

FACE THE FUTURE

Ready-for-anything
fashion made for
unpredictable times



Women's Fashion
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Milano styles, both of which will launch next month — is that the traditional buckle hardware has been replaced with oblong patches of Velcro. McCollough and Hernandez were seeking to amplify the shoes' laid-back quality; at the same time, they added polish by choosing high-sheen Italian leather for the uppers, which are secured with bold contrast stitching reminiscent of that found on a combat boot. Once they had a finished prototype, Birkenstock spent several weeks wear-testing all the styles at its headquarters in Neustadt and Cologne, Germany, ensuring that they are as authentically orthopedic as the originals. "There's nothing tricky or unresolved about them," says McCollough. The designers hope they're also as widely appealing. "We wore Birkenstocks with our Stüssy T-shirts," Hernandez, who grew up in Miami, says of his childhood friends, while McCollough was familiar with the shoes from growing up around Deadheads in the Northeast.

But it was a different culture entirely — that of working women — that inspired Proenza Schouler's spring 2020 collection, which includes structured jackets, draped dresses worn with opaque tights and pants with cascading folds. Though most of the runway models wore heels on their feet, some carried pairs of Proenza Schouler x Birkenstock sandals in their hands, conjuring a recognizable image — of a woman so obviously getting out of town after work that she draws envious stares on the morning train. — Lizzie Feidelson

MINI MARKET

Shell Jewelry



Clockwise from top right: Ulla Johnson x Grainne Morton necklace, \$1,725, (212) 965-0144. Balenciaga earrings, \$850, (212) 206-0872. Dezzo by Sara Beltrán ring, \$3,500, (917) 530-6944. Prada necklace, \$1,100, prada.com. Isabel Marant bracelet, \$130, isabelmarant.com.



A Kalesma bedroom with furniture by local craftspeople and a rug by the Spanish designer Nani Marquina.

RESTFUL RETREAT

COME NIGHTFALL, Mykonos, Greece, thumps with disco beats emanating from the megaclubs scattered across the island. But all is peaceful at Kalesma, a forthcoming hotel that sits on a jasmine-scented hilltop above the beaches of Ornos Bay. The generations-old family property has been transformed

into 25 suites and two stand-alone villas, all of which come with private pools and sea views and are decorated in a palette of earthy browns, grays and taupes that complement the polished stone floors. "Kalesma means 'to invite,'" says Aby Saltiel, a restaurateur and the hotel's Thessaloniki-born co-owner.

With this new project, Saltiel was looking to marry modernity — there are Brutalist couches designed by Rick Owens and horsehair-wrapped sconces by the design studio Apparatus — with elements of traditional Mykonos hospitality. The lobby is outfitted with a brick oven in which loaves of a crusty bread called horiatiko psomi will be baked daily, and Pere Ubu, the hotel restaurant, will serve Cycladic specialties, with cheese and fish sourced from neighboring islands including Delos and Naxos. You can almost imagine it's the 1950s, when local fishermen would welcome summer tourists into their homes. — Iva Dixit

THE SHAPE OF THINGS

On the runways, dramatic silhouettes are both a comment on and an antidote to the world around them.

IN FASHION, AS in politics, extreme is the posture of the moment. This spring, a new group of young designers, mostly from the British Isles, who have come of age in destabilizing times, have built their collections around declarative, visionary shapes that jettison old ideas about symmetry and balance. Consider the voluminous dresses of Richard Malone, the Irish designer committed to sustainable sourcing and limited production; his red, blue and green confections, made of jersey regenerated from fishing nets and plastic bottles, billowed out from diagonal seams, spilling across the runway in an evocation of rising seas and melting glaciers. Then there's the work of the York, England-based Matty Bovan, whose Hope and Fear collection featured unnerving sculptural forms — like oversize collars and inverted hoop skirts that alluded to dystopian courtiers — swathed in nostalgic Liberty fabrics that didn't so much conform to the body as they did create a protective shield sitting loosely around it.

On the other end of the spectrum were the second-skin cuts and military-inspired lingerie of Charlotte Knowles's Venom collection, the very name suggesting a kind of biting feminist armor, at once defensive and defiant.

From top: spring runway looks by Richard Quinn, Richard Malone, Matty Bovan and Puppets and Puppets.

Meanwhile, Richard Quinn imbued hyper-feminine tropes with gothic eeriness — extravagant bows, exaggerated A-lines, giant puff sleeves — as if issuing a warning about the perils of fantasy. And the



CLOCKWISE FROM TOP: VANGELIS PATERAKIS; FIRSTVIEW (3); DAN AND CORINA LECCA; COURTESY OF PUPPETS AND PUPPETS; WEICHA HUANG (5)