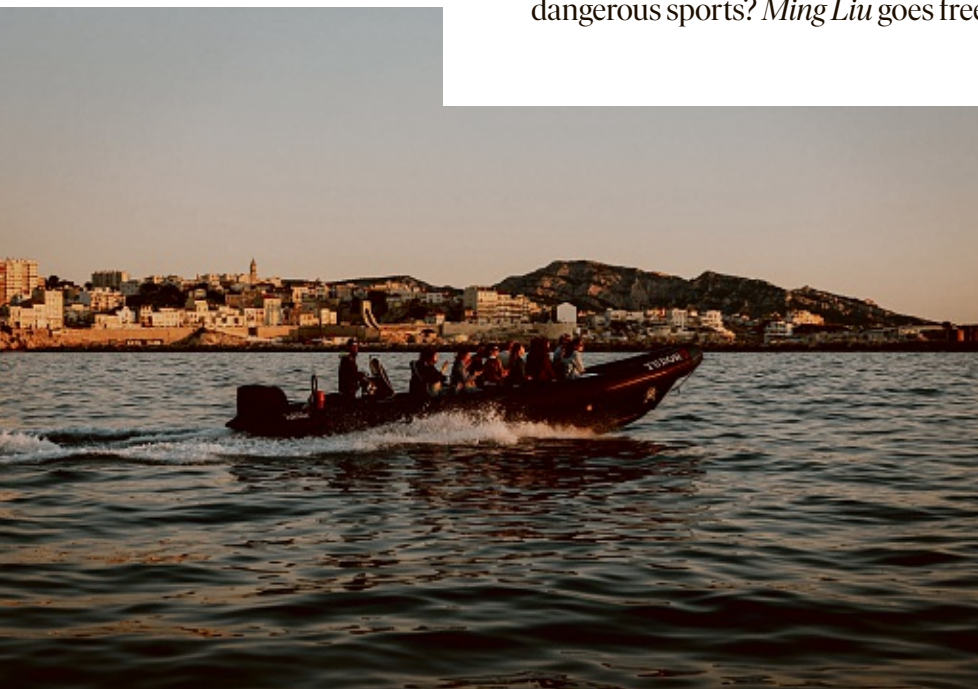
pounded on by "The Iceman" Wim Hof, whose method is similarly rooted in breathing and controlled exposure. Holding onto the edge of the pool, I immerse myself in thoughts of the mammalian diving reflex and, trying to relax, reach a full minute



TUDOR
TITANIUM
PELAGOS 39,
£3,930

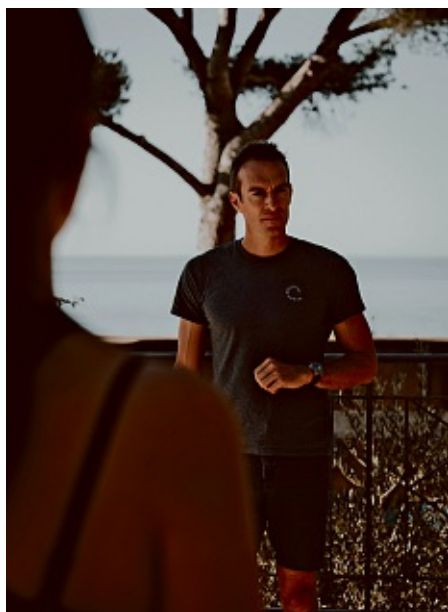


Left: the author freedives in the Mediterranean. Below left: the boat heading out of Marseille





The author underwater wearing the Tudor Pelagos 39. Below: Morgan Bourc'his instructs the group



underwater, then 1:40, finally 2:25. I'm baffled – feeling rather pleased with myself.

It's short-lived. We depart Marseille on a speedboat and anchor off a rocky coast of limestone cliffs. In the ocean, temperatures are nippier and the waters much choppier. There's a rope to aid our descent, but salt water counteracts that by making us more buoyant, and there's the water pressure to add into the mix. As a scuba diver, I'm no stranger to equalisation – a technique of popping your ears to match the pressure around you. "Free" of diving equipment and struggling not to exhale, however, the task feels Herculean.

But all this pales in comparison to what I find the most disorientating: depth. As I pull myself down the rope – one metre, one equalisation at a time – I'm thrown into a panic. Seawater is heavy stuff (840 times more dense than air at

sea level). I can't stop visualising the wall of water building up above me. Every metre down is every metre up on the return. The mammalian diving reflex is no solace: I'm only below the surface for 30 seconds but already my legs feel weak, my head is about to explode and my diaphragm is convulsing. It's terrifying. Back at the surface, I ask Jerome about the jerking diaphragm. He says it's simply a reaction, the body signalling that I have excess carbon dioxide; divers often experience multiple convulsions. I should take that merely as information – and lean in to the experience. "When you

MY HEAD IS BURSTING; THE SILENCE IS TOTALLY ENGULFING

scuba-dive you explore the environment. When you freedive you explore your mind and body," he reminds me.

I eventually reach 8m. We each discover what works for us as individuals. For me, that's closing my eyes, which I find blocks out the "information" from my body.

In the early morning the Mediterranean's azure waters are noticeably calmer, the city of Marseille just beginning to stir. The night before, mimicking an actual freediving championship, we declared the depth we intended to reach in competition. I want to get to 10m. That's only two more pulls down the rope, two more equalisations, and then a blissful return to the surface.

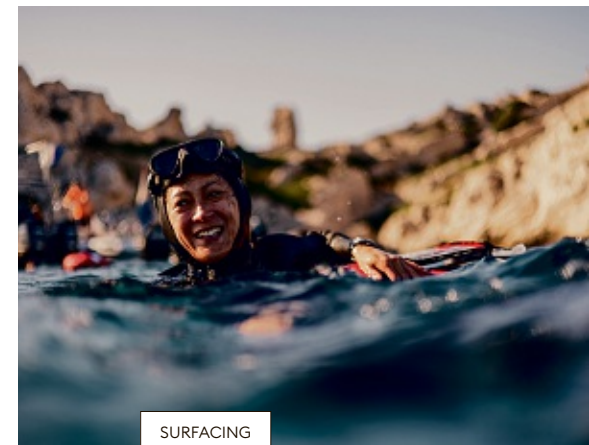
Competition protocol dictates that divers must conclude their dives with three sequential tasks: nose and mouth remaining out of the water, they must remove their mask, signal an OK hand sign, and then say, "I am OK." For competing pros surfacing off the back of minutes-long dives at triple-digit depths, that protocol is hardly straightforward; there's tons of footage in *The Deepest Breath* where failing leads to disqualification.

Eyes closed, I begin my descent, pausing with each pull down the rope to equalise, waiting for that tiny squeak in the ear. A barely audible noise but my signal to continue. Descending without proper equalisation is a real danger and can cause permanent damage. My head is bursting, my body is fighting to return to the surface,

but I open my eyes to glimpse the rope. The silence is totally engulfing. The diaphragm jerks. Pull, equalise. Pull, equalise... Somewhere around 8m, I can't equalise. My final target is just in sight but my body spasms. I shut my eyes, willing it to pass. I push air into my ears again. A faint peep on one side. I pull down again, repeat, equalise, grab my tag at 10m and furiously swing my fins round. I start my ascent, slow and soft, but my mind in terror. I arrive at the surface and exhale forcefully. Clenching the buoy, I compose myself. Mask, signal, "I am OK." I've only done 10m but I feel confused and discombobulated.

I'm not sure I have the kind of obsession to venture deeper in the water. But I do know something's changed. "By holding your breath, you get to understand a lot about yourself," Zecchini says in the documentary. In freediving, mental and breathing exercises elevate relaxation to an international sport; there is also that penetrating focus on a goal, not to mention the challenge to lean into something so disorientating. These, I realise, are tools for everyday life.

Back on terra firma, it's our last evening and we take photographs with Bourc'his, beaming with our certificates. Bourc'his retired from competing professionally when his daughter was born ("I can't fail now, I'm a father"), but the sport still permeates his life. "It influences how I function – how I relate to people and face situations," he says. It's something I hope to use in my future too, Bourc'his's advice to "take your time" forever ringing in my ears. ■HTSI
Ming Liu travelled as a guest of Tudor Watches



SURFACING FROM A DIVE

WATCHES

Wrist and reward

All-action watches for modern adventurers



BLANCPAIN bronze-gold Fifty Fathoms 70th Anniversary Act 3, £28,200



OMEGA ceramic Seamaster Planet Ocean Dark Grey, £21,000



LONGINES stainless-steel and ceramic HydroConquest GMT, £2,550



BREITLING stainless-steel Avenger B01 Chronograph 44, £6,350



TAG HEUER gold Carrera Chronograph, £18,750



ZENITH stainless-steel Chronomaster Sport, £9,300



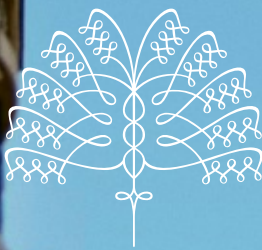
BELL & ROSS ceramic BR 03-92 Diver Tara, £4,990

PLATINUM BORN

Shine Bright. Be Extraordinary.



US platinumborn.com UK rox.co.uk



RAFFLES

A royal LEGEND,
A CULTURAL CELEBRATION

LE ROYAL MONCEAU, RAFFLES PARIS

SINGAPORE BALI UDAIPUR SEYCHELLES MALDIVES CAMBODIA JAKARTA MANILA HAINAN
SHENZHEN MACAU ISTANBUL DUBAI MAKKAH DOHA WARSAW PARIS BOSTON LONDON

RAFFLES.COM

ASK ADEELA

Where did my glow go?

Adeela Crown's guide to the best acids and peels



ELEMIS Peptide4 Overnight Radiance Peel, £60



PAULA'S CHOICE Skin Perfecting 25% AHA + 2% BHA Exfoliant Peel, £42



CHANTECAILLE Purifying and Exfoliating Phytoactive Solution, £78



OMOROVICZA Copper Peel, £99



DRUNK ELEPHANT TLC Sukari Babyfacial, £72



EVIDENS DE BEAUTÉ The Total Shield SPF50 PA++++, £140, harrods.com

Let me begin by saying two things: firstly, acid peels are undervalued for their glow-inducing power. If you are looking to brighten a dull complexion, these are fantastic. Secondly, the days of the acid peel that could kill a houseplant are long gone.

I began my own acne scar-fighting journey with one such dreaded in-clinic peel, which fizzed and sizzled on my skin. Thankfully, the advent of ablative and non-ablative lasers in the early 2000s mostly swept these harsh peels away, but a new generation of at-home peels have also since emerged that can restore glow brilliantly. They can tackle a multitude of issues – from acne and blemishes to pigmentation and fine lines.

Peels work by dissolving the glue-like bonds of dead skin beneath the surface, thus speeding up cell renewal, and also the production of collagen and elastin. As a general rule they are low-tech, speedy and less expensive than a professional facial.

But first, a breakdown. What is a peel? There are numerous kinds and formulas. Hydroxy-acid peels don't involve much downtime and won't flake the skin. There are three main types. Alpha-hydroxy acids (AHAs) are mostly derived from plant-based sources. Glycolic acid is derived from sugar cane and helps to encourage cell turnover for speedy exfoliation; lactic acid from sour milk is good for smoothing and softening rough skin; mandelic acid from bitter almonds helps to even skin tone; malic acid from apples helps to smooth fine lines and wrinkles; and citric acid has the ability to clear excess oil.

Beta-hydroxy acids (BHAs) such as salicylic acid, derived from white-willow bark and leaves, help to purge the pores of oil and calm inflammation. The ancient Sumerians and Egyptians used these acids as remedies for pain and inflammation. AHA and BHA combination peels, in rinse-off formulas, tick off multiple skin concerns in one go. Paula's Choice Skin Perfecting 25% AHA + 2% BHA Exfoliant Peel (£42) is great for reducing fine lines and crepey texture while also unclogging pores, as is Drunk Elephant's TLC Sukari Babyfacial (£72). I recommend using potent peels such as these once a week. Start slow, and be sure to give the skin time to recover. (I am not a fan of daily-use peels. As Dr Hauschka once said: "Scrub the bathroom, but never your face.")

If your skin is sensitive or suffers from breakouts or rosacea, then poly-hydroxy acids – PHAs – may hold the key to retexturing without the irritation. PHAs have anti-ageing properties without causing inflammation. Chantecaille's Purifying and Exfoliating Phytoactive Solution (£78) gently resurfaces with the swipe of a cotton pad. When I have hard-to-extract whiteheads, this is my failsafe – it dislodges congestion within a few days.

For a holiday-season party glow, overnight peels are a smart choice. La Mer's The Micro Peel (£225) is a bi-phase formula that sees a marine enzyme ferment work in tune with the skin's circadian rhythm. It's my go-to for special occasions, and after I leave it on overnight my skin looks refreshed and radiant. I suggest going for peel products labelled for daily use such as Elemis Peptide4 Overnight Radiance Peel (£60), but only doing two night treatments a week.

If you are looking for in-clinic treatments, a good place to start is the Obagi Blue Radiance Peel. A series of these peels immensely helped with my own



"SCRUB THE BATHROOM, BUT NEVER YOUR FACE"

post-inflammatory hyperpigmentation (£150 per session at Dr Leah's clinics; three to six sessions recommended).

Moxi is a gentle "lunch-break laser" – an anti-ageing laser peel that takes less than 12 minutes.

It comes with a little downtime; the skin goes through a micro-peeling stage a few days later, but it's really quite minor. At Mallucci's clinic in Mayfair, Moxi can also be boosted with BBL, a broadband light laser treatment (£1,350 a session including BBL; three to four sessions recommended four weeks apart).

Before you begin an at-home treatment, I recommend first creating a clean canvas. Omorovicza Copper Peel (£99) smooths the complexion without downtime. Two mini tubes contain the Copper Gluconate paste and the lactic acid activator – mix together and leave on the skin for two minutes or less. The peel foams up and after the two minutes, I usually rub it into the skin using my fingertips before washing off. Equally, what you put on your skin after

the peel is as important as the peel itself. Skin will be fragile and particularly vulnerable to sun damage, so apply a non-greasy broad spectrum sunblock such as Evidens de Beauté's The Total Shield SPF50 PA++++ (£140, harrods.com). Then you really can ramp up that luminous glow. ■HTSI

@adeelacrown

LA MER THE MICRO PEEL, £225



ASKADEELA

Do you need advice on menopause skin, party looks or brilliant eye creams? Send your questions to askadeela@ft.com and she will address your concerns in an upcoming column



Jean Schlumberger by Tiffany



TIFFANY & CO.



BY APPOINTMENT TO
HRH THE PRINCE OF WALES
MANUFACTURER AND SUPPLIER OF FOOTWEAR
CROCKETT & JONES LIMITED, NORTHAMPTON



CROCKETT
& JONES

MADE IN ENGLAND | SINCE 1879

Alex

Black Patent

Our elegant, wholecut Oxford
Perfect for formal evening wear

CROCKETTANDJONES.COM



How I CHANGED my HEALTH fate

Diagnostic testing flags up a huge range of issues – both lifestyle and hereditary. So what do you need to know? *Maria Shollenbarger* reports

ILLUSTRATION BY GUS SCOTT

A late-spring morning; ping goes my inbox – an invitation to experience “a new era in advanced personalised and preventative” healthcare. The email is from a private clinic in Mayfair called Hooke, self-described as “the most comprehensive diagnostics, screening and health-management service currently available, we believe, anywhere in the world”. Impressive, though perplexing; two months earlier, passing through Singapore, I’d had extensive diagnostics done at the brand-new Chi Longevity clinic, which made more or less the same claim.

Both Hooke and Chi bring multidisciplinary medical teams under one (very fancy) roof to service an emerging cohort: people who want to actively prevent themselves from getting sick, growing old and having diminished brain function. These ultra-diagnostics mine the most vanguard science available to tell you everything about your health (including things you may not be sure you want to know, such as genetic predispositions to disease). The promise: armed with the results, you’re armed to change your health fate.

The diagnostics, sold as packages, harness various combinations of advanced imaging technology, DNA analysis and blood panels for hundreds of markers, as

Annoushka



Lovelock Star in 18ct gold and diamond, worn with Knuckle chains.



ANNOUSHKA

41 Cadogan Gardens, London, SW3 2TB

annoushka.com • 0800 138 1659

well as exhaustive functional evaluations: fitness, nutrition, musculoskeletal health. Cognition and psychological state are assessed, too. All told, the tests take days (or multiple visits) to complete. AI systems generate some results; the team analyses and reviews everything. They're then presented to clients, along with a super-tailored programme of fitness and nutrition recommendations and, when necessary, physio or medical therapies. A follow-up support period (in Hooke's case, with membership) gives you access to your doctors for six months, at which point you're re-tested with many of the same protocols. The whole can be repeated annually with an ongoing membership. The prices? At Hooke, a full programme starts at £15,000; at Chi, S\$15,000 (about £9,000). Hooke offers an abbreviated version of its testing and reveal for £7,500. Chi's "Stage 1" basic intake is S\$3,250 (about £1,950), and

A LOT OF SUBSCRIBERS AREN'T CLOSE TO "OLD"; MANY ARE IN THEIR 40S

diagnostics and follow-up can be cherry-picked from a longer list.

What's unique about Hooke, Chi and their kind is in the combination. First, access to cutting-edge science: some of the technology – MRI and ultrasound imaging, genetic testing, continuous glucose monitoring – isn't new; it just tends to be largely the preserve of the medically unwell.

Now, says Chi's founder, Professor Andrea Maier, it's being deployed "to optimise your body, your health, at this moment. And that leads to preventing age-related disease 20 or 30 years down the line." Second is your team of top-tier healthcare professionals – ones who normally don't communicate with each other, actively collaborating on your behalf and contextualising your results to create as holistic a picture as possible, after which you get them more or less on call.

And who is signing on? A lot of subscribers aren't anywhere close to "old"; many are in their 40s. I had a 53-year-old's curiosities: how my brain looks post-pandemic, having in that period drunk more wine than is strictly considered healthy and picked back up a smoking habit from my 20s (judge not, etc). I am also curious about my bones. And about my genes; what I might be predisposed to – whether high cholesterol, or the breast cancer and multiple sclerosis in my family tree.

These ultra-diagnostics are increasingly big business: preventative medicine has officially moved from the biohacking fringes to the moneyed mainstream. Andrew Huberman, a neuroscience professor at Stanford university, demystifies longevity science and medicine for more than 5mn followers at @HubermanLab and on a weekly podcast. Peter Attia MD, formerly of the National Institutes of

Health, has his own podcast, *The Drive*, that examines the metrics of biological ageing; he featured alongside Chris Hemsworth in the National Geographic docuseries *Limitless*, and plans to be able to cross off a fit checklist (such as climbing four flights of stairs in three minutes and doing a 1.5-mile hike) when he's 100.

Mark Hyman – Cleveland Clinic Center for Functional Medicine founder, author of *Young Forever* and silver-fox sexagenarian (biological age: 43) – has recently created Function Health, an online subscription with testing for 100 blood biomarkers, access to "actionable insights" and one three- or six-month follow-up session. It's a sort of entry-level version of what Hooke and Chi do, with prices starting at (a relatively reasonable) \$499 a year.

Of course, the world's elite medi-spas – Chenot Espace, Clinique La Prairie, SHA Wellness and Palazzo Fiuggi among them – have been offering variations on diagnostic packages for years, though the six-month follow-up isn't included in the price. Some are looking at diversifying that model: at Palazzo Fiuggi, doctors will soon "coach" and counsel patients throughout the year.

Hooke's HQ is a blinding-white townhouse a block off Grosvenor Square; behind the door all is light timber floors, contemporary art, nubbly chenille upholstery and a big subterranean gym. Chi's coolly neutral offices, on a high floor in Singapore's elite Camden Medical Centre, are even sleeker. Even so, the actual assortment of diagnostic tests aren't especially pleasant to have. Electrodes and oxygen-monitoring masks were affixed to me as I pedalled furiously on stationary bicycles. Contrast dye was injected into my bloodstream for a CT angiogram, an image of the heart and coronary arteries ("Just so you know, you may feel like you're weeing yourself when it goes in," warned the technician. Yep; indescribably weird). I had a DEXA scan for skeletal integrity, breast and organ ultrasounds, and a one-hour, mildly claustrophobia-inducing head, thorax, abdomen and pelvis MRI. I huffed repeatedly into spirometers to gauge my pulmonary function, and squeezed mightily over and over on a grip-strength dynamometer. I dispensed many, many vials of blood.

My Hooke reveal – part "Biopportrait", part action plan – ran to 92 pages, with excellent layperson's explanations of the more occult medical language. Chi sent a link to a personalised interactive Reveal Portal, a dashboard with anatomical animations, drop-down menus and scroll-over text boxes. It was dense with graphs and columns, correlating data to levels of specific risk. Some are shaded in tones of green-yellow-orange-red – an optimal-to-*EEK* spectrum.

It opened with a diagram of my biological age, calculated across various "clocks" – epigenetic, microbiome (gut), blood and one called glycan (basically, an indicator of my inflammation and immune response). My epigenetic age is 58 – five years older than my chronological one; it relates strongly to lifestyle, however, and can be reduced with behaviour changes. My glycan age is, by contrast, just 29. Apparently, I'm genetically predisposed to combat cellular inflammation like a champ.

The Hooke report foregrounded my brain-scan results, for good reason: there were a few instances of white-matter hyperintensities. These may indicate cerebral small vessel disease (CSVD), which can eventually result in cognitive impairment (and, way down the geriatric line, vascular dementia). They're a blanket marker of ageing – one study published in the open-science journal *Frontiers* found that 80 per cent of white people over 60 have them – but the Hooke team considered my instance a bit high for 53. Among the possible causes: high blood pressure (nope – mine's always been optimal); high cholesterol (there is that, a bit) and... smoking. Nothing like an A4-sized image of lesions on your brain to help you quit.

And that's the point. Because, if you're essentially a healthy person, the life-extension onus is largely on you, not



your doctors. A further reduction in my biological age could be achieved by adding a few weekly servings of fatty fish, beta glucan-rich foods (oats, mushrooms, seaweed) and cruciferous veg to my diet. They also recommended adding two high-strength nutritional supplements and a couple more strength-training sessions to my weekly schedule. The directives aimed to lower my cholesterol, redress an acute imbalance in my omega 6-to-3 ratio and slow the mild osteopenia – a precursor to osteoporosis – in my lower spine

NOTHING LIKE AN A4-SIZED IMAGE OF LESIONS ON YOUR BRAIN TO HELP YOU QUIT

and hip. If I adhere strictly to the plans I've been given, the changes should be quantifiable. Hence the members' follow-up, culminating in re-testing: the proof is in the broccoli, I guess.

A few months before meeting Hooke's team leader, Dr David Porter, I'd been told by an orthopaedic surgeon that I'd probably need a total knee

replacement within four years. Porter – who runs Opus Biological, a sports clinic in Marylebone treating joint pathologies with stem-cell therapy – aspirated my knee joint, created a targeted strength-training regimen and recommended injections combining PRP and hyaluronic acid, after which, he said, I may be able to start some (light) running again. And no, I don't need surgery any time soon.

"We can deliver results in four to six months if we [comprehensively] onboard our clients, not just to the diagnostics but especially to the interventions," says Chi's Maier – whether those are drug prescriptions or joint-strengthening squats. That's part of the value-add: the specificity, not just the sophistication, of the diagnostics. "It's kind of like a smartphone," she continues. "I always update my software."

But how much do you really want to know about your future? A friend texted me about halfway through my reporting for this piece: "I'm reminded of the wise words of a physician I know: 'A happy man is an undiagnosed man.'" I, by contrast, walked into the office of Palazzo Fiuggi's geneticist with a detailed family-disease history and requested he test for all of it. In the event, I've no pathogenic indications for hereditary breast cancer or MS. I do have two for hypercholesterolemia. And – slightly chillingly – Palazzo Fiuggi's results found a rare POLG gene mutation, which, had it manifested, could have led to an increased risk of progressive muscular weakening and even partial paralysis.

How much do you want to know – and how much you're willing to do about it – are decisions to make before you go all in on a £15,000 healthcare plan. Once in, you may well change your mind about both: but the science is compelling. Ultimately, Maier says, "It depends on the client – how much risk do you want? It's shared decision-making, and we predict what you can get out of it, telling you what the evidence is. And then it's your choice." ■ HTSI chilongevity.com; hooke.london; palazzofiuggi.com





BOVET
1822

Château de Môtiers

The Récital 26 Chapter Two

bovet.com



His



perfect 10

In the decade since Nicolas Ghesquière was appointed at Louis Vuitton, he's cultivated a powerful elite. Using key pieces from his 38 collections, we celebrate his heroes. Words by *Jo Ellison*. Interviews by *Sara Semic*

Photography by *Bibi Cornejo Borthwick*
Styling by *Isabelle Kountoure*



ALICIA VIKANDER wears AW14

The Swedish actor trained as a professional ballet dancer with the Royal Swedish Ballet School before pivoting to acting in her late teens, and was propelled to fame after winning an Oscar for her portrayal of the painter Gerda Wegener in *The Danish Girl* in 2016. A Louis Vuitton muse since 2015, for this shoot she wears the opening look from Ghesquière's AW14 collection, which she first wore eight years ago when she starred alongside Bradley Cooper in the kitchen drama *Burnt*. She picked up her Academy Award wearing a bespoke yellow ballgown by the designer – a moment that transformed Ghesquière's reputation for exceptional red-carpet gowns. "I love the fact that fashion allows me to step into different personas and shoes and really push those boundaries, but [Nicolas] just always makes everything still feel like me," she says, "like an extended and bigger version of myself."



JENNIFER CONNELLY wears SS16

Jennifer Connelly has been a muse and friend of Ghesquière's ever since she first wore a custom gown by the designer, then at the helm of Balenciaga, to pick up an Oscar for her role in *A Beautiful Mind* in 2002. The strapless, tiered taupe dress marked Ghesquière's major red-carpet debut. "I really appreciated his vision and his confidence as a designer," says the actor, seen here in the Bubble minidress and painted leather waistcoat from the SS16 show. "His work is so innovative and pioneering, and he's made such bold choices, from making a short dress for the Met Gala to putting big combat boots or sneakers with a dress – those kinds of choices that we now take for granted."

PREVIOUS PAGES: ALICIA VIKANDER: HAIR, RUDI LEWIS; MAKE-UP, HÉLÈNE VASNIER. THIS PAGE: JENNIFER CONNELLY: HAIR, LAURENCE WALKER; MAKE-UP, CELIA BURTON. OPPOSITE PAGE: RIANNE VAN ROMPAEY AT VIVA. HAIR, RUDI LEWIS; MAKE-UP, HÉLÈNE VASNIER



RIANNE VAN ROMPAEY wears RE15

With her striking red hair and freckled porcelain skin, the Dutch model's Pre-Raphaelite beauty has made her a catwalk regular ever since her first major season: she was exclusively booked to close Ghesquière's debut show for Louis Vuitton in 2014. "It's quite emotional for me because his 10-year anniversary is also my 10-year anniversary in the industry," says Van Rompaey, seen here in the high-waisted lemon-yellow trousers and perforated sweater from the Resort 2015 collection. "That show changed my life. I still remember exactly how the show space looked, and how scary it felt to walk, as the stairs were in this weird shape and it was my first time in heels." She's since gone on to front multiple campaigns for the brand, travelling everywhere from Rio de Janeiro to Palm Springs. "I've met some of my best friends at Louis Vuitton. It's been a really important thread throughout my life."



DOONA BAE wears AW18

The first time that Doona Bae met Ghesquière was at Louis Vuitton's cruise show outside the Prince's Palace of Monaco in 2014. "He was so smiley and nice, and I just fell in love with his work," says the South Korean actor, who has appeared in Netflix hit series *Kingdom* and *Sense8* and is starring alongside Anthony Hopkins in the upcoming sci-fi film *Rebel*

Moon. For this shoot, she wears a houndstooth wool waist-trainer and leather trousers from AW18. "He presents a vision of women that is strong but still very feminine and delicate." Having worked as an ambassador for the maison since 2016, she says her favourite memory was closing the Cruise show in Kyoto in 2017. "I remember I was struggling a bit with how to walk on the runway but Nicolas was like, 'Doona, don't worry, just be yourself. You've got this', and making me feel better. That was a really special moment."

THIS PAGE: DOONA BAE; HAIR, PETER GRAY; MAKE-UP, MELARTER; OPPOSITE PAGE, LOUIS AND THE YAKUZA; HAIR, PETER GRAY; MAKE-UP, MELARTER



LOUS AND THE YAKUZA wears SS21

The trailblazing Belgian-Congolese singer and rapper Lous and the Yakuza – whose sound blends silky R&B with trap and Afrobeats – describes working with Ghesquière, who custom-designed her tour outfits for her most recent album, *Iota*, as “a delight. He just understands who I am as an artist, and my style, and incorporates that into his vision.” For this shoot she wears a sequin-embroidered silk minidress and bomber jacket from the SS21 collection. “It’s very shiny and intense but casual at the same time because the cut is kind of boyish and it’s not tight on the body. I love how he always works with unconventional shapes and pairs something super-girly with something like this huge jacket to make it more edgy. It’s like you care and you don’t care at the same time.”

“IT’S HARD NOT
TO BE HAPPY IN
HIS CLOTHES –
YOU JUST WANT
TO DANCE”

HAIM wear RE22

Sisters and bandmates Este, Danielle and Alana of the indie rock band Haim joined Ghesquière’s roster of house ambassadors last year – though they’ve been fans of his ever since they were teenagers in LA. “We grew up dressing ourselves and going to thrift stores trying to recreate his looks, so when we found out Louis Vuitton was interested in working with us, it was like this holy grail,” says Danielle. “I feel like we manifested it,” chimes Alana, the youngest of the trio. They wore his leather trousers and bralettes throughout their worldwide tour for *Women in Music Pt III*. “It’s hard not to be happy in his clothes,” Alana adds. “I feel like the second you put on his clothes you get an overwhelming feeling, and I think it’s because he’s so vibrant. Like, as soon as I put on these clothes [for the shoot], I just wanted to dance and have a good time, and it’s because he is that person – he puts that into his creations.” Here, the trio wear the admiral-style jackets, shirt and trousers from the Resort 2022 collection. “Like, why don’t I own this?” asks Alana.







RENATE REINSVE wears SS19

The Norwegian actor was on the verge of quitting to start a new career in carpentry when she landed the lead in Joachim Trier's 2021 film *The Worst Person In the World*. The film earned her the Cannes Film Festival Award for best actress and catapulted her to stardom; she is next to star alongside Pedro Pascal in horror film *Weapons*. For this shoot, she wears a sculptural sequin-embroidered mesh dress from Ghesquière's sci-fi-flavoured SS19 collection. She describes his creations as having a liberating effect. "Coming from Norway, where we have tall poppy syndrome and you're not supposed to stand out, being in these clothes for the first time I feel very powerful," she says. "They bring out a part of me that I haven't been able to have out that much – the powerful, beautiful part."

PREVIOUS PAGES: ESTE AND ALANA HAIM'S HAIR, LAURENCE WALKER, DANIELLE HAIM'S HAIR, PETER GRAY, MAKE-UP, CELIA BURTON. THIS PAGE: RENATE REINSVE: HAIR, PETER GRAY, MAKE-UP, MEL ARTER, OPPOSITE PAGE, LEA SEYDOUX: HAIR, RODI LEWIS, MAKE-UP, HÉLÈNE VASNIER



LÉA SEYDOUX wears SS20

The French actor, who has worked with leading directors including Quentin Tarantino (*Inglourious Basterds*), Abdellatif Kechiche (*Blue is the Warmest Colour*) and Mia Hansen-Løve (*One Fine Morning*), as well as starring in two Bond films, has been a Louis Vuitton muse since 2016; she first appeared in the brand's travel campaign shot in Luis Barragán's candy-coloured ranch in Mexico. "For me, he's a real artist in the sense that he's created his own language of fashion and a real 'Ghesquière' silhouette," says the actor, seen here in a chevron-print wool waistcoat and wool suit from SS20. "And I love that he's inspired by so many things, from architecture to cinema to painting. He's just full of life and he has this real curiosity and depth – even in his clothes, you feel his emotion and his sensitivity."



ANA DE ARMAS wears SS22

Ana de Armas describes her first meeting with Ghesquière at the AW21 show in the Louvre as “love at first sight”. “There’s this closeness to him. He’s always hugging, and you just feel that there is no façade there,” says the Cuban-Spanish actor, whose film roles include a CIA agent in *No Time to Die* and a hologram in *Blade Runner 2049*. Wearing an embroidered silk slip dress from Ghesquière’s 19th-century-inspired SS22 show, she says her favourite-ever Louis Vuitton look was the custom-made silver silk organza gown she wore to this year’s Academy Awards after being nominated for best actress for playing Marilyn Monroe in *Blonde*. “I told [Nicolas] and my glam team that day that I wanted to feel like myself, and for people to see me and not the dress or the make-up or the hair, and he just got it. I felt so comfortable and effortless – that dress was literally my skin with sparkles.”

THIS PAGE: ANA DE ARMAS: HAIR, RUDI LEWIS; MAKE-UP, HÉLÈNE VASNIER. OPPOSITE PAGE: MONA TOUGAARD AT ELITE. HAIR, PETER GRAY; MAKE-UP, CELIA BURTON



MONA TOUGAARD wears SS17

Scouted at the age of just 12 in her hometown of Aarhus, the 21-year-old – who is of Somali, Ethiopian, Turkish and Danish heritage – went on to win Denmark’s Elite Model Look Competition at 15, and has since become one of the most sought-after faces in the industry. She first worked with Louis Vuitton for the AW19 show and has been a regular presence on Ghesquière’s catwalk. “It’s always like working with family,” says the model, who here wears a cut-out, brick-red silk dress from the SS17 collection. “He’s super-loyal and has a really good energy, so you’re always happy at the fittings and at the shows – he just makes you feel comfortable.”

It's an early summer's day in July and Nicolas Ghesquière is seated in a garden room at the Ritz Paris – huge cream sofas, squishy cushions, a gentle breeze wafting through the orangerie. The season is poised at that last heady moment before the fashion cycle ends and the industry takes its customary break. The mood is end-of-school anticipatory – and Ghesquière is feeling good.

At 52, the designer, artistic director of womenswear at Louis Vuitton, is still blessed with the swarthy good looks that made him a pin-up when, at 25, he was appointed creative director at Balenciaga. But today he seems less brooding. Perhaps the California sun has mellowed him? He goes there regularly with his partner Drew Kuhse. The couple have bought the Wolff Residence, which he describes as “one of the smallest” houses by John Lautner. The cliffside 1,664sq ft home was built by the modernist architect in 1961, a feat of futuristic geometry and rock face that looks precisely like a Louis Vuitton show set.

Or maybe it's the pace of life that finds him living between an apartment on Paris's Quai Voltaire and his country home. He goes there at weekends: his family are

“HE ALWAYS STICKS TO WHO HE IS. HE'S A TESTAMENT TO NEVER GIVING UP YOUR VISION”

near (he was born in Comines, on the Franco-Belgian border) as well as a gang of friends who live close enough to cook together. “It's like we're a unit,” says Ghesquière. “It's the place where we just drop everything.” It's also where his Labradors, Leon and Achilles, keep a primary residence.

Or maybe it's simply that after 10 years at Vuitton (following 15 years at Balenciaga), Ghesquière has taken on an elder's status, and with it a sage equanimity. In his time at the brand there have been a raft of innovations, two new pre-collection shows put on the schedule, and the rapid expansion of a clutch of different categories. The LVMH-owned fashion house has doubled in size in the past five years, and become the world's first luxury brand to exceed €20bn in annual sales. And while recent figures have been more subdued, Louis Vuitton is still an industry colossus: expected to make €30bn in sales in the next few years, according to estimates from HSBC.

In a world in which designers have come and gone, and brands have been rebuilt from scratch, destroyed and then rebuilt again, Ghesquière's Vuitton has become a fixed point in an ever-changing landscape. But what is his Vuitton? It's certainly not safe. The designer has always delivered new and unusual propositions, blending the history of fashion with an almost childlike admiration for the futuristic. He's delivered boxing shorts with 18th-century-style frock coats, and vast tiered dresses that look like chandeliers with gender-fluid suiting. If he does have a *modus operandi*, it has been to confound expectations – all the while delivering the bags on which the Vuitton fortunes have been built.

Ghesquière's challenge has been to reconcile the very masculine, heavy trunk on which the LV brand was founded with the sensual femininity required of womenswear. “But that's also the beauty of Louis Vuitton,” he says, speaking perfect English with a very French vocabulary. “Vuitton is not a masculine brand but it's coming from the [idea of] function. My role has been to develop what is feminine at Vuitton.”

To help him, Ghesquière has gathered a powerful elite of actors, influencers, musicians and personalities. Some,

such as Jennifer Connelly, have been his friends for decades; others, such as the Norwegian actor Renate Reinsve and the Haim sisters Alana, Danielle, and Este, are more recent pals. All are distinct as independent talents, but together they form an extraordinary tribe.

“He's become a dear friend over the years,” says Connelly, who first wore a Ghesquière-designed dress when she was Oscar-nominated for *A Beautiful Mind* in 2002. “He's one of my favourite people. But also I think he has a singular talent as a designer. His work is so innovative and pioneering, but it's always grounded in a deep understanding of the history of fashion and proportion on the body, so his looks, even when they're more adventurous, somehow feel tethered.”

Swedish actor Alicia Vikander has worked with Ghesquière since 2015: in 2016, he dressed her in the romantic yellow gown in which she collected an Oscar for *The Danish Girl*. She also asked him to work on her costumes for *Irma Vep*, the 2022 TV miniseries about an American actor who stars in an adaptation of the French silent film *Les Vampires*. “He's an artist at the top level of his craft,” she says, “but he works to a schedule. He always has an eye towards the past, it's clear references – it's music, art, and architecture – but then he makes his twist, and it's so clearly a work of Nicolas.”

“What I love is this mix of futuristic sci-fi and very romantic,” says Léa Seydoux, who has worked with Ghesquière since 2016. “I love this contradiction and this paradox. This is what I find amazing about his creations. There's something about his clothes: they are functional but – and maybe it's a cliché – you feel strong in them.”

“They're friends first,” says Ghesquière of his ambassadors. “It's so personal. You want them to feel the best they can. You get into their private life. You get into their family. But it's when they start to wear the clothes in real life – when you spot them on

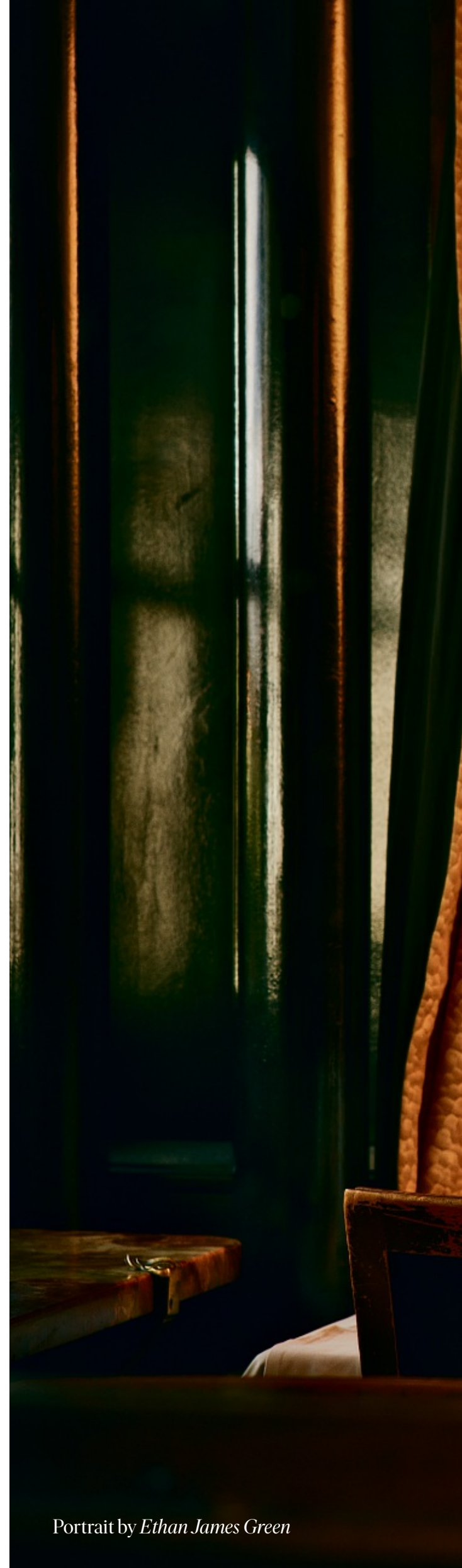
the street – that means everything.” He pauses. “Most of them ask me to do their wedding dress. And I love doing it.” He considers his role in various unions: “Statistically, I'm not too bad. So far, my couples are quite solid.”

Identifying, or even creating, the iconography of a brand is one of the most important challenges for a designer: think of Dior's Bar jacket, Chanel's 2.55 handbag or, more recently, Margiela's Tabi shoe. One of the biggest tasks at a big accessories house in which the ready-to-wear is quite new is trying to weave the offering into a bigger narrative. It's even more important in the social-media age, where, as Ghesquière says, the brand must communicate “the whole coherency in around 12 minutes”.

“One of the missions I was given was to sublimate the classics of Vuitton,” explains Ghesquière, who took over from Marc Jacobs, who had launched Vuitton's ready-to-wear in the 1990s. His first handbag, the *Petite Malle* (in which the proportions of the trunk are shrunken into a tiny *minaudière*), was an indefatigable hit. There were more: “I did the Twist Lock, I did the City Steamer. I did Dauphine [a bourgeois-style satchel], which is a huge success. I did the Loop. I don't like to call them *gamme générale* [general line] like they do,” he continues. “But it's interesting to see how many top sellers now are coming from the catwalk.”

Ghesquière is clearer today on his house signatures. “It's been 10 years of development. It's not only about logos,” he says. “It's also about details, like the chain on a T-shirt, the little patch of leather you find on the bags. It's not only about branding. Even on the clothes for the show, when I'm finishing the outfit, my last question is, ‘OK, how do we finish it with details?’”

In future, he sees the industry as being far more localised. But in addition to producing more locally, from more locally sourced materials, he also anticipates that brands will have to adapt to a greater range of sensibilities. He can already see it at the shows, where the brand's



Portrait by *Ethan James Green*



most valued clients are invited to exclusive appointments at which they are invited to pre-order pieces from the catwalk. "People want things that they will find exclusively, or [that are available] only for them at that moment," says Ghesquière. "More and more, they'd like to have a special one of those designs." Increasingly, he's seeing a move towards more exclusive, customisable pieces.

Ghesquière hasn't been one to follow fashion. "He's never trying to stick to or to follow trends," says Lous and the Yakuza, the Belgian-Congolese singer and rapper who wore Louis Vuitton on her recent tour. "That's quite bold in this industry where there's sales and profit and benefits and all these things. He always sticks to who he is. He's a true testament to never giving up on your vision."

"I believe you have to desynchronise – do you say that?" says Ghesquière, when asked about his creative impulse. "It's a process to make room for what's coming, and also to keep celebrating what you want to do." His work continues to mine favourite references – he still adores *Dune* and *Star Wars* – although his current obsession is schlocky-horror films. "I've been going to the movie theatre in LA. I've been watching a lot of Brian De Palma recently. The aesthetic is very inspiring. And I've been watching *Less Than Zero*" – the cult 1987 film based on the book by Bret Easton Ellis. He stops. "Oh my God, you're going to watch this movie, and you're going to go, like, 'What is he thinking!'"

If film, architecture and music remain his touch-points, his motivation stays the same. "You've probably heard it 100 times," he says, "but I'm always inspired to imagine a person in an environment, or in that moment. That's what makes me do clothes. What makes me the best, I think, at what I do, is to imagine, what is she wearing? What is the feeling? Is it covered? Is it sensual? Is it protection? I always think I'm a little off time. Some people say sometimes I'm too early, but I'm not sure it is. Because I have this retro thing too. The time clash, for me, is super-important." He thinks about his earliest work experience in the workrooms of Paris: "I probably learned that from Jean Paul Gaultier..."

Ghesquière is very aware of the hugeness of Louis Vuitton, and how to keep his head. "Michael Burke [the former CEO of LV] gave me some great advice when first I joined. He was like, 'There is a *force d'inertie*.'" He is referring to Newton's second law of motion which, as my GCSE-level physics understands it, is a force that convinces someone they are moving in a direction other than the direction of force. "It's true in fashion. Because things spin around, and you can go with the thing. There is that feeling where you have to just be solid. It's constantly on the move."

He is the last person to experience inertia. "I know where we are going. I know where we want to go," he says. "I think we want to have fun first. We want to feel good. We want to try to live well and not be completely overwhelmed."

Neither is he interested in pursuing his own label. "Maybe if I had a radical proposition," he shrugs, "but do we need another brand?" Instead, he wants to look towards the next 10 years with Vuitton: he renewed his contract with the house in November. "Louis Vuitton is only my second house, and it's not only a big one, it's a beautiful one," he says. "And I'm super-happy because what I get at Vuitton, I get 100 times more. And this depends most of the time on the people around. That's what I'm grateful for and what I cherish." He grins. For all the centrifugal spinning, fashion is "still a wonderful industry". ■HTSI

Left: Nicolas Ghesquière at Le Voltaire, Paris

Hair, Rudi Lewis at LGA, Laurence Walker at Streeters and Peter Gray at Home using Guerlain. Make-up, Hélène Vasnier at Home, Mel Arter at Julian Watson and Celia Burton at CLM. Nails, Christina Conrad at Calliste. Set design, Aymeric Arnould at Open Space Paris. Seamstress, Carole Savaton at Atelier on Set. Production, Michaël Lacomblez at Louis2. Photographer's assistants, Stuart Hendry and Ian Kirby. Digital operator, Stefano Poli. Stylist's assistants, Aylin Bayhan, Tomasso Palamin, Cecilia Baistrocchi and Anne Cecile Lemée. Hair assistants, Céline de Cruz, Irene Brenda Ohale and Vincent Zimmerlin. Make-up assistants, Xiao Yuan Yang, Ana Jeric and Viviane Melo. Manicure assistant, Marieke Bouillette

HAIR: PIERRE SAINT SEVER AT ARTBOARD. GROOMING, MIN KIM AT STREETERS. PRODUCTION, LOUIS2

Only have limited time in the Japanese capital? *David Coggins* offers an essential guide to the city “where no place is too unexpected to be brilliant”. Photography by *James Harvey-Kelly*



Tokyo, I love you



Inside Maisen restaurant in the Aoyama shopping district. Above left: the skyline from the Mandarin Oriental hotel



A room at the Mandarin Oriental Tokyo looking out over the city



Left: the author in a traditional yellow Tokyo taxi. Bottom: at the Sukiyaki-style restaurant Botan. Bottom left: fish on display in the food hall at Isetan department store

Not all jet lag is created equal. The best jet lag, in my experience, takes place in Tokyo. Unable to sleep, you rise early – and I mean *early* – whether you want to or not. But don't despair; you look out over the city at 4am and watch the sun come up over a sea of buildings as the day turns to colour. You might visit

the soaking pool at the Mandarin Oriental when it opens at 6am sharp; this has a great view too. Then head back to your room for a Japanese breakfast – which includes baked fish, miso soup, rice and green tea – a terrific meal that feels indulgent yet virtuous.

Now, you've already done a lot, but there's so much more to do. This is Tokyo. Tokyo! City of action and contrasts, of intensity and crowds, of modernity and design. I lived here when I graduated from college in ancient times and, like many people, I fell in love. I still try to return most years, and I'd like to say that this makes me an expert; but Tokyo is constantly evolving. There are new restaurants, new stores, new trends. Often this is for the best, sometimes (as in the destruction of the classic midcentury lobby in the Hotel Okura), for the worse. But it's a thrill trying to keep up; Tokyo is exhilarating even when it's overwhelming.

In Tokyo if something looks good, it *is* good. Street food, vintage stores, tea houses, ramen shops (as they call them here): all are expertly carried out. There is honour in good soba in a train station. You can get a quality onigiri, or rice ball, in a 7-Eleven. Conversely, do not be put off by a name that seems like a pun or is possibly misspelled. You will drink well in Benfiddich, a bar presumably related to his sibling, Glen.

If you try to impose order on Tokyo you might want to think again. You simply can't judge a restaurant or store based on its location; no place is too unexpected to be brilliant. Get used to thinking you're in the wrong spot. You may be in a fluorescent-lit office building basement, or 30 floors up, but open the door and you're transported to a different world: a wood-lined room with tatami mats, a welcome from an elegant woman in a kimono. That's the thrill of being here.

GET USED TO THINKING YOU'RE IN THE WRONG SPOT

During a few days in Tokyo you'll find some obscure favourites, but you still want to visit the classics.

A good place to start the day is Isetan, the legendary department store. Take the escalator downstairs into the wild and wonderful food hall (most Japanese department stores sell food on the lower level). There are rows of kiosks, their employees in charming uniforms, which offer immaculate boxes of chocolate and inviting cakes; people line up for bread as it comes out of the oven. There are bento boxes of prepared food – gyoza, sushi, sashimi. You can buy suspiciously perfect strawberries or rarefied soy sauce, serious Japanese whisky or pristine tofu. There's a fishmonger, a butcher, rows of saké bottles and many fancy ladies. And it's all one floor below designer handbags. Visit the home-goods floor for ceramics, teapots, chopsticks, lacquer bowls and an endless selection of gifts that they'll wrap exquisitely for your friends.

It's also worth a pilgrimage to Daikanyama T-Site, a remarkable bookshop that will make you calculate how much space you have left in your bag. At the least buy the latest copy of *Casa Brutus*, or any of the wonderful magazines you can't get back home. The elegant Café Anjin upstairs is lined with painted panels and bound collections of old magazines, in case you need every issue of *The World of Interiors* from the 1980s.

Around the corner is Okura, an inspiring clothing store in a lovely old building. They sell a mix of new and traditional clothes and random yet charming objects. You might find a perfect canvas bag, old jewellery or indigo-dyed T-shirts for children. There's a real sense of discovery, and somehow it all makes sense.



Down the hill is Nakameguro, an intimate part of town where you can walk on quiet streets along the canals (it's less quiet, but even more lovely, in spring during cherry-blossom season). Here you'll find small stores, airy cafés and the excellent Cow Books. You'll also cross paths with an increasing number of dog groomers who shape toy dogs with the precision of bonsai trees in a series of silent comic performances, which you can observe through the windows.

In Tokyo there are too many great places to eat to limit yourself to three meals a day. This is a city of specialists – restaurants that prepare one food, sometimes only one way. At Maisen, an institution in Aoyama, the lively shopping district, you order tonkatsu, fried pork cutlet served with brown sauce that's just sweet enough. Have a draught beer, and you can't believe you lived so long without it.

For terrific yakitori try Toriyoshi Ginza. The chefs, each in his own distinctive headband, are meticulous, and they keep old-fashioned fans in their waistbands in case the fire gets too hot. You watch your dinner – skewers with different parts of a chicken – prepared in front of you, and keep ordering as you go along. Tsukune, a chicken meatball, is a favourite; but fear not the chicken skin. Vegetarians can enjoy shiitake mushrooms, shishito peppers, sweet aubergine and quail's eggs, all straight from the grill, with just enough salt to make you order another beer.

Parts of Tokyo are still that rare word: foreign. Have you had natto, a fermented soybean dish? If you haven't, it may be too late to be swayed; it's an extremely acquired taste with a pungent odour to boot. And there are some things, it must be said, that are for very few palates. The hairy clam (ahem) I had at a sushi restaurant is not something I would recommend to friend or foe. But these moments, when you realise the limits of your own taste, are a good thing. You're reminded how big the world is.

If you're afraid of opening your mind then you'll never get everything that Tokyo can offer. You start with tempura, which always tastes better in Japan. The next thing you know you're dreaming of unadon (eel baked over coals and served over rice in a bento box), which you can get at the straightforward and excellent Unatetsu in Shinjuku. It's an absolute delight.

The Japanese are known for taking an article of clothing, like jeans or parkas or workwear, and obsessively improving upon the original (North Face Japan, overseen by the Goldwin group, is excellent). That is also true with food:

coffee (they are kings of the pour-over), French pastries (the café culture in Tokyo is truly committed) and latterly pizza (they've learned from the Naples experts). I tend to stick with Japanese favourites – like curry, served in a silver tureen and poured over rice. Sumatra Curry Kyoeido, near universities and publishers, is unfussy and feels like the right place for students, or for meeting an editor who's on a publisher's budget (which is to say: cheap).

More elaborate are the sukiyaki-style restaurants, usually on the formal side, with a heated pot at the centre of your table. In the historic Botan, a hostess in a kimono pours water and a house sauce (a proprietary mixture that tastes like slightly sweet soy sauce) into a large pot. Then you add various parts of a chicken that you cook until they look about right (she stops by to help). Dip that in raw egg, and you feel the warmth of eating well in an old room.

The shopping in Tokyo is international and you'll find the usual luxury suspects in showcase stores conceived by bold-name architects. I think the best Italian clothes are here, whether on the fifth floor at Isetan or the great Beams F; there are cult shirtmakers, soft-shouldered tailoring and terrific ties. Though if you're above 5ft 10in you'll be looking mostly at accessories. For the custom experience, consider Yohei Fukuda, the cult shoemaker who trained in England. He oversees a team of artisans whose work is so coveted you'll probably get your order in 2025. There's also the great Sartoria Ciccio, whose founder, Noriyuki Ueki, mastered his cutting skills at Sartoria Dalcuore in Naples. Now he makes beautiful Italian-inspired suits in a workshop with Bill Evans playing on the speakers.

Perhaps a little escape from the intensity of all this food and commerce is in order; if so, visit the Nezu Museum. It has a small permanent collection of Asian antiquities and good visiting exhibitions; but the main attractions are the extensive gardens and outdoor buildings, plus a delightfully photogenic teahouse with lovely paths and ponds that feel like a vacation from your vacation.

When the sun goes down, the city changes character again. People meet for drinks in hotel lobbies before their night on the town. A Japanese bar is a wonderful thing. Consider Grandfather's, one of the great record bars. This is another basement establishment where you feel like you're lost. You go down some stairs in a bright foyer off a busy street in Shibuya, open the door and step into another time and place. A handsome older man is smoking a cigarette behind the bar in front of shelves of records. He plays jazz and rarefied 1980s pop – write a request on a slip of paper and he'll find your favourite Talking Heads record in a second. (Smoking in Tokyo is still a factor; more bars than before are non-smoking, though some offer the dreaded cigarette chambers. You sit alone in what's essentially a sealed phone booth, which requires a real commitment to vice.)

More formal is Bar Suzuki, up an elevator in Ginza. I never get over the excitement of going to a bar on a high floor – it's like bar roulette. Sometimes you're not in the money; I've opened a door and found a sole patron singing a duet with the bartender, and beat a quick retreat. But at Bar Suzuki, you sit at a small bar in front of a young man in a white dinner jacket who knows what to do. If you are in the mood, for whatever reason, to have a Daiquiri, then he will make you an expert Daiquiri. Japanese bartenders are excellent. They take their glassware seriously, and their ice too, which is often cut to size with what looks like a small saw, and which, this being Japan, I suspect is designed specifically for this task.

Now look for one of the old-fashioned taxis, whose seats are often covered in lace, for a ride back to the hotel. I think we did well for ourselves. Tokyo is a city to give yourself over to, and doing that every day brings something unexpected and magical. When I go to bed, I keep the blinds open. If I'm over my jet lag, I want to let the light in. ■HTSI

David Coggins and James Harvey-Kelly were guests of the Mandarin Oriental Tokyo; rooms from ¥120,000 (about £660) excluding taxes



IF YOU'RE AFRAID OF OPENING YOUR MIND THEN YOU'LL NEVER GET EVERYTHING THAT TOKYO CAN OFFER

ADDRESS BOOK

Bar Benfiddich 1 Chome-13-7 Nishishinjuku, Shinjuku, +813-6258 0309

Beams F 3 Chome-32-6 Shinjuku, Shinjuku, +813-5368 7305

Botan 1-15 Kanda-Sudacho, Chiyoda-ku, +813-3251 0577

Cow Books 1 Chome-14-11 Aobadai, Meguro-ku, cowbooks.jp

Daikanyama T-Site 16-15 Sarugakucho, Shibuyaku, +813-3770 7555

Grandfather's 1 Chome-24-7 Shibuya, Shibuyaku, +813-3407 9505

Isetan 3 Chome-14-1 Shinjuku, +813-3352 1111

JBA Bar Suzuki 5 Chome-4-15 Ginza, Chuo-ku, +813-3572 0546

Maisen (Aoyama) 4-8-5 Jingumae, Shibuyaku, +8150-3188 5802

Mandarin Oriental Tokyo 2 Chome-1-1 Nihonbashimuromachi, Chuo-ku, mandarinoriental.com

Nezu Museum 6 Chome-5-1 Minamiaoyama, Minatoku, +813-3400 2536

Okura 20-11 Sarugakucho, Shibuya-ku, bluebluejapan.com

Sartoria Ciccio 5-4-43 Minami Aoyama, Minato-ku, ciccio.co.jp

Sumatra Curry Kyoeido Sun Building B1, 1-6 Kanda Jimbocho, Chiyoda-ku, +813-3291 1475

Yakitori Toriyoshi (Ginza) 7-2 Ginza, Chuo-ku, yakitori-toriyoshi.com

Yohei Fukuda 2F, 2-12-27 Kitaaooyama, Minatoku, yoheifukuda.com



Above: a beer at Maisen in Aoyama. Below: Café Anjin at T-site Daikanyama bookshop





Chefs cook chicken skewers at Toriyoshi Ginza. Top left: chicken simmers in the hot pot at Botan. Far left: a bonsai tree

NEW OLD MASTERS

Artists are playing with renaissance, romantic and rococo portraiture to tell a different story. By Victoria Woodcock



Is that an 18th-century portrait by Johann Heinrich Tischbein the Elder on display at contemporary art gallery Gagosian? Or a 17th-century work by Italian baroque artist Orazio Gentileschi at New York's James Cohan? Seems like it, but no. In recent months, a clutch of cutting-edge galleries have been diving into historic portraiture, but via artists who are flipping the script of the original images.

At Gagosian, the painting is by Polish painter Ewa Juskiewicz, who deftly recreates specific European portraits from the Renaissance to the 19th century, but with a significant twist. The sitters' faces are obscured with elaborate hairstyles, swaths of fabric or flamboyant floral arrangements. The process is part homage to the "extremely attractive and alluring" nature of the period; but also part critique, says Juskiewicz: "The stereotypes present in these paintings made me feel the need to break the existing canon and build my own, alternative story."

The results are wooing collectors. At Phillips in 2021, Juskiewicz's fungi-headed *Girl in Blue* (2013) sold for \$730,800 (over an \$80,000-\$120,000 estimate); at a Christie's charity auction in New York a year later, the elegantly altered *Portrait of a Lady (After Louis Leopold Boilly)* soared to \$1.56mn. In the past few months, she has launched a collaboration with Louis Vuitton – a bag version of her 2021 painting *Ginger Locks*, part of the house's Artycapucines collection – and opened a solo show of new work at Gagosian's LA space.

A number of other artists are riffing upon renaissance, romantic and rococo portraiture. New York-based Will St John, whose work was recently shown in London by Saatchi Yates, paints "Brooklyn bohemians" – from drag queens to trans models – in the formal style of Italian classical realism. In London, Chinese artist Xu Yang brings her own drag performances to the canvas with rococo opulence. French artist Diane Dal-pra strips back traditional motifs into almost abstract form, where a chignon of hair and planes of fabric allude to the figure. And Ayana V Jackson uses photography to build "historical allusions" of African and African-American identities.

James Cohan recently showed the work of Jesse Mockrin and refers to it as a "reframing of art history". A 2014 series by the Los Angeles-based artist in 2014 depicted K-pop stars in the manner that the Old Masters painted dandyish young boys. "Looking at androgyny and the disruption of codified gender norms is a through line in all of my work," says Mockrin, of a theme she more recently explored in a portrait of Billie Eilish – a work that spliced Caravaggio's *Boy with a Basket of Fruit* (c1595) with the singer's two-tone hair and long green acrylic nails.

Left: *Perhaps We are All Fictions in the Eye of the Beholder*, 2021, by Xu Yang. Right: *The Hunting (after Marie-Denise Villers)*, 2023, by Ewa Juskiewicz





CASSANDRA GOAD

ROI SOLEIL



147 SLOANE STREET

LONDON



Above: *Consider the Sky and the Sea*, 2019, by Ayana V Jackson. Right: *Herself Unseen*, 2023, by Jesse Mockrin

“In looking back to the Old Masters, Jesse holds up a mirror to reflect our current times, exposing the ways in which the biblical and mythological stories of her source material remain relevant,” says Cohan. The works in her newest series, *The Venus Effect*, recast paintings of women in front of a mirror through a feminist lens – from Giovanni Bellini’s *Young Woman at her Toilette* (1515) to Gustave Courbet’s *Jo, the Beautiful Irishwoman* (1865-66). “Most of these paintings were originally made by men and show an obsession with women’s vanity, lust and rampant sexuality – and how it caused so many problems,” says Mockrin.

“Historically, and today, the function of women is often reduced to objects to be watched, and the social pressure on women’s appearance can be difficult to bear,” adds Juszkievicz. But she has not limited her critique to works by men. *The Letter (after Adélaïde Labille-Guiard)* is a reworking of a 1787 painting by the first woman artist to set up a studio at the Louvre. The substantial folds of the subject’s dress are “expanded to the point of absurdity”, the head a bundle of fabric knots and twists, “creating a strange figure on the border between what is human and inhuman”.

And while Xu’s historical references include Caravaggio, Rembrandt and Velázquez, she also draws upon their less-celebrated female counterparts, from Italian baroque painter Artemisia Gentileschi to Swiss neoclassical painter Angelica Kauffman. The latter’s *Portrait of a Lady* was the inspiration for Xu’s Tate Collective commission: *Perhaps We are All Fictions in the Eye of the Beholder*, a painting in which Xu is shown as both model and artist in lashings of pink tulle and dramatic make-up.

“I became completely obsessed with historical portraits,” says 27-year-old Xu, who grew up in north-east China and was classically trained in painting before moving to London. “But here I discovered my own sexuality: being queer, being pansexual. Drag is a way for me to express my own identity; it’s liberating. This is a Generation X queer



Right: *The Other Room*, 2021, by Diane Dal-pra. Right centre: *Tink*, 2021, by Will St John



“IT SUBVERTS THE SOCIAL NORM AS WELL AS THE MALE GAZE”




Asian woman confronting the viewer. It subverts the male gaze as well as gender stereotypes and the social norm.”

Like Xu, Ayana V Jackson is her own subject; she uses her body to question the history of photography. Earlier this year, her work was the subject of a major exhibition at Smithsonian National Museum of African Art in Washington, and is currently on show at Mariane Ibrahim’s Mexico City gallery. Working between New York, Paris and Johannesburg, Jackson deconstructs 19th-century daguerreotypes and early-20th-century portraits to construct her own cast of characters – “people I would have wanted to meet, like Sara Forbes Bonetta [the orphaned west African princess who was a goddaughter of Queen Victoria].” In her *Take Me to the Water* series, she looked to paintings by the likes of Rembrandt but also to the *Portrait de Madeleine* (1800) by French Marie-Guillemine Benoist. “It was scandalous at the time that a black woman had been painted with such precision and beauty,” says Jackson. “I decided to use the same lighting, to normalise a black woman being presented in the [elevated] style of the Masters.”

For all these artists, there’s an evident delight in texture, colour and technique. Juszkievicz uses only traditional oil-painting, working with multiple glazes. Xu likens the process of layering pigments on the gessoed linen canvas to painting her own face, or producing a “painted version of an Instagram filter”. “Yang has amazing technical and colour knowledge,” says artist Victoria Cantons, Xu’s partner, with whom she also shares a studio. And for Dal-pra, who is particularly influenced by the Italian Mannerist style: “I like to challenge myself technically with the paintings”. But, she adds: “I’m interested in creating an atmosphere – a bit like when you try to explain a dream to someone.” ■ HTSI





The cosmic vision of Bijoy Jain

On the eve of a Paris exhibition, the architect invites *Praachi Raniwala* into his Mumbai home

Photography by *Ashish Shah*

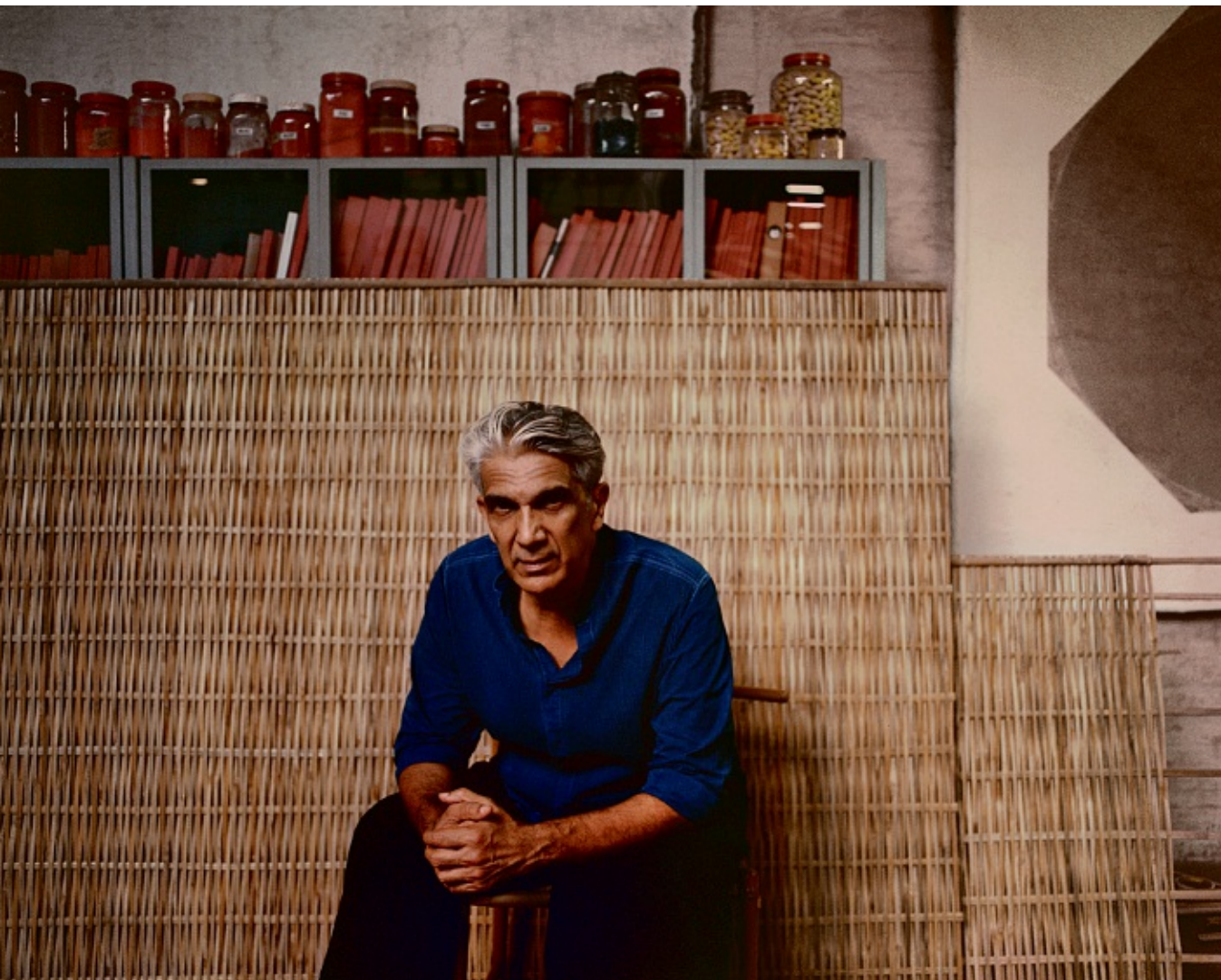
Architect Bijoy Jain would like you to scratch out everything you might have read or think you know about him. His much lauded use of natural materials, his rooted design language, his merging of tradition with modernity, his sustainability. It's all too limiting, he says: "It's a prejudice. People make these distinctions without asking me. I am only sustaining myself and my environment."

We are sitting in Jain's studio-home space in south Mumbai's Byculla neighbourhood, where he has lived for the past nine years. The director and principal architect of globally renowned firm Studio Mumbai – barefoot, dressed head-to-toe in navy blue – has a unique intensity. He speaks about staying centred and tuning into haptic – or tactile – consciousness. What shines through is a quest to work with materials, and to bring the elements – water, air and light, and emotion – into his designs. To this end, his latest project is entitled *Breath of an Architect*, an installation opening at the Fondation Cartier Pour l'Art Contemporain in Paris this December. Arranged across two floors, it brings together sculpture, rendered panels, bamboo frameworks and structures that evoke traditional Indian houses. Jain describes it as "a new space of quiet contemplation and reverie".

Born in 1965, Jain returned to India to set up his practice in 1995, after studying architecture at Washington University, and working in Los Angeles and London. Since then, Studio Mumbai has made a global name for itself with projects stretching from private houses across India to the restoration of a hotel in Japan and a winery in Avignon. Its multidisciplinary exploration of art, architecture and material has won countless awards; been acquired by the Canadian Centre for Architecture, MoMA San Francisco and The Pompidou Centre in Paris; and exhibited globally, including at the V&A in London, and architecture biennials in Sharjah (2013), Venice (2010, 2016) and Chicago (2017).

His purpose, he emphasises, is to move in a lighter way: "If you build from the resources immediately available to you, the distance is reduced. It's more intimate." Designs based on region or tradition, he

Left: Bijoy Jain in his home and studio in Byculla, Mumbai



Above: Jain in the Studio Mumbai space. Above right: animal sculptures in a courtyard. Right: *Prima Materia*, a bamboo pavilion work. Below: a spherical bamboo work in progress, plastered with cow dung, string and turmeric. Far right: the workshop space



“BIJOY’S AESTHETIC IS A NEW WORLD. IT’S PHYSICAL, IT’S MENTAL, IT’S ABSTRACT, IT’S EVERYTHING”

certain clay spotted on a street corner and used for a project. “You can tap into anything,” he says.

This attitude can be seen in projects around the world, which are designed in sympathy with their environments and natural resources. Take the Utsav House in the village of Satirje, Alibag (2008), located on an arid plateau and whose horizontal lines, concrete slabs, basalt stone walls and wood frames match the hues and textures of the landscape. And The Copper House II (2014) – built on an embankment made from a well excavation in a Chondi mango grove – whose slatted walls make it feel part of the dense forest. Or indeed the studio’s papier mâché-inspired throne collaboration with Hermès for Salone del Mobile, in 2021.

“There is something cosmic in Bijoy’s aesthetic. It’s of the present, the future and the past,” says Hervé Chandès, artistic managing director of Fondation Cartier. He describes Jain’s designs as presenting “a new way of talking about space and architecture. A new world, and a new beauty. It’s physical, it’s mental, it’s abstract, it’s everything.”

Breath of an Architect was conceived in Mumbai. “At its core is a question of, ‘How do you slow time down?’” says Jain. The answer? “Breathe.” And by “moving in the opposite direction of everything else”. This concept translates into four rooms where material, emotion and ideas of life and death come together – and visitors are invited to take a moment to think. One room, a hut constructed from bamboo tied with cotton, features a chair and a sculpture; another has a hand-fired brick and surkhi-mortar table plinth and a bamboo sculptural Tazia (a Shi’ite funeral procession monument).

Interior designer Rahul Chugh says that Jain’s novel and innovative play with materials is a window for others to explore more imaginative designs. “His attention to detailing is exquisite. The layering of the experience of the space, using elements like air, water and light [as part of the design]... it is ephemeral and holistic, and you cannot put that in a box.”

Does Jain think about legacy? “Not at all. I’m doing it for my pleasure.” To put it simply, he says, his designs are centred around bringing in the light – he compares it to cutting diamonds. “And what is the singular purpose of cutting diamonds? To refract more light. Generally refract. And if you ask me what I am doing, I only want to refract light.” ■HTSI

Bijoy Jain/Studio Mumbai: Breath of an Architect is showing at Fondation Cartier, Paris, from 9 December to 21 April 2024



believes, are simply too sentimental. “Trying to save craft. Trying to save the world. Forget it. The world will take care of itself,” he states matter-of-factly. “It’s just about being more economical in all aspects – with finances, energy or human resources.”

Today, in a sunlit central room, a group of workers is assembling a bamboo structure for the Paris show. The workshop-studio is spread over two floors, and outside, in a courtyard looking up to the trees and dancing dragonflies, the sounds of drilling and sanding of wood mingle with the barking of his dogs. In the distance is the rumbling of a local train. Jain delights in Mumbai’s resources, its energy and its heart. It’s why he renamed his eponymous practice Studio Mumbai in 2005. “The city has the kind of movement, diversity and materiality that you can tap into,” says Jain. “I don’t have keys to my house. Everything is open, except for the main gate.” Every corner of the city holds something – whether it’s the *naka* (curbside) workers who now gild for him, or a







BENNETT WINCH

HANDMADE IN ENGLAND



Well suited to the city

THE SUIT CARRIER HOLDALL IN SUEDE *by* **BENNETT WINCH**



Pay no attention to the 'gear' illusion, performance doesn't have to be ugly. Beware the pseudo rugged or the kinetic aesthetic. We seek form bound to function, with neither compromised in any way. The latest Bennett Winch Suit Carrier Holdall is made from moss backed waterproof suede - as refined as its cargo yet built to welcome the storm.



Our Suede Suit Carrier Holdall is a system of two parts. The inner holdall is made from a lightweight cotton twill, while the removable outer garment bag is made from a single seamless hide of our Storm Grey Suede – moss backed, and surface treated to be completely waterproof without comprising the unique character of medium temper napped suede. In addition, a military grade cotton webbing shoulder strap and British cast solid brass hardware ensure both are built for the long haul. The city is no place for the cumbersome. Get a handle on your tailoring.





LAPLAND ICE DRIVING

LIKE NOWHERE ELSE

Imagine yourself drifting at 125 MPH in total control...
...behind the wheel of the latest supercars with up to 670hp,
...round risk-free F1 circuits reproduced full-scale on a frozen lake,
...under the northern lights of Swedish Lapland.

Yes, you can!



WWW.LAPLAND-ICE-DRIVING.COM   


HUBLOT


OAKLEY


Champagne
HENRIOT
MAISON FONDÉE EN 1865

ALPINE


OETKER COLLECTION
Masterpiece Hotels

HECHTER
PARIS

Get in Touch and Book Now!
+44 (0) 1473 557 504



**NEST FRIEND**

As someone whose interest in birds has slowly progressed from getting a bird feeder, to staring for hours at that bird feeder, to buying a bird-feeder camera, this smart bird house feels like a natural progression. The bamboo case has an exterior camera (to watch birds going in and out) and an internal one which, one hopes, will ultimately reveal some nesting and hatching. Also tucked within the case is a battery (which is topped up using an external solar panel) and a WiFi antenna. The Birdfy app keeps you informed of comings and goings, and automatically records magic moments in the cloud (stored for 30 days) to download for safe keeping. I have champagne on ice for when the blue tits move in. *Netvue Birdfy Nest, £243*

**A CONTROLLED FLAP**

Presenting your cat or dog with the keys to the house is a solemn and moving moment for any pet parent. (OK, it's the back door, and you're tying it around their neck, but still.) This smart door allows you to set up separate permissions and schedules for each of your pets, so, for example, it can let your cat through at night while keeping your dog or kitten safe indoors, and prevent unwelcome visitors from wandering in. The door connects directly to your router (no external hub to worry about), with settings and notifications of entries and exits all controlled via the PetSafe app. Installation inevitably involves a certain amount of fingernail-biting DIY, but there's a video guide that will help to calm any anxiety. *Petsafe SmartDoor, £439.99*



GADGETS

Pet projects

The cat that no longer walks alone – and more

WORDS BY RHODRI MARSDEN

**ONE FOR THE FISH LIST**

As many fish keepers know to their cost, beautiful aquariums don't look after themselves. What appears to be a passive hobby actually involves some fairly gruelling maintenance, which needs doing carefully to keep the bioload balanced and the fish thriving. StayrAI's range of devices monitor the nitrogen cycle and intelligently manage water changes while keeping a close watch on pH and temperature. Rein can also control any additives your coral or microcrustaceans might depend on. Devised by techy fish obsessives at the University of Munich, the app-controlled system can be precisely tailored to any individual set-up, with (genuinely helpful) AI-driven systems available to assist with creating maintenance schedules. *StayrAI Rein, £690*

**DOG THEIR STEPS**

Pivo produces a range of face- and body-tracking camera mounts for phones or tablets, the Max being the latest and most fully featured. Pair your device with the mount, slot it in the top, and it'll follow your movements through a full 360°. Stick it on top of a tripod (Pivo do a sturdy one for £79.99) and you can immediately see why it's a hit with TikTok-ers recording clips that demonstrate their physical dexterity, but this is a versatile, solid bit of kit. The reason it's on this page: a firmware upgrade has just enabled dog tracking, allowing you to film Buddy or Lola as they hurtle about your local park while you run after them, waving a fluorescent ball launcher. *Pivo Max, £259.99*

The UK Office for National Statistics has noted it, the US surgeon general has warned of its dangers, the Japanese have struggled with it for years. Across the world, there's a growing epidemic of solitude and loneliness. Forming emotional bonds with pets is one way that societies have tried to overcome the problem and, according to Ali Ganjavian from the design firm (and Moggie's creator) Studio Banana, the relative autonomy of cats makes them the ultimate pets of the future. He also believes that their needs – and our relationship with them – are under-addressed. “Cats aren't very visible, they spend a lot of time alone,” he says. “When I walk my dog, it's part of my external identity. Not so much with cats.”

Moggie is a cat wearable that seeks to strengthen the bond between cat and owner by essentially making them less enigmatic and mysterious. “Cats evolved over time to hide their illnesses,” says Ganjavian. “Otherwise, in the wild, they'd be vulnerable. So it's hard for even the best cat parent to detect changes in their health. When a dog's not feeling well,

you see and hear it. Cats just disappear, get quieter, maybe sleep a little more.”

According to Ganjavian, 80 per cent of cat illnesses are manifested in changes in physical movement – the amount they walk, jump, play, eat and sleep. Moggie sits around the cat's neck, tracking its activity, storing

“IT'S HARD FOR EVEN THE BEST PARENT TO DETECT CHANGES IN THEIR CAT”

that data and bringing changes to your attention. Thanks to the ingenuity of some machine-learning engineers at MIT, it does so by translating the cat's behaviour into natural language. Effectively, you get texts from your cat telling you how they're doing: “Last night I had a 30-minute walk!”, “I'm feeling playful today!”

It may sound slightly frivolous on paper, but in practice it's cute and rather touching. The information stored in the app also has practical value. “Vets are saying, ‘Hallelujah, I have some data to look at,’” says Ganjavian. “The tendency is that you take your cat to the vet when it's too late. This provides knowledge to act early.” ■HTSI

@rhodri

DETAILS

Moggie by Studio Banana £149, moggie.me



TRAVEL NEWS

The real Disneylands

As the Walt Disney Company marks its 100th anniversary, visit the places that have inspired its most celebrated films

WORDS BY MARIA SHOLLENBARGER

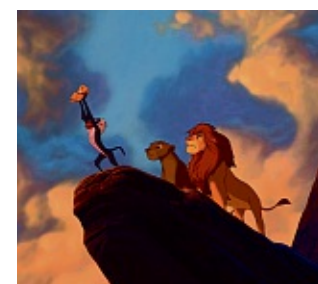
thanks to *Frozen*, the CGI blockbuster that riffs on Hans Christian Anderson's *The Snow Queen* (and has to date netted Disney almost \$1.3bn). The design and feel of Arendelle castle, in which sisters Anna and Elsa live, is based on Akershus Fortress in Oslo, whose history dates back to the late 13th century. It was besieged multiple times (but never breached) by various Swedish kings and marauders, and evolved eventually into a royal residence. It's also been used as a prison, and was occupied by the Nazis during the second world war. Today it's home to the country's Armed Forces and Resistance Museums. Inside are halls furnished with brass chandeliers, unwaxed timber floors and beautiful tiled stoves, with Gustavian sideboards and royal portraits against rough stone and whitewashed brick walls. All very accidental 21st-century chic. **STAY:** For tradition's sake book at The Grand Hotel in Oslo (grand.no, from about €295) where the suites bear names like Ibsen and Nobel, but inside it's a contemporary showcase. Or opt for Sommerro, the historic bathing house-turned-design hotel (sommerrohouse.com, from £225).



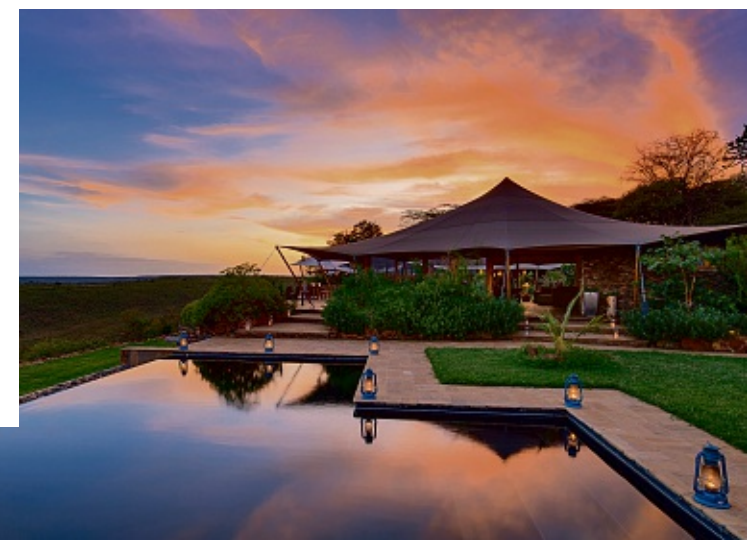
AKERSHUS FORTRESS, OSLO

THE LION KING ROARS TO LIFE IN KENYA "The Pride Lands" are what screenwriters called the landscapes in the 1994 *The Lion King* (much as we love Jon Favreau, who directed the 2019 remake, we still favour the former's look and spirit). The inspiration – instantly recognisable to any adult from many films besides this one (cue Meryl Streep's "I had a farm in Africaaaa...") – came from across east Africa. But the feels can all be recreated – megafauna, sprawling savannah, hakuna matata and all – in Kenya. Pride Rock, where the ensemble do their "Circle of Life" thing in the film, looks like the sere escarpments in Borana and Lewa Conservancies (Favreau's team apparently looked to the Chyulu Hills, some 40 miles to the south). The vast grasslands, shaded by majestic acacias, mirror the beauty of the Mara Reserves and Amboseli National Park. And the cool verdancy of Simba's Cloud Forest exists along the protected slopes of Mount Kenya – easily accessed from the National Park of the same name, on walking safaris. **STAY:** Cheli & Peacock Safaris (chelipecock.com) has been crafting east African safaris with a pronounced conservation bent for 38 years. The eight- or 10-day Kenya Skysafari variously takes in Loisaba, the Mara and Amboseli, staying at (excellent) Elewana camps and lodges, from \$9,144. ■HTSI

Above, from left: Elsa and Anna in *Frozen* (2013). Below, from left: Rafiki holds Simba and Nala's cub aloft on Pride Rock in a promotional shot for *The Lion King* (1994). Bottom: Elewana camp in Kenya



FROZEN DIGS IN OSLO Legion are the young women who've probably added Norway to their bucket list



Top: Schloss Neuschwanstein in Bavaria, which inspired the castle in 1959's *Sleeping Beauty* (above left)

Nothing says "Disney" like a towering, many-storeyed, multi-turreted pile with drawbridges, embrasures and vertiginously pitched gables. That was the logic in 1953, when Disney artist Herb Ryman sketched a master plan for an amusement park that would appeal to grown-ups and kids alike. Walt Disney was adamant: there had to be a castle that would act as a focal and orientation point. The result, in Anaheim, California, is most familiar to Disney-philes from its adaptation for *Sleeping Beauty* (1959) – and as part of the company's logo for decades afterward. Ryman based his designs on Schloss Neuschwanstein, built by Ludwig II of Bavaria in the mid-19th century – "in the style of the old German knights' castles," the "mad" king enthused to Richard Wagner, with "cosy guest rooms and a splendid view of the mountains of Tyrol". The interiors are bonkers, one long folly testifying to Ludwig's penchant for

Below: the Alcázar de Segovia in Spain, which inspired Disney's castle in *Snow White and the Seven Dwarfs*. Below right: the Parador de Segovia hotel



DOPEY IN SNOW WHITE AND THE SEVEN DWARFS (1937)



middle-age pomp and Wagnerian bombast. The views of Austria are a spectacle, and you can walk the grounds freely. **STAY:** In Munich. The city has great museums and Bavarian *Gemütlichkeit*, and Neuschwanstein is an easy day trip. The Cortiina (cortiina.com, from €269) is a modern (and much-loved) Munich institution, delivering boutique charm. **SNOW WHITE'S SEGOVIAN INSPIRATION** The fortified Alcázar de Segovia, overlooking the Unesco-protected Castilian city, has long been colloquially associated with *Cinderella*, but Disney – which marked 100 years of existence on 26 October – recently confirmed that artists used it as a model for the castle in *Snow White and the Seven Dwarfs*, released in 1937. The Alcazar packs in fascinating history, from its Roman foundations to the bursary, in a tower, of the 15th-century House of Castile; it was from here that the gold for Columbus's first foray into the New World came. Inside, all is very much aesthetic shock and awe. Corridors are lined with gleaming suits of armour; halls are crowned with spectacular carved- and gilded-wood ceilings, the wall bases lined in Moorish tiles; bedrooms are upholstered in tapestries, and the beds bowered in scarlet silk. It's enough to set imaginations of all ages alight. **STAY:** The Spanish Parador network of heritage hotels is a national treasure; the Parador de Segovia (paradores.es, from €92) is an extraordinary example, in that – unlike most of the others – it's modern, and really good-looking, designed by Joaquín Pallás in 1973. On a low hill outside the old city, it enjoys views, a full-service gym, pool, sauna and rooftop restaurant.

PHOTOGRAPHS: ALAMY (5); DEAGOSTINI/GETTY IMAGES; FRANK BIENEWALD/LIGHTROCKET VIA GETTY IMAGES; MARIO MORENO

WHY NOT ?



LUNAJETS

LUNAJETS.COM / +44 20 7409 5095

LONDON • GENEVA • PARIS • DUBAI • ZURICH • MADRID • RIGA • MONACO

LunaJets SA is a flight broker and as such arranges carriage by air by simply chartering aircraft from third-party aircraft operators, acting as agent, in the name and on behalf of its customers. LunaJets SA only acts as an intermediary, does not itself operate aircraft and is not a contracting or an indirect carrier.



Shouldn't your life's work be you?

As you race through the busy days of your life, you can be forgiven for forgetting how important your health is, how much your body needs attention.

Chenot Palace is one of Europe's most advanced health wellness retreats where we partner with you to reset your body's natural rhythm. We aim to optimise your potential and help improve your overall health, resilience and adaptability to life.

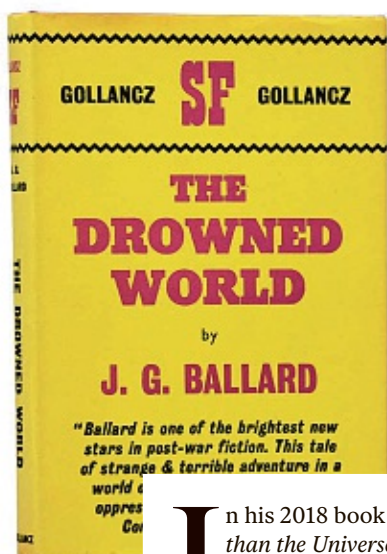
Something we believe is worth devoting time to. Don't you?



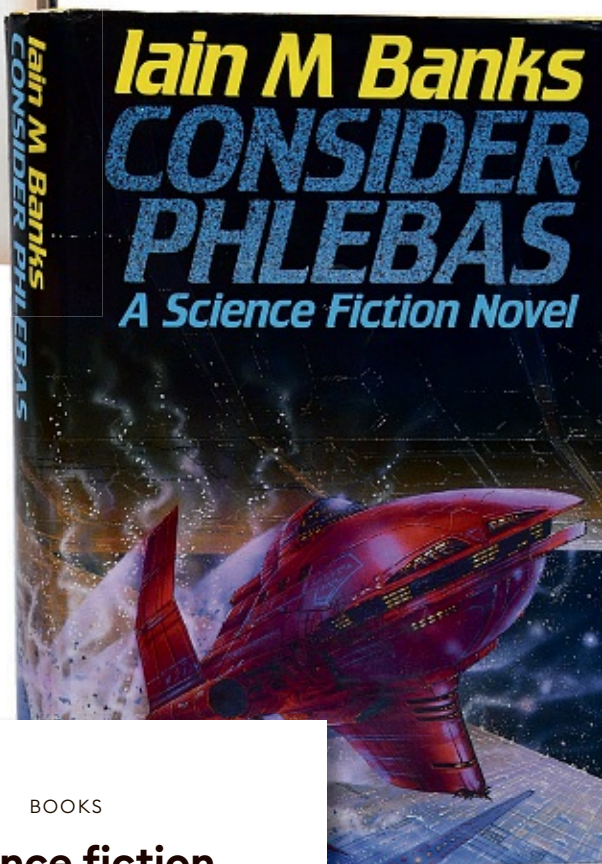
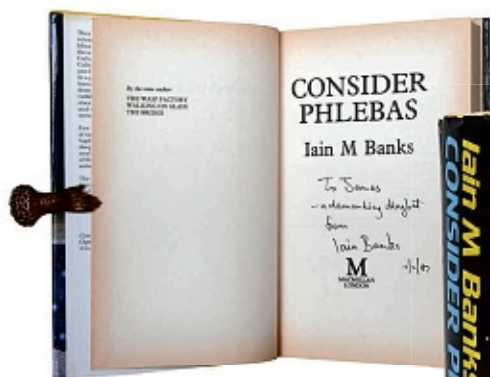
Masters of the Science of Wellness



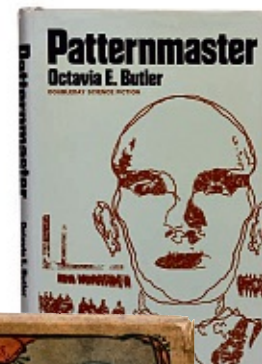
Book now



Above: *The Drowned World* by JG Ballard, £2,250, from Peter Harrington. Right: *The Invisible Man* inscribed to WW Jacobs, £12,500, from Jonkers Rare Books. Below right: *Dr Futurity* by Philip K Dick



Left: a copy of Iain M Banks's *Consider Phlebas*, inscribed by the author (far left), £1,750. Right: Octavia E Butler's *Patternmaster*, £3,000. Both from Peter Harrington

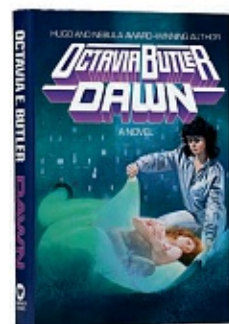


In his 2018 book *A Conversation Larger than the Universe: Readings in Science Fiction and the Fantastic 1762-2017*, antiquarian bookseller Henry Wessells outlines a history of science fiction through his personal book collection. Spotlighting stories of other planets, fantasy utopias, gothic and dystopian fiction by authors including HG Wells, Philip K Dick, Joanna Russ, James Tiptree Jr, and William Gibson, Wessells highlights how the genre has always predicted the most exciting and, indeed, terrifying developments on the human horizon.

Perhaps for that reason, and as the events of our time grow ever weirder and scarier, collecting first-edition sci-fi novels, once considered a niche trend, is becoming more mainstream. "Science fiction is a fascinating area to collect in, and there are a number of authors whose works have weathered particularly well," says Anna Middleton of specialist Peter Harrington Rare Books. She namechecks "Iain M Banks's *Consider Phlebas*, the first title in his Culture series, which can fetch around

£1,750 for an inscribed copy, JG Ballard's *The Drowned World*, which retails at around £3,000 for a first-edition hardback, and Margaret Atwood's *The Handmaid's Tale*, which will set you back around £2,000." From here, prices can soar. "Inscribed copies of Isaac Asimov's *I, Robot* or a full set of his *Foundation* series are high spots, around £20,000 apiece," she adds. "Other notable modern authors to collect are Ursula Le Guin, William Gibson and Dan Simmons."

Unsurprisingly, values are often affected by screen adaptations. First editions of *Neuromancer* increased in value after *The Matrix*. Frank Herbert's *Dune*, thanks to the recent film versions, continues to ascend in



Below: a rare storyboard for a film adaptation of Frank Herbert's *Dune*, sold for £350,000 by Peter Harrington



BOOKS Science fiction

These first editions are out of this world

WORDS BY DAN CROWE

price. (Earlier this autumn, a rare storyboard for *Dune* sold for £350,000 at Peter Harrington.) Conversely, a badly received screen retelling can sink the desirability of the original text – Philip Pullman's *His Dark Materials* suffered after the release of *The Golden Compass* in 2007.

If collectors were inclined to predict the future in the same way as their sci-fi heroes, they might do well to watch Nora K Jemisin, whose *Broken Earth* trilogy, published between 2016 and 2018, became the first to win the prestigious Hugo Award for best novel with each book in three successive years. Jemisin is at the forefront of a growing area within sci-fi of collecting books by women and BAME authors. Carol F Kessler's *Daring to Dream: Utopian Fiction by United States Women Before 1950* is a good reference point, as is Rebecca M Marrall's *Women of Color in Speculative Fiction: An Annotated Bibliography of Authors*. Another writer beloved by collectors is Octavia Butler, the first black woman to receive both the Nebula and Hugo Awards, and the first sci-fi author to be granted a MacArthur fellowship. An inscribed first edition of *Fledgling*, her 2005 novel, is £950 at Peter Harrington.

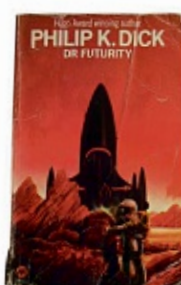
While trends in collecting sci-fi often dovetail with broader issues, the genre also loves to play by its own rules. Hardbacks are usually considered the industry standard when it comes to first editions, but since many of the genre's novels first appeared in paperback, these editions hold special value. "Signed first-edition paperbacks by Philip K Dick – aka the Prince of Pulp – can retail at between

£1,500 and £2,000," says Simon Finch of Voewood Rare Books, citing *Dr Futurity* and *The World Jones Made*, which were published "dos-à-dos" by Ace Books.

The genre's jacket art can also play a role. "Exclusive art finishes can have a big impact on how valuable a book is as they are generally produced in a limited quantity," says Harveen Khailany of Goldsboro Books. "Having numbered editions adds further value." Martin van Maële created the cover art for HG Wells's popular 1901 "science romance" *Les premiers hommes dans la lune* (*The First Men in the Moon*); a first edition is available for £17,500 at Peter Harrington.

The sci-fi community has always been close knit, and there is a tradition of sharing and exchange; a meaningfully inscribed book can add huge value. Recently, a presentation copy of *The Invisible Man* inscribed by HG Wells to WW Jacobs – Wells's friend and author of *The Monkey's Paw* – came on the market for £12,500 at Jonkers Rare Books.

A BADLY RECEIVED SCREEN RETELLING CAN SINK DESIRABILITY



Likewise, large-scale sci-fi events – such as MCM Comic Con or Worldcon – can offer rich opportunities to meet dealers affiliated with trade organisations such as ILAB, the ABAA and ABA, which offer protections when it comes to authenticity, and who are invaluable guides for collectors.

As Nicholas A Basbanes wrote of book collecting in *A Gentle Madness*, "However bizarre and zealous collectors have been through the ages, so much of what we know about history, literature and culture would be lost forever if not for the passion and dedication of these driven souls." What a gang to join... ■HTSI



LES PREMIERS HOMMES DANS LA LUNE BY HG WELLS (AND ABOVE), £17,500, FROM PETER HARRINGTON

WHERE TO BUY

Goldsboro Books
goldsborobooks.com
Jonkers Rare Books
jonkers.co.uk
Neil Pearson Rare Books
neilpearsonrarebooks.com
Peter Harrington Rare Books
peterharrington.co.uk
Voewood Rare Books
voewood-books.myshopify.com

EVENTS & FESTIVALS

BristolCon bristolcon.org
Cymera Festival Edinburgh, 31 May to 2 June, 2024, cymerafestival.co.uk
FantasyCon Chester, 11 to 13 October, 2024, britishfantasysociety.org
MCM Comic Con London, 24 to 26 May, 2024, mcmcomiccon.com
Toronto Comicon 15 to 17 March, 2024, fanexpohq.com
WorldCon Glasgow, 8 to 12 August, 2024, glasgow2024.org

FURTHER READING

Antiquarian Booksellers Association aba.org.uk
The Guide to Supernatural Fiction by EF Bleiler
Provincial Booksellers Fairs Association pbfa.org
Survey of Modern Fantasy Literature by Frank N Magill



DAVID MORRIS

CELEBRATING 60 YEARS OF MODERN CLASSICS

DAVIDMORRIS.COM



Albanese Meats & Poultry

USP
PRIME RIBEYE AND PORCHETTA AT THE LAST BUTCHER IN LITTLE ITALY

WHERE
238 ELIZABETH ST, NEW YORK, NY 10012

FOLLOW
@MOETHEBUTCHER

WORDS BY ROSANNA DODDS
PHOTOGRAPHY BY CHRISTINE HAN



Many of these regulars have shopped at Albanese their whole lives: Italian-Americans out for home comforts – “I call them my chicken-cutlet ladies” – and locals with rent-controlled apartments. Joining them are wealthy Manhattanites, curious tourists and advice-seeking students. Recently Prezioso helped a “kid out of college” choose some sausages (from \$7 per lb) for a pasta dish. “Take them out of their casings, mash them up in the pan, make some pasta and mix it

“AS A BUTCHER YOUR GOAL IS TO HAVE NEW RECIPES FOR PEOPLE TO TRY”

together,” she told him. “Add some spinach or rocket: done.” For Christmas, porchetta is in and turkey is out. “A lot of people are being creative,” says Prezioso. “As a butcher, your goal is to have new recipes for people to try.”

This month, Prezioso is hoping to get married. “We’re celebrating 100 years with a wedding,” she jokes. But while she’ll continue to front Albanese independently, her fiancé, an Italian sommelier, would make a natural business partner. “We’re kind of a perfect little dinner together,” she admits. ■HTSI



There are many words to describe New York’s Little Italy; “Italian” is increasingly not one of them. Rising rents and rapid gentrification have pushed this once 30-block neighbourhood into a tiny square of the city. At last count, none of its residents were born in Italy. There is, however, at least one surprising survivor: Albanese Meats & Poultry, “the last butcher in Little Italy”.

“My whole family used to live on this block,” says Jennifer Prezioso, Albanese’s fourth owner and sole employee. Her great-grandparents – both with Sicilian ancestors – set up shop in 1923. Back then there were seven Italian-owned butchers on the block, many known for their cut-to-order counters. “If you go to any meat market in Italy they cut everything in front of you,” adds Prezioso, who learnt the trade from her grandfather, Moe. “Because it was all Italian immigrants here, everyone was very particular.” Albanese still offers double-loin chops, now a rarity in an age of pre-prepared options.

With its family photos, antique equipment and “fan art”, the shop now

functions as both an “art museum and butcher store”. Among Prezioso’s favourite treasures is a copy of *Maria Mazaretti Loves Spaghetti*, a children’s book written about her great-grandmother, and a print of the neighbourhood from the 1990s: people still remember the postman pictured in the latter. Italian staples at the counter include meatballs (\$17 per lb), porchetta (\$10 per lb) and Tuscan-style salumi (from \$12).

Prezioso, who wears gold hoops and an embroidered “Jen” apron, didn’t plan to become a butcher. A former actress, she started driving Moe, then 93, to and from the shop between auditions in 2017. “He worked for fun; he wasn’t super-busy,” says Prezioso of her grandfather. “A lot of people would get advice from him – they saw him as a mentor.” A sign in the window reveals Moe’s favourite cut: “I got’cha steaks”, the shop’s prime ribeye (\$35 per lb). “Got” customers include Francis Ford Coppola, who featured Albanese in his third *Godfather* film.

The idea was that Albanese would one day close; a museum in nearby Albany had offered to repurpose the store as a permanent exhibition. But when Moe died in 2020, Prezioso kept going. He’d started giving her butchery lessons as his apprentice; she’d got to know his customers. “They tell me about their day and share recipes,” she says. “It’s not intimidating [for them] because there aren’t all these people behind the counter.”



Top: the shopfront in Little Italy. Above: family photos and fan art. Below: Prezioso behind the counter and (top right) cutting ribeye. Bottom right: her grandfather Moe



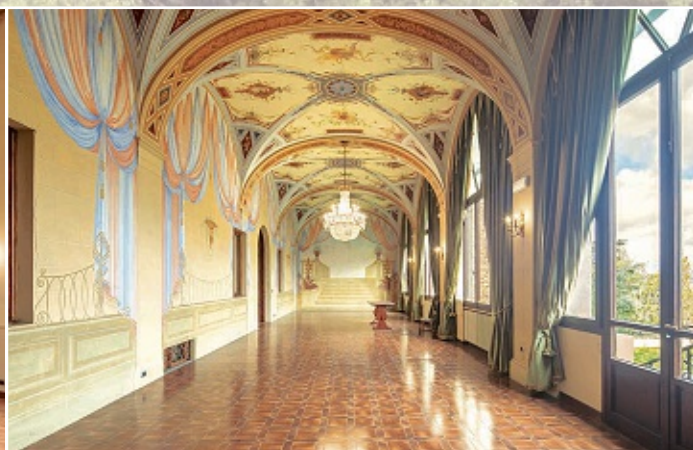
idealista

The leading property app in Spain, Italy and Portugal



Stunning historic castle near Florence

€ 6,000,000 www.idealista.it/luxury/stunningcastleflorence



My first job in New York was at an old French bistro where I often had to work the oyster-shucking station. There was a guy, Ezekiel, much older than me and a longtime employee, who showed me the ropes. Eze, as we called him, could shuck oysters faster than should be humanly possible. I remember on one busy Saturday, Eze and I had been working the station together, and he had shucked 180 oysters to my meagre 60. And I wasn't half bad.

These days I don't have to worry about a slammed dinner service, but the skill still comes in handy during the holiday season. People are often intimidated by oyster shucking if they've never done it before. But with a little bit of practice it's a skill one can easily acquire. And as the saying goes: "Give a man a fish, and you feed him for a day; teach a man to fish and you feed him for a lifetime." While this isn't exactly fishing, if you can get the knack, you'll always have the option of an oyster-shucking party up your sleeve. Guests are so impressed by my shucking skills, which, in all honesty, I do love showing off. It's one of my favourite party tricks to fall back on. With an oyster party, very little cooking is required, and there is something very festive, indulgent and sexy about them. The key is to be generous and buy more than you think people will eat. I like to account for about 16 to 20 oysters per person if oysters are the main course. They will end up being eaten. At restaurants we're often choosing between half a dozen and a dozen, but when you're at home and once you can shuck, you can really indulge in a boatload of them.

Oyster season goes from September to April, when the water is cold. I've always heard that oysters are best in months that have the letter "r" in them. Say it in your head and you'll see it's basically all year except summer, when the waters are warm. There are wild oysters and farmed oysters. One is not superior to the other. Unlike many other types of fisheries, oyster farms are sustainable and good for the environment. Most have very little environmental impact, and actually help remove pollution from waterways and promote sea grass and reef growth. An oyster's flavour, or "merroir", is dependent on the body of water it comes from, similar to a wine's terroir. The water's salinity affects the oysters, as does the amount of time they spend in the water. In the UK, well-known oyster beds lie around Kent, Essex, Dorset, Devon and Cornwall as well as off the west of Ireland and Scotland. In the US oysters are harvested

on both the Atlantic and Pacific coasts, but especially in Maine, Massachusetts, Washington, and California. My favourite oysters come from Duxbury Bay,

Left: shucked oysters on a Gio Ponti plate. Below: the author brings a plate of oysters to the table



Left: the author's oyster party spread, with oysters, steamed lobster, razor clams and (bottom left) a lobster-shaped orange blossom cake. Below: a champagne tower of Lallier Blanc de Blancs

HOW TO HOST IT

Shuck and awe

The party's all about the oysters and champagne, says *Laila Gohar*

PHOTOGRAPHY BY ADRIANNA GLAVIANO

Massachusetts, from a farm called Island Creek Oysters. The cold, salty waters result in oysters that are briny, crisp and firm – basically everything I want an oyster to be. While the farm sells several varieties of oysters, I go for the flagship Island Creek Oyster. Some fisheries, including Island Creek, have an online delivery service that ships fresh oysters to your doorstep overnight.

Once you've sorted out where your oysters are coming from, it's time to get shucking. The only tools you need are a kitchen towel and a shucking knife. You'll find a straightforward shucking guide overleaf.

Use common sense when shucking. If an oyster smells off, toss it. It's never worth the risk. If you open up the oyster and it looks dry, or just different to the rest – maybe a little more brown, or warm to the touch – toss it. Good oysters are plump, glossy and sit in their own liquid.

I like to serve oysters on a large platter with little mounds of salt to allow them to nestle and sit up. Just mix regular coarse salt with the tiniest bit of water until you have a damp sand texture. Make small mounds on the plate and place each shucked oyster on top of the mound. Personally, I am an oyster purist and don't care much for the traditional accompaniments such as mignonette and horseradish, but I will quickly make a mignonette to appease guests. One thing I always recommend, though, is to try the first oyster without

anything on it so you can really taste the sea.

An oyster party is incomplete without champagne, and there is no better time for a champagne tower than the holidays. I enjoy discovering small champagne producers and digging up bottles that I have come across and loved. But my favourite champagne that is widely available is Lallier Blanc de Blancs: it's dry, full-bodied and extremely crisp. It is cultivated with Chardonnay grapes from two grand cru regions: Aÿ and the Côtes des

Blancs. The blend is citrusy and mineral, which gives it this pleasant, pure and fresh feel that has your mouth begging for the salinity of a perfect oyster. While oysters and champagne were the main acts in my holiday party, I had a few supporting characters such as razor clams, steamed

TRY THE FIRST ONE WITHOUT ANYTHING ON IT TO TASTE THE SEA

lobster served with homemade mayo and, for dessert, an orange blossom cake made to look exactly like a lobster which I stuck a candle in to confuse (and delight) guests. So much of my work is about that sense of wonder, but I still remain true to my beginnings as a 21-year-old girl learning to shuck oysters in a dingy French bistro in New York's Meatpacking district. ■HTSI

@lailacooks





BY APPOINTMENT TO
HER MAJESTY THE QUEEN
JEWELLERS
WARTSKI, LONDON

Wartski

Established 1865

60 St James's Street, London SW1A 1LE

Fine Jewellery, Carl Fabergé, Works of Art



BY APPOINTMENT TO
H.R.H. THE PRINCE OF WALES
JEWELLERS
WARTSKI, LONDON



A gold pendant featuring three gem-set notes reading La, Do, and Ré in French notation, for 'L'adorée' (the adored one). £4,200



A cruciform ruby and diamond-set pendant. c.1910. £18,500



A pair of antique diamond-set earrings composed as baskets of flowers, suspended with a pearl. English, c.1780. £14,500



A Neo-Egyptian rock crystal, gem-set and enamelled brooch by Gustave Baugrand. Paris, c.1867. POA



A diamond-set songbird brooch mounted in platinum. Italian, c.1935. £18,000



A miniature gold and gem-set pendant egg. Russian, c.1900. £1,350



Green tourmaline and garnet briolette pendants mounted with diamonds. £1,300 each



A diamond-set cluster ring centred with an 0.91ct diamond. £9,600



A pair of flower head earrings by Cartier. Paris, c.1960. £18,000



An Art Deco ruby and diamond-set brooch by Udall and Ballou. New York, c.1920. £22,000



A pair of gold and gem set floral earclips by Cartier, the petals hinged to open and close. French, c.1950. £25,000



A diamond-set four leaf clover brooch. French, c.1930. £12,000



A diamond-set brooch interwoven with green enamel. English, c.1890. £8,000



An Art Deco diamond-set jabot pin in the form of a key. English, c.1925. £8,800



A gold revivalist snake bracelet decorated with filigree inspired by a Viking prototype, by Borgen & Co. Copenhagen, c.1870. £45,000



A pair of gold-mounted moonstone cufflinks. £3,250



A diamond and ruby-set robin brooch on a pearl and diamond-set mistletoe sprig. English, c.1880. £4,950



A two-coloured gold kovsh, the base set with a rouble from the reign of Catherine the Great, by Carl Fabergé. St. Petersburg, c.1885. POA



A multigem stick pin by Lacroche. French, c.1920. £3,750



A 3.4ct sugarloaf emerald and diamond-set ring. c.1930. £25,000

A spherical stick pin set with emeralds and diamonds. English, c.1920. £2,800



How to shuck it

LAILA GOHAR'S EASY GUIDE

Always clean your oysters with cold running water to remove dirt or debris. Also remember to protect your hands either by wearing a shucking glove or by using a folded kitchen towel. This will provide a firm grip and minimise the risk of injury.



1. Place the oyster flat-side down onto a kitchen towel that you have folded several times into a square, then fold one layer of towel on top of the oyster.

2. Place your left palm (if you're right-handed) firmly over the top of the oyster and towel. Locate the hinge: hold the oyster with the flat side down and the hinge pointing towards you.



3. Insert an oyster shucking knife near the hinge. Apply gentle pressure and twist the knife to pry open the shell.

4. Once it is slightly open, run the knife along the top shell to separate it from the bottom shell.



5. Slide the knife under the hinge to detach it from the bottom shell. Ensure the oyster remains intact in its liquor (the natural juices inside the shell). Make sure not to lose that liquid.

6. Check for any shell fragments or grit and gently remove them with the knife or a small brush.

When life is getting us down, we take comfort in the simplest things. Toast + butter = happiness. Sometimes that extends to toast + butter = dinner. But

there's nothing wrong with that. If one definition of comfort food is food we make for ourselves on autopilot, toast is king. As Emily Kydd, author of the upcoming *Seriously Good Toast* (Hardie Grant), points out, the beauty of toast is not just that it's toast but how easily toast can be customised and made even more comforting. Just add cheese for Welsh rarebit. Or ham. Or eggs. Or all of the above with bechamel to make what Kydd calls "Monsieur & Madame" croques.

Some would argue comfort food should always be easy to make: when a recipe calls for bechamel – however simple that may be for some to rustle up – it has failed the brief and moved beyond "comfort" into "a bit of a drag". I say comfort is in the eating, regardless of how much labour is involved. But it helps when someone else is doing the work. And it really helps when no effort is required other than ordering on Deliveroo. Nando's chicken has a following in my household for a reason.

What exactly is comfort food? Carbs are a primary building block. Bread. Pasta. Potato. Rice. Noodles. Food writer Laura Goodman reserves the final chapter of her book *Carbs* (Quadrille) for dishes that pile carb on carb and are therefore the apotheosis of comfort. Among them is a recipe for roast potatoes with crunchy rice, a Friday-night staple of her Jewish grandma.

Dairy also plays a key role. Anything buttery, cheesy or creamy is bound to be comfort-y, whether sweet or savoury. We all have our own hierarchy of dairy-carb favourites. I prefer mac and cheese to potato dauphinoise, but lasagne trumps both.

For dessert, rice pudding beats bread and butter pudding, but only on a technicality (the latter contains raisins).

Goodman makes the case that comfort food is as much about the mode of eating as the ingredients. "I want food that I can slop unceremoniously into a sofa-friendly vessel, collapse with, and luxuriate in," she writes in praise of bowl food. For me, that includes stews, broths and curries.

Comfort food comes into its own at times of illness or crisis. Goodman's go-to pick-me-up when poorly is mashed potato with chives and spring onion ("for vitality") served with a pool of melted butter. In her book *On Immunity*, writer Eula Biss shares her family prescription for a bad cold: buttered toast dipped in warm milk. And in *The Year of Magical Thinking*, Joan Didion, mourning the loss of her husband, acknowledges the "instinctive wisdom" of the friend who brings her daily quarts of spring onion and ginger

I PREFER MAC AND CHEESE TO POTATO DAUPHINOISE, BUT LASAGNE TRUMPS BOTH



EATING

Get in your comfort zone

Food that feels like a hug.
By Ajesh Patalay

congee: "Congee I could eat. Congee was all I could eat." Food critic Grace Dent characterises comfort foods as "what we eat when nobody's looking". When Nigella Lawson admitted recently that she served – shock, horror – Twiglets to her guests as a starter, it prompted a flurry of articles about the death of the dinner party. I wonder, however, whether Lawson wasn't affirming what anyone who's thrown a dinner party already knows, that nibbles are always the best bit and we eat too much of them because they're often comfort food *par excellence*.

Restaurateurs like to serve comfort food in elevated versions. Caravel's chef Lorcan Spiteri draws a distinction between "comfort food" and the more refined "comforting food" that lands on his menu. But the satisfaction levels are the same. One of his most popular dishes is sesame prawn toast with chilli jam, which exemplifies another key aspect of comfort food, nostalgia. Like me, Spiteri grew up going to Chinese restaurants. A fondness for sesame prawn toast is practically hardwired into our souls.

For Bocca di Lupo's chef patron Jacob Kennedy, it's best summed up by a "simple" restaurant dish of creamy polenta with fried egg and parmesan. Yes, the dish uses stone-ground polenta with 24-month aged parmesan and requires hours of slow-cooking. But the result coddles like a duvet: "You don't get softer, richer, blander or more filling," says Kennedy.

At home, though, those criteria for what constitutes comfort food go out the window. There it often boils down to family favourites. Kennedy cites his mum's baked chocolate rolls, filled with jammy stewed apricots or prunes spiked with brandy. And his husband's chicken and cider casserole and fish pie. This is comfort rooted in familiarity and the warm hug of food made by people we love. Notwithstanding my personal favourite of Tunnock's dunked in cream, there is really nothing better. ■HTSI

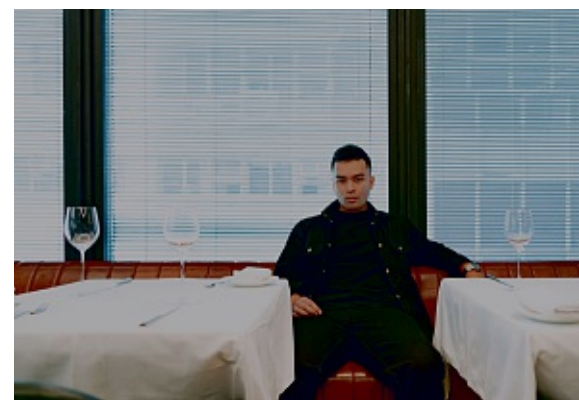
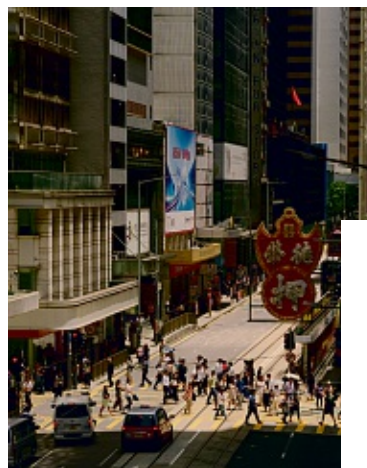
@ajesh34

Above: mac and cheese, from *Carbs* by Laura Goodman (Quadrille, £15). Below left: Emily Kydd's "Monsieur & Madame" croques, from *Seriously Good Toast* (£14, Hardie Grant)

HOW TO SPEND IT IN...



Left: Austen Chu on Hong Kong's Pottinger Street and (right) at Arcane restaurant. Below: Des Voeux Road



with a reservations-only speakeasy-style club in the back room. The music is great, and they serve all the classics along with vintage liquors. At midnight the waiters come around with freshly baked cookies.

Yardbird, with its yakitori-style dishes, and Carbone, a New York Italian restaurant, are other favourites for a great vibe. I always order the spicy rigatoni vodka at Carbone, where they hand out shots of limoncello to everyone. Yardbird in Sheung Wan got its name because all its dishes are chicken-based. It also makes its own spirits, notably a branded whisky called Sunday's.

For traditional Chinese food, I head to On Lee Noodle in Shau Kei Wan, which I believe is about 60 years old and makes the best brisket noodles. In that area and around Sheung Wan, you get a flavour of old Hong Kong, or you can go to North Point for the older cha chaan teng diners. These are cheap, casual places serving a mix of Chinese and western food, with menus revolving around tea. I think they're great.

Hong Kong is constantly evolving with new cultural developments such as M+, the big contemporary arts space on Kowloon side where I saw a Yayoi Kusama exhibition. A lot of historical places are being completely revamped – I'm thinking of Central Market with its food stalls and restaurants. I also like to wander around Tai Kwun, which used to be a prison and is now a huge space with art galleries, exhibitions and restaurants set amid beautiful 19th-century architecture. It's right by Lan Kwai Fong and Soho and is easily accessible. Nearby is PMQ – the Policemen's Married Quarters – on Staunton, which is similarly restored and is now a thriving creative hub of small design studios and galleries.

The Landmark, one of the original luxury shopping malls in Hong Kong, houses plenty of flagships. Wristcheck is based there between Louis Vuitton and Tiffany & Co. There are also excellent tailors: Jasmin Pang's JSMP is my favourite for modern designs and twists on the classics.

At the weekend I go hiking with my girlfriend and my dog Milo, a toy poodle. I live in Mid-Levels and so can walk up to the Peak – Victoria Peak is the tallest hill on Hong Kong Island, which you can also get to via the Peak tram. Or we'll drive to one of the many beaches around Shek O and Repulse Bay. For longer hikes we head over to Sai Wan at Sai Kung Country Park in the New Territories, which has stunning coastal views. Hong Kong is 75 per cent green and a lot of this is protected. We sometimes encounter wild boars and cows, but they are generally docile as long as you don't approach them. Of course, you might also come across snakes.

The beauty of Hong Kong is that everything is so accessible – everywhere is walkable or reachable by car in 20 minutes. Where else on earth can you have lunch at a three-star Michelin restaurant, then go for a hike, meet friends on a yacht and end the day on a beach? ■HTSI

HONG KONG

Watch entrepreneur Austen Chu on what makes his birthplace tick

INTERVIEW BY **FRANCESCA FEARON**
PHOTOGRAPHY BY **JIMI CHIU**

YARDBIRD
CHICKEN
YAKITORI



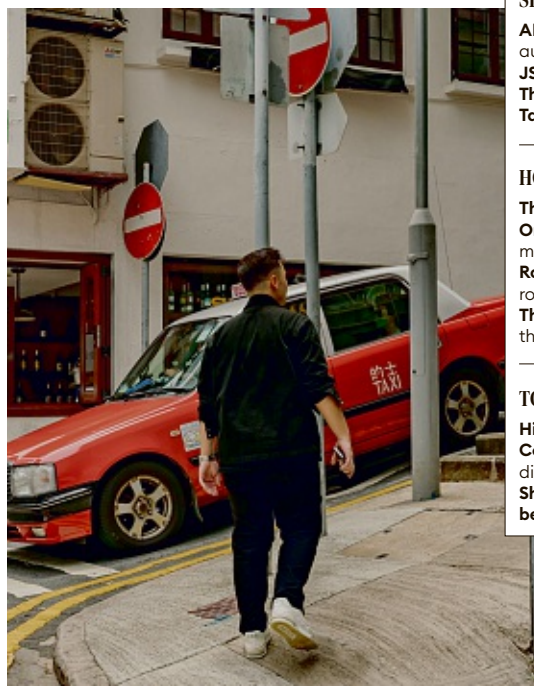
I was born in Hong Kong and raised in Shanghai, but I returned here in 2020 because it is unequivocally the best place on earth to start a watch business. Even the older taxi drivers wear Rolexes, and they are all genuine. Rents are high but there is no retail tax, and there's an entrepreneurial spirit that makes doing business in our industry extremely easy. I've been interested in watches since I was four years old. I co-founded the Shanghai Watch Gang in 2018 before launching Wristcheck, our reselling platform, in 2020. All the major brands have stores along Queen's Road Central, but there's nothing to try on as they sell out so quickly, which is why we opened.

"AT MIDNIGHT THE WAITERS COME AROUND WITH FRESHLY BAKED COOKIES"

I meet with Audemars Piguet a lot, as I collaborated with the team on a limited-edition Royal Oak Perpetual Calendar to wrap up its 50th-anniversary year. We usually meet at AP House in H Queen's Tower, which is a sort of vertical mall filled with restaurants and galleries including David Zwirner and Hauser & Wirth. You can spend a lot of time there if you are into watches and art.

Much of my job entails entertaining clients and brand executives, so typically we stay in Central. There are so many bars and restaurants in Soho, the area bordered by Queen's Road Central and Hollywood Road. I take them to Arcane, which is the perfect setting for a business lunch or intimate dinner, or we go to The Diplomat, a cocktail bar that also does the best burger in Hong Kong. It's low-key

Right: Sai Kung Country Park. Below: Chu on Staunton Street



CAFÉS & RESTAURANTS

Arcane arcane.hk
Carbone carbone.com.hk
The Diplomat thediplomat.hk
On Lee Noodle 22 Shau Kei Wan Main Street East
Yardbird yardbirdrestaurant.com

SHOPS

AP House audemarspiguet.com
JSMP jsmp.store
The Landmark landmark.hk
Tai Kwun taikwun.hk

HOTELS

The Landmark, Mandarin Oriental mandarinoriental.com
Rosewood Hong Kong rosewoodhotels.com
The Upper House thehousecollective.com

TO DO LIST

Hiking in Sai Kung Country Park discoverhongkong.com
Shek O and Repulse Bay beaches

THE PERIGON

MIAMI BEACH



In the Middle of it All, but a World Apart

Rising from the most tranquil and expansive stretch of sand between Miami Beach's coastline and Biscayne Bay, The Perigon is an unprecedented collaboration of three global design icons. The rare seclusion, matchless amenities, impeccable service, and culinary experience curated by Michelin-starred chef Shaun Hergatt promises residents and their guests an exclusive Miami Beach lifestyle.

An intimate collection of 73 expansive two- to four-bedroom oceanfront residences from \$4.25M.

Sales Gallery Now Open:

1 Hotel South Beach | Ground Level
2341 Collins Avenue, Miami Beach, FL 33139



+1.786.345.9834
ThePerigonMiamiBeach.com



Exclusive Sales and Marketing by
Douglas Elliman Development Marketing

ORAL REPRESENTATIONS CANNOT BE RELIED UPON AS CORRECTLY STATING THE REPRESENTATIONS OF THE DEVELOPER. FOR CORRECT REPRESENTATIONS, MAKE REFERENCE TO THIS BROCHURE AND TO THE DOCUMENTS REQUIRED BY SECTION 718.503, FLORIDA STATUTES, TO BE FURNISHED BY A DEVELOPER TO A BUYER OR LESSEE. These materials are not intended to be an offer to sell, or solicitation to buy a unit in the condominium. Such an offering shall only be made pursuant to the prospectus (offering circular) for the condominium and no statements should be relied upon unless made in the prospectus or in the applicable purchase agreement. In no event shall any solicitation, offer or sale of a unit in the condominium be made in, or to residents of, any state or country in which such activity would be unlawful. The renderings contained in this advertisement are proposed only, and the Developer reserves the right to modify, revise or withdraw any or all of same in its sole discretion and without prior notice. This condominium is developed and offered by 5333 Collins Acquisitions LP (the "Developer"). The other parties referenced herein are not the Developer. EQUAL HOUSING OPPORTUNITY. THE COMPLETE OFFERING TERMS ARE IN A CPS-12 APPLICATION AVAILABLE FROM THE OFFEROR. FILE NO. CP230063



PATEK PHILIPPE
GENEVE

BEGIN YOUR OWN TRADITION



YOU NEVER ACTUALLY OWN A PATEK PHILIPPE.
YOU MERELY LOOK AFTER IT FOR THE NEXT GENERATION.

CALATRAVA REF. 6119

PATEK.COM