



"God probably does not need [the bees] help, and the King has left the scene," declares a besuited Pruvost the next evening, in a speech addressing guests assembled in the extravagantly painted rococo interior of the Musée des Archives Nationales. Somewhere in the labyrinthine library below, among 380km worth of documents, are orders and receipts that reinforce Trudon's history and helped them to reconstitute it.

"Trudon is proud to sponsor an exhibition [*Louis XVI, Marie Antoinette and the Revolution: the Royal family at the Tuileries (1789-1792)*] that ties into our rich history, the fact that our manufacturer supplied candles to the last three kings of France and their families."

Its new (floral, fruity) Tuileries collection was inspired, he says, by Trudon's partnership with the museum and, in particular, by the exhibition's samples of fabrics worn by the queen.

A round of applause and we decamp to a chandeliered ante room, where four contemporary ballet dancers wearing periwigs and doublets, tight bodices and pannier skirts, perform an outré dance routine on a wooden floor scattered with roses, their vibe both traditional and contemporary.

Rules decree there are no lit candles. But on a mantelpiece strewn with trailing jasmine, wax busts of Louis XIV and Marie Antoinette are watching. **L&L**

Trudon is synonymous with handmade craftsmanship, top, including painting gold foil on a cameo of Napoleon, above.



Need to know

Exhibition *Louis XVI, Marie Antoinette and the Revolution: the Royal family at the Tuileries (1789-1792)* is showing until July 3, and again from August 30 to November 6, at the Musée des Archives Nationales in Paris.

Trudon For more about the company and its products, see trudon.com.au

awkwardly while you're seated. A blazer will also come in handy if you're wearing a mike, providing a lapel to clip it to.

This is one reason Sae-Yang tends to steer clear of dresses when presenting – skirts or trousers with pockets offer an easy spot to put a microphone pack. A dress with no waist band or pockets can make finding a spot to pin a microphone difficult, and you don't want that last-minute panic.

Dresses and short skirts can pose challenges if you're seated, but that doesn't mean midi skirts are out, adds Sae-Yang.

"If you're a woman and you're not into wearing suits, it's really all about beautiful textures, muted tones and great silhouettes. Opt for a beautiful cashmere jumper as we head into winter now with a great A-line skirt and boots."

Sydney label Jac + Jack has chic jumpers. Pair its Lott mohair wool sweater in bergamot with an A-line or slip skirt for a relaxed, comfortable look.

And don't forget posture. Put your shoulders back, breathe in deeply and remember – you have 100 per cent got this. **L&L**

LUCY DEAN

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DESIGN ARCHITECTURE

Wraps off Melbourne's 'shrine to eternity'

Pritzker laureate Tadao Ando reveals the design for his Australian debut to **Stephen Todd**.

Tadao Ando remembers growing up in a dark house with small windows, grateful for "whatever small amount of light we received".

"Entering my room, I would often cup my hands to fill them with light," recalls the architect, now 82, who has made a career out of shaping daylight and shadow to form some of the most remarkable buildings of the past half-century.

Buildings like the aptly named Church of the Light in the small town of Ibaraki, about 25 kilometres outside his home city of Osaka; a rectangular concrete box incised with a crucifix slit into the southern end, allowing sunlight to illuminate the space like an annunciation.

Or the complex of semi-buried geometric volumes that make up the Chichu Art Museum on the island of Naoshima on Japan's Seto Inland Sea, the rigorous composition of the Pulitzer Arts Foundation in St Louis, Missouri, or the robust reconfiguration of the Bourse de Commerce in Paris.

Opened in 2021, the Bourse de Commerce houses part of the contemporary art collection of luxe czar François Pinault, whose company Kering owns fashion houses including Balenciaga, Yves Saint Laurent and Gucci. (The rest of Pinault's art collection is in Venice, housed in the Ando-designed Punta della Dogana and his restored Palazzo Grassi, completed respectively in 2009 and 2013.)

Regardless of scale, Ando's projects around the world involve this elemental "cupping" of daylight; his much envied but never rivalled ability to channel luminosity through a paradoxically delicate interplay of solid and void.

"Without shadow, you cannot appreciate light," he points out, noting these are the "essential elements" in his buildings.

Ando's signature material is a luscious, silky-to-the-touch, off-form concrete. "It has a tactile beauty that provides the perfect backdrop for our imagination," he says. "I like its handmade quality and its subtle variations of colour and texture."

Ando was speaking exclusively with *Life & Leisure* to discuss his next building, his first ever in Australia: the 10th annual MPavilion, set to open in Melbourne's Queen Victoria Gardens in November.

A concrete enclosure around an elevated aluminium canopy, the structure is at once shelter and sculpture, a locus and focal point for the five months of free public programming that will take place within and around it. The internal ground plane is part platform, part pond: a place of literal and figurative reflection.

It is, says Ando, "a space that is in harmony with nature. It frames, mirrors and invites nature in."

Long horizontal openings the length of the north and south walls frame views of the park and downtown Melbourne and invite light and breezes into the space, he says, while the reflecting pool inside mirrors the pavilion's large circular canopy, "as well as the sky, city skyline and the park's trees".

The design, says the architect, stems from a desire to create a "sense of eternity" within its setting. "Eternal, not in material or structure, but in the memory of a landscape that will continue to live in people's hearts."

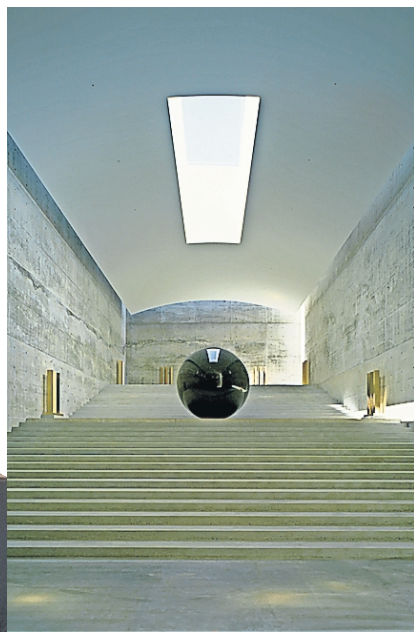
Naomi Milgrom, businesswoman, philanthropist and the force behind the foundation that commissions and programs the MPavilions (and gifts them to the City of Melbourne at the end of their summer tenure) says she is "proud" to be able to bring Ando's work to an Australian audience.

"That an architect of Ando's stature, and one in such demand all over the world, would accept a modest commission with such heartfelt enthusiasm, I think this reflects his desire to design a free public space based on sparking debate and creativity."

Tadao Ando was born two minutes after his identical twin brother on September 13, 1941 – less than two months before Japan's



Tadao Ando and Naomi Milgrom, below. His MPavilion 10, rendered above, will be on show in Melbourne's Queen Victoria Gardens. Right: Chichu Art Museum interior. PHOTOS: COURTESY TADAO ANDO ASSOCIATES



attack on Pearl Harbour that precipitated America's entry into World War II and the bombing of Hiroshima. His parents entrusted him to his grandmother, keeping his twin – , now a successful businessman – under their own care.

In post-war Japan, career opportunities were limited, and a teenaged Ando decided to become a professional boxer, a job with the added benefit of travel – across Japan and internationally. Around the same time, he discovered a monograph on the work of modernist maverick Le Corbusier in a secondhand bookstore – "too expensive to buy right away", so he saved his money.

Tadao Ando had seen the light.

While never submitting to formal training (he had neither patience nor finances for that) Ando would devote his life

The site is important as my work is a dialogue between architecture and nature.

Tadao Ando

to designing shelters for humans that do double time as respite for the spirit.

"Boxing and architecture share the same mentality," is his assessment today. "Boxing requires the courage to take risks, as does architecture. Similarly, each requires self-reliance and a willingness to do what is necessary to win the match or realise what needs to be built."

He considers one of his first commissions, a tiny row house in a working-class area of Osaka, an early "combat test" that would form the basis of his architectural strategy for the decades to come. Evenly divided into two, two-storey cubes surrounding an open-air courtyard of the same dimensions, of fortress and field, through which sunlight pierces, changing the feel of the internal topography throughout the day.

Sean Godsell, the award-winning Melbourne architect who is working with

Ando to bring the vision of MPavilion 10 to life, reckons Azuma House is "a perfect balance of simplicity and complexity" – the de facto motto, I'd suggest, of Ando's practice.

Godsell was commissioned by Milgrom to design the first MPavilion in 2014 – so he and Ando effectively bookend a decade of innovation that has seen architects of global renown design temporary pavilions for the same verdant stretch of lawn in the gardens just to the south of the Yarra River from Federation Square. They include Spain's Carme Pinós, India's Bijoy Jain, Rem Koolhaas and David Gianotten of OMA (Rotterdam) as well as Glenn Murcutt, Australia's only Pritzker laureate.

"The site is vitally important as my work is a dialogue between architecture and nature," says Ando. "Architecture must always be an act that stimulates the existing environment and presents society with new questions. I think Naomi Milgrom understands this."

Milgrom, whose company ARJ Group Holdings owns women's clothing retailers Sportsgirl, Sussan and Suzanne Grae, recalls first becoming aware of Ando's work in the 1980s "as part of the new wave of Japanese design" that included fashion designers Rei Kawakubo of Comme des Garçons, Issey Miyake and Yohji Yamamoto. As a group, they "had such an indelible impact" on her.

She first experienced Ando's work at the 2009 Venice Biennale. (Milgrom, who is an avid collector of contemporary art, was appointed commissioner of the Australian Pavilion at the 2017 Venice Biennale, taking the work of artist Tracey Moffatt to the world.)

"Ando created the most amazing space for art. The scale of the gallery spaces, respect for the building's history, use of materials and restrained beauty make it my first stop whenever I'm in Venice."

This inspired her to visit Naoshima – aka "the Art Island" – in Japan's Inland Seto Sea, where over the past 30 years Ando has been commissioned to design seven purpose-built galleries including the Chichu, which houses site-specific art works by James Turrell and Walter De Maria as well as three sublime paintings by Monet from his late *Water Lilies* series. **L&L**