

K E R I N G



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Gucci owner Kering in talks on selling Fifth Avenue building stake to Ardian

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Real estate

Kering tratta con Ardian per il building di New York

Dopo una prima JV con il fondo per gli immobili di Parigi, il gruppo di Pinault valuta ora di replicare la partnership per la proprietà sulla Fifth avenue. **Emma Crugnola**

Kering è in trattativa per il suo immobile new-yorkese. Il gruppo del lusso che controlla **Gucci**, **Saint Laurent** e **Balenciaga** potrebbe cedere una quota della sua proprietà sulla Fifth avenue al fondo **Ardian**. Lo riferisce *Reuters*. Acquistato da Kering nel gennaio 2024 per 963 milioni di dollari (pari a 845 milioni di euro al cambio di ieri), il building si estende su 10.700 metri quadrati e ospita diverse boutique in una delle vie dello shopping più prestigiose al mondo. L'operazione rientra nella strategia volta a razionalizzare il portafoglio immobiliare e rafforzare la struttura patrimoniale. A gennaio Ardian aveva già acquisito il 60% di una joint venture con Kering comprendente tre proprietà di prestigio a Parigi, generando 837 milioni di euro. «Ipotizziamo una struttura simile anche per la monetizzazione dell'immobile di New York», commentano gli analisti di **Equita**. «La strategia è di ridurre l'impegno finanziario nell'ambito immobiliare attraverso il coinvolgimento di investitori terzi, mantenendo una quota di minoranza negli asset acquisiti e garanzie sulla disponibilità e l'affitto degli spazi commerciali». A

fine 2024, l'indebitamento netto della società guidata da **François-Henri Pinault** ha raggiunto 10,5 miliardi di euro, un'impennata rispetto ai livelli prossimi allo zero registrati appena tre anni prima. Il debito è cresciuto a seguito di un'intensa campagna di investimenti immobiliari, che ha comportato 4 miliardi di euro di spesa tra New York, Milano e Parigi. Secondo quanto dichiarato dal deputy ceo **Jean-Marc Duplaix**, Kering prevede di raccogliere 2 miliardi di euro nei prossimi due anni attraverso la cessione di quote di asset immobiliari di pregio. (riproduzione riservata)

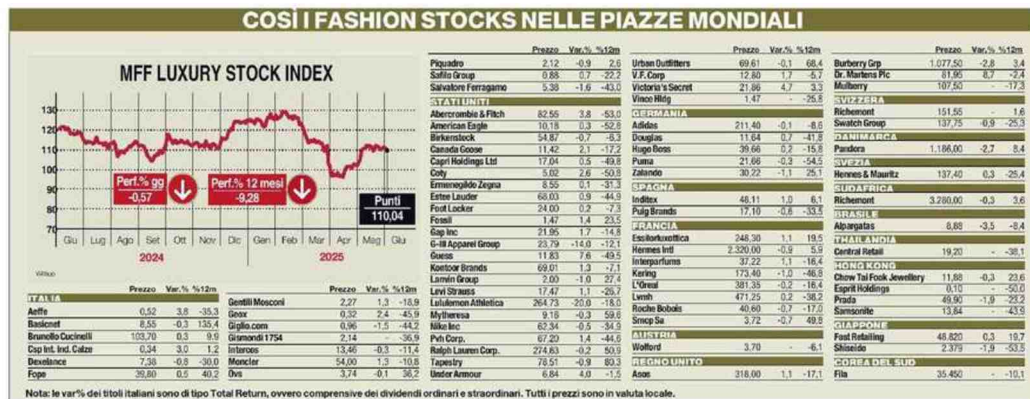


François-Henri Pinault





► 7 juin 2025





Generation Kering Fashion Scoops

Kering, in partnership with CIBJO – the World Jewellery Confederation – and with the scientific coordination of Poli.Design – Politecnico di Milano, announced Lee Min Seo and lanyan as winners of the first Kering Generation Award x Jewelry at the JCK trade show Saturday.

Centered around the theme "Second Chance, First Choice," the competition invited both students and start-ups to design a piece or a collection of jewelry. The program pulled from a diverse pool of applicants – from 10 world-renowned universities and academies specializing in jewelry and sustainability, as well as established start-ups – and four finalists were selected by the jury: two students and two start-ups.

In the student's category the winner is Lee Min Seo, who attended Hongik University in South Korea. Her jewelry collection is made from the discarded leather of the jang-gu, a traditional Korean percussion instrument, promoting cultural preservation and reimagining traditional Korean music in a new cyclical form.

In the start-ups category the winner is lanyan, a Chinese brand whose collections highlight fractured opals and forgotten, unusual stones – often overlooked in conventional jewelry – for their raw beauty. By choosing imperfect or fractured gems, lanyan revives traditional values and gives new life to materials through

craftsmanship. Enamels, recycled metals and modular techniques further support the brand's sustainable approach. Promoting a circular economy, each piece is designed to be repaired, transformed or recomposed.

This first-of-its-kind jewelry award is the next chapter of the Generation concept Kering launched for fashion and textiles in China in 2018, then extended in Japan and Saudi Arabia.

The jury for the jewelry award included François-Henri Pinault, chairman and chief executive officer of Kering; Marie-Claire Daveu, chief sustainability and institutional affairs officer of Kering; Hélène Poulit-Duquesne, CEO of Boucheron; Sabina

Belli, CEO of Pomellato; Christophe Artaux, CEO of Qeelin; Gaetano Cavalieri, president of CIBJO; Iris Van der Veken, executive director of Watch & Jewellery Initiative 2030; Bernadette Pinet-Cuoq, president of UFBJOP; Alba Cappellieri head of jewelry and full professor at Politecnico di Milano; Sarin Bachmann, group vice president of JCK and Elisa Niemtzow, vice president of BSR.

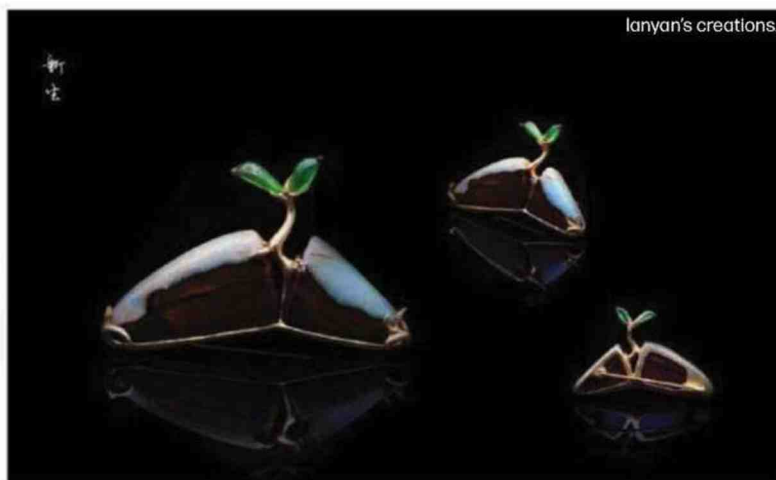
According to Kering the goal of the program is to foster an international community of young students and startups willing to innovate the industry as it moves forward with the next generation.

– THOMAS WALLER



Lee Min
Seo's jewelry.







Kering Generation Award X Jewelry : un nouveau prix pour une joaillerie durable

C'est une révolution visant à rendre le secteur de la joaillerie toujours plus créatif et plus vertueux : le groupe français lance le Kering Generation Award X Jewelry, un prix dédié à l'innovation durable dans le secteur de la joaillerie.

Par **Katell Pouliquen**



C'est une révolution visant à rendre le secteur de la joaillerie toujours plus créatif et plus vertueux : le groupe français lance le Kering Generation Award X Jewelry, un prix dédié à l'innovation durable dans le secteur de la joaillerie. Le but est de fédérer une communauté d'étudiants et de start-uppers du monde entier (Italie, États-Unis, Singapour...), sincèrement engagés pour faire bouger les lignes de cette industrie. Le thème retenu est le suivant : « Seconde chance, premier choix. » Le prix encourage ainsi étudiants et start-ups à faire preuve de créativité pour réinventer la notion de « déchet », et à transformer des matériaux recyclés en ressource et même en bijou de valeur.

Ce concept de circularité est inspiré par le travail mené depuis plusieurs années déjà par les équipes de la maison Boucheron, sous l'impulsion de sa directrice artistique Claire Choisne et de la CEO Hélène Poulit-Duquesne. En 2022, Claire Choisne a utilisé la Cofalit, un matériau obtenu par l'upcycling de déchets industriels. De nombreux mois de recherche ont été nécessaires pour en faire une matière digne des exigences d'excellence de la maison de la place Vendôme.

"Le Kering Generation Award X Jewelry incarne parfaitement cette ambition : encourager les jeunes créateurs à repousser les frontières de la joaillerie tout en plaçant le développement durable au cœur de leur démarche. Je suis convaincue que l'avenir de notre secteur dépend de cette capacité collective à inventer de nouvelles manières de créer, en alliant excellence, créativité et respect de l'environnement", appuie Hélène Poulit-Duquesne. La coordination scientifique de ce prix est assurée par Poli Design, une université italienne de référence en architecture et en design.

Parmi les membres du jury : le PDG de Kering, François-Henri Pinault, Marie-Claire Daveu, et les trois CEO des maisons de joaillerie Kering (Boucheron, Pomellato, Qeelin).

Le Kering Generation Award X Jewelry vient en réalité de récompenser non pas un mais deux lauréats lors du JCK Show de Las Vegas, début juin, le salon international de la joaillerie : l'un étudiant, l'autre startupper. Mettre le beau et l'éthique en harmonie, de quoi inventer la joaillerie de demain.



Prix étudiant : Lee Min Seo, université de Hongik, Corée

La jeune femme a imaginé une collection à partir de chutes de cuir issues du jang-gu, une percussion traditionnelle coréenne. Un nouveau cycle très poétique visant à préserver une pratique culturelle en la réinventant.

Prix start-up : Ianyan, Chine

Ianyan met en valeur les opales fracturées et les pierres rares et oubliées, souvent négligées en joaillerie. En choisissant la beauté de l'imperfection et de l'accident, cette start-up promeut littéralement l'économie circulaire : chaque pièce est conçue comme une sublime réparation.



KERING - LUXE



Moda in tempo di crisi, il lusso punta sulla nuova guardia degli stilisti

Blazy, Anderson e Demna la carica dei quarantenni Matthieu Blazy da Chanel, Jonathan Anderson da Dior e Demna da Gucci: i colossi del lusso puntano sulla creatività di stilisti quarantenni per affrontare le difficoltà economiche che affliggono il settore.

Dopo mesi di speculazioni e in seguito al suo arrivo da Dior Homme, Jonathan Anderson, 40 anni, è stato nominato direttore artistico delle collezioni donna del marchio, in sostituzione di Maria Grazia Chiuri, 61 anni.

L'irlandese del nord diventa il primo stilista dai tempi di Christian Dior a disegnare le linee donna e uomo della maison di punta del gruppo LVMH, oltre all'alta moda. Dopo la nomina del franco-belga Matthieu Blazy, anch'egli quarantenne, a Chanel a dicembre, questo, sottolinea l'analisi di Afp, è il più grande avvenimento nel settore che sta soffrendo per le turbolenze economiche che affliggono il settore del lusso.

Jonathan Anderson, durante i suoi undici anni alla guida, fino al 2025, ha reso il marchio spagnolo Loewe uno dei più grandi successi di LVMH, per non parlare della sua etichetta JW Anderson. Tra i suoi modelli più rappresentativi figurano gli abiti di scena per Beyoncé e Rihanna. Ha anche un legame con il cinema, in particolare con il regista italiano Luca Guadagnino, per il quale ha disegnato i costumi di "Challengers", con Zendaya, e di "Queer", con Daniel Craig. Figura più discreta, Matthieu Blazy ha partecipato alla rinascita di Bottega Veneta (gruppo Kering), di cui è stato direttore artistico dal 2021 al 2024, apportando un senso di movimento e audacia alla caratteristica pelle intrecciata del marchio italiano. Da Chanel, avrà anche il compito di voltare pagina rispetto a Karl Lagerfeld. Il Kaiser ha governato la casa per oltre trent'anni, fino alla sua morte nel 2019. La sua braccio destro, Virginie Viard, ora 63enne, gli è succeduta prima di lasciare bruscamente il suo incarico nel giugno 2024. Demna, infine, ha aiutato Balenciaga a raggiungere un miliardo di euro di fatturato. I suoi punti di forza: uno stile iconoclasta, dalle t-shirt all'alta moda, la sua capacità di rendere desiderabile il "brutto", dalle Crocs con la zeppa ai sacchi della spazzatura, oltre ai suoi contatti con celebrità, dall'influencer americana Kim Kardashian all'attrice francese Isabelle Huppert. Una storia di successo, tuttavia, offuscata nel 2022 da una campagna pubblicitaria che ritraeva bambini con accessori di ispirazione sadomasochistica. I risultati non si sono fatti attendere: Jonathan Anderson aprirà le danze con Dior Homme il 27 giugno a Parigi, mentre Demna e Matthieu Blazy faranno il loro debutto rispettivamente alle settimane della moda donna di Milano a settembre e Parigi a ottobre.





« Les marques de mode sont devenues des plateformes culturelles »

La journaliste Sophie Abriat, a récemment publié « Danser sur le volcan, La mode et le luxe à la conquête de nos imaginaires », chez Grasset.



La journaliste Sophie Abriat, a récemment publié « Danser sur le volcan, La mode et le luxe à la conquête de nos imaginaires », chez Grasset. « Les maisons de luxe ne se contentent plus d'habiller notre quotidien : elles sculptent nos imaginaires. Et pour cause : en un siècle, la mode a glissé du vestiaire à la vitrine muséale, du défilé au manifeste artistique.

La figure du couturier, considéré comme un artiste depuis Charles Frederick Worth, s'est affirmée au fil des décennies. Dès les années 1920, Paul Poiret collabore avec les Ballets russes. Elsa Schiaparelli s'acoquine avec Dalí, quand Saint Laurent s'inspire de Mondrian. Plus tard, Jean-Paul Gaultier ou Jean-Charles de Castelbajac propulsent la mode dans la pop culture. Mais c'est au tournant des années 2000 que la bascule s'opère. Les expositions Yves Saint Laurent au Met, puis l'entrée de la mode au Louvre, consacrent la discipline comme art à part entière. Suivent des collaborations devenues mythiques : Louis Vuitton avec Takashi Murakami, Supreme ou Yayoi Kusama. La frontière entre art appliqué et art majeur se trouble. À travers les vêtements, les boutiques, les défilés-performance, les maisons captent l'air du temps, absorbent, résonnent, surplombent parfois les autres formes d'expression. Sous l'impulsion de directeurs artistiques comme Jonathan Anderson, Pieter Mulier ou Matthieu Blazy, qui vient d'être nommé chez [Chanel](#), les marques s'imposent comme des créateurs d'univers. Elles ne se contentent plus d'être mécènes : elles deviennent productrices d'expositions, bâtissent de musées, commanditent des œuvres. La haute couture s'impose comme le nouvel acteur culturel majeur. LVMH, par exemple, a permis au musée d'Orsay d'acquérir une œuvre majeure de Caillebotte en 2023 pour 43 millions d'euros, quand son budget d'acquisition plafonnait à 3 millions. Les marques dictent aujourd'hui la politique culturelle dans des lieux triés sur le volet, pour des événements taillés sur mesure, avec des objectifs d'image, mais aussi de conquête symbolique. Elles investissent aussi le champ littéraire ou cinématographique. [Chanel](#) organise des salons littéraires, Saint Laurent produit le prochain film de Paolo Sorrentino, Miu Miu repère les talents émergents. La mode est devenue une forme de média total. Elle n'habille plus : elle raconte, sélectionne et influence. »

La donna più potente della moda. Chi è Francesca Bellettini

Classe 1970, un passato nelle banche d'investimento, la manager italiana è stata per dieci anni amministratrice delegata di Saint Laurent, portandolo ad un successo senza precedenti. Oggi è Deputy CEO di tutto il gruppo Kering

Di Cecilia Caruso



Da dietro le quinte a sotto i riflettori. Nel corso degli ultimi anni, sono sempre di più le **donne** che ricoprono un **ruolo di primo piano nell'industria della moda**. Sebbene siano ancora in netta minoranza rispetto ai colleghi uomini, manager, leader e creative si fanno largo con decisione in un settore ad appannaggio maschile. Un esempio eccellente, in questo senso, si trova nella risposta alla domanda **chi è Francesca Bellettini**.

Una figura apicale del conglomerato del **lusso Kering**, il nome di Francesca Bellettini sta diventando gradualmente noto anche oltre il ristretto circolo degli addetti ai lavori. Dopo un decennio al vertice di **Saint Laurent**, infatti, la **CEO** supervisiona oggi lo sviluppo e la crescita di tutte le maison parte del gruppo guidato da **François-Henri Pinault**. Si può dire, insomma, che si nasconde proprio lei dietro le **nomine di Demna e Pierpaolo Piccoli**, da Gucci e Balenciaga. Senza retorica, Francesca Bellettini è l'incarnazione dell'**empowerment** e della **professionalità** femminili.

Dalle banche alla moda

Nata a Cesena nel **1970**, dopo gli studi all'Università Bocconi di Milano, la carriera di Francesca Bellettini comincia a **Londra**, nel settore dell'**investment banking**. Le esperienze in banche prestigiose come Goldman Sachs International e Deutsche Morgan Grenfell la portano, nel 1999, ad entrare nel **Gruppo Prada**. In seguito è nominata *Operations Manager* per **Helmut Lang**. La lunghissima collaborazione con il gruppo Kering, invece, ha inizio nel **2003**, quando Bellettini diventa *Strategic Planning Director* e *Associate Worldwide Merchandising Director* di **Gucci**. Nel 2008 entra in **Bottega Veneta** dove nel giro di due anni svolge la funzione di *Communications Director*. Nel **2013**, infine, Bellettini viene nominata Presidente e *Chief Executive Officer* di **Yves Saint Laurent**.

Chi è Francesca Bellettini, Deputy CEO di Kering

Sotto la guida dell'amministratrice delegata italiana, la maison disegnata da **Anthony Vaccarello** ha attraversato una crescita senza precedenti. Anche per questo, nel 2023, la carriera di Bellettini ha

conosciuto una spinta ulteriore. La manager è infatti stata nominata **Vicedirettrice Generale** di Kering, responsabile dello sviluppo delle Maison e del coordinamento degli amministratori delegati di tutte le Maison. Come ha spiegato lei stessa, nella cornice del recente evento organizzato da **Zalando e Camera Nazionale della Moda Italiana** dedicato al futuro del lusso, si tratta di essere **la CEO degli altri CEO** dei brand del gruppo.

Sul palco dell'appuntamento *Change Makers in Luxury Fashion*, Bellettini ha acceso i riflettori sul suo lavoro. La manager, ad esempio, ha sottolineato l'importanza del rapporto che si deve creare tra CEO e **direttori creativi**, chiamati a conciliare fantasia e libertà con pressioni e responsabilità. La scelta del giusto *creative director*, inoltre, non risponde ad una formula esatta o sempre replicabile: per Bellettini, deve trattarsi della persona giusta, per il brand giusto, nel momento perfetto. Una sintesi che sembra essere stata raggiunta poche settimane fa con Piccioli da Balenciaga e con Demna da Gucci.

Francesca Bellettini, poi, ha dichiarato che la sua **leadership** si basa su una distinzione molto importante: quella tra **autorevolezza** e **autorità**. Una differenza sottile che le permette però di essere considerata, da chi lavora con lei, non solo come un capo ma anche come un mentore.

Una donna al vertice

Con la sua chioma riccia dal taglio vagamente anni Settanta, quel carattere discreto e schivo, eppure diretto e deciso, Bellettini è un **esempio** a cui guardare. La «**donna da un miliardo di dollari**», come la soprannominò *Le Monde* nel 2017, ha saputo rendere Saint Laurent la maison-traino del gruppo Kering, forte di una crescita nei ricavi che superarono i tre miliardi nel 2022. In questo momento di transizione e cambiamento per l'intero settore del lusso, dunque, Pinault ha voluto affidarsi ad una figura capace di trasformare la *coolness* in **rilevanza**.

Impossibile, poi, non notare le scelte di stile di Francesca Bellettini. A caratterizzare il suo **guardaroba** – sofisticato, minimalista ma sempre d'impatto – sono blazer doppiopetto, abiti aderenti, bluse sartoriali dal dettaglio inaspettato e il continuo incontro tra blu e nero.

In un'industria ancora dominata da professionisti uomini, il successo di Francesca Bellettini è un faro nella notte. Da seguire e replicare.



La capsule di Balenciaga e Lamborghini è un omaggio a chi nella vita non teme la velocità

Innovazione, sfrontatezza e savoir faire sono i punti in comune di una collaborazione che “supera i limiti” Tutto parte all'Autodromo di Monza: un'esperienza per raccontare la collaborazione tra Balenciaga e Lamborghini, capi iconici ed esclusivi all'insegna di velocità e avanguardia

Cosa ci faceva, lo scorso 31 maggio, un gruppo di fashionistas all'intero dell'Autodromo di Monza , considerato uno dei templi mondiali dell'automobilismo? L'occasione specifica è il Lamborghini Super Trofeo , il cui campionato europeo è tornato a svolgersi dopo quattro anni proprio nel circuito lombardo, segnando tra l'altro il numero di 700 piloti coinvolti. Si tratta di record per quanto riguarda il trofeo lanciato nel 2009 e dedicato esclusivamente al modello Lamborghini Huracán, che si corre annualmente anche negli Stati Uniti e in Asia, in una competizione mondiale divenuta iconica e popolarissima. Ma c'è un altro motivo per questa incursione degli appassionati di moda tra copertoni e rombi di motore: il lancio, a fine maggio, della capsule collection firmata Balenciaga | Automobili Lamborghini

Già svelata durante la collezione Autunno 25, questa collaborazione nasce dalla volontà di mettere a frutto i tratti comuni dei due brand , avvicinati dal loro impegno sull'innovazione, sull'estetica all'avanguardia e una passione per i codici che esplodono i volumi e i dettagli della dimensione sport. Automobili Lamborghini, fondata da Ferruccio Lamborghini nel 1963, è del resto una realtà di riferimento nel mondo dell'automobilismo italiano e mondiale, specializzandosi in sports car dal design e dalla meccanica innovativi, tutti elementi di un Dna che è stato adattato in una collezione speciale che comprende abiti ready-to-wear, capi di pelle, gioielli e accessori : dalle giacche ispirate a quelle dei piloti ai bomber oversize, passando per le t-shirt con stampe trompe-l'œil che recano per esempio un modello notissimo come la Lamborghini Temerario.

La stessa capsule Balenciaga | Automobili Lamborghini diventa l'occasione per rinverdire alcuni dei modelli più riconoscibili della casa di moda per quanto riguarda le borse: i modelli Rodeo, Hourglass, Explorer e Carrie sono stati rivisti per venire adornati con il mitico logo a scudo del marchio automobilistico, ma anche da una Dashboard Clutch (che richiama proprio il pannello di controllo delle vetture) e da charm che riproducono, oltre allo stesso scudo, anche la chiave telecomando della Temerario, un vero oggetto “ingannatore” che fa accessorio funzionale diventa accessorio modo, quasi un gioiello tecnologico che salda ancora una volta la praticità di Lamborghini all'ironia raffinata di Balenciaga . Un accostamento che si vede anche nella campagna ufficiale fotografata da Stef Mitchell, che ha ritratto vari modelli di fronte all'altrettanto iconica Lamborghini Revuelto.

Poiché l'incontro tra Lamborghini e Balenciaga avviene all'insegna di un passato illustre, come la couture o la tradizione delle auto da corsa, che continua ad abbracciare il futuro e le sue espressioni più originali , anche le iniziative pensate per il lancio della capsule non sono state da meno: in store selezionati è stato possibile provare dei driving simulator o, come quello di via Montenapoleone a Milano, fruire di un'esclusiva esperienza immersiva con Apple Vision Pro, per correre - almeno nel reame della realtà virtuale - tra piste e passerelle. Il progetto abbraccia anche l'arte, con una nuova edizione del progetto Balenciaga Art in Stores , con un'estensione della serie Platooning Facial Skeleton dell'artista tedesco Yngve Holen , nel quale i componenti delle auto



Lamborghini vengono scomposti ed esposti singolarmente per ri-contestualizzarli e reinterpretarli in maniera inedita, collocati nei negozi o addirittura in vetrina.

Un'altra estensione di questa partnership assolutamente inaspettata è proprio la presenza degli aficionados di Balenciaga sui circuiti dell'Automodromo di Monza e del Super Trofeo. Basta un hot lap , il giro completo di un circuito messo a disposizione degli ospiti per fargli provare il brivido istantaneo e fugace delle massime velocità, per capire come i due brand siano molto più legati di quello che si possa pensare : nei codici della loro eredità e della loro creatività c'è un fondo di coraggio e di sfrontatezza, la volontà di superare i limiti, la sfida alle convenzioni e a ciò che è considerato "safe", per gettarsi in esperienze elettrizzanti, inaspettate, che rinnovano la fantasia e l'adrenalina. Che si scenda da un'auto da corsa o si passeggi per le strade di una città cosmopolita, il risultato cambia poco: basta indossare un po' di sfacciata fierezza

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CONCURRENCE - CORPORATE



BUSINESS

LVMH, Google Execs Discuss AI, Cybersecurity, Luxury Tech

- Ahead of the Viva Tech fair in Paris, LVMH's Franck Le Moal and Google Cloud's Anthony Cirot took stock of their four-year partnership and outlined the challenges of the future.

BY JOELLE DIDERICH

PARIS – When LVMH Moët Hennessy Louis Vuitton revealed in 2021 that it was partnering with Google Cloud to ramp up its AI capabilities, few could have predicted just how quickly the technology would revolutionize every aspect of its business.

Fast-forward four years, and cloud-based AI solutions underpin virtually every transaction made by the world's biggest luxury group, which recorded revenues of 84.7 billion euros in 2024.

"Today, our forecasting, budget planning, sales planning, distribution planning, merchandising planning, and even production planning, are all units augmented by applications that use algorithms," said Franck Le Moal, group IT and technology director at LVMH.

In order to ringfence its data, LVMH created its own chatbot, MaIA, which handles 1.5 million requests a month from 40,000 users, according to company data.

Though it likes to refer to itself as a "quiet tech" company, LVMH continues to work with Google to develop new applications for AI and genAI, and – increasingly – agentic AI, which is shaping up as one of the buzzwords of this year's Viva Tech trade fair in Paris, which runs from Wednesday to Saturday.

The latter refers to AI systems that can act autonomously toward goals, often taking initiative, making plans and executing tasks across time.

For now, LVMH uses agents for internal purposes only, Le Moal told WWD in a joint interview with Anthony Cirot, Google Cloud's vice president for the Europe, Middle East and Africa South region.

Le Moal cited the example of a retail agent at fashion brand Celine, capable of answering complex queries from sales associates, and a client outreach agent for jeweler Tiffany & Co. that helps them craft more personalized messages.

"We don't plan to put chatbots on all our websites," he noted. "These are luxury

sites, after all, and we prefer human interaction."

LVMH is also guarded about Google's moves to harness AI with new functions that act like a personal shopper.

The tech giant's new experimental AI Mode, introduced last month, allows consumers in the U.S. to test features that make more sophisticated personalized recommendations.

The agentic checkout automatically tracks prices on the selected product listing. It not only notifies users when the item becomes available at their preferred price, but can also complete checkout on their behalf.

"We haven't yet made up our minds about this. We'll see. But I'm not sure it's a good idea to have assistants systematically crawling our web platforms to buy luxury products," Le Moal said.

A Growing Threat of Cyber Attacks

Cirot said there are plenty of other new functionalities to explore in future, among them improved search functionality using natural language processing, and virtual try-on technology. The partnership with LVMH has benefited from the leaps in AI in the last two years.

"We've seen an acceleration of technologies with genAI, where an application that required around 12 months to 18 months to develop, sometimes with a terrible tunnel effect, can now be delivered in a week," he said.

Cirot lauded LVMH as a "pioneer" for understanding early the importance of building a strong data corpus.

"We knew that it would very quickly be important to have structured data in the cloud because what customers want to do, and what LVMH is already doing, is to talk to their data," he said.

LVMH has trained some 1,500 data experts over the last four years, ranging from data scientists to analysts, engineers and architects, Le Moal reported. A further 15,000 employees have been through its





"Data and AI Academy."

"The link between the different professions and IT has become much closer, and much more satisfying, too," Cirot remarked. "We can serve them much faster, and we're very close to the different departments."

One area where LVMH and Google have stepped up their efforts is security, following a series of cyber attacks on U.K. retailers including Marks & Spencer and Harrods, and data breaches at luxury brands like Cartier and Dior, the latter of which is owned by LVMH.

Google's Threat Intelligence Group recently warned that the U.S. retail sector is also being targeted in ransomware and extortion operations.

"There has been an absolutely exponential growth in cyber risk in recent months," said Le Moal. "This is a constant concern for us. Protecting our customers' data is of utmost importance."

Despite a global downturn in luxury spending that has hit budgets across the industry, LVMH is bolstering investment in cybersecurity, he said.

"But it's a game of cops and robbers, and it's an ongoing battle," he said. "Unfortunately, despite our best efforts, all you need is the occasional tiny flaw in the system to benefit this increasingly large-scale cyber crime industry. This is a challenge for all businesses, including luxury."

Google has beefed up its cybersecurity capabilities, namely through the 2022 acquisition of cyber defense and response vendor Mandiant.

"Our philosophy at Google is what we call zero trust, which applies to all the applications we develop," said Cirot. The cloud security model is based on the idea that no person or device should be trusted by default, even if they are already inside an organization's network.

An Issue of Sovereignty

With shrinking demand and geopolitical turmoil roiling luxury stocks, technology will be key to gaining an edge over the competition, said Le Moal.

In a volatile environment, luxury brands will rely increasingly on AI and genAI to retain customers, recruit new clients, optimize their supply chain to curb over-production, direct products to the right locations and minimize returns, he said.

But with big tech increasingly shaping government policy, the stakes now go far beyond a single sector, Le Moal noted.

"Technology has become an issue of sovereignty. We have to adapt to Chinese sovereignty, and potentially soon to European sovereignty," he said. "With all due respect for my partners at Google, we're also increasingly vigilant about a form of American sovereignty."

Google has anticipated potential evolutions by establishing trusted cloud solutions, for instance through its joint venture with French defense and technology firm Thales. "Already, for example, everything we do today with LVMH is encrypted," Cirot said.

"There is anxiety in the market on this topic," he recognized. "So we are ready, we have different possible scenarios to support customers and we will follow the regulation and discussions."

With the U.S. accounting for 24 percent of LVMH's revenues in the first quarter, the threat of trade tariffs looms large over its immediate fortunes. LVMH chairman and chief executive officer Bernard Arnault has urged the European Union to make concessions in its trade talks with the administration of U.S. President Donald Trump.

"These issues also have the potential to impact our business, and there again, it's crucial to have the best tools to be as responsive as we can in adapting our retail and production capacities," Le Moal said.

At Viva Tech, LVMH plans to showcase collaborations between 11 of its luxury maisons – which include Guerlain, Tag Heuer, Louis Vuitton and Loro Piana – and 13 technology partners under the banner "LVMH Dreamscape: Where Stories Connect."

One of its houses will present an agent that can automatically generate marketing content while respecting the brand's tone of voice. Its Moët Hennessy wines and spirits division will highlight a collaboration with start-up Hiphen, which uses AI to analyze crops.

There will also be a big focus on 3-D, which is crucial in the creative industries, Le Moal said. He noted that design teams are also using genAI to create mood boards and iterate products, though LVMH is committed to an ethical use of the technology that does not replace human input.

"A strong theme of Viva Tech will be the use and integration of these AI and genAI technologies into everyday life," he said. "Unlike the metaverse, which was a flash-in-the-pan, we're talking about a profound transformation that's here to stay."





Pedestrians walk past the Louis Vuitton store in Ginza, Tokyo.



L'ÉVÉNEMENT

AUDIOVISUEL

FINANCE

Bernard Arnault laisse le champ libre à Vincent Bolloré au capital de Lagardère

Le propriétaire de LVMH va céder au milliardaire breton sa participation de 7,97 % au capital du groupe Lagardère, la maison mère d'Hachette, Europe 1 et du JDD, pour un montant de 272 millions d'euros. Cette transaction clôt définitivement l'OPA de Vincent Bolloré, désormais seul maître à bord.



Bernard Arnault (à g.) et Vincent Bolloré. © Alexander Neis/Picture Alliance/Eibner-Pressefoto/Newscom/MaxPPP//Thomas Padilla/MaxPPP

Cinq ans après avoir tenté de secourir **Arnaud Lagardère** lors des prémices de l'OPA de **Vincent Bolloré** sur son groupe (LL du 17/08/20), **Bernard Arnault** s'apprête à sortir définitivement du capital de **Lagardère** (**Hachette**, **Europe 1**, *Le Journal du Dimanche*, *JD News*...). Selon nos informations, le PDG de **LVMH** cédera d'ici au 15 juin la participation de 7,97 % (9,61 % des droits de vote) détenue par la **Financière Agache** dans le groupe Lagardère, en clôture de l'offre subsidiaire de l'OPA

lancée en 2022 par **Vivendi** pour prendre le contrôle de l'empire légué par **Jean-Luc Lagardère** à son fils.

Une fois réalisée, cette opération permettra au groupe de Vincent Bolloré de détenir plus de 75 % du capital de Lagardère. Alors qu'Arnaud Lagardère a abaissé sa participation de 11 % à 0,4 % pour solder son endettement l'an passé (LL du 10/12/24), le milliardaire breton conservateur est désormais le seul maître à bord.





Seule la holding qatarie **Qatar Holding**, qui détient 11,5 % de Lagardère, mais se comporte en actionnaire dormant, n'a pas apporté ses titres à l'OPA de Vivendi.

Le retrait de Bernard Arnault du capital de Lagardère parachève le pacte de non-agression tacite qu'il a engagé avec Vincent Bolloré (LL du 16/10/23). En reprenant au 1er octobre 2024 le magazine *Paris Match*, qu'il convoitait depuis plusieurs années, le propriétaire du **Groupe Les Échos-Le Parisien** a atteint son objectif. Du côté du milliardaire breton, la réorganisation de Lagardère qu'il a opérée, avec la création à l'automne de la holding **Louis Hachette Group**, maison mère de Lagardère et de **Prisma Media** (*Voici, Femme actuelle, Geo, Capital*), a également dilué l'intérêt de détenir des parts minoritaires de Lagardère. Arnaud Lagardère est, quant à lui, monté à 8,61 % du capital de Louis Hachette Group et vient d'être nommé vice-président de la structure, présidée et dirigée par un "Bolloré boy", **Jean-Christophe Thiery** (LL du 09/10/24).

50 MILLIONS DE PLUS

En cédant ses parts avant la date butoir de l'OPA, fixée au 15 juin, Bernard Arnault réalisera surtout une belle opération financière. Il bénéficiera d'un prix de 24,10 € par action, alors que le cours de l'action Lagardère se situe entre 19 et 22 € depuis le début de l'année 2025 (20 € à la clôture le 6 juin). La Financière Agache s'apprête à empocher 272 millions d'euros de la part de Vivendi. C'est 50 millions de plus que ce que l'entreprise aurait touché pour une vente au prix actuel de l'action Lagardère.

Lors de l'assemblée générale de Lagardère, tenue le mardi 29 avril 2025 au **Casino de Paris**, les actionnaires du groupe ont renouvelé pour deux ans le mandat d'administratrice indépendante de **Valérie Bernis** au conseil d'administration. Une preuve que le départ de Bernard Arnault se passe en bons termes avec Vincent Bolloré. Car Valérie Bernis, ex-directrice générale adjointe d'**Engie**, incarne l'œil de LVMH chez Lagardère (LL du 02/09/20), compte tenu de sa proximité avec **Nicolas Bazire**, le bras droit et ex-"Monsieur médias" de Bernard Arnault, chargé du développement et des acquisitions du leader mondial du luxe.

Antoine Cariou





L'Oréal Is Acquiring Medik8

The deal helps the world's largest beauty player expand its reach in the luxury skin care category.

BY JENNIFER WEIL, KATHRYN HOPKINS AND JAMES MANSO

PARIS — L'Oréal is digging deeper into premium skin care by taking a majority stake in Medik8.

The news, announced Monday morning, confirms a WWD report on May 9 that L'Oréal had emerged as the front-runner to acquire the U.K.-based brand.

As part of the deal Inflexion, a European mid-market private equity firm, is to remain a minority shareholder. Medik8's founder Eliot Isaacs will continue serving on its board, and the management committee will stay, as well.

L'Oréal also now has the rights to buy out the minority shareholders of Medik8 in full. The financial terms of the deal were not disclosed, but it has been pegged at about 1 billion euros, according to media reports, indicating a return to unicorn valuations in the beauty industry.

"This acquisition further strengthens L'Oréal's Luxe portfolio, adding a premium, science-backed skin care brand with a proven track record of success, with strong potential for global growth," L'Oréal said in a statement released Monday.

Cyril Chapuy, president of L'Oréal Luxe, said that "as a premium skin care range, with high levels of proven efficacy at an accessible price point, Medik8 perfectly complements our existing skin care portfolio."

He added: "We share a strong belief in Medik8's global potential, and are excited to embark on this journey together, to build a powerful and impactful brand presence worldwide."

Simon Coble, chief executive officer of Medik8, said the brand was "joining forces with a company which shares our vision for future growth and whose core values align with our deep commitment to science, innovation and, above all, results without compromise. I look forward to the next stage in Medik8's journey, as we work together to bring our innovative products to a wider audience."

Isaacs said in a separate statement released by Medik8 that the brand was born to prove that skin care can deliver no-compromise results, which are rooted in science, consumer experience and driven by sustainability.

"I am delighted that Medik8 has now found its long-term home at L'Oréal — a partner that fundamentally embraces our vision and gives us the platform to deliver it on a truly global scale," he said.

WWD had been told there were numerous suitors wooing Medik8, which is in the hot

beauty category of prestige skin care. At the beginning of the year, WWD reported that Medik8 was exploring deal options.

In a WWD article published on Jan. 27, Coble said: "It's natural that we are starting to think about our future and also about future growth investments. We have no specific plans or timeline in place. The business is very well invested in today, is extremely profitable and there is no urgency on our part."

In 2025, the brand's global revenues are expected to hit around \$115 million, while its sales in 2024 were up 50 percent.

Medik8's hero product is its Crystal Retinal serum, and the brand is also known for its proprietary CSA Philosophy, a system using vitamin C and sunscreen in the day, followed by vitamin A by night.

In January, Medik8 unveiled its new Liquid Peptides Advanced MP serum. Medik8's peptide products have become a growth engine for it in the U.S. market, which the brand entered in 2023.

Medik8's Crystal Retinal Serum was included in WWD Beauty Inc's 100 Greatest Skin Care Products of All Time.

The brand's products are developed and manufactured in-house in its U.K. Innovation Center, based outside of London.

Medik8, a B Corp-certified brand, was founded in 2009 by Isaacs. Today, it has more than 300 employees and sells products in more than 7,000 clinics.

"Still true to its professional origins, the brand has also evolved toward a diversified omnichannel sales mix across the most prominent online and offline retailers in Europe, with a growing presence in the U.S.," L'Oréal said in the statement.

Medik8 is sold in professional clinics, pharmacies, on its direct-to-consumer website and through e-tailers and retailers, including Space NK, Sephora U.K. and Harrods.

L'Oréal's Luxe division has a portfolio of brands including Lancôme, Yves Saint Laurent, Helena Rubenstein, Carita, Biotherm, Aesop, Kiehl's, Youth to the People, Shu Uemura and Yue Sai.

In the first three months of 2025, the division led the group's overall sales growth. L'Oréal Luxe registered sales of 4.09 billion euros, up 7.3 percent on a reported basis and 5.8 percent in like-for-like terms.

News of the Medik8 acquisition comes less than two weeks after it was announced





that E.l.f. Beauty was acquiring Hailey Bieber's Rhode in a transaction valuing at \$1 billion. This marks an uptick in beauty deals after a period of decline. A bevy of beauty brands had entered the market over the last year, but most of those never culminated in deals.



CONCURRENCE - LUXE



Louis Vuitton S'INSTALLE À SAINT TROPEZ

Chic, le restaurant saisonnier Arnaud Donckele & Maxime Frédéric at Louis Vuitton rouvre ses portes à Saint-Tropez ! Récemment récompensé d'une étoile au Guide Michelin, il est situé à l'hôtel White 1921, tout près du magasin historique de la maison. Côté déco, on est dans le motif floral tout en fraîcheur, très en accord avec la collection d'art de la table baptisée « Constellation », qui décline la fleur de Monogram en un motif géométrique. Dans l'assiette, on est séduit par les ravioles aux giroldes ou un barbut en meunière d'al-

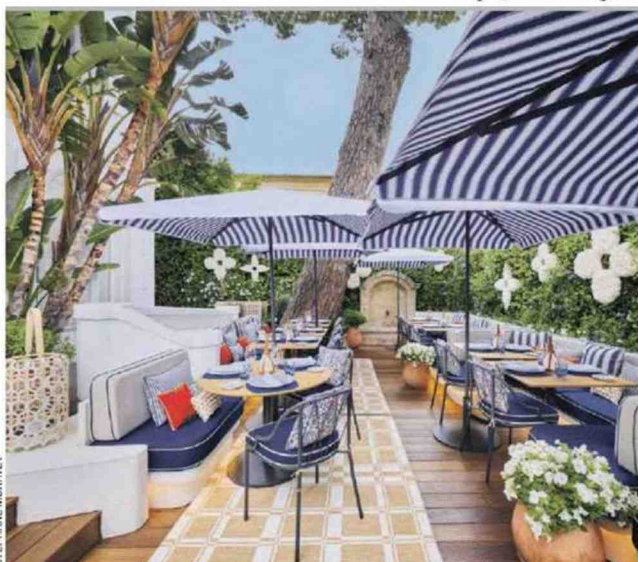
gues et agrumes. Le menu étoilé est un voyage : il met en valeur des ingrédients locaux et de saison. On est dans la fusion de saveurs méditerranéennes, françaises et mondiales : par exemple, le bœuf Wagyu s'inspire du pot-au-feu dans son bouillon aromatique.

Cette ouverture de restaurant annonce également le lancement de la Communauté culinaire Louis Vuitton, qui prône la transmission culinaire. Le concept ? Les deux chefs jouent le rôle de mentors et doivent encadrer des talents locaux désignés dans le monde entier qui, en tant que

membres de la communauté, contribuent à la vision de Louis Vuitton en matière de snacking de luxe. Pour Maxime Frédéric, « la Communauté culinaire permet d'aligner l'offre Louis Vuitton en matière d'hospitalité, tout en encourageant les chefs à s'épanouir selon leurs propres compétences et leur créativité ». Forcément inspirant. ●

SOPHIE GACHET

Arnaud Donckele & Maxime Frédéric
at Louis Vuitton, hôtel White 1921,
traverse des Lices, Saint-Tropez,
réservation sur louisvuitton.com



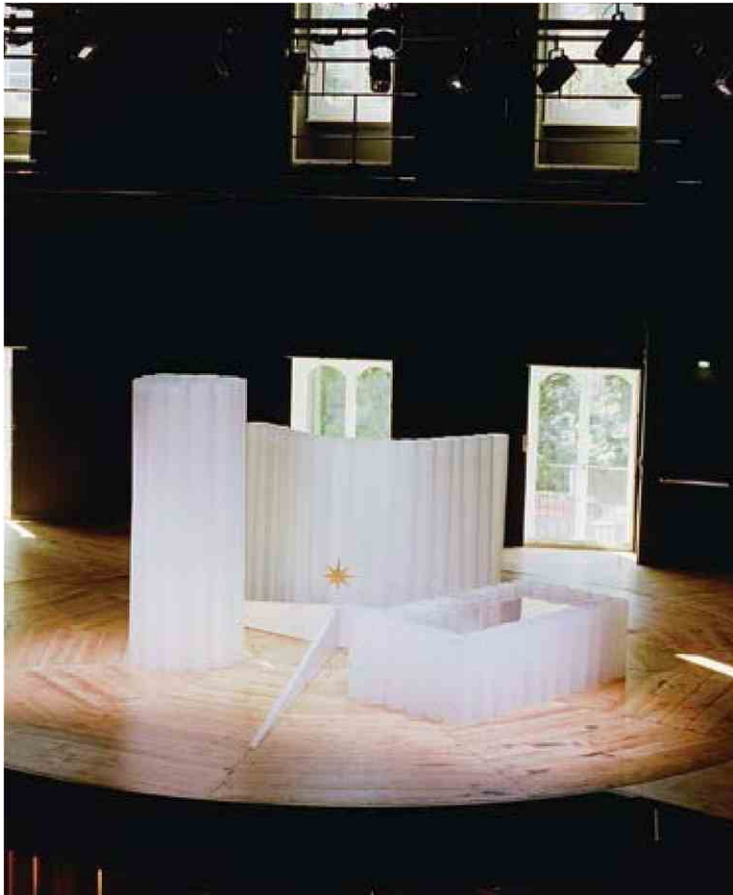
TEXTE Caroline Rousseau
PHOTOS Giulia Frigieri

Bouquet final à Rome

C'est dans sa ville natale que la directrice artistique de la maison Dior, Maria Grazia Chiuri, a trouvé le décor de son défilé d'adieu, le 27 mai. Si rien n'a filtré ce jour-là sur son départ, la créatrice a choisi de célébrer l'art et la culture de la capitale italienne, où elle vient de redonner vie à un petit théâtre.



Adrien Dirand/Fondazione Torlonia



ELLE A PONCTUÉ sa collection croisière 2026 de 31 silhouettes haute couture sur un total de 80 passages. Mariant ainsi des vêtements de prêt-à-porter de luxe « abordable », censés se vendre comme des petits pains à travers le monde, à ce que la mode fait de plus exigeant et élitiste en matière de savoir-faire textile. Dans un autre contexte, cela aurait sonné comme un sacrilège. Mais, le 27 mai au soir, dans les jardins de la villa Albani Torlonia, Maria Grazia Chiuri faisait juste ses adieux (qui seront officialisés deux jours plus tard) à la maison Dior, où elle aura dirigé les collections femme pendant neuf années, à raison de huit collections par an. Après des mois de rumeurs persistantes sur son départ, et alors que l'industrie de la mode vit depuis un an un mercato inédit au sein des grandes maisons de luxe, cet événement singulier à plus d'un titre aura apporté une preuve supplémentaire : en présentant à Rome des robes de haute couture qui auraient dû défilé en juillet sur les podiums parisiens, elle semblait confirmer qu'elle ne serait plus là l'été venu.

Quand Dior a annoncé, le 26 novembre 2024, que sa prochaine collection croisière serait présentée à Rome, la légende urbaine, qui voulait que « le jour où elle partirait, Maria Grazia défilerait dans sa ville natale », est repartie de plus belle. Le 31 janvier, Dior Men signifiait le départ de son directeur artistique, Kim Jones, laissant le poste vacant. En février, au début de la fashion week femme de Paris, le défilé Dior imaginé en collaboration avec le metteur en scène Bob Wilson a laissé une drôle d'impression aux invités : les tableaux aux accents de fin du monde avaient quelque chose de rétrospectif, mélangeant les temps forts de la mode maison, faisant dialoguer le passé (avec des allusions au Dior

En haut et ci-contre, la scène et la salle du Teatro della Cometa, à Rome. À droite, un comédien dans les coulisses du théâtre, rénové à l'initiative de Maria Grazia Chiuri. Page de droite, le plasticien Pietro Ruffo, posant dans son atelier romain devant des carrés de soie qu'il a dessinés pour Dior.



Giulia Frigeri pour M Le magazine du Monde

de Gianfranco Ferré et de John Galiano) et le présent ; semblant tourner une page pour laisser place à un nouveau chapitre. De nombreux observateurs ont vu là le « dernier prêt-à-porter de Maria Grazia ». Même émotion étrange ressentie à Kyoto pour le défilé Pre-Fall, le 15 avril, certainement due à l'annonce, un mois auparavant, du départ de Jonathan Anderson de Loewe (LVMH), que « ceux qui savent » pressentaient déjà chez Dior... Intuition validée le 17 avril, deux jours après Kyoto, par un communiqué annonçant son arrivée à la direction artistique des collections homme de Dior. Le 27 mai, donc, à Rome, la créatrice qui recevait ses 500 invités dans la ville qui l'a vue naître et où elle vit savait bien évidemment que c'était là son dernier show pour la marque du groupe LVMH. Tout le monde le pressentait. Mais consigne avait encore été donnée de ne pas aborder le sujet avec elle. Troublante s'il en est, la situation s'accordait parfaitement avec cette collection croisière placée sous le signe de « la bella confusione » (« la belle confusion »), titre proposé par l'écrivain et scénariste Ennio Flaiano à Federico Fellini pour le film *Huit et demi* (1963). Qui joue un rôle parmi les mannequins, les comédiens, les invités (tous ayant globalement respecté le dress code du noir pour les hommes et du blanc pour les femmes) ? Où se trouve la frontière entre réalité et imagination ? Entre le passé et le présent (des œuvres contemporaines jalonnaient le parcours dans le jardin de cette villa exceptionnellement ouverte qui regroupe l'une des plus vastes collections particulières d'œuvres antiques) ? Entre le déroulé parfaitement orchestré de la soirée et les aléas de la météo ? Car, au cours de cette soirée romaine à la douceur printanière, le ciel s'est assombri. Les équipes ont glissé des parapluies derrière les rangées de sièges, le vent s'est levé et les hirondelles se sont mises à voler bas, puis la pluie est tombée, drue, quelques secondes avant le début du show pour s'arrêter cinq minutes avant la fin... Puis la créatrice est sortie du backstage, elle a parcouru, les yeux brillants et le pas lent, les allées gravillonnées du jardin de la villa Albani. Sur les quelque 300 mètres de ce dernier tour de piste, les invités se sont tous levés sur son passage, lui offrant une rare standing ovation générale.

Depuis 2017, Maria Grazia Chiuri a mené d'une main de maître les collections croisière, se focalisant le plus souvent sur les artisanats locaux et ceux qui les perpétuent, effectuant un travail de recherche poussé en amont des défilés, qu'il concerne l'histoire, le maillage industriel ou la quête des derniers ateliers de broderie, de tissage, de tricotage, d'anoblissement, de Marrakech à Lecce (dans les Pouilles), d'Athènes à Séville, de Mexico à Édimbourg. En prenant, cette année, Rome pour décor, elle semble avoir légèrement déplacé son regard et porté toute son attention sur la culture et les arts. Avec, en point d'orgue, et concomitamment au défilé Dior, la concrétisation d'un projet personnel de longue haleine. À savoir, la réouverture d'un petit théâtre niché à deux pas du Forum romain, face au Capitole, entre le théâtre antique dit « de Marcellus » et le Colisée. « D'habitude, à ce niveau de responsabilités dans le luxe et à ce stade d'une carrière remarquable bâtie au sein des plus

grandes maisons, [Fendi, Valentino ou Dior] les designers se paient un yacht ou une villa, commente dans un sourire Noona Smith-Petersen, dont l'agence milanaise est chargée des relations presse du Teatro della Cometa, petit bijou datant de 1958 et racheté par Maria Grazia Chiuri après le Covid. *Mais elle ne fait jamais vraiment comme tout le monde. Là, elle a investi dans un trésor local auquel elle redonne vie et dont elle, ses enfants et toute la ville pourront profiter pendant des années. C'est un cadeau qu'elle offre à Rome, aussi.* » Supervisés par les architectes Fabio Tudisco et Andrea Panzini, les travaux auront duré un peu plus de deux ans, permettant l'inauguration, le 25 mai, de cet espace raffiné de 500 mètres carrés, doté de son petit café et capable d'accueillir dans des fauteuils de velours rouge quelque 250 spectateurs. Avec une rareté dans ce type d'endroit : en fond de scène, des fenêtres pareilles à celles d'une maison donnent sur les arbres de la Via del Teatro di Marcello et le ciel de Rome. Ainsi, la ville éclaire de sa lumière changeante les répétitions et représentations. Dimanche 25 mai au matin, derrière des rubans de signalisation qui balisent la zone, des caméras et des camions régie commencent à s'installer, en prévision du passage du pape, en fin d'après-midi. Léon XIV doit en effet se rendre chez le maire, Roberto Gualtieri. Un événement que la presse a relayé, n'oubliant pas de mentionner que le cortège papal longerait le Teatro della Cometa, « qui renait par la volonté de la famille Chiuri ».



À l'intérieur, au balcon où elle s'est assise pour l'interview, Maria Grazia Chiuri parle d'emblée de Mimi Pecci Blunt. Comtesse et nièce du pape Léon XIII, c'est elle qui, avec le soutien de son mari, Cecil Blumenthal, devenu Blunt, a commandé à l'architecte Tomaso Buzzi ce Théâtre de la Comète, ouvert au public pour la première fois en novembre 1958. « Tout le bâtiment que vous voyez depuis la rue appartenait aux Pecci Blunt », explique la nouvelle propriétaire des lieux. En 1937, « Mimi », comme l'appelle Maria Grazia Chiuri, demande à son mari d'acheter cette grande maison romaine inhabitée ; un ingénieur est dépêché pour préparer le bâtiment et l'adapter. Car « Mimi » veut y faire un théâtre. La guerre les contraint à fuir l'Italie et à s'installer aux États-Unis ; c'est donc seulement en 1956 que le projet peut reprendre. Tout est assez romanesque dans l'histoire de cette noble Italienne, mécène et amie des intellectuels et artistes de l'époque. Et tout résonne étrangement avec Christian Dior. Chacun d'eux a, par exemple, ouvert une galerie et organisé des bals mémorables avec l'avant-garde de leur époque. « Le blason de la famille Pecci était une comète, qui a donné son nom au théâtre. Et, comme on sait, monsieur Dior avait fait de l'étoile son porte-bonheur et emblème. Il dessinait, elle était une excellence photographe. Elle faisait même d'énormes albums dans lesquels elle collait ses superbes clichés en noir et blanc qu'elle titrait, légendait à la main. Elle retranscrivait par le menu qui portait quoi, qui —>

Ci-contre et ci-dessous, l'atelier Tirelli, à Rome, où ont été confectionnés les costumes des comédiens présents le soir du défilé Dior et lors de l'inauguration du Teatro della Cometa, deux jours avant. À droite, dans le bureau historique d'Umberto Tirelli, mort en 1990.



—> incarnait tel ou tel personnage lors des fêtes qu'elle organisait ou des pièces qu'elle program-mait. Elle voulait mener et réussir artistiquement sa vie », poursuit la créatrice. Il reste aujourd'hui des centaines de ces ouvrages, de photos, d'affiches du théâtre, de programmes... Certains de ces documents sont désormais exposés dans les vitrines que Maria Grazia Chiuri a fait installer au Teatro della Cometa, qui a traversé quelques épisodes moins joyeux que les comédies qu'il s'y donnait. En 1969, un incendie déclenché par un court-circuit le réduit en cendres. Mimi meurt en 1971, mais sa fille Viviana Pecci Blunt, parviendra à le rouvrir en 1986. Le Covid lui fera baisser le rideau, jusqu'au rachat par Maria Grazia Chiuri qui, d'une certaine façon, prend le relais dans ce qu'elle appelle « notre maison ». « Avant le Covid, je venais ici voir des pièces avec mon mari. Et puis avec ma fille, Rachele [qui l'a épaulée chez Dior pendant des années sur les recherches en amont des collections et chapeaute aujourd'hui la programmation du théâtre], nous nous sommes documentés sur Mimi, dont la vie et la sensibilité nous fascinaient. Je me suis attachée à ce théâtre. Vous savez, Rome est remplie d'endroits comme celui-ci, des petites choses précieuses et très très poussiéreuses. Mais, comme cette ville déborde de monuments d'une valeur inestimable, le risque est que nous perdions tout simplement ce type de lieux moins spectaculaires. »

Tout comme Mimi Pecci Blunt, qui rassemblait autour d'elle des peintres, des musiciens, des photographes, des poètes... Maria Grazia Chiuri s'est entourée, pour son dernier défilé pour la maison Dior, d'artistes comme le cinéaste Matteo Garrone, réalisateur de *Gomorra* (2008), qui a tourné un film de douze minutes sur cette collection croisière dans les jardins de la villa Albani Torlonia. Ou encore du fidèle Pietro Ruffo, qui travaillait déjà avec elle quand elle œuvrait chez Valentino avec Pierpaolo Piccioli, juste avant de rejoindre Dior. Dans son atelier de la Via degli Ausoni, dans un

Giulia Frigien pour M. Le magazine du Monde.



bâtiment dont l'entrée sur rue ressemble à celle d'un vieux garage mais qui était jadis une fabrique de pâtes, l'artiste reçoit, fenêtres grandes ouvertes sur les toits de la ville. Accrochés à un immense panneau blanc, 15 carrés de soie Dior de 90 × 90, comme autant de variations d'étoiles, de soleils, de fleurs, de fruits, d'animaux... Un monde foisonnant et coloré sorti de l'imagination de ce plasticien de 47 ans, qui a su depuis plusieurs saisons, avec un réel succès, réinventer la toile de Jouy de Dior. Ici et là dans l'atelier, ses œuvres en relief superposent, par la magie d'épingles de couturier, des strates de papier qui accouchent de planisphères peuplées d'étranges créatures. Ses dessins à la précision digne d'un botaniste ou d'un entomologiste enchevêtrent faune et flore au stylo Bic bleu ou au crayon à papier. *« Sur ce point comme sur pas mal d'autres, sourit l'artiste, Maria Grazia m'a fait évoluer. Je travaillais uniquement avec des mines sèches. J'étais très 4H, elle m'a poussé vers le HB, voire le 2B. Je n'y aurais jamais cru, mais, grâce à elle, je dessine aussi désormais au fusain. »* Avec la styliste, il s'est frotté à la mode dont il ignorait tout et lui a appliqué son art, de la scénographie de défilé aux motifs imprimés sur des packagings, des cabas en toile ou des robes.

Pour la collection croisière 2026, au-delà des dessins qu'il a réalisés, il a parsemé dans le parc de la villa Albani de drôles d'œuvres « moussues », mi-minérales mi-végétales, dont on se demandait si elles n'accompagnaient pas les œuvres antiques depuis toujours... Avec cette idée de « belle confusion » que l'on retrouvait jusque dans l'apparition, en marge du défilé, d'étranges personnages à la peau diaphane et entièrement habillés de blanc, comme des fantômes tout droit sortis d'un film. Ou échappés du Bal blanc donné le 25 juin 1930 par Mimi Pecci dans son hôtel particulier parisien du 32, rue de Babylone... La facture de leurs costumes, un brin XVIII^e siècle, chemises à jabot, crinolines et redingotes, a pu laisser croire un instant qu'ils sortaient eux aussi des ateliers haute couture de Dior. Mais non. Ces pièces au savoir-faire quasiment « historique » sont l'œuvre des ateliers Tirelli, qui, depuis plus de soixante ans, habillent les personnages de légendes du cinéma mondial. On peut, encore aujourd'hui, au siège du costumier, dans une villa au dernier étage de laquelle vécut un temps Marcello Mastroianni, voir la robe de bal de Claudia Cardinale dans *Le Guépard* (1963), de Luchino Visconti, une autre portée par Maria Callas dans *Médée* (1969), de Pier Paolo Pasolini, ou encore celle marine et noir de Kirsten Dunst dans *Marie-Antoinette* (2006), de Sofia Coppola...

Comme au cinéma, les rebondissements créent de l'émotion et empêchent la mode de tourner en rond. Le 27 mai, dans la nuit romaine, pour les adieux non officiels de Maria Grazia Chiuri à la maison de couture parisienne, tout le monde a joué le jeu. Quarante-huit heures plus tard, ce départ aux allures de secret de Polichinelle a été confirmé et, le 2 juin au matin, Jonathan Anderson était annoncé au poste que venait de laisser la styliste italienne, sans qu'on sache encore si elle voudra prendre un nouveau rôle sur la scène de l'industrie du luxe. Ou si elle préférera celle du Teatro della Cometa. (M)





Jonathan Anderson, Dior's playful new creative director

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Giorgio Armani e l'eleganza che non va in vacanza: «Da Porto Cervo a Capri, con una valigia leggera. Anche di spirito»

Giorgio Armani e la valigia che «contiene tutto, ma è leggera». Dal costume agli short di seta, il recupero dei colori classici, dal blu all'oro. «Ma in vacanza portate soprattutto la leggerezza di spirito». La regata a Porto Cervo con la prima barca charterizzata Giorgio Armani C'è il mondo delle regate di Porto Cervo e il glamour della piazzetta di Capri. Passando per una terrazza sulla Croisette e arrivando fino agli Hamptons, a Shelter Island. La valigia per un'estate così «deve contenere tutto, per tutte le occasioni, ma essere leggera», riflette Giorgio Armani. A fare da sfondo c'è il recupero dell'eleganza, che non può andare in vacanza. «Perché in vacanza non ci sono regole, è un momento di sospensione, che non significa però rinunciare allo stile», avverte Armani. Il suo racconto sull'estate è fatto di pochi indumenti, versatili, da usare come moduli per creare ogni giorno un nuovo look. «Una giacca sciolta come un cardigan, da indossare volendo anche a pelle, top asimmetrici, alcune t-shirt, shorts morbidi di seta. E poi piccole tute e abiti dai tagli geometrici che scoprono gambe e braccia, da abbinare a tacchi alti di sera, o a sandali bassi di giorno».

La vacanza firmata Giorgio Armani Mare è partita proprio in concomitanza con la quarta edizione della Giorgio Armani Superyacht Regatta, organizzata a Porto Cervo dallo Yacht Club Costa Smeralda. Per la prima volta ha regatato una barca personalizzata Giorgio Armani: Sørvind by Giorgio Armani, il 105' Southern Wind di proprietà di un tycoon norvegese, è stata charterizzata dallo stilista, che ha invitato alcuni amici del brand a bordo insieme all'equipaggio. Gli attori Cristiano Caccamo e Caterina de Angelis, insieme a un gruppo di ospiti internazionali, hanno regatato insieme al velista sudafricano Michael Mike Giles e alla navigatrice Emily Nagel, che ha corso The Ocean Race con Team AkzoNobel. Un'idea di vacanza attiva, con capi confortevoli e senza tempo, per vivere l'esperienza del mare sia a bordo che a terra, nei pop up Giorgio Armani Mare, vetrine a tempo dei pezzi immancabili per l'estate.

«Una shopping capiente per il giorno, una pochette in pelle per la sera, una grande sciarpa di cashmere impalpabile. Un piccolo cappello e costumi da bagno». Una divisa perfetta anche per Capri, dove in via Camerelle, ad aprile, è stata aperta la nuova boutique Giorgio Armani e un concept al Caffè Caso — il più fotografato della stagione —, annunciato da carretti gelato, salvagenti, tavole da surf e calcio balilla. Il glamour della villeggiatura all'italiana si ritrova nei caffettani e pantaloni in garza di lino. E nei colori, che recuperano i codici dell'eleganza classica: bianchi, écru, neri. «Per me il nero d'estate ha la forza espressiva dell'ombra, che segna la forma attraverso l'assenza di luce — spiega Armani —. Perché il colore-non-colore veste. In fondo, non è così diverso dal mio greige».

Anche il blu degli interi olimpionici bordati di bianco si candida ad essere un must-have di stagione. «È un colore che mi trasmette profonda tranquillità ed è espressione di forza, semplicità ed eleganza senza sforzo». Ci sono poi i colori naturali e l'effetto metallico del bronzo, dell'oro e del platino. «Donano sulla pelle abbronzata». Come i bruciati di Pantelleria, con i colori arsi e i lampi di ossidiana. «È un posto di confine e a me piacciono le sfumature tra i confini». Dopo essere sicuri di aver messo in valigia tutto questo, occorre fare un ultimo controllo: «Indispensabile la leggerezza di spirito: senza quella, non c'è vacanza. Che poi è un modo istintivo e spontaneo di mettere insieme le cose».



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Dolce & Gabbana, furto in piazza di Spagna: ladra in fuga con un bottino da 7mila euro

Protagonista dell'episodio una 27enne di nazionalità peruviana, fermata dopo una breve fuga dalla boutique di alta moda Aveva deciso di fare shopping a spese di Dolce & Gabbana. Rubando borse, occhiali e accessori di alta moda per un valore di 7 mila euro. Protagonista dell'episodio una ventisettenne di nazionalità peruviana, fermata dopo una breve fuga dalla boutique di alta moda in piazza di Spagna.

L'intervento degli agenti del I Gruppo "Centro Storico" della polizia locale, giunti sul posto dopo l'allarme lanciato da una commessa del negozio, risale al pomeriggio di mercoledì 4 giugno. La dipendente dell'attività commerciale era insospettita dai movimenti della cliente, che si aggirava tra i manichini e gli scaffali del negozio con atteggiamento ambiguo.

Quando gli agenti sono riusciti a fermare la donna dopo il suo vano tentativo di fuga, l'hanno trovata in possesso di una borsa schermata – tipico escamotage usato dai ladri per eludere i sistemi antitaccheggio dei negozi – che conteneva borse, occhiali e accessori per un valore di oltre 7 mila euro.

La 27enne è stata accompagnata negli uffici di via della Greca dove, al termine delle verifiche sulla regolarità della sua posizione sul territorio nazionale, è stata denunciata formalmente per furto.

A due passi da una delle piazze romane più amate dai turisti, lo scorso aprile, un altro clamoroso furto. Intorno alle tre del mattino, una banda di quattro persone era riuscita a introdursi in un attico approfittando dell'assenza dei proprietari. I ladri, dopo essersi arrampicati sui tetti degli edifici vicini, erano riusciti a entrare nell'appartamento e a fare razzia di argenteria, porcellane pregiate, bottiglie di alcolici rari, borse griffate e gioielli. Bottino di lusso: 150 mila euro.





FASHION

Burberry Partners With The Newt Hotel

- Burberry has added a dash of green to its custom check pattern, part of a collaboration with The Newt, a luxury hotel and working farm in Somerset, England.

BY SAMANTHA CONTI

LONDON – First came the rain, and while that will never go away, Burberry has moved onto another aspect of British summer life, lounging in the countryside, preferably with a Pimm's gin cocktail in one hand.

The brand is partnering with The Newt, a 2,000-acre working farm and luxury hotel and spa in Somerset, England, to "celebrate the best" of British craftsmanship, style and outdoors.

The collaboration launched with a dinner at the RHS Chelsea Flower Show in May and shifts into full gear this month with bespoke guest experiences and products.

Burberry has come up with a custom check pattern using the signature green of the hotel's estate. The signature check pattern has been mown into The Newt's croquet lawn, and spills onto the sun loungers and seating areas.

Burberry has also branded the buggies that make tours of the 2,000-acre gardens, and invited guests to explore the estate from a check-covered hot-air balloon.

The ballooning is on-brand. The house outfitted aviators and hot-air balloonists in the early 20th century, with Air Commodore Edward Maitland flying 1,117 miles in a balloon, wearing Burberry gabardine.

The brand isn't stopping there. The badminton court has been kitted out with custom Burberry racquets and a Burberry net. Guests will also receive a Burberry beach towel to use in the hotel's indoor-outdoor pool, or for swimming in the estate's lake.

Pieces from Burberry's summer 2025

collection are available to purchase at the boutique on the grounds. There is swimwear, outerwear, hats, scarves and umbrellas for the showers that – inevitably – arrive, sometimes even when the sun is shining.

For its summer campaign, Burberry leaned into the rain, casting Kate Winslet in a scene reminiscent of British rom-coms "Notting Hill" and "Love Actually."

She's speaking on the phone to her partner, and contemplating a house swap holiday. But she's loath to leave London. "I'd miss the rain," says Winslet, popping open her Burberry check umbrella to shelter from an unexpected downpour.

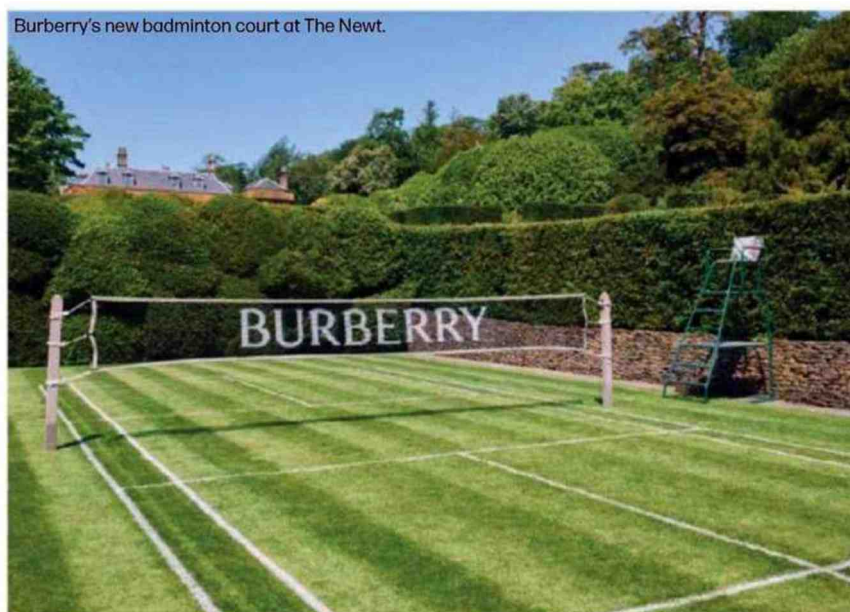
Winslet also does the voiceover in another short, proclaiming that "Life isn't just about sunny days," and "True love only happens in the rain."

Burberry's collaboration will run until Aug. 18 at The Newt, which also offers garden-to-table menus in its restaurants, botanical treatments in the spa, and the chance to wander through ancient woodlands, apple orchards and the cider cellar.

The Newt is located near Bruton, a fashionable part of the southwest English countryside and a short ride from the hippie haven of Glastonbury. Hauser & Wirth has a gallery in Bruton, and a host of restaurants have opened in the area.

Margot Henderson, the chef behind Rochelle Canteen in east London, has moved there, too, opening a restaurant at The Three Horseshoes in Batcombe, a 10-minute drive from Bruton.







Burberry célèbre la culture brit pop et la saison des festivals dans une campagne mode inédite

Entre héritage stylistique et culte musical, Burberry dévoile une campagne aussi vibrante qu'immersive, pensée comme une lettre d'amour à la culture britannique. Sous l'objectif de Drew Vickers et la direction de Kim Gehrig, icônes intemporelles et nouvelles figures de la scène UK – de Liam Gallagher à Cara Delevingne – incarnent l'essence même du label : un savant mélange de nostalgie 90s, d'énergie live et d'allure festival chic.

Souhaitez-tu une version plus journalistique, plus marketing ou plus descriptive ?

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Avec sa nouvelle campagne, Burberry plonge au cœur de l'ADN britannique entre brit pop, énergie des festivals et icônes transgénérationnelles. Sous la direction de Kim Gehrig et l'objectif de Drew Vickers, la maison célèbre un héritage culturel puissant, incarné par Liam Gallagher, ses enfants, Alexa Chung ou encore Cara Delevingne. Une immersion stylée et nostalgique dans les coulisses de la scène musicale anglaise.

Souhaitez-tu qu'on pousse plus l'angle générationnel, musical ou visuel ?

Porté par des icônes comme Liam Gallagher, Alexa Chung et Cara Delevingne, Burberry offre une immersion stylée et nostalgique dans les coulisses de la scène musicale anglaise.

Partager

En hommage à son héritage outerwear et son ADN purement british, Burberry dévoile sa nouvelle campagne réunissant figures mythiques et étoiles montantes de la scène musicale anglaise. Dirigée par Kim Gehrig et photographiée par Drew Vickers, la série mêle portraits et instants volés, capturant l'énergie euphorisante des coulisses de festivals, entre scènes fréquentées, systèmes sonores et mares de boue. De la fratrie Gallagher à Alexa Chung en passant par Cara Delevingne ou encore Goldie... Plus qu'une campagne, Burberry livre ici une déclaration d'amour à la culture musicale anglaise et offre une vision incarnée de son essence même, mêlant esthétique des années 90, authenticité saisissante et cool spontané.

© Burberry

Burberry fait partie du tissu même du Royaume-Uni... On voit son motif sur l'envers d'un chapeau ou l'intérieur d'une veste. Puis, il finit par s'imposer à l'extérieur. On le retrouve d'ailleurs au cœur du calendrier estival. C'est à la fois un moyen d'expression et l'uniforme incontournable des festivaliers." explique Daniel Lee, directeur de la création de la maison de mode culte.

© Burberry

Imaginée comme un collage d'émotions et de moments partagés, c'est d'ailleurs ce sentiment familial et universel qu'encense la campagne, parfait mix de nostalgie et modernité qui s'esquisse dans un dédale de tartan signature. Parmi les pièces phares,



on retrouve d'ailleurs les essentiels des festivaliers : bottes en caoutchouc monogrammées, bananes molletonnées, mais surtout, cultissime parka Burberry portée par le mythique chanteur d'Oasis, Liam Gallagher.

© Burberry

Temps fort de cette campagne 100 % british, la présence de Liam Gallagher entouré de ses enfants, Lennon, Gene et Molly Moorish-Gallagher est définitivement une ode à l'héritage et modernité de la marque anglaise. Pour l'occasion, Burberry réédite en édition limitée une parka culte portée par Liam lors de la collection Printemps-Été 2018 de Christopher Bailey — disponible dès juillet en boutique et en ligne.

© Burberry

Non fière de souligner l'ancrage profond de la maison de luxe anglaise et sa mode intergénérationnelle dans la culture britannique, cette idée de transmission confirme que Burberry est bien plus qu'un vêtement tartan, mais un marqueur d'époque.



La collection Bee de Chaumet dévoile ses nouvelles créations irrésistibles

Ce printemps, la collection Bee de Chaumet évolue. La maison joaillière dévoile une ligne radieuse aux motifs naturalistes encore plus iconiques. Une partition chatoyante assortie d'une dizaine de nouvelles pièces ultra-désirables.

Par Stéphanie Kohen



Autrefois nommée Bee My Love, la collection joaillière inspirée par l'univers des abeilles a été rebaptisée ce printemps Bee de Chaumet. Créée en 2011, cette ligne mettait alors l'accent sur les bagues de fiançailles et les alliances au design géométrique et lumineux. Désormais affranchie de l'univers nuptial, Bee de Chaumet s'émancipe et dévoile de nouvelles créations irrésistibles. Composée d'or et de diamants, la collection met en lumière l'abeille et l'alvéole, ces motifs iconiques qui rendent hommage à la beauté de la nature.

L'abeille, le motif iconique de la maison Chaumet

Érigée en symbole absolu depuis le Premier Empire, l'abeille vibrante dont les ailes sont déployées, est infusée d'éclat. Sans cesse renouvelé au fil du temps, le motif emblématique apparaît sous différentes tailles et formes. Cette saison, l'abeille continue d'attiser nos envies. Jeux de volumes, réchauffée d'or jaune et constellée de diamants... sa désirabilité grimpe en flèche. Rutilantes sur un pendentif pompon ou sur des boucles d'oreilles assorties, elle diffuse sa radiance. L'abdomen et les ailes en or poli lisse, serti d'un diamant taille brillant, le talisman se fait plus minimaliste : sur une bague aux lignes biseautées, un collier ou en délicate puce d'oreille. Un jonc réunit ces deux représentations, opulente et plus épurée, sur un seul et même bijou.

L'alvéole de Chaumet, un savoir-faire d'exception

Fruit du savoir-faire de la maison Chaumet, le nid d'abeilles assemblé d'alvéoles minutieusement imbriquées est une ode à l'élégance. Conçu pour transcender les saisons, ce motif s'invite dans une capsule inédite en or blanc poli miroir ou pavée de diamants, comprenant un collier, un bracelet, une bague et une paire de boucles d'oreilles. Des créations souples, prodige d'excellence, qui illuminent la peau d'une radiance inouïe. Une nouvelle paire de boucles d'oreilles de Haute Joaillerie en or rose et or blanc vient s'ajouter aux pièces maîtresses de la collection.



FASHION

Balmain's Olivier Rousteing to Be Honored by The Museum at FIT

● He will win the 2025 Couture Council Award for Artistry of Fashion.

BY LISA LOCKWOOD

Olivier Rousteing, creative director of Balmain, will receive the 2025 Couture Council Award for Artistry of Fashion at the Couture Council of The Museum at FIT's annual luncheon on Sept. 3.

The event will take place at the David H. Koch Theater at Lincoln Center in New York City.

The event marks the arrival of New York Fashion Week, with proceeds benefiting The Museum at FIT, the only museum in New York dedicated exclusively to the art of fashion.

Jane De Florio, corporate director at Vivid Seats Inc., and Stephanie Loeffler, philanthropist and board member of the Memorial Sloan Kettering Cancer Center, will serve as co-chairs. Bloomingdale's will serve as the presenting sponsor of the luncheon, an extension of Bloomingdale's longstanding commitment to celebrate and support the art of fashion. (Nordstrom had sponsored the luncheon for the past five years.)

For more than a decade Rousteing has been the creative director of the Balmain house. In 2011, he was selected to head Balmain's design team, becoming one of the youngest talents named to lead a historic Parisian fashion house at the age of 25. During the past 10 years Rousteing has been building on the legacy of the house's founder, Pierre Balmain, who introduced a fresh, feminine and surprising "New French Style" to postwar couture.

Beginning with inspirations pulled directly from the house's archives, and fully utilizing the Balmain atelier's traditional couture techniques, Rousteing has been able to create his own distinctive style at the historic house.

The designer was born in 1985 and was adopted from a French orphanage at a young age and raised in Bordeaux. He studied fashion at Paris' Ecole Supérieure des Arts et Techniques de la Mode. At 18, he moved to Italy, where he worked at Roberto Cavalli for five years and rose through the ranks to the post of designer for the men's and women's ready-to-wear collections. When the opportunity arose for him to return to Paris to work at Balmain, Rousteing took it, forming a part of the house's design team for two years before being named creative director.

"Receiving The Museum at FIT's Couture Council Award for Artistry of Fashion is a profound honor and a unique moment of reflection," Rousteing said. "Style is not merely about clothing; it's about the art of expression and the beautiful stories we share. Throughout my journey at Balmain, I've always pushed boundaries and challenged conventional notions of beauty to offer new and unexpected narratives. This award celebrates not just my work and my incredible team, but the collective spirit of boldness and creativity that fuels our industry as we continue to redefine the world of fashion."

Dr. Joyce F. Brown, president of FIT, said, "Appointed to his post at Balmain at the age of 25 as the youngest creative director in Paris since Yves Saint Laurent, Olivier Rousteing has had a major influence on the industry. Olivier's path as a visionary young designer is especially inspiring to our students, and we celebrate his cultivation of a broad and inclusive clientele over the past 14 years at Balmain."

Valerie Steele, director of The Museum at FIT, said, "We are delighted to honor Olivier Rousteing of Balmain, whose fashions have attracted a diverse global audience through the famous Balmain Army. Olivier's strong and beautiful fashions have been featured in a number of major exhibitions at The Museum at FIT, including 'Paris, Capital of Fashion' (2019), 'Africa's Fashion Diaspora' (2023) and the forthcoming 'Dress, Dreams and Desire' (2025). I have such respect for Olivier Rousteing, who is not only a very talented designer but also a thoughtful and genuine person."

Denise Magid, chief merchant at Bloomingdale's, said, "I am honored to support the 2025 annual Couture Council Luncheon, both on behalf of Bloomingdale's and personally as a member of the FIT Board of Trustees. We are especially thrilled that this impressive award will recognize our incredible partner, the esteemed fashion house Balmain and well-deserving Olivier Rousteing, who has contributed to innovation and creativity within the industry through his designs."

Past recipients of the Couture Council Award for Artistry of Fashion are Simon Porte Jacquemus, Gabriela Hearst, Maria

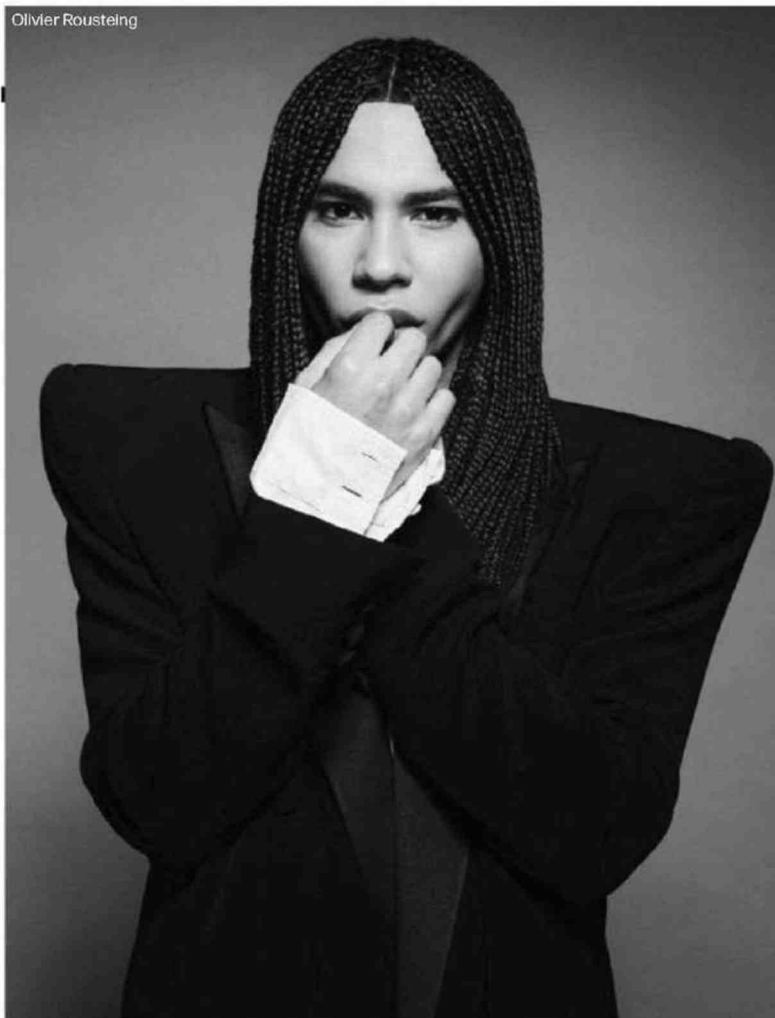




Grazia Chiuri of Dior, Wes Gordon of Carolina Herrera, Christian Louboutin, Narciso Rodriguez, Thom Browne, Albert Kriemler of Akris, Manolo Blahnik, Carolina Herrera, Michael Kors, Oscar de la Renta, Valentino, Karl Lagerfeld of Chanel, Dries

Van Noten, Isabel Toledo, Albert Elbaz of Lanvin and Ralph Rucci. In 2008, Giorgio Armani received a special award for Global Fashion Leadership.

Olivier Rousteing





Rousteing on What He Hopes to Impart to FIT Students

The Balmain creative director also opens up about how he unwinds. BY LISA LOCKWOOD

"After 14 years at Balmain as a creative director, it's always an incredible honor and always surprising. When I started 14 years ago, I would never expect that 14 years later, I would get the chance to be honored by such an incredible institution," said Olivier Rousteing, creative director of Balmain, who will receive the 2025 Couture Council Award for Artistry of Fashion at the Couture Council of The Museum at FIT's annual luncheon on Sept. 3.

While in New York in September, Rousteing said he's looking forward to having the opportunity to meet with FIT students.

"Meeting with the students is so important," Rousteing said in a telephone interview Monday. "I'm [almost] in my 40s now, and I started at 24, and the next generation is really important to me," he said. From the moment he started he said he wasn't doing it for himself, but for the future. All the things he tried to do for the brand – such as pushing for diversity and inclusivity from Day One and talking about where he comes from, and strength and resilience, "that's part of my legacy that I bring to the new generation," said Rousteing, who was born in Bordeaux and adopted by his parents at the age of 1.

Discussing what advice he'll give to FIT students, the 39-year-old Rousteing said, "The advice I would always say, and I know it sounds cheesy, is to be yourself, no matter what. We are living in a world where sometimes people are scared to be different and people are scared to be unique. I believe successful fashion is to be different, and to show what hasn't been seen before. It's scary because we're living in a world where the unknown sometimes scares people and scares yourself. But the

reality is to be yourself, and no matter what, be resilient and don't give up. That's going to be your strength."

With the European houses changing their creative directors at a dizzying pace, Rousteing was asked what he attributes his longevity to and his ability to keep growing and thriving in the role?

"I think I would attribute it to resilience because fashion is about what is trendy, but I think what makes me longer in the same house after 14 years is the product. What is better than being hype and cool is being timeless. When you start, there's always a sense of newness, which is normal, but you can't always be new. You have to leave a place for people who are new. What is important in your legacy is to keep the timelessness. Timelessness is about the quality of your product and being the witness of your time," he said.

What he designed 14 years ago is "way different" than what he's doing today, according to Rousteing. He said "it's still keeping my DNA and still keeping my battles and my fights. But what I always say to my team, 'be witness of your time.'" He said 14 years ago you had to fight for different battles that maybe fashion wasn't recognizing at the time. "You need to keep fighting. Being resilient is what makes you stay longer. What will make you stay forever is the quality of the product and stick to your values," Rousteing said.

Rousteing, who is signed with Creative Artists Agency, said it's important as a creative director to show different skills. "My strength is to explore different fields where I can express my vision." He said he couldn't disclose any projects he's working on.

Asked what's inspiring him these days, Rousteing said, "I would say it's pop

culture, which always has. I'm a huge fan of music and had a chance to work with different collaborations with Beyoncé [Knowles-Carter], with Kim Kardashian. I like dressing the First Lady of France Brigitte Macron...I get really inspired. I dressed [former U.S. First Lady] Michelle Obama. You have a chance to connect with people who are inspiring you. When you start designing the clothes for them, it starts to identify another silhouette that can inspire you for the future," he said.

Rousteing said he's currently in the South of Spain at a wellness clinic "to really work on my mental health, which I think is really important."

"When you work in fashion as a creative director, you are up and down which is fully normal. You're always obsessed by the critique and the love and the people. You have to step back and remember that you are human, you are not a super hero. What I'm doing this week is detoxing, meditation and taking care of myself, which I usually do every six months. Escaping once every six months to think about the future, think about my present, who I am, and coming back stronger to the office to work on my collection and my vision for fashion," he said.

When he's in New York in September, Rousteing said his visit will be centered on FIT, "which I'm super proud will be super important" and he'll work on something with his team. "I think I'll have an event with Balmain Beauty. [He launched his fragrance last year.] Being a creative director, I'm creating more than fashion but a lifestyle. My next thing is to build Balmain bigger than what it is today, and Balmain Beauty is part of this chapter," Rousteing said.



RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE

SUSTAINABILITY

Global Fashion Agenda Addresses Sustainability's Struggles

- Industry leaders came together for the annual conference, grappling with rollbacks, but remained hopeful on materials and consumer behavior shifts.

BY RHONDA RICHFORD

COPENHAGEN – Does sustainability stand a chance in a world where it is being increasingly de-prioritized amid shifting government policies, mounting tariffs and more conservative political climates? That was the question attendees grappled with at this year's Global Fashion Agenda conference in Copenhagen.

Organizers acknowledged the mood was "somber," reflecting rising uncertainty. Attendance was lighter, as brands cut budgets and pivoted toward contingency planning in response to legislative delays and economic headwinds.

In Europe, the European Commission's conservative pivot has led to a rollback of key legislation, most notably the Corporate Sustainability Due Diligence Directive. The directive, which required large companies to identify and address human rights and environmental impacts across their supply chains, is now partially on hold, leaving many companies in limbo.

"The EU has given the world a political signal that we, too, are going to do things differently, and I would even call it a sort of 'Trump lite,'" said European Parliament member Lara Wolters.

Though the EU's upcoming changes are being framed as simplifications, "it's far too soon...to make a harsh policy move like this. And yet that's been done and everybody is now scrambling to try to do damage control," said Wolters.

The likely outcome will be more paperwork on imports and burdens on small businesses, with less scrutiny at the source of production.

In the U.S., new tariffs under the Trump administration have further complicated sustainability strategies. Companies investing in decarbonizing their supply chains now face uncertainty around future production costs and sourcing locations.

"It's hard to convince your CFO to make that decision," said Chelsea Murtha, senior director of sustainability at the American Apparel and Footwear Association. "[Companies are] operating in confusion."

Meanwhile, states that once led on climate action are facing rising costs and

cross-border partnerships, such as U.S.-Canadian collaborations on recycling and sorting systems, are now under threat due to the new fees and increased shipping complexity.

USAID had long funded many NGOs and programs that U.S. brands relied on to monitor human rights and labor conditions in sourcing countries. That support is now cut, and brands are being asked to fill the gap.

"As much as the brands would like to, they're also getting squeezed by the tariffs," said Murtha. "So there's this sort of paralysis happening right now where everyone's trying to figure out what on earth can we continue to hold on to?"

Claus Teilmann Petersen, Bestseller's head of sustainability and human rights, urged brands to channel this uncertainty into "productive paranoia." He believes that while the EU battle "is kind of lost," legislators should regroup to implement simplified due diligence based on global OECD guidelines.

GFA's vice president of public affairs María Luisa Martínez Díez added that geopolitical instability is adding to the uncertainty. "Wars and conflicts [are] also disrupting the industry, with brands having to reassess production locations and loans due to the risky conflict zones."

Financing is also impacted, with banks less inclined to fund factory upgrades that set out to reduce carbon emissions or water use. "The focus on sustainability has been left behind, fading into the background, to the favor of competitors," she noted.

Adding to the challenge is the compliance burden of data collection and upcoming circular economy regulations. Brands are navigating varying rules from the U.S., EU, China and pending new laws in India, South America and Mexico.

AI as a Potential Game-changer

Amid the gloom, some companies see a silver lining in artificial intelligence. One promising use case is to modernize the outdated wholesale model.

"The system relies on the traditional system of bulk ordering," said MannyAI

cofounder and chief executive officer Shruti Grover. AI, she suggested, could optimize inventory, reduce overstock, and cut costs.

The system relies on the traditional method of bulk ordering. Brands have to front the stock then absorb the cost of any items that are returned. Revamping the system could be especially beneficial for small brands, but this would break longstanding business practices and is resisted by existing players in the industry.

"So brands need to take a really brave decision for this," she said.

But while AI has potential, so far it has not paid out, according to research from BCG. Arti Zeighami, partner and director at the consulting group's tech design division BCGX, shared that only 4 percent of CEOs implementing AI have seen measurable return on investment, highlighting a gap between hype and tangible value.

Still, smaller brands see opportunity. Mudd Jeans CEO Jolanda Brink said AI could enable her 12-person team to compete at scale. "Everybody's talking like people are scared about AI, but I'm actually thinking this can tremendously help me," she told WWD. "It used to be large team, large results. So now this can be small team, large results."

Brink hopes to build a product lifecycle management system and launch targeted paid ads built with AI tools, especially to reach "light green" consumers who value style but consider sustainability a bonus.

She sees this possibility as a win-win.

"That is really good for retailers also, because that means they don't have to invest a lot in us, because they can see if it sells, and then they can order from us," she said.

StyleDNA cofounder and CEO Elena Volkova echoed the hype vs. value gap in AI, this time from the consumer perspective. Her research found that while 82 percent of users want AI-assisted shopping, many haven't acted on its suggestions.

It will take time for consumers to develop trust in a new system and to see any personal value in using it, she said.

Closing the Consumer Intention Gap

This disconnect between intention and action was a recurring theme.

Visa Europe's vice president of impact and sustainability Katherine Brown said their Behavioral Insights Lab found 87 percent of consumers want to shop sustainably, but only 27 percent follow through. The lab partners with retailers such as Selfridges, Cos, and John Lewis to test messaging and to nudge strategies that drive more sustainable choices.

For Gen Z, framing sustainability as community-driven behavior raised sales at Cos by 22 percent. Pre-purchase nudges promoting refillables were also successful in a Charlotte Tilbury case study, she told WWD. These "nudges" are less about hard-hitting sustainability messaging and more about a few key words that appeal to style or make economic sense to consumers in a softer way.

Visa is also exploring "agentic AI," which autonomously searches and shops for products based on a consumer's personalized preferences. Yet trust and fraud prevention remain critical, especially in resale.

"There is just so much financial fraud at this moment in time, so people really do want to know that if I'm buying something, I want to know that it's from a real source," she said. "Trust and security is not yet robust in the resale market."

Visa is supporting digital passports to ensure the authenticity of goods as well as ensure the payments systems behind secondhand transactions.

The lab, focused on Europe, plans to expand into global markets and new sectors, including travel and home goods. "The fashion industry has been a brilliant starting point because the industry just so vastly needs to understand how to move people away from fast fashion," said Brown.

Devon Leahy, global head of sustainability at L Catterton, stressed the business case for bridging the gap. "Closing the consumer gap is tangible financial value," she said, urging brands to present sustainability as a co-benefit, not the primary purchase driver.

Florence Bulté, chief sustainability officer at Chalhoub Group, discussed efforts to shift secondhand perceptions in the Middle East, where the group operates. When the group launched a jewelry rental program, she knew it would appeal to expats in the region. But to her surprise, it performed better than expected with local communities. The group is working to extend this kind of change with handbags and shoes as well.

A Quieter Event Focused On Connections

GFA CEO Federica Marchionni acknowledged the global moment. "This time was a very different feeling...we were anxious of the time and the situation we are living in, and it's hard to tackle all of these barriers that are growing every day," she said, highlighting the event's theme of "Barriers and Bridges."

"I always say that sustainability can really be the uniting bond," she said.

Many attendees noted that this year's conference felt smaller, whether due to overlapping events, tighter travel budgets, or broader fatigue. SXSW London was scheduled at the same time, where one attendee was due to be a panelist before she realized the dates conflicted, and the Textiles Recycling Expo was happening in Brussels.

As a result, "all the recyclers are there and the brands are here," the attendee said.

Though fewer CEOs were visible, C-level sustainability leaders from brands like Chanel and Kering participated in closed-door roundtables. Kering even brought along its first "sustainability futurist," who is focused on studying long-range transformation a decade out.

One returning attendee, attending for the sixth time, said they had hoped for more "actionable" content given how "people have backed down on messaging."

Nonetheless, the networking was strong. "It's good to meet people we only see on Zoom," one attendee said. "In that aspect, it is doing its job."

Product Launches and Innovation Award

A standout moment of the week was the

debut of Lycra EcoMade with Qira – a corn-based stretch fiber containing 70 percent renewable content. The drop-in replacement for petroleum-based Lycra delivers the same performance, making it possible for activewear such as yoga pants to go bio-based. There's no difference in appearance or feel.

Both CEOs were on hand to unveil the fiber at the event, Lycra's Gary Smith and Qira's Jon Veldhouse.

The fiber has been in development for seven years, and already piloted by brands like A-Golde. The material is being produced at a factory in Iowa and will scale to 65 tons a year, with the first large-scale shipments expected this fall for inclusion in spring collections.

Leather alternative pioneer Modern Meadow also revealed its newly rebranded material, Innovera, with CEO David Williamson on hand to discuss the future of bio-designed material innovations.

To close the week, Refibered was awarded the GFA Trailblazer prize. The startup uses AI to identify textile compositions, helping recyclers and boosting resale authentication and traceability.



From left: Queen Mary of Denmark, GFA CEO Federica Marchionni on the opening day of the summit in Copenhagen.



SUSTAINABILITY

Industry Insiders Discuss Fashion's Environmental Impact at SXS London

● Amy Powney, Christopher Raeburn and Burak Cakmak shared their ideas for tackling the issues that arose when building a sustainable fashion ecosystem.

BY TIANWEI ZHANG

LONDON – Two of the U.K.'s most prolific green fashion advocates, Christopher Raeburn and Amy Powney, shared their respective approaches to reducing fashion's environmental impact on Thursday alongside Saudi Fashion Commission's chief executive officer, Burak Cakmak, during a SXS panel discussion with WWD at the Sadu House in East London.

Raeburn, who is now the global creative director of Napapijri, started his namesake label 15 years ago by repurposing military parachutes and other existing materials into fashion pieces.

Since then, he has been an active voice in the circular economy and trailblazed the concept of "remade in England." He has worked with more than 20 major brands such as Moncler, Umbro, Puma, Disney and Timberland, where he served as creative director between 2018 and 2022.

The designer observed that the fashion industry has gone through stages when it comes to understanding what sustainability means to them. When he started, it was about bold concepts, and having those fresh ideas heard on the runway of London Fashion Week.

Then it was about educating the customers about what words like upcycling, recycling and downstream mean, and now brands are finally making pledges, taking actions, and owning up to what they need to do to save the planet.

"We are more aware than ever before, in tandem with a lot of the things that have happened the last three or four years, global instability, wars, cost of living, crisis, etc. My job, as a designer, still is to provide the best possible product that I can. I need to do a lot of work up front, but it's not to get on the soap box and say you need to buy this just because it's sustainable or responsible," Raeburn said.

Powney made a name for herself in London in her previous post as creative director of the British label Mother of Pearl. She introduced regenerative, organic and recycled cottons; certified merino wool,

and fabrics made from Tencel's cellulose-based fibers for the chic, low-key collection of suits, separates and knits.

She is now embarking on a new journey with Akyn, a new contemporary clothing line that fuses "ethics and aesthetics," and is aimed at creating fashion that has a positive impact on nature and community.

"We are working on the two different ends of sustainability, trying to do the right thing. He is taking things in existence and reusing them. I'm trying to cultivate natural fibers in regenerative practices. Since we are working with the extraction of raw materials, I want to explore what the best way is to do that," Powney said.

Her ultimate vision with Akyn is to manufacture products in a way that is "so renewable and regenerative that the factory is not touching the mother earth in a negative way," while improving communities, farmers and soil health along the way.

Cakmak, who was conscripted in 2021 to spearhead the development of the homegrown fashion sector, said the nation is supporting sustainable growth beyond individual brand ownership, and looking at the holistic picture in creating the fashion ecosystem in a country that has no formal infrastructure.

"One of the challenges individual designers and brands are facing is that there was no facility in the country, and everything was being made outside. So we built the first ever state-of-the-art sampling studio in Riyadh that's serving all of the designers' needs, and intentionally, we only selected sustainable materials in the textile library," he said.

At the same time, the Saudi Fashion Commission is partnering with Kering's K Generation Award to identify innovative solutions in the fashion value chain, from technical solutions in manufacturing to new materials developments.

"We look at every element, from education to infrastructure, incentives, policies, and how to create all these



elements in the right way so that we have minimal, reduced impact and potentially create new solutions that are innovation-driven," he added.

On the stage, Cakmak also shared a large-scale textile recycling scheme that remains largely unreported outside of Saudi Arabia.

During the annual Hajj, millions of single-use Ihram, a white towel one wears during the pilgrimage, were sold to those who visit Mecca. As one of the circularity projects, Saudi Arabia recycled more than five tons of them and turned them into 26,000 new

ones that are being sold in local shops.

"Also in Saudi Arabia, on the street, most men wear white thobes. It's pretty much the standard item. It's expected to be worn to the office. Many of them are being constantly bought and sold. So, when you think about sustainability with the one item that always looks the same and always in the same color, you can approach it in a certain way that has never been done before," he continued. "In my mind, this is a game changer."

Christopher Raeburn, Amy Powney and Burak Cakmak.





SUSTAINABILITY

Prada Group Creates Trust Fund With UNESCO for Sea Beyond



Lorenzo Bertelli and Audrey Azoulay sign the Sea Beyond Multi-Partner Trust Fund for Connecting People and Ocean in Nice, France.

● In an interview with WWD, the group's head of CSR Lorenzo Bertelli discusses the ambition of the ocean literacy project launched in 2019.

BY MARTINO CARRERA

MILAN — Prada Group is furthering its deep dive into ocean literacy and education, stepping up its Sea Beyond project.

Launched in 2019 in partnership with the Intergovernmental Oceanographic Commission of UNESCO, or UNESCO-IOC, the project announced Monday that it is creating the Multi-Partner Trust Fund for Connecting People and Ocean.

The announcement was made at the third United Nations Ocean Conference running through Friday in Nice, on France's Côte d'Azur. Prada Group is taking part in the conference with a range of events and activations.

Introduced concurrently with the launch of the Re-Nylon collection crafted from Econyl recycled nylon, Sea Beyond has grown its scope and reach in the past six years, reflecting Prada Group's commitment to culture at large, in addition to environmental sustainability.

"I think it's the natural lexicon of our group, it's part of our DNA. Of course, creating great products, designing beautiful things that people love, that's part of what we do. But the goal isn't just to sell products for the sake of it. The goal is to use these projects as vehicles for messages. I think that's always been part of our story, embedding messages, sometimes subliminal, in what we do. In this case, the messages are more explicit, more like statements," Lorenzo Bertelli, head of corporate social responsibility at Prada Group, told WWD.

"I really believe those who have more, must do more. The responsibility of luxury is also to show how business can be done in a way that has a positive impact on society, and to inspire others, whether people or other companies. No one's perfect, of course, but that's what matters most: to have an impact on the world we live in," he offered.

To this end, the creation of the trust fund — the first of its kind within UNESCO — is geared at furthering the activities of the Sea Beyond project to fuel ocean

education worldwide.

Prada Group is pledging an initial contribution of 2 million euros toward the trust fund, which will be open to additional financial contributors and partners starting in January 2026, a strategic shift for the Sea Beyond project.

The trust fund's governance will have a positive impact on its activities, Bertelli said.

Bertelli and Vidar Helgesen, executive secretary of the UNESCO-IOC, will sit on the executive committee, which will welcome new members as more partners join Sea Beyond next year.

"I think we've given [the fund] neutrality... by distancing it from being something of the group, it gains a different legitimacy, it becomes a more international platform, but most of all it gains neutrality, which helps in raising funds," Bertelli offered. "It will give Sea Beyond a different kind of credibility internationally, with both private and public entities," he said.

Now a trust fund, Sea Beyond will continue to focus on five key educational pillars, including "blue education" aimed at including ocean literacy and learning into school curricula; "youth empowerment and engagement" focused on youth and early career professionals to bring in ocean discussions at multiple scales; "ocean culture and heritage" to educate on the cultural connections between humans and the ocean in tackling global challenges; "science-policy-society interface" to promote adequate representation of societal needs into policy-making processes, and "strategic communication and narrative shifting" to promote targeted messages or actions focused on challenges faced by the ocean, sustainable responses and actionable solutions.

"The purpose of Sea Beyond is long-term, it's about creating a connection between people and the environment. And the ocean is one of the strongest tools for creating that connection. Kids love the water, the sea and once they fall in love with it, the bond becomes strong," Bertelli said.

Since its launch, Sea Beyond has spread ocean literacy with about 35,000 students globally.

"Today very few [entities] are really investing in or talking about working on future generations, meaning that the

solutions to today's problems entail not only short- and medium-term actions, but also long-term ones, which are simply education. It seems like a basic and obvious thing, but it's not, and we often forget it," he added.

"We must protect the ocean and rethink our relationship with it — and this change starts in the classroom," echoed Audrey Azoulay, UNESCO's director general, in a statement. "Through our Sea Beyond program, UNESCO and Prada are empowering a new generation to better understand and protect the ocean. This program will fund youth-led initiatives on every continent, enhancing ocean education and culture," she said.

Boasting a Scientific Committee which is to include experts across different areas of ocean science, whose names will be revealed at a later stage, the trust fund is to further foster synergies between the public and private sectors, with stakeholders spanning institutions, private companies, education providers, NGOs, educators and the scientific community.

The Scientific Committee will provide guidance and advice on projects eligible for financial support from the trust fund. The first call for proposals kicks off in December. Bertelli said conversations with multiple potential partners, including U.N. member states, are already ongoing.

"It's something even member states are interested in, they're paying attention. Taking this step is helping us gain more support from the public sector as well as the private one," he offered.

As for private companies joining the fund, Bertelli underscored that it is ultimately tied to individual firms' areas of interest in environmental responsibility and sustainability.

"Some companies focus more on energy, others on reforestation. It depends on each company's strategy. Our goal is to explain the journey and the importance of ocean literacy and education. That said, we'll obviously try to bring them on board with our journey, but it's not that the other paths are wrong. There are many, and it depends on the individual company's priorities and interests," the executive said.

Further raising awareness on the project, Bertelli said that Sea Beyond is to launch initiatives in partnership with Luna Rossa, Prada Group's chairman and executive director Patrizio Bertelli's America's Cup venture. He declined to provide further details at this stage, beyond saying it's a natural fit.

Overall, Bertelli sees Sea Beyond as a changemaking agent on multiple levels.

"Let's remember that the United Nations — and UNESCO in particular — do a lot to support countries, especially the smaller ones that don't have the

strength to develop their own policies. They adopt policies developed under the U.N., whether from UNESCO or other U.N. agencies, and then implement them. So the goal is precisely to create ocean literacy programs that can be adopted independently by the member states within their national educational curricula. And that's something we hope will happen, not only elsewhere, but also in Italy. That's the real goal," Bertelli explained.

On Friday, Sea Beyond will announce a new project, the support to nonprofit organization Coral Gardeners, which focuses on coral restoration and related educational activities in French Polynesia, Fiji and Thailand. The announcement is to be made again inside Nice's palexpo "La Baleine" at the UNESCO-IOC's "Beyond Borders: Ocean Futures" pavilion.

Acknowledging that there is still work to be done, Bertelli said that Sea Beyond's awareness is trickling down to the broader public, Prada customers included.

"We're seeing the first signs, that it's starting to be recognized and seen also from the outside... [people] talk about Sea Beyond proactively... it's less frequent that I need to explain it," Bertelli said.

"A customer buying a Re-Nylon product may not yet know about Sea Beyond, they discover it afterwards. So right now, Sea Beyond isn't directly driving Re-Nylon purchases, and that's not even its purpose... If anything, it's the opposite: someone makes a more conscious choice by buying a Re-Nylon product and then understands that the 1 percent of the proceeds from the Prada Re-Nylon for Sea Beyond Collection contributes to something bigger," Bertelli said.

"The goal is to [educate] people who, when they grow up and have to make decisions, will do so with greater awareness, whether they become prime ministers, scientists, or simply thoughtful parents. That's really the point," he said. "That's what fashion does, in the end, it shapes trends, habits, and how people want to be seen in society. Fashion is deeply tied to social life," Bertelli said.

Sea Beyond-funded projects have so far included, among others, the "Kindergarten of the Lagoon" program, a series of outdoor education activities for preschool children in Venice launched in 2023; the support to the Japanese association SD Blue Earth, led by ichthyologist Sakana-Kun, to promote the importance of the ocean among children and younger generations, via lessons and workshops on the marine ecosystems of the Tokyo Bay; the support to the National Marine Educators Association in the U.S. to train the next generation of stewards for the ocean, with about 26 schools between the New York tri-state area and Hawaii enrolled; a partnership with Bibliothèques Sans Frontières to facilitate access to ocean education for children and young citizens in vulnerable communities through Ideas Box, a mobile multimedia center operating in several locations, including Naples in Italy, France, Burundi and Ivory Coast.

Last April Sea Beyond cut the ribbon of the Ocean Literacy Centre, codigned by architectural firm CRA-Carlo Ratti Associati and UNESCO-IOC on Venice's island of San Servolo, a cultural hub in the Venetian lagoon. The venue provides a deep dive into ocean culture on a macro and micro scale, respectively spotlighting the "Spilhaus Projection," a map designed by geophysicist and oceanographer Athelstan Spilhaus in 1942 presenting the ocean as a single interconnected body of water, and the Venetian lagoon's biodiversity and tide mechanism. It also boasts an interactive room for visitors to envision concrete human actions to safeguard the oceans.



Prada Group and UNESCO Launch Ocean Preservation Fund

Drew Daffner

~4 minutes

With a €2 Million Start, the SEA BEYOND Initiative Connects Culture, Education, and Science for a Sustainable Ocean Future

At the 2025 United Nations Ocean Conference in Nice, the Prada Group and UNESCO unveiled a landmark initiative designed to anchor ocean sustainability within the global cultural and educational fabric. The *SEA BEYOND – Multi-Partner Trust Fund for Connecting People and Ocean* represents a significant evolution of their ongoing collaboration, with an initial €2 million investment from Prada.

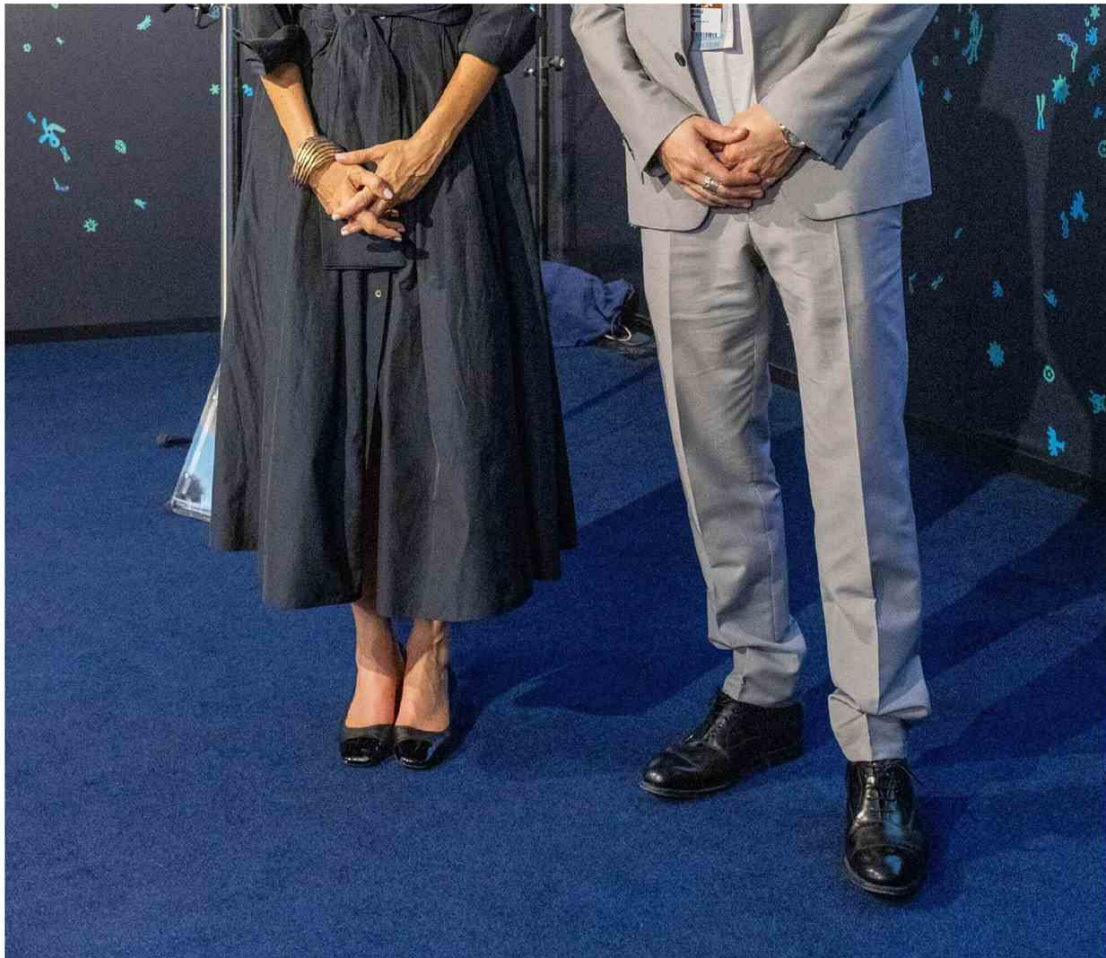
Positioned as the first fund of its kind to merge ocean science, education, and cultural heritage, the initiative reflects a growing shift in sustainability efforts—one that centers emotional engagement and long-term education alongside traditional environmental policy. The SEA BEYOND fund aligns with the

ambitions of the UN Decade of Ocean Science for Sustainable Development, aiming not only to restore ecological balance but to reshape societal understanding of our relationship with the ocean.

The fund will focus on five strategic pillars:

- **Blue Education**, which seeks to embed ocean literacy into global school systems;
- **Youth Empowerment**, offering resources and visibility to early-career ocean advocates;
- **Ocean Culture and Heritage**, which champions the preservation of maritime traditions and their contemporary relevance;
- **Science-Policy-Society Interface**, bridging scientific insight and civic needs in policymaking; and
- **Strategic Communication**, designed to evolve public narratives around the ocean and drive meaningful behavioral change.





Projects will be selected through open calls and assessed with the guidance of a dedicated Scientific Committee. This governance model, backed by consensus and expert input, is built to ensure both rigor and inclusion. The fund's structure also encourages cross-sector partnerships, aiming to unify institutions, academia, non-profits, educators, and private enterprises in a collective mission.

For Prada, this move builds upon a growing legacy of sustainability-focused cultural programming. Since 2019, SEA BEYOND has evolved from a niche initiative into a global platform for environmental education. With the establishment of this new fund, the collaboration between Prada Group and UNESCO steps

into a more institutional and scalable framework—one intended to activate systemic change and long-term impact.

While the fashion industry continues to face scrutiny for its environmental footprint, Prada's investment signals a deeper ambition: to act not only as a corporate funder but as a cultural driver of sustainability. In bridging policy, pedagogy, and poetic connection to the sea, SEA BEYOND reflects a rare kind of environmental initiative—one that recognizes the ocean as both a scientific frontier and a shared human legacy.

The SEA BEYOND – Multi-Partner Trust Fund will welcome additional partners starting January 2026, with its first official call for project proposals set to launch by the end of this year.

Designed to operate for a five-year period, the fund aims to create a lasting, collaborative ecosystem to support ocean literacy and preservation at every scale—from classrooms to coastlines.









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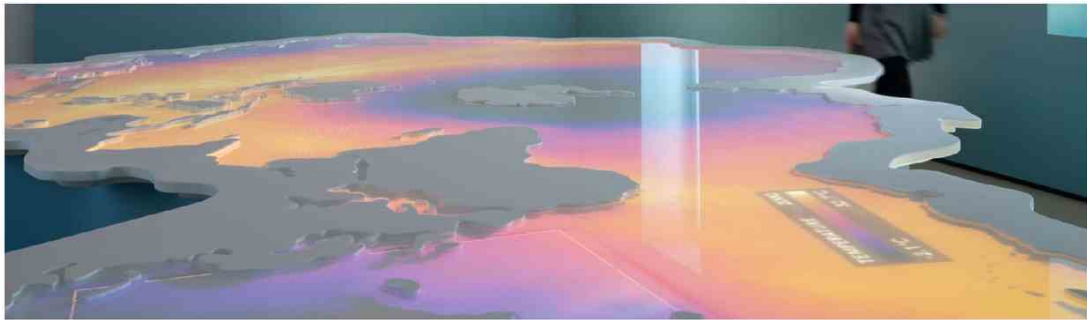
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Seeing beyond: Prada CMO Lorenzo Bertelli on ocean — and luxury — education

In a wide-ranging interview, the executive explains why Prada Group is investing €2 million in a new independent fund tied to its flagship CSR programme, Sea Beyond, and shares his views on the future of the industry.

By Luke Leitch



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“This mission is not something that belongs only to us,” says Lorenzo Bertelli, speaking just before heading to 2025’s United Nations Ocean Conference, which is currently underway in Nice. The Prada Group CMO and head of corporate social responsibility (CSR) went on to co-sign the creation of an independent fund linked to its flagship ocean education programme, Sea Beyond — a fund to which Prada is committing an initial €2 million.

Since 2019, Prada has dedicated a percentage of revenues from sales of its Re-Nylon collection to funding Sea Beyond, which it developed in partnership with Unesco’s Intergovernmental Oceanographic Commission (Unesco-IOC). In that time, Prada says Sea Beyond has exposed 35,000 children across multiple nations to ocean education initiatives, including the launch of an outdoor education project for pre-schoolers in Venice and the purposing of a historic sailing boat, the Cassiopea, as a floating oceanographic research education facility (it is currently docked in Beaulieu-sur-Mer, near Nice).

Now, the two parties want to open up Sea Beyond to any other company and individual that might feel inclined to stand alongside it and take part — in effect, deferring their leadership of the programme in order to expand its reach. “It is becoming an initiative where more entities from the private and public sectors can work together. Today is the moment where Unesco is presenting [the fund] to all the government entities [at the UN conference] in order to make them aware, and to, we hope, enlarge the scale of the undertaking,” says Bertelli.



Prior to yesterday's announcement, *Vogue* connected with Bertelli to talk through the move. Naturally, the conversation began with the subject at hand, before drifting far and wide. Here is an edit of that discussion.

***Vogue:* So you are announcing the creation of a new, open-access fund to broaden the existing work of Sea Beyond.**

It is a fund that will receive some of the proceeds that come from Prada Re-Nylon for the Sea Beyond collection sales. This fund is going to be called 'Sea Beyond — Multi-partner Trust Fund for Connecting People and Ocean', but its governance will be independent of us. We will have one voting right as will all the other members of the fund's executive committee, its main governing body. Everyone who makes a contribution will have a say. In this way, it's going to be an independent fund... One important thing is that with this fund, we are making it clear that it is not something that belongs only to us.

***Vogue:* You are making this first deposit of €2 million in the fund. Have you already approached other entities you work with to tell them about this initiative and maybe encourage them to become members?**

Absolutely. I can't disclose who, because it is for them to disclose. But absolutely. Sea Beyond has always been an initiative open to third parties, but maybe the reason that we were leading it was making, if not a barrier, then a reason to prevent others from joining. So, for it to be independent is the best way, I think, for it to attract as much capital as possible. And help shape the project and vision for what we have been trying to do.

***Vogue:* Luxury is a competitive industry, as you know, so even when members of that industry are engaged in philanthropy or CSR work such as this, I get the impression that they sometimes cannot shake that competitive mindset. They become territorial about 'owning' whatever category of work they are engaged in, so that even when the cause in question is for the common good, they want to be the only brand seen to be undertaking it. I used to see this a lot with brands working through sustainability initiatives...**

Can I tell you something? It is still very competitive today. There are some very important groups, not necessarily in fashion, who were not happy about having us. And they actually excluded us from some charity opportunities just because they feel it is a competition. To me, this is weird. Because there can be no competition in sustainability. So if in this fund we were to be joined by Vuitton, or Gucci, or any of our competitors, I would just be happy, because this mission is for everybody.

"There are some very important groups, not necessarily in fashion, who were not happy about having us. And they actually excluded us from some charity opportunities just because they feel it is a competition. To me, this is weird. Because there can be no competition in sustainability."

***Vogue:* Human nature is hard to shake...**

But you can't be egoistic when it is about sustainability.

***Vogue:* Your business card is printed with two titles: as well as Prada's head of CSR, you are also group chief marketing officer. So when you make these investments in the ocean...**

Hold on: we are not investing in the ocean, we are investing first and foremost in people. The ocean is the subject, but we are investing in people's minds, spirits and hearts.

This is the scope of it: in sustainability, there are many people looking at short-term impacts, things like decarbonisation, waste reduction, water-use reduction, sustainable products — and that's all correct and makes sense. But ultimately, if people's mentalities [about the environment] do not change, then we will



not see a corresponding change in consumer behaviour. So in order to help this change in consumer priorities and mindset, we need to think about education, and look forward 20, 30 years.

Politicians, most of the time, their horizontal landscape is understandably limited to the length of their mandate. So we are maybe losing, also in the public space, strategic long-term thinking and planning. And education is the subject with the widest horizontal time frame. We want to invest in that long term — to help explain how human behaviour that [preserves the environment] is also convenient and beneficial to the people who enact it. That is the most important thing.

Vogue: CSR sustainability activities undertaken by private companies generate a reputational halo effect. What are the benefits to Prada that you have seen since Sea Beyond began?

Look, I think this is a problem with the conversation today: that ideologically, sustainability has become like a religion. In a way, there is too much 'sustainability'. But the truth is, we have the knowledge, the technology and the capability to live in balance with the environment in a way that allows us to flourish and for the environment to be healthy. Of course, if humankind was taken out of the environment, that would fix the problem, but I don't think we want that. So what is critical to understand is this: what is the impact of my action — and the real cost of my action? To give the right value to the goods we buy, and to give our actions the right value, and to understand that everything is connected and therefore there is a cost, and a consequence, to every action. So we need to become conscious of our actions and their impacts in order to live harmoniously within the environment.

This doesn't mean that we should not buy, that we should not do what we are used to doing, but maybe we should do it in a different way, from a different perspective. We know that if I buy a €5 T-shirt there are probably some irresponsible practices in terms of production, and there is impact in some other part of the world for families, and the environment, and so it's not sustainable. Because something else is paying for the cost that you have not paid. In the paradigm of the elements we use to value goods or products today, we're not factoring in everything.

Vogue: So, how do you flip sustainability from being a selfless value to being a selfish value, one that is culturally inherent?

It's a matter of communication — I think communication is the biggest challenge. Maybe if we say this €5 T-shirt has a negative impact on other people, consumers won't let that obstruct them from buying the T-shirt. But if you say it is going to affect you negatively — because of the chemicals in the fabric that damage your skin — then they will listen. You know, I think there is this perception that convenience for yourself is something to be guilty about, but I don't think this is an absolute dichotomy — convenience for yourself can also be convenient for others, and for everyone.

Vogue: Drifting from the subject but staying adjacent to communication, there is a broad suspicion, especially among younger consumers at the moment, about the inflation in the cost of luxury goods over the last few years.

Our journey is to find balance between the environment and our capitalistic approach. We cannot pretend to maintain the same kind of volume as in the past. We cannot pretend to be able to buy everything. We cannot pretend that people will buy without honesty and transparency. We are in the process of balancing consumer expectations and education about the cost of goods because they were not sold at the right price... so we are going to have to adjust our message and the values of our content in order to explain the prices to the perception of the consumer. Transition and evolution can be painful. And that's normal.

Vogue: Last year, you opened a factory in Torgiano, Umbria, specialising in knitwear, which became the latest addition to Prada Group's 20-plus portfolio of manufacturing facilities across Italy — where more than 50,000 small companies engage in luxury manufacturing. In terms of that paradigm of values, I increasingly see an unarticulated overlap between 'quality' in the traditional sense — of design, fabrication and materials — with also quality of life, both for those



who produce and consume, and everyone else, in terms of social and environmental impact. But even traditional material ‘quality’ seems to be an intangible and challenging value for big luxury to communicate: the quality of a bag or a garment is not widely very clearly understood.

No, it’s not clear. And that’s not the consumer’s fault. That’s our fault. So what we can do is invest in changing the mindset of the future consumer... In the end, it is not politicians but the economy that is telling us, ‘Guys, you have to do something.’ So we have to take this journey.

Vogue: Trusting in provenance is a key part of accurately assessing quality, and the Aura Blockchain Consortium, of which Prada was a co-founder alongside LVMH and Cartier, is part of that. It has gone a little quiet recently — what is its progress?

It is being implemented by the companies in their supply chains. Since the end of last year, 100 per cent of our production has had the blockchain tag. But until our warehouses rotate and dispatch [everything produced previously], we cannot categorically state we are 100 per cent online. This is what every company is in the process of doing, some more advanced than others. But at the moment, this is more like a technological solution than a sustainability solution in the sense that it gives you the opportunity to track and trace steps of production, but if the information at step zero is wrong, you’re gonna bring that wrong information all along the blockchain. And this is a good question and a point of discussion. Because people might think that Aura is synonymous with sustainability or transparency, but this is still in the hands of the brands.

Vogue: But the information does indicate sustainability factors in a quantifiable way, assuming that step zero information is correct?

Yes. But the point is we don’t want to add that within the scope of the consortium because then you’ll end up in a typical consortium situation, which is that it self-certifies. And that’s not the right way to have governance: this should be done by a third party. Otherwise, you have a conflict of interest.

Vogue: Still, the blockchain certifications, if based on truth, should be valuable within luxury — especially at a time when, due to wider geopolitical issues, we have seen widespread assertions that luxury goods labelled ‘Made in Italy’ are in fact made offshore and only finished here, if that.

All of this is part of a fake news war, I think. There is part of it that is true: the supply chain is all around the world. And any idea that there is no value in China’s manufacturing is completely wrong. By the way, we do not produce any bags in China. But the point is not that. It’s that this negative idealisation and nationalisation of manufacturing is wrong. Because I can make a long list of skills in which the Chinese are super skilled and advanced, far more so than other countries. And Italy, for sure, is good at some things too. So why should we not be proud and talk about it positively?

I hope that one unintended positive consequence, more generally, is that today there is so much fake news that I’d like to think that where people once could believe anything, they are going to become much more selective and discriminating about what they believe in the future. Also, with artificial intelligence. So in the future, I think we’re going to go from believing everything we see to believing almost nothing. Because when so many things can be faked so easily, people will be obliged to investigate for themselves.

Vogue: So the value of truth will increase because of its rarity? This could be good news for journalists...

I think so, absolutely. And something very interesting related to blockchain is that every video journalist or photojournalist will be able to have the time and geolocation in blockchain to ensure that the picture cannot be faked or modified in any way, because it is certified.



***Vogue:* So, the truth — or at least the source material — becomes non-fungible. Can you talk about Versace? Since you announced the acquisition last month, how has the atmosphere settled within Prada Group? And how are you approaching the show in September?**

Well, first we have to make the closing. Because, for now, we are technically in charge of nothing at Versace. Until the closing, we might be gathering information, but essentially, we are nothing more than a kind of spectator. So that could be the end of July or later. And as for the show, even if we have an opinion, right now, that is not up to us.

***Vogue:* But there must be an expanding consideration in Prada Group of this upcoming chance to express its production through the prism of another fashion identity and voice.**

One of the reasons we believed Versace is an opportunity is that its identity is very different to that of the brands currently in our portfolio. And it is very important, if you are a group, that your brand identities do not overly overlap.“

“One of the reasons we believed Versace is an opportunity is that its identity is very different to that of the brands currently in our portfolio.”

***Vogue:* What’s your feeling about live fashion shows? I read a CMO in fashion recently characterising shows as ‘content engines’, which made me flinch a little, but was also something I absolutely recognise from how shows have changed, even in the last five years.**

Well, I think it’s about what you expect from the show. So your expectations define the scope of what you think the show is for. However, for me, the show is really relevant to get to the core of the fashion, and to drive the conversation on — which are the trends, what is the direction? And this maybe speaks to only a small part of the audience. And then, you can use the show also to give a taste to a much wider audience... There are more mediums than ever today, and you need to use them all in a practical way. But I will say that it is much harder to make a good dish with many ingredients than it is with a few. And today, you have so many ingredients it becomes much more challenging to cook something good!

***Vogue:* You have spent years competing as a rally driver. So, to end with a slightly cheesy question, what have you taken out of that sport that you apply in your roles at Prada? Something related to navigation, maybe, or planning, or risk?**

From my philosophy studies to my competing in sport, and everything else in my life, I think I bring it all into this job and my way of working. Because, in the end, it is our lives that define ourselves, so even if you do not want to bring your experience from the past into your present, in the end, you always will.

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



Why Chanel Is Getting Into the Recycling Business

The French luxury giant is launching a new circularity focused venture with investments in waste management and recycling companies, much as it has bought up top-end ateliers in a decades-long push to future-proof its supply chain.

By Sarah Kent



High-end fashion house Chanel is branching into an unconventional new line of business: waste management and recycling.

On Monday, the company announced the launch of Nevold (the name is a contraction of “never old”), a new, independent venture focused on developing end-of-life solutions for textile offcuts, unused fabrics and unsold or old products.

The move comes amid growing concerns about the volume of waste created by the fashion industry. Though often portrayed as a fast-fashion problem, luxury goods mass-produced in the millions of units also have an impact. Over the last decade, the value of unsold inventory held on the books at luxury giants like Kering and LVMH has reached into the billions of dollars.

Regulators are paying attention. New rules, led by Europe, are set to make brands more responsible for waste generated by their businesses and crack down on luxury’s historically favoured solution: simply destroying unsold goods.

Chanel said its bigger concern is resource scarcity. Many of luxury’s most prized fibres, like top quality cashmere, silk and leather are under threat from climate change, making the raw materials tied up in last season’s ready-to-wear a valuable future commodity.

“It’s becoming more and more important and more and more strategic for us,” said Chanel’s president of fashion Bruno Pavlovsky. “If we want to continue to exist and to do what we are doing, we have to anticipate and to see how we can rethink this idea of materials and raw materials.”

Selling Circularity

Chanel has been building up to Nevold’s creation for several years, starting to invest in the space in 2019. But now it’s ready for a hard launch, with ambitions to scale the vertical into a B2B service provider and R&D hub focused on developing circular solutions for the fashion industry.

It’s a familiar strategy for Chanel. The luxury giant has already built up a manufacturing division of more than 50 specialised factories and ateliers in a decades-long push to future proof its supply chain. Investments include embroiderer Lesage, feather-and-flower specialist Lemarié and hat maker Maison Michel. These make products for the brand, but also provide services to other fashion businesses. The



company has brought on engineer and former LVMH executive Sophie Brocart to oversee operation and expansion of the new division.

Long-term, the ambition is for Nevold to be part of a “profound transformation process that is rethinking the entire product lifecycle, developing new savoir-faire and professions... and contributing to a more circular economy,” the company said in a press release.

It’s a leviathan of a problem and at present Nevold is little more than a minnow.

At its core are three companies Chanel has set up or acquired over the last few years: recycling agent L’Atelier des Matières, which connects brands to an ecosystem of optimised solutions for their textile waste, unused fabric and unsold inventory; 50-year-old spinning mill Filatures du Parc, which specialises in yarns made from recycled materials; and leather recycling specialist Authentic Material.

The idea is the companies will Hoover up the waste generated by Chanel and other clients and turn them into “new materials for tomorrow” that can be used by the maison, but also sold to other brands and industries.

“It’s not about Chanel recovering her waste to do Chanel,” said Pavlovsky. “It’s Chanel recovering waste from Chanel and from whoever on the market who [is] ready to sell us the waste to recreate a new kind of materials.”

Nevold is eyeing acquisitions to accelerate its current capabilities and exploring partnerships with other sectors, like sports and hospitality, to guarantee a second life for materials that no longer meet the standards of the luxury market, Pavlovsky added. For instance, so far the company has found recycling leather back into a material suitable for making a high-end handbag is a nonstarter, but the end product could be used to replace common plastic, like high heels and reinforcements for footwear and handbags.

Chanel is not the only luxury giant dabbling in the space. Last year, LVMH said it spent an estimated €200,000 (\$225,000) to support the development of closed-loop recycling systems capable of turning old materials and unused stock back into new fabrics and yarns for its fashion and leather goods houses. It expects to increase its level of investment to €300,000 this year. Gucci-owner Kering has put money into French recycling business Revalorem and resale site Vestiaire Collective.

Whether these efforts amount to more than some green window-dressing for businesses that generate many multiples of these investments through the sale of new products that contribute to the very problem they’re trying to solve will depend on how they scale.

Critics argue that the fashion’s interest in recycling will do little to curb the industry’s impact if companies also continue to pursue growth by churning out more and more units. This is especially true if brands turn to recycling as a tool to manage overproduction and dispose of excess inventory. Mass market brands like Nike have already come under fire for shredding brand new products they couldn’t sell in recycling plants.

The move also comes as luxury sales are suffering from Trump’s trade war and growing consumer skepticism about the value proposition offered by brands that have ratcheted up prices without corresponding innovation. Chanel, which made some of the industry’s punchiest price hikes, saw sales drop last year for the first time since 2020.

Pavlovsky declined to disclose how much Chanel has invested in Nevold so far, or the level of spending the company expects to devote to the business going forward. Until the business is more developed it will be a cost centre, not a profit maker, he said.

“We still need to invest money,” Pavlovsky added. “It’s a new business. It’s not a big business, but it’s something I believe that we’ll talk more and more about.”



Chanel unveils new recycling platform

Bruno Pavlovsky, president of fashion at Chanel and Chanel SAS, explains why the French house is determined to develop recycled materials at scale.

By Yiling Pan



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Chanel has announced the creation of a new standalone entity dedicated to developing recycled materials at scale — a strategic response to the growing scarcity of high-quality, traceable raw fibres.

Nevold — short for “never old” — is not a marketing campaign nor a sustainability report. It represents what Bruno Pavlovsky, president of fashion at Chanel and Chanel SAS, calls a “third activity” within Chanel’s structure, sitting alongside its fashion unit and the famed Métiers d’Art division. While the brand has been working quietly on closed-loop experiments for years — introducing recycled threads into its iconic tweed or replacing plastic reinforcements in shoes and bags with processed leather waste — the launch of Nevold formalises this effort.

“We started by asking ourselves what happens to the materials that don’t make it into a final product, or those that reach the end of their first life,” Pavlovsky tells *Vogue Business*. “At Chanel, we didn’t destroy unsold products. But we also didn’t yet have a real system to understand their full potential. Nevold is that system.”

Nevold is led by Sophie Brocart, the former CEO of LVMH-owned French luxury house Patou and a trained engineer, who joined Chanel in January 2025. Under her leadership, Nevold will expand beyond Chanel, operating as a business-to-business open platform. One of its key operations is L’Atelier des Matières, a separate Chanel-initiated company that dismantles end-of-life products and sorts materials by type. Initially created to deal with the maison’s own waste, the atelier now services outside brands across the fashion spectrum. Nevold will also work with French yarn manufacturer Filatures du Parc, materials innovator Authentic Material and academic institutions such as the University of Cambridge and Politecnico di Milano.

“Chanel is too small on its own to build the scale this requires,” says Pavlovsky. “That’s why we created a separate, open platform that can bring others in.”



Nevold arrives at a moment of inflection for the global luxury industry. Amid softening demand in China and mounting environmental expectations from younger consumers, brands are grappling with a dual imperative: reduce environmental impact while defending craftsmanship and desirability.

Critics point out that investment in circularity and recycling will do little to reduce fashion's environmental footprint if brands continue to overproduce — it may even enable that overproduction.

For Chanel, Nevold is a strategic response to a looming materials crisis, says Pavlovsky. Five key raw materials — cotton, wool, cashmere, silk and leather — represent 80 per cent of Chanel's materials volume. All are under increasing strain, whether due to environmental degradation, limited traceability or geopolitical tensions. (LVMH Group has also spoken about the scarcity of fine materials.)

"We are not trying to replace what nature gives us," Pavlovsky insists. "But the ability to get the best quality with full transparency and traceability is becoming more difficult. Nevold is how we explore long-term alternatives — not for next season, but for the next generation."

Unlike circularity programmes that are focused on resale or finished-product upcycling, Nevold operates deep in the supply chain. Its work centres on components, not products, developing hybrid materials that combine recycled and virgin content to meet the technical standards of luxury manufacturing. For example, tweeds made with recycled threads are already used in Chanel's collections. In another case, waste leather is transformed into structural parts for bags and shoes, displacing previously used plastic components in up to 50 per cent of certain footwear lines. The heels of its iconic slingback pumps, for example, are no longer made of plastic but of a recycled component.

Pavlovsky is clear-eyed about expectations. Nevold is not designed to deliver an immediate ROI nor to transform Chanel's identity (the creative dream remains the house's core currency). The maison will not set hard KPIs for how much recycled content goes into its collections. The real return lies in knowledge, capability and resilience, he says.

"It's not about saying 50 [per cent] of our materials will be recycled tomorrow," he says. "What's mandatory at Chanel is to create a dream. Nevold gives us the ability to continue doing that, because if we don't try now, we'll never be ready for what comes next."

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



Chanel lance Nevold, son hub dédié à la circularité B2B

Chanel plonge la tête la première dans le développement durable - ou plus précisément dans la gestion des déchets et le recyclage - avec la création d'un centre B2B indépendant de Chanel axé sur la circularité qui traitera les invendus, les chutes de tissu et autres matériaux inutilisés.

La nouvelle entité s'appelle Nevold (c'est-à-dire "jamais vieux") et serait dirigée par Sophie Brocart, l'ancienne PDG de Patou. En tant qu'entreprise indépendante, elle travaillera avec d'autres sociétés et marques et ne se concentrera pas uniquement sur le secteur du luxe. À terme, elle devrait être en mesure de produire des matériaux recyclés qui seront utilisés pour la fabrication de nouveaux articles.

Actuellement, environ 30% des sacs et 50% des chaussures Chanel contiennent des éléments recyclés, et cette proportion devrait augmenter. Son nouveau hub devrait aussi aider d'autres entreprises à aller dans la même direction.

L'investissement de la société dans le projet a été estimé entre 50 et 80 millions d'euros, selon le journal WWD.

Le secteur de la mode est indéniablement à l'origine d'une quantité considérable de déchets, et ce n'est pas seulement aux producteurs de fast-fashion de résoudre ce problème (même si ce sont les entreprises les plus critiquées à ce sujet). Il s'agit également d'un problème qui place le secteur de la mode dans son ensemble sous les feux de la rampe, tant pour les organismes de réglementation que pour les consommateurs de plus en plus soucieux de l'environnement.

Outre la réduction des déchets, l'industrie doit s'attaquer au problème de la raréfaction des ressources due au changement climatique qui affecte les lieux de production et s'efforcer d'éviter l'énorme ponction sur les ressources qu'entraîne la production de matériaux, tout en garantissant que ceux qui les produisent sont traités équitablement. Nevold se penchera apparemment sur cette question.

Les solutions "à l'ancienne" ne sont tout simplement plus acceptables aujourd'hui. Prenons comme exemple le tollé suscité par des informations affirmant que Burberry brûlait ses invendus il y a quelques années. Certaines entreprises optent pour des solutions créatives, comme Coach avec sa ligne Coachtopia.

Bruno Pavlovsky, président du département mode de Chanel, a déclaré à Vogue Business: "Nous avons commencé par nous demander ce qu'il advient des matériaux qui n'entrent pas dans la composition d'un produit final, ou de ceux qui atteignent la fin de leur première vie. Chez Chanel, nous ne détruisons pas les produits invendus. Mais nous n'avons pas encore de véritable système pour comprendre tout leur potentiel. Nevold est ce système."

Il sera intéressant de voir comment Nevold se développera dans les mois et les années à venir.

