

Newspaper



Vitrine queen

A new book and exhibition celebrates the window dressing of Leïla Menchari

In 1961, a young Leïla Menchari was plucked from the École des Beaux-Arts to work in the window display department of Hermès. By 1978, she had taken charge of the house's Paris windows, a role she kept until 2013. The 13 vitrines of the flagship at 24 rue du Faubourg Saint-Honoré were her stage, including the corner spot with its enormous double-aspect windows (pictured is a window from summer 1981, entitled *La Vague de Marbre*). With the help of artists, sculptors, painters, weavers, stonemasons and glassblowers, she drew her dreams and produced scenes, each one more fantastical than the last. Hermès' artistic director Pierre-Alexis Dumas credits Menchari with being one of the world's great storytellers, and her long career is celebrated this month in a new book *Leïla Menchari, The Queen of Enchantment*, published by Actes Sud and Hermès, and an exhibition at the Grand Palais in Paris. *'Hermès à Tire-d'Aile, Les Mondes de Leïla Menchari'* runs from 8 November-3 December, grandpalais.fr



■ BORN AGAIN

When French jewellery designer Elie Top was presented with a broken bracelet by a friend, he knew at first glance what the unusual piece was: an original chalcedony and pearl cuff by Suzanne Belperron, one of the most influential jewellery designers of the 20th century. She rose to fame in the 1930s, and her pieces were coveted by the international smart set of the time. Dorothy 'Babe' Paley is seen in a 1936 drawing by Henri Matisse wearing a Belperron bangle. 'As a designer, her style was bold, modern and radical,' says Top of Belperron's appeal. Brussels gallery owner Caroline Van Hoek saw the broken bracelet and commissioned Top to rework it. He didn't alter the frame, but highlighted the powerful lines of the faceted chalcedony with threads of white gold and diamonds. Available at Caroline Van Hoek, Brussels, carolinevanhoek.be



■ ALPINE LINES

Visitors to the village of Rossa in the Swiss Alps are coming face-to-face with a shocking pink-and-green-striped structure, an architecture/sculpture hybrid by Swiss practice Davide Macullo Architects and French artist Daniel Buren. While alien to its context in the scenic Calanca Valley, the building, named Swisshouse Rossa, is a simple reinvention of the house archetype. Constructed using traditional alpine building materials, the two-level structure is made entirely of wood

with a reinforced concrete basement, while Buren's bold stripes are designed to give a feeling of comfort to those who reside within. The conceptual artist is known for changing perspectives of the built environment, previously injecting his colourful vision into Le Corbusier's Cité Radieuse in Marseille and Frank Gehry's Fondation Louis Vuitton in Paris. Now, Buren and Macullo have created their own work of public art and a modern fairytale in the mountains. danielburen.com; macullo.com