

Wallpaper*

MARCH 2020

*THE STUFF THAT REFINES YOU

UK £10.00
US \$16.99
AUS \$16.99
CDN \$17.99
DKK 129.95
FR €14.50
DE €14.90
ITA €14.50
JPN ¥2000
SGP \$28.50
ES €14.00
CHF 18.90
AED 85.00



THE STYLE SPECIAL

Rocket-fuelled retail in China

The healthy habits of fashion's half-century brands

Is AI design's new BF?

Tea and serenity in Paris' soul-salving new gastrodome

Robert Longo's blood and guts

MARCH



↑
ARTIST SOHEI NISHINO IN HIS STUDIO IN HEDA, ON JAPAN'S IZU PENINSULA, HOLDING UP A PHOTOGRAPH OF THE SKY FOR HIS COLLAGE PIECE INSPIRED BY CLIMBING EVEREST, SEE PAGE 110

FASHION

- 082 | **Staying power**
Three blooming fashion brands celebrating a half-century in business
- 102 | **In prints**
Patterns that get our stamp of approval
- 122 | **Critical math**
Toys, travelators and tropical prints – the catwalk shows in numbers
- 144 | **Sweet spot**
Sugar and spice and all things nice
- 158 | **Double act**
Twinning is winning this season

- 172 | **Volume control**
Packing a punch with proportions

- 184 | **Pulling power**
An exercise in minimalist restraint

ART

- 110 | **Moving mountains**
Artist Sohei Nishino scales new heights for his latest work inspired by Everest

BEAUTY

- 086 | **Lip sync**
Hermès' beauty debut tallies with the brand's dedication to luxury and sobriety



↑
HERMÈS' DEBUT BEAUTY LINE STARTS WITH A LIPSTICK RANGE, ROUGE HERMÈS, WHICH FEATURES 24 BASIC COLOURS, EACH HOUSED IN A COLOUR-BLOCK METAL CYLINDER, SEE PAGE 086

EDITOR'S LETTER



Far left, lacquered paper tableware by Wasara at Ogata, a Japanese-focused urban oasis in Paris, see page 134

Left, Paul Smith is among the enduring fashion brands celebrating 50 years in 2020, see page 082. She wears jacket, from the S/S99 men's collection. He wears jacket, S/S98; trousers, S/S20, all by Paul Smith

The long game



Newsstand cover

Photography:

Brigitte Niedermair

Fashion:

Isabelle Kountoure

Top, £2,635, by Saint Laurent by Anthony Vaccarello. Sugared sour apple string. See our story, page 144

Welcome to our biannual Style Special, which focuses on the S/S20 fashion collections, and celebrates fresh talent and standout looks that have sparked our imagination this season.

To kick things off, we're turning the spotlight on three perennial favourites: Margaret Howell, Sportmax and Paul Smith. In a world of passing fads, hype and hysteria, it's important to recognise these admirable brands, which, each in their own way, have subtly redefined fashion, championed design, and are now proudly celebrating their 50-year anniversaries. It's hard to imagine a world without these brands – the people behind them have been pioneers for five decades and have built their own businesses by actually being in the shops, building relationships with their customers. They are endlessly curious, intelligent and insist they are fashion with a small 'f'. Their longevity serves to remind us that while fashion rightly demands an embrace of the new, success also means understanding who you are, what you got right, and continually modernising and moving forward.

Our main fashion shoots are varied and wonderful: Brigitte Niedermair and Isabelle Kountoure take us to the candy shop, Sofie Middernacht and Maarten Alexander put on a dazzling double act, Marili Andre and Jérôme André offer a flamboyant take on office attire, while Romain Duquesne and Jason Hughes find a spot of zen.

To follow, we have two contrasting stories on the future of fashion retail. We take a tour of Beijing's SKP-S, a luxury department store masquerading as a Martian outpost, and proposing an experiential solution to the decline of bricks-and-mortar stores. Meanwhile, our delve into AI-aided design

reveals that the success of fashion labels may equally hinge on designers' ability to leverage data and lean on their machine counterparts.

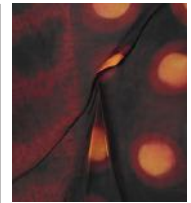
We then discover Hermès' first foray into beauty, with the launch of its Rouge Hermès lipstick collection, designed by Pierre Hardy. Our exclusive interview also marks the relaunch of beauty as one of Wallpaper's core disciplines – join us on Wallpaper.com and follow our beauty channel for the inside track on this exciting industry.

A study of the season's most alluring textiles is the basis of a shoot by Patricia Schwoerer and Marie-Noëlle Perriau, who created sculptural forms out of exciting trends such as tie-dye, paisley, hand-painting, tropical print and illustrative pattern.

Outside the realm of fashion, we preview two exhibitions in our home bases of London and New York, as photographer Sohei Nishino mounts his composite homage to the people who actually work on Everest, and designer Misha Kahn conjures up brilliantly eccentric furniture pieces that combine digital and analogue processes. Over in Paris, we make a pilgrimage to Ogata, the exquisitely appointed concept store that brings together the best that Japan has to offer, be it culinary treats or fine homewares. Refreshingly, it labels itself not as being about 'lifestyle', more about *sahō*, the 'art of being'. I was lucky enough to have a sneak peek this past Fashion Week, enjoying a welcome respite from the unrelenting show schedule, and am already planning a return visit to sample its idiosyncratic 'anti-kaiseki'.

Finally, we have a deliciously gory entry in our Artist's Palate series, not for the faint of heart – Robert Longo's 'blood and guts'. Enjoy the issue!

Sarah Douglas, Editor-in-Chief



Limited-edition cover by Patricia Schwoerer

Set design:

Marie-Noëlle Perriau

Fashion:

Marianne Kakko

Trousers, £910, by Dior

Photographer Schwoerer created our limited-edition cover as part of our trends story, page 102

Limited-edition covers are available to subscribers, see Wallpaper.com. Wallpaper* is printed on UPM Star, upm.com



MOVING MOUNTAINS

Japanese artist Sohei Nishino maps his Everest journey in epic detail

PHOTOGRAPHY: FUMI HOMMA WRITER: DANIELLE DEMETRIOU

IIO | Wallpaper*

RIGHT, SOHEI NISHINO AT HIS STUDIO IN HEDA, A VILLAGE ON THE IZU PENINSULA, SOUTH WEST OF TOKYO

OPPOSITE, A DETAIL OF THE ARTIST'S ORIGINAL COLLAGE FOR *MOUNTAIN LINES, EVEREST*, WHICH FEATURES MORE THAN 25,000 PHOTOGRAPHS TAKEN DURING HIS ASCENT OF THE MOUNTAIN



There are few more goal-driven activities than the act of climbing a mountain – particularly when its cloud-brushing peak happens to be the tallest in the world. Yet when Sohei Nishino embarked on an intense 23-day climbing trip on Mount Everest, his experiences (and his camera lens) focused not on the highest possible point, but on the day-to-day minutiae of the journey. ‘I was not interested in the best shots of Everest that people always go to capture,’ explains the Japanese artist over tea at a gallery in Tokyo. ‘I have always been fascinated by moving and walking. Rather than capturing the final summit, like many mountaineers, I prefer to show the process of getting there. This is a map of my experiences, not anyone else’s.’

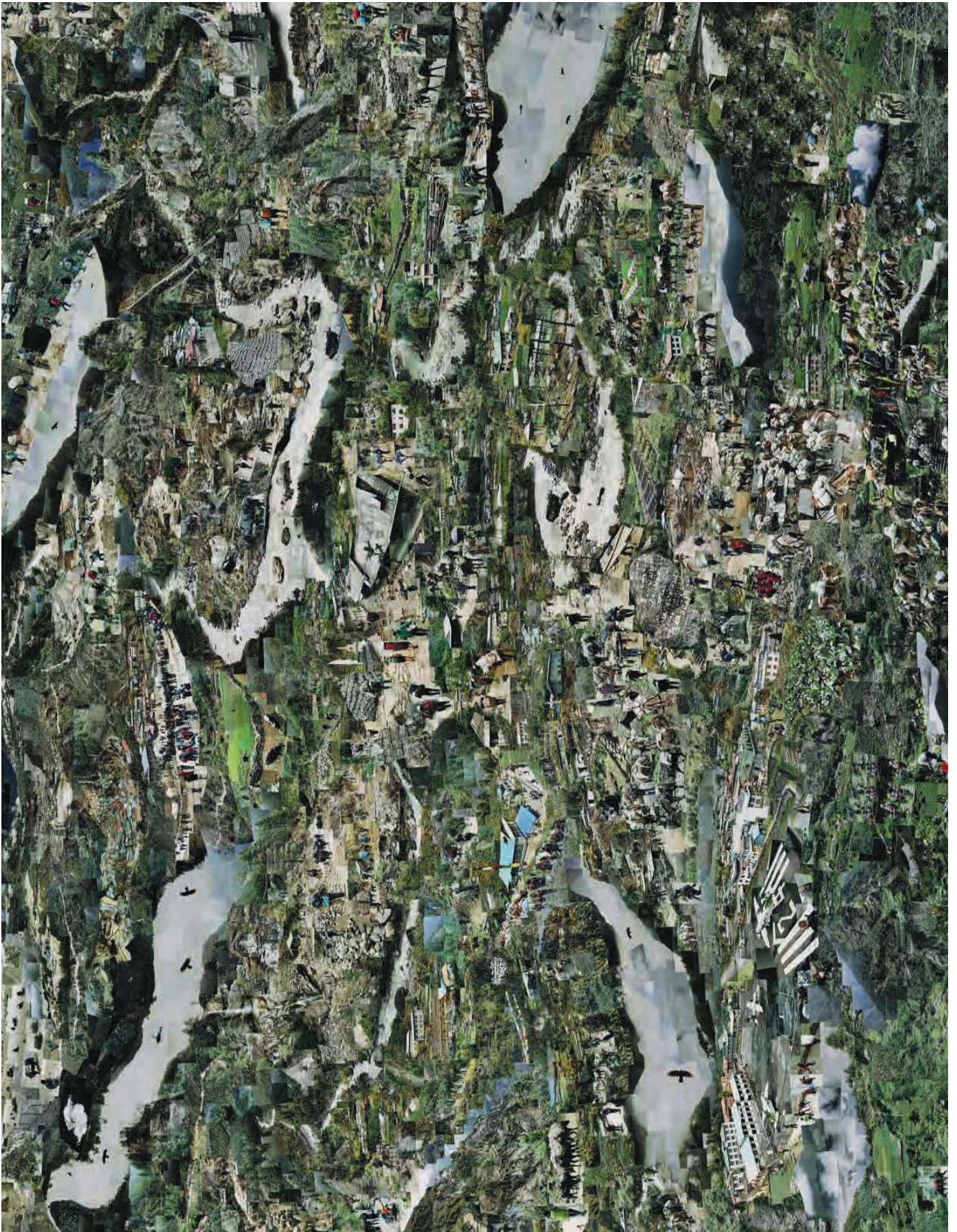
The end result of his Himalayan adventure is *Mountain Lines, Everest* (seen in full overleaf),

a cartographic work that will be exhibited in London in March. It marks something of a sea change for the artist who, since 2003, has become synonymous with his diorama-style maps of 20 cities around the world, from Tokyo to Amsterdam, each painstakingly created from a composite of thousands of black and white photographs, shot during months walking each city’s streets. A contemporary riff on 18th-century Japanese pilgrim maps, the large-scale collages – monochrome and obsessively detailed – offer a unique reflection of the multidimensional complexity of urban landscapes, as experienced through the eyes of the artist.

Nishino created *Mountain Lines, Everest* using his signature technique (it includes 25,000 photographs, shot using both film and digital cameras) – yet its focus on man in nature marks a shift from his normal »



MOUNTAIN LINES,
EVEREST, 2019,
PIGMENT PRINT ON
HAINEMUHL
PHOTO-RAC BARYTA
PAPER, 263 X 150CM,
BY SOHEI NISHINO.
IMAGE COURTESY
OF THE ARTIST
AND MICHAEL
HOPPEN GALLERY



Art



HAVING PRINTED CONTACT SHEETS OF THE IMAGES IN HIS DARKROOM, NISHINO CUTS THEM BY HAND, THEN ARRANGES THEM IN TABLEAUX IN A PAINSTAKING PROCESS THAT CAN TAKE UP TO FOUR MONTHS

urban terrain. In a further visual twist, Nishino steps away from the monochrome and uses colour film to recreate his Everest journey, resulting in threads of greens and reds and golds and slate greys.

'I have mainly worked in cities in the past, but I've also always been interested in nature,' says Nishino. 'Where my studio is located is very much surrounded by nature, near the sea. Nature has always been a familiar environment for me.'

Nishino admits the trip itself – from 2,860m to 6,000m with a photographic assistant and a Sherpa – was as tough as its reputation, with challenges such as intense altitude headaches and heavy photographic equipment (three cameras, three lenses and 250 rolls of film). 'The weight was really tough,' he says. 'Even walking ten metres was hard at times. When I'm walking in a city, I can always turn around and go back whenever I want to capture something with my camera. But on Everest, it's really hard to go back – you have to carry on.'

Nishino recalls how, as the journey progressed, he found his attention drawn not simply to the powerful physicality of the landscape, but also the people that inhabit it. 'The most astonishing thing for me was the everyday life of people,' he explains. 'Even as high as 5,000m, there was always life: people, shops where you can buy things, Wi-Fi. I was so fascinated by the everyday lives of people living in this environment.' But some traces of these daily activities were more painful to witness: 'I was really shocked by the rubbish – piles of PET bottles, plastic bags. It was really hard to see some horses and yaks eating it.'

Mountain Lines, Everest embodies all the experiences that Nishino encountered along the way – from the

rubbish to the gradation of mountain tones, from lush green at the base to grey rocks at its upper levels, plus a small peak. 'The peak is intentionally tiny,' says Nishino. 'I didn't want to be too dramatic about Everest. Even when I climbed and moved, my perspective of the peak changed, with other mountains looking taller at times.'

The artwork is also lightened by flecks of clouds, created from photographs of the sky, a touch that evokes the stylised atmosphere of classical Japanese paintings. 'I've always wanted to do things the same way as ancient Japanese maps,' explains Nishino. 'Many have clouds, particularly classical paintings known as *yamato-e*, which date back to the 12th or 13th century.'

The artwork took six months to make at Nishino's studio, a converted carpenter's workshop in the remote village of Heda on Izu Peninsula, south west of Tokyo, famous for its mountain forests, hot springs and, on clear days, distant views of Mount Fuji. It is his biggest work to date: the original collage, spanning 4.5m by 3.7m, is captured in a photographic print measuring 2.7m by 1.5m. The piece will appear in London alongside Nishino's *A Journey of Drifting Ice*, which charts the passage of ice floes along Russia's Amur River and into the Sea of Okhotsk, near northernmost Japan.

Thanks to another arduous physical journey – Nishino walked for up to seven hours a day in sub-zero temperatures – the ice floes' passage is immortalised in thousands of photographs, transformed into maps of two lands, tying together powerful themes of movement, nature and connection. Despite the visual differences between these nature-inspired pieces and the artist's city dioramas, at their core lie similar themes: the importance of the journey over the destination in a technology-saturated world. 'We have easy access to apps and Google maps, and so much information at hand about places before we visit,' says Nishino. 'But in using these methods to reach somewhere quickly, and perhaps taking a shortcut, we sometimes lose a sense of time and a sense of ourselves. People forget about the process and focus on the final point. I want to show the sort of sensitivity that we used to have towards the journey.'

Next up for Nishino is shooting Mount Fuji, as well as nomads in northern India. 'Before Everest, I was focused on cities and the people living there,' he says. 'But after making this work, I'm more interested in people living in nature, who are constantly moving. This movement is the very opposite of how we live in a city. By looking at how these people live their lives, I want us to reconsider our own.' ★

'Sohei Nishino: Everest & Journey of Drifting Ice', 11 March-25 April, Michael Hoppengallery, 3 Jubilee Place, London SW3, michaelhoppengallery.com; soheinishino.net

'The most astonishing thing for me was that even at 5,000m, there was always life: people, shops, Wi-Fi'