

# Wallpaper\*

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## Pleasure principle

Smart Art for your eyes only

### Muse house

A well-fed writer's retreat

### First class

Join the freshmen at the Wallpaper\* University

### Changing rooms

Is the boutique hotel a bust?

### Torch bearers

The best of Brazil

+

The office apartment  
Vik Muniz's Romeo & Juliet  
Thoroughbred tailoring

## Muscle mass

Inside the temple to Tom of Finland



ARTIST ANDREA MAACK'S FRAGRANCE, COAL, WITH HER ACCOMPANYING ARTWORK. COAL, £85, FROM ROULLIER WHITE, WWW.ROULLIERWHITE.COM

OLFACTIVE STUDIO'S LUMIÈRE BLANCHE, INSPIRED BY MASSIMO VITALI'S PHOTOGRAPH (BACK RIGHT), FROM THE BOOK MASSIMO VITALI: NATURAL HABITATS (STEIDL); AND CHAMBRE NOIRE, INSPIRED BY CLÉMENCE RENÉ-BAZIN'S PHOTOGRAPH (FRONT RIGHT). £110 EACH, FROM ROULLIER WHITE, AS BEFORE

SWEDISH BRAND AGONIST'S BLACK AMBER, RESTING ON SKETCHES FOR THE BOTTLE DESIGN BY SWEDISH GLASS ARTIST ÅSA JUNGNELIUS. £880, FROM AVERY PERFUME GALLERY, WWW.AVERYPERFUME GALLERY.COM



## Artists' impressions

As art inspires a new generation of fragrances, we're all taking notes

In 1921 perfumer Ernest Beaux made a groundbreaking scent for Coco Chanel and, with Chanel No.5, the fashion fragrance was born. Aromatic signatures from Charles Frederick Worth, Jean Patou, Rochas, Schiaparelli, Dior and Balmain followed. For decades, you could have been forgiven for thinking there were no fragrances other than those commissioned by couture houses and crafted by perfumers in Grasse to portray, in the language of scent, each house's archetypal customer. This genre still dominates. In 2013 Christian Dior's J'adore was the best-selling fragrance in France, while Coco Mademoiselle by Chanel took top spot in the US. But in terms of market growth, designer fragrances are being outperformed by niche lines (market analysts NPD Group reported 7 per cent growth for the former, and 19 per cent for the latter in 2012). And scents boasting some kind of creative input from the art world are a key part of this growth.

'Perfume is being recognised more and more as an art form,' says Clorinda di Tommaso of Intertrade, a leader in the niche sector. 'Perfumers and creators

are working closely together on briefs that are inspired by emotions, feelings and art – not just a target market.'

The debate as to whether a perfume is a practice of equal measure to a painting or a photograph rumbles on. Francis Kurkdjian, though, an industry stalwart who is celebrating 20 years of creating scents, seems clear. 'Perfume is not art,' he says. 'The act is similar to art, but a perfume must sell. As an artist I can be disruptive; as a perfumer I can't.' However, Kurkdjian was one of the first perfumers to work closely with the art world, filling a room at the Grand Palais with scented bubbles, scenting fountains at Versailles, and most recently perfuming wax nails for an installation by Syrian-born artist Hratch Arbach for the Paris Nuit Blanche event. Maison Kurkdjian's new scents for men and women, Pluriel, launched with a talk by Karine Giannamore, an art curator with experience at the Louvre and MoMA, on what makes a 'classic'.

Even fashion houses have accepted art's pulling power. Comme des Garçons teamed up earlier this year with artist Tracey Emin and London's Serpentine >>