

K E R I N G



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KERING - LUXE



BUSINESS

Curtain Rises on Milan Fashion Week As Industry Grapples With Change

- Rarely has there been such a whirlwind of executive and designer changes at several major international brands, as companies seek to find their footing amid global social and economic uncertainties, curbed luxury spending in China and U.S. tariffs looming.

BY LUISA ZARGANI

MILAN – Change.

That is likely one of the most appropriate words to describe the current state of the fashion industry. One also could say “upheaval,” “transformation” and “re-calibration.”

Rarely has there been such a whirlwind of executive and designer shifts at major international brands, as companies seek their footing in a scenario that sees global social and economic uncertainties, curbed luxury spending in China and U.S. tariffs looming.

The curtain rises Tuesday on Milan Fashion Week, running until March 3, and change will be evident from the get-go. Gucci will kick off the schedule despite the exit of creative director Sabato De Sarno earlier this month – and there is no confirmation of a successor.

Lorenzo Serafini will unveil his first collection for Alberta Ferretti, just as parent company Aeffe goes through a reorganization of its brands and structure, de facto closing the younger Philosophy by Lorenzo Serafini label.

Jil Sander the following day will hold its show under the watch of new chief executive officer Serge Brunschwig, and sources say this will be the last collection to be designed by Luke and Lucie Meier. As reported by WWD, the successor is said to be Simone Bellotti, currently creative director of Bally, which is going through its own changes, having been acquired in August by an affiliate of Regent and now helmed by Ennio Fontana, after the exit of CEO Nicolas Giroto.

Following the exit of John Galiano, Glenn Martens was named creative director of Maison Margiela at the end of last month, and he will continue to design Diesel, which will show its fall collection on Wednesday.

Missoni, which will unveil its first collection by Alberto Caliri, is one of the

brands, along with Etro and Versace, that is reportedly being shopped around. More changes could take place at Versace, eyed by the likes of Prada Group and Marco Bizzarri's investment funds, as Donatella Versace's contract is said to expire in February – although sources indicate that, given the right conditions, she would be willing to stay on.

Prada Group is on a roll, posting a 15 percent sales increase to 3.83 billion euros in the first nine months last year, with revenues soaring 97 percent at Miu Miu, where Silvia Onofri is joining as CEO from Napapijri. She succeeded Benedetta Petruzzo, who moved to Christian Dior as managing director last October. The Italian fashion group will report its year-end results on March 4.

Earlier this month, Salvatore Ferragamo revealed it was parting ways with CEO Marco Gobetti effective March 6. While the Florence-based luxury company has set in motion a process to select a successor, chairman Leonardo Ferragamo will assume executive powers, supported by a transitional chairman advisory committee composed of James Ferragamo, chief transformation and sustainability officer; former chief financial officer Ernesto Greco, and former CEO Michele Norsa, who will take on the role of special chairman adviser.

Sources also speculate about the future of creative director Maximilian Davis, who Gobetti appointed in March 2022. The expected turnaround of the company has not taken place yet, and revenues in the 12 months ended Dec. 31 slipped 10.5 percent in 2024 to 1.04 billion euros. Declines were led by the Asia Pacific market, key for the group, which slid 19.7 percent to 291.4 million euros.

Reflecting the uncertainties of the industry, a number of brands are skipping holding a show this season, some presenting



their collection via a look book. Names missing from the schedule for different reasons range from GCDS and Del Core to Aspesi, Stella Jean, Furla and Calcaterra.

Italy's Camera della Moda's projections forecast 2024 sales of the fashion and connected industries (including textiles, clothing, leather goods, footwear, jewelry, eyewear and cosmetics) to be down 5.3 percent to 96 billion euros compared to 2023. Exports are expected to grow only 2.5 percent to 91 billion euros versus 2023, while previous projections pegged the increase at 5.5 percent.

According to the National Institute of Statistics (ISTAT), the country's GDP is expected to grow by 0.5 percent in 2024 and 0.8 percent in 2025. This year, despite the positive impact of the measures under the National Recovery and Resilience Plan (PNRR), and lower interest rates, investment growth is expected to be zero, said ISTAT.

Labor market improvements are expected to contribute to a sharp reduction in the unemployment rate in 2024, falling to 6.5 percent from a rate of 7.5 percent in 2023, followed by a further slight decrease in 2025, pegged at 6.2 percent. Fashion's associations have been urging the government to acknowledge the challenges several production districts are facing and to help secure long-term structural interventions to the industry, which is at risk of losing craftsmanship and jobs, and gain easier access to credit to facilitate investments.

Data provided by the Confindustria Accessori Moda association states that in the first nine months of 2024, the request from the leather goods supply chain for the state-funded wage support redundancy fund climbed 139.4 percent compared with the same period in 2023.

But even amid the turmoil, 2025 is also a year of major celebrations for several leading brands, from Fendi's centenary to K-Way's 60th anniversary, Giorgio Armani's 50th and 30 years of Dsquared2.

"When I started, 50 years ago, I would never have imagined reaching such an important milestone," Armani told WWD. "It's not always been easy, and there have been obstacles and difficult moments, starting with the passing of my partner Sergio Galeotti, with whom I founded the company."

The designer acknowledged the alternating cycles of fashion, "initially close to my style, then moving away, to finally return close again. I willfully pursued my path, staying true to my vision, even when it would have been easier to follow other avenues. Today I can say I am proud of what I have built and of the determination

with which I did it, always looking at reality through my own filter."

Celebrations will begin in September, with events and initiatives planned in Milan, Armani said. The year also marks the 20th anniversary of the designer's Privé couture line, the 25th anniversary of Armani/Casa and the first decade of his exhibition space Armani/Silos.

In addition to showing both the Giorgio and Emporio Armani women's and men's collections in Milan, the company is planning an event at Armani/Silos during the furniture and design trade show Salone del Mobile in April.

Given the slowdown in China, the U.S. has been representing a welcome pocket of growth for several groups, from OTB and Moncler to Prada, as has the Middle East. ►

Brunello Cucinelli saw sales in the Americas last year climb 17.8 percent to 476.5 million euros, accounting for 37.3 percent of the total.

"The growth in North America reaffirms and certifies the great potential we still see in this region, where the search for exclusivity, uniqueness and to 'dress up' in special garments is not new but is increasingly desired by a growing number of customers," said Cucinelli, commenting on year-end results, also downplaying the specter of tariffs.

Cucinelli has confirmed earlier forecasts of revenue growth of around 10 percent in both 2025 and 2026, with the intention of doubling 2023 turnover by 2030. Preliminary 2024 revenues totaled 1.28 billion euros, a 12.2 percent increase on 2023.

Sergio Azzolari, CEO of Roberto Cavalli, touted a 30 percent like-for-like gain in sales last year and he expects 2025 to be "a further year of consolidation and growth." The company just opened a store at Beverly Center in Los Angeles, and will inaugurate its first boutique in Dubai at the Dubai Mall in the next few months, "strengthening our presence in strategic markets such as the Middle East and North Africa region and the U.S., and we expect a very positive impact on the results," said Azzolari.

"We already see a strong traction in the U.S., in particular in Las Vegas and Miami, two key cities for our brand. There is a great propensity to purchase, especially by customers who seek unique and distinctive pieces," the CEO said.

Asked about the potential increase in tariffs, Azzolari said he was "not particularly worried, thanks to a short supply chain that allows us to have greater control on production and logistics."

Cavalli's designs by Fausto Puglisi have



been garnering increased attention on the red carpet thanks to Cardi B at the 2025 Grammy Awards and to Beyoncé Knowles-Carter's NFL Christmas Day Halftime Show.

Fabrizio Cardinali, CEO of Etro, admitted the company was impacted by the macro challenges that "complicated the normal business activities in different markets, starting with China." However, he touted growth in Europe, the brand's largest market, which promises further gains in 2025, he said. There also has been stable business in Japan, where Etro will open new points of sale in Tokyo's Ginza for the brand's home collection and at Seibu Ikebukuro for its men's and women's lines.

Initiatives will be held in 2025 to support business in the Americas and China, as well as in Korea, where Etro will open a new men's and women's store at the Lotte World Tower in Seoul.

Cardinali underscored the relevance of the new branded residences projects started in 2024, the first of a series located in Istanbul, reflecting the growth of the home line. At the Salone del Mobile, Etro will stage a project to mark the 40th anniversary of its signature fabric, Arnica.

Elisabetta Franchi is going through a new phase following the acquisition by Bizzarri of a 23 percent stake through his holding Nessifashion.

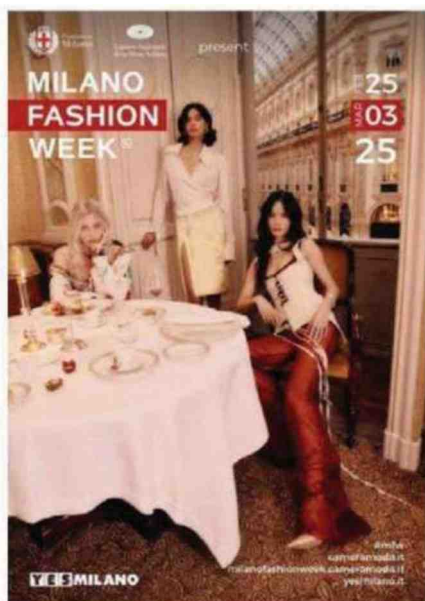
Gabriele Maggio, who joined as CEO in February last year, said the main focus in the upcoming months will be the opening of the brand's new flagship on Milan's Via Spiga – "a key strategic step." Maggio said that for Elisabetta Franchi, Milan, "as a global fashion hub, provides a prestigious platform that enhances both our image and business opportunities. Italy remains a crucial market for our growth, and this opening underscores its strategic importance in our global development plan."

In November, the brand opened its first U.S. boutique in the Bal Harbour Shops in Miami. The brand also launched with Saks Fifth Avenue with the spring 2025 collection in stores, including New York, Beverly Hills and Houston.

Maggio was upbeat about the prospects. "Our collections continue to receive strong market approval, despite the uncertain market where many luxury brands are facing challenges; we are proud to say that our performance remains above the expectations, reflecting the quality and innovation that define us."

He cited as a "big milestone," the brand's spring campaign featuring Kate Moss, "an international fashion icon, highlighting our commitment to excellence and global appeal." ■





The advertising campaign for Milan Fashion Week's February 2025 edition.





Début de la Fashion Week de Milan: derrière la fête, la crise

(AFP) -

La Fashion Week milanaise débute mardi sur fond de crise du secteur du luxe, qui va tenter avec ses collections femmes Automne/Hiver 2025-2026 de rebattre les cartes dans un marché en berne.

La grand-messe sera lancée dans l'après-midi avec Gucci, symbole de cette récession: son propriétaire, le groupe français de luxe Kering, a en effet annoncé il y a deux semaines un effondrement de son bénéfice 2024, plombé par la baisse drastique de 23% des ventes de sa marque phare, à la peine depuis plusieurs années.

Le départ de son directeur artistique Sabato de Sarno le 6 février, après seulement deux ans de service et à 20 jours du défilé, a fait l'effet d'une bombe.

"La phase de transition est terminée. On est maintenant dans une phase de redémarrage", qui "passe par une nouvelle direction artistique", a justifié le PDG du groupe Kering, François-Henri Pinault, lors de la présentation des résultats annuels aux analystes, sans dévoiler qui lui succédera.

Le bénéfice net du groupe de luxe français, qui possède également Saint Laurent et Bottega Veneta, a chuté de 62% l'an dernier à 1,13 milliard d'euros. Le chiffre d'affaires a plongé de son côté de 12% à 17,19 milliards d'euros.

- Filière en crise -

Pour le président de la Chambre nationale de la mode italienne Carlo Capasa, la Fashion Week de Milan ambitionne de "répondre à la complexité du moment auquel le secteur est confronté" à travers "la créativité, le pragmatisme et la flexibilité, qui ont toujours caractérisé le Made in Italy".

"Des actions systémiques concrètes sont nécessaires, rassemblant tous les acteurs et opérateurs dans le double sens d'innover, selon l'air du temps, et de renforcer notre chaîne d'approvisionnement unique au monde", a-t-il affirmé lors de la conférence de presse de présentation du rendez-vous milanais, en profitant pour réclamer au gouvernement des "politiques de soutien".

Au niveau mondial, seul un tiers des marques de luxe ont été en croissance en 2024, selon une analyse de janvier du cabinet de consultants Bain & Company. "Face aux incertitudes macroéconomiques et à la hausse constante des prix par les marques, les consommateurs de produits de luxe dans le monde ont réduit légèrement leurs achats".

Le secteur de la mode italienne, étendu aux lunettes, aux bijoux et à la beauté a réalisé en 2024 un chiffre d'affaires d'un peu moins de 96 milliards d'euros, en baisse de 5,3% par rapport à 2023, selon les prévisions de la Chambre nationale de la mode.

Les données du secteur du cuir, de la maroquinerie et des chaussures sont encore plus négatives: selon l'estimation de Confindustria Accessori Moda, il a enregistré un repli de 8,1% en 2024.

Les répercussions mettent les acteurs de la filière en crise, en Toscane par exemple, où se trouvent les centres de production de la maroquinerie de luxe: près de 100.000 personnes y sont actuellement au chômage technique.

- Absence de Bottega Veneta -

Le gouvernement italien a déjà mis sur la table plus de 110 millions d'euros (73,6 millions en 2024 et 36,8 en 2025) pour faire face à cette crise de l'emploi du secteur de la mode. Des aides qui n'empêchent pas certaines usines d'être à deux doigts de mettre la clef sous la porte: la marque suisse Bally, qui défile à Milan samedi a ainsi annoncé en décembre la fermeture de son site de production près de Florence.

Les syndicats sont aussitôt entrés en action pour proposer une solution alternative et utiliser les aides de l'Etat pour éviter que Bally soit la première marque qui ferme et licencie en Toscane, et les négociations sont toujours en cours.

La fête sera tout de même au rendez-vous à Milan avec près de 153 événements, dont 53 défilés, jusqu'à dimanche. Parmi les rendez-vous importants, le centenaire de la maison Fendi avec un défilé anniversaire co-ed (hommes et femmes) sous la houlette de sa directrice artistique par intérim, Silvia Venturini Fendi. La maison



canadienne DSquared fêtera ses 30 ans, tandis que Kway soufflera ses 60 bougies.

Prada, Giorgio Armani, Versace, Max Mara, Ferragamo et Dolce&Gabbana ne manqueront pas à l'appel, mais Bottega Veneta ne sera pas présent sur les podiums, repoussant à septembre le premier défilé conçu par sa nouvelle directrice artistique Louise Trotter après le départ de Matthieu Blazy pour Chanel. Les "happy few" seront conviés samedi soir à un événement au nouveau siège milanais de la maison vénitienne.

str/glr/gab/eb/jnd

Afp le 25 févr. 25 à 03 52.



Milano Fashion Week al via. «Midali, di fronte alla decadenza c'è bisogno di eccezionalità». Attesa per Gucci senza De Sarno

Torna la Milano Fashion Week dedicata alle collezioni donna per l'Autunno/Inverno 2025-26, tra debutti, addii e celebrazioni

di Maria Teresa Veneziani



Con la sfilata di Martino Midali al Museo della Scienza e della Tecnologia ha preso il via la Milano Fashion Week della donna. Cozyluxe è il titolo della collezione che, ha spiegato il designer, intreccia moda, libertà e autenticità. Le ali di Leonardo da Vinci fanno da sfondo alle «donne vere» in passerella con abiti che si trasformano e vivono in sintonia con il corpo. «Lavoro il tessuto come fosse maglia e la maglia come fosse tessuto», ricorda Midali che negli Anni 80 lanciò i pantaloni con l'elastico. Oggi però il confort non basta. «In un momento di decadenza c'è bisogno di enfatizzare, aggiungere un tocco gioioso». E allora ecco i completi spalmati d'oro da portare anche di giorno, le vestaglie di seta alternativa alla giacca sui pantaloni fluidi, i completi in tessuto cangiante jacquard creati sui vecchi telai comaschi e le maglie confezionate su quelli di Prato. Maglia e pantalone plissé total black che diventano un abito chic, i toni del marron illuminati da un filo d'oro e il burgundy. A indossare la moda inclusiva, accanto alle modelle, ci sono anche Alice Agnelli di A Gypsy in the kitchen, Roberta Donati, prima donna presidente di una squadra di Calcio maschile, Elena Salmistrato, designer e artista, Loredana Vanini, di Oneofmany, movimento per le coppie infertili. «Donne che si sono realizzate con la loro personalità e che sanno usare i capi per creare la loro moda».

In pre-apertura hanno sfilato anche i brand Maryling e Francomina, mentre ad inaugurare le presentazioni è stata Christina Crawford (ex Ied con esperienza da Dolce & Gabbana). A Palazzo Parigi ha presentato la collezione Lovie, «una moda che trascende le tendenze per abbracciare una filosofia profonda e senza tempo: l'arte del Kintsugi». Questa antica tecnica giapponese, che significa riparare con l'oro, come ha spiegato la designer, è in realtà una poetica che celebra la bellezza dell'imperfezione, «trasformando le fratture in dettagli preziosi e sublimando le cicatrici in segni di forza e unicità». Concetti, che si è capito, saranno il filo rosso delle collezioni che anticipano l'autunno inverno 2025-26.

Martedì 25 febbraio l'avvio ufficiale della Milano Fashion Week (25 febbraio – 3 marzo). In tutto 56 sfilate con un totale di 153 appuntamenti. Una settimana di celebrazioni e attese per i debutti di alcune direzioni creative, come quella di Lorenzo Serafini che prende il testimone da Alberta Ferretti e David Koma per Blumarine (giovedì 27 febbraio). Tutta l'attenzione però è per Gucci che inaugura la prima giornata della Milano Fashion Week senza Sabato De Sarno uscito dalla maison proprio alla vigilia della sfilata.

Il Made in Italy si celebra poi con importanti anniversari, tra cui quello di Fendi, che mercoledì 26 febbraio festeggia 100 anni di storia con una sfilata co-ed, seguito dai 30 anni di Dsquared2 e i 60 anni di K-Way. E a far notizia sono anche i due grandi assenti Marni e Bottega Veneta.



Protagonisti

Da **Gucci** fino a **Versace**, anche la finanza sale in passerella a Milano

La griffe di Kering sale in pedana orfana di direttore creativo, così come Fendi, mentre Bottega Veneta che ha appena accolto Louise Trotter salta il giro. La Medusa ed Etro al centro dei rumors in attesa di un acquirente. **Federica Camurati**

Due maison in cerca di autore, un grande assente e diverse transazioni ancora sul tavolo. Ma soprattutto molti, molti rumors. Quella che si apre oggi è una **Milano fashion week** piena di nodi che aspettano di essere sciolti. Ad aprire le danze questo pomeriggio sarà la collezione autunno-inverno 2025/26 di **Gucci**, orfana di direttore creativo dopo la brusca uscita di scena a inizio mese di **Sabato De Sarno**. Le proposte di questa stagione saranno firmate dall'ufficio stile. Una partenza che è stata una sorpresa per il fashion system e soprattutto per la comunità finanziaria, che nel breve termine si aspetta che questa fase di instabilità creativa porterà ulteriori incertezze alla griffe di **Kering**, lasciandola particolarmente esposta. Nell'anno del suo centenario **Fendi**, in passerella domani sera, sfilerà invece sotto la guida di **Silvia Venturini Fendi** dopo la fine della liaison con **Kim Jones** e in attesa di una prossima nomina. A saltare questo giro di sfilate sarà invece **Bottega Veneta**, che ha arruolato **Louise Trotter** dopo il passaggio a **Chanel** del designer **Matthieu Blazy**. Il suo debutto è quindi rimandato alla prossima stagione. Ma grande fermento c'è anche in ambito finanziario. Non sono stati infatti solo gli avvicendamenti creativi a far chiacchierare il settore fashion & luxury in questi ultimi mesi. Al centro dei rumors ci sono an-

che diversi dossier. Primo fra tutti, quello di **Versace**. Due le grandi incognite sulla maison della Medusa, messa in vendita tramite **Barclays** lo scorso dicembre dalla sua proprietaria americana **Capri holdings**. Chi si aggiudicherà la casa di moda fondata nel 1978 da **Gianni Versace**? Le ultime voci vogliono il gruppo **Prada** un passo avanti agli altri pretendenti, tra cui figurano **Otb-Only the brave**, come confermato a **MFF** da **Renzo Rosso nell'intervista di copertina di questo numero**, e diversi fondi. E poi, **Donatella Versace** rimarrà al timone creativo? Secondo indiscrezioni di stampa, il contratto della stilista sarebbe infatti in scadenza questo mese e sono sempre più insistenti i rumors che danno in arrivo l'ex **Miu Miu Dario Vitale**. In attesa dello show di Versace, che sfilerà venerdì sera, è stato riferito alla stampa da fonti vicine all'operazione che il gruppo Prada ha concordato quattro settimane di trattative in esclusiva con **Capri holdings** per avviare un'analisi completa dopo aver avuto accesso agli ultimi dati finanziari del marchio e valutare un'offerta, che la società di **Patrizio Bertelli** e **Miuccia Prada** starebbe formulando assieme agli advisor **Citi** e **Goldman Sachs**. Non c'è alcuna garanzia che l'analisi sfoci in un'offerta formale, è stato precisato, e anzi l'ipotesi è guardata con un certo scetticismo dalla comunità fi-



nanziaria. «In passato il management di Prada era apparso concentrato sulla crescita organica, con ancora importanti opportunità di estrarre maggiormente il forte potenziale di **Prada e Miu Miu**. Tuttavia queste indiscrezioni appaiono ora più concrete», ha dichiarato **Equita**. «Prada ha una solida posizione finanziaria netta, circa 450 milioni di cassa attesi a fine 2024, che lascia spazio per M&A. Da un lato pensiamo che, con le proprie competenze, Prada possa rafforzare il posizionamento di Versace nel lusso, sviluppare maggiormente la pelletteria ed efficientare l'operatività dei negozi. Allo stesso tempo, alla luce delle performance recenti del marchio, vediamo potenzialmente il rilancio come un processo lungo e impegnativo e che diluirebbe in parte l'equity story di crescita visibile e consistente dei marchi principali. Guardiamo quindi con prudenza a un eventuale deal». Anche **Intesa Sanpaolo** ha concordato: «Considerata la performance in calo di Versace, ci aspettiamo che il gruppo Prada affronti il potenziale accordo con molta cautela». Da diverso tempo in cerca di un acquirente risulta es-

sere anche **Etro**. Secondo quanto risulta a **MFF**, dopo aver messo precedentemente in stand-by la ricerca di un acquirente, la controllante **L Catterton** avrebbe dato mandato a **Rothschild** per cercare investitori che vogliano rilevare, totalmente o anche solo in parte, la casa di moda italiana, che sfilerà giovedì sera. Tra i potenziali compratori è circolato anche il nome di **Mayhoola for investments**, il fondo qatariño a capo di **Valentino e Balmain**. (riproduzione riservata)



Un look Versace s-s 2025

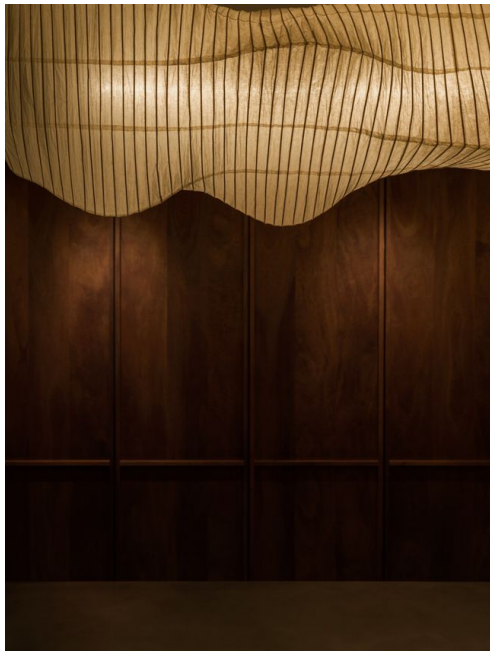


“No teriyaki, no tempura!” il sushi secondo la filosofia sacrale di Peter Park, sbarcato da Saint Laurent a Parigi

News

Nella boutique parigina della maison, quartiere Place Vendôme, ha aperto il più famoso ristorante di sushi di Los Angeles: niente menù, solo la sapienza dello chef ci guida di Elisabetta Caprotti 24 febbraio 2025 A Parigi, da Saint Laurent ha aperto Sushi Park, il più famoso ristorante giapponese di Los Angeles, così amato da Anthony Vaccarello che non ha resistito e l'ha portato a casa sua

L'universo parigino di **Saint Laurent Rive Droite** – e la sua boutique concettuale, appena riaperta tra rue Saint Honoré e rue du 29 Juillet, nel quartiere di Place Vendôme – fonde il suo stile raffinato con la cultura giapponese di **Sushi Park**, il celebre tempio del sushi di Los Angeles che da sempre è una delle destinazioni preferite da **Anthony Vaccarello** sul Sunset Boulevard. Questa iconica destinazione gastronomica californiana arriva a Parigi per offrire un'esperienza intima di cucina giapponese, magistralmente realizzata dal suo chef, **Peter Park**. Non semplicemente un ristorante, ma un'estensione dello cosmo sofisticato che ha creato in questi anni Anthony Vaccarello, direttore creativo della maison fondata 63 anni fa da Yves Saint Laurent e Pierre Bergé.



Sushi Park restaurant at the Saint Laurent Rive Droite Store on rue Saint Honore in Paris, France - Photo ©Kristen Pelou

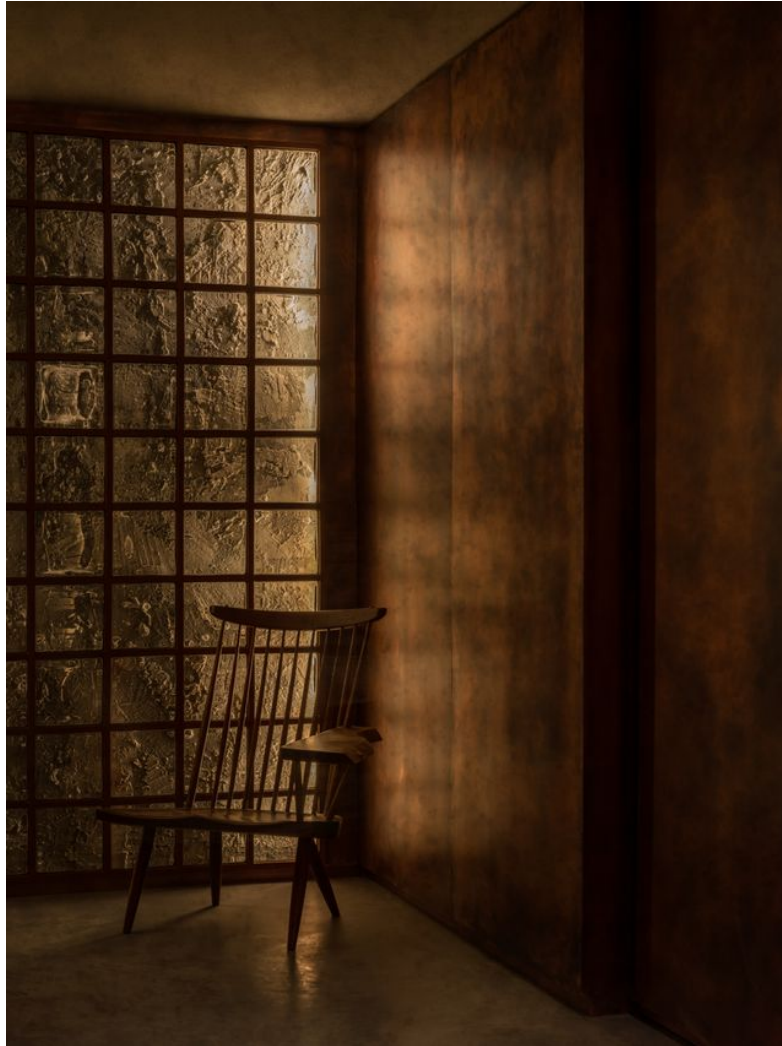
Sushi Park è un punto di riferimento per gli habitués della scena gastronomica californiana, noto per il suo **omakase** eccezionale, una degustazione che affida al maestro di sushi la scelta dei piatti, basandosi su ingredienti stagionali e sulla sua tecnica impeccabile. Il suo mantra è: “No teriyaki, no tempura! No trendy sushi! No California roll! No spicy tuna roll! Serviamo solo sushi tradizionale!”. Peter Park ha una filosofia quasi sacrale nella preparazione del cibo e il suo approccio rigoroso alla cucina giapponese ha conquistato molte celebrities hollywoodiane (Taylor Swift compresa) e il cuore di Vaccarello e della sua cerchia ristretta di amici, tanto da renderlo una tappa obbligata durante i loro soggiorni a Los Angeles e oggi, dopo una prima esperienza di popup nel 2022, sempre presso la boutique parigina) ha deciso di renderlo anche un'estensione permanente del leggendario brand.

Il sushi di Park da Saint Laurent

Il nuovo locale parigino, situato al piano inferiore della boutique **Saint Laurent Rive Droite**, riprende l'essenza intima e riservata del ristorante originale, ma con un tocco di eleganza tipicamente francese. L'ambiente, progettato con un'estetica minimalista e



raffinata, riflette l'iconico stile di Saint Laurent: linee pulite, materiali pregiati e un'atmosfera che esalta l'esperienza culinaria senza distrazioni. Il bancone in legno scuro, illuminato da luci soffuse, diventa il palcoscenico dove lo chef e la sua brigata danno vita a piccoli capolavori di sushi, ogni pezzo una sinfonia di sapori e consistenze.



Sushi Park restaurant at the Saint Laurent Rive Droite Store on rue Saint Honore in Paris, France - Photo ©Kristen PelouKristen Pelou





Sushi Park il ristorante di Saint Laurent Rive Droite Store a Parigi Kristen Pelou

La boutique rinnovata di Yves Saint Laurent a Parigi

Saint Laurent Rive Droite ha riaperto le porte della sua boutique lo scorso **13 febbraio 2025**, dopo un anno di meticolosi restauri. Questo spazio, situato al **213 rue Saint-Honoré**, (con ingresso anche da Rue du 29 Julliet), è proprio tempio della cultura contemporanea, un luogo in cui moda, arte, design e gastronomia si fondono in un'esperienza sensoriale unica.





FASHION

Bottega Veneta to Celebrate New Milan Headquarters

- Skipping a runway show this season ahead of Louise Trotter's first collection, the Italian brand will host a special addition to the global tour of Correspondences, by Soundwalk Collective and Patti Smith.

BY LUISA ZARGANI

MILAN – Veneta will not hold a runway show in Milan this season but it is nonetheless planning an event to mark the opening of its new headquarters in the city during fashion week.

Before unveiling the first collection by newly appointed creative director Louise Trotter, who joined the Italian brand at the end of January from Carven, following the departure of Matthieu Blazy for Chanel, the event on Saturday will honor Bottega Veneta's "commitment to cultural advocacy, which dates back to 1966 when the company was founded," said chief executive officer Leo Rongone in an exclusive interview.

"We feel honored and excited, this is really an extraordinary and important landmark in Milan," Rongone said.

Originally the site of the Teatro della Commedia and then the Manzoni theater, the building, which stands on Piazza San Fedele near the Duomo cathedral and the La Scala theater, was built in 1870 and was restored by Bottega Veneta, which started the works during the pandemic.

The building was renovated by Belgian architecture firm Office Kersten Geers David Van Severen.

"We really wanted to respect the spirit of the theater. It was an incredible stage for many world famous actors and actresses, including Sara Bernhardt and Eleonora Duse, and also for notable works by the likes of Luigi Pirandello and Marta Abba," Rongone explained.

Blazy staged his first runway show for the brand in the location in February 2022, while it was being renovated, but there are no plans to hold shows there going forward. "This is a unique locus of Milanese art, architecture, and culture, and is meant to be a cultural hub for both internal and external audiences," Rongone said.

He said the building's "rich cultural history was a major draw" for the brand, which established several partnerships over the decades across arts, architecture, design, dance, performance, photography and print publishing.

"By restoring and refurbishing it, our intention was to give the building a new life, honoring its unique history," the executive said.

Spaces that formerly constituted the theater foyer and underground vault rooms were transformed into an expansive showroom spanning over three floors out of the total seven. The showroom is centered around a large atrium on the ground floor, which will also serve as the building's cultural and performance space.

"We wanted to keep the central stage as it recalls the ancient foyer and atrium, but adding modern brand references and visuals also from the stores such as the oak wood that adds warmth," Rongone said.

Throughout the building, terrazzo flooring highlights traditional Italian craft and nods to the brand's roots in the Veneto region.

The building comprises offices and meeting spaces, too, and part of the Bottega Veneta team moved to Piazza San Fedele. Others remain in the headquarters in Milan's Via Ercole Marelli.

In line with parent Kering requirements, the building meets all contemporary technological standards and is on track to achieve platinum LEED energy certification, the executive said. The project maximized the use of recycled and sustainable materials and integrates high-performance energy and water-saving measures throughout the building.

During the event on Saturday, Bottega Veneta will host a special addition to the global tour of Correspondences, by Soundwalk Collective and Patti Smith.

Correspondences "is an ever-evolving

creative collaboration that combines Soundwalk Collective's field recordings from remote and resonant spaces around the globe with Patti Smith's poetic reflections," Rongone said. "Together they create a unique body of work merging sound, image, reading and film."

Based between Berlin and New York, Soundwalk Collective, founded in 2001 by Stephan Crasneanski, joined by Simone Merli in 2009, has worked with numerous artists including Nan Goldin, Jean-Luc Godard, Philip Glass, Charlotte Gainsbourg and Willem Dafoe.

Specifically for this performance, Smith will debut a new piece paying tribute to Italian architect, designer and photographer Carlo Mollino, and his last interior project, Casa Mollino in Turin.

"Mollino has long been a great source of inspiration for creatives, designers and artists including Patti Smith," Rongone said. He enthused about the apartment in Turin designed between 1960 and 1968 because it combines Mollino's interior and furniture design, photography and sculpture "reflecting his many passions

and interests," Rongone said. "For many it is the ultimate realization of Mollino's aesthetic vision. For us at Bottega Veneta, Casa Mollino represents pioneering Italian design, created in the same era as our own founding in 1966."

Rongone explained that Mollino kept the apartment project secret, exploring and developing his ideas in "a uniquely personal and expressive space – one that could almost be an interior manifestation of our signature slogan 'When your own initials are enough.'"

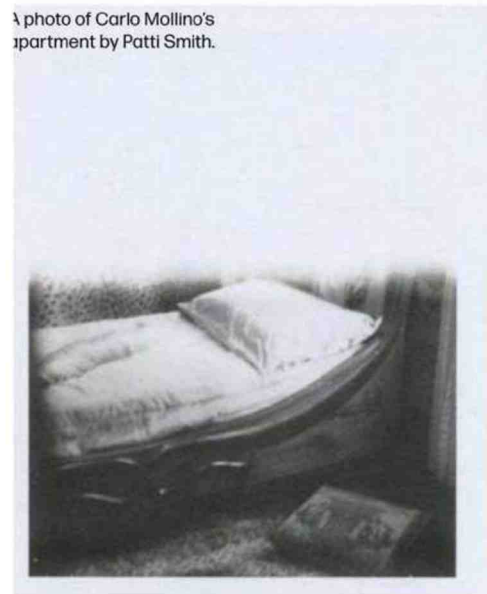
The apartment is rich in references and symbolism, including the transition and change represented by the butterfly, which is a motif that has also played a part in Bottega Veneta's design history, introduced as a print on leather in 1975.

"We decided to ask our artisans to each create one butterfly which will be exposed during the event, celebrating transition and change, bringing together these aesthetic and symbolic associations," Rongone said.



A photo of the apartment

A photo of Carlo Mollino's apartment by Patti Smith.





Exhibition

MILANO CELEBRA LA CREATIVITÀ DI BALENCIAGA

**In mostra a Palazzo Morando 25 abiti
del couturier in dialogo con altrettante
calzature realizzate ad hoc da aziende
spagnole parte dell'associazione Fice**

Fino al 2 marzo **Palazzo Morando** a Milano ospiterà la mostra «Cristóbal Balenciaga, shoes form Spain tribute», la prima monografica mai dedicata al couturier spagnolo in Italia. Un appuntamento che cade in occasione dei 130 anni dalla nascita di **Cristóbal Balenciaga** e a cui sarà possibile accedere gratuitamente e senza prenotazione. L'idea è di mettere in dialogo 25 abiti datati tra il 1939 e il 1967 con altrettante paia di scarpe realizzate in esclusiva per l'esposizione da un gruppo di aziende della **Fice-Federazione delle industrie calzaturiere spagnole**, ente che ha promosso il progetto. «Balenciaga non ha mai disegnato scarpe», spiega alla stampa il curatore **Javier Echeverría Sola**. «Abbiamo scelto di mettere in relazione la sua haute couture con la creatività del settore calzaturiero contemporaneo per mostrare i look completi come si fa oggi, sfumando così i riferimenti temporali». Gli abiti provengono sia da collezioni museali che private, tra cui spicca quella della marchesa **Sonsoles Diez de Rivera y de Icaza**, che sarà tra i relatori del programma di conferenze che accompagnerà la mostra. Le calzature, invece, sono state prodotte da 25 brand selezionati attraverso un contest, tra cui **Alohas**, **Chie Mihara** e **Pikolinos**, che hanno collaborato con artigiani spagnoli. Il percorso espositivo è stato progettato da **Elisa Ossino studio**. (riproduzione riservata)



**Un'immagine della mostra
su Cristóbal Balenciaga**

Giada Cardo

CONCURRENCE - CORPORATE



Interviste

Capasa: «Moda italiana in fermento Sta iniziando una settimana di sfide»

«Ci sono tanti cambiamenti in corso e molti brand stanno andando bene nonostante il momento complicato. Premiate creatività e innovazione», spiega a MFF il presidente di Cnmi all'alba di una nuova edizione della fashion week di Milano «Tanti i giovani, ma questo appuntamento è ricco di anniversari». Attesi buyer dal Messico alla Cina. **Federica Camurati**

Anniversari, debutti creativi, grandi nomi sotto la lente di ingrandimento da **Versace a Gucci**, ma anche tanti giovani. «C'è una grande energia attorno a questa nuova edizione di **Milano moda donna**. In un momento di passaggio, in cui il settore sta affrontando una fase complicata, la moda italiana si prepara a dare il meglio di sé con proposte innovative, mettendo sul tavolo la creatività apprezzata in tutto il mondo per stimolare i consumatori». Con queste parole **Carlo Capasa**, presidente di **Cnmi-Camera nazionale della moda italiana**, ha raccontato a MFF il nuovo appuntamento con la fashion week meneghina a poche ore dal suo inizio. Un'edizione costellata di sfilate, presentazioni ed eventi, idealmente aperta questo pomeriggio dallo show autunno-inverno 2025/26 della maison **Gucci**, orfana di direttore creativo dopo la partenza improvvisa di **Sabato De Sarno** nelle scorse settimane. «Gucci è sicuramente sotto i riflettori, ma in generale ci sono tanti cambiamenti in corso e si respira quella curiosità che fa bene nel nostro settore», commenta Capasa. «C'è tanto fermento anche su **Versace**, su **Prada**, ma anche **Armani**, **Ferragamo**. Sul debutto di **Lorenzo Serafini** per **Alberta Ferretti** e di **David Koma** per **Blumarine**. Su

Fendi, che festeggia quest'anno il suo centenario. Sono maison che consegnano sempre un punto di vista forte». Tra le celebrazioni di quest'anno, anche il 30° di **Dsquared2**, il 50° di **Santoni** e il 60° compleanno di **K-way**. E poi le mostre, come «Io sono Leonor Fini», che sarà inaugurata questa sera a **Palazzo Reale** con un party, e le varie iniziative del Fashion hub. Tanti i giovani creativi in calendario, sotto linea Capasa. Da **Marco Rambaldi** a **Francesco Murano**, semifinalista dell'**Lvmh prize 2025**, fino a **Giuseppe Di Morabito** e **Susan Fang**, che sfilerà supported by **Dolce&Gabbana**. «Davvero una settimana frizzante, ricca di momenti significativi. Ed è bello che molti brand italiani stiano andando bene nonostante il momento di difficoltà per il comparto, vuol dire che nel mondo è riconosciuta la loro autenticità», prosegue il presidente, che anticipa attese positive per quanto riguarda gli arrivi in città per la kermesse. «La settimana della moda porta a Milano circa 270 milioni di euro tra retail, trasporti e pernottamenti, arrivano solitamente sulle 100 mila persone per l'evento», spiega. «Ci aspettiamo addetti ai lavori, dai buyer alla stampa, in arrivo da tutta Europa, dagli Stati Uniti e anche dall'Asia, con



Giappone, Corea e Singapore in testa, ma anche una buona presenza dalla Cina. E poi sono in crescita gli arrivi dal Medio Oriente, non solo dagli Emirati ma ormai anche dall'Arabia Saudita. Si stanno affacciando anche gli operatori dal Centro e Sud America,

in particolare dal Messico. Anche il Brasile ha un peso importante e apprezza molto i prodotti made in Italy, anche se c'è qualche difficoltà a livello di dazi», conclude Capasa. (riproduzione riservata)



Carlo Capasa

CONCURRENCE - LUXE



Hermès investe a Firenze con una nuova boutique: «Per noi ogni negozio è una casa»

Intervista Dopo i conti record del 2024 della maison Florian Craen, Executive vice president Sales & Distribution, spiega le strategie del marchio per l'Italia ma non solo

di Giulia Crivelli

24 febbraio 2025



3' di lettura

Non è facile, neppure per gli analisti finanziari, spiegare i numeri di Hermès: venerdì scorso, a poche ore dall'inaugurazione della nuova boutique di Firenze, la maison annunciava i risultati del 2024: i ricavi sono saliti del 15% a 15,2 miliardi e l'utile netto è arrivato a 4,6 miliardi, pari al 30,3% del fatturato. A caldo, hanno tutti alzato le rispettive valutazioni e usato espressioni (è il caso di Bernstein) come “smashing forecasts” (disintegrare le previsioni) e “strongly outperformed” (Barclays). Bank of America ci ha messo una settimana a trovare la sintesi e ieri ha pubblicato un commento intitolato “The Hermès way”. Nell'anno passato e in questo inizio di 2025 appare in effetti chiaro come la maison, fondata nel 1837, faccia in effetti storia a sé nel panorama dell'alta gamma. E per capirlo senza necessariamente leggerne i bilanci bastano una visita al nuovo negozio di Firenze e le parole di Florian Craen, Executive vice president Sales & Distribution.



Florian Craen, Executive vice president Sales & Distribution di Hermès

Come per Monte Napoleone, a Milano, avete dato un'impronta molto "locale" al negozio di Firenze. Accade sempre?

«La decisione di spostarci dalla storica boutique che avevamo in piazza Antinori, dal 1991, non è stata facile. Ci affezioniamo molto ai luoghi e non ci piace lasciarli, ma questa di Palazzo Strozzi è stata un'occasione straordinaria e ci siamo presi tutto il tempo necessario, quasi cinque anni... È un negozio dall'impronta fiorentina, vero, ma allo stesso tempo molto Hermès. Lo consideriamo la nostra dodicesima casa in Italia, arredata anche ricorrendo a materiali e lavorazioni tipicamente toscani, circondati da opere della collezione Émile Hermès e della Hermès Collection of Contemporary Photographs».

In Italia e nel mondo ci sono molti investimenti nel retail. Hermès che programmi ha? «Come ho detto, ogni boutique per noi è una casa e credo che nel vostro Paese capiate molto bene che importanza ha questa idea di casa, amata e curata nei minimi dettagli. Apriamo nuovi negozi quando abbiamo un'esigenza davvero forte di spazio o troviamo location come Palazzo Strozzi, che, mi piace ricordarlo, nella facciata rinascimentale ha elementi architettonici che risalgono al 1578. Non c'è però alcuna frenesia, anzi: oggi abbiamo poco meno di trecento boutique nel mondo, un numero inferiore a dieci anni fa. Dove non siamo più fisicamente, ci sono l'e-commerce e il sito, una specie di biblioteca sul mondo Hermès. Online si può comprare, ma pure divertirsi e scoprire tanti particolari sulle collezioni e sulla nostra storia. Anche se l'esperienza in negozio resta impagabile».



La nuova boutique Hermès in via degli Strozzi 16 a Firenze

Quanto è importante l'Italia per Hermès?

«È uno dei primi tre mercati europei e il secondo Paese, dopo la Francia, per la manifattura delle nostre collezioni, non tanto di pelletteria quanto di abbigliamento, che sta crescendo molto, e delle linee per la casa, che ogni anno presentiamo con immenso piacere a Milano, durante la settimana del design. In alcune città prevale la clientela locale, in altre contano molto i turisti, in altre ancora c'è un mix comunque stimolante, visti i cambiamenti nei flussi turistici e nelle società».

Il ceo di Hermès, Axel Dumas, sesta generazione della famiglia fondatrice, ha definito il 2024 un anno «di maggiore incertezza economica e geopolitica». E il 2025?

«Credo sia sotto gli occhi di tutti, le incertezze proseguono, anzi, si moltiplicano. Per Hermès, che possiamo definire un'azienda a guida familiare, benché quotata alla Borsa di Parigi, è a maggior ragione importante continuare a fare le cose secondo le nostre convinzioni, con i tempi che consideriamo giusti e valorizzando sempre di più le persone



e le competenze interne, negli atelier come nei negozi e in ogni altro settore dell'azienda. Un'attenzione che inevitabilmente si riflette nella qualità di ogni prodotto che vendiamo, dalle borse ai profumi, dalle selle all'abbigliamento».





Dans les coulisses d'un atelier de haute couture Dior avec Sonia Lazaro, couturière

Au cœur du 8^{ème} arrondissement de Paris, Sonia Lazaro nous a ouvert les portes de l'une des plus prestigieuses maisons de couture du monde. Bienvenue dans les coulisses de Dior. Vidéo.

1000 heures de travail sont parfois nécessaires pour confectionner une robe, dans l'atelier de haute couture Dior, situé à quelques rues des Champs-Élysées. Ce lieu de création réunit une trentaine de couturiers, tous occupés à coudre, couper ou assembler des pièces uniques. Des tissus colorés, patrons, aiguilles, croquis, robes miniatures ou dessins recouvrent des tables blanches alignées dans une salle baignée de lumière. Des bustes de couture semblent monter la garde... Une atmosphère calme et studieuse, propice à la confection de ces robes de fêtes portées par des stars, pour briller sur les tapis rouges du monde entier.

Des créations confidentielles

« Ici, tout est secret défense », explique Sonia Lazaro Garbin, qui travaille depuis plus de neuf ans en tant que première main hautement qualifiée, le plus haut grade pour désigner une couturière dans un atelier. Interdiction de divulguer le nom des personnalités qui ont commandé les robes sur lesquelles elle travaille en ce moment. « J'ai déjà confectionné des robes portées par Nathalie Portman, Adèle, Lady Gaga, Charlize Theron..., raconte-t-elle. Je suis souvent émue de voir mes propres créations portées par ces grandes stars. »

Un savoir-faire minutieux

« Mon métier consiste à réaliser les robes haute couture de A à Z à partir d'un croquis du studio de création, détaille-t-elle. Ces croquis sont passés dans les mains des modélistes qui réalisent les patrons ». Pour chaque création, elle commence à décatir les tissus pour passer les fils et les couper en respectant le patronage. Elle travaille ensuite sur les bustes de couture pour coudre le vêtement et l'ajuster selon les essayages, jusqu'aux finitions. « Cette dernière étape, qui consiste à terminer les derniers détails à la main, c'est ce que je préfère », ajoute-t-elle.

« Je n'aimais pas coudre, à l'époque »

« J'ai toujours dessiné, depuis mon enfance, et je rêvais de devenir styliste ou créatrice, raconte Sonia. Je me suis lancée et j'ai été formée dans une école de stylisme modélisme, mais je n'aimais pas coudre, à l'époque... C'est une formation de costumes de spectacles à Paris, et la réalisation d'un corset entièrement fait à la main, qui m'a fait prendre conscience que j'aimais le milieu de la haute couture, et surtout les finitions à la main ».

Après plusieurs expériences, elle intègre la Maison Dior en 2016, et ne l'a pas quittée depuis. « J'ai pu réaliser mon rêve d'enfance, dit-elle, les yeux brillants : voir des robes portées par des stars ou sur des défilés, et me dire que ce sont mes mains qui les ont créées ».





Golden Bike

To introduce Loewe's bold new store in Shanghai – a "golden cube" covered with shimmering ceramic tiles – the LVMH Moët Hennessy Louis Vuitton-owned Spanish luxury brand has teamed on a city takeover with Hello, a Chinese bike-sharing company backed by the Alibaba-linked Ant Group.

A series of customized golden bikes, which bear prominent Loewe logos redrawn in calligraphy strokes, will appear at key locations, including its Kerry Centre store, and be dispersed around the city by its users.

The collaboration went live last weekend and will last until March 6. On the Hello app, users can sign up for a slot to unlock a

bike at the new store and enter a three-kilometer-long biking challenge to redeem a limited-edition Loewe publication and a beverage at the store.

More than 14,000 users had signed up for the challenge at the time of publication, and the hashtag "Loewe Golden Bike" has received more than 578,000 mentions on Xiaohongshu, the popular Chinese social commerce platform.

In "Seen This Bike?" – the Loewe broadsheet that blends the Spanish luxury brand's love for art, craft and heritage with local Shanghaiese culture – a Shanghai City Guide, curated by Loewe and Hello gives users an up-to-date

guide on Shanghai travel destinations. Travel advice also highlights "Spain In Shanghai," which listed items such as the Shanghai branch of the Cervantes Institute, a nonprofit organization; Sunke Villa, a historical building that marries Spanish and Baroque styles, and several authentic tapas bars, including Tres Perros and Casa Baja.

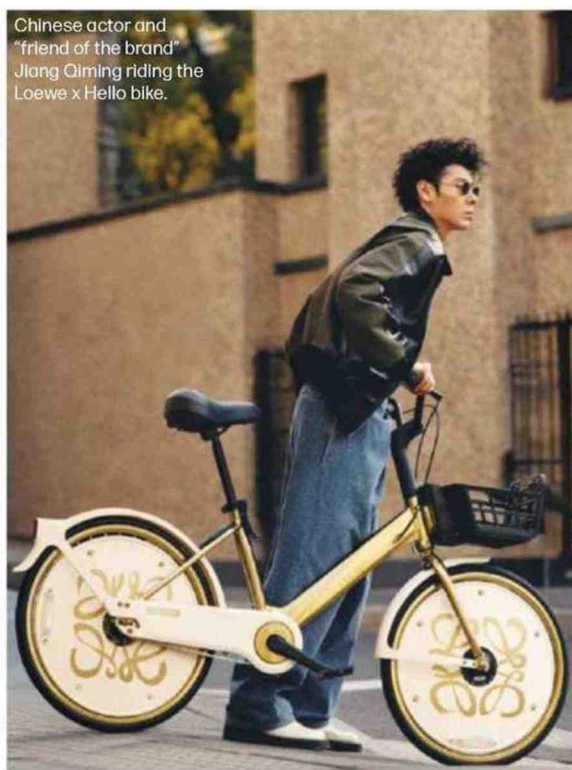
The rest of the branded newspaper includes an introduction to the store's "gold cube" store design, a catalog of artworks featured in the store, and a personal essay penned by the Shanghaiese art critic Btr, reflecting on the history of Shanghai's bike culture and its evolution from a transportation essential to a trendy

lifestyle, and, last but not least, a crossword puzzle.

Loewe joins the likes of Prada, Louis Vuitton, and more luxury brands as they continue to tap into local culture to strengthen their ties with younger consumers, who can help drive word-of-mouth engagement on Chinese social media platforms.

In 2021, Prada refurbished a Shanghai wet market to promote its fall 2021 campaign "Feels Like Prada." In 2023, Louis Vuitton partnered with a trio of cafes in downtown Shanghai to promote its travel book series.

– DENNI HU



Chinese actor and "friend of the brand" Jiang Qiming riding the Loewe x Hello bike.





Les pop-up stores Louis Vuitton font rayonner l'art de Takashi Murakami

Pour les 20 ans de leur collaboration, Louis Vuitton et Takashi Murakami célèbrent l'art et le luxe. La maison française lance des pop-up stores dans le monde entier. Objectif : créer un pont entre l'art contemporain et l'expérience du luxe. Emilie Besse, journaliste web depuis 2010 pour plusieurs sites d'informations. Passionnée par l'univers du luxe, son économie et sa créativité.

Ambiance pop autour du monde

Louis Vuitton a ouvert plusieurs pop-up stores pour fêter cet anniversaire. Et les célébrations vont se décliner tout au tour de l'année. Pour le premier trimestre 2025, c'est le motif pop du monogramme coloré qui est à l'honneur. Et à partir du printemps, Louis Vuitton mettra en scène le motif Cherry Blossom.

Chaque pop-up store Louis Vuitton X Takashi Murakami est unique. À New York, le quartier de SoHo accueille un espace inspiré des hôtels capsules japonais. Milan transforme ses tramways en galeries mobiles colorées. Séoul innove avec une boutique de glaces aux motifs Murakami.

Au Japon, pays de naissance de l'artiste, le pop-up store de Tokyo voit les choses en grand. Et il expose la plus grande installation mondiale dédiée à Murakami. À Paris enfin, le flagship des Champs-Élysées arbore également une fresque monumentale.

L'idée est donc de mettre l'accent sur une expérience locale unique. Cette stratégie d'hyper-localisation permet à Louis Vuitton de proposer des expériences personnalisées à ses clients partout dans le monde.

Le savoir-faire au cœur de l'expérience

Les pop-up stores Louis Vuitton Takashi Murakami mettent aussi en avant le savoir-faire de la maison.

Ainsi dans chaque pop-up store, des espaces proposent des stations de restauration pour sacs . Les clients peuvent voir les artisans nettoyer la toile, restaurer les métaux et repeindre les motifs à la main.

Ce service met en lumière l'expertise de Louis Vuitton et soutient une démarche de luxe durable. En réparant les sacs issus des précédentes collections, la maison valorise son patrimoine artisanal, qui repose sur le savoir-faire des artisans français. Et la maison de luxe promeut aussi la longévité de ses créations.

Louis Vuitton : à hommage à la créativité de Takashi Murakami

Louis Vuitton va au-delà de la simple logique marketing à visée transactionnelle. Avec ces pop-up stores, la marque réalise un véritable travail de curation. Elle expose l'univers de Takashi Murakami sous toutes ses formes.

Entre art contemporain, artisanat d'excellence et expérience client, Louis Vuitton défend la création et rayonne sur la scène artistique internationale. Ces pop-up stores célèbrent une collaboration iconique tout en renforçant le lien entre art et luxe. Et cette stratégie démontre que ce qui fait la force d'une collaboration entre le luxe et l'art, c'est d'abord le sens qu'on donne à l'addition des talents.

Réagir à cet article



The Reviews

Burberry

The knight in head-to-toe armor, shining along with the stars in Burberry's front row, said it all: Burberry is about statement outerwear.

Daniel Lee's collection was an exercise in focus and restraint. The bright colors, floaty fabrics and animal patterns of seasons past were replaced by an army of trenches, greatcoats, rain capes with fur-lined hoods, and hefty fringed scarves, all done in an earthy palette of dark brown, green and burgundy.

Even the clothing underneath them was sturdy, warming – and uncomplicated.

A mix of models and British actors, including Richard E. Grant, who stars in Burberry's latest campaign; Lesley Manville and Jason Isaacs (of "White Lotus" and "Harry Potter" fame) strode down the runway at Tate Britain, looking confident in corduroy trousers, jodhpurs and tartan trousers with long kilts buckled to the front.

They clutched umbrellas, or carried weekend bags covered in Burberry checks, and wore flat leather riding boots, or extra-warming ones that reached past the thighs.

Since he joined as chief executive, Joshua Schulman has said repeatedly said Burberry's focus should be on outerwear – and the check – and Daniel Lee clearly got the memo.

The designer said his inspiration came from the British countryside, high society, period dramas and an "idealistic view of how the world sees the U.K." He liked "Saltburn," the 2023 film that featuring a wacky, bohemian family living in a grand and sinister stately home. ►

He drew inspiration from the interiors of those grand homes, studying their

wallpaper and rich textiles. He also took long walks in the countryside of his native Yorkshire, turning all the wintry color into distressed leather trenches and jackets, some with delicately embroidered capes at the back; fur-lined bombers, and belted poncho raincoats.

"Burberry is a brand that's made for being on the go, being in motion, and in movement, outside and in all different types of weather and terrain," said Lee, who also riffed on the Burberry scarf, too, supersizing it and adding a chunky fringe.

Other styles had a bohemian edge, including a winter white cape covered in a curlicue fringe like a sheep's coat. Another long coat was covered in a blue pattern swiped from the wallpaper, or the cushions from an aristocratic home.

When those coats, capes and trenches came off, they revealed clothes that were just as warming and protective – ribbed knit skirts and matching tops, a lineup of velvet damask suits and dresses with ruffled sleeves, loose and flowing as Victorian nightshirts.

It was a handsome collection, and commercial, too, proving that Lee can work to a specific brief. Will it satisfy him in the long run? He seems to think so.

Asked about his future at Burberry, the designer said, "I love the brand. It's an incredible brand and it's really an honor to work for Burberry. Josh has been here just over six months now, and things are going well. They're definitely improving, and I think we're in a really positive place."

Just like the doughty knight from the front row (and the latest ad campaign), Lee is charging ahead, leading Burberry into the future. – *Samantha Conti*





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The Value of London Fashion Week

Susanna Lau

Daniel Lee's refocused Burberry won over plenty of eyeballs, but London's purpose in the fashion ecosystem is more about incubating rising talents like Dilara Findikoglu and S.S. Daley than earned media value, writes Susanna Lau.



Dilara Findikoglu Autumn/Winter 2025. (Dilara Findikoglu)

LONDON — Burberry closed what has been a lighter London Fashion Week schedule Monday night at a Tate Britain decked out in blue carpet and seating covered in Gainsborough-esque landscapes. Designer Daniel Lee staked Burberry's claim to outfitting the British upper crust weekend in the country with a sumptuous array of autumnal hued outerwear fit for "Burberry weather" on an upstairs-downstairs cast that included Richard E. Grant, Lesley Manville and Elizabeth McGovern aka Lady Crawley of "Downton Abbey." There was a focus to the collection that made for a more cohesive story than in previous seasons. "I'm in a good place right now," said Lee when asked about his future at the company. And on the back of that show, you believed him.

While Burberry draws eyeballs to London, a chart that circulated last week comparing the earned media value generated by the main four fashion weeks put the British capital at the bottom of the pile by a large margin, spurring yet more hand wringing over the state of London Fashion Week. But it makes little sense to pit the might of the French luxury conglomerates that stage multi-million-dollar shows in Paris with the cottage industry of independent businesses in London while ignoring the value that the local fashion ecosystem creates in providing a fertile ground for gestating talent. EMV, schmee-M-V, I say. It's an interesting metric, but by no means tells the full story.

The Central Saint Martins MA show, on the first night of London Fashion Week, had more than a few inspiring ideas that you could see taking hold on moodboards in Milan and Paris. See: Petra Fagerstrom utilising AI to produce mind bending lenticular textiles. You certainly can't anticipate the effect talent like hers will have on fashion by measuring EMV.

London's creative class has always thrived on being the naughty kid at the back of the bus. Take Simone Rocha, who took us back to school and her new imaginings of cliques, gangs and youthful rebellion. "I was always the emo kid," said Rocha after a show that was deliberately more youthful than her usual ethereal oeuvre. Flailing pleats and ribbons were toughened up with denim and khaki, and adorned with chain belts that dangled with locks and clouds and giant faux fur hares, which cannily keyed into the rise of cute accessories. Rocha also relied on a cast of thespians such as Bel Powey, Minha Kim and Fiona Shaw to flesh out her vision of teenage kicks.





Simone Rocha Autumn/Winter 2025 look 1. (Simone Rocha)

Harris Reed attempted to put two fingers up at the establishment with his punk themed collection. "Always be too fucking much!" declared Florence Pugh, who opened Reed's show. That advice was taken quite literally with the horns and spikes thrusting out of gilded gowns for Reed's coterie of celebrity fans.

Excess reigned at Dilara Findikoglu, who was back to cause welcome chaos after a season off. In a grimy night club, Findikoglu was on her own planet with rising Venuses in snakeskin leather and exquisite corsetry and second skin tailoring, earthed with battered Chucks. Shells and safety pins were pieced together into corsets and hair was shaved into layered jackets blending with the model's own blonde tresses. "Millimetres matter," said Findikoglu of the ultra-precise techniques that set her apart.

S.S. Daley designer Steven Stokey-Daley was unapologetic about his love letter to "old London style." That meant ball gown skirts paired with country jackets and checked trench coats. Felted pieces mimicking the brushwork of the Scottish Colourists showed off Daley's sense of craft. His grounded, product-focused collection was proof that London's young designer class doesn't need to rely on transgression for success.

The Dorchester provided the perfect backdrop to Huishan Zhang's 1960s swans doing their couture turns down the sumptuous hall in bubble hemmed gowns and Swinging London clear plastic macs. Emilia Wickstead also turned to the 60s, mining the depths of Alfred Hitchcock's female characters for a cinematic spin on high octane eveningwear, save for some draped knitwear and mock croc coats.

For Roksanda Ilinčić, artist inspiration is a natural fit, what with her art crowd clientele. The late Phyllida Barlow and her imposing installations were highly impactful on dresses made of curved found foam and highly textured fil coupé threads.

Erdem Moralioglu took it one step further by actively collaborating with a living artist: Kaye Donachie was commissioned to paint a portrait of Erdem's mother a decade ago which then wound up on the opening look at his latest show. The Bloomsbury colour palette combined with naive flower embroidery haphazardly placed on gowns swelled to the sound of PJ Harvey's cover of "Love Will Tear Us Apart." The emotional rawness somehow didn't tally up with the hemmed-in stiffness of the collection, however.

Paolo Carzana was on an emotional high after his rumpled and wrinkled ensembles wafted in and out of our vision at a show held in a small Georgian pub. You could almost smell the essential oils embedded into Carzana's natural dyed twisted creations. If London was short on emotional moments this time round, this was an exception.

Some shows were literally threadbare — perhaps out of necessity. Jawara Alleyne said her cut-up deadstock checks were less about deconstruction and more about breaking down established national constructs, and his twisting of Britishness felt timely.



Conner Ives, meanwhile, raised a glass to American Tragedies with 1970s glamour walks coupled with Halston-cut scarf dresses and shag coats. The clothes perhaps didn't quite match the evocative stride of Ives' muses. The pressure to sell seemed to weigh heavily on what was a curiously commercial Fashion East show. Olly Shinder flew the coop by launching womenswear. Then, there was Nuba's dystopian elegance and Louther's grown-up tailoring fused with skate culture." "Zero pounds" read a coin print Nuba top: a nod to the precarious finances of many of London's designers.

In lean times, some designers opted not to stage a show at all. Marco Capaldo of 16 Arlington hosted a dinner at Almine Rech where Vogue cigarettes and a maraschino cherry dessert communicated the decadent mood of his Robert Palmer-inspired collection. Aaron Esh also hosted a dinner to showcase a capsule collection of eveningwear, followed by karaoke. Meanwhile, Stefan Cooke invited guests to place private orders over cake and beers, combining commerce with a preview of the season.

Doing a lot with a little has long been London's MO. Kazna Asker created a vibrant culture trading souk market to showcase Yemeni-British fusionwear, exemplified by her signature tracksuit and hijab hybrids. Similarly Yaku Stapleton built an impressive immersive experience themed around an imaginary role-playing game, populated by characters dressed to gather and forage in a tropical biome. Both designers, and London's wider wealth of fashion talent, deserve more eyeballs — or EMV, if you will.





Burberry's Daniel Lee Documented The Whirlwind Week Leading Up To His LFW Show For British *Vogue*

By Daniel Rodgers



During the most recent edition of *Vogue Conversations*, Burberry's Daniel Lee described the process of building a collection as even more thrilling than watching it come together on the festival-shaped runways that have distinguished his tenure at the brand. "It starts with a conversation, a feeling, a reaction to something going on around us," Lee told head of editorial content Chioma Nnadi, before an audience of fashion fans. "But the most enjoyable part is when the team and I let go of the overarching inspiration and connect with the clothes as objects in front of us. How do you make a dress, a shoe, or a handbag matter to people? The shows are magical moments, of course, but answering this question is the daily pleasure of this job." That much is obvious from the polaroids Lee has shared with *Vogue*, documenting the seven late nights and early mornings in the run up to his autumn/winter 2025 presentation: an ode to drizzly weekends spent in the Great British shires.

"The whole idea behind the show came, initially, from London's 'weekend escapees'," Lee says, less than an hour before sending Lesley Manville into a velvet brocade coat and onto a catwalk at the Tate Britain. "Those who live and work in the capital and escape to the beautiful English countryside to breathe the fresh air, take long walks and disengage." The designer imagined the luggage these fugitives might bring with them – "outdoor coats, daywear, something for dinner" – and reproduced the weathered tapestries of historic National Trust properties on heeled pumps, trench coats and saddle bags. The result is a wardrobe for a modern breed of braced-for-anything Sloanes. "It's very British," Lee adds. "In the sense that the collection merges together old and stately and grand, with often faded interior fabrics, and the very new: weather-shielding fabrics and so on. The coats, by the way, are incredible." Scroll down below for a rare glimpse into Burberry HQ, and the Bradfordian at its helm.





Fendi, i 100 anni della maison romana tutta al femminile

Storia di un brand leggendario e delle sue origini, dalla trasformazione della pelliccia in oggetto di moda al contributo indispensabile di Lagerfeld passando per la mitica baguette. E cinque sorelle unite "come le dita di una mano"



La vera capostipite di casa Fendi porta un altro cognome. Si chiama Adele Casagrande e nel 1918, ancora ragazza, è già un'imprenditrice. Gestisce il negozio-laboratorio di pellicce di famiglia a Roma, in via del Plebiscito, e quando si sposa, nel 1925, con Edoardo Fendi, decide di ribattezzarlo con il nome del marito. In pochi anni, la ditta Fendi si espande, aprendo altre vetrine in città e affermandosi come il migliore indirizzo per acquistare valigie e borse in pelle di ottima fattura. Dal matrimonio di Adele ed Edoardo, nascono cinque figlie, Paola, Anna, Franca, Alda e Carla. Dopo la morte del padre, nel primo dopoguerra, saranno loro a prendere in mano l'azienda di famiglia e a trasformarla in una maison di moda internazionale, rivoluzionando il mondo della pelliccia prima, e lanciando il bag a ripetizione poi. Adele desiderava che le figlie studiassero e si sposassero, diventando tranquille madri di famiglia, ma a loro venne naturale rimboccarsi le maniche e affiancare la madre in negozio. Non fu facile, perché all'epoca il settore era ancora territorio maschile.



Complementari e unite - "come le cinque dita di una mano", amavano ripetere - si divisero presto ruoli e competenze. Paola si specializzò nella ricerca dei materiali e nelle tecniche di lavorazione, Alda nella pellicceria, Franca cominciò a seguire i negozi, Anna l'ufficio progettazione per la pelletteria, il prêt-à-porter e le licenze, Carla le pubbliche relazioni.





Rivoluzione Lagerfeld

Insieme, in pochi anni, le sorelle consolidano l'attività arruolando di volta in volta vari stilisti di pellicce, ma è nel 1965, quando si assicurano la collaborazione di Karl Lagerfeld, che avviano la vera rivoluzione Fendi. Con il designer tedesco, che resterà in carica per 54 anni, rovesciano la visione tradizionale della pelliccia come capo dell'establishment trasformandola da rigido status symbol a oggetto leggero e contemporaneo, per la moda di tutti i giorni. Oggi, l'idea di una maison fondata sulle pellicce sembra anacronistica, e decisamente superata dalla nuova consapevolezza ambientale, ma all'epoca, prima del '68, ogni donna aspirava ad averne almeno una nell'armadio, come simbolo di agiatezza ed eleganza. Lagerfeld propone idee e modelli nuovi e le sorelle gli rispondono adattando alla sua creatività le tecniche più avanzate, i colori più nuovi. In breve diventano le regine del mercato e applicano le lenti della moda anche alla pelletteria. Tutto diventa meno rigido e più funzionale. E riconoscibile, grazie al logo della doppia F nera su sfondo color fango disegnato da Lagerfeld nel 1966 che, oltre a richiamare l'iniziale del marchio, sta per "fun furs" (pellicce divertenti), e caratterizza negli anni successivi i capi e gli accessori più di successo della maison. La Fendi-mania contagia molto presto anche il cinema. Nel 1973 le sorelle realizzano le pellicce per *Ludwig* di Luchino Visconti e poi, sempre per il regista, lavorano a *Gruppo di famiglia in un interno* e *L'innocente*. Anche Michelle Pfeiffer, Madonna e Gwyneth Paltrow indossano *furs* della casa in *L'età dell'innocenza* di Martin Scorsese, *Evita* di Alan Parker e *I Tenenbaum* di Wes Anderson.



La moda e le borse

Nel 1977 nasce la prima collezione pret-à-porter firmata Fendi (e Lagerfeld, naturalmente). E negli anni successivi, la produzione si allarga fino a comprendere foulard, guanti, cravatte, occhiali, jeans e oggetti per la casa. In archivio oggi si contano oltre 70 mila disegni firmati da Karl. Il suo lavoro per il marchio viene celebrato nel 1985, anniversario dei vent'anni di collaborazione, con una mostra alla Galleria Nazionale d'Arte Moderna e Contemporanea di Roma. Nello stesso anno viene lanciato il primo profumo, battezzato semplicemente Fendi, mentre nel 1989 apre la prima boutique americana, a New York, e debutta la linea casa. Nel 1990 tocca anche alla collezione uomo di abiti e accessori. Il successo di Fendi passa indenne la recessione degli anni 90, grazie anche al lancio di borse di straordinario successo. A questo punto, infatti, ad affiancare Karl Lagerfeld c'è anche Silvia Venturini Fendi, figlia di Anna, che entra in azienda diventando presto responsabile dell'ufficio stile. Nel 1997 inventa la famosissima Baguette, borsa dalla forma allungata e rettangolare con fibbia a doppia F e manico corto che si indossa sotto il braccio, come fanno i francesi quando comprano il pane (la baguette, appunto). Il suo successo internazionale, e la sua longevità, si declinano oggi in oltre 600 varianti (comprese quelle apparse nei look di Carrie Bradshaw/Sarah Jessica Parker in *Sex and The City*).





Passaggi di testimone

Nel 1999, le sorelle Fendi decidono di vendere. Il gruppo del lusso LVMH, insieme a Prada, entra al 51%. Nel 2000 Prada cede la sua quota e tra il 2002 e il 2004 LVMH diventa unico socio di maggioranza. Il resto è storia recente: Silvia Venturini Fendi rimane alla direzione artistica e nel 2009 mette a segno un altro colpo, lanciando la borsa Pekaboo. Nel 2020, assume l'incarico di responsabile di accessori e collezioni uomo, e accanto a lei Kim Jones assume la direzione creativa delle collezioni donna e couture, che lascia nell'ottobre del 2024. Oggi è Silvia a curare la grande sfilata del centenario, in programma a Milano il 26 febbraio, durante la settimana della moda donna. Accanto a lei, c'è sua figlia Delfina Delettrez, che dirige la gioielleria della maison, rappresentando la continuità della linea matriarcale che la unisce anche alla bisnonna Adele, alla nonna Anna e alle zie.





ACCESSORIES

Paul Andrew Reinvigorates Sergio Rossi With Modern Designs

- The designer is unveiling his first collection as creative director of the Italian brand, taking it into a new, bold and modern direction.

BY LUISA ZARGANI

MILAN – “This is such an exciting moment in my life,” said Paul Andrew during an exclusive preview at Sergio Rossi’s Milan showroom. “I’ve worked with a lot of different brands, but this really feels like home.”

The shoe designer, who last July was tapped as creative director of the brand by parent Lanvin Group, introduced his namesake label in 2013 and is also known for his run at the creative helm of Ferragamo, which he exited in 2021.

“One of the first things I did was to go to the factory and the archive, which is in San Mauro Pascoli, and it’s extraordinary, it’s uber-modern, built by [then-owner] Gucci Group in the early 2000s. It’s this shiny edifice in the middle of the countryside and then you go inside, and it’s even more modern and technologically advanced. The things that Sergio invented are truly extraordinary, like the pull-on boots, for example,” said Andrew. “There’s a level of technique and innovation that I have tried to harness as my mantra for what we’re doing here, which is the combination of craft, art and technology.”

Cue a bold shoe in carbon fiber, super-light, with an architectural structure that looks extremely modern, almost futuristic. Yet Andrew promised it was very comfortable, as “this is an absolute must. Sergio invented this particular arch in the shoe that is patented and specific to us, which, of course, I’m not changing. That’s part of our DNA.”

He admitted the late founder created “so many gorgeous things to take inspiration from,” but that he wanted to “make shoes that are relevant for today,” without replicating archival designs.

One group of slingbacks, slide sandals, and slip-on loafers with a rubber inlay are called “Surge,” a pun on the founder’s name, reflecting Andrew’s “idea of pushing the brand forward,” and which the company will try to get into the stores in May or June. Andrew is also conceiving a new concept for the stores and packaging,

which will display a new aqua-mint color for the brand, which he discovered was employed by the founder in the 1990s. The hue will be used in the lining of the shoes, and several looks appear in this same color, for both men and women. The designer also created a new monogram.

Among the innovative novelties, Andrew is launching a micro-kitten heel on slingbacks and even ballerinas. He revisited a pyramid-like shape in the last with a very graphic form, translated into a nipped square-point toe, seen for example on eel-skin booties, a material Rossi employed in the 1990s. “Nobody really uses it anymore, so I thought how wonderful it would be to bring it back, but using deadstock, as I am doing a lot of work with sustainability and upcycling,” said Andrew.

Beautiful and feminine sandals with thin straps were embellished with Swarovski crystals, rhinestones and beads on a durable nylon wire, “draping on your foot, like a bracelet,” he said, holding a look in silver.

Andrew created a new, edgy chain, which he calls spine, that will become a new signature for the brand, as he hinted at the launch of accessories and maybe jewelry next season that could also feature the decoration.

“I also thought I would put Sergio Rossi’s invention, the Martini heel, which was very fine, on steroids and make it really accentuated,” said Andrew of sandals with a vamp in crinkled patent leather or decorated with rhinestones.

“I like the idea of shoes you can wear all day long, from desk to dinner,” he said.

Andrew revisited Sergio Rossi’s cone heels on boots that had a modern Western feeling, “like a witch’s nose, or a beak,” he said, and he showed another brand signature, the slouch boot, decorated with a cascade of super-thin studs, hand-applied one by one, or in a zebra print – a motif loved by the founder, Andrew pointed out.

Mongolian lamb appeared on another group of boots and flat sandals. “You can’t believe how much we’re selling these. It’s





like people want this sort of fun and pizzazz in footwear," he said. "I think that this quiet luxury trend is definitely still continuing a little bit, but I also believe people are ready to get excited to get dressed up and have fun. Everything in the world is so heavy, I think we need some joy."



Here and left: Sergio Rossi, fall 2025



L'Oréal Paris Names Gillian Anderson as Global Ambassador

The award-winning actress will star in the new L'Oréal Paris Age Perfect campaign lensed by Cass Bird. BY JENNIFER WEIL

PARIS – Actress and writer Gillian Anderson has been named a global ambassador for L'Oréal Paris, the world's largest beauty brand.

She is to star in the new L'Oréal Paris Age Perfect campaign, which was lensed by Cass Bird and is meant to empower women older than 50.

"Women are extraordinary – unique, complex, brilliant, beautiful inside and out, at every age," Anderson said in a statement. "Yet the conventional narrative surrounding women and aging rarely, if ever, reflects that."

"L'Oréal Paris has championed women of all ages for decades, and I'm thrilled to join them as they inspire women to break free of stereotypes and put themselves at the center of their own stories," she continued.

The Chicago-born actress, who's also an activist, entrepreneur and mother of three, was raised in London and Michigan. She played the part of special agent Dana Scully in "The X-Files" TV series, which ran from 1993 to 2002.

"Her iconic role went on to inspire a new generation of women to pursue careers in medicine, science and law enforcement in a phenomenon that became known as 'The Scully Effect,'" L'Oréal Paris said.

Subsequently, she's embodied other strong female characters in films and plays including "A Streetcar Named Desire," "All About Eve," "The House of Mirth," "The Last King of Scotland," "The Fall," "Sex Education," "The Crown," "Scoop" and "The Salt Path."

Anderson has been awarded two Emmys and Golden Globes, four SAG Awards and an honorary OBE for her services to drama.

"We are honored to welcome Gillian Anderson to the L'Oréal Paris family," said Delphine Viguière-Hovasse, L'Oréal Paris global president. "Not only is she a true icon with a decades-long career that spans stage and screen, but she shares our mission at L'Oréal Paris to empower women to celebrate their beauty at every age."

"With her history of inspiring women, elevating their stories and fighting for their rights, she encourages all of us to defy conventional timelines and be unstoppable – no matter our age," Viguière-Hovasse said.

Multihyphenate Anderson 20 months ago founded G Spot, a functional drinks brand, since she was after a healthy and tasty alternative to high-sugar, caffeinated drinks. Made in the U.K., G Spot contains natural ingredients, is caffeine-free, low in



Gillian Anderson

calories and has no artificial sweeteners but rather adaptogens and nootropics.

"Gillian Anderson's activism deeply resonates with the core values of L'Oréal Paris, particularly in championing women's empowerment, sustainability and inclusivity," the brand said.

She has supported organizations such as The Feminist Majority Foundation and Planned Parenthood since 1996. Most recently, she's backed Wellbeing of Women in the U.K.

In 2017, Anderson coauthored the book "WE: A Manifesto for Women Everywhere," and five years later she launched the podcast "What Do I Know?!" that delved

into human stories and sexual liberation, and championed outstanding women.

Anderson's latest book, "Want: Sexual Fantasies by Anonymous," became a number-one Sunday Times bestseller.

She vocally supports the LGBTQIA+ community and is dedicated to children's health and education. Anderson cofounded the SAYes mentoring program. At Survival International, she has championed Indigenous people's rights, and is an advocate for environmental protection.

Anderson joins a cast of L'Oréal Paris ambassadors that include Kendall Jenner, Cindy Bruna, Cara Delevingne, Jane Fonda, Céline Dion, Andie MacDowell and Yseult.



Who is the next Jonathan Anderson?



Member
Fashion

The designer is skipping the Autumn/Winter 2025 season. We speak to experts about what has made Anderson so successful and which designers could step into the spotlight next.

By Maliha Shoaib February 21, 2025



Jonathan Anderson. Photo: Courtesy of Loewe

Jonathan Anderson is skipping the Autumn/Winter 2025 season: his eponymous brand JW Anderson is missing from the London Fashion Week (LFW) schedule, while Loewe, of which he is creative director, sat out from the Paris Men's schedule in January. For the upcoming Paris womenswear season, the brand will host a co-ed presentation, rather than a runway show, on 10 March.

Aside from sparking speculation about Anderson's next moves, his absence raises the question: which London designers have what it takes to reach the level of Anderson one day?

"The great thing about fashion is that we all go out of fashion," Anderson said when accepting the Designer

of the Year Award at the British Fashion Council's Fashion Awards in December. "There are loads of jobs to be taken downstairs, so come and get them."

We spoke to industry insiders about the qualities Anderson displayed in his early years that pointed to his potential, how the landscape has changed since then and which London designers could be the next big thing.

Seeds of success



Anderson grew up in Northern Ireland and moved to the US as a teenager to pursue acting, but fell in love with costume design instead. He returned to Ireland and began working at department store Brown Thomas, then moved to London to attend the London College of Fashion. After graduating in 2005, he was hired to work as a visual merchandiser for Prada. In 2008, he launched JW Anderson.



JW Anderson SS09, Anderson's first show.

Photo: Nathalie Lagneau/Catwalking/Getty Images

His early collections were immediately met with critical acclaim: in an early review for *Vogue Runway*, Tim Blanks called his designs “twisted and clever”, while *The New York Times's T Magazine* said one of his collections had “raw energy but was well developed and produced”. Anderson took part in Lulu Kennedy's talent incubator Fashion East for SS09 and AW09, before joining the British Fashion Council's (BFC) incubator Newgen in 2010 and 2011. Soon after, he caught the eyes of Pierre-Yves Roussel (CEO of LVMH Fashion Group at the time), who tapped him to lead Loewe as creative director in 2013 while buying a minority stake in JW Anderson. Since then, Anderson has completely revamped Loewe, once a small leather goods label that lacked direction, into one of LVMH's fastest-growing labels, all while continuing to develop his own house — a feat few designers have successfully managed.

The reality is that there will never be another Jonathan Anderson — the great talents of the future will be equally unique. But Anderson displayed early signs of potential that critics still look for in up-and-coming talent today. “It was really obvious from the beginning,” says Sarah Mower, *Vogue's* chief fashion critic and the British Fashion Council's ambassador for emerging talent, who played a key role in helping Anderson launch his career. “He had a strong instinct for clarity. He made really desirable clothes that were easy to understand and not overcomplicated, but had a layer of context on top. A lot of people have great concepts, but they can't do the other bit — making an



amazing shirt or a simple merchandised series.”

Kennedy says Anderson’s “ambition and self-belief” set him apart when he was starting out. These are traits she also saw in Kim Jones (previously Dior Men) and Maximilian Davis (currently Ferragamo), too. “It was clear to me from the very start their innate love and feel for fashion — coupled with strong work ethic and building loyal teams around them — would see them go far with their own brands. When designers like that step in their roles at luxury houses, they make respecting and reinterpreting house codes seem effortless.”

Anderson was always self-assured, adds Mandi Lennard, brand strategist and founder of creative agency Mandi’s Basement. “With Jonathan, he never pandered to the industry, he was creating his own ideas,” she says. “Jonathan knows who he is and he knows what he likes, as opposed to following and looking at what everybody else is doing,” adds stylist, creative director and consultant Karen Binns. “His first show did not look like a student show. He wasn’t overexcited about what other students were doing, he wasn’t trying to build a community, he never worried about what’s going on in the club. Whatever he did was him, and it was presented in the cleanest and most precise form.”



Anderson’s AW13 collection, which featured male models in dresses and frills, was slammed in the British tabloids at the time. Shortly after, he was hired as creative director of Loewe.

Photo: Yannis Vlamos/InDigital/GoRunway

In addition to his design capabilities and clarity of vision, critics say Anderson’s clothes are connected with art and culture — and it’s that context that gives even the simplest of clothes depth. “Jonathan talked about his grandfather, who was in textile manufacturing in Northern Ireland, so he would go to factories, and his grandfather would also take him to antiques markets, so he was just drinking in all this information about history and art as a kid,” says Mower, adding that he was the first designer she came across who was



active on Instagram.

Binns says it's important to note that not every designer can be a creative director. "For me, a creative director is well rounded on how to sell something with the full story, and a creative director has knowledge. A creative director should have already changed your mind about how to wear clothes," she says. "With Jonathan, you knew if you gave him a chance, he's smart enough. When you saw Jonathan's shows you knew he read books, he understood art, he had depth, he was intelligent and had something to offer."

Have times changed?

Kennedy says that for designers these days, it is important to market yourself and court the industry while also being open to new ways of operating. "A product that visually pops on social is important, as well as one that can be manufactured and sold fast before it's copied. The old fashion calendar is losing some of its relevance — more and more we're seeing designers selling out styles on their own e-commerce in less seasonal, more specific drops," she adds.

The expectation for creative directors has also changed. "When Jonathan was hired at Loewe, he was very young and he was given the chance to grow and stretch his wings, and for his plans to be executed at Loewe, which wasn't a big brand at the time," says Mower. "That's something we don't see anymore — the time, the scope and the responsibility." Most of the recent hires at established houses are of an older generation than Anderson was, she notes.



Loewe SS15 men's, Anderson's first collection for the brand. In a *Vogue Runway* review, Tim Blanks said he was "off to a flying start" at Loewe.

Photo: Courtesy of Loewe

In order to allow designers to reach a certain level of success, investment and industry support is needed — perhaps more than ever. "The on-going and quite frankly outmoded idea of a creative director living on Pot Noodle in Dalston [London] is tired and does not really support working-class talent," says Tamara Cincik, founder and CEO of industry think tank Fashion Roundtable.



There are also trade challenges that need to be addressed to support British talent. “Outside the EU it is challenging for brands to sell there and with the US tariff wars on top, we are facing the real challenge of losing these markets. So we need the government to work with the sector to act on our behalf against these penalties and also invest in incentivising UK-made-for-UK markets,” says Cincik, adding that the tax-free shopping scheme should also be reintroduced.

Next in line

In addition to new talent, critics and insiders say there are a number of independent designers who have what it takes to be successful as a creative director (if that’s what they want) and who haven’t been given the chance yet.

“I feel Roksanda [Ilinčić] should already be a creative director of a brand — she has more than enough receipts and professionalism and she’s dressed more than enough women, so I think she should be given a chance,” says Binns.

“Martine Rose has proven to have that inside magic when it comes to design and channelling everything that’s cool and subversive. It’s mysterious to me why she hasn’t been appointed somewhere,” says Mower. “What people have in London is individuality and communities that stretch beyond the micro, they have cultural equity. Same with Grace Wales Bonner — she’s embraced as an insider in the art world, she’s literate across academia. She can bring so much in a way that’s parallel to Jonathan, because it comes down to attractive, detailed, real clothes.”



Roksanda SS25, Martine Rose AW25 and Wales Bonner AW25.

Photo: Daniele Oberrauch / Gorunway.com, Courtesy of Martine Rose, Oliver Hadlee Peach / Courtesy of Wales Bonner.

Along with Rose, Bonner and Ilinčić, Kennedy also highlights Craig Green, Knwls, Stefan Cooke and Simone Rocha. “There was always a clear, precise aesthetic vision in their work from the start, and they’ve built strong foundations and real, relevant customer bases without gimmicks,” she says. “Despite being established, they should continue to be nurtured — thinking not just about showcasing, but about real long-term funding, subsidised studio space, retailers committed to the journey, investors looking beyond quick returns.”

In terms of newer talent, Binns and Cincik see potential in Paolo Carzana. “His use of



natural dyes is excellent and with work on silhouettes has a Romeo Gigli feel, which is something I think in challenging times we could all do with more of, to feel cocooned and nurtured,” Cincik says. She also highlights Charles Jeffrey, whose “magical eccentricity makes you think and is core to strong British talent”. Lennard points to Marco Capaldo’s 16Arlington for his strong commercial capabilities and Tolu Coker for her solid brand narrative. Binns also adds that she has seen great potential in Maximilian Raynor, who showed off-schedule this season, and has been particularly impressed by his professionalism — a trait that many underestimate.



Paolo Carzana SS25 and SS Daley SS25.

Photo: Isidore Montag / Gorunway.com, Daniele Oberrauch / Gorunway.com

Mower says she can see SS Daley being co-opted to a big brand one day if that’s what he wants. “Steven Stokey-Daley speaks Britishness in a way that’s attractive internationally. He intersects with the LGBTQ+ community, his work is light hearted and real, and it’s intergenerational. He has that understandable language that travels: it comes down to an amazing pair of trousers and a jumper with a couple of accents on it,” she says. Because his label was launched during lockdown, he has an innate understanding of how to sell direct-to-consumer, she adds.

There are a number of designers working with new business models: Mower points to 2025 LVMH Prize nominee Steve O Smith, whose clothes are based on drawings, as well as Michael Stewart of Standing Ground, who is known for his sculptural jersey gowns. “They don’t want to sell to stores because the margins are not working for this generation, but there are wealthy customers all around the world who are ordering in-person from Steve and Michael,” she says.

Mower also says Yaku Stapleton, who debuted at LFW last season, represents the ability to “create a universe”, which she looks for in designers with the strongest potential. “His last presentation — being able to do a theatrical performance, a serial



story involving lots of people and elements — was astonishing as someone who's just come out the gate [he graduated Central Saint Martins with an MA in menswear in 2023],” says Mower.



Yaku's designs bring together RPG video games with Afrofuturism. His SS25 presentation featured family members going through four stages: meditating, combat, hunting and gathering, and learning.

Photo: Oscar Finnie

Designers who are adept at building brand universes are able to future-proof their careers. “The thing British-art-school-educated designers have is their ability to create entire worlds with meaning and a purpose behind them — and, given time, to manifest that image-making into tangible product,” Mower says. This ability also allows designers to pivot to other forms of entertainment, whether it's film or computer games.

Mower urges fashion week attendees to engage with new talent. “If people aren't doing the groundwork and finding out about young people's potential — if they've given up on that — then they're not going to see the future coming.”

Comments, questions or feedback? Email us at atfeedback@voguebusiness.com.

More from this author:

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The *Vogue Business* Funding Tracker

Tapestry to sell Stuart Weitzman for \$105 million



RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE

EXCLUSIVE

Responsible Jewellery Council Launches Standard For Lab-grown Stones

● The RJC Laboratory Grown Material Standard will be voluntary for the organization's existing members for a year before becoming mandatory for all members handling lab-grown materials.

BY LILY TEMPLETON

PARIS – Lab-grown diamonds may still be largely uncharted territory, but the segment won't turn into the Wild West if the Responsible Jewellery Council can help it.

On Tuesday, the U.K.-based organization that sets environmental and social guidelines for the watch and jewelry industry is introducing a standard for lab-grown diamonds and colored gemstones.

Dubbed the RJC Laboratory Grown Material Standard, or LGMS, its provisions cover topics that range from legal compliance, environmental management to human rights, labor rights and working conditions. Appraisal and grading are also included in its scope.

"Our mission at RJC is to promote responsible business practices from laboratory or mine to retail," the organization's chairman Dave Meleski

said in a statement. "With the LGMS, we are not just setting a standard; we are setting a vision for a future where elegance and ethics go hand in hand. We believe that every diamond, whether mined or lab-grown, can be celebrated without compromising our values."

Adherence to the new standard will be voluntary for the first year for existing RJC members, with an effective date of March 31. After a one-year transition period, during which standards guidance and other materials will be finalized, the LGMS will become mandatory for any member handling lab-grown materials.

Companies will be expected to implement and document the standard's technical and organizational requirements to ensure clarity, transparency and accuracy around their practices and products. They will be audited for compliance by independent third-party auditors accredited by the RJC.

There will also be optional training and educational modules as well as streamlined auditing processes tailored to companies handling both lab-grown and natural materials. Audits for the new LGMS and the RJC's existing "Code of Practices" standard covering natural stones will be combined, provided companies are compliant with the latest COP 2024 or subsequent versions.

John Hall, interim executive director



A specialist examining a gemstone.

of the RJC, said the organization's goal with the LGMS was to "ensure only best practices from laboratory to consumer," as per its overarching mission of fostering trust in the sector and helping consumers make informed purchasing decisions.

According to a 2024 report by insights firm Allied Market Research, the global market for lab-grown diamonds, estimated at \$24 billion in 2022, is expected to more than double to \$59.2 billion by 2032.

Currently counting more than 2,000 members in 74 countries, the Responsible Jewellery Council was founded in 2005 by 14 organizations including the World Jewelry Confederation (CIBJO), the De Beers Group-owned Diamond Trading Company, mining conglomerate Rio Tinto as well as jewelers such as Cartier and Tiffany & Co.

It came under fire in 2022 when

members including Compagnie Financière Richemont, French luxury group Kering and Danish jeweler Pandora stepped down in protest over the RJC's failure to cut ties with Russia following the country's invasion of Ukraine. Russian mining company Alrosa, then vice chair and board member of the RJC, voluntarily stepped down before subsequently leaving the organization.

Since its inception, the RJC has developed the "Code of Practices," comprising 45 provisions geared toward responsible business practices from mine to retail in the jewelry industry, and the "Chain of Custody," which defines how companies should handle and trade gold, silver and platinum group metals for full traceability and responsible sourcing. Both are regularly updated, most recently in 2024.



ENTREPRISES

L'industrie textile n'est pas imperméable à l'interdiction des PFAS

RÈGLEMENTATION

La loi qui interdit la fabrication et la vente des « polluants éternels » touche d'abord les acteurs de la cosmétique et du textile.

Philippe Bertrand et Yann Duvert

L'Assemblée nationale l'a adoptée le 20 février, dans les mêmes termes que le Sénat et promet quelques défis à l'industrie de la mode. La loi « visant à protéger la population des risques liés aux substances perfluoroalkylées et polyfluoroalkylées », qui interdit ce que l'on appelle les « PFAS », entrera en vigueur le 1^{er} janvier 2026. Elle interdit la fabrication, l'importation, l'exportation et la mise sur le marché des cosmétiques, produits textiles d'habillement et chaussures (et le fart pour les skis) qui contiennent ce que l'on surnomme les « polluants éternels ».

Revoir la composition des produits

Les PFAS constituent un ensemble de 14.000 molécules qui permettent d'imperméabiliser des textiles et résistent à la chaleur. C'est la raison pour laquelle elles sont utilisées dans la fabrication des équipements de protection individuels utilisés dans l'industrie et les équipements des pompiers, qui font l'objet d'une exception. Le délai est reporté à 2030 pour les autres textiles, comme les nappes antitaches, et les textiles industriels comme les revêtements de fauteuil de voiture. Les vêtements et chaussures de protection et de sécurité sont exemptés. La liste des exemptions sera précisée

par décret. Le texte porté par les écologistes avec le soutien du gouvernement vise surtout les produits grand public comme les vêtements de pluie et les cosmétiques. L'interdiction à venir pousse les industriels à revoir la composition de leur production.

Dans le secteur de la beauté, la mesure ne suscite pas de réactions négatives. « Dans notre secteur, le nombre des ingrédients de ce type était de 80, en 2020. Il a été ramené à 42 en 2021 puis à 8, en 2024. Ce sera zéro fin 2025 », affirme Emmanuel Guichard, délégué général de la Fédération des entreprises de la beauté (Febea). « Par définition, un produit cosmétique ne doit pas pénétrer dans l'organisme et être éphémère, explique-t-il. Les PFAS représentaient une infime partie des 30.000 ingrédients utilisés par notre industrie. A vrai dire, ils n'étaient ni voulus ni utilisés dans un but précis. »

« La seule chose qui nous a préoccupés, c'est que le bruit fait autour de ces polluants dits "éternels" a laissé croire qu'il y en avait en quantité dans nos produits, ce qui est faux », affirme le représentant des marques de cosmétique. Le sujet est plus complexe dans le textile. Si les grandes marques représentées dans l'Alliance du commerce, les Zara et autres H & M, n'ont pas encore réagi à la mesure, c'est parce que la plupart de leurs vêtements sont faits de fibres naturelles, coton ou laine, qui ne posent pas question. Il n'en va pas de même pour les fabricants de textiles techniques comme les vestes de randonnée ou les capotes anti-pluie, les blousons de ski et certaines chaussures de sport.

Alternatives plus chères

« Nous manquons de temps pour

trouver des alternatives », a expliqué l'Union des industries textiles au « Figaro ». Le géant du sport Decathlon planche depuis une dizaine d'années sur le sujet. Des polymères non fluorés peuvent prendre la suite, mais ils seront plus chers et moins durables. Certaines grandes marques ont cependant déjà pris les devants. Adidas, par exemple, s'est engagé à une production sans PFAS « à 99 % », précise un porte-parole. « Les autres produits doivent utiliser du PFC [un composé perfluoré, NDRL] pour faire barrage à l'eau. Le niveau de PFC est précisément mesuré et est inférieur aux limites recommandées par l'Union européenne. Les alternatives n'atteignent pas toujours nos exigences de durabilité. C'est une chose sur laquelle l'industrie travaille collectivement », poursuit-il.

De son côté, Rossignol indique avoir « supprimé progressivement les PFAS, jusqu'à leur retrait total dès la collection hiver 2023-2024. Aujourd'hui, nous avons intégré des solutions alternatives permettant de proposer des produits respectueux de l'environnement sans compromettre leur technicité ». Le débat est animé, car la Commission européenne, qui a déjà interdit une dizaine de molécules, procède à une revue complète des différents types de PFAS avant de se prononcer sur leur interdiction. La France prend les devants avec un spectre large. Dans un article précis du « Point », le chercheur au CNRS Bruno Améduri distingue les molécules PFAS de petite taille, qui peuvent pénétrer dans l'organisme, des molécules de polymères fluorés volumineuses. « Elles ne traversent pas la membrane cellulaire, ne sont pas toxiques », déclare-t-il.

Autre sujet : l'impossibilité de contrôler les millions de colis, en provenance de Chine notamment, expédiés par les champions de l'e-commerce comme Shein et Temu. ■

Les poêles épargnées par la loi

La loi sur les PFAS n'a pas remis sur la table la question des ustensiles de cuisine, en particulier les poêles et sauteuses antiadhésives, qui avaient été écartés du projet en première lecture, en avril 2024. Malgré les craintes qu'avaient pu avoir les industriels hexagonaux du secteur. Ils sont d'ailleurs restés mobilisés jusqu'à l'adoption du texte, SEB et sa marque Tefal en tête. Le groupe d'électroménager défend l'innocuité du PTFE, le PFAS utilisé aujourd'hui dans ses produits.



Les textiles d'habillement qui utilisent les PFAS que l'Assemblée vient d'interdire sont souvent des vêtements de protection contre la pluie. Photo iStock



IDÉES/

Droits de l'homme: sauvons le devoir de vigilance des multinationales

La 26 février, pourrait être officialisée la fin programmée de la directive européenne qui introduit des obligations pour les grandes entreprises concernant le respect des droits de l'homme et la protection de l'environnement, alerte un collectif d'élus de gauche, dont Olivier Faure et Marine Tondelier.

La directive européenne sur le devoir de vigilance (dite directive CSDDD) vise à prévenir des violations graves des droits humains et des atteintes significatives à l'environnement, notamment s'agissant du changement climatique. Le simple fait que la France ait pu demander son report *sine die* est un renoncement à ses valeurs. Cette décision est illégitime, choquante et absurde.

C'EST DANS L'OMBRE DES LOBBYS...

Cette directive étend à l'Union européenne une invention française, fruit d'une loi votée en 2017 à la quasi-unanimité des députés de toutes tendances politiques.

Les élections européennes et législatives ont montré que la majorité qui soutenait ce texte, de la gauche dans toute sa diversité à la droite du bloc central, demeure majoritaire dans le pays. Quel mandat pense avoir le gouvernement de la France pour revenir sur ce texte? Quel débat parlementaire a autorisé ce revirement? Aucun. C'est dans l'ombre des lobbys que s'est prise la décision d'abaisser le drapeau d'une France qui, avec cette directive, portait haut sa conception d'un certain universalisme. La directive sur le devoir de vigilance a cette particularité qu'elle régit non seulement le comportement des sociétés mères, mais aussi celui des filiales et sous-traitants de leur groupe. Elle prend son origine dans l'effondrement du Rana Plaza, le 24 avril 2013, une catastrophe ayant causé la mort de plus d'un millier de travailleuses de la confection qui travaillaient en sous-traitance de grandes marques internationales. Elle touche notamment au travail des enfants, au travail forcé, au déplacement forcé de populations, aux violations des normes essentielles de la sécurité des travailleurs, aux grandes pollutions, au changement climatique... Elle est un texte équilibré, qui

s'adresse aux grandes entreprises pour les engager à prendre des mesures raisonnables propres à empêcher des violations graves. Elle prévoit le droit pour les entreprises de s'organiser collectivement pour assurer le respect de ces normes. Faut-il donner au monde le spectacle hypocrite d'une Europe qui s'interdit chez elle certains comportements choquants pour mieux s'en accommoder dès lors qu'ils sont adoptés par de lointains sous-traitants? Faut-il abandonner cet outil majeur de la lutte contre le réchauffement? Le gouvernement Bayrou veut-il rester dans l'histoire comme celui qui aura cédé au populisme caniculaire, qui ne semble avoir d'autre horizon que celui d'une France crépusculaire?

UNE EUROPE, EXIGEANTE POUR ELLE-MÊME

Pourtant, il faut préserver la compétitivité de l'économie française, se justifie le gouvernement. Cet argument est absurde: la directive ne réduit pas la compétitivité française, elle l'améliore. D'une part, elle étend à l'Union européenne une loi qui s'applique déjà en France. Elle crée donc un terrain de jeu égal avec nos concurrents européens. D'autre part, et surtout, elle est explicitement d'application extraterritoriale. En d'autres ter-



mes, les grandes entreprises de Chine, des Etats-Unis, du Vietnam, de Turquie, du Brésil et d'ailleurs y sont soumises, dès lors qu'elles exportent de leurs produits en Europe. A tous ceux qui veulent préserver le modèle européen d'un capitalisme raisonné sans perdre notre puissance économique, la directive apporte une réponse : l'Europe, exigeante pour elle-même, l'est aussi pour autrui !

C'est cette innovation majeure que le gouvernement pourrait tuer dans des discussions menées en catimini avec la Commission européenne. La date du 26 février est prévue pour l'annonce officielle de cette mort programmée. Il n'est pas trop tard pour faire machine arrière et relever le drapeau d'une France qui, avec ses alliés européens, fait briller ses valeurs universelles sans sacrifier son modèle économique. ◆

Par

UN COLLECTIF D'EURODÉPUTÉS, DE DÉPUTÉS ET DE SÉNATEURS DE GAUCHE

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A Dacca en mai 2015, après la catastrophe de l'immeuble Rana Plaza, dont l'effondrement a tué plus d'un millier d'ouvriers. I. FERDOUS, VU



La fausse soie écologique de Chanel en Chine

Chanel voulait acheter de la soie biologique et écoresponsable en Chine. La maison de luxe a pourtant fait appel, en toute connaissance de cause, à des fournisseurs dont les pratiques environnementales ont été diagnostiquées comme très mauvaises par un audit que Chanel avait elle-même commandé. Lorsque l'on aime le luxe et la soie, la maison Chanel offre l'embarras du choix. L'emblématique marque française propose par exemple une robe en mousseline de soie brodée à 11 800 euros, une tunique imprimée à 8 850 euros, ou encore un très chic foulard écru et noir à 530 euros.

À ce prix-là, on pourrait s'attendre à ce que la soie soit produite selon les standards environnementaux les plus exigeants. Le géant du luxe, qui réalise 18 milliards d'euros de chiffre d'affaires, vante d'ailleurs ses « engagements » pour la « durabilité environnementale », et assure « fixer des normes élevées pour [ses] matières premières » à ses fournisseurs.

À rebours de ses promesses, Chanel a pourtant choisi, en toute connaissance de cause, des fournisseurs de soie chinois dont les pratiques ont été diagnostiquées comme très mauvaises en matière de respect de l'environnement, mais aussi de sécurité au travail, par un audit effectué en 2020. C'est ce que révèle notre nouvelle enquête de la série GreenFakes, basée sur des documents confidentiels obtenus par l'ONG Climate Whistleblowers

Interrogé par Mediapart, Chanel n'a pas démenti nos informations, mais affirme que de « nombreuses mesures correctives » ont été mises en œuvre depuis que l'audit a été réalisé.

Tout commence en octobre 2010. Plusieurs consultants du cabinet français PUR Projet, spécialisé dans les études environnementales, s'envolent pour la Chine. Ils ont été missionnés par Chanel pour « auditer de nouveaux fournisseurs potentiels » de soie biologique. Ces producteurs ont déjà obtenu le label GOTS (Global Organic Textile Standard), une certification privée censée faire référence dans l'industrie. L'inspection se concentre sur deux filatures situées dans la région du Sichuan : Antai et Fenggu.

Les résultats du rapport, livré à Chanel un mois plus tard, sont très mauvais. Fenggu écope d'une note globale de 24 sur 100, et Antai de 42. « Il n'y a aucune corrélation entre la certification GOTS et la conformité sociale et environnementale des sites », s'étonnent les consultants.

Chez les petits fermiers indépendants, les auditeurs ont vu de « nombreux sacs de fertilisants et des [bouteilles de] pesticides vides [...] dans les ruisseaux ».

Antai et Fenggu sont classés « rouge », la plus mauvaise des quatre notes possibles, en matière de respect de la production biologique. Les deux ateliers ne « séparent pas », c'est-à-dire mélangent, les cocons de soie biologiques et ceux qui ne le sont pas. Les auditeurs soupçonnent une fraude chez Fenggu, car « les volumes vendus comme "biologiques" » sont supérieurs « aux volumes certifiés ». De son côté, Antai « ne respecte probablement pas l'ensemble des conditions » d'une production biologique.

Les deux entreprises se fournissent auprès de nombreux éleveurs de la région du Sichuan. Leur métier consiste à faire pousser et à entretenir des mûriers, puis à y introduire les vers à soie, qui se nourrissent des feuilles de ces arbres.

L'audit montre que ces exploitations agricoles sont classées « rouge » sur la plupart des critères environnementaux, dont la gestion des sols, de l'eau et de la biodiversité. Dans



de « nombreuses fermes », les auditeurs ont constaté des cas de « pollution » de l'eau provoquant une « eutrophisation », c'est-à-dire la prolifération d'algues invasives à la surface des plans d'eau. Certains fermiers d'Antai utilisent du NPK, un engrais chimique qui provoque des pollutions aux nitrates. Les éleveurs déposent également au sol des « membranes en plastique » pour protéger les jeunes arbres, mais ne les enlèvent pas ensuite.

Les pratiques sont jugées correctes chez la plupart des gros producteurs de vers à soie, directement contrôlés par Antai et Fenggu. Mais chez les petits fermiers indépendants, les auditeurs ont vu de « nombreux sacs de fertilisants et des [bouteilles de] pesticides vides [...] dans les ruisseaux »

Du côté des ateliers qui fabriquent les fils de soie, ce n'est guère mieux. L'audit pointe leur très grosse consommation d'eau : 10 à 30 tonnes par jour. L'usine Fenggu est responsable d'une « pollution des eaux à cause d'un mauvais traitement des eaux usées »

Les auditeurs soulignent que les ouvriers sont bien payés. Mais les « conditions de travail sont difficiles » à cause de la poussière et de la chaleur. Les deux entreprises ont obtenu leur plus mauvaise note en matière de sécurité au travail : 28 sur 100 chez Antai, et seulement 9 sur 100 chez Fenggu.

Dans les deux entreprises, « des masques ne sont pas toujours fournis aux salariés malgré la poussière, ils n'ont eu aucune formation sur la manipulation des produits chimiques, et les extincteurs, couverts de poussière, ne sont pas toujours disponibles ». Le rapport dénonce une « non-conformité super critique » en matière de prévention des incendies chez Fenggu, et souligne qu'il y a eu deux incendies chez Antai au cours de l'année écoulée.

Bref, on est très loin des standards de Chanel. Le rapport conclut que pour satisfaire les exigences environnementales du géant français du luxe, il faudrait que les deux producteurs chinois de soie mettent en œuvre de nombreuses mesures pour corriger leurs pratiques, comme « respecter les principes [de l'agriculture] biologique » « réduire leur impact négatif sur l'environnement » et « améliorer la santé et la sécurité au travail »

Malgré cet audit, Chanel a décidé d'utiliser dans ses vêtements la soie produite par Fenggu et Antai. Les deux entreprises ont indiqué dans la presse chinoise qu'ils fournissent le groupe français.

Contacté par Mediapart, Chanel indique qu'il n'a pas de relations contractuelles directes avec Fenggu et Antai, mais confirme que ces deux entreprises livrent bien leurs fils de soie au fabricant de tissus auprès duquel la marque de luxe se fournit.

Chanel n'a pas souhaité commenter l'audit de 2020, ni sa décision de faire appel à ces producteurs de soie malgré leurs piètres performances environnementales (lire l'intégralité de la réponse dans les annexes de cet article)

Le groupe affirme que l'objectif de l'audit était « d'accompagner [ses] fournisseurs, même indirects, dans une démarche d'amélioration continue » « Comme vous le notez, cette première étude établit plusieurs axes d'amélioration, ainsi que leur faisabilité. Plusieurs plans d'action et audits ont été menés en quatre ans, menant à la mise en œuvre de nombreuses mesures correctives, qui s'inscrivent dans nos engagements globaux en matière de développement durable. Nous initions notamment sur place un projet pilote d'agriculture régénératrice sur plusieurs hectares. Tout ceci représente un travail de longue haleine, mais nous sommes convaincus que cela portera ses fruits. »

Chanel affirme que de nouveaux « audits » lui ont permis de « mesurer les progrès accomplis ». Mais le groupe a refusé de nous fournir ces documents, « qui sont à seul usage interne »



CONJONCTURE - TENDANCES



Slowing Demand and Shifting Markets Impact Big Beauty

Earnings reports reveal deepening cracks in the beauty sector with decreased demand in Asia and cautious inventory management in the U.S. BY KATHRYN HOPKINS AND

JENNIFER WEIL

The pressure is building for beauty's biggest companies and Wall Street seems to be jittery about how the year will play out.

An assessment of earnings reports from some of the biggest global beauty companies released over the past few weeks indicates that the cracks that first appeared around 18 months ago when Chinese demand weakened are beginning to deepen across geographies and categories.

Among U.S. companies, Coty's sales declined in the second quarter amid weak demand in Asia and tight inventory management in its home market despite strong fragrance performance; E.l.f. adjusted its full-year forecast after a soft January, and the Estée Lauder Cos. announced 7,000 job cuts as its third-quarter outlook disappointed Wall Street.

Beauty groups abroad also struggled: Shiseido's profit tanked 73.1 percent in 2024 due to a soft Chinese market; L'Oréal's quarterly sales continued to decelerate, and Unilever said it was expecting a "soft" start to the new year. The list goes on.

So what does this all mean?

"We're seeing normalization [in beauty], with a consumer that's both cash-strapped and seeking more innovation," said Oliver Chen, a retail analyst at TD Cowen. "At the same time, we're seeing an industry that likely needs more innovation, and part of that hopefully will happen with the spring resets."

"It's a deceleration of the sugar high of the post pandemic period," added one industry source. "Part of the story is that for the past 18 months it's been blamed on the dramatic slowdown in Asia, and the authorized, unauthorized distribution of luxury goods into China. The new part of this that is different is this is the first time you're seeing a slowdown in general in skin care in the West. The skin care downcycle is more severe than people thought it was, and the average spend on makeup seems to be decelerating."

Skin care, the majority of Lauder's business, fell 12 percent in its most recent quarter, while Procter & Gamble's skin care organic sales were down midsingle digits due to volume declines in its second quarter.

The P&G decrease would have been

even deeper had it not been for Japanese skin care brand SK-II's sales rebounding in Greater China after struggling for months amid Chinese consumers' boycott of Japanese beauty products

due to a controversial discharge of treated wastewater from the disabled Fukushima Daiichi Nuclear Power Station. Nevertheless, executives cautioned that the region in general remains challenging for its parent company.

Shiseido said Drunk Elephant kept suffering a slow sales recovery in the Americas after temporary declines in production and shipments in the first half of 2024, but that the phenomenon had stabilized in the third quarter.

But there were bright spots. While the dermatology segment's growth is believed to have normalized, it is expected still to increase faster than the global beauty market this year.

In 2024, despite stabilizing growth in the U.S., CeraVe passed the 2 billion-euro sales level, driven by its international expansion and performances in new markets. L'Oréal, CeraVe's owner, is so bullish on the dermocosmetics category that in August 2024 it took a 10 percent stake in Galderma, the pure-play dermatology leader that last year went public to great success.

In the first nine months of 2024, Beiersdorf noted the global derma market as primary drivers to the company's sales growth. Its Eucerin Epigenetic Serum was expected to be the company's largest product launch ever.

The makeup category has been seen as especially weak in North America in both the mass market and prestige, as well as in Asia. At Lauder, makeup net sales decreased 1 percent, primarily due to the declines from Tom Ford, reflecting the impacts from the overall challenging retail environment in Asia-Pacific and the company's Asia travel retail business. Sales also decreased from MAC and Smashbox, driven by their softness in the eye and face subcategories, respectively. One bright spot was Clinique, which grew by high-single-digits, driven by the brand's launch in Amazon's U.S. Premium Beauty Store and the continued success of Almost Lipstick in Black Honey.





And while E.l.f.'s net sales increased 31 percent to \$355.3 million for the three months ended Dec. 31, it reported softer than expected trends for mass makeup in January, although chief executive officer Tarang Amin put it down to uncertainty over a TikTok ban and brands wanting to be sensitive around posting content amid the Los Angeles fires.

Meanwhile, the fragrance segment maintained its strong performance, despite a moderation in sell-out in 2024.

LVMH Moët Hennessy Louis Vuitton, whose Perfumes and Cosmetics division's sales in 2024 reached 8.42 billion euros, highlighted the robust performance of Christian Dior's Sauvage, which consolidated its world-leading fragrance position. The group also touted the new Miss Dior Parfum edition "a major success."

Interparfums SA met its 2024 objectives with sales of 880.5 million, bolstered by its top-three fragrance brands Jimmy Choo, Montblanc and Coach.

Beauty's geographic map shape shifted last year, as well.

"What has been new in [fourth quarter] is the slowdown in the North American market and subsequent retailers' cautiousness with inventory uptake, which may [take] longer to recover into 2025," said Céline Pannuti, head of European staples and beverage research at JP Morgan.

"The slowdown has been more pronounced in the mass segment in North America, yet the premium market has also slowed and has been characterized by enhanced promotional activity during the holiday season," Pannuti continued.

Puig, for instance, said overall beauty market business growth during the holiday season was moderate versus the rest of the

year's gains, which decelerated throughout the year.

Beauty's digital flex also keeps muscling up, with more brands flocking to Amazon Beauty, which is now the largest prestige beauty retailer in the U.S., according to NIQ.

"Retail stores have been slower versus online" for beauty sales, Pannuti said.

The inventory tightening in the U.S. has been further exacerbated by CVS and Walgreens shuttering hundreds of stores.

Coty's sell-in, for example, continued to track below sell-out driven by pressure on U.S. mass retailers due to ongoing channel shifts, tight inventory management at retailers in Australia and parts of Europe, and higher trade investments.

"As mass sales shift to online, brick-and-mortar retailers continue to tighten inventory levels, creating a couple point sell-in/out gap," said Ashley Helgans, an analyst at Jefferies.

While there's no crystal ball, many beauty companies, such as Unilever, foresee after a soft start to 2025 that the market will gain more traction in the second half of the year. Unilever's own growth is expected to improve as prices increase, reflecting higher commodity costs in 2025.

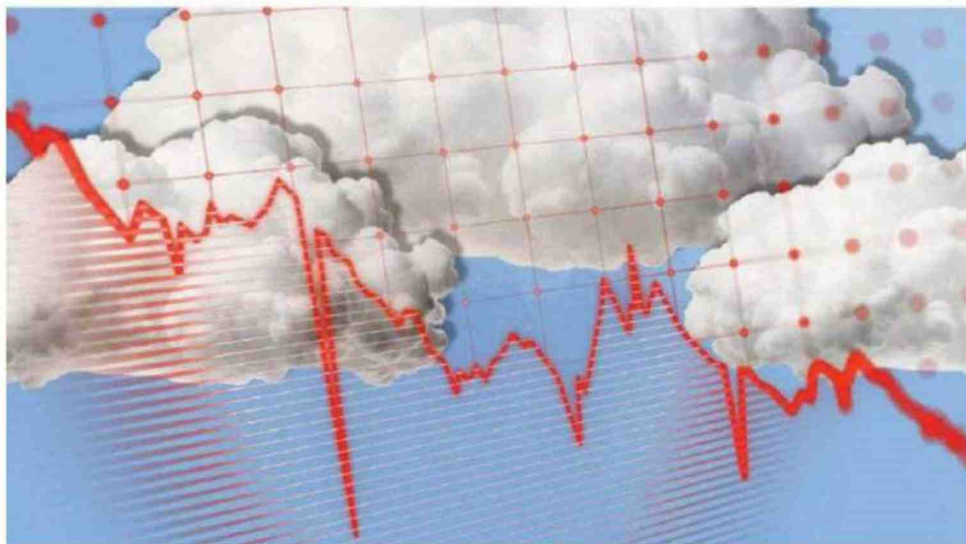
"As we enter 2025, the market is characterized by a low visibility and high volatility," Pannuti said. "The potential continuous slowdown will likely be coupled with retailers destocking – or at the very least be cautious in managing inventories – and could exacerbate the volatility in results in the coming quarters."

"There are some brands that are big winners and big losers, but it's not an expanding market," added the industry source. "It's a market-share war."



COMPANY	PERIOD	NET REVENUE \$	NET REVENUE GROWTH	STOCK PRICE CHANGE YTD**
COTY INC.	Q2 ended Dec. 31	\$1.66 billion	-3%	-16%
E.L.F. BEAUTY	Q3 ended Dec. 31	\$355.3 million	31%	-41%
THE ESTÉE LAUDER COS.	Q2 ended Dec. 31	\$4 billion	-6%	-2.5%
HERMÈS INTERNATIONAL - PERFUME & BEAUTY*	Q4 ended Dec. 31	147 million euros	16.7%	17%
INTERPARFUMS SA	Q4 ended Dec. 31	200.3 million euros	10.3%	5.3%
L'ORÉAL	Q4 ended Dec. 31	11.08 billion euros	4.5%	1.67%
LVMH MOËT HENNESSY LOUIS VUITTON PERFUMES AND COSMETICS*	Q4 ended Dec. 31	2.27 billion euros	0.9%	8.64%
PROCTER & GAMBLE	Q2 ended Dec. 31	\$21.9 billion	2%	2.9%
PUIG	Q4 ended Dec. 31	1.36 billion euros	14.3%	1.15%
SHISEIDO	Q4 ended Dec. 31	267.8 billion yen	17.2%	-1%
UNILEVER BEAUTY & WELLBEING*	Q4 ended Dec. 31	3.3 billion euros	5.2%	-2.9%
UNILEVER PERSONAL CARE*	Q4 ended Dec. 31	3.3 billion euros	5.3%	-2.9%

* This represents the stock for the company as a whole. ** As of press time.





ÉCONOMIE | CHRONIQUE

PAR STÉPHANE LAUER

L'incohérence économique de Trump

Voilà un mois que la tornade Trump a commencé à s'abattre sur le monde. La sidération provoquée par ses déclarations à l'emporte-pièce et ses décrets césariens peine à se dissiper. Les dégâts géopolitiques sont déjà réels. Le président des États-Unis n'a pas arrêté la guerre en Ukraine « en vingt-quatre heures », comme il l'avait promis, mais il ne lui a fallu que quelques jours pour démantibuler la relation transatlantique en faisant sien le narratif poutinien sur le conflit.

Ces quatre semaines depuis son investiture ont provoqué un puissant effet de souffle. Le monde est partagé entre stupeur et fascination. Par calcul idéologique, snobisme intellectuel ou simplement par naïveté, en jouant les idiots utiles du néoimpérialisme ambiant, certains dissertent sur la supposée efficacité de l'administration américaine. Mais, au-delà des appréciations ébahies, la question des résultats réels est rarement abordée.

Il ne s'agit évidemment pas de dresser un bilan sur une période aussi courte, mais de tenter de regarder au-delà des slogans, des apparences et de l'agitation frénétique. Certes, le tableau de chasse de Donald Trump est déjà impressionnant : il a réussi à trahir les Ukrainiens, à humilier les Européens, à nier les droits des Palestiniens, à tenter de rançonner ses partenaires commerciaux, à faire le jeu de la Chine, en faisant passer Pékin pour un interlocuteur modéré, ouvert au multilatéralisme, à plonger dans la détresse des millions de bénéficiaires de l'aide internationale et à tétaniser des centaines de milliers de fonctionnaires américains. Mais qu'en est-il de sa politique économique et de ses efforts pour rendre les États-Unis plus prospères ?

Fausse hypothèse

Commençons par l'inflation, qui a largement contribué à sa victoire. A tort ou à raison, Joe Biden

en a porté l'entière responsabilité. Mais, aujourd'hui, la hausse des prix fait de la résistance et, si le phénomène persistait, c'est le nouveau président qui en serait comptable. « *Sous ma présidence, l'inflation disparaîtra complètement* », avait plastronné le candidat Trump. Depuis son élection, l'essence est plus chère, les crédits hypothécaires tutoient les 7 %. Alimentation, assurances, transports, coupes de cheveux : tout augmente. A ce stade, l'administration Trump ne peut pas être objectivement tenue pour responsable. Mais les déclarations tonitruantes sur les droits de douane commencent à infuser.

Les enquêtes de la Réserve fédérale (Fed) constatent que les entreprises « *tenteraient de répercuter sur les consommateurs les coûts de production plus élevés résultant d'éventuels droits de douane* ». En février, l'indice de confiance des consommateurs et le climat des affaires ont plongé et les anticipations d'inflation sont subitement remontées au niveau de 2023.

Contrairement à ce que prétend Trump, ce ne sont pas les exportateurs qui payeraient la facture, mais les Américains. Une étude récente montre qu'ils ne sont pas dupes. Les républicains estiment qu'ils pourraient payer 41 % du coût des droits de douane, les démocrates évaluent ce montant à 68 %. Après le célèbre « *It's the economy, stupid!* » de Bill Clinton, on pourrait souffler à Trump : « *It's the inflation, stupid!* » (« l'inflation, il n'y a que cela qui compte »).

Cette menace inflationniste fragilise une autre promesse de Trump : celle de faire baisser les taux d'intérêt. Tandis que la Fed a stoppé son cycle d'assouplissement monétaire, les rendements des obligations d'État à dix ans remontent, reflétant l'inquiétude des marchés. Au-delà des droits de douane, l'ampleur du déficit public, qui devrait atteindre 6,2 % du PIB en 2025, rend les investisseurs nerveux. Les réductions d'impôt promises ne feront que

le creuser. Pour faire baisser les taux, Trump mise donc sur la réduction des dépenses publiques.

Celle-ci repose sur les épaules d'Elon Musk, propulsé à la tête du « département de l'efficacité gouvernementale ». Selon le Trésor, depuis l'arrivée de Trump au pouvoir, les dépenses fédérales sont de 30 milliards de dollars (28,6 milliards d'euros) par jour. Sur la même période sous Biden, le chiffre était de 26 milliards de dollars. Il ne faut pas en tirer des conclusions définitives, mais cela permet d'évaluer l'ampleur de la tâche de Musk, qui a promis 2 000 milliards de dollars d'économies.

Un simple calcul montre que ce montant sort de nulle part. Les deux tiers des 7 000 milliards de dollars de dépenses fédérales prévues cette année concernent la protection sociale, à laquelle Trump a promis de ne pas toucher. La charge de la dette représente 10 % du total. Reste les dépenses discrétionnaires, dont il faut retrancher le budget de la défense, qui n'est pas appelé à baisser. Ce sont donc 700 milliards de dollars qui peuvent constituer le terrain de jeu de l'homme le plus riche du monde. A ce jour, il prétend avoir fait économiser 55 milliards. Mais, comme l'explique le *New York Times*, ce calcul est truffé d'erreurs, de fausses hypothèses et de données obsolètes. Sa chasse aux coûts est surtout idéologique. Son efficacité n'est que de façade.

Inutile de chercher de la cohérence économique, il n'y en a pas. Le jour de la publication des derniers chiffres inquiétants d'inflation, Donald Trump a déclaré :





« Les taux d'intérêt devraient être abaissés », c'est-à-dire le contraire de ce qu'il faut faire pour modérer les prix. Ce qui lui a valu un éditorial cinglant du *Wall Street Journal*, qui s'interrogeait sur ses compétences en économie.

« Son pouvoir réside dans sa capacité à canaliser les frustrations collectives dans un programme politique dont le but n'est pas la gestion économique mais l'identité et la culture contre le mondialisme, les experts et les élites », résume Antara Haldar, professeure à Cambridge, sur le site *Project Syndicate*. La tornade va donc poursuivre son chemin, avec son lot de clientélisme, sa logique extractive, l'accaparement des richesses au profit d'une minorité et, pour seul garde-fou, les secousses des marchés financiers. Le seul baromètre auquel Donald Trump prête encore attention. ■

MUSK A PROMIS

2000 MILLIARDS

D'ÉCONOMIES.

UN SIMPLE

CALCUL MONTRE

QUE CE MONTANT

SORT DE NULLE PART

L'INFLATION FAIT

DE LA RÉSISTANCE

ET, SI LE PHÉNOMÈNE

PERSISTAIT,

TRUMP EN SERAIT

COMPTABLE

Comment Internet a tué le plaisir d'acheter dans les magasins

Avant, les magasins manquaient de personnel. Maintenant, ils manquent aussi de marchandises

Suzanne Kapner



Avant, les magasins manquaient de personnel. Maintenant, ils manquent aussi de marchandises. Le commerce en ligne n'a pas tué le commerce physique, mais il l'a rendu pénible. Très pénible.

Dans des magasins qui n'ont pas assez de personnel, il faut naviguer entre produits mis sous clés et caisses automatiques et, depuis quelque temps, des rayons dans lesquels il manque toujours quelque chose.

S'il vous est déjà arrivé qu'en boutique, on vous dise que l'article que vous cherchez est en rupture de stock, mais que vous pouvez le commander en ligne, sachez que vous n'êtes pas seul.

Le phénomène est si courant que les distributeurs américains lui ont trouvé un nom : « SOS, comme Save Our Sale » [NDLR: « Sauvez nos ventes »], affirme Jerry Storch, ancien directeur général de HBC, la maison-mère de Toys“R”Us et Saks Fifth Avenue.

Lucia Gulbrandsen, qui vit à Westport, dans le Connecticut, l'appelle de son côté la « gymnastique commerciale ».

« C'est extrêmement chronophage », soupire cette créatrice de 58 ans.

D'après une étude du cabinet AlixPartners sur trente enseignes, en moyenne, 9% seulement de la gamme de vêtements pour femme proposée en ligne était disponible en magasin. Ce pourcentage tombe à 7% pour les magasins multimarque et à 2% pour les géants de la distribution, mais oscille autour de 30% pour les enseignes spécialisées.

Avec l'arrivée d'Internet, c'est une nouvelle façon de faire du shopping qui est née : l'ère des emplettes depuis le canapé du salon. Le hic, c'est qu'elle a siphonné l'argent et les stocks des magasins en dur, qui sont loin d'être les fourmilères qu'ils étaient autrefois. Pour résister à la concurrence d'Amazon, les marques ont élargi leurs gammes vendues en ligne, au point que l'offre en physique ne fait plus vraiment rêver.

Pour les dirigeants du secteur, il faut que les clients puissent faire leurs achats comme bon leur semble — en ligne, en magasin ou les deux. Dans les faits, ils gagnent plus d'argent quand les gens se déplacent en boutique puisqu'ils économisent les frais de préparation et d'expédition.



De Hermès et ses boutiques à la décoration ultra-soignée à Nordstrom et son service haut de gamme, en passant par T.J.Maxx et sa quête des bonnes affaires, certaines marques réussissent néanmoins à tirer leur épingle du jeu.

Pourtant, quand il s'agit de stocks, même les meilleurs ont un train de retard sur le web, un écart qui s'est encore creusé depuis que les chaînes de magasins ont décidé d'ouvrir des espaces de vente moins grands. Dans les centres de distribution, les marques peuvent entreposer plus de stock que dans n'importe quel magasin et elles n'ont pas à se demander comment achalander chaque boutique : combien de pulls bleus en taille S pour le magasin A ? Et pour le B ?

Conséquence : même si les trois quarts des consommateurs préfèrent faire leur shopping dans des magasins physiques, seuls 9% sont satisfaits de l'expérience. Ce dont ils se plaignent le plus, c'est du manque de choix dans les modèles et les tailles, révélait en 2024 une enquête de l'IBM Institute for Business Value auprès de vingt mille consommateurs vivant dans vingt-six pays différents.

Alanis Castro, 21 ans, fait ses études à l'université de Susquehanna, à Selingsgrove. Elle voulait s'offrir un jean Abercrombie & Fitch mais, à chaque fois, le magasin n'avait pas sa taille. Les vendeurs lui proposaient de le lui faire envoyer à domicile, mais pas question pour l'étudiante de commander sans essayer — et payer les sept dollars de frais de retour si le jean ne lui allait pas. Ce qu'elle voulait, c'était aussi ressentir cette joie qu'on ressent quand on sort du magasin avec ses achats en main.

« Si je veux commander en ligne, je peux le faire de chez moi », résume-t-elle.

Abercrombie propose des shorts ainsi que des jeans dans différentes coupes, du 32 au 54, donc les magasins ont du mal à avoir tous les modèles dans toutes les tailles, explique une porte-parole de la marque.

Pendant la pandémie de Covid-19, les stocks s'étaient accumulés à cause des problèmes logistiques : pour corriger le tir, les marques ont cherché à les réduire ces dernières années, parfois un peu trop, concédant certaines d'entre elles.

« On s'est dit que ça fonctionnerait mieux avec moins, mais ça n'a pas été le cas », raconte Tom Kingsbury. A l'époque, il dirigeait Kohl's, qui avait décidé de réduire sa gamme de produits en marque distributeur. Aujourd'hui, le groupe fait marche arrière.

« Les distributeurs se sont trop concentrés sur le e-commerce et ont négligé l'expérience en magasin, donc il faut rééquilibrer les choses », souligne Don Hendricks, directeur général de Belk.

La chaîne de magasins multimarque a fermé son centre de traitement des commandes en ligne en 2022 et propose désormais l'intégralité de la gamme dans ses quelque 290 magasins. Objectif : faire en sorte que les clients trouvent ce qu'ils cherchent quand ils se déplacent en boutique pour qu'ils passent un moment plus agréable.

D'ici là, pour certains, faire les magasins tient plutôt de l'interminable chasse au trésor.

Abby Carlos, 27 ans, est stratégiste média. Il y a peu, elle convoitait un pantalon Zara qu'elle avait vu sur TikTok. Elle a fait trois boutiques de l'enseigne espagnole près de chez elle, sans jamais trouver la version beige dans sa taille. Même chose pour la robe noire qu'elle voulait aussi s'offrir.

Selon une porte-parole de Zara, les clients peuvent vérifier sur Internet la disponibilité des articles dans chaque magasin et demander aux vendeurs de les leur commander. L'habitante de Garfield, New Jersey, a fait un autre choix : elle est repartie les mains vides.

(Traduit à partir de la version originale en anglais par Marion Issard)

