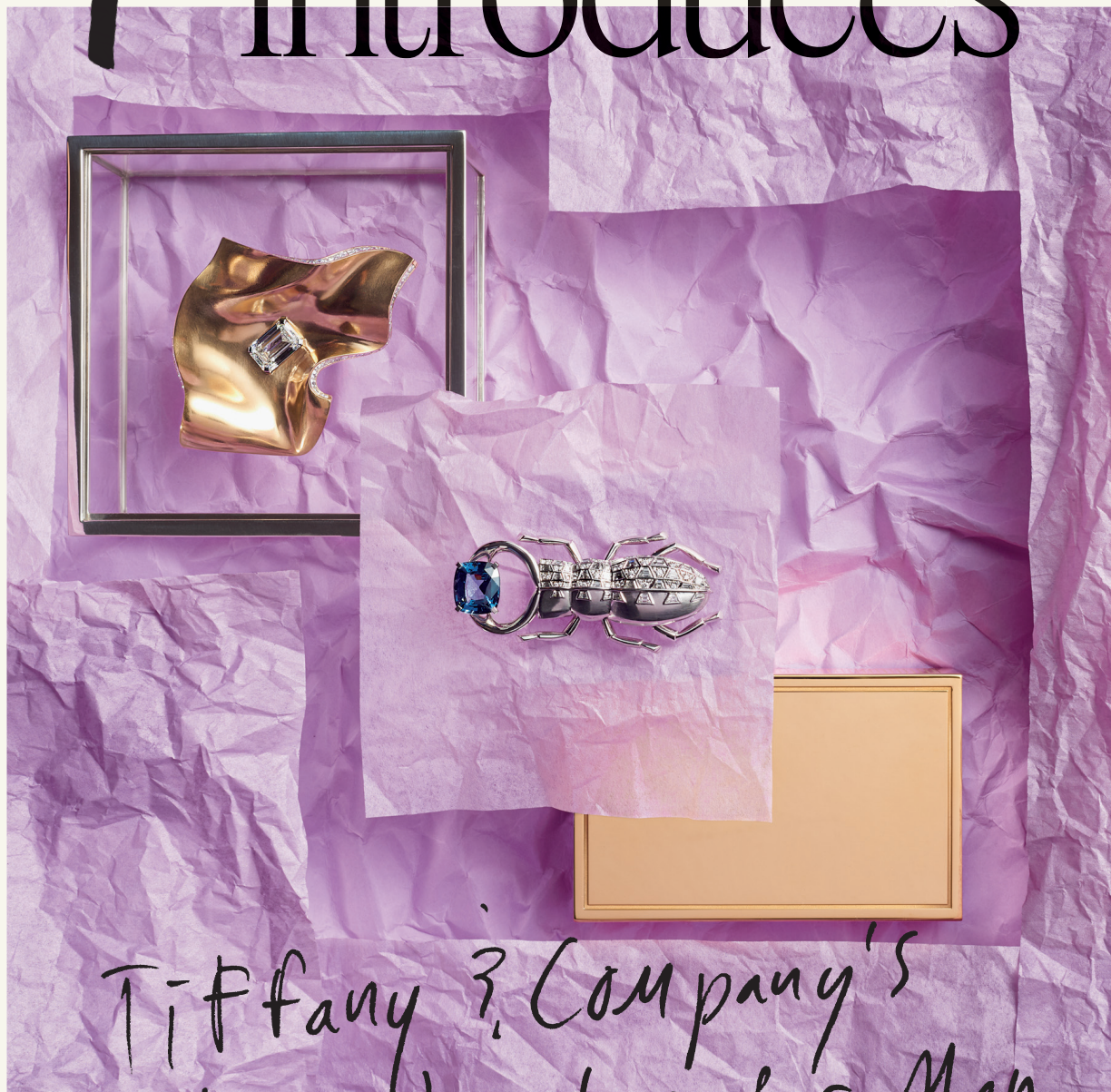


# Tiffany & Company Introduces



## Tiffany & Company's High Jewelry for Men

Photograph by Gabriela Worosz. Styled by Todd Knopke

Exactly when a man's lapel became the stage for displays of patriotic fervor, tribal affiliation or cultural distinction is open to interpretation. French men since at least

Napoleon have loved exhibiting their *décorations* — medals, crosses or discrete bar pins, colour coded to represent different honours bestowed by the nation — and Freemasons have long signalled fellow brothers with badges denoting rank.

Next month, the badge of honour gets an upgrade with Tiffany & Company's first dedicated men's pieces for its annual Blue Book high jewellery collection. Blue Book functions as "the creative laboratory for Tiffany, a place to experiment, to try new settings, techniques and concepts," says Reed Krakoff, Tiffany & Company's chief artistic officer. Traditionally, the brand's

Pieces from the 2019 Tiffany Blue Book Collection, from left: a brooch in 18-karat yellow gold, platinum and diamonds resting in its glass and sterling silver frame vessel; a platinum beetle brooch with diamonds and a blue spinel; the beetle's gold vermeil and sterling silver case.

statement jewellery has been worn by princesses or movie stars. And yet, Krakoff notes, "half of Tiffany's customers are men."

The new designs took over two years of development, during which rare gemstones, found everywhere from Botswana to Russia, were "auditioned" by Tiffany & Company's chief gemologist, Melvyn Kirtley. Among the 12 pieces are a gold

bird's-head-shaped signet ring with a row of rubies subtly inset on one side, as well as a "handkerchief" brooch featuring a 5-carat emerald-cut diamond at its centre and a line of baguette diamonds peeking out between its layers of 18-karat gold — brushed in front

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and polished to a high shine on the reverse side, where only the wearer will see it. There's also a platinum brooch in the form of a beetle, its body glittering with diamonds and its jaws clutching a giant 7-carat blue spinel.

Clearly, the designers had a taste for whimsy, and some of the sparkling creatures also come with individualised “vessels” for their storage or display. (These components were handmade by the artisans of Tiffany’s holloware workshop in Rhode Island; they also create the trophies for the Super Bowl and the World Series.) A sleekly abstract, 18-karat gold bird pin studded with sapphires and diamonds nestles inside a sterling silver and gold vermeil birdhouse, while the beetle is secreted within a silver and gold vermeil matchbox, as if placed there for safekeeping by a boy who stumbled upon it while exploring the remote corners of his backyard. “I’m always drawn to the juxtaposition of something naïve with something extraordinary,” says Krakoff. “And I think it’s very much a part of Tiffany’s DNA — this offhanded, unstudied American sense of luxury.” So: Made for men, but, as Kirtley and Krakoff also point out, in these gender-fluid times, the pieces could actually be worn by anybody. All you need is character — and a special occasion. — Leslie Camhi



Members of the 2019 G7 coalition.

## Embracing Carbon Neutrality

BACK IN 2017, when Gucci had announced its commitment to going fur-free, joining the ranks of Hugo Boss and the then-Kering-owned Stella McCartney, the Italian luxury label was lauded for being one of the leading fashion houses to commit to sustainability practices. Two years later, Gucci has made yet another ground-breaking announcement, this time, in addressing the climate crisis, as the Italian house pledges to go carbon neutral.

Outlining the strategies to avoid and reduce carbon emissions, Gucci will make a switch to using renewable energy across all operations, stores, warehouses and offices as well as reducing waste emissions through creative innovations. Furthermore, Gucci will also partake in projects that are aimed at “restoring” vital ecosystems around the world and “offsetting” greenhouse gas emissions in all of its supply chain.

Gucci counts itself amongst 32 global fashion and textile companies, including Ermenegildo Zegna, Ralph Lauren and Tapestry, that have signed the “The Fashion Pact” — a pledge to minimise the the respective industries’ impact on climate, biodiversity and the oceans — during the 2019 G7 Summit in Biarritz, France. “The Fashion Pact is an unparalleled project signed by the most important fashion and luxury groups aiming to proactively act together for a sustainable world to build up a better future,” says Gildo Zegna, the CEO of Ermenegildo Zegna. “I believe that joining our forces we can reach remarkable achievements. As Zegna we are very proud to be part of the coalition, and I thank Mr François-Henri Pinault for the involvement.” — Sng Ler Jun

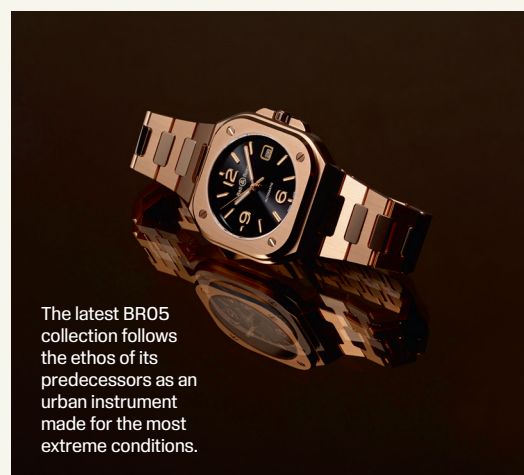
# LARGER THAN LIFE



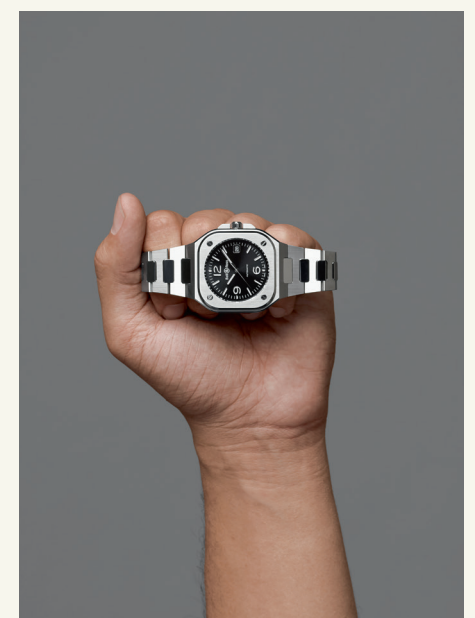
SINCE 1992, much of the horological offerings at Bell & Ross have been inspired by the history of aviation and the military specifications that follow. Tailored to accompany men who work in demanding professions or who face conditions such as withstanding extreme temperatures, undergoing violent accelerations or resisting dangerous pressures, timepieces by the French watchmaker are often functional, utilitarian and ergonomically styled on many fronts.

For its latest BR 05 collection, the ampersand-logged French brand pays homage to the urban explorers of today with a rigid structure and masculine properties. Drawing inspiration from its predecessors, the BR 05 collection riffs off the iconic round dial in a square frame, an aesthetic inspired by flight instruments in the cockpit of an aircraft — which is also visible in the earlier BR 01 and BR 03 collections. While much of the design language is straightforward and seemingly familiar, the BR 05 is an expression of its own. It belongs to a family of watches that possess an integrated case, where the bracelets are fused with the watch cases to form coherent statement pieces. “This type of design harks back to the ’70s, and when transposed to Bell & Ross, it creates a result with a graphic style, which is both striking and modern,” explains Bruno Belamich, Bell & Ross’ co-founder and creative director.

Besides the oversized Arabic numerals at the quarters, four distinct screws hold the upper and lower case together, while smooth satin-finished surfaces on the angular 40mm case (three dial colours are available) evoke an air of elegance. The steel bracelet in the BR 05 collection, which boasts alternating satin-finished and polished surfaces, is not only dashing in character, but also sits comfortably on the wrist. In essence, integrative design forms much of the allure behind the BR 05. Sculptural, masculine and captivating, the BR 05 collection is, to modern urban men, “a jewel of strength”. — Sng Ler Jun



The latest BR05 collection follows the ethos of its predecessors as an urban instrument made for the most extreme conditions.



CLOCKWISE FROM TOP: BELL & ROSS (3); ZEGNA

# AN ODE TO REBELLION

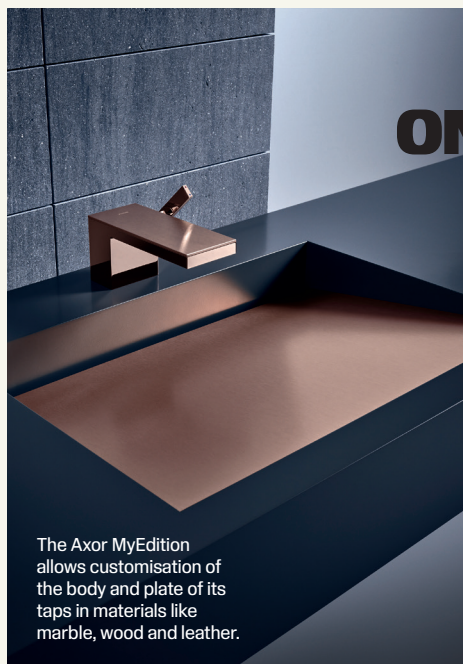


EARLIER THIS YEAR, French jeweller Cartier unveiled its most subversive and rebellious line of high jewellery. Called Clash de Cartier, the collection celebrates duality in its multifaceted forms. Thanks to miniature, almost-invisible magnets, pieces from the collection are mechanically assembled and are free to move about, making them one-of-a-kind jewellery that is hard in appearance, but soft to the touch. Its geometrical design pays homage to the maison's archives, and when paired with its penchant for using studs, beads, or square nails, you have the birth of a gender-neutral collection that goes against the expectations of high jewellery.

Following the success of its initial launch, Cartier will present an exclusive 3-day Clash de Cartier pop-up in Singapore — the first in Southeast Asia. Guests will get to immerse themselves in the world of Cartier and explore the venerating and unconventional Clash de Cartier collection. — Sng Ler Jun

*The Clash de Cartier Studio is open to the public from 15-17 November 2019 at STPI Creative Workshop & Gallery.*

The new Clash de Cartier collection will be showcased in an experiential pop-up in Singapore.



The Axor MyEdition allows customisation of the body and plate of its taps in materials like marble, wood and leather.

## ON TAP

LUXURY GERMAN BRAND AXOR has been creating designer faucets and showers for those in the know for decades. To celebrate its 25th anniversary, the brand introduced the MyEdition collection at Salone del Mobile in Milan last year. Created in collaboration with Phoenix Design, MyEdition is available in four finishes: chrome with mirrored glass, chrome with black glass, satin black with black glass and brushed bronze. The clean, architectural design of the tap is the perfect canvas for the fully customisable body and plate, which can be decked out in materials as wide-ranging as leather, wood and marble — that have all been quality-tested for proven durability — for a truly unique, personalised tap to fit your design aesthetic, whatever it may be. — Renée Batchelor

Binjai Brew's Set B Circularity Beer utilises items like unused cuts of bread and orange zest from peels in a bid to reduce food waste.



## BEER, MADE DIFFERENTLY

THE PUBLIC DEBACLE on climate change is unceasing. As consumers become more educated about conscious consumerism, the drive to reduce and reimagine food waste in professional kitchens appears to be picking up in speed. The alcohol industry, it seems, has also jumped onto the bandwagon.

Binjai Brew, a Singapore-based microbrewery, is one such entity that has recently concocted craft beer made with environmental consciousness in mind. Coined “Set B”, after the classic Singaporean breakfast at local coffee haunts, the new brew is made using off-cuts of bread from Sing Hon Loong Bakery (one of Singapore's oldest bakeries) and orange zest from leftover peels retrieved from orange juice dispensers around the island.

Interestingly, the idyllic dalliance with brewing a bottle of beer in a sustainable manner was a spontaneous response towards a challenge posed to its founders. “[Set B] started when a café, which sells sustainable food, challenged us to explore crafting sustainable beer,” says Rahul Immandira, one of the founders. “It took us three months to come up with a craft beer aimed at reducing food waste.”

“Bread was added into the mash (the mix of grains and water used in the brewing process). And together with the usual barley malt, a sweet, fermentable liquid, known as wort, is produced,” says Immandira, who is currently an undergraduate at Nanyang Technological University of Singapore and who had also interned at a small brewery in California. “Orange zest was then added to the wort (liquid from the mashing process) as it was boiling to infuse the beer with a citrus aroma.”

The result? A balanced, silky smooth, and delightfully light brew scented with citrus notes, resembling the likes of a traditional Belgian Witbier.

In Singapore, where only 16 per cent of the nation's food waste was reportedly recycled in 2018, this new craft beer by Binjai Brew is kickstarting new conversations, while re-envisioning the future of craft beer and illustrating how sustainability need not compromise on quality. — Sng Ler Jun