



wanted

the

R.A.V. is here



IN MY BAG LEBRON JAMES. *Le Speedy*



IN MY BAG JUDE BELLINGHAM. *Le Speedy*



IN MY BAG FUTURE. *Le Speedy*



IN MY BAG JEREMY ALLEN WHITE. *Le Speedy*

text /
Jennifer Krug

What's IN a bag? According to LOUIS VUITTON, *it's* less mess *and* MORE MOOD

SPEEDY P9, UNPACKED

[Top left] In a yellow Speedy P9 as unmistakable as the man himself, basketball legend, Olympian, and NBA champion LeBron James keeps it practical: golf balls and tees, his signature cap, Beats earphones, an I Promise lapel pin, and shaving cream. [Middle] For English footballer Jude Bellingham, the red P9 reflects a life in motion: aviators, passport, plane ticket, official jersey, a bottle of Ombre Nomade, and a set of keys. Practical, but polished. [Right] Grammy Award-winning rapper and friend of the house Future takes a more indulgent approach. His royal-blue P9 holds a tennis racket, diamond-set gold chain, Monogram necklace, gummy sweets, and a spare pair of sneakers, suggesting a schedule that moves easily between sport and spectacle. [Above] A green P9 featuring the signature monogram is curated by Golden Globe-winning actor Jeremy Allen White and houses a newspaper, spiral-bound notebook, cap, comb, watch, charging cord, extra pair of socks, plus a set of dice. One can't help but wonder when exactly the dice might come in handy.

If the eyes are the window to the soul, a bag might be a window into a life. For most of us, that means an excavation of crumpled receipts, loose change, and the occasional lipstick mishap we'd rather keep hidden.

Louis Vuitton leans into that curiosity with its latest "In My Bag" campaign, inviting a roster of brand ambassadors and friends of the house to unpack a (carefully edited) version of their daily essentials.

Through a series of still-life photographs and videos, the campaign reimagines the Speedy P9 at its best: full and well-loved. A contemporary reworking of the legendary Speedy, first introduced in the 1930s, the P9 was unveiled by men's creative director Pharrell Williams ahead of his Spring/Summer 2024 debut.

Named after Paris's Pont Neuf ("P" for *pont* and "9" for *neuf*), where the runway show was staged, the P9 is a nod to craftsmanship, savoir-faire, and the brand's origins as a trunk maker in the early 1800s. Crafted from double-tanned, drum-milled calfskin and assembled by hand using customised tools, it balances softness with durability.

The campaign replaces everyday clutter with something more intentional, where each bag becomes a portrait. Edited, yes, but still revealing.

Photographed by Thomas Lagrange, the campaign is a reminder that our bags offer a glimpse into who we are, so they might as well be good ones. eu.louisvuitton.com

IMAGES THOMAS LAGRANGE COURTESY OF LOUIS VUITTON





By the time we arrive in Jaipur, my senses are firing on overtime. I expected India to be vast, intense, and overwhelming, but the scale of the place and the great swell of people are still staggering. And now it's Holi, the festival of colours, spring, and the triumph of good over evil. The streets are laden with tremendous open-mouthed sacks of naturally coloured powders made of neem, turmeric, kumkum, and any number of herbs that, according to Ayurveda, are really good for you. This must explain why everyone is drenched in violent

shades of magenta pink, yellow, green, and blue — and fully intends to share the health effects with us through generous applications delivered by hand.

The scene on the streets, set against the sublime pink hue of the city, is astonishing, and as we make our way to Jantar Mantar, the 18th-century astronomical observatory built by Maharaja Sawai Jai Singh II — a passionate stargazer and mathematically minded monarch — I am not surprised to find that the instruments inside this garden

of science are built on a gigantic scale. They dwarf the humans, as if to put us in our minuscule place in the context of the vast, marvellous universe out there. Also, we are now indistinguishable from the colourful crowds we have just braved.

Up at the Amber Fort, yet another gargantuan full-scale architectural production that puts the *Game of Thrones* VFX to shame, a small temple at the gates is given over to dancing in a shower of colours. Elephants take starstruck tourists for rides perched on highly embellished howdahs, adding to the delights of mirrored great halls and rooms upon rooms unfolding and collapsing into each other like a Mughal kaleidoscope built of red sandstone, coloured glass, and extreme whimsy.

Villa Palladio Jaipur is of such a piece with this pink city that I can barely believe it exists, despite the inarguable fact that I am very much in it. The Villa opened its glorious doors in September 2022 and sprang fully formed, like an oneiric Rococo confection that meets a Rajasthan mahal illusion, from the minds of Italian entrepreneur Barbara Miolini and Dutch designer Marie-Anne Oudejans.

The full effect of this vibrating red mahal is joy. Imagine you have taken up residence in a jewel box, or find yourself in a parallel universe where the Queen of Hearts and Marie Antoinette have decided that life is much more to their liking in Jaipur and have established themselves in a folly designed to elicit only happiness. The footmen have escaped from that hotel in Budapest and are now to be found in turbans and floral block-print uniforms, subtly making all your wishes manifest. The bedrooms reinforce the princess vibes on steroids, while, happily, the nine rooms offer a private sanctuary from the sensory overwhelm outside.

Poolside, a sweet pavilion dispenses cocktails as a full moon rises over the palm trees, and in the stables, a foal with the corkscrew ears of its great sires — the majestic desert-bred Marwari, ancient steeds to Rajasthan warriors — is taking its first fresh steps into life. Pinch me, I must be dreaming. villa-palladio-jaipur.com/en/

text /
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INTO THE PINK



IMAGES: ATUL PRATAP CHAUHAN