

# *collect*

N°19 DORCHESTER COLLECTION



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*Across the editorial choices we make for each edition of Collect, we profile interesting focal points across Dorchester Collection's diverse destinations. But it is not only about unique destinations ranging from Milan to Beverly Hills. It is about people and projects that express character and personality. We select, or rather "collect", subjects that bear a sense of individuality. This is in line with each city, each Dorchester Collection hotel and, we believe, each guest who holds this magazine in hand and who, whether consciously or not, enriches the hotel's culture and community by their presence.*

*Yaffa Assouline*  
Yaffa Assouline



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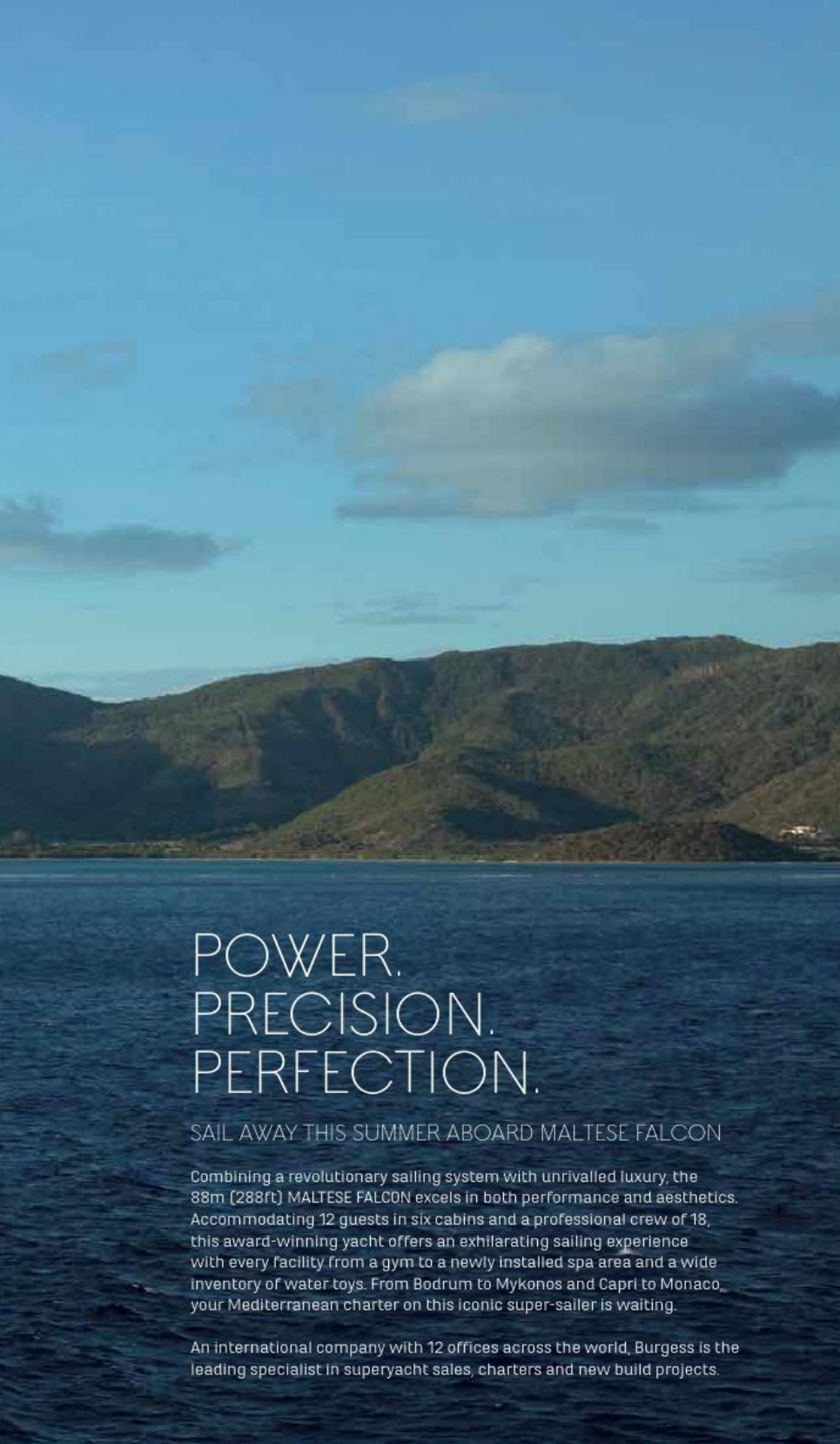




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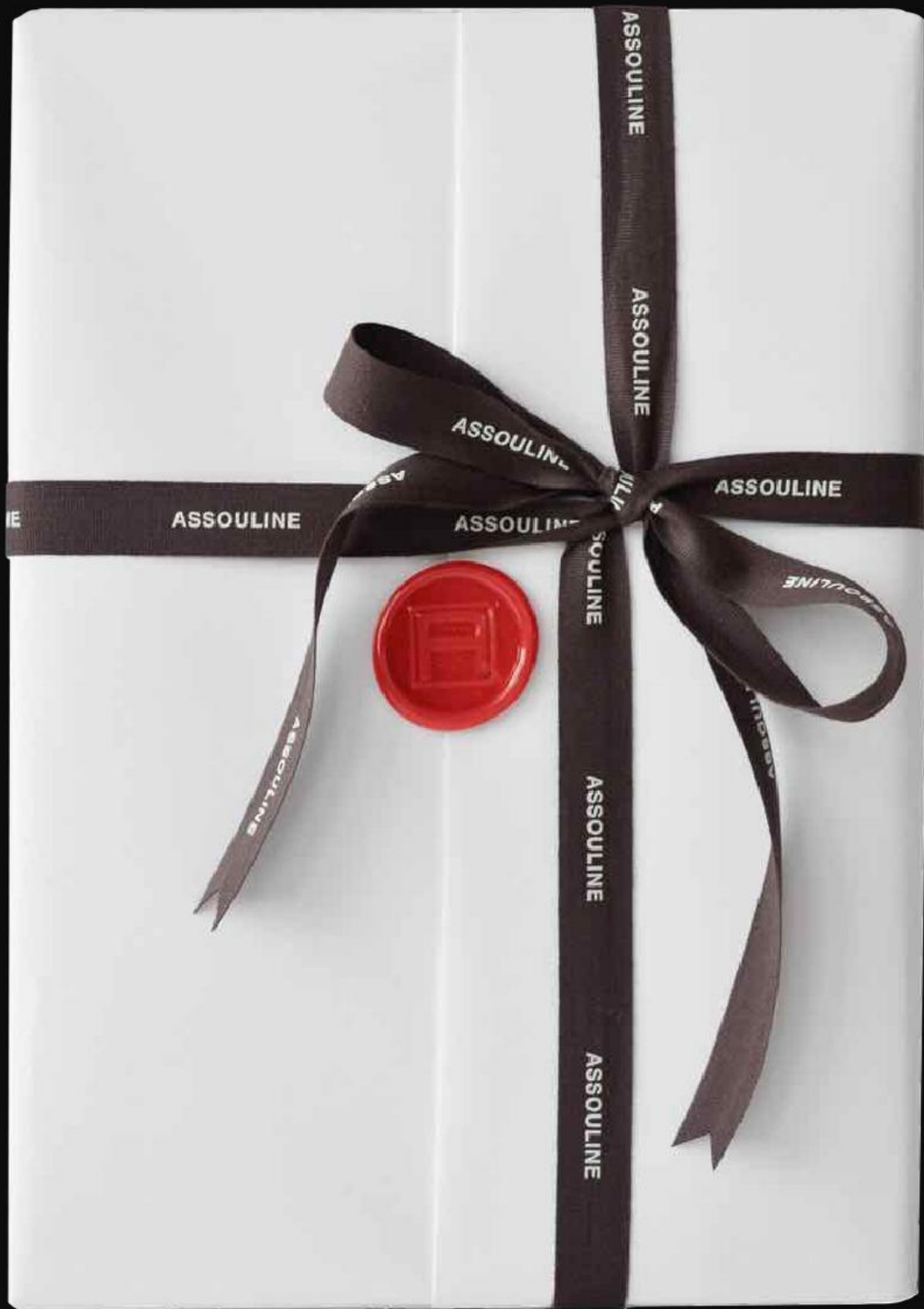
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La Terrazza dell'Eden, Hotel Eden

# a word from

Christopher Cowdray

Chief Executive Officer of Dorchester Collection

When Dorchester Collection was created, it was a small group of individual hotels that were working independently – today, we are ten hotels encompassed in a strong brand. At the same time, Dorchester Collection maintains the authentic look and feel of each hotel, enhancing its heritage and individual personality as well as reflecting the energy and identity of specific locations.

These efforts particularly come to the fore when we are in the process of renovation projects. A large refurbishment project, at Hotel Eden Rome, has been underway since the hotel's temporary closing in November 2015. The French interior designers Bruno Moinard of 4BI & Associates and Patrick Jouin and Sanjit Manku of Jouin Manku are at work restoring this charming, classic Roman property that will reopen its doors this year again. The employees will return at this time, to ensure that regular guests

recognise the same familiar faces. We also look forward to unveiling 98 spacious guestrooms and suites, enhanced dining and bar environments offering panoramic views across the Eternal City, as well as a fully equipped and new urban spa. In Paris, at Le Meurice, in addition to the launch of the two new Castiglione Suites, the French designer Philippe Starck has refreshed the public areas, which he originally designed in 2008, as well as the restaurant Le Meurice Alain Ducasse and Le Dalí.

We are reminded of a property's unique and irreplaceable heritage when restoration projects are underway as well as when certain iconic environments reach milestone anniversaries. The Polo Lounge at The Beverly Hills Hotel is a prime example, celebrating 75 years in 2016. Lunch, dinner and drinks are served here, accompanied by live piano and light jazz on the outdoor patio,

reminding us that this special place in Los Angeles remains at the heart of Hollywood society as a living part of history.

Another iconic service that is simply impossible to disassociate from its local environment and culture is Afternoon Tea at The Dorchester. For the first time, the hotel's Afternoon Tea will be served at the Royal Horticultural Society Chelsea Flower Show this May from the 24th through the 28th in the founding of a tradition likely to continue in the years ahead. An iconic environment also impossible to disassociate from its unique sense of place is Hotel Bel-Air's verdant gardens, a private enclosure where couples come to marry, as showcased on page 26. And, finally, another example of living heritage is the Dior Institut at Hôtel Plaza Athénée in Paris. It is located on avenue Montaigne, just steps from Christian Dior's original haute couture





The Polo Lounge, *The Beverly Hills Hotel*



Lo Bar, *Hôtel Plaza Athénée*

atelier; in fact, the celebrated designer was once a regular guest. The spirit of haute couture service is expressed within this recently refreshed Spa environment offering tailored consultation and care, as yet another example of how we see service as a truly personalised endeavour.

In addition to a focus on superb service, perhaps our emphasis on hotel character contributes to the industry recognitions we have proudly received at the end of last year. The Dorchester is winner of the World Travel Awards, whilst *Hôtel Plaza Athénée* was recognised as overall winner of the World Luxury Hotel Awards and titled *Best Bar in Europe* by the Restaurant & Bar Design Awards. *Le Jardin* at *Le Richemond* in Geneva also received accolades from *Le Gault & Millau*, amongst a selection of the city's best restaurants.

There is quite an interesting culinary trend that is travelling across our Dorchester Collection dining rooms. *Le Jardin* at *Le Richemond*, for example, provides tours around Geneva to visit some of the local producers of the ingredients used within its restaurant. Also, at *The Grill* at *The Dorchester*, a series of 'Meet the Producer' events have been launched to enable guests to meet and discuss with producers at the restaurant. *The Rhug Estate*, for example, produces organic meat, including from a herd of Wild Bison, across a 12,500-acre estate in Wales. Perhaps the clearest explanation of this culinary trend can be found in the *Back to Nature* article on page 40, in which the team



A wedding ceremony at *Swan Lake, Hotel Bel-Air*





Restaurant Le Meurice Alain Ducasse, *Le Meurice*

at Alain Ducasse au Plaza Athénée discusses how this return to authenticity takes place on the scale of three-Michelin star cuisine. We learn that it is less a trend than it is a general philosophy and genuine interest in the origins, health and sustainability behind our cuisine.

I have provided just some examples of how each Dorchester Collection hotel holds its own identity within the unity of the group. The term "Collection" remains as relevant as ever. An art collection may have artworks from various artists, working in differing styles and eras but the eye of the collector lends cohesion and an overarching vision that makes the whole more precious and closer knit with each addition. x

*Christopher Boardman*

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Le Dior Institut, *Hôtel Plaza Athénée*



# Dorchester Collection

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## The Dorchester



At the centre of London society since it opened in 1931, The Dorchester is set in the heart of Mayfair opposite Hyde Park. The landmark 1930s Art Deco exterior houses a stunning Ballroom reception area as well as refurbished rooms and suites, all of which are tastefully designed with classic English interiors. The award-winning Dorchester Spa is also one of the city's ultra glamorous pampering destinations. Its restaurants and bars rank amongst the city's best and include The Promenade, The Grill, China Tang, the newly opened Parcafé and the three Michelin-starred Alain Ducasse at The Dorchester.

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## 45 PARK LANE



Situated in the very heart of Mayfair, 45 Park Lane hosts 45 rooms, including suites all with a view of Hyde Park, and a top floor Penthouse Suite with panoramic views of London. Highly contemporary in style, designed by the renowned architect Thierry Despont, 45 Park Lane showcases art throughout by British contemporary artists such as Damien Hirst, Sir Peter Blake and Brendan Nelland. Just steps away from The Dorchester, 45 Park Lane is dynamic in spirit with private dining in the Media Room, a Library, Bar 45, and CUT at 45 Park Lane, the debut restaurant in Europe for Wolfgang Puck, overseen by executive chef, David McIntyre.

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## COWORTH · PARK



Coworth Park is a country house and spa that rewrites the rules. Set within 240 acres of beautiful English countryside parkland, just 45 minutes' drive from London and 20 minutes from Heathrow airport; it is also the only hotel within the UK with its own two polo fields. Other features include an Equestrian Centre, the eco-luxury Spa at Coworth Park and various dining offerings that focus on sourcing local produce. In addition to its 70-bedroom country house, the jewel in the crown amongst Coworth Park's 16 suites is The Dower House, a three-bedroom private residence originating from 1775.

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## Le Meurice Paris



Overlooking the beautiful Tuileries Garden, Le Meurice stands majestically in one of the most stylish Parisian neighbourhoods. Its rooms, decorated in Louis XVI style, as well as its Spa Valmont, offer a sense of calm and luxury in a space where history and the latest fashion trends mingle to perfection. Both offering refined French cuisine, Restaurant le Meurice under the direction of Alain Ducasse claims two Michelin stars while the stunning, hand-painted ceiling of Restaurant Le Dali, named after the hotel's famous and regular guest Salvador Dali, sets the dramatic tone for an overall heightened experience of excellence.

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## PLAZA ATHÉNÉE



The legendary Hôtel Plaza Athénée reopened its doors in late summer 2014, after a ten-month closure and extensive restoration programme, to celebrate its 100-year anniversary. Immediately claiming its place once again as an essential haute couture address, the hotel is steps from many leading couture houses along avenue Montaigne. At the heart of Hôtel Plaza Athénée is its peaceful Cour Jardin, around which are arrayed its stylish rooms and suites, many with stunning views of the Eiffel Tower. With classic Parisian interiors that hide state-of-the-art technology, Hôtel Plaza Athénée is poised for another 100 years ahead.

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**LE RICHEMOND**  
GENÈVE



Le Richemond, at the very heart of Geneva, is located near the business centre, city landmarks, museums, galleries, Lake Geneva, and the Jet d'Eau. The views from the terraces lead onward towards the mountains beyond to set the tone for urbana yet understated sophistication. Hosting some of the best corporate meeting rooms and event spaces in Geneva, business turns to pleasure at Le Spa by Sisley with its sleek bamboo and mosaic interior, at Le Jardin serving authentic cuisine using the finest ingredients sourced from Switzerland, or upon Le Bar's terraces for enjoying the Geneva skyline at nightfall.

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**HOTEL PRINCIPESAVOIA**  
MILANO



This is the true spirit of Milan, an exceptional experience of hospitality, comfort, style and tradition. Dominating Piazza della Repubblica as a landmark neo-classical building, the legendary Hotel Principe di Savoia has been the home of international travellers and cosmopolitan society since the 1920s. Discover the refurbished rooms and suites, be immersed in a world of wellbeing at the rooftop Club 10 Fitness and Beauty Center and, when evening falls, sip a classic Italian cocktail at the Principe Bar before enjoying the impeccable cuisine of chef Fabrizio Cadel in the Acanto restaurant.

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**HOTEL EDEN**  
ROMA



Hotel Eden overlooks the Seven Hills of Rome, and offers stunning views from its sixth-floor restaurants and bar that span from St. Peter's Basilica all the way to the Vittoriano Monument. Originally built in 1889 the hotel is currently undergoing a major restoration to unveil 98 guest rooms and suites, restaurants and bars as well as a new spa. Located between the Spanish Steps and Via Veneto, Hotel Eden is one of the Eternal City's most celebrated hotels, popular amongst royalty, heads of states and celebrities. The hotel's restaurant, La Terrazza dell'Eden, has one Michelin star with Fabio Ciervo, executive chef, at the helm.

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*The Beverly Hills Hotel*  
and Bungalows



Situated majestically in 12 acres of lush tropical gardens, The Beverly Hills Hotel has been affectionately nicknamed 'The Pink Palace' by those who cherish its charm. In 2012, the hotel celebrated its centenary, at the same time embarking on a four-stage restoration programme that finished at the end of 2014. Celebrities, royalty, and world leaders enjoy the attentive service within its luxurious rooms and its hide-away bungalows, including two ultra-luxurious Presidential Bungalows. The sumptuous resort feeling is enhanced by the Polo Lounge, Bar Nineteen12, the Spa by La Prairie, and the legendary pool and cabanas.

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**HOTEL Bel Air**



The iconic Hotel Bel-Air is renowned for its intimate charm and internationally celebrated character. The property features the Hotel Bel-Air Spa by La Prairie and 103 guestrooms and suites, including 12 built into the hillside that provide sweeping canyon views. Master chef, Wolfgang Puck, oversees the hotel's entire food and beverage operation, sharing his world renowned take on contemporary California cuisine. With an illustrious history as a discreet hide-away for the rich and famous, Hotel Bel-Air harks back to the timeless elegance of 1950s Hollywood as a truly living classic.

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Introducing celebrated chef Alain Ducasse's new and unique object, the Cookpot, which can also be seen across the tables of the Restaurant Le Meurice Alain Ducasse and at Alain Ducasse au Plaza Athénée in Paris.



## Patrick Lifshitz / Portrait

Founder of Hobbs Cashmere over thirty years ago, Patrick Lifshitz, takes the basics and makes them something more, adding absolutely plush materials and a little touch of fun. This Parisian understands that a little luxury mustn't always be so serious.

Hobbs Cashmere offers wardrobe stables for winter and cool summer evenings in a vast range of colours and classic styles for pullovers, blazers, cardigans and scarves. But, to this, he adds a little something more, going back to the basics and making them breathe with a splash of personality. He was the first in his game to offer cashmere wares with iconic images of our time, ranging from The Beatles album covers, to Che Guevara, to the Presidential Seal of the United States of America. He even negotiated an exclusive contract with John Lennon's widow Yoko Ono to put Lennon's famous sketched self-portrait on the likes of cashmere pullovers.

Born in Egypt just before the Nasserian revolution, where his father was a film producer, Patrick Lifshitz lived in Italy, England and Switzerland before landing a job in Paris ferrying around visiting rock stars such as Bob Dylan, Donovan and Leonard Cohen. After a career at the record label Polydor, he founded Hobbs Cashmere, taking an idea of lifestyle all the way to the softness that we wear.

Recent objects that offer a comforting cocoon include the ultimate luxury for long-haul plane travel, cashmere "hoodies" lined in chinchilla, and heart-breakingly cute teddy bears also in chinchilla, which have naturally enjoyed much success under the auspices of children. It's a luxury to be light-hearted, and to add a touch of indulgence to the every day. Hobbs Cashmere seems to endorse this philosophy of living well and with a smile.

[www.hobbscashmere.com](http://www.hobbscashmere.com)

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# RICHARD MILLE



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## Gianfranco Lotti / Portrait

Meet Creative Director of Gianfranco Lotti, Melissa Loyd Maish, as she describes the finishings and forms of one of the world's few fully bespoke handbag services at Gianfranco Lotti, representing the ultimate of Florentine craftsmanship.

Of course, there are definite style signatures – Gianfranco Lotti is Italian, after all – such as the clean and classic form, and the twist lock finished in thickly layered gold. But these are rather suggestions and inspirations more than anything, for what Gianfranco Lotti intends to be *One Piece Only*, that is, both the name for his bespoke services and the idea of bringing haute couture to handbags.

Gianfranco Lotti, the artisan, has apprenticed in the craft since the age of 14, opening his own leather goods atelier in 1968. "Gianfranco Lotti," recounts Melissa Loyd Maish, "spends his life perfecting manufacturing, and he loves the idea – we all love the idea, in fact – of something that, in its art form, lasts a lifetime. The concept of luxury is an object that lasts; it is not just a moment in fashion. If you were to pull it out in 15 years time, it will be still as quintessential as it is today."

Bespoke appointments begin with a one-to-one conversation, which often sees Maish taking to her sketchbook in the midst, as she absorbs all the necessary information. You are a photographer that would like a camera bag unlike any other? An international business traveller with four mobile phones that needs the perfect design to accommodate them? "It's really about making a bag for you. For, that is what I think luxury is: it is comfortable, it is useful. For, if it is something that you carry everyday, why not have that be something really luxurious? If I am going to wear it every day, I want it to be the best it can be!"

In addition to the form, there is the leather choice to be discussed, including a wide array of exotic skins, the interior lining and whatever other whimsy might arise. And, staying still close to the process of haute couture, two or three prototypes eventually follow, sometimes in leather in order to assure that the weight of the bag is agreeable, as the final handbag at last becomes more tangible. Absolutely everything is made and manufactured in Florence, including the metalwork. "It really is couture; it is the highest expression of what luxury can be." The entire process takes four months to six months, yet towards a result that lasts a lifetime.

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1.



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## Time to Rock

—  
*Blurring the line between indulgent jewellery and a tool for time-keeping, these choice watches are ornamented in white diamonds, faceted for maximum eye-catching effect.*

4.





## Mindy Weiss / Los Angeles

Event planner extraordinaire, Mindy Weiss lends her hand, eye and expertise to many of Los Angeles's most high-profile events where the paparazzi would love to go – private parties and weddings of the city's celebrities and game-changers. Meet one of America's leading event planners making a party great.



Mindy Weiss started her career in a stationary store, making customised invitations for social events until clients started asking her to simply do the party too. She has built her business into a buzzing operation, with three best-selling books under her belt: *The Wedding Book*, *The Wedding Planner and Organizer* and *The Baby Keepsake Book and Planner*.

Her first celebrity event was the wedding of Brooke Shields and Andre Agassi; Mindy Weiss has since gone on to do private events for Serena Williams, Heidi Klum, Pink and Gwen Stefani as well as for many big players and corporations behind the L.A. celebrity spotlight. As busy as she may be, Mindy Weiss also finds time for charity work at the Children's Hospital of Los Angeles and work on the development of a bridal jewellery collection. Having been raised in a family where her parents knew how to throw a fabulous party, Mindy Weiss is simply carrying on the family tradition and sharing it with others, too.



*How do you define your role as an event planner?*

I like to think I'm a dream catcher. I listen to my couples' dreams and then I try to figure out how I can create their life memories.

*How do you differ from others working within the same field?*

I think all event planners have a different approach to planning in this business. I hope I'm approachable and huggable, and I'm committed to creating a wedding that is rich with detail and reflects the bride and the grooms' personalities.

*What are some of your proudest achievements as an event planner?*

I'm most proud of the events I have created for my family. The weddings, Bar Mitzvahs and countless celebrations! I'm also proud that so many couples trust me with what are some of the most important memories of their lifetime.

*Compared to being an event planner somewhere else, what particular challenges do you have working in Los Angeles?*

Being from the "City of Angels", my client base has been overwhelmingly exciting! But with that comes some very busy high-powered clients and celebrities. It's a balancing act but I'm up for the challenge.

*Where are some of your favourite places to hold events at The Beverly Hills Hotel?*

The Beverly Hills Hotel's Crystal Ballroom for sure! I have transformed that room hundreds of times and I never get tired of it. They have the greatest employees, who truly have become family to me!

*And how do you relate to Hotel Bel-Air as an event location?*

Hotel Bel-Air is a hidden diamond nestled in one of the most beautiful neighbourhoods. There is nothing better than exchanging vows by Swan Lake. I feel at home the second I get out of my car.

[www.mindyweiss.com](http://www.mindyweiss.com)





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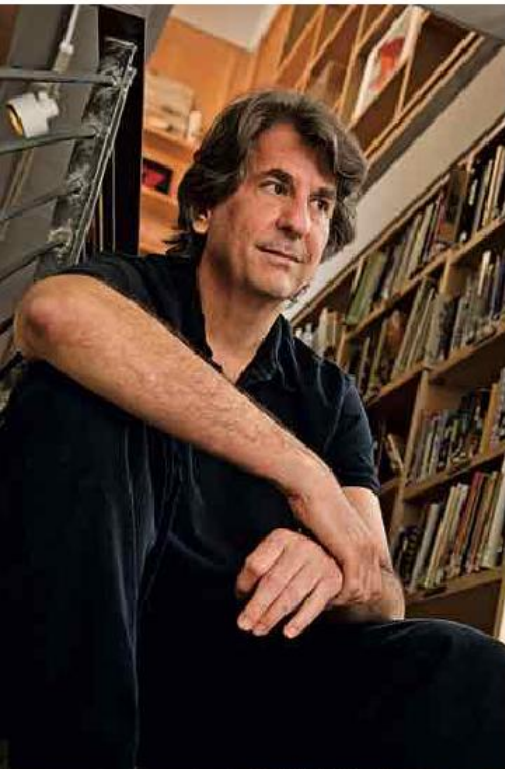
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## David Rockwell / Los Angeles

As one of the leading architects working in the United States today, David Rockwell has had his hand in a diverse range of highly acclaimed projects, from hotel spaces all the way to Broadway set design.



David Rockwell, the founder and mastermind behind Rockwell Group based in New York City, has long harboured a fascination with entirely immersive environments given that he was a child of the theatre; his mother worked as a vaudeville dancer and choreographer. This specific influence has translated into design projects as diverse as airport terminals and film set design. Just a sampling of his achievements include the 2008 National Design Award by Smithsonian's Cooper-Hewitt for outstanding achievement in Interior Design, the 2009 Pratt Legends Award, a lifetime achievement award from Interiors magazine, and the Presidential Design Award for his work for the Grand Central Terminal renovation. In 2011, Rockwell Group restored spaces within Hotel Bel-Air in Los Angeles. He uplifted the architectural icon whilst respecting its unique character, using an approach that is quite similar to his latest project, NeueHouse Hollywood. This membership-based space for professionals features an auditorium, restaurant, roof deck, screening room, broadcasting studio and meeting rooms within another local icon, the landmarked 1938 CBS Radio Building on Sunset Boulevard.

### *How would you describe your style?*

Rockwell Group doesn't have one particular style. Rather than develop a "house" or iconic style, we enjoy unexpected collaborations and combinations that give us extensive exposure to new ideas and design methods. We're really driven by a relentless curiosity about how we can deliver design with new thinking and fresh ideas.

This allows us to constantly experiment and explore new ideas and different project types. If I had to pinpoint one constant it would be making connections. Our overarching goal is to create spaces that engage all the senses, and encourage connections to the environment and between the people within those environments. This underpins all my architecture and design work, be it buildings, products, events, interiors, or stage set designs.

### *How does NeueHouse Hollywood specifically represent your style?*

NeueHouse Hollywood more represents Rockwell Group's process and philosophy. As mentioned, we're constantly exploring new ideas and different typologies. NeueHouse is essentially a "mash-up" of work and social spaces, where work and idea boundaries are dissolving.

### *What was your inspiration when designing NeueHouse Hollywood?*

NeueHouse Hollywood is housed in Los Angeles's landmark CBS Radio Building and Studio designed by William Lescaze and built in 1938. We were inspired by Lescaze's design as it's a classic, early example of the International Style in the U.S., and the building's prior role as a true creative hub for the entertainment industry. Its vibrancy is simply unmistakable – this is where seminal entertainers, such as Orson Welles and Lucille Ball, were introduced to American audiences. We really wanted to celebrate the building's streamlined geometry and the golden age of radio. The interior architecture, furniture and lighting are all based on original details. It was really exciting for us to work with such an iconic, mid-century landmark.

### *As a designer, what do you see ahead for the 21st century?*

I think you will continue to see spaces and products designed for flexibility and transformation, not conformity. Design needs to reflect how people live today, and comfort and flexibility are key factors.

[www.rockwellgroup.com](http://www.rockwellgroup.com) • [www.neuehouse.com](http://www.neuehouse.com)







# Franck Namani

SIMPLY THE BEST

[www.francknamani.com](http://www.francknamani.com) | Paris 1<sup>er</sup> | Paris 8<sup>ème</sup> | Genève | Mayfair - London



## Mayfair Park Residences / London

Opening in early 2019, Mayfair Park Residences comprises 27 apartments offering exclusive access to the services of Dorchester Collection. Fred Scarlett of Clivedale London, residential developer, explains this unique partnership.



### *How did this unique partnership begin?*

Clivedale London was founded with the purpose of setting a new benchmark for service in the super prime residential market, delivered through developments at some of central London's most prestigious addresses. Mayfair Park Residences is an exemplar project here – the development, located immediately adjacent to 45 Park Lane and The Dorchester, offers a clear opportunity for our brands to work in close partnership to create a truly unique proposition for the London property market. From the outset, it was clear that both Clivedale London and Dorchester Collection share the same exacting standards for high quality, service and delivery.

### *Can you please elaborate on these common values?*

**Unique** – Like Dorchester Collection's own hotels, each of Clivedale's developments is unique and bespoke to its location. This ensures each address is a rare and special opportunity for the purchaser. **World Renowned and Iconic** – the portfolio of hotels in Dorchester Collection is synonymous with excellence and prestige. Clivedale London's own portfolio is fast establishing this kind of global reputation and Mayfair Park Residences will only serve to yet increase this high regard. **Craftsmanship** – Both Dorchester Collection and Clivedale London place a huge emphasis on craftsmanship and attention



to detail. To this end, both companies only work with the best partners and suppliers. **Service** – Delivering outstanding service is at the heart of what both brands stand for. Clivedale London's properties will have best in class service, which is aligned with Dorchester Collection and its high standards for catering to the clients' every need. **Privacy & security** – Like with Dorchester Collection guests, the privacy of Clivedale London's residents is paramount and Mayfair Park Residences has been designed to ensure the utmost discretion for its residents at all times.

### *How does this joint venture respond to the desires of urban dwellers today?*

It responds to the expectations that purchasers have with regards to service and amenities within the super-prime residential market. Mayfair Park Residences is designed around the concept of service, which can be seen from elements such as the back of house entrances that many of the apartments have, to the more than 10,000 square feet Health Club, which will be fully managed by Dorchester Collection.

### *What will be the style signature of Mayfair Park Residences?*

The world-renowned interior design practice Jouin Manku has been commissioned to design the interiors for all of the communal areas at Mayfair Park Residences, in a combination of a contemporary vision and timeless elegance. They have a track record of working with Dorchester Collection, including the stunning dining room in Paris, at Alain Ducasse au Plaza Athénée.

### *What is so attractive about the area of Mayfair?*

Mayfair has been a prime residential district since the 18th century with its impressive mansions and formal garden squares; it is renowned for being the capital's most sought after location. Nearby Mount Street, long celebrated for its traditional retailers and established restaurants, is also a stylish fashion hub. The luxury shops, art galleries and auction houses in and around Bond Street are a leisurely stroll away where Piccadilly and Knightsbridge are equally accessible. And, just across Park Lane, the open spaces of Hyde Park present an irresistible invitation to experience an oasis of green in the heart of the city.



For more information on the sales of these exclusive apartments, please contact: [saleslondon@clivedale.com](mailto:saleslondon@clivedale.com)  
Or visit [www.mayfairparkresidences.com](http://www.mayfairparkresidences.com)





Franck Namani

[www.francknamani.com](http://www.francknamani.com) | Paris 1<sup>er</sup> | Paris 8<sup>eme</sup> | Genève | Mayfair - London



## Copenhagen / Escape



Nicolai Nørregaard

All you need are two reasons to jet away anywhere, anytime for the sheer adventure of it.

*Collect* selects two reasons for a weekend visit to Copenhagen, Denmark, and its rural surroundings including dining at the restaurant Kadeau and a daytime, countryside visit to the celebrated Louisiana Museum of Modern Art.



Kadeau, Bornholm Island

**Kadeau,** There are only two choices at the Kadeau restaurant: come to Bornholm, or let Bornholm come to you. From centre city Copenhagen, hop on a short local plane ride to arrive on the island of Bornholm. There, sitting atop one of its southern dunes, overlooking the Baltic Sea, stands the original Kadeau restaurant, opened in 2007, in advance of its time, before even the famed restaurant Noma. Kadeau was founded by “the Kadeau boys”, three island natives including chef Nicolai Nørregaard. While the restaurant is open only seasonally, it is here that the chefs source the ingredients for Kadeau’s year-round outpost in Copenhagen.

The city restaurant reopens this year with a new location and design that is personal, immersive and intended to feel like an invitation into a private apartment. There’s no door handle, so guests ring to have someone welcome them inside. Designed by OEO Studio, Dinesen woodworkers, as well as Garde Hvalsøe and Electrolux Grand Cuisine, the traditional restaurant layout has been flipped: the kitchen is the first encounter, with guests walking through it in order to arrive in the dining room.



Kadeau, Copenhagen

Kadeau is a veritable tribute to the island of Bornholm. “What we forage and source in Bornholm, is what we serve in Copenhagen. The food we grow, preserve, pickle and ferment, that’s the backbone of our kitchen,” explains Nørregaard. “Kadeau showcases our home, the terroir of Bornholm. It is very special in terms of nature; food traditions are a little bit different from the rest of Denmark. A lot of smoked fish and small smoke houses,” further elaborates Nørregaard, whose grandfather owns a smoker. Seasonal fruits and vegetables command its 21-course tasting menu. “We are forced to use products once they are there. It would be a shame not to.” Some of the incredible menu ingredients include pickled pinecones from silver fir.



The name Kadeau in Danish evokes "pay tribute to" and, in French, the word for "gift", which Nørregaard sees as both a tribute to the classical French traditions and techniques that they daily rely on, and the gift of Bornholm's bounty they intend to share. French tradition looks favourably on their endeavour in return, with the restaurant having been awarded a Michelin star in 2013. Does Nørregaard feel the pressure of prestige? "I rather want to fight for one more than to fight to keep the one star that we have. That's my mentality. So no, I don't feel the pressure," he says with a signature, refreshing naturalness.

## Louisiana Museum of Modern Art,

Despite being the most visited museum in Denmark, a sense of calm reigns supreme at the Louisiana Museum of Modern Art. Located 35 km north of Copenhagen accessible by a thirty-minute train ride, the expansive, partly open-air museum is flanked by the ethereal island shores of the Øresund Sound. The immersive space creates a synthesis between art, architecture, and landscape, offering visitors trees, seaside horizons, architectural perspectives as well as, of course, an incredible selection of modern and contemporary art, dated from the time of World War II until today.

The Museum was founded in 1958 by Knud W. Jensen (1916-2000), originally a collector of Danish Modernism who expanded his passion to international modern art. Before founding the Museum, Jensen bought a majority stake in Denmark's biggest publishing house Gyldendal so, in tandem, was involved in disseminating the most important Danish and international modern literature to the public. The founder's governing attitude is carried through to this day: "For Louisiana, it has always been about maintaining the elite as a benchmark of quality without becoming elitist, just as the museum wishes to be popular without being populist."

There are few permanent exhibitions, with the exception of the work of Giacometti, Jom, Kusama and the sculptures within the garden. Instead, the Museum presents elements of its rather extensive permanent collection in continually new and surprising combinations alongside a rich programme of temporary exhibitions, musical events and an annual literature festival. While the Museum has welcomed many major exhibitions on Picasso, its

most important work by the artist is *Le Déjeuner sur l'herbe/Luncheon on the Grass*, 1961. Some of its most celebrated sculpture includes Giacometti's *Walking Man*, 1960, or César's *Le Grand Pouce/The Large Thumb*, 1968. The growing collection (since 2012, the Museum has acquired 162 works by 71 artists through donations and purchases) also includes the likes of Roy Lichtenstein, Andy Warhol, Yves Klein, Peter Doig, Mark Rothko, László Moholy-Nagy, David Hockney, Jeff Wall, Ai Weiwei, as well as a host of contemporary painters, photographers and video artists. And, art aside, the Museum also represents an architectural milestone in modern Danish architecture, with its Calder Terrace, Giacometti Gallery, and its incremental expansions led by architects Jørgen Bø, Vilhelm Wohlert and Claus Wohlert. French architect Jean Nouvel even has a special love for the place, dedicating a small book to the Museum called *Louisiana Manifesto*. Visit for a day and you may spend a lifetime wanting to return.

Kadeau Restaurant, Copenhagen  
Wildersgade 10B, 1408 København K, Denmark  
T. +45 33 25 22 23

Kadeau Restaurant, Bornholm  
Bannevej 18, 3720 Aakirkeby, Denmark  
T. +45 56 97 82 50  
[www.kadeau.dk](http://www.kadeau.dk)

Louisiana Museum of Modern Art  
Current exhibition,  
*Illumination: New contemporary art at Louisiana*  
Through September 11, 2016  
Gl Strandvej 13, 3050 Humlebæk, Denmark  
T. +45 49 19 07 19  
[www.louisiana.dk](http://www.louisiana.dk)



Alexander Calder sculptures



Henry Moore sculptures



A sculpture by Not Vital, as part of the Illumination exhibition





*Trainers, sneakers, or baskets - whatever we name them - easy footwear gets styled chic in leather, studs and satin laces for a pure cult of personality underfoot.*





### Neo-Baroque

*Beat the blues by indulging in their many, regal shades along with a neo-baroque touch of detail, texture and decorative flair.*



# M

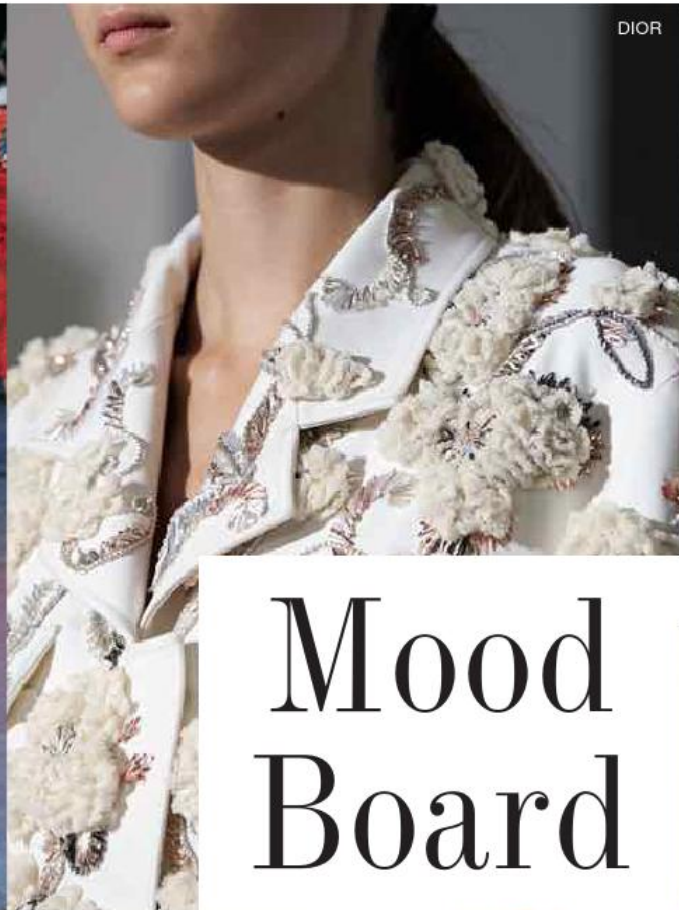


1. Nancy Gonzalez, Resort 2016 top handle crocodile bag, [www.nancygonzalez.com](http://www.nancygonzalez.com) 2. Chopard, Red Carpet earrings, [www.chopard.fr](http://www.chopard.fr) 3. Romeo Claude Dalle, writing desk, [www.claudedalle-romeo.com](http://www.claudedalle-romeo.com) 4. Akris, Spring/Summer 2016, [www.akris.ch](http://www.akris.ch) 5. Chrome Hearts, gold and blue sapphire GH + KH cocktail ring, [www.chromehearts.com](http://www.chromehearts.com)





DOLCE & GABBANA



DIOR



BALENCIAGA



PRADA

# Mood Board



AKRIS



GUCCI



CHLOÉ



CÉDRIC CHARLIER



GIORGIO ARMANI



ERDEM



STELLA MCCARTNEY



BALENCIAGA





*Fresh White,  
Transparency,  
Styled Stripes,  
Easy Going,  
Night to Day,  
Summer Sun.*







1.



2.

## Pastel Pop

*Dare colour. Play with proportions, tone on tone, and a little bit of pretty in pink for a fresh, summertime blush.*

3.



4.



5.

6.



7.





8.



9.



10.



11.



12.



13.



14.



8. Franck Namani, Spring/Summer 2016 beach hats, [www.francknamani.com](http://www.francknamani.com) 9. Christopher Kane, Spring/Summer 2016, [www.christopherkane.com](http://www.christopherkane.com) 10. Chopard, Red Carpet Collection earrings, [www.chopard.com](http://www.chopard.com) 11. Dior, Rose darling blush, [www.dior.com](http://www.dior.com) 12. Manolo Blahnik, Spring/Summer 2016 suede peep toe, [www.manoloblahnik.com](http://www.manoloblahnik.com) 13. Graff, Pink and white diamond swirl ring, [www.graffdiamonds.com](http://www.graffdiamonds.com) 14. Burgess, Grace E. 73m yacht, [www.burgessyachts.com](http://www.burgessyachts.com)



## Back to Nature

*Alain Ducasse, with 23 restaurants and 19 Michelin stars to his name, is somewhat of a culinary theorist these days, a revolutionary within the French culinary regime that reared him. Meet the Alain Ducasse au Plaza Athénée team that is putting his unique philosophy into practice, centred on respect for nature's bounty and those who cultivate it.*

When Alain Ducasse au Plaza Athénée re-opened in late 2014, along with it came an entirely new expression of contemporary French haute cuisine. *Naturalité* (Naturalness), which is the latest book by Ducasse, exemplifies the philosophy: go to the source of cultivation, prioritise sustainability and health, and have a humble approach to preserving an ingredient's taste. The book profiles farmers, including the vegetable gardener within Chateau de Versailles, where Ducasse revived the Trianon garden to grow fine, organic vegetables for Alain Ducasse au Plaza Athénée. "I have a profound respect for these passionate and engaged women and men. Their products have a story that we strive to recount in our cooking," says Ducasse. The menu centres on fish, vegetables and grains; even the wine list is unique in its classification. This new approach called for an entire overhaul, from table settings to the types of conversations with guests. Enter here Chef Romain Meder along with Restaurant Director Denis Courtiade, who have both taken to task turning theory into excellent practice, securing for the restaurant three Michelin stars in the process. x















Chef Romain Meder has been working within the Alain Ducasse group since 2006, in the past five years spearheading the opening of Spoon on Mauritius and the restaurant at Museum of Islamic Art in Doha, Qatar. These far-off assignments gave him a fresh perspective for taking on this entirely new approach back in Paris.

***How would you describe this radical revolution from tradition?***

It's not a revolution, it's an evolution! It is radical but with time we realise that Alain Ducasse is right. We have to eat better, eat less, get involved in our way of eating, privilege small producers and fisherman. And we no longer have a surgical sort of angle to cuisine, in terms of the visual aspect. There is always the technical side we must do well – that does not change – but in the visual aspect we have removed the useless, what is there just to make pretty. We are no longer in the superfluous; we are in the direction of the essential, good, perfectly cooked and perfectly seasoned.

***Does it require more work?***

It demands great technical prowess but we hide it in order to put the product in the forefront. We are no longer putting the chef's skill before the product.

***Please describe some of your work exchanges with Alain Ducasse.***

After many discussions with him about his vision, Alain Ducasse gave me the direction from the beginning to start from a blank slate. We worked all week and then each Friday we did a tasting. We threw in the trash a thousand ideas; and, once the trash was full, we went through them all and would come away with one good one.

***You mix, in what is considered by traditional cuisine, "noble ingredients" along with "common ingredients". Please explain.***

Indeed, we try to ally a "noble ingredient", which our guests would recognise, along with a "common ingredient". It would be easy to do the pairings we have seen a hundred times but it amuses me to break the codes. There is a type of lentil called Beluga, for example. I put it with golden caviar, to evoke the idea of the traditional Beluga sturgeon caviar, mixing the "poor caviar" and "rich caviar".

***What are you most proud of?***

To have captured the quintessence of Ducasse's philosophy of "naturalness". What he imagined, we enacted on the ground and on the plate. For that, I'm proud. And to have obtained three Michelin stars.

***Is it a return to origins?***

95% of the products we use are French. Having travelled and seen a bit of the world, we realise that we have such rich land right here.









Since 2000, Denis Courtiade has been Restaurant Director of Alain Ducasse au Plaza Athénée, remaining the key point of reference for returning guests. Lauded as the best *maître d'hôtel* in the world, he received the 2015 Service Prize, awarded by *Le Chef* magazine. In 2014, author Patricia Wells, had said: "Service-wise, I vote the restaurant unlimited stars, for Director Denis Courtiade, the sommelier Laurent Roucayrol and their staff are models of their *métier*." Indeed, it fell upon the responsibility of Courtiade to lead guests towards a new vision and a new palate of haute gastronomy fresh on the horizon.

#### *What is unique about the restaurant?*

As it existed for 15 years with Alain Ducasse and for many years before that, this restaurant had become an institution. Alain Ducasse wanted to take it back to the beginning, back to zero, and tell a different story. It obliged the entire restaurant to reinvent itself. Before, it worked perfectly well. We had both regular guests and a two-week waiting list for dinner. In order to do something so radically different, it was necessary to have the team, the tools, the room, everything levelled to zero to reconstruct and tell a new story. It was a colossal amount of work, because everyone lost their point of reference; the décor changed, the tableware, the colours on the walls...and, above all, the philosophy. A guest coming into a restaurant, comes for a specific idea; he has his codes, his routines. We overhauled that, we could say.

#### *Turned it upside down.*

As soon as a signature dish is no longer on the menu, it creates a discussion with the guest. I came to understand the volume of the new story there was to tell. When I envisioned the difficulties that we might encounter, I adopted the attitude – the right one I see now with perspective – which was to say yes to it all and to let it go, to let go of control and resistance. When we have to change, we tend to curl up into a little ball.

#### *Yes, people generally don't like change.*

It was a challenge. It was necessary that we were convinced in order to convince our guests. As the restaurant team played the game 200%, it went off really well and it's getting better and better. We had to conquer new guests and reconquer regular guests. Beyond a *maître d'hôtel*, you could say we became a sort of guide. We had to explain that we decided to tell a different story, which is why there is no longer red meat on the menu. The story is key; explaining to guests how we came to this point makes it easier. It's like going to a museum and seeing a sculpture or painting. We might need an explanation of the context, the philosophy and the message.

#### *Alain Ducasse is always in advance.*

Always in advance, but the energy that it demands for those who work with him! When you have something that works well and took an enormous

amount of time to regulate to the tiniest detail, and then in one blow put it all back to zero – you really have to be good to respond to a change like that.

#### *It sounds as if you were closely involved in every step of the process.*

We are lucky to have Chef Romain Meder, who was influenced by the message of Alain Ducasse, and was fully engaged in the huge amount of work between them. I had the opportunity to taste all the dishes and give my opinion. I always say to chefs: 'I am your first and best client. Tell me your story, let me taste your dishes, let's exchange and if I am convinced, then the message is going to pass through to the rest of the team and, above all, to the clients.' Romain took things in hand, found his voice and we are still in a development phase with the restaurant. As the seasons pass, we take dishes and make them evolve, but now with a little less constraint.

#### *Overall, there seems to have been a profound change in the substance as well as in the style.*

The people have not changed at all; just the point of reference in the cuisine has changed. It allows guests to learn and be initiated into trying new things, without giving lessons, all the while of course taking pleasure in dining.

For reservations: T. +33 (0)1 58 00 23 43  
*Naturalité* (2015), Alain Ducasse Edition  
[www.alain-ducasse.com](http://www.alain-ducasse.com)









## Icon of Femininity

*For those with even minimal fashion knowledge, Christian Dior needs no introduction. The latest coffee table book published by Assouline scans the House's history through the five designers the House has welcomed since Monsieur Dior.*

This one dress says it all. The dramatic yet soft waistline, the perfect curves of its descent, and the incontestably feminine details that are altogether and at once classic, timeless and untouchable. Is it a creation of Monsieur Christian Dior, Yves Saint Laurent, Gianfranco Ferré, Marc Bohan, John Galliano or Raf Simons? It is often difficult to tell. (Spoiler alert: it's Raf Simons.)

Since Dior's first haute couture presentation in 1947, held at 30 avenue Montaigne just steps away from Hôtel Plaza Athénée, the five successive designers following the untimely death of Monsieur Dior in 1957, each remained true to his original vision whilst renewing it in their own ways.

Author of *Dior: From Christian Dior to Raf Simons* published by Assouline and a renowned Parisian fashion historian, Farid Chenoune writes about the designer's approach and influence in the book's preface: "Christian Dior, the founder, made his name synonymous with one of the most extravagant expressions of femininity in the modern history of fashion: a femininity that was absolute, the product and sublimation of the sum of womanly wiles and artifice...[it was] conceived as a victory over the arbitrary randomness, ugliness and banality of the real world. In 1947, by placing feminine values at the heart of his couture house, he created a 'New Look' that revolutionised the face, forms and gestures of elegance."

The monumental book captures the ambience and creativity of each era, through a panorama of iconic images from the fashion shows and ateliers, behind-the-scenes views and the many celebrities, models and clients styled in Dior. More than 150 of the house's most beautiful haute couture creations are captured almost in abstract, just like objects of art. "My dresses are ephemeral objects of architecture designed to glorify the proportions of the female body" Dior once said. He launched a "New Look" that ended up enduring much longer than the notion of the new, and the man himself.

*Dior: From Christian Dior to Raf Simons.*  
Written by Farid Chenoune, Photography by Laziz Hamani  
[www.assouline.com](http://www.assouline.com)



## Jérôme Neutres

*Independent exhibition curator, author, art critic and director – amongst many other roles – Frenchman Jérôme Neutres has an insatiable appetite for consuming culture, and for crafting the way we consume it too.*

Jérôme Neutres is the ideal dinner party guest. He'll likely divulge the upcoming blockbuster Parisian exhibition still in the works, then be sure to have an anecdote or two about one of the thousands of artists he's met and worked with over his twenty-year cultural career. He has produced over twenty exhibitions of modern and contemporary art, written and produced over a dozen documentary films, authored articles and books on art and literature, exhibition catalogues, essays and translations. His most prominent role is Director of Strategy and Development at the Réunion des Musées Nationaux – Grand Palais, France's largest museum network with most the imposing and iconic of exhibition spaces, Le Grand Palais. He was asked to return to Paris for the appointment after 13 years abroad, serving as Cultural Attaché of the French Embassy in New York, and in Delhi, India, and as Director of Cultural Programming at the Institut Français in Barcelona, Spain. At the Grand Palais, he has curated *Bill Viola* (2014), *Robert Mapplethorpe* (2014) and *Helmut Newton* (2012), garnering him a reputation for bringing American artists to the Parisian cultural calendar. With current retrospectives under the works on Marina Abramović and Irving Penn in collaboration with the Metropolitan Museum of Art, Neutres is not about to rest on his laurels. *Collect* meets with the art aficionado to discuss his driving passions.

### *Did you always sense that this was the career path for you?*

No. I came to culture and art history by cinema, in fact. It makes me think of what Henri Langlois said, "Cinema is not a dramatic art but a visual art". My first job was working at the cash register at an art cinema house, which allowed me to pay to go the cinema 25 times a week which, of course, made my professors and my parent's crazy. My obsession has always been to find a job, a professional activity, that allows me to pass my time consuming art, living with art and loving art, which was the title of the exhibition I curated at Fondation Pierre Bergé-Yves Saint Laurent, *Jacques Doucet-Yves Saint Laurent: Vivre pour l'Art*. Live for Art! It's exactly that; the title that I proposed is my credo.

And, I have always tried to keep a creative activity of my own, which was difficult to do sometimes. It was non-negotiable for me! This activity has taken diverse forms, from film and documentary production, songwriting, translation and book writing.

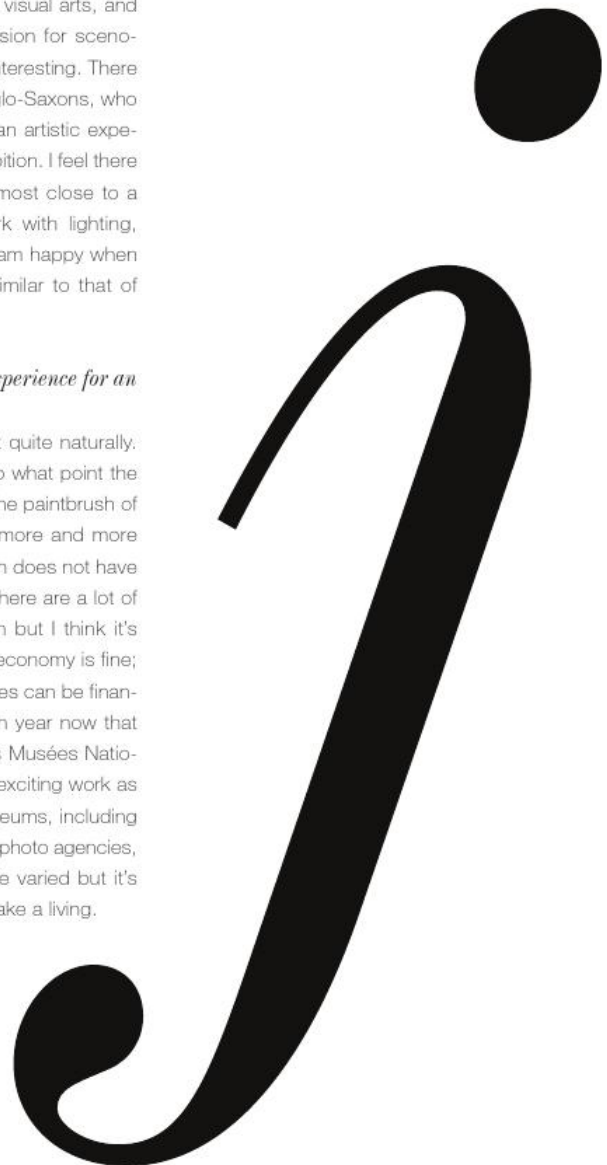
### *How does your curatorial work fall into this context of interests?*

It is at once a passion for artists, visual arts, and the history of art but also a passion for scenography. This term 'curator' I find interesting. There is a reason it comes from the Anglo-Saxons, who were real precursors in bringing an artistic experience to life for visitors of an exhibition. I feel there is the work of a director in it, almost close to a theatrical set designer. We work with lighting, decoration, music, and voices. I am happy when people experience a pleasure similar to that of a spectator.

### *Is it your goal to produce this experience for an exhibition-goer?*

It's not a strategy; it came about quite naturally. When I go to art schools, I see to what point the medium of cinema has become the paintbrush of artists today, as they are doing more and more what we call artists' films. Creation does not have boundaries, nor art, nor poetry. There are a lot of people who critique globalisation but I think it's good. That it comes through the economy is fine; commerce is exchange, exchanges can be financial, intellectual...It is the seventh year now that I am working for the Réunion des Musées Nationaux du Grand Palais. It is really exciting work as it is a network of 17 national museums, including France's oldest publishing house, photo agencies, and museum boutiques. It's quite varied but it's my life, my passion, and how I make a living.

I get up early; my days are organised. It allows me also to be anchored in reality, at once in an economic model of culture as well as in what and how culture is done today. I work with passion and energy on my personal projects as well as my professional projects. My energy needs to be well channelled. I have transformed my weakness in a positive way, as my weakness is that I am overactive!











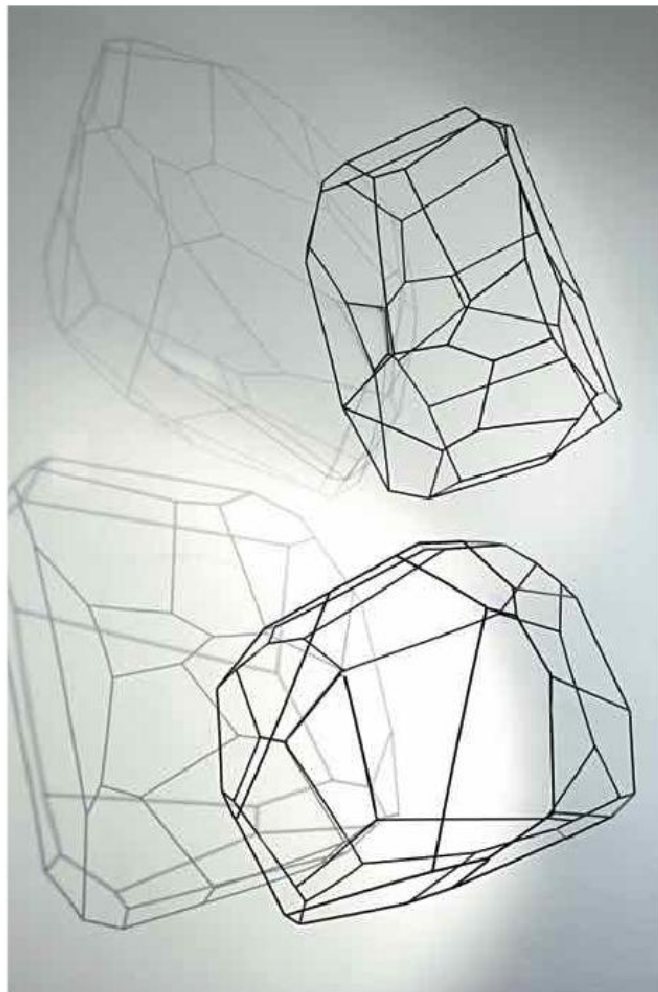


## Thinking like *Arik Levy*

—  
*For over thirty years, the career of multi-disciplinary creator Arik Levy bridges the art and design worlds signed by his open, flexible mind.*

Arik Levy's public sculptures, particularly what are called his signature "rocks", are instantly recognisable. They are angular, in a futuristic way, and often made of materials that are far from rough stone; they invite the calmness of nature's forms along with the stimulation of intellectual abstractions. These rocks are not just another play of perceptions, which is quite a common affair found throughout contemporary art and design. They are, rather, distinct Arik Levy inventions, as one who intends to lead people into his unique processes of thought about nature, humanity, and their various associations, along with many other philosophical points of reference. Born in Tel Aviv, Levy contributed to a group sculpture exhibition in the city before leaving for Europe to attend the Art Center Europe in Switzerland to graduate in Industrial Design in 1991. Following a design stint in Japan, Levy returned to Europe where he began working in set design for contemporary dance and opera. With the founding of his eponymous studio in Paris, where he currently works today, he established the platform from where his many talents could develop outward, and in tandem, much like his RockGrowth sculpture. "People in the studio are like my friends, brothers and sisters, guides and supports, counter-balances and reflection. I thank them every day for what they do and for their devotion to my fantasy," Levy has said of this "safe ground" he has created. Industrial designer, artist, technician, photographer and video artist, Arik Levy is, above all, a creative mind at work. Between art fairs, museums, outdoor spaces, private homes and galleries, one never knows when they will fall upon an Arik Levy piece. The placements of his work, just like the many creative roles we can attribute to him, are not easy compartmentalised. *Collect* discusses with Levy how he has navigated his unconventional path, as well as his perspective on the art and design worlds, and the mind of the artist and the designer, as a man with one foot on either side of the fence.





### *Do you categorise yourself as an artist or a designer?*

I started in the arts; I am an artist at base. I started painting at the age of fourteen and doing sculptures; my first outdoor sculpture exhibition was in Tel Aviv in 1986. That was a long time ago! Art in Tel Aviv in 1986 was not what art is today. Nobody really made money, or only very few people did. Israel is not New York; it's not London; it's not Paris. At that time, people were not really buying art and people looked at art differently. There were maybe three galleries, not three hundred galleries. We didn't sell a sketch for 5000 Euros – we didn't sell anything! After exhibitions we didn't know what to do with the art; we were looking for a garbage bin to put it in because we couldn't stock it. So, it was a completely different thing. Design was, for me, the most accessible and logical way to make money. In design you have to know form and proportion, you have to know how to place things, you have to know about technology. In those early years, in addition to my passion, I had my studies, and the army. So design came about as the supporter for my art, so that I could make money. It was relatively easier to make a logo and make money with it than it was to sell a painting or a sculpture. And this is how it grew. I had a windsurfing and surfing shop to support myself. I had a graphic design studio in the evening and I had my art studio. All this gave me the money and the means to create – to keep on creating the art.

### *Today, which takes precedence for you, art or design?*

Both careers have developed. Design developed faster just because of the media, and the recognition of design is faster on the scale of the larger public. People that like art know about art, but everybody knows about design. Many

people know Philippe Starck; not many people in the general public know about Anish Kapoor. When I came to France, I continued both. Design had given me the money, and I kept on doing my art. Now, both careers are completely exploding, and the design... well, I love doing design. I know how to do it; I enjoy doing it, it's intellectually different, it's physically different and it gives me other pleasures than art does. And, visa versa.

### *Are the boundaries between art and design disappearing these days?*

Art is not design. And design is not art. The border is a border that was invented. There is no border; in fact, it's two different places. It's not France and Germany as a border. It's art and design. Two stratospheres in a different place. The intellectual departure point of the artist and the designer is radically different. Since I practice and teach both, I can see the difference. It's very easy to describe. Take two classes: one with ten artists and one with ten designers. At the beginning of the class with the ten artists, you say: "Hello, good morning. We are going to make a chair." They say: "Aha, great", and they go at it, and each one is going to make a chair in his own spirit. For Gerhard Richter, for example, it's going to be in Richter's style. Then to the class of ten designers, you say: "Good morning. Today we will make a painting". They will say: "Stop, stop! What kind of painting? How big? On wood? On canvas? How many colours? With a brush? With an airbrush? With a computer? Do you print it? Do you roll it? Do you stick it?" Designers have a million questions. They need information and a brief to start constructing. Designers solve problems. The artist can wake up in the morning, put this here and say: "It's sculpture". Why? Because he has a million reasons, which you can agree





with, or not, if you like. It doesn't matter. What matters is that he decided that it is. A designer cannot come to the company that makes shoes and say: "Now, make cars. I feel like making cars". They will say: "No, not cars. Shoes, sorry". This is a very big difference.

***How does the notion of "one-offs" or limited editions change for artists or designers?***

The phenomenon of galleries creating limited editions is new, but only in how we reference it. It is something that has always existed because artists and designers were privately commissioned. A designer today makes a sofa for Cassina, for example, but as the model never worked very well, he only made five. Nobody looks at it because he didn't specifically call it "limited edition". If you are a design lover and you find the one and only prototype that was made in the process of creating something that is important in the evolution of industrial design – great. Personally, I think it should be in a museum and not in somebody's home because it belongs to the public. But other than that, I don't really see the point in making one-offs.

***Is art, too, becoming industrialised like design?***

We, the creators, know that if we don't have a studio, we can't realise our ideas. They stay in the head. Jeff Koons has 120 people in his studio; it's an industry. Of course, you have to have an idea and I admire what he does. He did a lot of important things for me, and for our generation. He's paving the way of understanding, he and Murakami. But they have factories, a factory of ideas. They are working in a sort of passion industry. It's a fun realisation

when I design a chair and I see it in the fair. I'm happy and proud, and I hope it's going to do well and give me royalties so I can support myself and my family. It depends on so many other elements: the production, the marketing, the PR, the fair, the weather. When I open an exhibition in the gallery, however, I feel naked. I have no idea whatsoever if the results will be amazing or a disaster. When I make a chair, I know that the company sells that many chairs, and they have a thousand points of sale so we are going to do at least 5000 chairs. It's clear. This is industry. Then, I feel naked in the gallery, shaking. The doors open, everybody comes and I'm in a vacuum waiting for the first word. The first word could be "nah", and you want to die. Or it could be "wow", and you say "phew", and you have energy for the next 25 years. This is the fundamental, important difference. The third connection is that I also worked in set design for contemporary dance and the performing arts. This is the only place where the body, the human, connects with architecture, objects, sound, music, and so on. This is really a great experience. Whereas, a chair is a chair. It's only a chair. Chairs and tables are only preventing things from falling to the floor, including humans.

***The human element you enjoyed as a set designer, does it define how you see things globally?***

All there is to say is that these worlds, all in a different place, are connected by one thing: humans. The world, for me, is about people, not objects that we are creating. The objects are part of our actions, where we live, our cultural identity and our habits. In the end, it's you and me and him and her – not the objects. You, the one who connects the art piece on the wall, to the chair



*“Today, the artist is a designer.  
It is easier for the artist to be a designer.  
It is by far more difficult for the designer  
to be an artist.”*

Arik Levy

you sit on, to a thing you have seen. You can love a stone that you picked up on the beach in Brazil as much as the most incredible prototype, praised by the press. People are the connectors. This is why everybody says we need a story. Without a story it's just another thing. It's just another product.

*So art and design have different starting points and different ends?*

I can't cut my brain into two, nor shut down one part and bring up the other one. I don't know how to do it. Me is me, and me is all of that. The process of art comes from a different place. Body, mind and feeling; it's more of an eruption. Design is more controlled. You can do design by accident or experiment, but you are conditioned with many intellectual decisions that bring you to start that particular process of wanting or needing to research, of trying to find a different way to build an object. Sometimes you can have the same or similar process experience in design and in the arts. But the results and the entry points are different. At the same time, I see the total necessity to have this mix somehow.

*Is it easier for an artist to become a designer, than vice versa?*

Painting is a specific discipline; it's done between the person and his brush and the paint and the canvas. It's very, very direct. Engineering, computers, machines, technology – art is evolving with the tools that we have today. Four hundred years ago there were only eggs and pigments and that's the way they painted. There was no art supply shop: “Oh acrylic, that's interesting, why not use hairspray?” Art was simply a reproduction of a certain reality and the interpretation of different elements. A part of Van Gogh is the flowerpot that was in front of him. Doing it his own way, with his own genius, he made a reproduction of that certain moment. This is nothing like the artist Picasso, for example, who evolved into painting onto tableware. Today, the artist is a designer. It is easier for the artist to be a designer. It is by far more difficult for the designer to be an artist. This is the important difference. And, at the end of the day, it has to do with the honesty of the person. It's not because you call it a sculpture that it necessarily becomes a sculpture. If you really start the project as a sculpture, then it's a sculpture. If you honestly start the project as a design piece, as a chair, for example, and you put it upside down and try to be funny about it, it doesn't work. That's how I feel.

*What sculpture do you prefer and what do you love about sculpture?*

The sculptures I make interact differently with the environment. If we talk about my rocks, for example, when you put a rock outside you see, by juxtaposition, that it doesn't look like nature. I still call it a rock because I want people to

connect to it like it is. You look at it and you say it looks like kryptonite so we think about Superman maybe. It looks like a nature that we know, but don't know exactly; there is something familiar without being complete. When you take it home, it brings nature into the home. Home is so foreign, in a way, because it has a barrier to the nature outside. So when you put something there that resembles nature, it brings a piece of nature inside. The way I like to see my pieces is to see them in a direction. I don't put a sculpture in a gallery. It's great because you can see the work in its most pure existence but when you take the same piece and put it in a home, or outdoors if it's an outdoor sculpture, it behaves completely differently. It comes alive again. The biggest feedback I get is that people who buy my work and live with my work keep sending me images, remarking how the flowers from the trees reflect on the sculpture, how the sculpture becomes pink in April because of the cherry blossoms. And then the sunset, or the snow that completely changes the sculpture. That's gratifying. This is what I like. I like the evolution. I like the interaction of my pieces with the world around it, and the interaction of people with the piece itself.

*What are you working on now?*

Now is a very exciting moment. I have very big commissions, which I did not expect to happen. It's built on a lot of effort so it's great. I'm installing two big sculptures in Taipei before the summer, next to a big building by the British architect Sir Richard Rogers. And I'm working on what is probably one of the biggest sculptures I have ever done. It's going to be installed in Moscow in 2018, as a commission that I have through the Louise Alexander Gallery. It's beyond everything; this is very special. I have lots of smaller commissions as well - small, but still very interesting. One piece that I am working on is called Rock Growth; each facet of the rock is growing in a different direction. So it makes roots and branches. In this way, I turn the logic of nature a few times around. I take something that does not look like a rock at first and then I say it's a rock. It is made in metal, not of mineral material though rock is normally mineral. Then I take this mineral and I say it's growing, so now this mineral behaves like vegetal material. It means that I am acknowledging the actions, the intellect, and the power of humans versus animals in that we have learning processes. This is the most amazing and beautiful part of our life because we discover every day. Our brain wants more. This rock grows and it talks about progress, vision, the future, changes, and about our intervention in the genetic codes of things. It talks about our capacity to walk on another planet, even.

[www.ariklevy.fr](http://www.ariklevy.fr)









## London & Paris

*Two cities, so geographically close yet so culturally distinct, certainly share one thing in common – a love for arts and culture. Encouraging all of its expressions and ways of showing to the public, both urban metropolises bring forth some of the best for the 2016 season.*

It could take weeks, months, years even to fully delve into the cultural treasures of London and Paris. *Collect's* seasonal brief just tips the iceberg yet offers a take on the current *air du temps*.

*David Hockney* comes to The Sackler Wing of the Royal Academy of Arts in London, showcasing the British born, Los Angeles-based artist's latest work, including 79 portraits and two still lifes in his signature style, vibrant and observant. *Russia and the Arts: The Age of Tolstoy and Tchaikovsky* at The National Portrait Gallery features portraits of key figures from a golden age of the arts in Russia, on loan from Moscow's State Tretyakov Gallery, which will simultaneously display portraits of famed Britons from the National Portrait Gallery, in what is an unprecedented exchange marking the 160th anniversaries of both the galleries. At Tate Modern, American artist *Georgia O'Keeffe* receives her first major UK retrospective in over twenty years, to

bring together a hundred of the most important and influential works across her sixty-year career.

Across the channel in Paris, Centre Pompidou displays *Paul Klee: l'ironie à l'œuvre* taking a fresh look at his themes of 'romantic irony', satire and parody. Also at the Centre Pompidou, *Pierre Paulin* features a chronological presentation of the designer's iconic furniture including historical pieces such as the Ribbon Chair. The Fondation Cartier welcomes the work of Japanese photographer Daido Moriyama in *Daido Moriyama, Daido Tokyo*, showcasing colour photography of underground neighbourhoods in Tokyo in his signature shaky compositions. And, at the Grand Palais, *Carambolages* assembles 185 diverse works – from Giacometti, Rembrandt to Man Ray – into a continued sequence, staged like a narrative film, in an utterly unique way of presenting art. Turn the page and, as they say in France, *bonne visite*.

## London

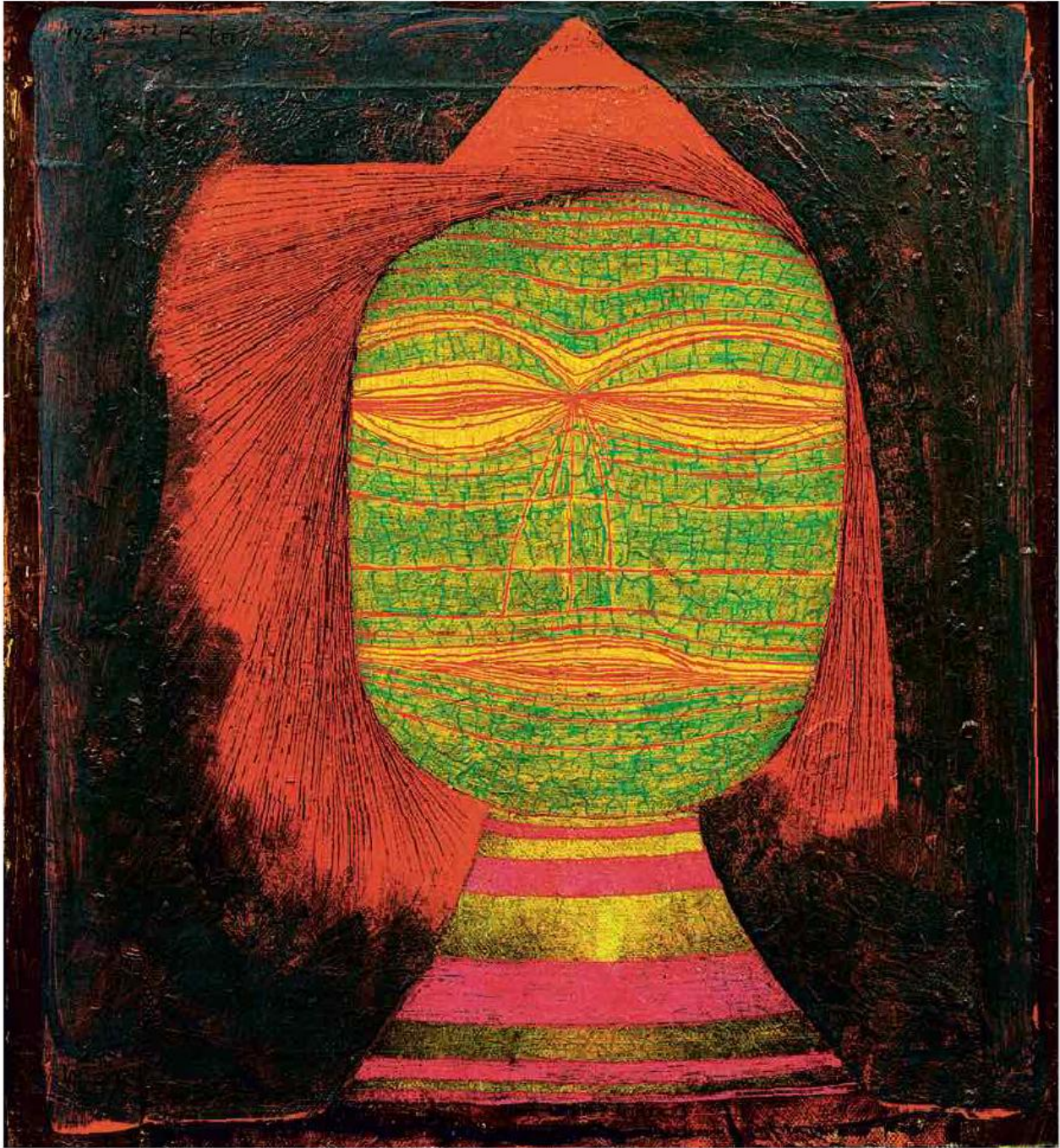
Royal Academy of Art, *David Hockney*  
Until October 2nd, 2016  
Burlington House, Piccadilly W1J 0BD  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)





David Hockney, *Barry Humphries*, 2015. Photo: Richard Schmidt ©Courtesy of David Hockney





# Paris

Centre Pompidou, *Paul Klee: L'Ironie à l'œuvre*  
Until August 1st, 2016. Place Georges-Pompidou, 75004  
[www.centrepompidou.fr](http://www.centrepompidou.fr)





Pierre Paulin, *Siège 577*, 1967 ©Centre Pompidou, muam-ec/ Dist. JMN-GR Photo: B. Prevost CSAIP

# *Paris*

Centre Pompidou, *Pierre Paulin*

Until August 22nd, 2016. Place Georges-Pompidou, 75004

[www.centrepompidou.fr](http://www.centrepompidou.fr)





# London

Tate Modern, *Georgia O'Keeffe*

Until October 30th, 2016, Bankside SE1 9TG, [www.tate.org.uk](http://www.tate.org.uk)





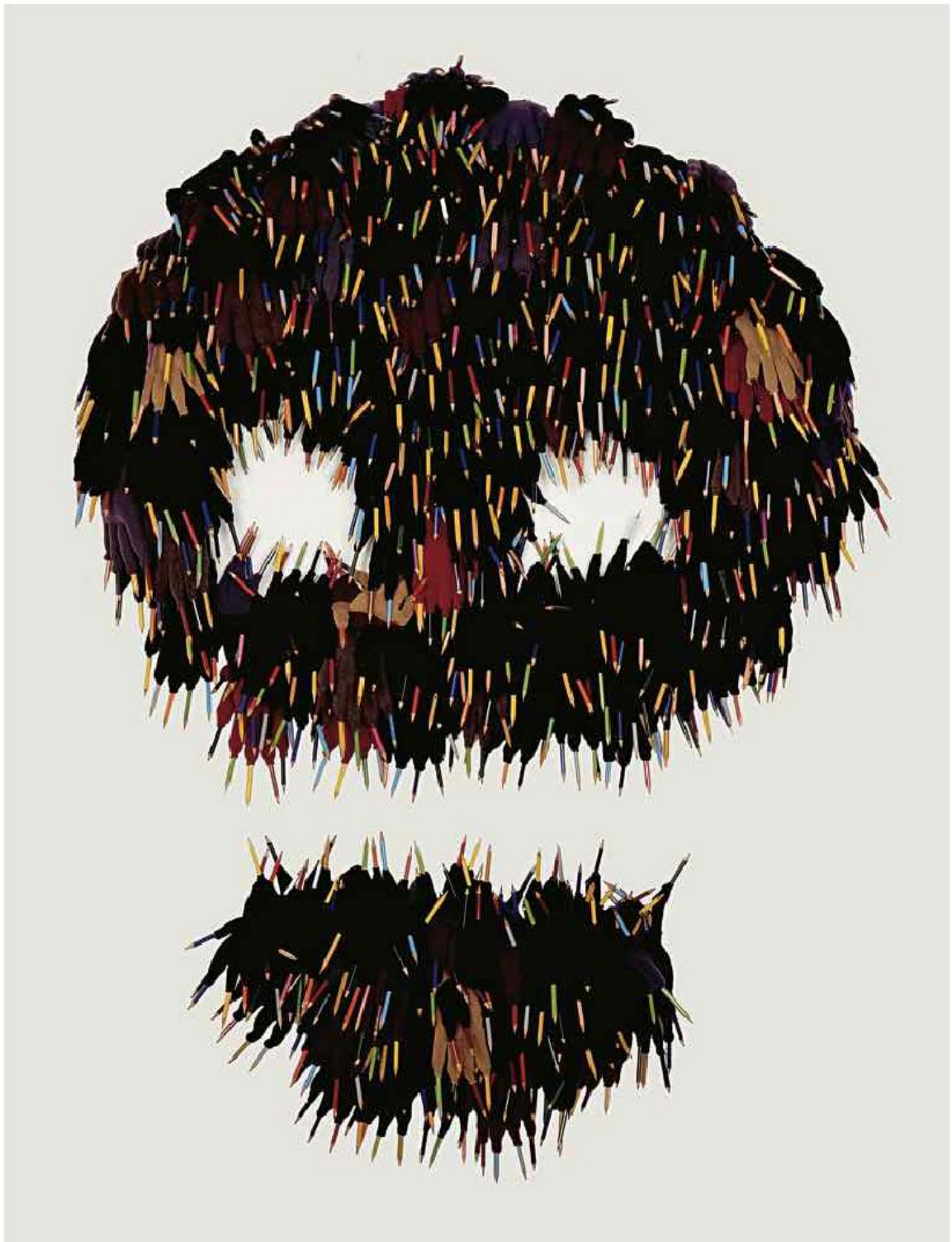
## *London*

National Portrait Gallery, *Russia and the Arts: The Age of Tolstoy and Tchaikovsky*  
Until June 26th, 2016. St. Martin's Place WC2H 0HE, [www.npg.org.uk](http://www.npg.org.uk)









## *Paris*

Fondation Cartier pour l'Art Contemporain, *Daido Moriyama, Daido Tokyo*  
Until June 6th, 2016, 261, Boulevard Raspail, 75014  
[www.fondation.cartier.com](http://www.fondation.cartier.com)

Grand Palais, *Carambolages*  
Until July 4th, 2016, 3, Avenue du Général Eisenhower, 75008  
[www.grandpalais.fr](http://www.grandpalais.fr)





## Curated

*The story begins with a partnership between two childhood friends, and a common passion for curating what they call "functional sculptures". Carpenters Workshop Gallery is now the reference in London, Paris and New York for showcasing works that blur the boundaries between art and design.*

The name Carpenters Workshop Gallery comes from the former life of the founding space, which opened in London's Chelsea in 2006 inside a former carpenter's workshop. The heritage speaks volumes about what the concept has become: a production and exhibition platform for international and rising artists and designer making limited edition objects that lead them outside of their traditional territories of expression. In a certain respect, it is a think-tank of art and design where the concrete results of the thinking are for sale. But these are far from unfinished ideas. "We're only interested in perfect works. We produce a selection that is a result of a quest for perfection in terms of art, production, and functionality. Perfect from A to Z," notes one of the two Frenchmen and founders Julien Lombraill alongside partner Loïc Le Gaillard in an interview with *Blouin Art Info*.

Following the bounding success of their London space, Carpenters Workshop Gallery moved to Mayfair in 2008, then opened a second gallery in the heart of the Marais in Paris. Heading north of Paris to Roissy they established a large, 8000 square metre space – simply called Carpenters Workshop – that serves as a centre for research and development. Its third and latest gallery outpost lands in New York, just steps away from the Museum of Modern Art.

Carpenters Workshop Gallery collaborates with the likes of Maarten Baas, Humberto & Fernando Campana, Nacho Carbonell, Johanna Grawunder, Mathieu Lehanneur, Rick Owens and Studio Job, amongst many others, offering the design elite the mental space to play away from their daily projects and demands. In the spirit of true collectors,

a subjective eye is at the very centre of it all. "It is hard to explain, but there's a 'flavour' that connects the works we show...while individually the works are different, collectively you can tell that they are consistent with our curatorial vision. The gallery is actively involved in the research and production of the limited edition works exhibited," explains Loïc Le Gaillard. So whilst these two gentlemen may not have their hands in sawdust in the flurry of a real carpenter's workshop, they are nevertheless right behind this metaphorical carpenter, encouraging him to go ahead and surprise himself and construct something the world has not yet seen before.

Carpenters Workshop Gallery locations:  
 3 Albemarle St, London W1S 4HE, T. +44 20 3051 5939  
 54 Rue de la Verrerie, 75004 Paris, T. +33 1 42 78 80 92  
 603 5th Avenue, New York, NY 10022, T. 1 212 820 0610  
[www.carpentersworkshopgallery.com](http://www.carpentersworkshopgallery.com)









## Pierre Bonnefille

*French artist, muralist and colourist*

*Pierre Bonnefille is, across all of these roles, a true alchemist. He mixes sand and pigments in a constant state of research into gradations of colour, as close as possible to nature's own infinite palette.*

When obsessed, people tend to attentively, patiently watch the object of their obsession. So is the every day work process of the Paris-based Pierre Bonnefille, who creates polychromatic compositions for walls, murals, furniture and unique installations in architectural and interior environments. His obsession with colour, naturally, is inseparable from his studies in surface textures, which he crafts by engraving graphic details that resemble mineral, vegetable, or animal skins, and sometimes even calligraphy or human profiles, for an overall play of light, colour and texture that adapt to the variable volumes. The result is a body of work that appears at once both baroque and

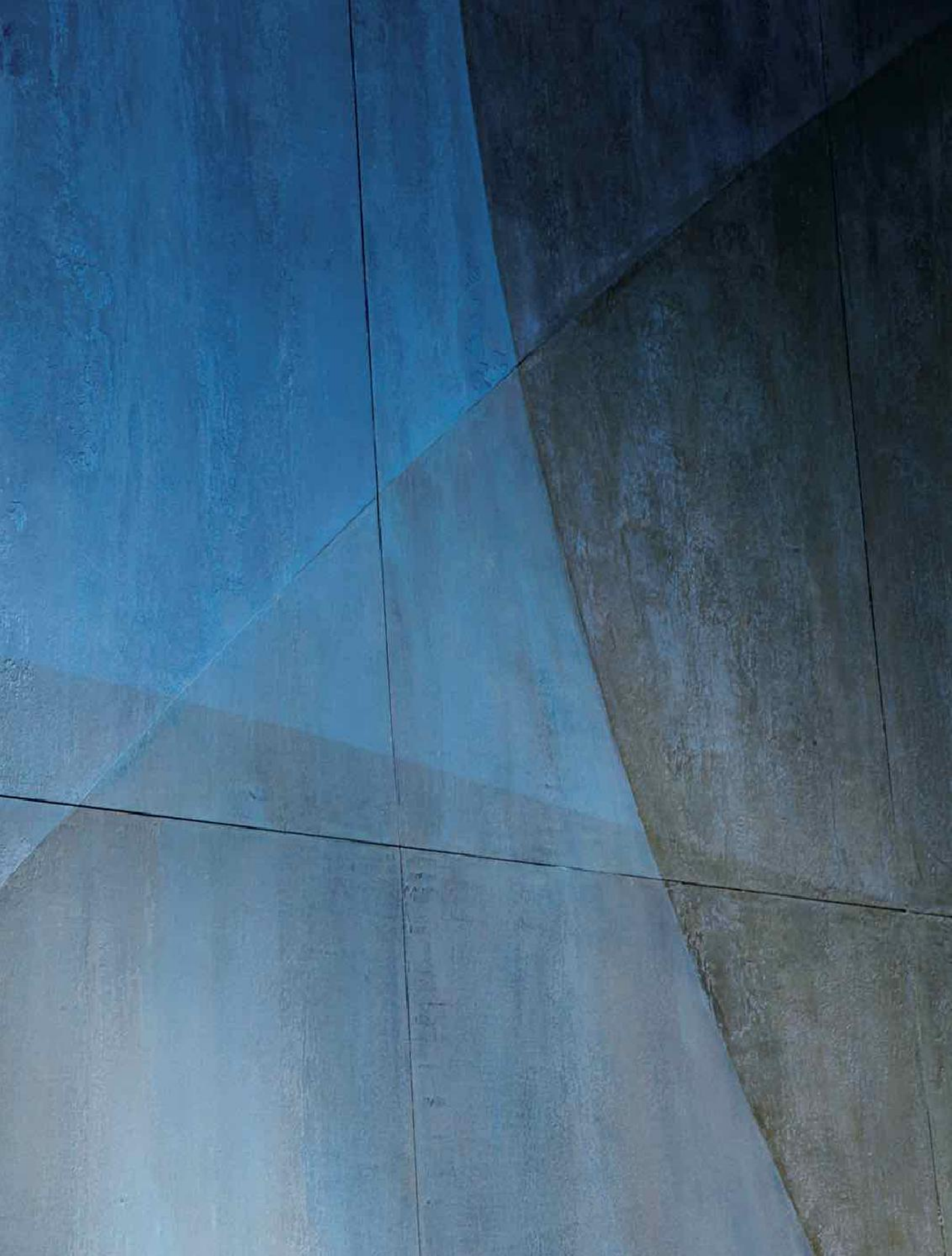
primitive, offering a sense of intimacy, vibrancy and originality to the spaces he is asked to adorn. In addition to his purely artistic research, Bonnefille has worked on the Egée Tower at La Défense in a large fresco 90 metres long, the law offices of Baker & McKenzie and Clifford Chance, interiors within the Shard in London, with Olivier Gagnère of Costes on the Café Marly in Paris as well as Christie's palatial Parisian offices incorporating a portrait of founder James Christie. His first pieces of furniture were at the request of clients; he has since gone on to also produce mirrors, stools and tables though his large-scale interior installations remain his signature renowned. Trained as a wood-

worker in Lyon, Bonnefille studied at École Boulle in Paris, earning a diploma in interior architecture, yet it was at the École Nationale des Arts Décoratifs also in Paris where he began his core research into colours and their unique rapport with material transformation over time. Sensing he had reached the limits of wood, he therefore turned towards earthen elements that can be transformed in a thousand ways by mixtures and assemblies in interesting polychromatic play. *Collect* meets with this unique craftsman in his Parisian studio to learn about his methods and his medium, his relationship to time and his obsession with colour that has driven him thus far.













***What are the main methods of your work?***

I like to work with fragmentation, partition and assembly, bringing forth the different materiality of elements in nature, which I reinvent in my projects. The elements of nature, such as grains of sand, earth, bark, and beetle shells, are materials around which there are so many vibrations and variations.

***You speak of vibrations. Indeed, your chromatic variations recall something like musical notes.***

I love to create colours that are, along with the materials, in vibration with light. Being in vibration with light adds relief and it's these micro-reliefs on the skin of the colour, or the texture we could say, which become vibrant.

***Are you then like a composer in your creations?***

It is very musical. Effectively, I create a visual emotion, which is sequenced; they are partitions that have a range of different colours. It is an emotion without music but it is the music of our kind; it's an interior emotion, which is retransformed into the visual. I adore music but I do not work thinking of a particular musical piece; it is in me and it comes out in the way that it does, in a form of writing, which could be likened to a fragmented writing.

***What is your rapport with time?***

My rapport with time is very emotional, for I love to look at the evolution of nature, its births and

deaths. Say, for example, at the birth of a leaf it is light green, tender and intense and then becomes brown, ochre and yellow until it turns brown and sombre, rusted, all the way to black. The lifetime of this leaf calls to me; it is always in transition. I am simply fascinated by the observation of this life and transformation of colours over time, that is at once natural elements and moments of nature in movement. Beetle shells also interest me in their preciousness and rapport with light. The light is imprisoned in the shell, in a way. We see the effect of it, which is very silky, but then the light does not rebound as it would on lacquer.

***The notion of time seems important in your work.***

I let things evolve, I observe them and, in a given moment, I capture and transform them. That's why I have limited production in my purely artistic creations, about 20 pieces a year. I must work this way because of the transformation of material; I slowly observe the passage from one variation to another in stratifications that develop greater and greater profundity over days. Letting nature evolve is nice because, in the meantime, other ideas arise. That I have to take time to observe, brings about other desires and enriches the creation in the long-term.

***Please explain your interest in Pompeii.***

I am touched by Pompeii's rapport with time. The recovered frescoes were made by Greek painters

who worked with the pigment cinnabar, which was more valuable than gold at the time. When the eruption of Vesuvius took place, everything was conserved in hot ash, protected from bacteria and dust, until its discovery 1500 years later. This archeology of colour fascinates me, and it directly inspired my work with the Café Marly in Paris.

***What are other sources of inspiration?***

Travel, as it evokes emotions I translate into sketched sequences, photos and colour notes that I reinvent in the studio. I am interested in traces left behind, all the marks that have preceded me in time. Also, calligraphy interested me for awhile and later, geometric assembly and the proportional rapports within the mural compositions.

***It's interesting that you make your own mark.***

My method is less like a gallery artist and more like an artist doing creations in a unique architectural space on commission. What I present in galleries is the fundamental work, and after, it inspires me to go in one sense or another with my clients.

***What is your core motivation?***

It is to have the desire to observe, to transform all the time, to appropriate and to give back. I like to take from nature and then give it back to humans who share my vision of it.

[www.pierrebonnefille.com](http://www.pierrebonnefille.com)



## Koichi Takada

*Japanese-born, and educated both in New York and in London where he worked under Rem Koolhaas, the Australian-based interior architect Koichi Takada takes nature as his inspiration, and to infinitely modern effect.*

The word "luxury", to Koichi Takada, means something far from the idea of artificial, over-stylised and polished but rather the opposite: let the rawness of nature come forth to engage the senses in a richer sort of beauty that is expressed through colour, texture and quality. The result is design environments that create a sense of retreat, similar to the effect nature has on uplifting energy and recharging the mind. *Collect* captures Takada in conversation about how getting back to nature is all about a space to breathe even whilst inside.

### *What attracts you to nature as your main source of inspiration?*

I am fascinated with nature. Nature teaches us that there is more to architecture than just creating beautiful forms. The feeling of a soft breeze, the acoustics in a cave or the ambience of natural light through a tree canopy – these are elements we cannot draw, but try to involve in the experience of a design, in particular, how an experience changes over time.

### *How do your Japanese roots influence your work?*

Growing up in Japan, I learnt and experienced an inherent sense of minimalist lifestyle. Not minimalist in the sense of design, but how you can use thoughts and imagination to put more emphasis on the "invisible" experience rather than "visible" and

materialistic objects. In Japan, where the majority of land is mountainous, the use of every land or space is considered valuable. If you are living in a small space, like an apartment, you want to connect to nature. Whether a park in front of you, a tree, a hill, the sky, or light, you seek a connection. This experience in Japan inspires my designs in blurring the boundary between architecture and nature, and focusing on an experience or a lifestyle rather than on an aesthetic.

### *How do you express nature in your work?*

In nature nothing is straight – every tree has a different shape or proportions. Nature constantly adapts to the changing environment. We see architecture as being very similar to nature. Whilst working with Ateliers Jean Nouvel and Patrick Blanc on One Central Park East in Sydney, we were instantly drawn to the vertical gardens and the concept of having a garden amidst high-rise city living. A key to creating the "raw luxury" experience is to reintroduce nature back into our city life. As a starting point, I asked my team to go to nature and bring back pieces, such as leaves, branches, driftwood, stones, rocks and sand. We studied the colour, texture and patterns of natural materials and put together two colour schemes based on the combination of the natural materials,

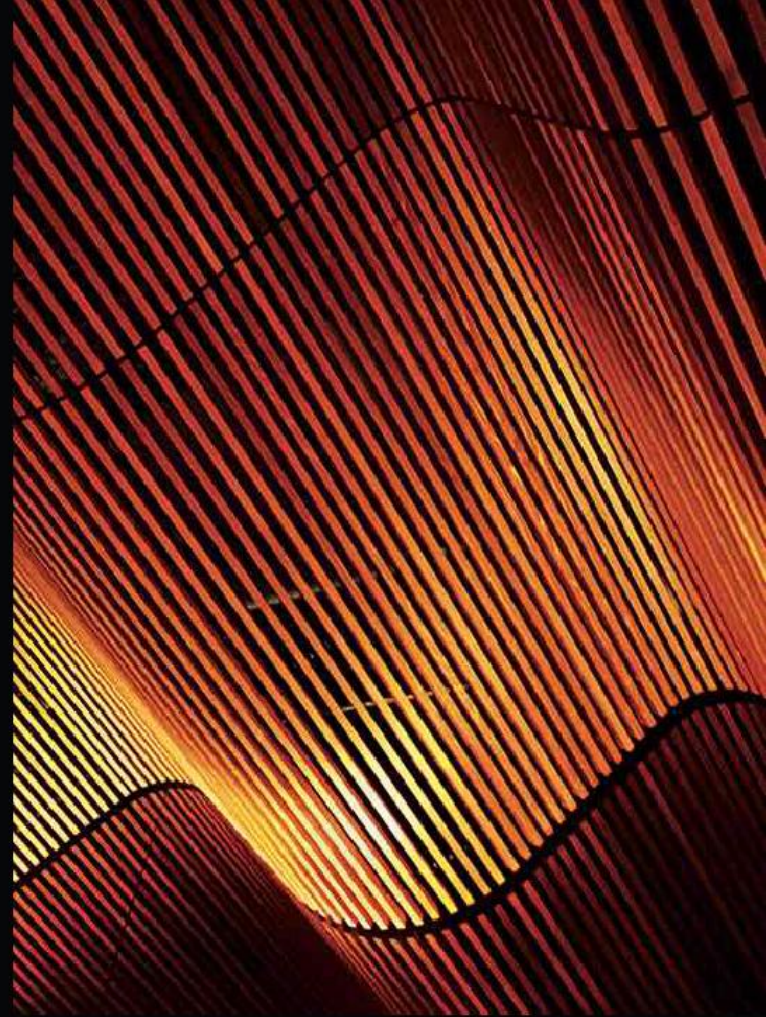
connecting with the vertical gardens: one neutral colour scheme called Organic, and an alternate contrast scheme called Spice. Both interiors have neutral colours as a base to reflect ample natural light, and are rich with natural texture evident in the timber sliding screens and stone surfaces, which have an honest and luxurious sense of warmth. Natural materials create a timeless quality and then combining them with the artificial base further enhances the richness of it being natural.

### *What is the quintessence of luxury in your field?*

To me, breathing space is a very important part of our busy lifestyles; everyone needs it to escape. In architecture, an emphasis can be put on the void space as breathing space. The "in-between" space is where you can find infinite opportunities to escape. Luxury is allowing space to breathe. A design that is open and transparent provides a connection to nature. This space of retreat is a so-called "slow space", an environment that allows the concept of time to disappear. Luxury is also in the quality of crafted and personalised living as opposed to mass production, and more so by designing sustainable living over time. Architecture should always be considered in relation to time, because time is the ultimate luxury.

[www.koichitakada.com](http://www.koichitakada.com)







# H O B B S

c a s h m e r e



[www.hobbscashmere.com](http://www.hobbscashmere.com)

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The Peninsula Paris - 19, AVENUE KLÉBER, 75116 PARIS. T. +33 (1) 45 01 20 00





*around  
the world...*





London – 45 Park Lane



Paris – Jeu de Paume

45 Park Lane  
*Alastair Gibson*  
 Until July, 2016  
 45 Park Lane  
 London W1K 1PN  
 T. +44 20 7493 4545

This exclusive exhibition unveils new sculptures by South African artist Alastair Gibson, which uniquely incorporate cutting-edge metals such as Bismuth and Titanium alongside 3D printing and precision photo-etching and other avant-garde technology inspired by nature and the artist's years formerly working as a Formula One engineer. Be sure to look out for his *Aero Menta* sculpture, suspended in the garden between 45 Park Lane and The Dorchester, that is partly made of Formula One car parts. As part of a general hotel focus on contemporary art, the work of Alastair Gibson joins a permanent collection shown throughout the hotel including works by Damien Hirst, Brendan Neiland and Sir Peter Blake, amongst others.

Jeu de Paume  
*Josef Sudek: The World at My Window*  
 Until September 25th, 2016  
 1, Place de la Concorde  
 75001 Paris  
 T. +33 1 47 03 12 50

The exhibition features over 150 works that span the Czech photographer's career from 1920 to 1976. It explores Sudek's unique, sometimes haunting even, fascination with light as well as its absence in some of the most evocative photographs of the 20th century. This exhibition is the first of this scale to revisit Josef Sudek's life work within its particular sociogeographical and historical context: Prague during the first half of the 20th century, at a time when the Czech capital was a fascinating hub of artistic activity.

Le Richemond's Le Spa  
 Jardin Brunswick  
 1201 Geneva  
 T. +41 22 715 7100  
 Exclusively for guests staying in the Presidential or the Armleder Suites, Le Spa at Le Richemond offers an array of in-suite treatments by skincare experts Sisley as well as indulgent massages, to be enjoyed in total privacy *chez vous* whilst taking in the spectacular views of Lake Lemán, the Jet d'Eau and Mont-Blanc as the relaxation sets in.

Sprüth Magers Gallery  
 5900 Wilshire Blvd.  
 Los Angeles, CA 90036  
 T. +1 323 634 0600  
 With outposts already in London and Berlin, the German contemporary art gallery opens its doors in Los Angeles, just across the street from LACMA. It features interiors by the London-based architect Andreas Lechthaler with vintage pieces sourced solely by female California-based designers.

LACMA & The Getty Museum  
*Robert Mapplethorpe: The Perfect Medium*  
 Until July 31st, 2016  
 LACMA, 5905 Wilshire Blvd.  
 Los Angeles, CA 90036  
 T. +1 323 857 6000  
 The Getty Museum, 1200 Getty Center Dr.  
 Los Angeles, CA 90046  
 T. +1 310 440 7300

In a historic collaboration with The Getty Museum, LACMA offers a major retrospective of the work and career of the celebrated, and sometimes controversial, American photographer Robert Mapplethorpe. LACMA's presentation focuses on his working methods and processes, whilst The Getty Museum highlights his unique studio practices and figure studies, for which he is most known.

Geneva – Le Richemond



Los Angeles – Sprüth Magers



Los Angeles – LACMA & Getty Museum





**Principe di Savoia's New Chef**  
 Piazza della Repubblica, 17  
 20121 Milan  
 T. +39 02 6230 5555

Alessandro Buffolino takes the helm of the Acanto restaurant at Hotel Principe di Savoia as head chef. A native of Benevento, Buffolino arrives in Milan with a lengthy *alta cucina* background developed in high-end restaurants throughout Italy and abroad. The young chef has already made his mark with the creation of a new menu based on high-quality Italian products that are expertly transformed using experimental cooking methods.

**MUDEC**

*Joan Miró: The Force of Matter*  
 Until September 11th, 2016  
 Via Tortona, 56  
 20144 Milan  
 T. +39 02 54 917

The exhibition focuses on the second half of the modernist painter's life, specifically on the pieces that illustrate the importance he lent to material. With more than 100 works on display, the viewer witnesses how Joan Miró had experimented with unconventional media and innovative procedures, breaking and rewriting the rules in his era.

**Lindstrom Rugs**  
 1733 Abbot Kinney Blvd.  
 Venice, CA 90291  
 T. +1 310 306 8700

Inspired by the natural world such as flora, fauna, landscape and man-made objects, Erik Lindstrom creates hand-knotted & tufted carpets with organic and timeless patterns. Lindstrom offers a curated selection of contemporary collections as well as one-of-a-kind vintage and antique pieces sourced from his worldly travels.

**Hangar Bicoeca**  
*Carsten Höller: Doubt*  
 Until July 30th, 2016  
 Via Chiese, 2  
 20126 Milan  
 T. +39 02 6611 1573

The Belgian artist infuses the Milanese cultural space by incorporating new and historical sculptures and installations. Most of Carsten Höller's work is the result of extensive scientific research and this unique presentation is no different, as it aims to challenge the viewer's own perceptions, sometimes calling into question the very idea of art, by means of altering the public's psychological and physical sensations.

**The Dorchester Afternoon Tea**  
 53 Park Lane  
 London, W1K1QA  
 T. +44 20 7629 8888

The Dorchester is honored to be serving its iconic Afternoon Tea at the Royal Horticultural Society Chelsea Flower Show from May 24th through May 28th. The event will showcase the varied talents of head pastry chef, David Girard, and designer florist, Philip Hammond, who are elegantly blending their talents with delicious pastries presented alongside exquisite floral displays.

**Manolo Blahnik**  
 49 Old Church Street  
 London SW5BS  
 T. +44 20 7352 8622

Forty-four years after the opening of his first flagship boutique in Chelsea, the shoe magnate opens a free standing store in Burlington Arcade located between Soho and Mayfair. The boutique will stock Blahnik's iconic and historical pieces as well as shoes and accessories for both men and women from seasonal collections.

London – Manolo Blahnik



London – The Dorchester



Milan – Hangar Bicoeca



Milan – Principe di Savoia



Milan – MUDEC



Los Angeles – Lindstrom Rugs





**Petersen Automotive Museum**  
6060 Wilshire Blvd.  
Los Angeles, CA 90036  
T. +1 323 930 2277

Following a fourteen-month renovation headed by NYC-based firm Kohn Pedersen Fox, this unique Museum reopens its doors with an entirely new look. The exterior is shrouded with ribbons of stainless steel and the interior is packed with priceless vehicles and cutting-edge technology.

**Grand Palais**  
*Seydou Keïta*  
Until July 11th, 2016  
3, avenue du Général Eisenhower  
75008 Paris  
T. +33 1 44 13 17 17

The self-taught African photographer is known for stunning portraits that stand as testimony to Mali's uniquely evolving society. The exhibition showcases his mastery of frame and light as well as the inventiveness and modernity of his compositions.

**Buccellati**  
1, rue de la Paix  
75002 Paris  
T. +33 1 49 27 98 04

Famed Italian jeweller Buccellati has changed its positioning in Paris, opening a new space just a few steps from Place Vendôme. The interiors are the work of Vudafieri Saverino Partners who have created an elegant backdrop for the collections.

**Hotel Principe di Savoia's Mosaic Rooms**  
Piazza della Repubblica, 17  
20121 Milan  
T. +39 02 6230 5555

Recently refurbished by London-based architect and interior designer Francesca Basu, the Mosaic

Rooms offer a warm ambience, expressing the essential spirit of Hotel Principe di Savoia. Overlooking the historical Piazza della Repubblica, the rooms blend contemporary design with nineteenth century Italian style and are appointed with fine furniture and art. All the rooms include a separate dressing area, a study and an opulent marble and mosaic bathroom that offers a double vanity and an oversized freestanding shower.

**Tate Modern**  
*Mona Hatoum*  
Until August 21st, 2016  
Bankside, London SE19TG  
T. +44 20 7887 8888

As the first major survey of the Palestinian artist in the UK, the exhibition covers 35 years of work, from early radical performance and video pieces to sculptures and large-scale installations. Hatoum creates a challenging vision of our world, highlighting its contradictions and complexities through the juxtaposition of opposites, such as beauty and horror, to engage viewers in conflicting emotions of desire and revulsion, fear and fascination.

**Musée Rath**  
*Revelations*  
Until September 11th, 2016  
Place de Neuve 1  
1204 Geneva  
T. +41 22 418 3340

This innovative exhibition focuses on how the art form of photography has evolved since 1839. In partnership with the Geneva Library, a particular attention is paid to the daguerreotypes of Jean-Gabriel Eynard kept at the Genevian Iconography Center. All the images within the exhibition are tied in some form to Geneva and its history by either the artist or the subject matter.

Los Angeles – Petersen Automotive Museum



Paris – Grand Palais

Paris – Buccellati



Milan – Principe di Savoia



London – Tate Modern



Geneva – Musée Rath





**The Beverly Hills Hotel's Family Focus**  
 9641 Sunset Blvd.  
 Beverley Hills, CA 90210  
 T. +1 310 273 1912

The V-VIP programme at The Beverly Hills Hotel reinforces the hotel's commitment to making each child feel like a very pampered guest, starting with their very own Pink Palace card entitling them to complimentary juices and sodas and special amenities including chocolate cookies upon arrival and a Beverly Hills Hotel Teddy Bear.

**Le Meurice's Beach Lounging**  
 228, rue de Rivoli  
 75001 Paris  
 T.+33 1 44 58 10 75

Every Wednesday and Thursday from 6pm to 9pm, the terrace of The Spa Valmont transforms into a sandy paradise in which to relax, enjoy spa treatments and sip a cocktail from Le Bar 228's four exclusive and fresh summertime blends.

**The Beverly Hills Hotel's Poolside Yoga**  
 9641 Sunset Blvd.  
 Beverley Hills, CA 90210  
 T. +1 310 273 1912

Every Wednesday from 6 to 7pm, celebrated yoga instructor Amy Rose offers an hour-long class on the pool's Upper Terrace, open to clients of the hotel and to external guests.

**Hôtel Plaza Athénée's La Cour Jardin**  
 25, avenue Montaigne  
 75008 Paris  
 T. +33 1 53 67 66 20

As a haven of peace in the middle of Paris, La Cour Jardin is an open terrace set amidst young vines, olive trees and a profusion of signature red geraniums. Open from May until October, it is

the perfect, secret city setting for letting a long summer night's cocktails and conversation easily blend into the evening.

**Saatchi Gallery**  
*The Rolling Stones: Exhibitionism*  
 Until September 4th, 2016  
 Duke of York's HQ, King's Road  
 London SW34RY  
 T. +44 20 7811 3070

Taking over all nine rooms within the prestigious Saatchi Gallery, the exhibition brings to London the most comprehensive and immersive show about the legendary rock 'n' roll band that has been shaping popular culture since 1962.

**Hotel Bel-Air and a new La Prairie arrival**  
 701 Stone Canyon Rd.  
 Los Angeles, CA 90077  
 T. +1 310 909 1681

Guests of Hotel Bel-Air's Spa by La Prairie can now experience the latest addition to the Swiss brand's Cellular Radiance collection. The product offers instantaneous results and, over the long-term, youth restoration benefits that can be enhanced during a 90-minute Pure Gold Radiance Facial.

**Norton Simon Museum**  
*Duchamp to Pop*  
 Until August 29th, 2016  
 411 W Colorado Blvd.  
 Pasadena, CA 91105  
 T. +1 626 844 6941

Through works from the permanent collection as well as loans, the exhibition pays tribute to the creative genius of the French readymade master, Marcel Duchamp, demonstrating the way he had a resounding impact on artists born half a century later such as Andy Warhol and Ed Ruscha.



Los Angeles – Norton Simon Museum

Los Angeles – Hotel Bel-Air

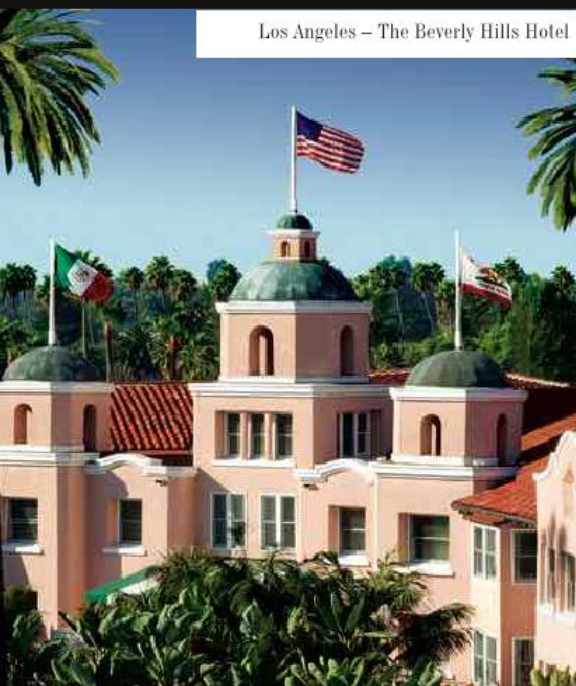


London – Saatchi Gallery



Paris – Hôtel Plaza Athénée

Los Angeles – The Beverly Hills Hotel



Paris – Le Meurice



Los Angeles – The Beverly Hills Hotel







# COOKPOT

A chef's prowess is inseparable from the tools that he or she relies on to deliver the delicious results. Three Michelin-starred chef, Alain Ducasse, counts many ventures across the culinary terrain, including publishing, education and 23 restaurants under his auspices. One of his latest projects is a new and unique cooking instrument, called the Cookpot. It is already somewhat of an icon, as a menu fixture across all Alain Ducasse restaurants worldwide, including Restaurant Le Meurice Alain Ducasse as well as Alain Ducasse au Plaza Athénée. In the chef's eternal quest for finding a harmonious balance between form and taste, a container and its carefully considered content, Ducasse conceived the Cookpot with cultural versatility in mind: what

could cook equally well a root vegetable dish in Tokyo as well as layers of potato and black truffles slices in Paris? "For a long time, I wanted to create the ideal recipient for cooking essentially vegetables, a form that would allow their original savours to be revealed," reflects Ducasse, who consulted the designer Pierre Tachon as well as the 200-year-old French porcelain manufacturer, Pillivuyt, to help him in his quest. Working in close collaboration, it took a year and a half for the three to find a solution to the perfect form. "My first ideas," explains Tachon, "tended toward an angular form, very clean, which corresponded to former codes of formality and structure but after having exchanged ideas with Ducasse, I came to understand that what he wanted, rather,

was an object that was generous and quite simple, and that would bridge the distance between it and its user." It is important to note that the Cookpot also bridges the distance of diners, as it is the perfect object for a 'family style' dinner. The Cookpot can be served directly at the table from the kitchen, as opposed to transferring its contents into a separate serving dish, in order to be shared in a home-like, convivial manner. And, lastly, the roundness of Cookpot's curves not only enhances its cooking properties, but also welcomes a last brush of bread along the bottom, for those who simply cannot get enough.

Available in two sizes, for purchase at:  
[www.alain-ducasse.com](http://www.alain-ducasse.com)



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Dior