

Wallpaper*

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OCTOBER 2021

25TH ANNIVERSARY ISSUE

5×5

25 leaders of the future

Selected by
Formafantasma
Frida Escobedo
Michèle Lamy
Nendo
Theaster Gates



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OCTOBER 2021

Limited edition cover
by Daniel Arsham

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THEASTER GATES, PHOTOGRAPHED ON THE SOUTH SIDE OF CHICAGO, TIPS HIS CREATIVE LEADERS OF THE FUTURE, SEE PAGE 174

25TH ANNIVERSARY

077

Happy Birthday, Wallpaper*

Best wishes for 25 years, from some of our nearest and dearest since 1996

163

5x5

25 creative leaders of the future, chosen and introduced by these five visionaries...

164

Frida Escobedo

The prolific architect advocates variety and champions diversity

174

Theaster Gates

The Chicago artist on clay, community building and coming to London

182

Formafantasma

The duo on their GEO-Design master's programme and designers thinking big

190

Michèle Lamy

Co-founder of Owenscorp addresses our chaotic world with creative collaboration

198

Nendo

Designer Oki Sato on challenges past and present, and talents to face the future

ARCHITECTURE

137

Architects' Directory

Our annual hot list of 20 emerging practices from around the globe

158

Zen den

In concrete, steel and charred timber, this Melbourne home nods to Japan

252

Star turn

Charles Jencks' postmodern Cosmic House opens as a museum

OCTOBER



LEFT, JACKET, £915, BY SPORTMAX. BOOTS, £1,050, BY JIMMY CHOO. EARRINGS, PRICE ON REQUEST, FROM SUSAN CAPLAN. RIGHT, JACKET, £429; ROLL-NECK, £119; TROUSERS, £219, ALL BY BOSS. TIGHTS, £32, BY WOLFORD. SHOES, £495, BY PIERRE HARDY, SEE PAGE 288

ART

099 | **French odyssey**
Athens' Zoë Paul nods to travel and scent for Diptyque's itinerant art show

102 | **Box clever**
The Louis Vuitton trunk, 200 new ways

314 | **Artist's palate**
Judy Chicago's Niçoise salad

DESIGN

107 | **Salone del Mobile 2021**
Hot tips from the Milan furniture fair

118 | **Top marks**
Kvadrat and Peter Saville's Technicolour fabric looks to spray-painted sheep

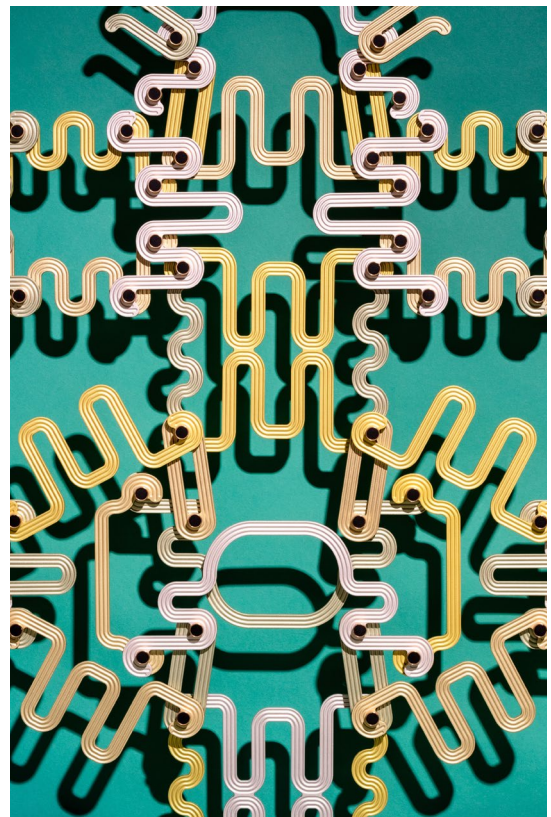
124 | **Shape shifter**
Daniel Arsham on his playdough-inspired furniture, debuting at Friedman Benda

ENTERTAINING

260 | **High water**
X Muse vodka is an alchemical adventure

264 | **Liquid asset**
David Adjaye on his whisky decanter designed for slow indulgence

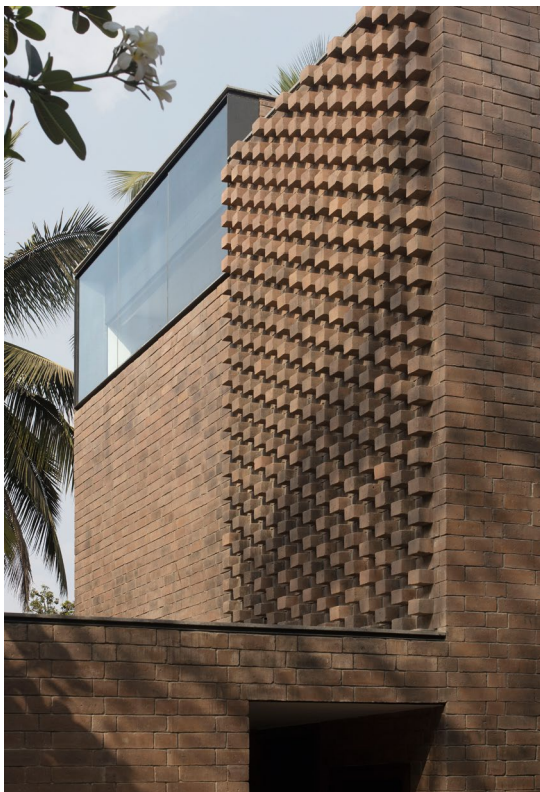
266 | **Measure for measure**
Mert Alas' quest to create the perfect gin



DETAIL OF 'ORNATE' BEDHEAD BY BETHAN LAURA WOOD, WITH NEAL FEAY, FROM HER COLLECTION SHOWING AT NILUFAR, SEE PAGE 089

Still life photography: Angus Mills

OCTOBER



BRICK HOUSE, BENGALURU, INDIA, BY COLLECTIVE PROJECT, PART OF OUR ARCHITECTS' DIRECTORY OF EMERGING PRACTICES, PAGE 137

FASHION

- 130 | **Into the fold**
Chanel's new 19M building gathers its *métiers d'art* workshops under one roof

- 288 | **Put your hands up**
We're celebrating in style

FRONT OF BOOK

- 083 | **Newspaper**
Renzo Piano's new museum in LA, hooray for canapés, and Nick Vinson on the polluting internet

INTERIORS

- 276 | **Ringside view**
The best seats in the house

- 306 | **Dream sequence**
Furnishing our castles in the sky

MEDIA

- 251 | **Subscribe to Wallpaper*** and save
Plus receive artist-designed covers

RESOURCES

- 312 | **Stockists**
What you want and where to get it

TRANSPORT

- 270 | **Gear shift**
Mercedes' new EQS electric sedan

WEDDINGPAPER*

- 207 | **Say I do to must-haves of the modern bride and groom**



'DINO' DINING CHAIR, IN BIRCH, FROM DANIEL ARSHAM'S 'OBJECTS FOR LIVING II' COLLECTION, IN HIS NEW YORK STUDIO, SEE PAGE 124

EDITOR'S LETTER



How very Wallpaper*

Newsstand cover

Photography:
Leandro Farina

Interiors: Olly Mason

'Round D.154.5' chair,
from £3,538, by Gio Ponti,
for Molteni & C. For more
chairs, see page 276

Welcome to the 25th anniversary issue of Wallpaper*, and what a quarter of a century it has been! In celebrating our 25th birthday, I wanted to join up the dots from the past, to distil what makes Wallpaper* so special, and then look forward to the next 25 years...

With this in mind, I welcome my esteemed predecessors, Tyler Brülé, Jeremy Langmead and Tony Chambers, to share their thoughts and experiences, as each wrote such significant chapters in the magazine's history. Then, looking forward, we invite five creative visionaries, Frida Escobedo, Theaster Gates, Formafantasma, Michèle Lamy and Nendo, to each select five creative leaders of the future.

We reveal the ever-brilliant artist Daniel Arsham's furniture range with design gallery Friedman Benda (he even designed an epic limited-edition cover for our birthday), while Peter Saville and Kvadrat take us on a Technicolour tour, bringing together field and factory with a collection of new fabrics. We showcase newly launched chairs with an outstanding shoot by photographer Leandro Farina and head of interiors Olly Mason, which involved transparency film, the darkroom, enlargers, photograms and multiple exposures – all a true celebration of the creative process.

And for another perfect union – our first-ever edition of Weddingpaper*, a guide to your 'very Wallpaper*' nuptial choices. Following this, we also present an 18-page showcase of this season's glitziest looks, preview some highly anticipated Salone del Mobile pieces as we gear up to visiting beloved Milano again, and celebrate our coveted annual architects' directory.

A project very close to my heart, documented here, is Discovered. In the midst of so much uncertainty, early on in the first London lockdown, I wrote an editor's letter titled 'From Wallpaper* with Love', which reached out to the design community to pull together and support the next generation of talent. So I was thrilled and inspired when my long-time collaborator and friend David Venables, from AHEC, called me – and through the conversations that followed, Discovered was born. We identified and recruited 20 emerging designers from around the world to create a new object or piece of furniture, made in four American hardwoods: soft maple, hard maple, cherry and red oak. The work is extraordinary, and will be on display at the Design Museum in London from 13 September until 10 October.

Nothing says celebration like a fireworks display so, for the finale, we have the legendary Judy Chicago's Niçoise salad, complete with a coloured smoke sculpture created by the artist, and photographed by her husband Donald Woodman. There was so much smoke involved in the shoot, the fire brigade was called.

Being in touch with so many old friends, Wallpaper* past and present, has been a joy – and to read their memories and tributes to this iconic brand has been incredibly heartwarming (see page 077). When I joined Wallpaper* nearly 15 years ago, I was told it was the best place to be, and that it was the people that made it impossible to ever leave. And it's true. But it's you, the readers, the audience that really drives us. It's an honour to be Wallpaper's current caretaker, and I promise we will continue to be dedicated in delivering the very best in design to you for many years to come. And, of course, continue to be 'very Wallpaper*'.
Sarah Douglas, Editor-in-Chief

Limited-edition cover by Daniel Arsham

For the limited-edition cover of our 25th anniversary issue, Daniel Arsham redrew the Wallpaper* masthead, showing it eroded over the passage of time. See page 124 for our feature on the artist's collaboration with design gallery Friedman Benda

Limited-edition covers are available to subscribers, see wallpaper.com/sub21

TRUNK SHOW

Louis Vuitton celebrates the bicentennial anniversary of its eponymous founder with 200 different creative takes on its iconic trunk

WRITER: TILLY MACALISTER-SMITH



‘We’re always trying to tell a story,’ says Faye McLeod, Louis Vuitton’s visual image director. ‘But when it’s our founder, not the brand, who is turning 200, we wanted to really celebrate the man. We wanted to talk about this person who was born on 4 August 1821, in the village of Anchay [in France’s Jura region], and had the imagination and creativity to build this business aged only 33.’

Monsieur Vuitton’s now iconic travelling trunk was an item of innovation in its day: clad in canvas, the water-resistant box was leagues ahead of its competitors, which featured curved tops so that rain would run off them, and therefore couldn’t be conveniently stacked. ‘He built a travelling system that was more efficient and more suited to the Industrial Revolution of his age,’ explains Ansel Thompson, Louis Vuitton’s art director and McLeod’s right hand.

McLeod has a track record of conjuring mind-expanding magic for the house (she has masterminded fantastical window displays with Olafur Eliasson and Frank Gehry, crafted dancing lines of Yayoi Kusama-spotted mannequins, and even created a life-size steam train for the A/W12 show.)

So naturally, for Monsieur Vuitton’s 200th birthday, she dreamed big. ‘When I’m stuck for an idea, I always go back to the mantra pinned to my wall,’ she says of the A4 piece of paper that reads, ‘Louis Louis Louis, can’t you see how your world does amaze me?’

That trunk became the linchpin for a celebration of grand scale. ‘We thought, why don’t we find 200 people who amaze us?’ says McLeod. ‘We tried to make it as globally reaching and diverse across age, gender, ethnicity, and also including both emerging and established talents – a celebration of how creativity can come in all shapes, sizes and disciplines.’ To help with the immense task of collating the names, McLeod and Thompson crowdsourced input across the business, also consulting Bernard Arnault’s regular art advisor, Hervé Mikaeloff, and Virgil Abloh. Visionaries spanning the creative industries, as well as science, ecology, and more, were enlisted. ‘It’s a real cross-section of now,’ says Thompson. Participants include Es Devlin, Frank Gehry, Peter Marino, Cao Fei, Alex Israel, Michel Gondry, Li Edelkoort, Wayne McGregor, Pat McGrath, Urs Fischer, Gloria Steinem, Jaron Lanier, Drake and more.

The brief? To reinterpret the famous Louis Vuitton trunk for today, using any medium available – as wide-ranging as AR, spoken word, performance, video, sound, sculpture and paint. Each visionary received a block of poplar wood (the original wood used to make the trunks) in the approximate dimensions of the original travel case (50 x 50 x 100cm). Some boxes even had to be quarantined when arriving overseas due to the pandemic. ‘It was really important to not be retrospective, but to celebrate the future,’ says Thompson of the brief he delivered 200 times via video call to individual collaborators.

‘There’s a flying trunk,’ says McLeod of the work of Franky Zapata, an inventor she discovered on Instagram. ‘He flew it through the Place Vendôme store; it was as noisy as an aeroplane taking off!’ Artist Jean-Michel Othoniel created a ‘trunk of hope’, a stack of glass bricks blown in the region of the Taj Mahal in India, inspired by the piles of clay bricks found by the side of the road in the region. ‘Those amber stacks wait to be turned into homes. They are the dream that everyone has: to build your own house one day,’ he says. Fashion designer Samuel Ross »



This picture, clockwise from top, skateboarder Beatrice Domond's trunk comes with wheels and handwritten quotes; fashion designer Samuel Ross' metal structure incorporates the brand's damier motif; Jean-Michel Othoniel's glass-brick creation is inspired by Indian bricks; Argentinian artist Alexandra Kehayoglou's take is a woven offering in signature green tones

Opposite, Sou Fujimoto's trunk features a simple arrangement of squares and rectangles reminiscent of the architect's House N in Oita, Japan

Art

Clockwise from top, Japanese flower artist Azuma Makoto papered his box with seed packets; Virgil Abloh's London-based design studio Alaska Alaska created a 'Contemporary Landscape Trunk' with an industrial slant; French designer Pierre Yovanovitch built a colourful modular console out of small boxes



says his minimalist red metal structure, which incorporates the iconic LV damier square, 'signals Vuitton's deeply ingrained relationship towards motion, engineering and technology through the artisan's lens.' Pierre Yovanovitch, who created a console with multiple drawers using 27 smaller boxes, says his 'interpretation of the trunk is as a "box of ideas" symbolising the creative process.' Held in place by invisible magnets, the boxes can be stacked in multiple ways to create storage for a dressing room or kitchen. Flowers are central to artist Azuma Makoto's work and he transformed his trunk by papering the exterior with seed packets. 'Seeds ride upon the winds, are carried by a bird, crossing borders and the times,' he says. As for botanist Mark Spencer, he requested to see LVMH's published plans for future environmental responsibility before signing up: 'We passed the test,' says McLeod.

The reimagined trunks are currently on display in multiple stores around the world. For 100 days following Monsieur Vuitton's birthday, 20 top-tier boutiques in eight different countries, including Champs-Élysées and Place Vendôme in France, Fifth Avenue and Rodeo Drive in the US, Omotesando and Shibuya Miyashita in Japan, and New Bond Street and Sloane Street in the UK, will be outfitted with a 6m-high robot composed of boxes made from LED screens, playing footage of two artists' projects each day. Other stores, such as Avenue Montaigne in Paris, will showcase the works on LED screen 'magic boxes'.

Following the window display, the trunks will embark on a global tour. Philanthropy is key to the project. The brand has donated €2m in lieu of paying the artists a fee. This will be split between 15 carefully audited charities located in Senegal, India, Colombia,

Guatemala, China and more, which, explains Thompson, 'in the spirit of the project, help people to become more creative, especially younger, underprivileged people'. There is no commercial product in any of the windows. The tour will culminate at the end of 2022 with an auction hosted by Sotheby's in Paris, the proceeds of which will be used to enable students of the arts, creativity and innovation to complete their studies.

As part of the birthday celebrations, there is also a documentary film launching this winter; an NFT-based computer game; and a triptych work by Alex Katz celebrating the man himself. To expand the imagination was the remit; one McLeod and her collaborators have squarely accomplished. 'We poured our hearts into this project,' she says. It shows: the young Louis Vuitton himself would have been awed. ★ louisvuitton.com