

FINANCIAL TIMES

# HTSI

4 MARCH  
2023

## *The* PASSIONS *of* KIM JONES

The designer behind DIOR MEN  
on BLOOMSBURY, BOOKS and BEAUTY

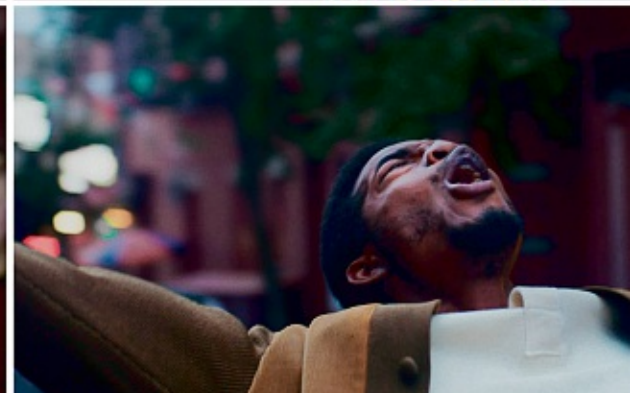
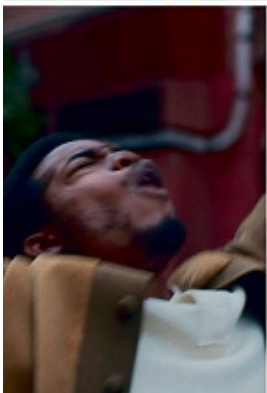
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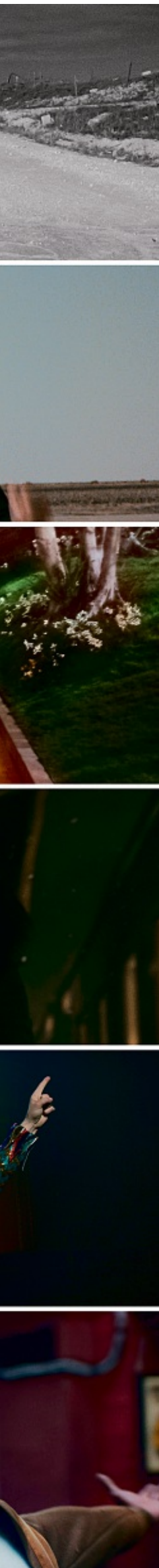
MR CHOW TALKS TASTE

AT HOME WITH  
ALICE TEMPERLEY

THE CULT OF MODEL RAILWAYS

HOW TO HOST  
AN ART SALON





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# HTSI

4 MARCH  
2023

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Photography by  
NIKOLAI VON BISMARCK

KIM JONES in Duncan Grant's studio in Charleston. Just seen in *Standing Male Nude*, c1935, by Duncan Grant

PHOTOGRAPHS: ARIANNA LAGO, EMIL BENDIXEN, MAX FARAGO, THE CHARLESTON TRUST/DACS

GRÂCE ET CARACTÈRE

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\*Grace and Audacity

**CHAUMET**  
PARIS

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EDITORIAL ENQUIRIES +44(0)20-7873 3203

ADVERTISING ENQUIRIES 800-446 3905

HTSI magazine is printed by Evergreen Printing Company for, and published by, The Financial Times Ltd, Bracken House, 1 Friday Street, London EC4M 9BT

Origination by Dexter Premedia

# T

hat childhood defines our adult personalities remains the foundation of much psychological wisdom. No less than the Princess of Wales has made the awareness

of early-years development her bedrock cause. A whole industry points to how it affects our personalities, our peccadilloes and the way we behave around our peers. This belief also has a bearing on our attitude towards possessions. Look into an avid hoarder and you will often find a child who wasn't allowed to have a lot of toys, or was born with "nothing". The cautious spender might have been familiar with hardship; the more profligate one, complacent with his plenty. Our spending habits can be revealing. Do you enjoy the fruits of your labour with expensive gestures? Or are you the kind who puts the pennies by for rainy days?

Kim Jones first started collecting *Star Wars* figures as a child and his completionist attitude to acquisition has since seen him amassing an illustrious book collection. For our cover story, he invited me to see the Bloomsbury Group books, paintings, works and furniture he has put together, in a series of interviews that took us from the pyramids of Giza to Rodmell, in East Sussex, where he has a property near Virginia Woolf's former home (page 30). We shot him at Charleston house, the "seat" of the 20th-century collective that has become a blueprint for any modern artistic clique. As artistic director of Dior Men, Jones has gathered around him an intense, rebellious set of artists, actors, writers and musicians: in some ways it could be compared to a modern Bloomsbury Group.

Likewise, the novelist Linwood Barclay observes how the things we become fixated with as adults are often an extension of those we were obsessed with as a child. His obsession, model railways, was nurtured while growing up in Canada, laying down train tracks with his dad. His



LINWOOD BARCLAY

While crime is usually at the heart of his writing, for *HTSI* the detective novelist turned his attention to model railways and the track in his basement. "It's a pleasure when someone asks you about your hobby, because there's a fear that talking about it will bore your friends to death," he says.



Above: a boy with a train set, c1955 (page 26). Right: Dior Men artistic director Kim Jones (page 30). Below right: Akris leather and canvas tote, €1,850 (page 27)



## DO YOU ENJOY THE FRUITS OF YOUR LABOUR WITH EXPENSIVE GESTURES?

enthusiasm has since transferred to his own son, who has become a model-maker. He writes about the hobby that has seen him clearing out the basements of numerous homes throughout his lifetime to create a place to rid his mind of life's distractions, find inspiration and play with little trains (page 26).

Alice Temperley first conceived her wild bohemian aesthetic as a young child playing on the haystacks at the family's cider farm. It's a sensibility she has been honing in the decades ever after, first with her fashion label Temperley and now with the introduction of a debut fabric line. Temperley herself is still driven by her boundless childhood passions, and her enthusiasm and spirit can barely be contained. It all comes together at her Somerset home in a profusion of clashing florals, zebra prints, brocades, disco balls and a menagerie of animals (page 34). It's loud, it's eccentric, it's quintessentially English – and as an expression of personality it is unapologetically her own. ■ **HTSI**

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EMLIL BENDIXEN

"I studied journalism and creative writing but found myself condensing sentences to such an extent that I ended up focusing on image-making instead," says the photographer. She grew up in the countryside, so was enchanted by Alice Temperley's home in Somerset, which she shot for us.


NIKOLAI VON BISMARCK

The photographer, who trained under Annie Leibovitz, employs a range of experimental techniques from screen-printing to tintype. For *HTSI*, Bismarck shot Kim Jones at Charleston farmhouse. "Every time I go there I see something I didn't spot the last time – on this shoot, it was a beautiful Walter Sickert."

# HUBLOT

CHIARA  
FERRAGNI



  
HUBLOT



# Michael Chow

The legendary restaurateur and artist on “trade dressing”, sea moss and the importance of a good pee

INTERVIEW BY VICTORIA WOODCOCK  
PHOTOGRAPHY BY ARIANNA LAGO



Top: Michael Chow at home in Los Angeles, with (left) *Blue One Breath*, from his *One Breath* series, and (right) *Mona Lisa* by Gus Van Sant. Above: his Peter Blake painting, *The Plum*. Right: a marble bathroom in his house



HIS GROOMING STAPLE



**M**Y PERSONAL STYLE SIGNIFIERS are my moustache and my glasses. I grew a moustache when I was very young – they were popular then because of Clark Gable – and that was the beginning of what I call “trade dressing”. It’s a device for instant recognition. The greatest trade dresser of all time was Andy Warhol, with his ridiculous wig. I adapt a lot of Andy’s philosophy, but in my case it’s for practical reasons. As the racism at the time was so severe, I had to wear a mask to disguise my Chineseness in order to survive in the west. I couldn’t wear an actual mask, but the glasses became a trademark. They are by Cutler and Gross, made in two colours; they’re called Mr Chow glasses. Same as my [George] Cleverley shoes; they call them Mr Chow shoes.

**THE LAST THING I BOUGHT AND LOVED** was Peter Blake’s last painting. I’ve always liked Picasso’s last portrait. He looked terrible. He was old. And this was a man who had lived such an incredible life of energy. And finally, death called. And so he painted this portrait of himself that borders on [Francis] Bacon grotesque. So when I saw Sir Peter again a few months ago – and by the way, I love name-dropping – he said he had quit painting. So I bought his last one.

It’s kind-of a still life called *The Plum*: a tiny object. His work has been getting smaller and smaller. This is maybe his smallest painting. It’s a beautiful thing.

**THE PLACE THAT MEANS A LOT TO ME** is London. It was here that I started painting in the late 1950s, when I went to Saint Martin’s. I did hundreds of paintings. And I was fortunate to spend time on the centre stage of swinging London. It was a very exciting time. Britain has a very important relationship with the visual arts. It’s also where I opened my first restaurant, in 1968. Now I live in Los Angeles – the land of movies. It has this cool. But America has a different cultural understanding. For me, London has much more of a culture of artists talking to each other.

**AND THE BEST SOUVENIR I’VE BROUGHT HOME** is a Chinese ceramic roof tile that I brought back from Shanghai. Really, it’s a nothing thing – I picked it up from a demolition site – but to me it represents the essence, the greatness of China. It has so much spirit in my memory.

**THE GROOMING STAPLE I’M NEVER WITHOUT** is Touch of Grey by Just for Men. Men tend to become fat, bald and grey. I try not to be too fat. I’m going a bit bald. But I’m not too grey at least. This is a shampoo that slowly makes your hair darker and darker. It’s a

PHOTOGRAPH: PLUM BY PETER BLAKE COURTESY OF WADDINGTON CUSTOT



Left: Chow in his sitting room, with an artwork by Kathryn Andrews behind him



**THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE** is a pair of glasses. I lost my regular pair and so I went to Boots and saw a very nice blue pair of children's glasses. Some glasses steam up, but these don't because they are very small.

**AN OBJECT I WOULD NEVER PART WITH** is one of the letters I wrote to my brother-in-law, Meng Hua, in Chinese. They were all destroyed during the turbulence in China except this one, and even that is a copy, I think. It's a piece of paper that is very valuable to me.

**THE ARTWORK I WOULD BUY IF I COULD** is the *Mona Lisa*. I had a private audience with Mona at the Louvre and I would love to own it for a few hours. To start with, it would be very good for name-dropping. But I also think it's a great artwork. It's extraordinarily complex, even the landscape in the background. The whole thing. And Leonardo da Vinci only made less than 20 paintings, or something ridiculous like that. Picasso made more than 13,000...

**MY FAVOURITE ROOM IN MY HOUSE** is the bathroom. The morning is my good time. My brain is completely clear and I'm my happiest. And I associate this with the bathroom – shaving, doing my grooming shit... Pardon my French. Pardon the pun. Shitting is also important. For older people, it becomes very important, creating a physical harmony. Even peeing. All these things we take for granted are related to our health – physical and emotional.

**IN ANOTHER LIFE, I WOULD HAVE BEEN** exactly the same. I wouldn't trade it for anything. I've had many, many gifts throughout my life. I had to give up painting for half a century. I painted for 15 years when I was younger, and now I've been painting again for 12 years. Finally, this is a dream beginning to come true. A film company is doing a documentary on my life. It's like an out-of-body experience. I'm reminded of all these things that happened, and I think, "That wasn't me."

**MY FAVOURITE BUILDING** is the National Parliament House in Dhaka, Bangladesh, by Louis Kahn. It's very spiritual-looking, with the reflection of the water, almost out of this world, literally. To me, he's the greatest architect, beyond even Frank Lloyd Wright.

**THE WORK OF ART THAT CHANGED EVERYTHING FOR ME** is Salvador Dalí's *Soft Construction with Boiled Beans (Premonition of Civil War)*. When I was about 14, I saw this in a magazine and I copied it. I'd never painted before.

**THE BEST BIT OF ADVICE I EVER RECEIVED** was from my father, Zhou Xinfang, who was grandmaster of the Beijing Opera and a national treasure. I parted from him when I was 12, when I was sent to boarding school in Britain, first on the Isle of Wight, and then in Shropshire – a miniature Harry Potter school. It was a horrible time. I didn't speak English. I lost everything familiar to me – my people, my culture. But before I left, my father told me never to listen to people clapping with their hands, but when they clap with their heart. ■HTSI

little bit messy: you leave it for five minutes... and ta-da! You have a little bit of white coming through, so it looks *naturale*. It takes a real man to admit that.

**AND MY GROOMING GURUS** are the facialists at Biologique Recherche. They're in Paris and LA, and they're good. I go in and say, "Give me the expensive one that's going to make me look young." Also, my two youngest children – one is three, the other one – keep me young. For instance, I can be down on the floor and get up very quickly. A lot of other people my age can't do that.

**THE BEST BOOK I'VE READ IN THE PAST YEAR** is called *Modernists & Mavericks*, by Martin Gayford. I've only ever read four books: *The Catcher in the Rye* by JD Salinger, *Magnificent Obsession* by Lloyd C Douglas and *Gone with the Wind* by Margaret Mitchell. And now this. It's about the 25 years of British art from the second world war to the '70s – Hockney, Bacon, Freud and so on.

**MY STYLE ICON** is Fred Astaire, because he was very elegant. By the way, there's a very thin line between elegance and arrogance.

**THE BEST GIFT I'VE RECEIVED** was my recent show at Waddington Custot gallery in London. Jacob [Twyford, the gallery's senior director] gave me the show and it means a lot to me. This is not bullshit. I've had a life of rejection in art. A lot of suffering. And then someone recognises me... It really is the greatest gift.

**AND THE BEST GIFT I'VE GIVEN RECENTLY** was to Jacob. One of my *One Breath* paintings, which take 100th of a second to make. I smash a wooden mallet down on the paint. Bam. I signed it "To me darlin', Jacob".

**IN MY FRIDGE YOU'LL ALWAYS FIND** sea moss. It's kind of a jelly thing – I actually don't know what it is, but it's very expensive, tastes horrible and is very good for your health. And so with Covid and all that, I always have sea moss. And eggs, which I use in my paintings.

**I'VE RECENTLY DISCOVERED** Andy Warhol's two famous words, which changed his life: "So what." Nothing matters.



Above: his fridge. Above right: his trademark style includes glasses by Cutler and Gross. Right: his favourite recent read. Below: Chow cracking an egg – he uses them in his paintings. Left: landscaping around his LA home



BY THE WAY, I LOVE NAME-DROPPING



HIS STYLE ICON: FRED ASTAIRE







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# THE FIX

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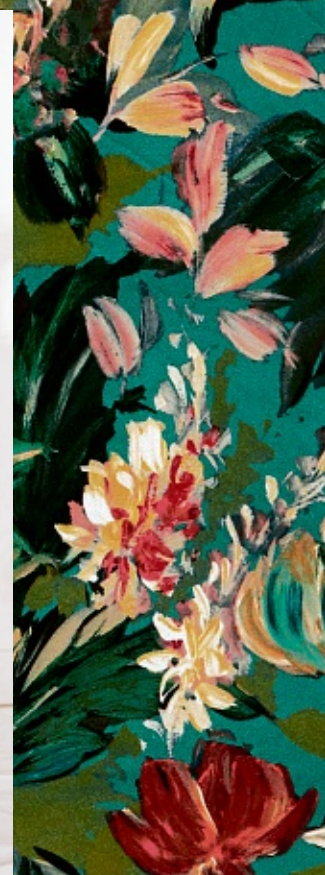
## HEY BUD

From chintzy florals to bold blooms, fashion remains intoxicated by flowers. By *Sara Semic*

PHOTOGRAPHY BY **PRISCILLIA SAADA**  
STYLING BY **EMMANUELLE RAMOS**  
MODEL **YANIRIS SILVERIO**



COPERNI jersey dress, €390. VERSACE leather shoes, €850. SUNNEI brass Garland earrings, €350. Bottom right edge of page: CLARKE & CLARKE Lilum wallpaper in Russet/Noir, £59 a roll



Left: DRIES VAN NOTEN viscose shirt, £625. GIORGIO ARMANI embroidered tulle skirt, €7,900. MANOLO BLAHNIK patent-leather Houramu shoes, €725. SUNNEI brass Azure earrings, €295. Top left edge of page: CLARKE & CLARKE Lilum fabric in Peacock, £50 per metre

**KNWLS OFFERED A GRUNGY TAKE WITH EARTHY TONES**

Of all fashion's great muses, none has been as inspiring – or as time-honoured – as the flower: the botanical world has long been fertile ground for creativity. This season, designers put a fresh spin on spring's favourite trend. The famously green-fingered Dries Van Noten presented a kaleidoscope of rainbow-coloured ruffled dresses, crinkled shirts and power suiting adorned with painterly petals; Dior paid tribute to its founder's love of blooms with crinoline skirts and printed bralettes inspired by Catherine de' Medici; London design duo KNWLS offered a grungy take with second-skin floral leggings and tops in earthy tones; and at Loewe, Jonathan Anderson adorned dresses with anthuriums. For a sensuous, party-ready take on the trend, look to contemporary Parisian label Coperni, whose twisted cut-out mini dress, festooned with electric-blue buds, can be paired with razor-sharp pointed-toe pumps for extra bite. Despite the famously withering put-down uttered by Miranda Priestly, florals can indeed be groundbreaking: just take your pick. ■HTSI



Above: KNWLS cotton corset, £730. AKRIS lace gown, £3,990

Right: DIOR cotton muslin bra, £1,500, matching shorts, £1,200, and muslin skirt, £4,900. BOTTEGA VENETA gold-plated sterling-silver earrings, POA



Model, Yaniris Silverio at IMG. Casting, Shawn Dezan at Home. Hair, Nicolas Philippon at Artist. Make-up, Nolwenn Quintin at Walter Schupfer. Photographer's assistant, Maëlle Joigne. Stylist's assistants, Amélie Richart and Jules Allégret. Production, Vidhya Rassou at Kitten



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# 15

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*Antarctic Peninsula - Photo by Steve McCurry*



Totem  
Patagonia,  
2019, by  
Luna Paiva

In a studio in an industrial warehouse in Barcelona, Luna Paiva creates monumental totems. From clay models to plaster moulds and finally the finished bronze sculptures, they stand like sentinels. One 2021 work was inspired by an image of a collapsing plant posted on Instagram, which reminded Paiva of yucca trees and piled-up stones she had seen on a road trip to Joshua Tree National Park; it's constructed from thousands of bronze leaves, and has a wonderfully benign, playful presence.

"I like that totems are open for interpretation and are a part of art history across so many cultures," says the Franco-Argentinean artist, who is represented by StudioTwentySeven gallery in New York. "For me, they are an expression of an inner landscape."

Paiva is among a diverse group of female artists and creatives who have become besotted with the abstract power of totems. The new wave echoes a similar revival in the '60s, which witnessed a fascination with art brut as well as the carved redwood totems that were a fixture in indigenous communities on the Pacific Northwest coast of America for hundreds of years. Today, interpretations range from LED-lit female silhouettes by London artist Lauren Baker to exquisite tabletop versions made of semi-precious stones by Celia Lindsell, passing by compositions featuring bronze seed pods and stones such as labradorite by South Africa-based Sarah Heinamann.

"Totems point heavenwards but at the same time they are grounded from ancient stones dug out of the earth," says Lindsell, who first discovered their magic through a healer friend. "It's incredibly satisfying working out the shapes and juxtaposition of colours to create a harmony." Her combinations of stones include amethyst, quartz, lapis and malachite, which she assembles into totems ranging from 40cm to 1.5m high.

SCULPTURE

## WHAT A PILE-UP

Totems have taken pole position in the art market. *Harriet Quick* reports

The works can be found in Kit Kemp's Ham Yard Hotel store (she is currently working on a commission for Kemp's new NYC hotel), in Bergdorf Goodman, and she also offers a bespoke service (from £480 for a miniature amethyst work).

These creators join a long tradition. Henry Moore was constantly beguiled by the ancient forms at Stonehenge, Picasso was consumed by primitive Polynesian Tiki figures, and Constantin Brâncuși and Isamu Noguchi made them too. Today, Ugo Rondinone gives public spaces a burst of optimism with his linear fluorescent totems, Annie Morris enchants with her towering spherical sculptures, and Angela Bulloch inspires with her faceted

**"FOR ME, THEY ARE THE EXPRESSION OF AN INNER LANDSCAPE"**

geometric painted steel towers. At the Celine flagship on New Bond Street, you can find a giant totem, *Najunga from the Kuchu Ngaali (Crested Crane) Clan* by Leilah

Babirye, painstakingly fashioned from wood, wax, glue, bolts, bicycle inner tubes and welded metal. Babirye sought political asylum in the US after being victimised for her sexuality in her native Uganda; here, her totemic figures form a protective clan of ancestral spirits.

Lauren Baker discovered the spirituality of totems while connecting with shamans and taking part in ayahuasca ceremonies in the Peruvian Amazon. She left a



STACK 8,  
ULTRAMARINE  
BLUE, 2022, BY  
ANNIE MORRIS



Above: Dumortierite totem by Sarah Heinamann. Right: *Luna Woman Power Totem*, 2022-23, by Lauren Baker







WELLBEING

## Holy smoke

The mystical scent of palo santo has found a modern fanbase. By *Nateisha Scott*

“People are seeking more from their fragrances – those that can reduce stress or help people cope or think clearly really appeal right now,” says Clare Varga, head of beauty at forecasting agency WGSN. “And in this era of polycrisis, palo santo is finding a new relevance as a way to help to deal with anxiety.”

Roughly translating to “holy wood”, palo santo is the Spanish name for *Bursera graveolens* – a wild tree that’s native to South America and is rooted in ancient practice, history and indigenous wisdom. “Healers have long used palo santo during fumigation rituals to rid themselves of negative energies and optimise healing on a physical and spiritual level,” says Victoire de Taillac, co-founder of French beauty brand Buly 1803, which sells palo santo sticks for burning (€25, 1). “The aniseed scent is said to cleanse negativity, while its woody and balsamic aromas bring peace and harmony.”

Traditionally, the commercial use of palo santo is strictly governed. The tree grows in the wild for between 30 and 40 years and, according to law, “can only be harvested after its natural death”, says de Taillac. “However, now that the market is flourishing, illegal practices of cutting or uprooting the tree to extract its oil are becoming more commonplace.”

It’s easy to see why brands are keen to harness the powers of palo santo. Its combination of terpenes (organic compounds responsible for aroma and flavour, among other things) include myrcene, a relaxant; pinene, which improves focus; terpinolene, which may reduce anxiety; terpineol, an anti-inflammatory antioxidant; and beta bisabolene, which has antimicrobial properties. Varga also highlights the “new appreciation of ancient wisdom and Lo-TEK beauty [Traditional Ecological Knowledge]: indigenous wisdom is being celebrated for its efficiency, sophistication and sustainability, and paired with modern science and scent delivery to bring it to a new audience.

Sustainably harvested palo santo oil can be found in a number of skin and haircare formulations, such as Rahu’s Classic Shampoo (£34, 2) and Conditioner (£36). Inge Theron, founder of FaceGym, whose Youth Reformer Firming Vitamin C Face Serum (£88) contains natural palo santo, adds that the antioxidant properties “help soothe irritation, reduce redness and signs of stress”.

Meanwhile, Initio Parfums Privés’s Paragon parfum (£240, 3), combines a palo santo accord with notes of sage, lavender and black pepper to create a woody, spicy aroma. “Palo santo is a feelgood ingredient, creating a sense of relaxation to align mind, body and soul,” says Initio’s global brand director Bérengère Batalla. It’s a similar story in Tom Ford’s Ébène Fumé (£265, 4), a smoky, rich and leathery blend in the brand’s Enigmatic Woods collection, featuring a top note of synthetic palo santo. “I wanted a scent that captured a meditative feeling. It has an almost spiritual sensuality that uplifts your mood,” explains Ford.

Burning palo santo sticks to release the “woody, earthy” scent enhances its aromatherapy qualities, says Harriet Emily, sound bath and meditation expert at Harrods Wellness Clinic. It’s important to “practise with respect, awareness and consideration to the ancient shamanic healing traditions of Central and South America”, she adds, but it’s also an excellent way to “change or to cleanse your energy”. Who wouldn’t benefit from a little of that? ■HTSI



1



2

3

4



Left: totems by Clementine Maconachie. Above right and below: sculptures by Celia Lindsell from her Totem collection



exotic seed pods from all over the world. “The fusion of natural fertility symbols within a phallic object takes people by surprise,” she admits. She also takes on personal commissions. “People want to express where they are in their lives and also invest in pieces that just look great in an interior or in a garden.”

**CLEMENTINE MACONACHIE WAS AN** Olympic athlete before illness curtailed her sporting career. She came to totems after making sculptural pieces for window displays at the fashion boutique Sass & Bide in her native Sydney. Sculpting is now a full-time practice, with the artist represented by galleries in Houston, Texas and Richeldis Fine Art in London. “I begin with a steel stand that I build from scratch and then shape each block of Hebel Stone by hand,” says Maconachie of the soft, smooth stone she uses to make tall, elegant shapes that appear like abstracted human forms or primitive deities. “As I make each block I balance them on the stand, and the next shape just makes sense.”

The simple childhood pursuit of piling up twigs and rocks may also help to explain the appeal. “Placing one stone on top of another is a very instinctive process,” says Paiva, who studied art history and archaeology at the Sorbonne, “and I now see my child doing the same thing – it is a primary reaction to nature.” She was working in theatre design in Buenos Aires, as well as making pieces for the Hermès store’s Artist Window, when she felt compelled to create something more permanent than paper dioramas. She sees totems as still offering potent functions today. “They offer points of congregation as well as a way of signposting, to show you a path.” Infinitely varied in their vertical shape, their mystery remains compelling. ■HTSI

NAMASOLE NABABINGE, MOTHER OF KING NAKIBINGE FROM THE KUCHU ROYAL FAMILY OF BUGANDA, 2021, BY LEILAH BABIRYE



corporate life in the city and became an artist, making pieces that speak to environmental issues, unity and female power. “I like the tradition of totems being a gathering spot for ceremonies and a place for community meetings,” says Baker, whose textile *Earth Totems* were exhibited at the Saatchi Gallery last autumn; she sees her own ones as potent spiritual symbols. Her *Luna Woman Power Totem*, made from metal and LED lights, stands 3.5m tall and is positioned in Palmers Green, Enfield, where in 1914 a group of suffragettes held a landmark meeting campaigning for the right to vote.

Heinemann became fascinated by sacred spaces while travelling in Peru; back in Cape Town, she began making pieces in semi-precious stones, bronze and ceramic that got bigger and more ambitious as she combined giant pieces of sodalite or jadeite with bronze casts of



BARCLAY'S LAYOUT



COLLECTING

# MY SOUL TRAIN

The bestselling detective novelist *Linwood Barclay* tracks his life in model railways

counters” – would find fault. I don’t care. My layout is not for them. It’s for me. I’m just having fun, with a dash of whimsy tossed in. Visitors are invited to find the alien peering down from the skyscraper, the Bat-Signal on top of it, the hungry bears sneaking up on the oblivious campers, the biker fight, or the enormous frog in the harbour big enough to swallow you whole.

I have a difficult time explaining to others the appeal of this hobby because I’m not sure I know myself. Some visitors to our home would have an easier time getting their heads around my having a huge porn collection in the basement. “OK, yeah,” they’d say. “We get that.” (Someone asked me the other day, incredulously, “What have you spent on this?” My reply: “A lot less than many people spend on golf.”)

I think, at least for me, it may come down to this: when you’re a writer, and you spend your day imagining a world in your head, it’s nice to take a break and create one with your hands. Laying and ballasting track, sculpting mountains, planting trees, making roads, assembling intricate structures. And then there’s the actual running of the trains. Standing in the middle of the layout as a triple-headed freight or a VIA passenger train circles around me, the digital diesel sounds echoing throughout the room, affords a kind of Zen-like experience. I am transported from the stressful world we live in to this one, where anything and everything that happens is in my control. (The running joke around here, in Canada, is that at least my VIA trains are on time.)

We yearn for acceptance, and while I understand the sentiment, it drives me crazy when someone sees the layout and says, “My six-year-old would love this!” We feel validated whenever some celebrity is revealed to be a model-railway enthusiast. Every time there’s an article about rocker Rod Stewart’s spectacular model railway, people email me the link and ask, “Did you see this?” Well of course I’ve seen it. We’re all part of a cult.

Today, I will aim to write about 2,000 words on my next book, and when I stop I’ll be wondering where the tale will pick up tomorrow. So I’ll head to the basement, run a train or make a building, and in all likelihood, it will come to me.

Maybe these trains should be a business expense. ■ HTSI *Look Both Ways* by Linwood Barclay is published by HQ at £20

I have this theory that toys we loved as kids have a way of imprinting themselves on some of us, certainly on those of us who’ve never grown up. So you end up with adults who collect expensive toy soldiers, track down that comic book where Superman makes his first appearance, buy trading cards they couldn’t find when they were eight years old, or build elaborate dolls’ houses and fill them with authentic, tiny pieces of Victorian furniture.

Or maybe they buy a real Jaguar, which they’ll treasure almost as much as the Corgi Jag they had when they were young.

When I was around five years old, my father set up a very basic train layout for me. (I think it was as much for him, honestly.) He bought a 4ft-by-8ft sheet of plywood, covered it with a mat that resembled grass, then nailed down a large oval of HO track, which, with two switches, had a smaller oval within it. (He also added slot cars, with an actual level railway crossing, so you could try to race your car past before the train got there. Many people were killed.)

I loved that layout. We added model houses and industries and trees and shrubbery and bought more passenger coaches and freight cars. At some point, we got a second sheet of plywood and doubled its size. Now we had an empire.

And then, some time in my early teens, it all got taken down when we moved and there was no place to set it up again.

Fast forward several years. My wife Neetha and I were looking for our first house. When you are a model-train nut, you couldn’t care less about the kitchen or the number of bathrooms. Is there a decent



room in the basement for a model-railway layout? Since building my first two layouts in that starter house, I’ve constructed nine or 10 more over the years. When we moved from the Toronto suburbs to downtown four years ago, I had to tear down a layout that filled a room about 15ft sq. The new basement is slightly larger, and construction on the current layout began in May 2019 with plenty of help from our grown son, Spencer. He had the bug imprinted on him when he was not a year old, and I had him

## ANYTHING AND EVERYTHING THAT HAPPENS IS IN MY CONTROL

perched atop the layout I was building in a baby seat. Anything that looks really amazing on my layout is invariably his contribution. (Spencer is now a miniaturist and modeller by profession, having built parts of the *Little Canada* exhibit in Toronto, which sets out to replicate this country in miniature. You can find him on Instagram as @miniaturespencer.)

The current layout is my best, although it still pales in comparison to other hobbyists’ efforts. Unlike many of them, which aim to recreate, with strict attention to detail, a specific place and time, I’ll put a new HO-scale Audi A4 next to a 1959 Ford. I’ll run engines that are from different railway companies that never worked together. Modellers who want everything prototypical – we call them the “rivet

Top left: a line at Miniatur Wunderland Hamburg. Above left: WOODLAND SCENICS Sixteen Passengers, \$24.99. Below right: Barclay with (above) his model railway



Above, from top: WOODLAND SCENICS The Depot, \$69.99. FLEISHMANN steam locomotive 64 311 ÖBB, €216.90, and electric railcar ET 91 01 DB, €259.90. FALLER Locomotora 316 (1602) Vias, €311.99. WALTHERS Union Pacific #7515, \$169.98

CHANEL pre-owned leather and nylon Canebiere Net bag, 2010-11, £6,659, farfetch.com

ALAÏA laser-cut nylon swimsuit, £350, net-a-porter.com

MEDITERRANEAN OBJECTS MDF Suau long pendant lamp, €649, 1stdibs.com

GIORGIO ARMANI crochet top, £2,900

LAFAYETTE 148 laser-cut suede jacket, £1,300, modesens.com

The inspiration: the late Paco Rabanne at work in 1966

AKRIS laser-cut leather and canvas tote, €1,850

SAINT LAURENT leather and jute sandals, £675, matchesfashion.com

A.W.A.K.E. MODE laser-cut silk-mix multi-circle skirt, £750

LONGCHAMP leather and cotton mesh Le Plage Filet bag, £110

ALANUI cotton trousers, €760

SHOPPING

# NET WORTH

Stylish buys that are a cut above.  
By Aylin Bayhan

JIMMY CHOO mesh and leather Amita 45 slingback pumps, £595, farfetch.com

PROENZA SCHOULER crochet trousers, €4,570

ANNOUSHKA gold and diamond Hidden Reef lattice ring, £1,500

LOUIS VUITTON leather zippered coat, POA

GABRIELA HEARST silk Katarina skirt, €2,850

VITRA metal and wood DKW Wire chair by Charles and Ray Eames, £635, conranshop.co.uk

GANNI beaded netting crop top, £405, farfetch.com

GILDA EDITIONS steel Slot centrepiece bowl by Sammi Cherryman, £495, artemest.com



# The last WALTZ?

People have been predicting the demise of the Vienna Ball for years. But on the Philharmonic's 99th anniversary, *Rosanna Dodds* finds it whirling as powerfully as ever



THE AUTHOR (RIGHT) ENTERS THE BALL WEARING A GOWN FROM THE RENTAL APP HURR, FROM ABOUT £60 FOR FOUR DAYS

**T**wo o'clock in the morning at the Vienna Philharmonic Ball. A crowd has gathered for the last quadrille, a 17th-century square dance performed by rows of coupled guests. The air is heavy with sweat, flowers and sausages. The floor is so polished it feels laminated. In one corner, a man clasps his wife's bottom as if it were a Fabergé egg. A nearby waiter rights an upturned champagne bucket. By all accounts, the event is a great success.

Launched in 1924, the Philharmonic Ball was – and still is – a way for the orchestra to connect with Viennese society. It's one of more than 400 balls that waltz through the city every winter, and for many the Philharmonic is the highlight of the season. January's event, attended by 3,000 people, was its first since 2020. The atmosphere was akin to a family reunion.

Austria's ball culture is tied to the *fasching* (Catholic carnival), a period of festivities that runs from 11 November until Ash Wednesday (22 February). The season emerged after Empress Maria Theresa (1717-1780) banned celebrations on the streets, sparking hundreds of indoor parties in her wake. Most are related to profession – hunters, lawyers and chimney sweeps – and nearly all are open to the public. It's also a huge source of revenue for the city: this season turned over around €170mn.

Now, more than ever, the landscape is shifting. On the one hand, Covid-19. On the other, an increasingly

modern guest list, one less interested in waltzing and debutantes. "We are an endangered species," admits Max, a young guest at the Philharmonic, both proudly and forlornly. A former debutant of the illustrious Opera Ball, Max's waltzing commands much attention on the dancefloor. "You can't escape the music in Vienna," he calls out from the throng.

## IN A DISCO BASEMENT, THE FIRST VIOLINIST SPINS HITS FOR ZOOMERS

Over a schnitzel at Hotel Imperial, the Vienna Philharmonic's archivist Silvia Kargl explains the rules of the dance. Along with other grand events, the Philharmonic Ball was always held on a Thursday as the presumption was that attendees didn't have work in the morning. (Events associated with industry were typically held over the weekend.) Most importantly, no meal is served. "You never do an Austrian ball with dinner," tuts Kargl. Instead, there are light snacks – "like sausages".

In recent years, ball season has attracted attention for clashes between protesters and Austria's right-wing Freedom Party, a sponsor of the Academics' Ball known for its anti-Islam stance. Other organisers – notably the Ball of Sciences – have responded by reassuring the world of their "diversity and openness". For the state-run Opera Ball, which attracts up to 5,000 guests, that means a fundraising effort. "For the first time, the ball is sending out a signal of social responsibility," says head of marketing



Young Talent Program (another way in which the orchestra is diversifying). This is a tight-knit community – an elite school committee springs to mind – but most of my tablemates are good company. There are presidents of champagne houses, children’s book authors and philanthropists from Texas. There are women in sequin dresses with four-strand diamond earrings. The only disturbance is the late arrival of PayPal CEO Dan Schulman and his wife Summerly Horning, fresh from the Open Forum in Davos. (“But we made it!”) For some reason, the conversation turns to Schulman’s haircut, which has been administered by Horning. Unsure of what else to say, I assure her it looks great.

Other notable guests include Austrian chancellor Karl Nehammer, actor Tobias Moretti and soprano Anna Netrebko. These faces help make up the two-by-two opening procession – a procession that, regretfully, I find myself in the middle of. (I am attending without a partner.) “Take my arm,” says Werner, a Prague-based investor, which is the nicest thing anyone has ever said to me. I take the arm not occupied by his wife. “Look! I’ve got two!” he shrieks.

The ball itself, which goes from 10pm to 5am, is exquisite. It is soothing to be in a room where an orchestra rules the roost. Debutantes, I quickly learn, are not presented with any intention of marriage proposals. Instead they are the product of a culture where dancing lessons are almost as intrinsic as any other normal class; balls offer a chance to show off their hook steps and heel turns. I don’t once see a young person on their phone. Nor do I catch a whiff of self-consciousness in the young men who twirl across the dancefloor, toes outstretched. The point of being here is simply to enjoy oneself.

For those without a dance partner, there are still good times to be had. Most balls have a suite of “taxi dancers”, male professionals hired to look after women whose partners aren’t adept in waltzing. (You can find these men on the mezzanine above the organ, the furthest point from the dancefloor.) I ask Halwax how I can book my taxi, who responds, very gravely, by saying that approaching one is “not the style of a lady”. I look hopefully for Max, who is performing some kind of *chassé* to “My Cherie Amour”.

And who am I to judge the rules and niceties that dictate these ancient rituals? As Theodora Simons, treasurer of the Vienna Philharmonic Society and my companion for much of the festivities, says, “If you don’t like it, go out and get a pizza.”

Ball culture has survived on the basis that, for one night only, guests are transported back to a time when Vienna was the centre of the Austro-Hungarian Empire. It requires a degree of authenticity. Against a context of swirling social and political issues, that can feel at odds with 21st-century life. Against the context of Vienna, however, it feels surreally natural. Vienna is a music city – the home of Mozart, Schubert and Beethoven. It is the only place I’ve visited where a busker will sing opera in a way that is (almost) tolerable. And the only place I’ve heard locals sing along. Austropop plays in McDonald’s; I hear *Schrammelmusik* in a restaurant loo. That these traditions have survived in the face of modern life is testament to Austria’s enjoyment of them. I can only hope that the next season – the Philharmonic’s 100th – will look exactly the same. ■ **HTSI** Rosanna Dodds travelled to Vienna as a guest of the Vienna Philharmonic Society



THE 1949 VIENNA PHILHARMONIC BALL



Top: guests in the boxes of the Vienna Philharmonic Ball in February 1952. Above: champagne is served at the Opera Ball. Left: the debutante dance at the Opera Ball. Below: only debutantes are required to wear white



Susanne Athansiadis, citing “new challenges”, including the war in Ukraine and Europe’s energy crisis.

The Philharmonic has also changed – or rather, as chairman (and principal tuba) Paul Halwax says, “it has developed”. Chief among these developments is a basement disco room, where DJ L Rock (aka the orchestra’s first violinist) spins contemporary hits for a Zoomer-heavy crowd. More meaningful changes come in the form of this year’s “premier” of a same-sex couple in the debutante procession. The pair must, however, obey the uniform requirements. Which is to say, one in a white dress and the other wearing tails.

Preparations for the Philharmonic, held in the 19th-century Musikverein building, start four days before the event. Halwax gives me a tour through the warren of rooms, halls and mezzanines, each with its own music and theme. Some are covered in special panelling; others feature Austrian artworks. We play a guessing game over the number of glasses (6,000) – the flowers are too plentiful to count.

Music is the centre of any ball, and something the Vienna Philharmonic takes seriously. This year there was a specially commissioned piece by John Williams, composer of film soundtracks from *Harry Potter* to *Indiana Jones*. Halwax is thrilled – “It’s John Williams!” – mostly for his younger guests. The hope is that Williams will lure youth back to the concert hall, where they will return for the pleasures of Brahms.

My ball experience begins at 6.30pm at the Chairman’s Dinner, an event in aid of the Vienna Philharmonic Society’s

# The complete KIM JONES

Words by Jo Ellison

Obsessed with the Bloomsbury Group since discovering Charleston as a teenager, the Dior Men and Fendi designer has amassed a vast collection of its works. Is he creating a comparable clique for 2023?

Photography by Nikolai von Bismarck

**K**im Jones moves along his bookshelves in a kind of reverential awe. The 43-year-old designer, better known as the artistic director of Dior Men and Fendi womenswear and couture, is standing in the library of his west London home, a brutalist bunker he has lived in for four years. Scrolling along the floor-to-ceiling bookcases, which were designed based on a sketch by Jean Prouvé, he pulls out treasure after treasure from the shelves. Here, a first edition of Virginia Woolf's *Orlando*. And another. And another. There are seven. He shows me the edition sent to Vita Sackville-West, to whom the book was dedicated by her then lover. Accompanied by a black-and-white portrait of Woolf in her most radiant early 20s, it is inscribed with a cursory "Vita from Virginia" on the inner sleeve.

There are other favourites: *Twelve Original Woodcuts*, by Roger Fry, published by the Hogarth Press in 1921; a copy of *To the Lighthouse*, a publisher's proof; as well as the letter to TS Eliot in which Woolf outlined the writing of *Mrs Dalloway*. He uses gloves for only the rarest of editions. "People don't realise, you can be pretty rough with books," he says. He turns over a first edition of *The Waves*, signed by Woolf to her secretary. "I love holding something that has touched the writer's hand."

Jones doesn't look like your typical antiquarian. He has a baby face but dresses like a geezer, and has a cool composure that could read as shyness, or perhaps a bit aloof. Over the course of several meetings – in London, Sussex, Paris and Cairo – he wears a blue shirt by Miu Miu, a heavy conker-coloured leather Miu Miu jacket and bib-front cream-coloured trousers by a Japanese brand called Goodenough that he has been wearing since he was 19. He styles his watch like the Italian industrialist Gianni Agnelli, over his shirt cuffs, and wears one on each wrist. "That's a '70s Rolex Submariner with a Tiffany dial, and this is a Paul Newman Daytona 1968," he says of his current favourites; the

Daytona was a gift to himself after his first Fendi show. Around his neck, a pair of wraparound Oakley glasses glitter with encrusted diamonds. On his finger sits a gigantic diamond globule given to him by a fan. "It's just shiny stuff," he says of his penchant for flashy statements. "But I think everyone loves that."

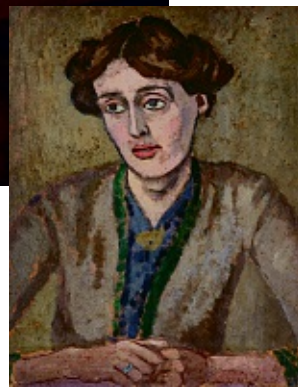
Jones loves stuff. Loves buying it. Loves giving it away as presents. Loves sharing it with other people. His munificence is all part of his astonishing success as one of the most influential designers in the industry – albeit one you might not know by name. A graduate of Central Saint Martins, where he studied menswear under Louise Wilson, he first garnered attention at his namesake label before being made creative director of Dunhill in 2008. In 2011 he was appointed style director of menswear at Louis Vuitton where he drove wild growth for the LVMH-owned behemoth through cult collaborations with Jake and Dinos Chapman and the streetwear giant Supreme. As artistic director of Dior Men since 2018, he has created similarly bold collections, seamlessly blending the atelier techniques of the maison with traditional tailoring and elevated casualwear.



Kim Jones  
photographed in  
the Garden Room  
at Charleston  
farmhouse, Sussex



DIOR MEN SS23



## “IMAGINE THESE PEOPLE BORN IN VICTORIAN ENGLAND, DECIDING THIS ISN'T HOW WE WANT TO LIVE”

His tenure has been fruitful: a recent HSBC study estimated that sales at Christian Dior have quadrupled since 2018, surging 35 per cent from €6.5bn in 2021 to €8.8bn last year alone. “Kim Jones masters the art of reinventing Dior’s priceless legacy while celebrating it,” says Pietro Beccari, the brand’s former chair and CEO. Beccari has since been replaced by Delphine Arnault, allowing Beccari to take on a bigger role at Louis Vuitton. “Kim draws inspiration from the archives and twists them magnificently into an ultra-contemporary spirit that merges elegance, practicality and haute couture.”

Jones pays close attention to the numbers, just as he uses coloured spreadsheets to keep track of items on his shelves. “My mother set up libraries in Africa,” he says of his love for order. “Plus I’m a Virgo with a rising sign of Virgo – just like Karl Lagerfeld.” Like Lagerfeld, he well understands his obligations. Unlike Lagerfeld, he’s not remotely comfortable being centre stage. When we last speak, Pharrell Williams has just been appointed creative director of menswear at Louis Vuitton. “I’m sure he will do very well for them; he’s an old friend,” he says of Williams, with whom he has started projects in the past. Although it cannot be lost on the designer that in bringing so many cultural influencers to the maison, he has himself been partly responsible for the shift towards celebrity – or non-fashion – fashion designers in recent years.

Jones himself prefers to remain a bit more under the radar. He keeps his private life elusive, and prefers not to discuss his romantic relationships. He’s very clear about the precarious position of even the most successful creatives. “I work for the customer,” he

shrugs of his professional ethos. “And if the customer wants something, we’ll make it.”

The Bloomsbury books are only a fraction of Jones’s extensive collection; several portraits by Roger Fry, plus a screen, and some Duncan Grants are hung around his London walls. There are also ceramics, jars and “approximately 25 pieces” of Omega furniture (made at the short-lived design workshop founded by Roger Fry). At one point he produces the most delicate of shell necklaces – one belonged to Woolf, the other to Vanessa Bell. All combined, it puts him in possession of one of the most extensive private Bloomsbury collections in the world.

He clearly has a massive income, and equally expensive taste. What has he been buying recently? “God, what? I’m trying to think... A copy of *Two Stories*, by Leonard and Virginia Woolf... There’s also a Lucian Freud portrait of a pigeon [Jones’s enthusiasms are by no means Bloomsbury exclusive]. A Duncan Grant and a Vanessa Bell. But I’m giving them to the Trust.”

The Trust is the Charleston Trust, the East Sussex seat of the Bloomsbury Group, now a museum and exhibition space, with which Jones regularly works. Leased in 1916 by Vanessa Bell and her friend and lover Duncan Grant, and Grant’s partner David Garnett, Charleston was a small farm a few miles outside Lewes that was quickly reconvened as a progressive artistic hub. It was also the scene of torrid sexual romances and a fulcrum for countercultural thought. Vanessa and Duncan painted every stick of it in the distinctive palette that has since become the signature of decorative bohemianism and regular visitors included the

writer Lytton Strachey, art critic Clive Bell (husband of Vanessa) and the economist John Maynard Keynes.

Jones first discovered Charleston farmhouse as a teenager while spending weekends with his step-family in Lewes. It made a fast impression; he still has the lino cut of swimmers that he recreated having seen it displayed on one of the farm’s doors. The building has since loomed large in Jones’s imagination. He shot a campaign for his first couture collection at Fendi at the farmhouse, and rebuilt a scaled-down model, including garden, for his SS23 menswear show at Dior. “That period, in between the wars, where the world was either slumping or going crazy and shifting away from the values of what had been before,” he explains. “Imagine these people born in Victorian-era England, deciding that this is not how we want to live. That’s why I think I like the Bloomsbury Group so much. They were reacting against their times.”

An armchair psychologist might have further thoughts on Jones’s particular obsession. The son of a British hydro-geologist, his father, and a Danish librarian, Jones enjoyed a peripatetic, disrupted childhood that took the family to Ecuador, Ethiopia, Kenya, Tanzania, Botswana and the Caribbean. His parents separated when he was five, and he resettled in London for his senior schooling, but his mother was ill for much of his early adolescence and died when he was 17. His discovery of Charleston coincided with that formative period; his interest in fashion was also awakened at that time. “At home I was the carer and looker-after,” he remembers, “because Mum was never very well. And so [Sussex] was like freedom. I became curious and saw a lot of the world from a very early age.”

In future, Jones plans to move his Bloomsbury hoard to Rodmell, the village in East Sussex where Virginia Woolf lived in Monk’s House. He has bought a handsome property in the village that he is furnishing in a Bloomsbury-modern style. On a tour around the house one winter morning he points out numerous Vanessa Bell paintings, a chaise covered in fabric designed by Cecil Beaton and a guest suite with a tiny bed that once belonged to Maynard Keynes, from Heal’s. The house is buzzing with activity; Jones’s good friend Nathaniel Hepburn, the director and chief executive of Charleston, is chatting to the various Dior representatives, friends and housekeepers assembled while the atmosphere is punctuated with the grunts and snuffles of Lolita, a friendly Mexican rescue mutt. Everywhere features delicious points of interest. Everyone is in a buoyant mood. At one point he waves a blue-and-white painted teapot – a birthday present to Woolf from Vanessa Bell – but doesn’t use it to make tea.

Jones describes himself as being an “organised hoarder”, admitting that his acquisitional obsessions may stem from the fact he was only allowed “to bring three



Above: Duncan Grant’s studio at Charleston. Right: Dior Men SS23, set by a Charleston farmhouse façade. Above left: *Virginia Woolf*, 1928, by her friend Roger Fry. Top left: Jones in the garden room at Charleston





toys” each time he moved country as a child. Like many children, he first started collecting *Star Wars* figures: the pristine unopened boxes still line the office bookshelves in his London home. Later, he got into fashion, buying selvedge jeans and early Vivienne Westwood. He keeps all of it, and claims to have only ever sold one item: a parachute shirt, by Westwood, to fund an early collection from his namesake label in 2003.

**T**he Bloomsbury passion runs deeper. Almost part of his branding at this moment, it subtly informs the romantic but rebellious aesthetic he has steered at Dior. And, just as the Bloomsbury Group orbited around key players, Jones is the centrifugal force around his own creative gang. Kate Moss is a stalwart figure of the inner circle, alongside Naomi Campbell, Demi Moore and Lily Allen, who slept on his sofa when she was still a precocious teen. Yoon Ahn (who does the Dior costume jewellery) Hiroshi Fujiwara (often described as the godfather of modern streetwear), Shawn Stussy and Tremaine Emory (the Denim Tears founder and current creative director of Supreme) were all friends for years before they worked together. Jones’s breathtaking resort show in front of the pyramids of Giza last December was accompanied by a live performance by the Max Richter Orchestra; for the recent AW23 show in Paris in January, he worked with the director Baillie Walsh of *Abba Voyage*.

Gwendoline Christie, the statuesque *Game of Thrones* actress, first met Jones around 1998 when he was studying at Central Saint Martins: she performed a reading of *The Waste Land* at his most recent menswear show. “We are firmly bonded over our shared love of all things Bloomsbury,” she says. “We also share a love of literature and [of] the books themselves. I find Kim’s library so romantic; it’s impressive but it’s just so personal – it’s a beautiful representation of Kim’s rich inner world.”

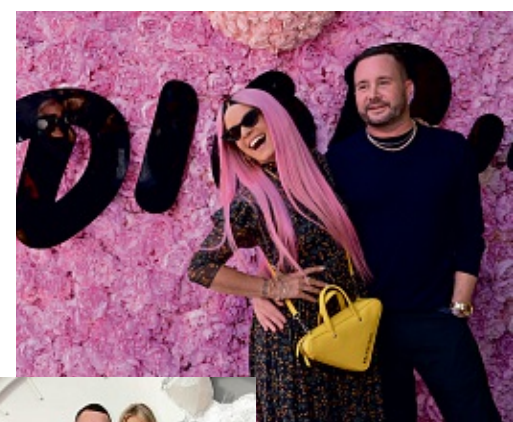
Ask about his starry associations, however, and Jones likes to keep it humble: they’re just people whom he’s “always” known. He likes “washing dishes” and “doing the potatoes” and “sitting in the corner” – albeit in the corner “chatting with [Kate Moss’s] mum”. Christie describes him as “one of the most hilarious and fun people you could hope to be around with an outrageous zest for life”. When he can, he likes to take friends on safari. But he also loves to get them round a craft table making things with Fimo clay.

One of Jones’s most visible signatures as a designer has been in his work with contemporary artists. His first show for Dior was set before a giant KAWS sculpture adorned with thousands of pink roses. He has also worked with Raymond Pettibon, Amoako Bofo, Daniel Arsham and Peter Doig.

“I think Kim’s vision for Dior is about engaging artists and looking at possibilities of creation through their lens,” says Arsham, who worked on the SS20 show. “So we used themes that were present in my work [such as erosion, gradient colour palettes and crystal material] and filtered them through the possibilities of wearable art. I worked on everything with Kim, from jewellery to bags, all the clothing, accessories, as

well as on the stage set. It was a pretty magical experience for me and the single largest engagement that I’ve had with fashion thus far.”

Beccari also notes Jones’s talent for “forging alliances with other artists” – just as Christian Dior, a former gallerist, did when starting up the house. Asked about what makes Jones so successful, Beccari cites “his open-mindedness and sense of dialogue. His ability to listen and to understand the desires of clients. And



Far left: shelves in the designer’s office with some of his collections. Above: Jones with Lily Allen in Paris, 2018. Left: with Kate Moss at Dior Men SS20. Below: with Robert Pattinson and Gwendoline Christie at Dior Men AW23. Bottom left: his signed first edition of *The Waves*

his ultra-responsiveness makes him the best ally on both strategic and creative fronts”.

Lucy Beeden has been Jones’s “right-hand woman” for almost 18 years. “Kim is a fantastically generous boss,” she says. “He has this incredibly open culture that breeds creativity because he lets everyone express themselves without fear. He spends time talking to young people, and he really listens to people talking about what they want to wear. The only things that really frustrate him are incompetence and people who don’t listen. He knows what he wants, so you’d better not make him repeat himself!”

Jones’s Dior may be elegant, modern and romantic, but as a hired name within a big corporation he is pragmatic too. “What I do is meant to give people some optimism, really. There’s not ever going to be a political discussion in my work,” he says. “My role is to think about Dior as the past [the archive], the present, and what will be the future. My job is to consider what you’re bringing to keep it going, and what I’m doing to make it relevant.”

A man of many interests, Jones is in a permanent state of doing. In addition to the challenges of making now some 22 collections a year, and his Bloomsbury project, he travels constantly and does “lots of conservation projects on the side. Charleston’s one of my big passions, but conservation is another”. One project, the Douc Langur Foundation, supports endangered monkey colonies in Vietnam, Cambodia and Laos.

At this point in his Bloomsbury collection there aren’t so many gaps left. Can he feel his attention shifting to other things? “I can be quite completist and then I move on,” he says of his new passions. Lately, he’s become “quite Francis Bacon obsessed”. No surprise that Jones is drawn to another darkly romantic cultural icon, not to mention one of the most expensive artists on the market today. “I know. It’s silly,” he says of his aspirations. “But I’ve been collecting the preliminary works. Bacon is dark, but it’s also interesting. Just the fact that he started as an interior designer, and then through his work and association with [the abstract artist] Roy De Maistre... I’ve got a painting, which is gorgeous, it’s almost like you couldn’t tell who did what. And so there’s an interest in the works on paper, the bits of fragments, *Screaming Popes...* Carpets. And then the more I think about the house in Sussex, I’m thinking about furniture as well.”

Ultimately, Jones wants to design a permanent library in the old school building in Rodmell that will house his

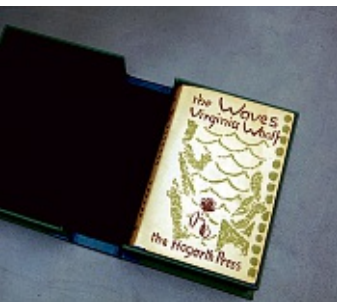


## HE LIKES “WASHING DISHES, DOING THE POTATOES AND SITTING CHATting WITH KATE MOSS’S MUM”

book collection and provide another point of interest for those people doing the Bloomsbury tour. “I have quite a big collection of things now, and they’re quite important things to other people,” he says. “That’s why I bought the schoolhouse. I thought if you go to see Virginia Woolf’s house, surely you’d want to go and see the books as well?”

For a man who barely stays in one place for a minute, it seems incredible to imagine that Jones is putting down some roots. But his father’s death, followed by his uncle’s, has made him more circumspect. Both died without a will, and sorting out the estates of each has galvanised Jones’s determination not to leave his own affairs in any kind of mess. “It’s not about being morbid,” he argues, more that things are “kept together” when he’s gone.

“You get to a point in your life where you’re homing in on your childhood, almost,” Jones reflects. He is sitting in the living room in Rodmell on a pale sofa; a perfect cream carpet lines the room beneath his feet. “And the one thing for me is, I always wanted to feel secure.” By filling the house with Bloomsbury portraits, pots and first editions, he now possesses those things that gave him an early taste of freedom, but also creative opportunity and the confidence that he might do just as he pleased. Home is somewhere he can play with the books without putting any gloves on; he can fill that teapot and get Kate Moss to play with clay. More importantly, home – whether in London, Paris, Rome or in Sussex – is where no one will ever put an upper limit on his toys. ■HTSI



Alice Temperley at home at Cricket Court, Somerset, with her Shire horse Tiny and (on right) alpacas This and That, Geronimo and Hercules. The curtains are embroidered Lavinia fabric from her new collection



# TEMPLE OF BLO



OM

The British fashion designer – and mistress of boho chic – Alice Temperley has launched a fantasia-fuelled line of fabrics. Where better to see it than in her own home? By *Kate Finnigan*. Photography by *Emli Bendixen*



Left: Temperley's sitting room, with curtains, sofas and fire fender in fabrics from her new collection. Below: Temperley with Tiny on the front steps of Cricket Court. Bottom, from left: Temperley x Romo Bonita Rosa, Delilah, Bonita Lilac Ash and Lolana wallcoverings, from £150 a roll. Right: the morning room, with walls decorated in Temperley Roxanne wallcovering and curtains in Frieda velvet

Alice is moving the furniture around again” is an old family joke that goes back to Alice Temperley’s childhood. One of the fashion designer’s favourite pastimes was to change the bedrooms all about. “I’d throw my siblings out of their rooms, get everything onto the landing and move myself in with all my belongings,” she says. It’s a habit – though doubtless annoying to her long-suffering sisters – that has stood her in good stead; this month she is moving into homewares.

There is no better display for her new collection, made in collaboration with the British fabric and wallcovering brand Romo, than Cricket Court, Temperley’s home for the past 12 years. The grade II-listed, 18th-century house, which overlooks the Somerset countryside, stands on an estate dating back to William the Conqueror and once hosted Churchill and Eisenhower in its library. The tone today, however, is a little different: there’s a classical statue of a naked man draped in a giant pearl necklace on the front steps and two enormous disco balls hang from the portico. The mood is dazzling and somewhat insouciant: the Bright Young Things would have had a riot.

Temperley grew up on a cider farm in Somerset but always dreamed of old Hollywood. “I remember sitting in the hay barn in my wellies, thinking about a bias-cut dress and Ginger Rogers and Fred Astaire,” she says. “I remember putting on the radio and pretending I was in that world.” She founded her fashion line Temperley London in 2000, a year after graduating from the Royal College of Art, and has since become known globally for

her elegant boho look: floaty dresses in ethereal prints, artisan embroidery and military-inspired tailoring. Her high-street range for John Lewis, Somerset by Alice Temperley, became the fastest-selling brand in the store’s history at launch. Catherine, the Princess of Wales, wears her clothes, while her sister Pippa Middleton wore a striking emerald-green Temperley gown at the evening reception after the royal wedding in 2011. Celebrities including Keira Knightley, Beyoncé and Sarah Jessica Parker – in an episode of *Sex and the City* – have all worn Temperley. “The textures and colours of fabric are what excites me,” says Temperley. “Instead of hanging art, I’ve always loved framing fabrics or hanging up dresses.”

When she moved to Cricket Court she wanted to extend this idea and create more pieces for its interior. “Over the past 10 years I’ve been making quilts,

“INSTEAD OF HANGING ART I’VE ALWAYS LOVED FRAMING FABRICS”









Far left: Temperley's library, with sofas upholstered in Fantasia velvet and cushions from the collection. Left: the piano room, with Lavinia curtains, Kitty wallcovering and piano stool upholstered in Lolana velvet. Right, from top: swatches of the Effie, Lavinia, Lolana, Bonita and Fantasia fabrics, from £75 a metre



## “INTERIORS ISN'T WORKING WITH BOOBS AND BOTTOMS”

wallpapers, handmade laces,” she says. “It’s been great to work with a company who can upscale it.”

The result is far less homespun than the above implies. With Romo’s design director, Emily Mould, she has created a collection (from £27.50) of richly glamorous wallpapers, fabrics, embroidered wall hangings and cushions that run the gamut from ’40s-style French florals through to art deco geometrics. Each has been inspired by prints or embroideries from past Temperley fashion collections or vintage textiles she has long loved.

A shawl inherited from her grandfather’s girlfriend’s mother – “kept in a box for about 70 years” and then displayed in Temperley’s various homes – is the basis for Lavinia, a big floral embroidery translated onto wallpaper, fabric and a wall hanging. Knitwear has been interpreted in velvet jacquard. An embroidered tulle Temperley dress inspired by folk art has become the bloom of Bonita, which features on cotton satin and velvet. Euphoria, with its parasol-wielding leopards and swinging monkeys, came from the print on a satin gown, while Gracie, an embroidered wide sheer linen, is reminiscent of handcrafted lace work found in Temperley bridalwear.

“I didn’t want the look to feel like English chintz,” she says. “It needed to feel weighted from travel. So you can go quite boudoir-y or French masculine – with all the foil, darker wallpapers and beautiful dark velvet – or you can use these beautiful greens, with big palms, that you can imagine in Palm Springs.”

**R**omo had never created a leopard print before – which is anathema to Temperley, who considers the pattern an essential “neutral”. She has not only made velvet leopard wallpaper for the bathroom, to sit alongside her glitter ball-covered bath, but also, to the horror of her 14-year-old son, swathed her giant bed in the stuff. “He was shocked when he walked into my bedroom,” she says with glee, “but then his bedroom is black and covered in LED lights. It looks like a nightclub.”

No embroideries there, then, but elsewhere Temperley has free rein to play. “Our crystal print in velvet on those quite big sofas in the library has transformed that room. It’s amazing how a statement curtain can elevate and change the mood. Over the past few years of doing it up I’ve felt like I’m living in a new house.”

Much else has changed for Temperley over the past few years. She split from her husband and former business partner, Lars von Bennisen, in 2012 and placed her

business into administration in 2021. She has since restructured and moved her headquarters to a Victorian building in Ilminster, where clients can go for fittings and to browse the 22-year archive. She has also stopped working to the traditional fashion seasons and only delivers bridal and heritage collections to wholesalers. “The biggest frustration I’ve had with the fashion industry is the cycle. Now we’re just going to make what we want, when we want, deliver the right product in the right month and work on extending our heritage collection,” she says. “What I love about interiors is that it’s not working with boobs and bottoms and a three-month sale cycle, which I think is the most crippling thing. In the interiors world, designs continue. You add, but you don’t change.”

Which is not to say that the look of Cricket Court is now fixed forever. With more developments in the works, the collection will grow. And no doubt some time in the not too distant future, Alice will be moving the furniture around again. ■HTSI



Left: Temperley’s bathroom, with chairs upholstered in Bonita velvet. Below: Temperley in her bedroom, with its leopard-print bedlinen



# Paradise UPCYCLED

On Bali, creatives are coming up with innovative solutions to the island's tidal wave of rubbish. *Chris Schalkx* reports



Above: Space Available Meditation chair, 2022, by Nano Uhero, using recycled plastic strips on a rattan frame. Below: the façade of the Museum of Space Available was created from more than 200,000 compressed plastic bottles

A rainbow of plastic bags tangled in the roots of a mangrove tree. Beaches littered with a confetti of instant-coffee sachets and IndoMie noodle wrappers. Everywhere, the crunch of discarded plastic cups half-embedded in the sand. For Kelly Benchehib and her brothers Gary and Sam, often found knee-deep in garbage-clogged rivers, a typical day on Bali looks a lot different to what most visitors see through their *Eat, Pray, Love*-tinted glasses.

The Paris-born siblings are part of a wave of designers, artists and environmental advocates turning Bali's copious rubbish into upcycled treasures. Growing up in Bali in the early 2000s, the siblings watched the beach playground near their home in south Bali's Batu Belig district get filthier with every monsoon season. "So we decided to do something about it," says Benchehib. They drummed up friends and local schools for occasional beach clean-ups. "But once we had cleaned an area it would be covered in trash again the next day." A search for the source led them to Bali's plastic-choked waterways, the result of the island's woefully inadequate waste-management infrastructure.

After seven years spent living abroad, Benchehib returned to Bali to help her brothers grow their former after-school activity into a fully fledged non-profit, Make A Change World. She then co-founded with them Sungai Watch (*sungai* means "river" in Bahasa Indonesia) – which organises community clean-ups of the island's rivers and has installed floating trash barriers to prevent waste from reaching the ocean. Some of the group's events attracted more than 300 volunteers, while social media posts documenting the process have racked up millions of views. "Stranded in lockdowns, a lot of people around the world

Right: *Reds*, 2020, by Liina Klauss, made from flip-flop soles on wood



**"THE TRASH WAS ALMOST UP TO MY KNEES AS FAR AS I COULD SEE"**

realised how important it is to cherish your environment," Benchehib says.

A grant from the WWF in 2020 helped to kick off its growth to five outposts around the island, where so far more than 950,000 kilos of waste

have been sorted, indexed and, when possible, upcycled in-house or shipped off to processing facilities in Java.

But not all rubbish is created equal. Hard-to-recycle and low-value plastics such as shopping bags – which, despite an island-wide ban, still make up almost one third of Sungai Watch's collected waste – require a more innovative approach. With the help of creative director Michael Russek, Sungai Watch's soon-to-launch social-enterprise arm upcycles these plastics into durable furniture and artwork. Marble- and terrazzo-effect plastic sheets are produced using a heat-compressing machine not unlike a waffle iron; it's a widely adopted technique pioneered by another recycling collective, Precious Plastic. "Being able to turn plastic bags into upcycled homeware is evidence of waste's hidden value," Benchehib says.

Over in Seminyak, Indonesian entrepreneur Ronald Akili, founder of hospitality hub Potato Head, had his watershed moment in 2016, cutting through plastic-littered waves on his daily surf. "Back on the beach the trash was almost up to my knees for as far as I could see," he says. "From that day, I made the commitment that anything I did in my company would be part of the solution."

This became Desa Potato Head, a creative village built around Akili's existing Potato Head beach club and hotel, Potato Head Suites. The beachfront complex, designed by Dutch firm OMA, has repurposed plastic



Above: Kevin Vignier-Groiez, founder of eCollabo8, which helps reduce plastic waste through upcycling





Above: *5,000 Lost Soles*, 2018, by Liina Klauss, made from discarded flip-flops, installed at the entrance to Potato Head Beach Club. Below right: Max Lamb recycled-plastic chair, part of the furniture in Potato Head Studios

Since its launch in 2019, Desa has turned into a springboard and gathering spot for Bali's plastic-centric people. "We wanted to invite artists, grassroots communities and engineers to share their voices," Akili says, hoping to make "a place to create solutions to help regenerate Bali." Among the collaborators is Liina Klauss, a German artist whose piece *5,000 Lost Soles* is at the entrance to the beach club. Made from more than 5,000 plastic flip-flops collected over just six beach clean-ups around Bali's western coast, it's both beautiful and disquieting. "In contrast to western countries, Bali's plastic problem is very visible," Klauss says. "Plastic is a global issue, and its symptoms show up in paradise. It's this contrast that intrigues me: the intersection where pristine nature meets western consumer culture."

Last December, the Desa expanded its art collection with *Pointman – River Warrior*, a 6m-tall sculpture by American artist Leonard Hilton McGurr (also known as Futura2000), made from 888 kilos of plastic waste. The team also worked with Sungai Watch on a smaller sculpture made from compressed plastic bags, currently on display at the National Design Centre in Singapore.

In recent years, more plastic projects have popped up across the island. In Canggu, Bali's expatriate epicentre, LN-

CC co-founder and Potato Head's former creative director Daniel Mitchell launched Museum of Space Available, a gallery, boutique and circular design workspace. Behind a façade made from more than 200,000 compressed plastic bottles, he sells home decor from recycled plastic "marble" and meditation chairs woven from discarded strapping tape by Balinese master weaver Nano Uhero. "Crafts sit at the very core of Balinese culture," Mitchell says. "*Canang sari*, the daily offerings woven from banana leaf, and artisan techniques such as textile weaving and wood carving are a fundamental part of life here. People are incredibly skilful."

His designs take the waste conversion far beyond Bali's shores: global ecommerce platform Mr Porter retails Space Available's marble-like incense holders for £60 a piece, and Mitchell has orchestrated pop-ups at Selfridges and Dover Street Market in Tokyo. A chair made from roughly 6,320

waste embedded in its DNA. Weavers from Jakarta-based design firm BYO Living reworked 1.7 tonnes of compressed PET plastic into Desa's geometric ceilings, and collaborated with British designer Faye Toogood on a bespoke collection of rattan furniture wrapped in recycled plastic bottles. For the rooms, designer Max Lamb teamed up with artisans from local furniture studio Kalpa Taru to make kaleidoscopic desk chairs and hotel amenities from terrazzo-like sheets of compressed plastic bottles. Spanish designer Andreu Carulla works with Desa's on-site R&D workshop, producing roly-poly stools from recycled Styrofoam. "We tend to respond better when we're inspired than when we're being preached to," Akili says. "We all want to eat healthier, but our food still needs to be delicious. We all want to make sustainable objects, but they still have to be beautiful."

recycled bottle caps, designed in collaboration with South Korean DJ Peggy Gou, is now part of the permanent collection of Amsterdam's Stedelijk Museum.

Initiatives such as these have pushed plastic recycling towards the mainstream – and Bali's recycling-minded businesses are reaping the benefits. Wedoo, the island's leading producer of plastic-waste-processing machinery, saw its orders increase from 30 machines in 2021 to 50 in the past year. The per-kilo prices of the most in-demand types of sorted and cleaned plastic waste, meanwhile, have increased by up to 70 per cent over the past three years. B2B production workshops such as eCollabo8, founded in 2019 by eco-entrepreneur Kevin Vignier-Groiez, help meet the increased demand for recycled-plastic furnishing and building materials – wood-like furniture from plastic logs, "marble"-swirled plastic plates and cups – that now adorn hotels such as Meliá Bali and the Grün treehouse collection.

But no amount of recycled-plastic home decor is enough to eradicate Bali's tidal wave of rubbish. For the island to really clean up its act, change needs to happen at the source. Sungai Watch uses its collected data to lobby Indonesia's largest polluters (Danone, Unilever and Indonesian FMCG conglomerate Wings Surya among them) for more accountability and alternative materials that will encourage a circular economy. "The idea is not to blame and shame, but to engage in proper conversation

## "THIS IS THE INTERSECTION WHERE NATURE MEETS WESTERN CONSUMER CULTURE"

to hold these companies accountable," says Benchehhib. At Space Available, meanwhile, Mitchell is experimenting with biomaterials such as mycelium as a plastic substitute.

"We can see the incremental process," says Akili, who managed to reduce Potato Head's trash-to-landfill ratio down from

50 to just five per cent over the past four years. Like the rest of the island's creative recycling community, he's hopeful for Bali's future. "Look at the demand for organic food: you can really notice its progress from a decade ago until now," he says. "We're still at the beginning of our rubbish revolution, but the ripple effect is starting to show." ■HTSI





**DETAILS**  
3Dio Free Space Pro II binaural microphone \$1,999

such as the 3Dio Free Space Pro II might provide a visually striking solution.

Sound engineers can spend hours carefully arranging multiple microphones in pursuit of sonic realism. The binaural approach, meanwhile, is laughably literal but makes total sense: by placing microphones inside replicas of human ears, it's possible to mimic the way we hear. Obsessives can even spend huge sums on professionally made binaural mannequins, but 3Dio simply gives you two prosthetic ears, a head's width apart, each of which contains a DPA 4060 omnidirectional microphone, a standard in the film industry. As soundwaves head toward these mics, they're shaped by the silicone ears as they would be by human ears. When listening back, our brain interprets the recordings as if we'd been there, with 3D sound that can be pinpointed to the front, back and sides.

**PASSERS-BY MIGHT ASK WHY YOU'RE CARRYING A PAIR OF EARS**

The Pro II is solidly built, but lighter than you might imagine and a cinch to operate. There are two ways of hooking it up to a recorder: either with a couple of XLR cables (the pro approach) or a stereo minijack cable that can be plugged into most portable set-ups. The effect while listening to recordings on headphones is extraordinary, not least because it's so easily achieved. If you're recording your voice at a desk, it will capture it in exquisite detail while accurately rendering every movement of your head (little wonder that ASMR video makers adore its intimate sound). Outside, attached to a camera, it brings 3D colour to 2D images, with the noise of footsteps and passing traffic moving realistically across the soundstage. Passers-by might demand to know why you're carrying around a pair of prosthetic ears but, hey, the path to artistic perfection was never easy. ■ HTSI

@rhodri

GADGETS

**Pimp your digital presence**

Up your content-creation game with this audiovisual kit

WORDS BY RHODRI MARSDEN

Video has become the lifeblood of the internet, but with every video comes an audio track the quality of which is often neglected by fame-hungry content producers. The result: sound that is imbalanced, tinny or distorted. For those creators who wish that their audio was more rich and immersive, a binaural microphone



**ALL-ACTION HERO**

GoPro is considered to be the king of the action camera, but DJI, better known for its drones, has hit the back of the net with this competitively priced alternative. Where does it score highly? First off, a magnetic mounting system that lets you attach it to helmet or handlebar quickly and easily. Two touch-enabled displays that give speedy access to settings, thus avoiding tedious button scrolling. Long battery life – 160 minutes' shooting at 1080p – and fast charging, from empty to 80 per cent in around 20 minutes. Three microphones that cancel out wind noise. And crisp, colourful footage, stabilised with DJI's Rocksteady 3.0 software. Exceptional value. *DJI Osmo Action 3 Adventure Combo*, £399



**TAKE CONTROL**

Anyone who has tried live-streaming on YouTube or Twitch will know how difficult it is to be the director, sound engineer and vision mixer as well as the unflappable host. Stream Deck is the preeminent piece of kit to help shoulder that burden: a neat console with buttons you can assign to various pieces of software, saving you stress and embarrassment. This newest version comes with extra dials (doubling as buttons) and a touch-sensitive LCD strip for supercharged control. Getting the most out of the unit can require a little online searching, but you'll find hundreds of third-party plugins that give it applications way beyond streaming, including controlling your living-room lighting. *Elgato Stream Deck+*, £199.99



**ONE-STOP SHOT**

The mirrorless Z 30 camera is pitched perfectly at content creators looking to step up from a smartphone. If you're curious enough to delve into its menus, there's a typically Nikon-esque abundance of features available, but Auto mode gets you started fast, whether you're taking photos or shooting video (4K at 30 frames per second, no less). There's no electronic viewfinder, but the built-in touchscreen (which revolves through 180 degrees) feels natural for a smartphone shooter like myself. Two other features made me feel at home: the ability to charge via USB without removing the battery, and connecting wirelessly to my phone to transfer videos and upload them (clicks fingers) just like that. *Nikon Z 30*, from £649



**GET A HANDLE ON IT**

Smartphones can capture photos and videos of exceptional quality, but the ergonomic experience is less than optimal thanks to their flat-as-a-pancake design. This kit solves the problem via the iPhone's MagSafe feature. (Android users can also join the party, thanks to an included magnetic sticker.) The SnapGrip – which doubles as a battery pack – adheres to the back of the phone, giving it a DSLR-like form, complete with shutter button and the ability to turn it 90 degrees for portrait mode. It can be bundled with a SnapPod (a tripod doubling as a handle) and a SnapLight (for a brightness boost), all using magnetism to produce an extremely handy creator's camera. *Shiftcam SnapGrip Creator Kit*, £129.99



A RED-FOOTED BOOBY IN THE GALÁPAGOS

TRAVEL NEWS

## Anchor bankers

A greener look at the Galápagos, a bucket-list eclipse off Oz – and other boating adventures

WORDS BY MARIA SHOLLENBARGER

**S**antiago Dunn is an old Galápagos hand; the Ecuadorian founder-CEO of luxury expedition cruisers Ecoventura – whose two 10-cabin yachts, *MV Origin* and *MV Theory*, are the only Relais & Chateaux members in the archipelago – has been operating here since 1991 (and doing so with green creds from the Rainforest Alliance since 2000, years before such practices became de rigueur). In January, Ecoventura launched a third 20-passenger yacht, *MV Evolve*. She's as well appointed as the other two (think fitness centre, sun deck with Jacuzzi, floor-to-ceiling views from the suites), with the same sustainable operating features that reduce its fossil-fuel consumption by 30 per cent from standard levels, the same 10-to-one guest-to-guide ratio – the lowest in the Galápagos – and plying the same seven-day routes as *Origin* and *Theory*. Ecoventura also has a new partner for all its Galápagos cruises in the form of global travel outfitters Abercrombie & Kent, which makes the booking and the before-and-after stays in the gorgeous mainland capital city of Quito that much easier. [abercrombiekent.co.uk](http://abercrombiekent.co.uk), from \$9,450 per person

Top: Ecoventura's *MV Evolve* yacht in the Galápagos. Below: the 10-guest superyacht *M/Y Paradise*



### A SOLAR SPECTACLE IN WESTERN OZ

On 20 April, an event known as the Ningaloo Eclipse will be visible across parts of the southern hemisphere – a hybrid solar eclipse of a length and clarity that won't occur again, it's predicted, until the year 2172. The path of totality will move across the Indian Ocean and Timor Sea, and it takes its name from the spectacular reef in Western Australia in whose environs the viewing will be especially good. Designed for cruising the tropical waters of this coast is the 10-guest superyacht *M/Y Paradise*, which the luxury-expedition experts at EYOS are making available for exclusive charter from Broome for the week surrounding the event. They can lay on helicopter excursions to rock-art sites, waterfalls and Australia's largest inshore reef. Just make sure to be on deck at 11.27am on the 20th for the full spectacle. [eyos-expeditions.com](http://eyos-expeditions.com), A\$210,000 (about £120,600) for seven nights all-inclusive

### ALL ABOARD INDONESIA'S NEWEST REBEL

The 17,000-plus islands of Indonesia continue to be one of the most sought-after destinations in sea-bound adventure, so no surprise that the number of boats operating here, from megayachts to wood-hulled phinisi, continues to surge. Since being set up in 2017 by Erik Barreto, Rascal Voyages has been one of the most popular options for Brits; his 30m, five-cabin, 21st-century version of the traditional Sulawesi-built sailboat offers craft cocktails and yoga on the flat rooftop deck. Demand is such that Barreto has had a second phinisi built, using the same crew of some 40 boatbuilders: *Rebel* has *Rascal's* above-deck ensuite cabins, multiple gathering spaces for sundowners and dining, white-on-blue design scheme and breezy service. There are some extra bells and whistles, including an outdoor cinema that can be assembled up top, as well as a nice array of water toys, including kayaks and wakeboards (and, of course, a dive master on board). [rascalvoyages.com](http://rascalvoyages.com), from \$12,000 a night for 10 people all-inclusive

### BELMOND BRINGS THE BUBBLY

Belmond knows its way around a sexy train; witness the rise and rise of the Venice-Simplon Orient-Express, which this year inaugurated a series of new routes across Europe, including a wintertime journey through the Alps. But they also do an impressive trade in luxe river cruises in France, from the Camargue to Burgundy and Champagne. In May, a new boat will join the fleet, offering unique perks thanks to Belmond's relationship with Ruinart

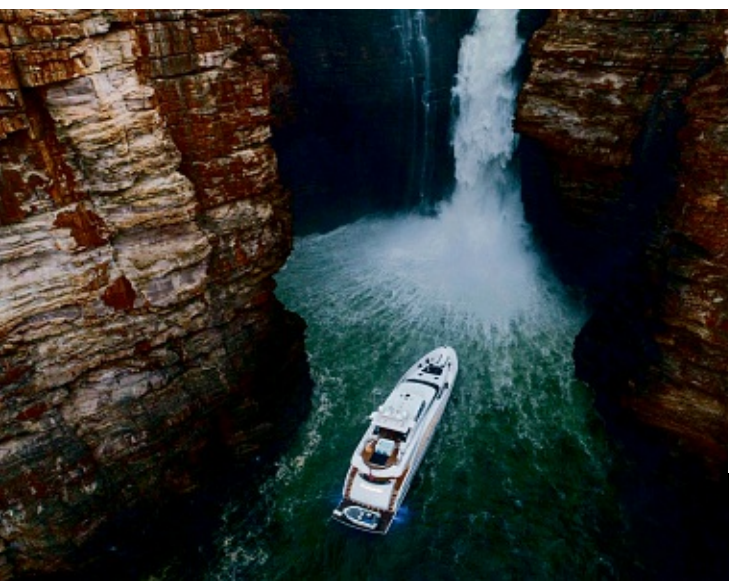
### THE 21ST-CENTURY VERSION OF THE SULAWESI SAILBOAT OFFERS CRAFT COCKTAILS AND YOGA

(the two are LVMH stablemates). Guests aboard the three-cabin Coquelicot can immerse themselves in the house's history on private tours of its Taissy vineyard, an experience exclusive to them. The Maison Ruinart chef will also come aboard for a private tasting lunch. The boat itself is long and lovely, with wood-clad cabins and an alfresco dining deck – an ideal buyout for families or oenophile friends. [belmond.com](http://belmond.com), from €82,000 for six nights all-inclusive ■ HTSI @mariashollenbarger

HAUTVILLERS IN THE CHAMPAGNE REGION OF FRANCE



Below: an ensuite cabin on Rascal Voyages' *Rebel*





BERDOULAT  
OAK EGG  
RACK, £90



Another important question is how much you want – or can be bothered – to decant food into containers. Either way, grouping food (in or out of their packets) in “zones” is crucial. Everyone takes pleasure in beautiful containers. But function is (usually) more important than form, so remember some containers stack better than others; some are easier to pour from; and transparent vessels mean you not only see what’s in them but also the levels remaining. Standard containers from the same range – such as the clear acrylic boxes Dhaouadi sources from iDesign – are most versatile, particularly if you want to use them interchangeably in similarly organised spaces elsewhere.

As for labelling: “The more people in a household – and that includes housekeepers and cooks – the greater the need for labels,” says Dhaouadi. I like embossed labels as produced on the classic Dymo label maker, as does home renovation influencer Rosie Birkett (@homeandgardenbythesea) who has used them on stackable tubs from catering equipment supplier Nisbets. For an easier option, she suggests doing what the catering industry does and using

“masking tape, which you can write on with a Sharpie”.

As for the fridge, Dhaouadi suggests not “micro-organising” into zones, as most fridges are divided into sections anyway. Another useful principle is recognising that some items don’t even belong in the fridge. Eggs, for example, are best stored on the counter, perhaps in the splendid 18th-century-inspired oak rack from Berdoulat (£90).

EATING

## Eat and tidy

How deep is your cupboard love?  
*Ajesh Patalay gets drawn into the world of pantry porn*

**O**n the off chance I ever meet Victoria Beckham, Natalie Massenet or Gwyneth

Paltrow, I already have the perfect talking point picked out – their pantries. Have you seen them?

Row upon regimented row of condiments, canisters and Kilner jars in temples to a higher order.

I do not own a pantry room. But I do have cupboards and drawers and a modern-day larder (in the form of a refrigerator). Surely with some pointers, and a little discipline, mine could look every bit as inviting as theirs.

For “pantry perfectionists” Clea Shearer and Joanna Teplin of US phenomenon *The Home Edit*, a well-organised cupboard is not just for aesthetics, it can also be a money-saver, time-saver and sanity-saver as you waste less, buy less and make everything easier to access. The pair have worked with clients including Paltrow, Rachel Zoe and Busy Philipps, and their book *The Home Edit Life* (Mitchell Beazley) is a fantastic primer on how to Mary Poppins your kitchen.

All plans of action begin with a stock take – not just of what products you have and what needs to be thrown out. But also of the space itself, its dimensions and your actual needs. What do you use on a daily basis (and what should be

**“ONE CLIENT HAD ALMOST 50 KITCHEN ROLLS”**

closest to hand)? Caroline Caron Dhaouadi of London-based professional organisers Homefulness says that taking a full inventory can often be a wake-up call for those who are repeat offenders: “One client had almost 50 kitchen rolls.” When clients only have cupboard space (rather than pantry rooms or standalone units), she urges a good hard look at how that space is being used: “Decide if the contents of each cupboard or drawer need to be in the kitchen,” she says. “Some people have a cupboard full of cold and flu medication. If they only use that once a year, can that move elsewhere?”

On my wishlist is a Lazy Susan (the Snurrad, £29, from Ikea) to house the myriad jars in my fridge that would allow me to access my pickles and jams with one easy rotation. I’m also considering the rolling can drawer (£17.99, from Caecker) that feeds you beers like a drinks dispenser. Useful and fun.

But, in general, I’d resist going overboard. Nigella Lawson’s walk-in pantry is a good benchmark. Shallow shelves mean that she can see everything clearly, but nothing seems to be decanted or fussily arranged. There must be some organising principle but the place looks more like Aladdin’s Cave, teeming with packets and treats. For me, that’s the best invitation to cook. ■HTSI

@ajesh34



Top left: architect Vincenzo de Cotiis’ fridge. Left: the pantry of Berdoulat founders Patrick and Neri Williams

DRINKING

## Rising sap

Birch-water season is upon us. *Alice Lascelles* explores how best to savour it



For thousands of years, people across the northern hemisphere have toasted the onset of spring with birch water – a non-alcoholic delicacy that can only be tapped while the tree’s sap is rising, as it is over the next few weeks. Birch water, or sap, is not sticky like maple syrup; it’s closer in taste and texture to coconut water. It’s soft and refreshing with a slight leafiness on the finish, reminiscent of sweetened tea. (Like coconut water, it’s also often dubbed a “superfood” on account of its mineral content, but the jury’s still out on this.)

“We serve it instead of tap water during the spring,” says Niklas Ekstedt, chef-proprietor of Stockholm’s acclaimed Ekstedt restaurant. “It has a really pure flavour with a nice acidity to it and is best served with a little bit of ice.

We often make a sorbet out of it too as it has a really natural taste, unlike maple which has quite a distinct flavour to it.”



Birkentree, from the Highlands of Scotland, is bottled specially for mixing with whisky. “It has a silky mouthfeel that coats your palate, and a hint of sweetness that really sings with a dram,” says Birkentree co-founder and herbalist Gabrielle Clamp. The sap is sourced from a sustainably managed forest in Perthshire run by Clamp’s forester husband Rob. The trees are tapped through a small hole that’s then “re-plugged” – they siphon off less than two per cent of the liquid the tree draws up each day, so, I’m told, it does the tree no harm. Birkentree is £7.95 for 100ml – almost as dear as whisky – so you won’t want to knock it back; but a judicious drop definitely brings something to a dram. (If you’re not strict about mixing with Scottish water, then Tapped’s cartons of Finnish sap are also worth a try; £2.40 for 250ml, ocado.com.)

Euforia birch saps from the Czech Republic are macerated with fruits to give them an extra “wash” of flavour and colour. The violet-hued Rybíz (£16) is steeped with blackcurrant; but it’s the raspberry-coloured Vinné Červené (£16, both basketpresswines.com) I liked most – kissed with St Laurent and Cabernet Franc grape skins, and a little natural fizz, it’s as refreshing as watermelon juice, with a slightly tannic finish.



Birch sap can also be fermented, for a rather stronger hit. Swedish brand Sav makes a range of drinks including a birch sap sparkling wine (£24.99, pictured top) and a botanical aperitif (£29.99; both scandikitchen.co.uk) – or “glögg” – that tastes like a bianco vermouth.

Sav’s founder, “eco-engineer” Peter Mosten, decided to try his hand at birch-sap wine after discovering a Swedish recipe in a book from 1785. “My first attempts to recreate it were terrible,” he laughs, “but I eventually found a way.” Each spring Mosten taps up to 250 trees (they’re then given a five-year rest). “It’s hard work, but being in the forest is marvellous,” he says. “There’s still snow on the ground but the sun is warm, and you know the days are getting longer, so it fills me with happiness.” ■HTSI

@alicelascelles



Above: serving the braised beans. Below: Gohar prepares the husk cherries for the pavlova



HOW TO HOST IT

# Salon days

Laila Gohar's guide to curating the perfect guest list

PHOTOGRAPHY BY MAX FARAGO



## The rules

- Make a guest list. But be flexible and break away
- “Characters” and “Glues”
- A balance of ages
- A balance of people who know each other and who don't
- A balance of careers

**G**ood food does not make a good dinner party. People do. When I think of who to invite over for dinner, the process is similar to that of casting. Two characters are constant fixtures – my boyfriend and my best friend – but the rest is a game of musical chairs. The others are made up of a cast of friends – old and new, young and old. I love hosting dinners with other people as it is an opportunity to mix guest lists. I recently hosted a dinner party with my friend Max Farago, a photographer and gallerist, in honour of his friend Louis Mueller, an artist who Max represents through his gallery, Farago. The dinner was held at the home of Michael Bargo, an interior designer, stylist and antique dealer based in New York City.

I have a theory that there are two types of dinner guests: “characters” and “glues”. Characters are big personalities. They enjoy storytelling and tend to be animated and performative. At times the room feels like their stage. They can also be provocative. These types of people are entertainers and help create an atmosphere that is lively. Too many characters, though, and they compete for attention, throwing off the balance. Glues, on the other hand, are people who are easy to talk to and accommodating. They listen more than they talk and have the ability to make their dinner-table neighbour feel comfortable and heard. They hold the characters together. But if you end up with too much glue, you run the risk of a dull night.

Our guest list stood out for its range in ages. Louis, the artist being honoured, is in his eighties, and we had guests aged from their late twenties upwards. Layering of ages creates so much depth at dinner parties. I often think people forget this, which means dinner parties can become too homogeneous. A word of advice: next time you throw a dinner party, go out of your way to invite two people who are at least 50 years apart in age. They may surprise you and strike up a friendship.

My two co-hosts and I work across art and design, and it felt important to invite people who work in different

disciplines, as well as people who didn't all know each other. It makes for more exciting talk. The artist Louise Bourgeois was famous for her Sunday salons where she would host people, some she knew, others she didn't, with no agenda except for allowing space to connect. She wove a giant web of people for more than 30 years, once saying, “I want them to have a good time and drink a lot. They say, ‘I want to show you my work’, and what they really mean is, I want to be endorsed and congratulated.”

**CREATING A GUEST LIST IS AN IMPORTANT** piece of the hosting puzzle. And, just as it's important to create one, it's important to be flexible and break away from it. My general rule is that if I'm making food for five or 15 or 105, it could always be 6 or 16 or 106. Of course you could run into some logistics issues, but if someone asks to bring a friend, do yourself a favour and just say yes. Saying yes is so much easier than saying no. And your guest will be happy. There's always room for one more at my table.

I couldn't get away without mentioning the food I made that night: we had braised radicchio with chickpea purée, puntarelle dressed with anchovies, thin-sliced pork loin with tonnato, capers and radish, and braised beans. For dessert there was pavlova with raspberries, husk cherries and crème anglaise. I heard people say it was delicious. But what will remain for many years beyond the memory of the food itself are the friendships that were struck that night. And that's what any dinner party worth its salt is about. ■HTSI

@lailacooks

**“IF SOMEONE ASKS TO BRING A FRIEND, DO YOURSELF A FAVOUR AND JUST SAY YES. THERE'S ALWAYS ROOM FOR ONE MORE AT MY TABLE”**

Top, from left: guests Justin Padgett and Haider Ackermann, co-host Michael Bargo, Louis Mueller and Hailey Benton Gates. Above: giant pavlova with raspberry and crème anglaise for dessert

Below: Harper's Bazaar editor-in-chief Samira Nasr and curator Alex Tieghi-Walker at the dinner party



SCULPTURES BY LOUIS MUELLER

# HOW TO SPEND IT IN...



Far left: Fernando Jorge. Left: São Paulo Museum of Art. Above: Jorge at the Ibirapuera Auditorium

## SÃO PAULO

Brazilian jeweller Fernando Jorge on the buzzy appeal of his former home

INTERVIEW BY JESSICA BERESFORD  
PHOTOGRAPHY BY GABO MORALES

I grew up in Campinas but moved to São Paulo just after I finished school, when I was 17. It was like being thrown into this pool where all the cultural things were happening; it was a real education.

Although I now live in London, I still visit São Paulo two or three times a year. What's special about it is that it hasn't had a huge amount of urban planning, so it's messy and spontaneous: there were some incredible mistakes made, but they have become its signature. For example, São Paulo is an ocean of high-rises, and they built highlines very close to residential buildings, so you have these random avenues in line with the third or fourth floor of the apartments. One street, called Elevada Presidente João Goulart, is now being reclaimed by the people as a park that you can walk along on weekends. I didn't really see this lack of planning as a positive aspect until now, but it makes the city interesting and charming, creating a sense of shock and wonder.

I stay in Jardins, which is the equivalent of Mayfair in London, with luxury stores, nice hotels and restaurants. Brazil has an intense shopping-mall culture, but Jardins is one of the few neighbourhoods where there is street life. São Paulo is quite social; people don't have too many escapes into nature here, so the way they live is by meeting each other at stores, bars, galleries or the cinema.

“THE CITY'S MISTAKES ARE NOW ITS SIGNATURE”

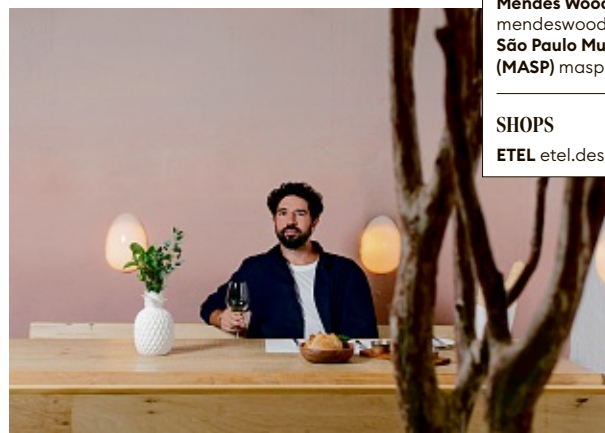
One of my favourite places to eat is Rodeio, which is a top-quality steakhouse in the heart of Jardins. It's typically Brazilian, with meat cooked on charcoal – churrasco – and served with rice and beans. Nearby is Maní, a contemporary take on Brazilian cuisine. The chef Helena reinterprets traditional ingredients, using a lot of cassava or yuca.

Gastronomy is one of the highlights of São Paulo, and it also reflects the various influences on the city. There is a big Lebanese population – my father is half-Lebanese – and so there are a lot of good Middle Eastern restaurants.

LAMB, SHIITAKE, CUCURBIT SPROUTS AND TURMERIC AT MANÍ



Above: ETEL design gallery and furniture store. Below: Jorge in Maní restaurant



### RESTAURANTS & BARS

**Almanara** [almanara.com](http://almanara.com)  
**Maní** [manimanioca.com.br](http://manimanioca.com.br)  
**Rodeio** [rodeiosp.com.br](http://rodeiosp.com.br)  
**Sushi Lika** [@sushidolika](http://@sushidolika)

### HOTELS

**Fasano** [fasano.com.br/hoteis/fasano-sao-paulo](http://fasano.com.br/hoteis/fasano-sao-paulo)  
**Tivoli Mofarrej São Paulo Hotel** [tivolihotels.com](http://tivolihotels.com)

### GALLERIES & MUSEUMS

**Casa Zalszupin** [casazalszupin.com](http://casazalszupin.com)  
**Fortes D'Aloia & Gabriel** [fdag.com.br](http://fdag.com.br)  
**Mendes Wood DM** [mendeswooddm.com](http://mendeswooddm.com)  
**São Paulo Museum of Art (MASP)** [masp.org.br](http://masp.org.br)

### SHOPS

**ETEL** [etel.design](http://etel.design)

Almanara is where I often go for the classics: dolmades (vine leaves stuffed with rice and meat); fatayer, the triangular pastries; hummus and baba ganoush. The waiters dress like they are living in the '50s, which fits with the restaurant's interior.

I also love spending an evening in Liberdade, the Japanese neighbourhood, where they have markets, karaoke bars and seven or eight highly rated sushi restaurants. Sushi Lika is a whole experience – they have an excellent chef who prepares the sushi, and it's served in a boat, so it's a little old-fashioned.

Some of the most authentic Brazilian cuisine comes from the “in-between” meals like pão de queijo, which is a round cheese bread that we eat with coffee, or an açaí bowl or coconut water. Stopping for these is the equivalent of café culture in Europe. We do have a lot of coffee, but I think we value the quality of the pão de queijo over a good roast.

When friends visit, I recommend they stay at Fasano, a hotel in Cerqueira César, founded by an Italian family. It has an interior rich in wood, modernist furniture and leather – and the restaurant has separate booths for dining. I also like Tivoli Mofarrej São Paulo Hotel, a high-rise building with an exterior shell, a style prominent in Brazilian architecture. It has a nice restaurant on the rooftop that I often go to for the breakfast buffet.

Tivoli Mofarrej is very near the São Paulo Museum of Art, which was designed by Lina Bo Bardi, the architect known for her minimalistic style who left a legacy of public buildings. Some of my favourite Brazilian artists, though, are represented by Fortes D'Aloia & Gabriel and Mendes Wood DM, which have both moved to bigger warehouses in Barra Funda. There are so many good Brazilian galleries that are relevant on the international circuit.

One of my favourite shops is ETEL, which is a design gallery and furniture store in Jardim Paulistano, selling Niemeyer and Sergio Rodrigues, and doing an incredible job of promoting Brazilian designers such as Claudia Moreira Salles and Isay Weinfeld. They also recently opened an exhibition space dedicated to Jorge Zalszupin, in the building that was his home for 60 years, who was born in Poland but moved to Brazil after the second world war, and was an incredibly refined furniture designer.

Since I've known São Paulo, it hasn't changed much in terms of development, but rather in how people make use of the city; there is a constant evolution in this way. Before, São Paulo was always looking outwards, whereas now there is so much in terms of the cultural scene – the galleries, the restaurants – that celebrates Brazil in a really creative way. ■HTSI



Capture corner sofa w/ table, pouf & chaise lounge GBP 13,065



## CAPTURE

Design by Cane-line Design

### Flagship Partners

**Leicestershire:** Birstall Garden & Leisure, LE4 4DX - [www.birstall.co.uk](http://www.birstall.co.uk) | **St. Helier, Jersey:** Bauformat, JE2 4WS - [www.bauformat.co.je](http://www.bauformat.co.je)

### Partners

**Amersham:** IQ Furniture Ltd, HP6 6FT - [www.iqfurniture.co.uk](http://www.iqfurniture.co.uk) | **Birmingham:** Glassdomain, B18 4HE - [www.glassdomain.co.uk](http://www.glassdomain.co.uk) | **Bournemouth:** So Furniture, BH4 9AR - [www.sofurniture.co.uk](http://www.sofurniture.co.uk)  
**Cheshire:** Ferrious, SK10 4QF - [www.ferrious.co.uk](http://www.ferrious.co.uk) | **Ferring, West Sussex:** Garden House Design Ltd, BN12 6PW - [www.gardenhousedesign.co.uk](http://www.gardenhousedesign.co.uk)  
**Hatch End, Middlesex:** Chaplins Furniture Ltd, HA5 4JS - [www.chaplins.co.uk](http://www.chaplins.co.uk) | **London:** Belderbos Landscapes, SW19 2JD - [www.belderbos.co.uk](http://www.belderbos.co.uk) | **London:** Chelsea Gardener, SW3 6NR - [www.chelseagardener.com](http://www.chelseagardener.com)  
**London:** Forza, W1W 7LS - [www.forza.co.uk](http://www.forza.co.uk) | **London:** Skandium, E1 6LF - [www.skandium.com](http://www.skandium.com) | **Newcastle upon Tyne:** Barker and Stonehouse, NE1 4PQ - [www.barkerandstonehouse.co.uk](http://www.barkerandstonehouse.co.uk)  
**Nottingham:** The Worm that Turned, NG1 5FD - [www.worm.co.uk](http://www.worm.co.uk) | **Preston:** Scossa, PR1 4HH - [www.scossa.co.uk](http://www.scossa.co.uk) | **Rowland's Castle:** Encompass, PO9 6DX - [www.encompassco.com](http://www.encompassco.com)  
**Sheffield, Yorkshire:** Ponsford, S2 4HS - [www.ponsford.co.uk](http://www.ponsford.co.uk)

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