LUXURI



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WHERE INNOVATION REDEFINES LUXURY DESIGN

Beyond Abstinence: ZENO and the Pleasure of the Alcohol-Free Glass

The British Skincare Brand Built on Science and Gold

Luxury Interior Turns the Colour Back On

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Editor's Notes

Dear Readers,

Welcome to the Q3 2026 edition of LUXURI, where luxury is being measured increasingly by what cannot be easily reproduced.

Across this issue, rarity takes many forms. In art, desire intensifies around works whose provenance and cultural importance make them difficult to replace. In the hypercar world, limited production matters, while lasting distinction comes through engineering, personalisation and the history attached to each commission. Even interiors are becoming more individual, shaped by objects, colour and choices that resist easy imitation.

Yet exclusivity alone is not enough. Luxury's relationship with opera and ballet shows the value of preserving expertise that takes generations to build, while immersive boutiques and elite sport reveal how access, experience and belonging can become valuable precisely because they cannot be endlessly replicated.

Together, these stories return luxury to a more enduring principle, where meaning, history and judgement give the exceptional its lasting power.

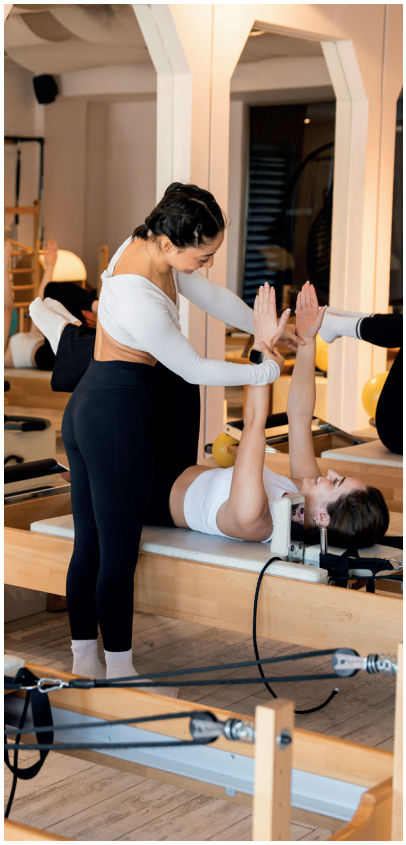
At LUXURI, we continue to explore what makes that distinction worth preserving. Thank you for engaging with these pages.

Luxuri Magazine Editor-in-Chief



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Beyond the Front Row: *Luxury's New Role in Opera and Ballet*

> *Luxury first appeared in the theatre as a language of appearance: silk, jewels and the rituals of the audience. Beneath the chandeliers, opera and ballet became places where craftsmanship, refinement and social distinction could be seen. But the relationship is changing. Luxury is moving beyond the seats that frame the performance and towards the foundations that allow it to exist.*

The attraction lies in a shared pursuit: excellence shaped by time, discipline and human skill. Opera and ballet demand years of training, hundreds of contributors and an almost obsessive attention to detail. Yet maintaining these traditions has become increasingly complex. As performance institutions face rising costs and the challenge of attracting new audiences, luxury houses are becoming patrons of the cultural forms that once gave them prestige.

When the Patron Moves Beyond the Audience

Luxury and classical performance have always shared a similar language. A mechanical watch measures seconds, but an opera measures something far larger: years of preparation, generations of knowledge and centuries of artistic memory. Both are built on patience in an age increasingly shaped by speed.

This connection explains why houses such as Rolex have developed long-term relationships with major performance institutions. Since 2006, Rolex has supported La Scala, alongside partnerships with institutions including the Metropolitan Opera and the Opéra national de Paris. These relationships extend beyond visibility. They connect a brand associated with precision and craftsmanship to organisations built around discipline, excellence and tradition. However, the relationship is not simply one of preservation. Luxury also gains from proximity to cultural forms that carry a depth of meaning beyond commercial appeal. A watch can demonstrate technical mastery, but an opera house represents a living history of human creativity. The association creates a connection with something that cannot be manufactured overnight.

The balance remains important. Cultural institutions cannot become extensions of commercial identity, and luxury houses cannot simply borrow prestige without contributing to the traditions they celebrate. The strongest partnerships work because both sides recognise that heritage requires stewardship, not just admiration.

Craftsmanship Beyond the Atelier

The connection between luxury and performance becomes clearer behind the curtain. A production that appears effortless on stage depends on years of preparation, specialist skills and countless decisions invisible to the audience. The finished performance, like a finely crafted object, represents the final expression of work that began long before it was revealed.



This shared relationship with craftsmanship is one reason luxury continues to engage with performance. The value is not only in the final result, but in the human expertise required to create it. A costume, a movement, a musical phrase or a carefully constructed object all reflect knowledge that cannot be instantly reproduced.

Yet tradition survives only when it remains capable of movement. Opera and ballet cannot exist as museum pieces; they must continue finding new ways to speak to audiences who experience culture differently from previous generations.

Van Cleef & Arpels' Dance Reflections platform reflects this shift. Through its support of contemporary dance, the maison has focused on artists and performances exploring new forms of movement rather than simply preserving established ones. The initiative highlights a broader change: luxury is increasingly interested not only in protecting heritage, but in supporting the creativity that allows heritage to evolve.

When Tradition Learns New Movements

The future of classical performance depends on artists who can challenge assumptions about what tradition looks like. The most successful forms do not abandon their foundations; they reveal that those foundations are more flexible than they first appear.

Countertenor and breakdancer Jakub Józef Orliński represents this changing relationship. His work connects one of opera's oldest vocal traditions with a contemporary physical language, creating a bridge between classical performance and audiences who may not have approached opera through conventional routes.
His significance lies not simply in attracting younger viewers. He represents a wider





question facing cultural institutions: whether excellence can remain relevant without becoming fixed in the past. A tradition survives when it continues to inspire new interpretations.

For luxury houses, this creates a different form of influence. Supporting artists who reinterpret tradition allows them to participate in the future of culture rather than simply associate themselves with its history.

The Luxury of Keeping Something Alive

Luxury has always been built around rarity. A handcrafted object gains value because the knowledge, time and skill required to create it cannot easily be replicated. Opera and ballet operate through the same principle. Their greatest assets are forms of human expertise that take decades to develop and cannot be replaced quickly.

This explains why modern patronage has become more significant. Luxury houses are not only supporting performances; they are helping protect systems of knowledge that might otherwise become harder to sustain. The relationship remains commercially valuable, but its importance extends beyond branding when it allows artists, institutions and traditions to continue.

The future of cultural patronage will depend on maintaining that balance. Luxury can provide resources, but culture must retain its own purpose. The most meaningful partnerships are not those that place a brand closest to the stage, but those that help ensure there is still a stage worth watching.

The rarest form of luxury may not be ownership. It may be stewardship: the ability to help preserve forms of excellence that cannot simply be recreated once they disappear.

Inside the Private Jet's Second Golden Age

> *For most travellers, distance arrives as a sequence of compromises: schedules accepted, connections calculated and time surrendered to systems designed for millions of people at once. Private aviation offers a different relationship with movement, where the journey is shaped around the individual rather than the network. The aircraft becomes less a means of escape than a private extension of a life already moving across borders, cities and time zones.*

That shift reflects a broader change in how private aviation is perceived. Once defined primarily by exclusivity, the private jet is increasingly valued for something more practical: the ability to preserve control in an increasingly connected world. It is no longer only a symbol of wealth, but part of the infrastructure supporting people whose lives cannot be contained by a single location.

The Geography of Wealth

The first business-jet age made private speed an emblem of arrival. A Learjet on the tarmac announced that its passenger had entered a smaller world, one in which distance yielded to money and machinery. Even standing still, it suggested velocity: narrow windows, swept wings, polished metal catching the sun. The aircraft was both transport and social signal, its polished fuselage an extension of the boardroom, the hotel suite and the private club.

Today, the deeper value lies in what the jet connects. Companies, investments, advisers, homes and family obligations can be spread across cities that commercial airlines join awkwardly, if at all. Scheduled aviation is designed around concentrated demand; private aviation can shape itself around one person's day, reaching smaller airfields and removing the overnight stay created by an inconvenient timetable.

A regional factory can sit within reach of a morning meeting; a remote property can become the beginning rather than the end of a journey. The jet does not abolish geography. It makes geography negotiable, drawing distant commitments into a private map whose borders are determined by runway length, range and the hours available before dinner.

A Private Room in Motion

Modern business-jet cabins are designed for long periods of productive travel. Leather, wool, veneer and metal establish the expected luxury standard, while the more important features are functional: reliable high-speed connectivity, acoustic insulation, controlled lighting, low cabin altitude and separate areas for work, dining and rest. The cabin earns its value by allowing passengers to continue their day in privacy and arrive ready for the next engagement.

Dassault's forthcoming Falcon 10X carries this idea to its fullest expression. Its long-range cabin can be arranged with dining and working areas, a private bedroom and even a shower. Across an intercontinental night, the interior changes character while remaining entirely removed from the public world passing thousands of feet below.

Performance is therefore felt through continuity. Range removes a fuel stop; lower cabin altitude can ease fatigue; silence allows a confidential conversation to remain confidential. Speed still has theatre, particularly during the sudden gathering of force along the runway. Yet the finer achievement appears later, when the passenger steps onto another tarmac composed, prepared and already inside the next part of the day.

The Machinery of Effortlessness

The most modern expression of this privilege may arrive without ownership. Fractional shares, jet cards and charter programmes allow clients to purchase availability rather than manage one aircraft. The tail number becomes secondary to a more valuable assurance: the appropriate cabin, range and crew will appear where the itinerary requires them.





At the private terminal, luxury appears as absence. There is no crowded concourse, public queue or luggage carousel. Cars approach the aircraft; bags, catering and documents move out of sight. The cabin is lit before arrival, with preferred water and reading placed exactly where expected. Preferences can travel ahead of the passenger, from the temperature of the cabin to the meal waiting aboard.

Behind that calm sits a demanding international system. Aircraft must be positioned, fuelled, maintained and crewed; permissions secured and alternatives prepared when weather changes the plan. Networks such as Signature Aviation turn individual departures into a repeatable standard across countries and time zones. The luxury is personal, but the machinery supporting it operates at industrial scale.

When Ease Meets Its Limit

Expansion carries an uncomfortable risk. When aircraft are unavailable, crews overstretched, hangars full or popular airports congested, the private system begins to acquire the delays it was built to escape. More jets do not automatically create more freedom. The surrounding network must grow without allowing its complexity to become visible to the passenger.

The polished cabin cannot remain outside the politics of emissions either. Sustainable aviation fuel offers a route towards lower lifecycle impact, but supply and cost remain uneven. More frequent private flying invites scrutiny precisely because so much aircraft serves so few people. The industry must answer that tension without pretending that efficiency alone makes privilege weightless.

The private jet's revival reaches beyond jet-set nostalgia. It reflects a world in which wealth is spread across more places and expects those places to remain within reach. The first golden age placed the aircraft on the tarmac as an emblem of arrival. The second makes its finest achievement almost invisible: a day unfolding exactly as intended, with distance softened and friction left outside the cabin door.

NO LIMITS TO THE DESIGN

FREEDOM FOR CMF DESIGNERS

Pol Ltd has developed an innovative process that transforms digital designs, photographs and hand-drawn sketches into real, tactile surfaces on leather, artificial leather and textiles. Fast, low-cost development gives CMF designers greater freedom to explore, test and refine surface ideas directly within their own design environment.







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Pol Ltd and the Freedom to Touch an Idea Sooner

> *In luxury and premium design, a surface is never only a surface. It is the first impression under the hand, the difference between ordinary finish and remembered detail, the place where a brand's idea of refinement becomes physical. In automotive interiors, footwear, furniture, fashion and marine spaces, material does more than cover a form. It gives it mood, character and identity.*

Yet the route from idea to material can still be surprisingly slow. A designer may create a pattern digitally in the morning, sketch a surface by hand in the afternoon, or imagine a new texture while studying a photograph, but the physical sample may remain weeks away. Supplier collections, tooling costs and development cycles can turn creative momentum into waiting. Based in Rijeka, Croatia, Pol Ltd has built its work around that gap: giving designers a faster, more direct way to turn surface ideas into tactile material samples, without surrendering the freedom that first made the idea worth pursuing.

The Distance Between Sketch and Surface

Colour, Material and Finish design sits close to the emotional centre of luxury. It shapes how a product feels before it is understood and how a customer reads quality before a word is spoken. In a vehicle interior, a stitched panel, textured insert or softened surface can alter the atmosphere of the entire cabin. In fashion or footwear, the material can decide whether a design feels technical, sensual, architectural or restrained.

For all that influence, CMF designers have often worked within practical limits that do not match the speed of their imagination. Digital tools allow ideas to be drawn, altered and refined quickly. Physical materials do not always follow. The designer may still depend on standard supplier collections, minimum development requirements, long sample cycles or expensive tooling before an idea can be held, assessed and improved.

That delay matters because material judgement is tactile. A surface cannot be fully understood on a screen. Its raised pattern, grain, pressure, reflectivity and relationship with light only become clear when the hand and eye meet the same object. The more luxury depends on sensory distinction, the more important it becomes for designers to test ideas physically and often.

Craft Knowledge, Reworked

Pol Ltd's answer to this problem did not emerge from an abstract technology brief. It grew out of more than three decades of working with automotive interiors, upholstery, materials and customers whose expectations could not always be met by a catalogue. That history matters. It gives the company's innovation the character of a workshop discovery rather than a detached laboratory proposition.

Automotive interiors are demanding places to learn. They require precision, durability, consistency and visual judgement. Surfaces must withstand use, sit within a larger design language and still create a sense of occasion. Over time, those conditions taught Pol Ltd where conventional development processes helped, where they slowed creativity and where designers were being asked to accept limits that were not inevitable.

The company's culture reflects that background. It values practical knowledge, patience, precision and responsibility, but also encourages questions. A problem is not treated only as a barrier. It can become the beginning of a new method. That attitude is important in material work, where innovation often begins not with a grand theory, but with a repeated frustration that someone decides to examine more closely.

Freedom Inside the Design Environment

Pol Ltd has developed an original process for modifying the surfaces of leather, artificial leather and textiles. It allows digital designs, photographs and hand-drawn sketches to be transformed into real, tactile material samples quickly and directly with-



Miroslav Božić
Owner of Pol Ltd & Inventor
of the Technology

in a designer's own development environment. The point is not to replace the entire supply chain. It is to change what can happen before the supply chain has to take over.

This is a subtle but meaningful shift. Instead of waiting for new supplier collections or committing early to costly tools, designers can explore textures, patterns and surface ideas at the start of the creative process. They can test a direction, touch it, reject it, improve it and return the next day with something better. The sample becomes part of daily design thinking rather than a distant milestone.

The change is especially relevant for concept vehicles, show interiors, prototyping and training, where the aim is not mass production but discovery. In those contexts, speed is not simply a convenience. It affects how boldly a designer can think. When sampling is slow and expensive, ideas are filtered before they are explored. When physical testing becomes faster and lower-cost, more possibilities are allowed to reach the table.

Pol Ltd also avoids the need for conventional heavy metal tooling during the design-development phase. That gives the process a sustainability dimension, but also a creative one. It removes weight, cost and delay from early experimentation, allowing CMF teams to present clearer physical concepts before entering later supplier development. In effect, it gives designers more authorship over the direction of the material, rather than leaving them to choose from what is already available.

A Wider Language for Luxury Materials

Although Pol Ltd's roots are in automotive interiors, the logic of its work extends beyond the car cabin. Premium brands across footwear, fashion, furniture and marine interiors face the same pressure to make surfaces distinctive, emotionally resonant and recognisably their own. In each market, material has become part of identity. The question is how much freedom designers have to shape that identity before commercial process begins to narrow it.

Pol Ltd's future is focused on bringing its material-surface innovation to international CMF departments, automotive manufacturers, design studios and premium brands. Training is central to that ambition. The company wants design teams to use the process independently inside their own organisations, exploring new surfaces daily and reducing dependence on long supplier-development cycles.

That ambition is not about removing craftsmanship from luxury. It is about giving craft and imagination a faster point of contact. Better materials are rarely born from a single perfect idea. They come through testing, touch, correction and return. Pol Ltd's significance lies in shortening that distance, allowing designers to learn from the material while the idea is still alive.

The future of luxury will not be defined only by rare materials or immaculate finishes. It will also be shaped by the freedom designers have to create surfaces that feel specific, authored and emotionally exact. Pol Ltd's work points towards that future: one in which the designer does not have to wait weeks to discover whether an idea can live in the hand.

Behind the Velvet Ropes of Elite Sport

> *At Wimbledon, some of the most expensive experiences begin away from the court. Official hospitality places guests in private suites, garden terraces and dining rooms where Champagne is poured before play begins and carefully selected groups of clients, celebrities and partners meet before taking their Centre Court seats. The tennis remains the main event. But around it sits another product: privacy, service and access to people who are difficult to gather anywhere else.*

Royal Ascot and the Loro Piana Giraglia build similar worlds around racing and sailing. Each begins with genuine sport and then surrounds it with fashion, hospitality, travel and social access. That is what makes elite sport so useful to luxury. It creates an occasion people already want to enter, allowing brands and organisers to turn proximity - to the action, influential guests and the culture around the event - into a luxury product of its own.

The Room Beyond the Court

Wimbledon is revealing precisely because much of its luxury remains discreet. Premium hospitality can combine sought-after court tickets with private suites, landscaped spaces and serious dining, while Centre Court itself avoids the wall of conspicuous corporate boxes familiar from some major sporting venues. The private world exists, but the tennis is still allowed to look like tennis.

Step inside that world and its commercial purpose becomes clearer. Sponsors and hosts can gather clients, celebrities, business partners and cultural figures in one place without having to manufacture a reason for them to meet. The match has already done that work. A conversation might begin with the tennis, continue over lunch and create a relationship that matters long after the final point.

The valuable thing, then, is not simply the view. It is the combination of an important event and a carefully controlled room around it. A Centre Court ticket brings a guest close to the players. Hospitality can also bring that guest close to people who may be just as difficult to reach. The sport creates the demand; the private room concentrates it.

Access Has a Dress Code

At Royal Ascot, the layers of access are easier to see. Enclosures divide the racecourse physically, while morning dress, elaborate hats and formal codes make some of those distinctions visible from across the lawn. Long before the horses reach the starting stalls, guests themselves have become part of the spectacle.

This is why fashion at Ascot is more than decoration. A hat, suit, watch or piece of jewellery helps its wearer participate in the social language of the occasion. The event gives those objects a setting, a photograph and a memory. Luxury goods acquire additional meaning because they are worn somewhere appearance has rules and being seen matters.

There is a powerful commercial effect in that ritual. Ascot does not have to persuade its audience to care about tailoring, millinery or jewellery in the abstract; the occasion gives people a reason to buy, wear and display them together. The ticket gets the guest through the gate. What they wear helps show that they understand the world they have entered.

When the Brand Joins the Regatta

In Saint-Tropez, the Loro Piana Giraglia takes the relationship between sport and luxury further. Racing yachts leave the harbour for serious competition across the Mediterranean. Back ashore, the regatta continues through terraces, dinners, prize-givings and gatherings around the





port. The sails and salt water are real; so is the polished social world waiting when crews return.

Loro Piana fits naturally into that scene because it does more than place its name beside the race. Sailing allows the house to connect its clothing with materials, movement, weather and performance in a real environment. At the same time, hospitality brings clients and guests into the lifestyle surrounding the competition. The brand is not merely advertising at the regatta. It helps shape how the occasion is experienced away from the water.

Long relationships such as Rolex and Ralph Lauren at Wimbledon work for the same reason. Over time, their presence has become part of the tournament's visual language. That is more valuable than simple exposure. The strongest luxury partnerships do not interrupt an occasion to demand attention. They become so familiar within it that the event would look slightly different without them.

What the Velvet Rope Really Does

Across Wimbledon, Ascot and the Giraglia, the common product is controlled proximity. Luxury hospitality moves people closer to the sport, but also closer to private rooms, desirable company and social rituals unavailable to the wider crowd. The velvet rope makes that difference immediately understandable: there is the event everyone can see, and then there are increasingly private versions of the experience behind it.

Yet those private worlds only retain their value while the sport itself matters. If Wimbledon became better known for its suites than its tennis, or the Giraglia for its parties rather than its racing, some of the magic would disappear. Luxury needs the authenticity of the contest beneath it. The glamour works because something consequential is actually happening beyond the terrace.

That is what the velvet rope ultimately sells. It does not create the desire to attend; the match, race or regatta has already done that. It divides that desire into different degrees of access. The deeper someone moves inside, the product changes from a seat to privacy, invitation, recognition and company. Elite sport gives luxury something extraordinarily difficult to manufacture from nothing: a world that people already want to enter.

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Prestige alcohol-liberated wines

Beyond Abstinence: ZENO and the Pleasure of the Alcohol-Free Glass

> *There are moments when the ritual of wine matters as much as the wine itself: the pause before a first sip, the shape of a glass in the hand, the way a meal opens differently when something considered is poured beside it. For a growing number of drinkers, the desire for that ritual no longer always means a desire for alcohol. Wellness travel, longer lunches, working evenings, fitness routines, medical choices and simple moderation have all widened the occasions in which people want the pleasure of wine without the consequences of drinking. The difficulty is that, too often, the alcohol-free glass has asked them to accept less.*

ZENO alcohol-liberated wines were created for that gap. Produced by Vinolo Ltd., the brand works from single estate organic Spanish vineyards and gently removes alcohol through advanced low-temperature vacuum technology, with wines designed from the beginning to work with the process while retaining flavour, texture and varietal character. Its proposition is not abstinence dressed as luxury, nor a soft drink borrowing the language of wine. It is a more exacting idea: that wine lovers should be able to choose moderation without surrendering the structure, provenance and quiet pleasure that make wine worth choosing in the first place.

The End of the Compromise Glass

For years, alcohol-free wine has had to fight the suspicion that it is defined by what is missing. The problem has rarely been demand alone. Many consumers are ready for more balanced drinking, and hospitality has become more attentive to guests who want sophisticated choices without alcohol. The problem is the glass itself. If the wine lacks body, if the aromatics disappear, if sweetness is used to cover what technique has removed, the experience quickly becomes a reminder of compromise.

That is the cultural tension ZENO is addressing. Its mission is to craft what it calls wines of virtue: wines with regional and varietal expression, gently liberated from alcohol for the discerning drinker on occasions when alcohol is not desired. The language matters because it shifts the category away from abstinence and towards choice. ZENO is not asking wine lovers to leave the wine occasion behind. It is asking whether that occasion can be extended.

In luxury hospitality, this distinction is increasingly important. A guest choosing not to drink alcohol may still expect a proper aperitif, a glass that works with food, a label that feels at home on a considered table. The best alcohol-free wine therefore has to do more than be acceptable. It has to carry enough structure, flavour and intent to belong inside the meal, the room and the moment.

Wine Before Technology

ZENO's strongest claim begins before de-alcoholisation. Its wines are made from real varietal wines, drawn from single estate organic Spanish vineyards and crafted with the alcohol-liberation process in mind. That is a significant distinction in a young category where many products still feel as though they are trying to repair the wine after alcohol has been taken away.

Starting in the vineyard gives ZENO a foundation in provenance. Single estate sourcing brings coherence of place, while organic cultivation supports the brand's wider commitment to sustainability and responsible production. The aim is to create base wines with enough texture, aromatics and balance to remain expressive after alcohol has been removed. In other words, technology is not being asked to invent quality at the end. It is being used to preserve what the winemaking has already built.

The GoLo low-temperature, high-vacuum distillation process sits within that philosophy. By working gently, the method is intended to protect varietal character and base wine integrity. ZENO also keeps its wines low in sugar and calories, vegan and focused on balance rather than simple sweetness. The result is a proposition rooted in craft as much as innovation: a wine-first approach in a category too often treated as a technical workaround.

Mindful Indulgence and the New Hospitality Table

The rise of alcohol-free wine is part of a broader shift in how people think about pleasure. Moderation is no longer necessarily a denial of indulgence. For many consumers, it is a way to choose more deliberately: to enjoy the table, the conversation and the ritual without alcohol defining the occasion. ZENO's philosophy of moderation, wisdom, justice and courage fits neatly into that cultural change, but its most commercially relevant idea may be simpler. It is about freedom of choice.

That idea is particularly powerful in hotels, resorts and restaurants, where wellness is no longer treated as a bolt-on. It is being woven into the design of the guest experience, from menus and



spa programmes to non-alcoholic pairings and evening service. A serious alcohol-free wine gives hospitality operators more than an alternative listing. It gives them a way to make moderation feel included, rather than accommodated.

For ZENO, this is also where product education and service support become important. The company's approach to partners includes samples, training, tasting notes, digital materials and founder-led support. That matters because a prestige alcohol-free wine still needs to be understood. Staff must know how to present it, guests must understand what makes it different, and the setting must allow it to feel like a natural choice rather than a special request.

The Next Frontier of Alcohol-Liberated Wine

Alcohol-free wine remains young enough for its limits to still be unsettled. Producers are learning, technology is improving, and research into de-alcoholisation, yeast, fermentation and viticulture continues to raise the ceiling of what the category can become. ZENO's continuous research and development reflects that sense of exploration. Its founders, David and Will, are fine wine trade veterans who were often told that producing high-quality alcohol-liberated wines was impossible. Their answer has been to treat the obstacle as the way.

Awards and trade recognition, including NA Producer of the Year 2025 and 2026 at the London Wine Competition, have given the brand external validation, but the more interesting signal is where ZENO wants to go next. The forthcoming Virtues range begins with a barrel-aged bush vine Tempranillo 2023, planned for release in Autumn 2026, with luxury white and sparkling styles expected to follow. The ambition points towards a more gastronomic, sophisticated and potentially collectable expression of alcohol-liberated wine.

That future could stretch the category in unexpected directions. ZENO is already considering the ageing potential of its wines, with the possibility of vertical vintage tastings, cellaring and limited releases from selected grape parcels. Such ideas would once have seemed almost absurd in alcohol-free wine. Now they suggest a category beginning to borrow not merely the appearance of wine culture, but some of its deeper habits: provenance, patience, experimentation and the pleasure of difference.

The future of alcohol-free wine will not be decided by moderation alone. It will be decided by whether producers can honour the craft, flavour and ceremony that made wine meaningful in the first place. ZENO's significance lies in showing that the next chapter may not be about giving something up. It may be about widening the wine occasion itself, so that choice, balance and pleasure can sit together in the same glass.

Instagram: @drinkzeno

www.zenowine.com

zeno
"Happiness is a good flow of life"

Reformer Pilates and the New Shape of Wellness

> *Few objects say "five-star escape" less obviously than a reformer. a long frame of springs, straps and a sliding carriage that can look, at first glance, like an unusually elegant piece of Victorian physiotherapy equipment. Yet the machine is claiming increasingly valuable territory inside luxury hotels, appearing not as a token addition to the gym but in dedicated studios designed around the practice itself..*

The reason has less to do with novelty than habit. Pilates has become an established part of many travellers' weekly routines, and reformer sessions are difficult to reproduce without specialist equipment. Properties including The Aster, The Ritz-Carlton Key Biscayne and The St. Regis Chicago are responding accordingly. Luxury hotels once helped guests escape their routines. Increasingly, they are expected to preserve the ones guests would rather not leave behind.

The Routine Guests Pack Without Packing

Reformer Pilates has moved well beyond the boutique-studio niche. Its appeal combines controlled resistance with an exercise format that can be adjusted for strength, stability, mobility and different levels of experience. More importantly for hospitality, its popularity is built around repetition. This is not necessarily something a guest hopes to try once while travelling; for many, it is already pencilled into the week.

That changes the value of access. A runner can pack shoes. A hotel gym can usually approximate a familiar weights session. The reformer is less accommodating. Its carriage, springs and straps are the workout, which means someone accustomed to regular sessions cannot simply improvise the same experience in a corner of an ordinary fitness room.

The distinction reflects a broader change in wellness travel. Health is becoming less compartmentalised into the spa appointment booked because someone is on holiday and more integrated into the routines carried between home, office and hotel. Exercise, sleep, food and recovery increasingly travel with the guest conceptually, even when the equipment cannot. A useful luxury amenity can therefore be one that makes travelling feel less disruptive.

When Wellness Needs Its Own Room

That expectation becomes commercially interesting when it starts consuming floor space. Yoga requires little more than a mat and an instructor. Reformer Pilates requires machines, circulation room around them and people qualified to teach the method. Installing a studio is therefore a considerably more deliberate decision than adding another class to the weekly wellness calendar.

At The Aster in Los Angeles, reformer Pilates sits inside a wider proposition spanning hotel accommodation, membership, fitness, dining and social space. The property reportedly began with a smaller number of machines before expanding to an eight-reformer studio as demand became apparent. It is a revealing progression: rather than simply decorating the wellness offer with the fashionable exercise of the moment, the hotel tested whether guests and members would actually use it.

Luxury amenities do not always have to justify themselves as standalone businesses. A swimming pool, concierge desk or beautifully designed lobby may earn its keep through the total experience rather than a separate receipt. Specialist wellness can work similarly, strengthening membership, differentiation and perceived value. The commercial question is not simply what the reformers earn per class, but what their presence helps the property become.





The Hotel Guest Who Never Checks In

The Ritz-Carlton Key Biscayne demonstrates another possibility. Its partnership with fitness operator Tremble placed reformer-based classes inside the property, turning wellness space into something used by hotel guests and people who live nearby. In that arrangement, Pilates is not merely part of the room rate. It becomes a reason to enter the hotel without ever booking a bedroom.

That is a meaningful shift in the economics of the luxury property. Hotels traditionally cultivate local customers through restaurants, bars, spas and events, using them to keep the building commercially alive between check-ins. A specialist fitness studio can extend the same logic into wellness, bringing people back weekly rather than occasionally for dinner or a treatment.

The St. Regis Chicago points in a similar direction, with dedicated reformer facilities and classes that reach beyond overnight guests. Once local residents begin building a hotel into their normal exercise routine, an amenity takes on a different role. It becomes a small luxury business operating inside the larger one, capable of deepening the property's relationship with the city around it.

Luxury Without the Interruption

None of this means the massage table is about to surrender to the reformer. Treatment-based wellness remains central to luxury hospitality because travel itself creates demand for rest, recovery and indulgence. What is changing is the breadth of the proposition. Guests may want the facial precisely because it is exceptional, and the Pilates class precisely because it is familiar.

Nor is today's reformer necessarily tomorrow's permanent fixture. The machines occupy costly space, classes have limited capacity and instructors are not infinitely available. Fitness fashions also move quickly. What looks indispensable during one cultural moment can become yesterday's neglected equipment remarkably fast.

The more durable change sits beneath the machine. Luxury hospitality is becoming more attentive to the life a guest leads between stays, and to the habits whose interruption now feels like a reduction in service. The reformer may be the equipment of the moment, but what it represents is more lasting: a hotel that understands which parts of everyday life its guests have travelled to escape, and which parts they would rather not leave at home.

CETUEM

Multi-award-winning Cosmetics Company Specialising in Luxury Skincare

Cetuem is a multi-award-winning family business established over 30 years ago. It specialises in gold-infused skincare products made of natural ingredients, manufactured in Great Britain.

The products were developed to combat ageing of the skin and to achieve a youthful, even skin tone while building up resilience against environmental factors. Suitable for all skin types.



The British Skincare Brand Built on Science and Gold

> *Before SCR Gold became one of Cetuem Cosmetics' signature ranges, it began with a more private observation. After a period of intense stress, co-founder Andria Vassiliou felt she could see the effect on her own skin, as though time had moved too quickly across her face. She asked her husband, cosmetic manufacturing chemist John Vassiliou, to develop products that could address the visible signs of ageing. That moment matters because it places the brand's luxury in the right context: not in gold as decoration, but in the desire to make skin feel more resilient, cared for and confidently restored.*

Cetuem Cosmetics Ltd has built its place in British skincare from that meeting of personal need and formulation discipline. Founded in 1999 by John and Andria, the family-run company sits between the laboratory and the treatment room, combining in-house cosmetic science with decades of aesthetic experience. Its products are made in the UK and draw on carefully chosen ingredients, from botanical extracts and vitamins to 24 carat liquid gold. The gold gives the SCR Gold range one of its most recognisable luxury signatures, but the larger story is more exacting: Cetuem's promise rests on the seriousness of what touches the skin.

Luxury After the Promise

Modern luxury skincare has become crowded with performance language. Radiance, renewal and repair are offered everywhere, often with the speed and certainty of advertising rather than the patience of real development. For people dealing with uneven tone, blemish-prone skin, visible redness or the signs of ageing, that can feel insufficient. They are not looking only for indulgence. They are looking for products they can trust on skin that already feels difficult to manage.

Cetuem's answer comes from the meeting of two forms of expertise. John Vassiliou is a cosmetic manufacturing chemist, while Andria Vassiliou is an aesthetician whose experience has been shaped by direct contact with clients and their skin concerns. The company began after earlier work in the 1970s with afro hair and black skin, experience that helped shape Andria's belief that the focus should remain on the skin itself rather than on narrow categories of colour, age or gender.

That philosophy gives Cetuem a distinct place in luxury beauty. Its products are not designed as decorative rituals alone, although the sensory pleasure of skincare matters. They are developed for people who want refinement to sit alongside visible care, and who expect luxury to mean more than an expensive surface.

The Skin Itself

The most compelling skincare stories often begin with observation. Skin changes under pressure. It reacts to age, climate, stress, treatment history and the habits of daily life. It may become uneven, fragile, congested or reactive, and those changes can alter how a person feels before they ever become a clinical concern.

Cetuem has built much of its work around those difficult middle spaces: skin that is not simply "normal" or "ageing", but carrying visible signs of imbalance, stress or uneven resilience. The company describes its approach as non-invasive, using carefully formulated products to refine, restore and renew the appearance of skin while supporting a healthier-looking complexion.

That emphasis on all skins is central to the brand's identity. Cetuem's work does not depend on a narrow idea of beauty or a single ideal customer. Its SCR Gold range, with SCR standing for Skin Cell Regeneration, is described by the company as suitable across colour, age and gender, with the aim of supporting skin that looks stronger, smoother and more resilient. The language is ambitious, but the underlying idea is simple: luxury skincare should be capable of meeting people where their skin actually is.

The Discipline of In-House Formulation

Cetuem's strongest differentiation lies behind the product. In a market where many beauty brands outsource formulation and manufacturing, the company keeps research, development and production under its own control. That is increasingly rare, and it matters because it allows the brand to move from idea to formula with a level of accountability that is difficult to replicate from a distance.

The family structure deepens that continuity. John and Andria remain at the helm, and two of their four sons, both qualified in cosmetic science, are part of the team. This



John Vassiliou
Co-founder and Co-CEO

Andria Vassiliou
Co-founder and Co-CEO

is not family heritage as ornament. It is a working knowledge base, carried through the laboratory, the clinic and the product line.

Cetuem formulates with ingredients such as botanical extracts, vitamins, encapsulated technology, specialised clinical-grade ingredients and 24 carat liquid gold. In weaker hands, gold could easily become theatre. Here, it is better understood as part of a wider formulation philosophy, where ingredient choice has to serve a purpose rather than simply decorate a label.

The company also stresses careful testing and regulatory awareness. Products are trialled in its own clinics over extended periods before claims are made, and the business remains attentive to legislation around ingredients and labelling. That discipline is an important part of its luxury positioning. The prestige is not only in how the product feels, but in the seriousness with which it reaches the shelf.

SCR Gold and the Future of Skin Confidence

Andria's recognition that stress had visibly changed her skin in a short space of time is significant because it moves SCR Gold beyond a simple market opportunity. It begins with a human moment: the private experience of looking in the mirror and seeing fatigue, pressure and time appear sooner than expected. Cetuem's response was to turn that feeling into formulation work, creating products designed to prepare, protect and support the skin through day and night.

The company's recognition has followed from that commitment. Cetuem has won more than 20 beauty accolades, including two gold awards, and has been listed in Harper's Bazaar's Beauty Hot 100. Its products are made in the UK and have been used by medical professionals, celebrities, VIPs and members of royalty, but the more important point is the structure behind that approval: decades of research and development, in-house control and a family team still closely connected to the skin concerns that started the work.

Cetuem is now placing greater focus on retail, making products more readily available to end users after years of supplying beauty clinics. That next step brings the brand into a wider luxury market, but its strength will depend on preserving the discipline that made it credible in the first place. In skincare, the most lasting kind of prestige is not the loudest promise. It is the confidence that what touches the skin has been made with knowledge, restraint and care.

CETUEM



The Immersive Boutique as Salon, Club and Stage

A private fitting at Selfridges' 40 Duke does not have to end when the clothes are put away. The client can stay for lunch, order a Martini, meet a guest, move onto the terrace or remain for music later in the evening. The appointment may have provided the reason to arrive, but shopping no longer determines when the visit is over. Somewhere between the fitting room and the first drink, the store has become something else.



Luxury houses are building more of these spaces. In Shanghai, Louis Vuitton has placed retail, exhibition and dining inside a monumental ship-shaped destination. In Saint-Tropez, Dior combines fashion, gardens, private salons and a restaurant. These are not simply elaborate shops. They are salons where clients are known, clubs where access has value and stages where the house can make its identity physical.

Enter for the Product, Stay for the Place

The customer approaching a luxury boutique today may already know exactly what is inside. They have seen the bag online, watched it carried on social media, compared colours and perhaps checked the price before leaving home. The transaction itself no longer requires a journey through a grand doorway.

What the doorway can still offer is harder to digitise. A garment can be tried properly. Two pieces can be placed together. An adviser who understands the client can notice what an algorithm cannot: how something sits, what they already own, what they dislike or what they might never have selected alone. Privacy, judgement and recognition turn the physical encounter into something more useful than product discovery.

The immersive boutique extends that advantage by competing for more than the moment of purchase. A customer who might once have spent twenty minutes browsing can now be given reasons to remain for an hour, a meal or an evening. That is the first commercial logic beneath the spectacle: give someone who can buy almost anywhere a reason to come inside, and then another reason not to leave.

Inside the Private Salon

At 40 Duke, the traditional luxury salon is still recognisable. Personal shoppers curate wardrobes, arrange bespoke orders and bring products into private spaces rather than asking clients to search through a sales floor. The experience is built around attention. The merchandise moves towards the customer, not the other way round.

Then another door opens. The client can eat, drink, bring guests and remain in the building after the appointment has technically ended. Access itself becomes part of the relationship. Selfridges' most engaged customers receive broader privileges, turning loyalty into something that can be experienced physically rather than merely reflected in points or purchase history.

That changes the nature of clienteling. Luxury salespeople have always kept mental or literal black books: who buys what, which size, which collection, which anniversary is approaching. The immersive boutique gives that knowledge a setting. It moves from "we remember you" towards "there is somewhere here for you". The salon has quietly acquired the social logic of a club.

Walk Through the Brand

Louis Vuitton's The Louis in Shanghai makes the transition from

shop to stage impossible to miss. The structure itself resembles an enormous ship. Inside, visitors move through rooms devoted to travel, trunks, craftsmanship, fashion and fragrance before encountering a café and retail. The brand is explained spatially before the product asks to be purchased.

That sequence matters. A conventional boutique presents an object and then supplies the story around it. Here, the story arrives first. The visitor has already moved through the house's history, codes and imagination before reaching the point of sale. The store is no longer merely displaying the brand; it is allowing the customer to walk through an argument about what the brand believes itself to be.

Dior's Saint-Tropez destination uses a quieter form of immersion. Gardens, a historic Provençal setting, private salons, Café Dior and a restaurant by Mauro Colagreco invite a different pace. A client may browse, stop for coffee, continue an appointment and stay for lunch. Shanghai turns the brand into spectacle. Saint-Tropez turns it into part of the day. Both expand the boutique beyond the natural duration of shopping.

The Luxury of Being Let In

The private room, terrace, dinner table and exhibition appear to be separate amenities, but they all create versions of the same scarce commodity: access. Price determines who can purchase an expensive object. Recognition and invitation can determine who gets further inside the world surrounding it.

That is also where the model can go wrong. A restaurant that becomes more memorable than the collection, or an installation that attracts attention without strengthening desire for the house, is not automatically successful luxury retail. If every brand builds a café, club and gallery, the formula itself can become predictable. Immersion only earns its place when the experience deepens the relationship with the product rather than competing with it.

Return to the client at 40 Duke. The fitting may have produced a sale, but the more interesting achievement is that the relationship did not have to end at the till. In a retail world increasingly designed to shorten the distance between wanting something and buying it, luxury boutiques are deliberately extending another journey: enter, look, touch, talk, eat, stay and return. The immersive boutique is not trying to make buying more complicated. It is trying to make leaving less attractive.





Vintage Cars and the Rotation Towards Younger Buyers

> *A teenager once met a Toyota Supra or Nissan Skyline through a screen long before they saw one on the road. The car lived in Gran Turismo, films, magazines and bedroom conversations; its specifications could be memorised without anyone having the faintest chance of owning it. Years later, the same shape appears on an auction site. This time there is a Bid button.*

That journey from fantasy to purchasing power is reshaping the collector-car market in 2026. Millennials and younger enthusiasts are giving serious attention to the performance cars that defined their own adolescence, from Japanese coupes to German saloons and early-2000s supercars. Every generation eventually decides which machines deserve preserving. The current one is beginning to choose its own.

The Poster Car Grows Up

The A80 Toyota Supra is almost too perfect an example. Its enormous rear wing, rounded body and turbocharged reputation became cultural shorthand long before clean examples were treated as serious collectibles. Video games put it in millions of imaginary garages; The Fast and the Furious gave it another life entirely. What once represented attainable performance now increasingly arrives at auction with the scrutiny reserved for much older classics.

The demographic behind that change is strikingly young by collector-car standards. The Supra attracts a high proportion of owners born after 1980, while similar enthusiasm surrounds Skyline GT-Rs, Mazda RX-7s, Honda NSXs and the sharper BMWs of the same period. The important point is not that one generation suddenly dislikes E-Types or air-cooled Porsches. It is that the canon is getting longer.

Collector desire often begins years before collector money. A teenager does not need to understand market scarcity to know which car they would choose if the garage door opened magically tomorrow morning. Decades later, income catches up with memory. The first qualification for becoming a classic may be mechanical, but another is emotional: enough people eventually have to miss the car.

The Last Analogue Machines

Then there is the experience of actually driving them. Insert a key. Hear an engine start without a synthetic soundtrack. Select a gear yourself. Feel the steering load through a corner. Find a button whose only job is the function printed above it. None of this seemed particularly precious when these cars were new.

It does now. A V10 BMW M5 from the 2000s is a wonderfully unreasonable object: executive saloon outside, naturally aspirated ten-cylinder engine underneath, with the running costs to remind its owner that nostalgia has consequences. Yet younger enthusiasts are disproportionately interested in precisely this generation of machinery.

These cars occupy an increasingly scarce middle ground. They are modern enough to deliver serious performance but old enough to predate much of the digital mediation now common in new vehicles. Manual gearboxes, hydraulic steering and naturally aspirated engines are disappearing from contemporary catalogues. The collector is therefore buying more than an ageing machine. They are buying access to a kind of carmaking that is becoming difficult to reproduce.

The Cars Nobody Thought to Save

Some of the most revealing collectibles were nev-



er treated like collectibles at all. The Acura Integra Type R was built to be revved, modified, cornered hard and used. Its cabin was functional, its engine famously eager and its original buyers were far more likely to add parts than preserve factory stickers for posterity.

That is why an exceptionally original example can now create such attention. A low-mileage Phoenix Yellow Type R sold for more than US$200,000 last year, an extraordinary figure for a car that began life as an accessible Japanese performance model. The price was exceptional rather than typical, but the mechanism is important. Ferraris were always likely to be protected. Hot hatchbacks and Japanese coupes were driven until preservation itself became rare.

Online auctions have made that rarity unusually visible. A listing can contain photographs of paint markings, factory labels, seat bolsters and underbody hardware, followed by hundreds of comments debating whether every detail is correct. Thousands watch the same auction unfold. The internet has not simply made collecting easier to enter; it has made the process of deciding what deserves preservation public.

When Memory Becomes Provenance

Traditional provenance follows the car. Who owned it? Where did it race? Is the engine original? Which invoices survive? Those questions still matter. But younger collecting introduces another history that follows the buyer instead: the first game, the first film, the first poster and the first time an exhaust note became recognisable before a driving licence existed.

Nostalgia alone cannot sustain a market. Some once-coveted models will plateau, others will never become genuinely scarce, and the great cars of earlier generations are not being swept aside. Condition, originality, engineering significance and supply still decide whether memory eventually becomes lasting collector value.

What is changing is who now has enough influence to define that value. Every generation inherits a list of classic cars and eventually begins editing it. Today's younger collectors are adding the machines they first knew from bedroom walls, cinema screens and game consoles. Their provenance may begin somewhere less grand than Le Mans or Monaco, but the emotion behind it is real. The car a generation once competed to drive virtually is becoming the car it now competes to own.

Rarity, Desire, and the Collector's Pursuit of the Exceptional

> *The most expensive decisions in art rarely begin with certainty. They begin with attraction. A collector can stand before a work, understand its history and recognise its importance, yet still choose restraint. The turning point comes when desire finds something strong enough to support it: rarity, provenance and the conviction that this opportunity may never return.*

That tension shaped the art market's recovery in 2025. Global sales rose 4 per cent to an estimated $59.6 billion, ending two years of decline, but the return was far from evenly distributed. Collectors did not rush back for everything available. They competed for works where rarity, provenance and cultural importance reduced uncertainty enough for desire to become conviction.

A Recovery Built Around the Exceptional

The headline suggested revival. The detail revealed a more selective market. Dealer sales increased by 2 per cent, while public auction sales rose by 9 per cent, with stronger activity concentrated in the second half of the year. At the top end, works selling above $10 million increased in value by 30 per cent, while lower-priced segments continued to face greater pressure.

This was not a rising tide lifting every artist, category or price point. It was a return of competition around objects that appeared genuinely difficult to replace. When a major collection enters the market or a rare work emerges after years away, collectors are not simply purchasing an artwork. They are responding to the possibility that the opportunity may never appear again.

That distinction matters because market totals can conceal concentration. A handful of exceptional works can reshape annual figures without signalling that confidence has returned everywhere. The recovery belonged most clearly to works whose quality, scarcity and cultural importance could withstand comparison.

When Desire Finds Something Worth Chasing

Every major auction contains a moment when calculation gives way to pursuit. A collector may understand the price, consider the risks and still decide that losing the work would matter more than exceeding the estimate.

Gustav Klimt's Portrait of Elisabeth Lederer, which sold in New York for $236.4 million in November 2025, represented that kind of opportunity. Its significance was not only the final price, but the rarity of the moment itself: a major portrait by one of modern art's most recognised figures appearing on the market with the qualities expected of a museum-level work.

At this level, collectors are not choosing between similar products. They are deciding whether a particular object can occupy a unique place within a collection and remain meaningful after the excitement of acquisition has passed. Another expensive painting may exist, but another identical opportunity may never return.

That is the strange psychology of the highest levels of collecting. The buyer is not only acquiring what is present. They are responding to the possibility of permanent absence.

The History That Allows Desire to Survive

A masterpiece does not arrive alone. It arrives carrying the decisions, judgments and histories that shaped how the world has understood it.



Provenance gives an artwork a biography, connecting it to previous owners, exhibitions, scholarship and moments when its importance was recognised.

This history matters because collectors are not purchasing only an image. They are accepting responsibility for an object that has already passed through other hands and acquired meaning before reaching them. A distinguished ownership record can support attribution, clarify legal status and strengthen confidence in the story surrounding the work.

Yet provenance is not simply a stamp of approval. Gaps in ownership, disputed attribution, restoration issues or unresolved restitution questions can alter both interpretation and value. The history attached to a work must withstand examination, particularly when millions are at stake.

Evidence does not replace emotion. It gives emotion somewhere to stand. The role of scholars, conservators, advisers and legal experts is not to remove passion from collecting, but to make sure that passion rests on something more durable than instinct alone.

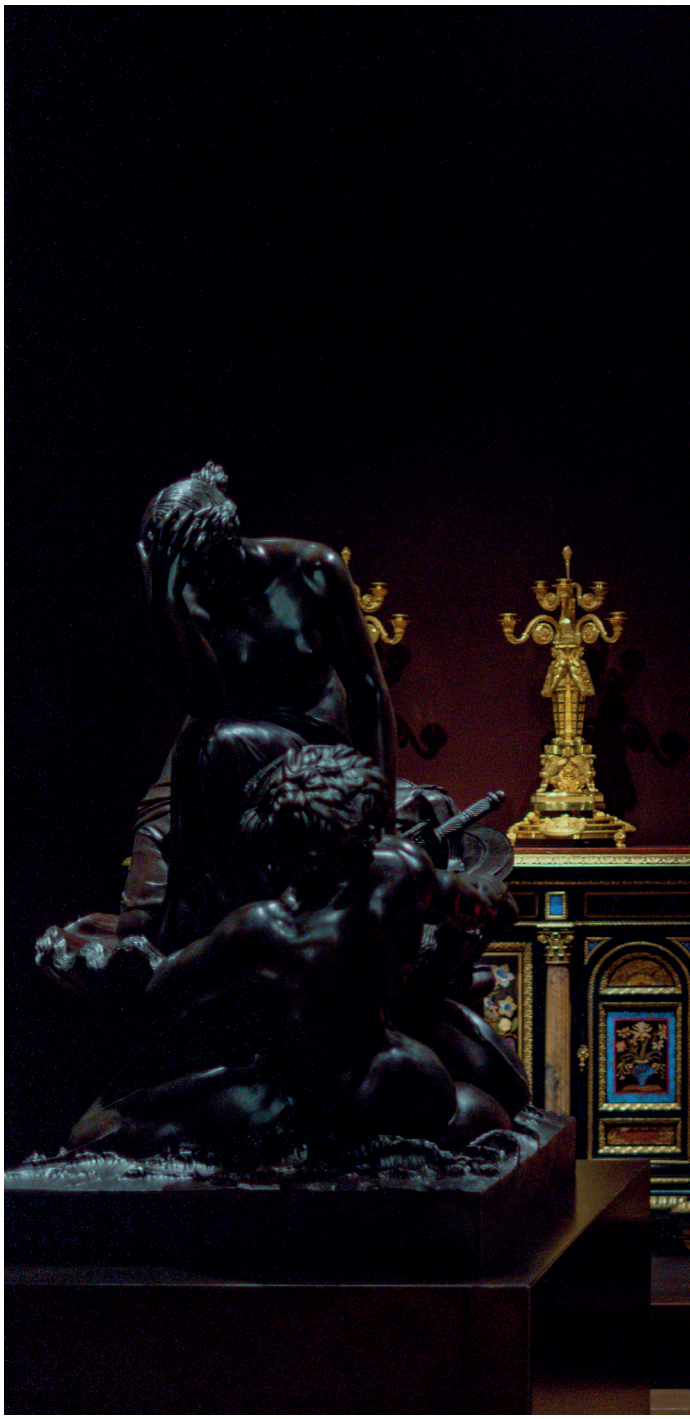
The Market That Learned to Say No

A selective recovery is less forgiving than a broad boom. A famous signature cannot automatically carry every work associated with it. An estimate built on past enthusiasm cannot force today's collectors to accept yesterday's assumptions.

This is where the market's renewed discipline becomes visible. Buyers are still willing to spend, but they are separating exceptional examples from replaceable ones, lasting cultural importance from temporary attention and genuine scarcity from simple availability.

The $59.6 billion figure therefore tells only part of the story. The deeper change is not that money returned, but that judgement returned with it. Collectors became willing to compete when desire and evidence aligned: when a work created urgency and its history could support belief.

Art markets have always depended on emotion. A painting can attract attention, but only certain works create the feeling that walking away would mean losing something irreplaceable. The strongest recovery was not built on confidence alone. It was built on the rare moment when wanting an object and trusting its story became impossible to separate.





The Martin Moore Story: Where Kitchen Craft Finds a Wider Expression

In 1975, Martin and Barbara Moore were renovating their Victorian home when they encountered a problem that was at once ordinary and oddly difficult to solve. They could find kitchens, certainly, but not one that felt right for the house they were trying to make for their young family. Much of what was available followed the prevailing German and Italian idiom; the alternative was to compromise either the room or their idea of how they wanted to live in it. They chose neither. Instead, they made their own. That first kitchen became the beginning of Martin Moore, but it also established the instinct that would shape the business: start with the house and the life within it, then make the kitchen belong to both.

Half a century later, the kitchen remains at the centre of Martin Moore's reputation, but the furniture-making discipline behind it is travelling further through the home. As kitchens have become more open and more social, pantries, boot rooms, back kitchens, utilities and wine rooms have taken on more considered roles around them. Martin Moore's brief has widened accordingly, applying the same bespoke approach that shaped its kitchens to the rooms that now support and complement them. Yet the question confronting each commission is remarkably close to the one that started everything in 1975: how should each room work for the life being lived in it, and how can the furniture continue to feel right as that life changes?

The Kitchen, Reconsidered

Fifty years after Martin and Barbara Moore made their first kitchen, the room itself is doing a different job. In many of the homes Martin Moore now designs, it is no longer simply where food is prepared, but where people gather, talk and entertain, often in full view of the rest of the house. The kitchen still has to work hard, but it also has to sit comfortably among furniture, art and architecture.

Martin Moore's 2026 kitchen for WOW!house captures that shift. "Fumed oak", stone and curved cabinetry give the room the presence of a principal living space, while breakfast equipment can disappear behind closed doors when the morning is over. The kitchen is not disguised so much as edited: what deserves to remain in view does, and the rest is given somewhere else to go.

That is where bespoke becomes more than a luxury adjective. Martin Moore's collections are starting points rather than fixed systems. Cabinets are made to the dimensions of the room and hand painted on site, allowing the architecture to shape the kitchen rather than the reverse. The point is not endless choice, but fit: the kitchen should feel particular to the house and the life within it.

The Rooms Around It

As the kitchen has become more social, other rooms have become more purposeful. Pantries, back kitchens, boot rooms and utilities are returning because they take on the work a more visible main room no longer needs to carry.

One Martin Moore commission in Cheshire makes the logic tangible. Beyond the principal kitchen sit a scullery, catering kitchen, boot room, utility, laundry, office, orangery and guest kitchenettes. The rooms are connected, but not copied. A bar can afford theatre; a utility room needs order. What travels through the house is not one repeated look, but a shared discipline of proportion, material and making.

That distinction matters. Martin Moore's description of itself as a cupboard maker does not diminish the kitchen; it explains how the expertise behind it can move through the home without turning every room into another kitchen. The pantry, boot room or wine room can keep its own character while still feeling as though it belongs to the same house.



What Is Built to Last

That wider brief gives Martin Moore's fifty-year history more weight than an anniversary alone. Furniture made for a significant home has to live through changes no designer can fully predict. Families change. Technology changes. Rooms acquire different uses.

Martin Moore still makes its furniture to order in Yorkshire, controls installation closely and hand paints on site. It offers a lifetime guarantee, while older kitchens can be repainted, renovated or extended rather than automatically replaced. Those details give substance to a word luxury brands often use too easily: timeless.

The point is not that a Martin Moore kitchen should look unchanged for decades. Its four WOW!house kitchens suggest the opposite. Materials, forms and ways of living move on. What endures is the discipline beneath them: proportion, craftsmanship and the expectation that the furniture should remain worth keeping.

When the House Becomes the Brief

Martin Moore is now carrying that approach further through the home, while building deeper relationships with architects, interior designers and developers across Britain and Europe. The kitchen remains the centre of its reputation, but increasingly it is also the point from which a larger conversation about the house begins.

That shift feels less like expansion for its own sake than a return to the instinct that started the company. In 1975, Martin and Barbara Moore made one kitchen because they could not find anything that felt right for their own home. Half a century later, Martin Moore, now with their sons Richard and Mike at the helm, is being asked to make that same judgement across pantries, boot rooms, utilities, wine rooms and the spaces that gather around the kitchen.

The brief is wider now, but the measure is remarkably similar. A room should work beautifully for the life taking place within it, and feel sufficiently at ease in the house that it never appears imposed upon it. For Martin Moore, that may be where the next fifty years begin: not by moving away from the kitchen, but by allowing the thinking that shaped it to travel further through the home.

MARTIN MOORE
CLASSIC BESPOKE KITCHENS



Bridal Couture Enters Its Collector Era

> *The objects we keep longest are rarely those we use most. They are the ones that preserve a version of ourselves and return us to the feeling of a particular day. In bridal couture, that promise is stitched into the value of the dress.*



A bridal gown should carry the essence of the bride: her taste, confidence and sense of who she is becoming. It must also hold the euphoria surrounding the ceremony, even after that feeling has become memory. Today, this responsibility is being divided across ceremony gowns, reception dresses, archival pieces and after-party looks. The collector era raises a delicate question: can several extraordinary garments deepen that emotional record, or will abundance weaken what once made one dress unforgettable?

When One Dress No Longer Holds the Whole Day

The contemporary luxury wedding unfolds in chapters, and clothes alter how each one is felt. A full skirt slows the walk towards the ceremony; a narrow reception dress changes the bride's posture at dinner; an after-party piece releases her onto the dance floor. Several looks can reveal several registers of the same woman.

Multiple looks are not a Western invention. Nigerian, Indian and Middle Eastern weddings have long used changes of dress to distinguish ceremonies, traditions and family identities. The international luxury industry is now framing this extended wardrobe as personal curation, bringing couture, jewellery and eveningwear into one considered sequence. The novelty lies in treating those pieces as a unified fashion proposition whose authorship and provenance matter alongside ceremonial function.

Here the collector idea begins to make sense: one celebration is distributed across objects chosen for different feelings, settings and forms of recognition. A family jewel may connect every look, while an archival dress introduces a history beyond the bride's own. The collection loses force only when the schedule demands another reveal without giving it meaning.

What £20,000 Must Make Possible

In the fitting room, the costly work can look surprisingly provisional. A toile is pinned at the waist, a seam opened and a neckline redrawn by centimetres. The bride walks, turns and sits while the atelier studies what the mirror cannot explain: whether the dress changes her bearing without changing who she is.

Vivienne Westwood distinguishes made-to-order designs from a couture service involving personal sketches, a fitted toile and the selection of fabrics, embroidery and finishing. The process places value in skilled attention as much as material. Often the expensive detail is the one nobody notices because it makes the gown sit, move and feel inevitable. When the balance is right, internal structure disappears from attention; the bride notices freedom, while the room sees composure.

At Halfpenny London, bespoke commissions started at £25,000 in 2025 and were limited to 12 for the year, according to Vogue. The limit protects the time required to understand each client. At this price, the promise is recognition: craftsmanship should make the bride more visible, rather than turn her into an advertisement for the house.

The Archive Joins the Trousseau

Searching an archive requires a different eye from browsing a conventional bridal collection. The bride must recognise possibility in a gown created for another season and perhaps another purpose. A documented runway piece carries rarity, design authorship and insider recognition; its status comes partly from knowing what it is, rather than simply displaying what it cost.

Alana Hadid's archival Vivienne Westwood gown, sourced through Tab Vintage and altered to her body, shows how an existing dress can acquire a new centre. Its earlier life gave the garment depth before another memory was added. Vogue Arabia placed it within a wider return of heritage pieces and vintage couture.

Contemporary designers are creating other forms of longevity through separates, detachable elements and fabrics that can later be altered or dyed. Rewearing and resale offer possible futures, although usefulness is only one measure. A gown kept in tissue for decades may still succeed as an heirloom if its cut, weight and smallest marks can restore details that photographs have flattened.

The Business of Preserving the Moment

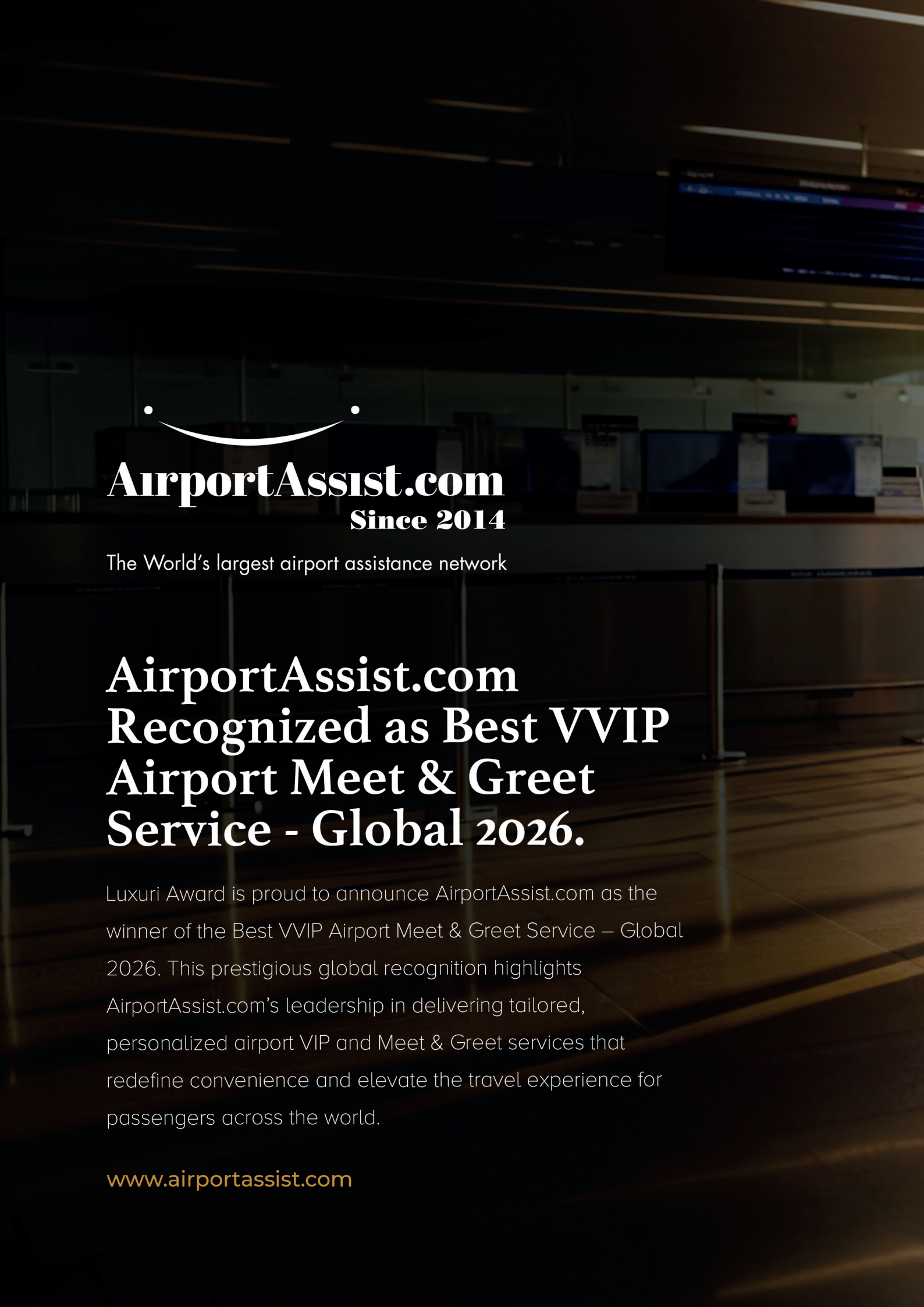
For established luxury houses, the expanded wardrobe creates a longer client relationship. Harrods now treats bridal as a lifestyle category stretching from engagements and pre-wedding dinners to honeymoons. A house first encountered through couture may later dress anniversaries or public occasions, while ceremony gowns lead naturally towards eveningwear, jewellery, accessories and private services.

Independent designers gain something more immediate. Bridal commissions display construction, point of view and personal service in a single highly visible piece. Social media can carry that work far beyond the ceremony, introducing a small atelier to international clients. Made-to-order designs can then extend an atelier signature without surrendering the sense of individual choice. For both sides of the market, the wedding has become a powerful stage for fashion.

That opportunity can crowd the intimacy it depends upon. A succession of images may satisfy the schedule while leaving the bride obscured by the styling. Years later, the collection's value will lie elsewhere: one piece restoring the stillness before the vows, another the release after dinner and together the euphoria of a day on which she felt entirely herself.







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The Billion-Dollar Acceleration of the Hypercar

> *Desire grows most powerful where possession is uncertain. Rarity gives an object its aura, yet success always threatens to weaken it. No luxury category lives more sharply inside that contradiction than the hypercar. a machine built to exceed ordinary limits, sold through private allocation and made desirable partly because even many who can afford one will never be invited to order it.*

Market estimates around 2025 - 26 place the sector at roughly $34 - 44 billion, with the boldest forecasts reaching several hundred billion dollars by the mid-2030s. The figures describe momentum, but not its true source. Hybrid and electric machines now exceed 1,200 horsepower; speed has become the opening requirement. Value is moving towards engineering that can be felt, specifications created for one owner and provenance capable of turning a new car into a future collectible.

When Power Becomes Experience

The modern hypercar announces its complexity before it moves: carbon structure, active aerodynamics, cooling channels and software governing forces beyond the reach of an ordinary road car. Inside, the bodywork closes around the cockpit and every control appears deliberate; distraction has no place at this speed. Yet the achievement is revealed from the driver's seat. Electric torque arrives without pause; hybrid assistance fills the gaps in combustion; immense power is shaped into something that can be placed precisely through a corner.

Bugatti's Tourbillon combines a naturally aspirated V16 with three electric motors to produce 1,800 horsepower. The fully electric Rimac Nevera R claims 2,107. In the Bugatti, electricity serves the theatre of the engine; in the Rimac, it writes the entire performance. These are different visions of the same frontier.

Their numbers will eventually be surpassed. What lasts is the character built around them—the sound preserved, the weight concealed, the response through the steering and the confidence with which the car delivers its force. The hypercar has become an engineering experiment whose luxury lies in making extraordinary complexity feel coherent.

The Commission Becomes Provenance

Once four-figure power becomes familiar at the summit, ownership moves towards authorship. Buyers enter colour-and-material studios to shape paint, leather, stitching, exposed carbon and metal finishes. The appointment can feel closer to a couture fitting than a visit to a dealership. The client acquires the object, but also influences the precise form in which it will exist.

Bugatti's 2026 Sur Mesure W16 Mistral "Caroline" shows how detailed that authorship can become. Its Lavender paint emerged after dozens of samples were studied across the body; leather, carbon fibre and accent tones followed the same private idea. Specialist suppliers extend the possibilities further. Scottish tannery Bridge of Weir created 157 new leather colours for McLaren's Speedtail.

Such decisions do more than personalise delivery day. Factory records, one-off colours and documented materials become part of the car's identity when it returns to market. An eccentric specification can narrow its audience, but a coherent commission can acquire the authority of provenance. Taste becomes evidence: a record of one owner's involvement in the car's creation.

The Economy Around a Single Car

The size of this market remains difficult to state cleanly. Research firms disagree by tens of billions because hypercar has no universal boundary; some studies include racing applications, personalisation, servicing or secondary sales. The forecasts are therefore better read as signs of expanding commercial attention than as a settled valuation of a few thousand machines.



The more revealing growth occurs around each car. A limited production slot can generate revenue through factory commissioning, private previews, specialist aftercare, restoration and eventual resale. The owner is purchasing entry into a long relationship with the marque, sustained through invitations, technical access and continuing care. Growth can therefore deepen through service and access before it expands through production. Each machine supports an economy larger than its original invoice without requiring the factory to make it commonplace.

This is why personalisation matters commercially as well as aesthetically. Paint mixed for one client, leather supplied by a specialist tannery and materials chosen down to the smallest detail increase both margin and attachment. The car becomes harder to substitute because another example, however mechanically identical, does not carry the same private history.

The Rarity That Must Survive the Boom

Manufacturers set that rarity at the factory gate. Ferrari will build 799 F80s, McLaren limits the W1 to 399 and Bugatti plans 250 Tourbillons. Production caps make access part of the purchase and give every example scarcity before it has travelled a mile.

The secondary market then tests whether that scarcity has substance. At Bonhams' 2026 Miami sale, a Bugatti Chiron Super Sport sold for $4.34 million. Yet rarity alone cannot guarantee appreciation. Mileage, specification, service history, battery condition and faster successors determine whether a hypercar becomes a lasting collectible or simply yesterday's technological marvel.

The category's future will not be secured by filling more garages. It will depend on increasing the meaning and value concentrated inside each machine: technology developed at the limit, commissions that give it an identity and records that carry that identity forward. The modern hypercar is becoming equal parts engineering experiment, private commission and high-velocity collectible. Its acceleration can continue only while growth leaves its aura intact.





Luxury Interior Turns the Colour Back On

> *Step into Adam Lippes's Fifth Avenue home and the first impression is not restraint. Carved Gilded Age woodwork meets antique furniture, patterned fabrics and a Meissen chandelier; elsewhere, seafoam silk wraps the bedroom walls. The rooms are rich, but they do not feel assembled from one collection or one moment. Their confidence comes from the fact that they were never meant to match perfectly.*

That is increasingly where luxury interiors are heading in 2026. Colour, antiques, bespoke furniture and collectible design are returning to rooms that once might have been softened into a safer palette. Yet the real shift is deeper than maximalism. The most compelling interiors are becoming less interested in coordination and more interested in judgement: what to keep, what to commission, what to collect and which unlikely things deserve to live together.

When Beige Stops Being the Safe Choice

Neutral luxury became powerful for good reasons. Pale stone, cream upholstery, warm timber and carefully controlled lighting can make a room feel calm, architectural and expensive without asking very much of the eye. It also photographs beautifully, which helped turn a certain restrained aesthetic into an international shorthand for good taste.

Now that shorthand is loosening. Burgundy, blue, green and pink are returning with lacquer, patterned wall coverings and textiles that are not afraid to announce themselves. In some rooms, wallpaper continues across the ceiling. In others, a jewel-toned cabinet or deep wall colour is allowed to become the first thing anyone notices.

The important change is not that colour has suddenly become luxurious. It is that affluent interiors appear more willing to take visual risks again. A neutral room can aim for broad approval. A deeply personal one may not. That willingness to choose something another person might reject is part of what makes the room feel specific.

A Room Built One Object at a Time

That specificity becomes clearer when the eye moves from the walls to the things inside them. In Lippes's home, antiques sit beside newer pieces while fabrics, porcelain and old architecture carry their own histories. The room does not read as a single purchase. It reads as a sequence of decisions made across time.

That distinction matters. An interior can be ordered quickly and still be beautiful, but a collected room introduces something that cannot be rushed quite so easily. A chair may have been inherited. A cabinet may have taken months to make. A piece of glass might have been found years before anyone knew where it would eventually sit.

The growing interest in one-off and limited-edition design reflects the same appetite. Collectible furniture, antiques and bespoke craftsmanship derive value partly from the fact that they cannot simply be added to a basket and reordered. Provenance, maker and rarity become part of the visual experience. The room feels luxurious because replacing it exactly would be difficult.

Why the Best Pieces Do Not Have to Match

Colour can help those differences speak rather than disappear. In one Studio Shamshiri interior, deep burgundy surrounds a Carlo Bugatti Throne chair, allowing the historical piece to feel more vivid rather than more solemn. The colour does not coordinate with the chair in any conventional sense. It gives it something to push against.



That is where connoisseurship enters. A collector does not necessarily look for objects from the same period, country or palette. The relationships may be found in scale, silhouette, craftsmanship, humour or contrast. A contemporary chair can sit beside an antique chest because the tension between them makes both more interesting.

Bespoke pieces extend that logic further. A commissioned cabinet beside an inherited table and a modern painting may have no obvious reason to belong together until the room gives them one. The skill is not finding objects that already agree. It is knowing which disagreements make the whole composition stronger.

The Luxury of a Room No One Can Copy

Once a room is built this way, it begins to reveal more than taste. An inherited object carries family history. Something found while travelling introduces place. A commission records a relationship with a maker. A collectible piece says something about what its owner has learned to recognise and value. The interior becomes quietly autobiographical without needing to explain itself.

Maximalism can, of course, become formulaic too. Enough Murano glass, fashionable vintage furniture and saturated colour can produce another recognisable template if every piece has been chosen because the market currently approves of it. Abundance alone is not connoisseurship, just as expensive clutter is not automatically personality.

The return of colour matters because it signals a renewed willingness to make these rooms more particular. Burgundy lacquer, patterned walls or seafoam silk do more than brighten an interior; they create the setting in which antiques, commissions and collected objects can develop stronger relationships with one another. Colour is back, but not simply as spectacle. In the most accomplished rooms, it becomes another expression of judgement - helping create interiors whose exact combination of objects, histories and choices would be almost impossible for somebody else to reproduce.

Cryotherapy, IV Lounges and Biohacking as Leisure

> *The robe stays on, but almost everything else about the spa has changed. A guest slides their legs into compression sleeves and waits as they tighten around the calves. Red light washes over the skin. Somewhere nearby, a cryotherapy chamber promises a few bracing minutes at an extraordinary temperature. There are buttons, timers, protocols and screens. Nothing about the experience asks you simply to lie still and drift away.*

Luxury wellness is increasingly built around that sense of purpose. At Six Senses London, recovery technology sits comfortably beside the traditional pleasures of a five-star spa; elsewhere, IV lounges, metabolic testing and sleep diagnostics are entering resorts and private clubs. The promise has shifted. Rest is still welcome, but the more ambitious proposition is to return from leisure with something improved, measured or at least more closely understood.

Step Into the Recovery Lounge

The old spa worked hard to hide effort. Towels were folded, lights were lowered and somebody else did most of the work. Biohacking has little interest in concealing the machinery. Compression boots inflate. Light panels glow. Chambers close. The equipment is part of the theatre because it makes wellness look as though something specific is happening.

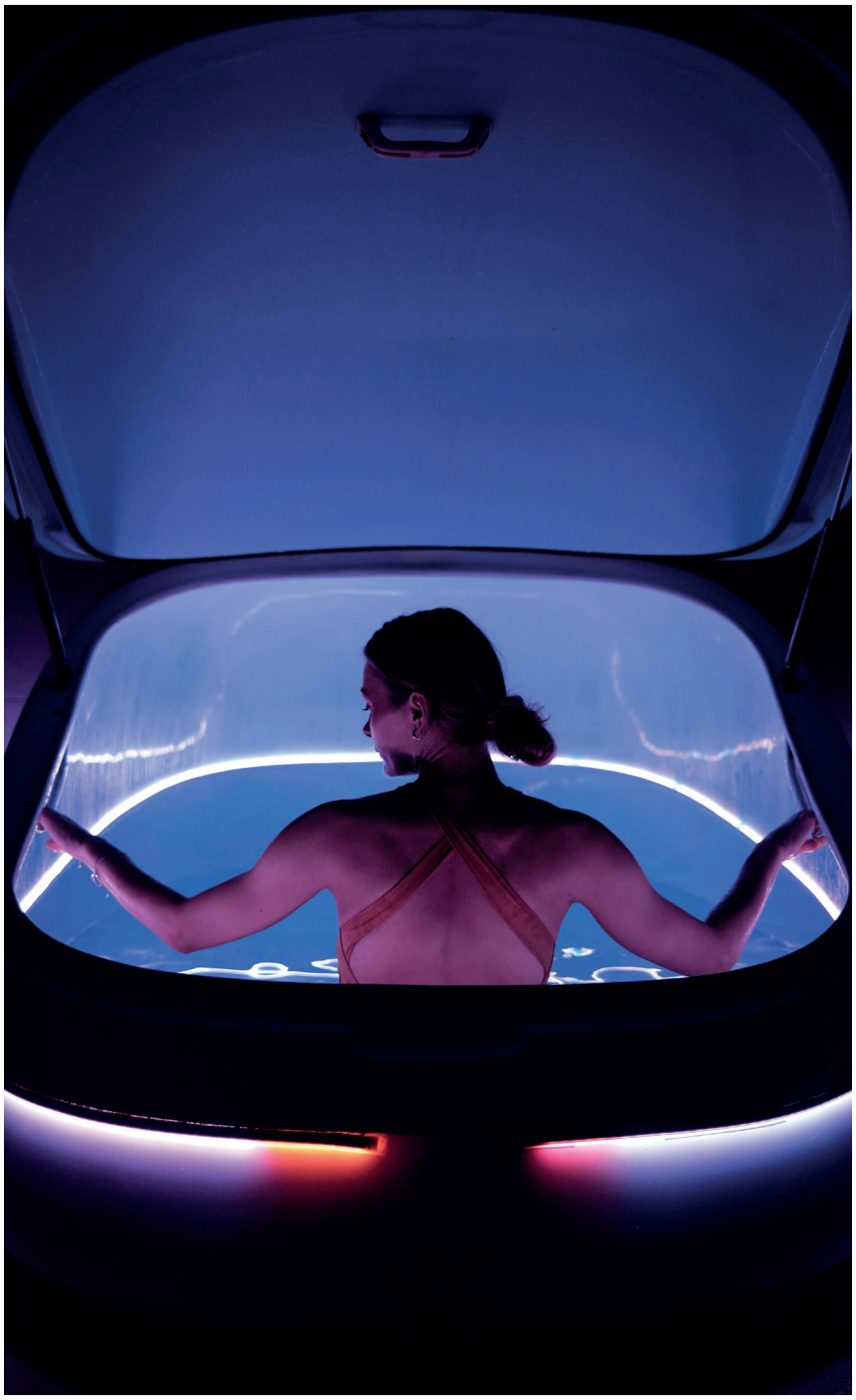
That visibility changes the experience. A massage may leave a guest feeling lighter without requiring them to understand exactly why. A recovery protocol arrives with settings, timings and terminology: resilience, circulation, recovery, performance. Even before the evidence for individual treatments is considered, the language gives leisure a sense of productivity.

This is part of the attraction at places such as Six Senses London, where the Biohack Recovery Lounge sits within an otherwise recognisably luxurious wellness environment. The marble, robes and calm service have not disappeared. They now share the room with equipment more readily associated with sports science. The indulgence lies partly in the idea that even an hour of rest can be put to work.

When the Drip Becomes the Date

There was a time when being connected to an intravenous drip was a reliable sign that the evening had gone badly. In parts of the luxury-wellness world, it may now be the plan. At Remedy Place in New York, friends can watch a film while receiving IV therapy, turning an unmistakably medical-looking ritual into something surprisingly close to a social engagement.

The scene captures how far the category has travelled. An arm is prepared, a line inserted, a drink placed within reach and a screen switched on. Around it sits the atmosphere of a private club rather than a clinic. Elsewhere in the same world are cold plunges, red-light treatments, hyperbaric chambers and compression systems, all presented as activities that can be done with company rather than endured alone.



That matters commercially because wellness begins competing with different uses of leisure time. Dinner gives people a reason to meet. So does a bar, a film or a members' club. If recovery treatments can provide the same social occasion, self-optimisation becomes more than personal maintenance. It becomes something to do together - a night out with considerably more equipment.

Leave With More Than a Feeling

The next room is quieter. Here, the luxury is not the machine around the body but the numbers produced by it. Blood markers, heart-rate variability, sleep data and metabolic measurements promise to turn the vague question of "How do I feel?" into something that appears more precise.

Lanserhof has built much of its proposition around this shift, combining the rituals of a high-end retreat with diagnostics and measurements that would once have belonged more comfortably in a medical setting. Six Senses London likewise incorporates biomarker analysis into its wellness offer. The surroundings soften the clinical language, but the appeal of the numbers remains: they suggest that the experience has been designed for this particular body rather than for a generic guest.

For luxury, that is a familiar instinct expressed in a new way. Bespoke tailoring begins with measurements. Private service begins with knowing preferences. Biohacking applies the same logic to physiology. The personalised object becomes a personalised protocol, while a sleep score or blood result offers something oddly satisfying to take home: evidence that the body has been paid attention to.





The Limits of the Laboratory

The difficulty is that the white coat, the needle and the blinking screen can make very different treatments look equally authoritative. They are not. Some technologies have established medical uses or encouraging evidence in specific settings; others carry much broader wellness claims than the research currently supports. IV vitamin therapy for healthy people, for example, remains far less convincingly evidenced than its polished surroundings might suggest.

That makes the aesthetic of science commercially powerful but potentially misleading. A cryotherapy chamber looks purposeful. A bag of intravenous fluid looks medical. A dashboard looks objective. Yet appearance cannot settle questions of efficacy, and the more wellness borrows the language and equipment of medicine, the more reasonable it becomes to expect qualified practitioners, careful claims and clear distinctions between proven use and attractive possibility.

The fascination of biohacking leisure lies precisely in that tension. The massage table still offers pleasure without demanding proof. The new wellness suite offers something more ambitious: the possibility that leisure can be productive, personal and measurable. That promise will remain attractive even as individual treatments are scrutinised. What has changed is the aspiration. The affluent body is no longer merely something to pamper on holiday; increasingly, it is treated as a luxury project - measured, adjusted and sent home with the hope that relaxation has achieved more than rest.

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