

K E R I N G



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KERING - CORPORATE



Shanghai Fashion Week SS26 schedule marks global debuts and local milestones

This season underscores Shanghai's ambition to be both a launchpad for Asian talent and a proving ground for China's creative power.

By Yiling Pan



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Shanghai Fashion Week's (SHFW) Spring/Summer 2026 edition signals a new stage of growth for the event. The provisional schedule, released on Monday, features an expanded line-up of global names alongside homegrown labels celebrating anniversaries.

Running from 9 to 16 October, this season will feature more than 100 shows, slightly exceeding last year's count. Trade show Ontimeshow and showrooms including Tube, Lab and Not will continue their participation. SHFW's own trade show, Mode, will also return.

But challenges remain: independent designers still struggle to convert cultural cachet into commercial relevance, while the broader luxury and fashion market continues to face headwinds from a sluggish economic recovery. The SS26 schedule, however, does underscore Shanghai's ambition to be both a launchpad for Asian talent and a proving ground for China's creative power.

This season marks significant anniversaries for independent Chinese designers who have grown alongside the fashion week's rise. Labelhood, an incubator platform launched in 2016, celebrates its 20th season. Homegrown labels such as Shushu/Tong, Xu Zhi, Mark Gong and Yirantian are each commemorating the 10-year milestone with runway shows. This season, SHFW will also debut the Shanghai Fashion Designers Association (SFDA) New Wave Awards, an initiative spotlighting the next generation of creative directors, coupled with an evening gala to strengthen the industry network.

The schedule also introduces several international names making their Chinese runway debuts. Seoul-based Eenk and sustainability-focused New York label Climate Project are set to present collections, alongside Vietnamese designer Thanh Huong Bui, highlighting the city's growing role as a platform for budding Asian talent.

Adidas will stage a headline show celebrating the 20th anniversary of its Creation Centre Shanghai (CCS), a hyper-localised product creation hub, which focuses on developing unique products for the





Chinese market by collaborating with local designers and brands, and empowering emerging local talent through programmes. The show will exclusively feature products designed in China.

Alongside first-time debuts and local milestones, long-time partners are reaffirming their commitments to SHFW. French luxury brand Kering will host the fourth edition of its Kering Generation Awards, which identify promising changemaking startups and technologies in China that have the potential to challenge the current value chain. Harrods returns for the sixth year with its fashion forum; and H&M will unveil its second collaboration on 9 October, following its first with Chinese label Garçon by Garçon last year.

Commercially, organisers say they are seeing renewed momentum from international buyers. Department store Masahiro Koishikawa from Japan and Chalhoub Group, the Middle East's largest luxury retail operator, will attend this season, signalling growing appetite for Chinese and regional designers alike. According to the organising committee, the proportion of international buyer participation has returned to pre-pandemic levels, reaffirming Shanghai's position as an increasingly important stop on the global buying calendar.

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



KERING - LUXE



Le créateur géorgien iconoclaste Demna fait ses débuts chez Gucci à Milan

(AFP) -

Le créateur géorgien au style iconoclaste Demna fait ses débuts pour Gucci à la Fashion Week de Milan mardi, avec un film mettant en scène une famille de personnages italiens débordant de personnalité.

Âgé de 44 ans, il a pris les rênes de la maison de couture italienne en juillet après avoir passé dix ans chez Balenciaga, autre marque du groupe Kering, avec pour mission de redresser les ventes en baisse de Gucci.

Demna a déclaré qu'il était trop tôt pour un défilé complet cette saison, mais a dévoilé lundi une série de looks qui seront présentés dans un film dont la première aura lieu mardi soir.

Présentée sous forme de portraits de "La Famiglia" (la famille), la collection mixte pour hommes et femmes jette un regard humoristique sur des stéréotypes tels que la diva, l'influenceur, le narcissique et le fils à maman.

On y trouve des robes de soirée époustouflantes, des manteaux en fausse fourrure effleurant les cuisses, des tenues chics, des gilets transparents et des minijupes, des accessoires classiques et plus d'un clin d'oeil au règne passé de Tom Ford.

"Pour moi, tous ces archétypes représentent la foule Gucci, les futurs clients de Gucci où chacun pourra trouver dans la collection quelque chose qui lui correspond", a déclaré Demna au magazine de mode WWD dans une interview publiée lundi.

Les looks seront présentés dans un film, "The Tiger", réalisé par les célèbres cinéastes Spike Jonze et Halina Reijn, bien que les détails soient encore tenus secrets.

La collection, qui selon la maison "marque le début d'une nouvelle ère pour Gucci", sera en vente dans dix boutiques à travers le monde du 25 septembre au 12 octobre.

- Force créative -

Chez Balenciaga, Demna a considérablement augmenté les ventes et fait la une des journaux avec des créations souvent provocantes.

Mais Gucci, c'est une autre histoire. La maison de couture italienne, célèbre pour ses sacs à main, est en difficulté depuis la pandémie, confrontée à un ralentissement de la demande chinoise pour les produits de luxe qui a durement touché le secteur dans le monde entier.

Certains analystes se sont demandé si la recette du succès de Demna chez Balenciaga, qui reposait largement sur le sens du spectacle et des designs influencés par le streetwear, fonctionnerait dans son nouveau poste.

Mais il a rejeté cette idée comme étant "superficielle", déclarant à WWD : "Pourquoi viendrais-je chez Gucci pour faire ce que j'ai déjà fait auparavant ? Si quelqu'un pense que je vais venir ici et créer un bomber oversize avec un monogramme GG, cela signifie qu'il n'a rien compris à mon travail jusqu'à présent".

Les actions de Kering, qui compte sur Gucci comme principale source de profits, ont chuté d'environ 12% le jour de l'annonce de la nomination de Demna. Mais le PDG de Kering, François-Henri Pinault, a insisté sur le fait que "sa force créative est exactement ce dont Gucci a besoin".

Demna, qui a fui enfant la région géorgienne d'Abkhazie ravagée par la guerre, s'est rapidement fait connaître avec son sac "Ikea" à 2.000 USD, une version luxueuse en cuir du modèle original à 99 centimes.

Il a ensuite présenté un sac poubelle à 1.800 USD lors d'un défilé en mars 2022 dédié aux réfugiés ukrainiens.

Mais il est aussi parfois allé trop loin: en 2022, sa campagne publicitaire mettant en scène des enfants avec des accessoires d'inspiration sado-masochiste fait scandale.

Demna avait reconnu un "mauvais choix" et promis de changer. L'année suivante, il avait présenté un défilé sage au Louvre, loin de ses scénographies anxiogènes.

Le créateur, qui a cofondé la marque Vetements avec son frère en 2014 avant de rejoindre Balenciaga, compte de nombreux fans parmi les célébrités et les influenceurs.

"La grande force de Demna, c'est de capter quelque part ce que les gens veulent", a commenté pour sa part Alix Morabito, directrice des achats femme aux Galeries Lafayette.



Afp le 23 sept. 25 à 05 05.



Aiming to telegraph the "Gucciness" of Gucci, Demna created a series of characters who are part of "La Famiglia," each with their own personality and attitude, and the archetypes that include the monogrammed travel trunk seen here in the exclusive WWD shoot, underscoring how founder Guccio Gucci began the company as a luggage-maker. For more on Demna's creative vision for the brand and the symbolic narratives shaping his first collection, see pages 10 and 11.

PHOTOGRAPH BY ADAM KATZ SINDING



EXCLUSIVE

Demna Redefines 'Gucciness'

- The designer opened up about his reinterpretation of Gucci's heritage, his creative vision for the brand and the symbolic narratives shaping his first collection.

BY LUISA ZARGANI PREVIEW PHOTOGRAPHS

BY ADAM KATZ SINDING

MILAN – “I’m a fighter and I have to prove things to myself most of the time in my life, so the outside expectations become like a side effect.”

So said Demna in his first exclusive interview ahead of his debut as artistic director of Gucci. He is fully aware that the stakes are high and that his first designs for the Italian fashion brand will be microscopically scrutinized, but he clearly knows how to cope with the pressure.

Sitting in the luminous office at the brand’s Milan sprawling headquarters, Demna, dressed in black and wearing a gold chain with a Gucci crest, was careful to describe the first looks that go live Monday as “baby steps. I’m not yet defining my Gucci vision, but the platform on which I build that. I want to reset the understanding and perception of what Gucci is through my reinterpretation.”

While shying away from taking full credit for the looks, and often citing Tom Ford as an inspiration – the designer who’s part of the “trinity” that includes Martin Margiela and Lee McQueen – the spring 2026 lineup is clearly a positive progression that is likely to hit the spot in the market.

To telegraph the “Gucciness” of Gucci, Demna created a series of characters who are part of “La Famiglia,” each with their own personality and attitude. Working with newly installed president and chief executive officer Francesca Belletini, the designer decided to release a look book photographed by Catherine Opie on Monday, ahead of the short film “The Tiger” that will be shown on Tuesday evening in Milan, directed by Spike Jonze and Halina Reijn.

While details on the film’s cast are being kept under wraps, Demi Moore is one of the actors embodying a character conceived as part of La Famiglia.

“From the very beginning, I shaped the collection by imagining a constellation of characters, asking myself what Gucci means to me, from its archive to the many identities it embodies,” Demna said. “I gathered an imaginary family to carry the story, each

figure holding a fragment of the broader narrative. Since my first show will be in February, I felt like the story of La Famiglia should be told through a short film. I shared it with Spike and Halina, whose work I’ve long admired, and they created their film, ‘The Tiger,’ inspired by these characters.”

The look book opens with L’Archetipo, a monogrammed travel trunk that underscores how founder Guccio Gucci began the company as a luggage-maker. “I think it’s a very important part of the history that I don’t feel was enough of a focus in recent years. It represents the beginning, everything that this brand was built on,” Demna said.

Next up is L’Incazzata, a colloquial way to say “very angry,” telegraphing Demna’s undercurrent of irony.

“This is a global brand, but I also wanted to put the accent on the Italianness of it,” said the designer, explaining the choice of names for the characters. This character is portrayed by Mariacarla Boscono, who wears a 1960s-style feminine red coat with gold GG closures that was inspired by Jackie Kennedy. The actress carries a revisited bamboo bag, and wears black leather gloves, horsebit pumps with high chunky heels, a Flora scarf around her head and big dark sunglasses. A large silver flower brooch completes the chic look.

The image has a very special meaning for Demna. “Red is, for me, a very Gucci color because it’s part of the [brand’s signature] web, and it’s the color of passion, but also, when I was a child, I fell in love with a little red coat I saw in a store. I’ve told this story a million times before, but I have to, because it’s important, there’s a personal connection to me and why this is the first look. I didn’t care that it was a girl’s coat, I didn’t need to wear it, I just wanted to see it every day. That was the beginning of my relationship with fashion, I was so obsessed with this coat.”

He bought it, but while Demna was asleep, “my family gave it back to the store and told me that it fell off the balcony. I couldn’t forgive my family; I knew they



lied to me because they didn't want me to have it, so I always had this frustration about this little red coat taken away from the little me. Opening with this, I felt like it was a very significant symbolic thing. I think symbolism is important in everything you do in fashion."

While Demna understands Italian and has been learning more words, he admitted he had not heard the term "sprezzatura," which he infused into the looks.

"It's a laid-back ease and studied nonchalance," he explained, which he wanted the looks to have.

Indeed, the designs swing between minimalist and maximalist. Cue the regal quilted Flora floor-length dress with a high collar and zipped up in the front or, in a stunning dark version for La Contessa, the floral pattern is rendered on a black background and has leg-of-lamb sleeves. This kind of sleeve is also seen in a beautiful shearling coat in a singular azure hue worn by La Sciura, a Milanese term for woman. ►

Mrs. La Principessa dons a '70s pussy-bow gown in bubble-gum pink and feather trims, which has hints of Alessandro Michele, while La Diva's electric blue mock fur was inspired by Sophia Loren, Demna said.

These grand looks contrast with the seamless, stretch, embroidered short tube dress worn by Miss Aperitivo; La Ragazza, the girl, who wears a black turtleneck over a crocodile miniskirt and stiletto boots, or La Gallerista, in an all-black, formfitting pantsuit and silk blouse. The men wear loose pants and black denim jeans with horsebit details and The Figo, a biker jacket that also has horsebit details over roomy stonewashed jeans. The Cocco di Mamma, or mama's boy, wears an oversize Prince of Wales coat.

"Gucci is also a lot about the attitude, all of these characters are confident, they have a point of view, they love fashion and they love clothes." Surely there is Demna's point of view here, adapted to Gucci.

"To me, all these archetypes represent the Gucci crowd, the customers of Gucci in the future who will each of them be able to find something in the collection that they can relate to. It's not like one, mono silhouette, mono everything, like you either like it or not situation," said Demna, admitting he was experimenting with minimalism, "something very new for me, and super exciting, because it's the most difficult aesthetic in design that you can do and I want to do it in a modern way. And I found a lot of minimalist references in Tom Ford's era, which I find very, very inspiring. And I think I want to build and evolve that in future."

Lightness is also a key word for Demna in this collection, seen in the feather

trims or the embroidered mousseline coat stitched with little strips of shearling.

The evening dresses will no doubt be a hit with many of the Gucci A-list guests expected at the premiere of the film, such as the beautiful gold-embroidered dress with an open back worn by La Mecenat. After all, this is the first time the brand is being helmed by a designer who is also a couturier.

The GG monogram was revisited in a silk twill blouse over a canvas A-line skirt worn by La Vip and in a laminated trenchcoat seen on La V.I.C.

The lineup may be just an aperitif, but it feels like an assured effort from Demna, which will be followed by the film, or "the dessert," as he described it with a smile. And to capitalize on what is expected to be strong demand from consumers, the clothes will be available in 10 stores the day after the premiere for two weeks in Los Angeles, New York, London, Milan, Paris, Beijing, Shanghai, Singapore, Seoul and Tokyo.

In the interview, Demna took the time to speak about his vision for the brand, his appreciation for Milan and the Gucci team, and his excitement for what's to come.

Reflective and eloquent, he clearly does not leave anything to chance, and his passion for his job – and the product, which comes up repeatedly in the conversation – is palpable.

"Coming here is a big responsibility, but I would never have accepted to embark on this amazing, new, huge journey without having a vision," he said simply. "That's the first thing I did in order to be able to avoid the stress of it because stress comes when you don't know what you want to do."

WWD: How are you adjusting to Milan and to this new chapter of your life?

Demna: I've been to Milan a few times before, but I never really stayed here for longer than a day. I've been discovering the city since July, because I was looking for an apartment and I really saw the beauty of Milan, the buildings, the hidden courtyards, the poetic, cinematic side of the city that I didn't know before. It's a city that feels real and a bit brutal and Brutalist in some places. I love that. I love the variety of things that I see here and the people, I love the directness, and there's a lot of young, cool people. I feel like fashion is important for them. I didn't know that and I love seeing it, of course, because that's how I feel myself. I see a lot of people who are really into what they wear, and I think they take it seriously. I love that mentality.

WWD: Did you find the apartment?

D.: Yes, I still have a few boxes to unpack, but it's fun. I moved all my life, since I was



a kid. Moving is part of my DNA, although I would say, right now, with age, I prefer to move a bit less. I like to know places and have my habits and all of that. I spent 15 years in Paris, and I actually have never lived in one place for so long as I lived in Paris. Even before the Gucci conversation started, I was already thinking, what would be my next place? Paris had become a bit claustrophobic, because it's a big city, but you know everyone. I love being here. I'm very excited and my husband is, too. I feel very, very inspired by the Italianness of the city.

WWD: I know you also visited Florence and the archive there. What was your takeaway, and what impressed you the most?

D.: That was very important for me, because it was at the beginning, when we were talking about Gucci and I knew I didn't know enough, I would say I knew bits and pieces. I discovered this brand when I was a teenager watching Fashion TV. Tom Ford and Gucci shows were kind of a benchmark for the 13-, 14- year-old me, who dreamt of fashion but I didn't know much of the history before that. Going to the archive was even more than inspiring. It was like a revelation in some way. It excited me. And when I came out, I was like, OK, I want to come here and I want to figure out what my vision is.

I didn't know the Gucci crest, for example, or the whole story of Guccio Gucci, where he started, where he came from, and being so intelligent and so innovative for the times. Also to come back from London and have all these ideas, and then start the brand that became what it is, which is one of the biggest and most globally recognized brands. I found that so inspiring, understanding where Gucci came from, because I come from that kind of background – nothing was really given to me in my life and I had to work for it. I had to fight for it. And I feel like when you come from that kind of background and you succeed, it's extremely inspiring.

I was so impressed by the variety of leather goods. I never really had in my past experiences the possibility to have so many codes. I worked for brands that didn't have even a few of those codes so I had to invent them. This is like going to Disneyland for an artistic director. I think you can count on one hand the brands that have that variety of codes to build on – maybe not even one hand.

WWD: The back history in accessories is there, as you say, but in terms of fashion, Gucci is almost like a clean slate in a way, because Tom Ford

created one, Frida Giannini had another one, and Alessandro Michele yet had another one. How do you feel about the fashion angle? Can it be totally new?

D.: Definitely. Gucci is quite unique in that. I don't know many brands where you have that freedom of creative vision with every new chapter because usually you have this overwhelming and very scary shadow of the founder, who did something 100 years ago that you always need to compare and to kind of almost justify what you do. Most of the Parisian houses have that situation, and that's what I went through a lot, and I always found it beautiful, because you have to find the connection and link to it, but also limiting. Because, if I always have to think about the element that defined the aesthetic of the brand 50 or 100 years ago, it doesn't always work today, and you're less agile. What I saw as an opportunity for me as a creative at Gucci, on top of having the codes that are unique and very rare, I also have the opportunity of building a new vision based on my creativity, my brain and my intuition mostly. I don't need to get inspired by the collections of Gucci's ready-to-wear from the '60s. It's the mindset, it's the Gucciness of Gucci. Actually, it's the first time in my life that I felt it's freeing to see that and to think that way. I feel I'm very lucky to be able to have the balance between the multitude of codes from A to Z, from a loafer to the bamboo and everything in between, and the silks and the Flora and all that, but then also having this clean slate on which I can build something new that you know makes sense for Gucci in 2025 or '26.

WWD: On a personal level, I am sure you know that there's a lot of attention on you and on Gucci, heading a major brand for a major group. How do you cope with this? Do you just shrug it off as white noise in the background? Do you focus on yourself and your work?

D.: I was aware coming here, but I'm so used to it, that I kind of become almost numb to that. There's stressful expectations from Day One, but I have stressful expectations on me.

Last December, I went to L.A. for a couple of weeks, I was honored and I wanted to think about the aesthetic vision I could propose to Gucci before we could even go further in the conversation, and then I sent it to Francesca just after Christmas. And from that moment on, the stress of expectation for me was gone, because I knew that I loved what I was proposing, then I hoped, of course, that they would love it, too, because that was the next step.

WWD: Can you share that vision



with us?

D.: I think it's something that is now a work-in-progress until my show in February, which is going to be the first show. From the very beginning, I decided that I could not hold a show this year because I only started working here in July, and for me it's such a big project, I need at least one proper season to build my vision, to evolve it based on the first research that I started, and also to create a fashion show that actually announces the new era of this brand. I don't know, maybe other people can do it in two months, I'm very perfectionist in my approach. This is like my Erasmus year for Gucci. I think a lot of expectations for me here, in general, are that I come here and do oversize jackets and put logos on it. Why would I come to Gucci to do what I've done before? I feel like it's superficial to expect that from me. For me, people who expect that, they don't really know, artistically, who I am. If someone thinks that I will come here and do an oversize bomber with a GG monogram, it means they didn't understand anything about my work until now.

WWD: Surely it's early days but have you already considered Gucci's lifestyle concept, the ultra-luxe Salons also part of the turnaround strategy?

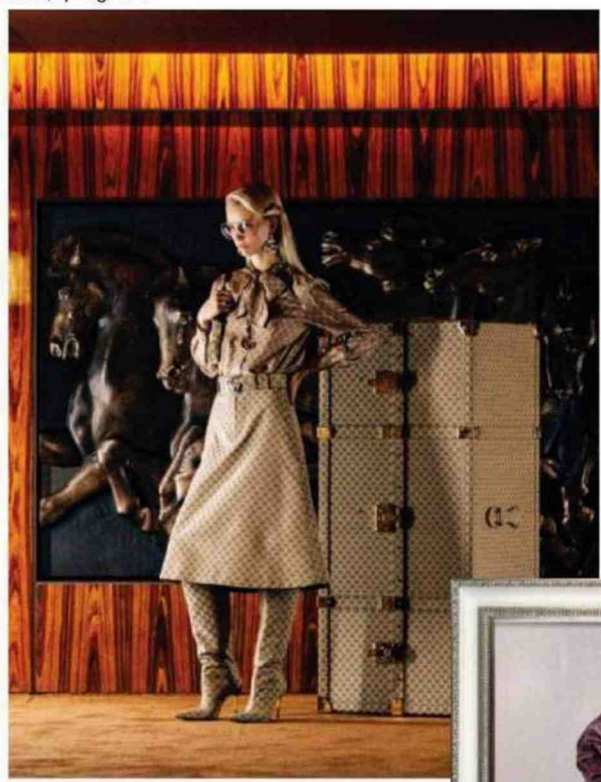
D.: Yes, as the artistic director, you have to consider the full package, the visuals, and how we communicate with our customers in the store. I've been working

and researching already since a couple of months. Obviously, it's too early now, but we try as fast as we can. It's also a big brand in which it's very hard to change things from one day to another and we need to work it through. After my first show, the beginning of the Demna chapter, I think that will be the moment to talk about those things more broadly. ■





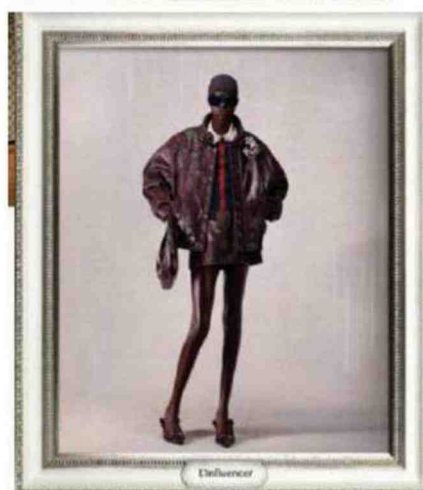
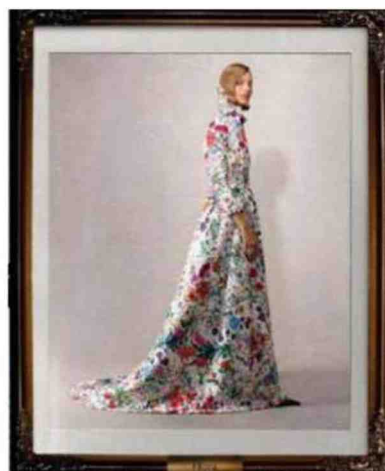
Gucci, spring 2026



Gucci, spring 2026



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Day one of Demna's Gucci: Why it matters

The first looks from Gucci's artistic director, Demna, were dropped on the house's Instagram account this morning.

By Laure Guilbault



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Gucci's new artistic director, Demna, doesn't waste time, following in the footsteps of new Kering boss Luca de Meo. The house just dropped a 37-look collection named La Famiglia on its Instagram on the eve of Milan Fashion Week and of Gucci's much-anticipated presentation. The latter will come in the format of a film titled *The Tiger*, directed by Spike Jonze and Halina Reijn and starring Demi Moore.

The timing of the lookbook (shot by Catherine Opie) posted on the house's Instagram account, which has been wiped out for the occasion, took the fashion world by surprise on the last day of London Fashion Week (with Burberry on the schedule), kicking off the series of designer debuts in Milan and Paris a day earlier than expected.

"The collection named La Famiglia marks Gucci's return to storytelling, going back to the future by way of the past, defining the aesthetic based upon which Demna's Gucci vision will be built, leading up to his first show in February [for the Autumn/Winter 2026 season]," reads the press release. La Famiglia will be available exclusively in 10 Gucci stores (New York, Los Angeles, Beijing, Shanghai, Singapore, Tokyo, Seoul, London, Milan and Paris) from 25 September to 12 October.

It's not a total surprise. Gucci's new CEO, Francesca Bellettini, said during the Q2 earnings call that while the full collection will be available in stores from the beginning of January, certain outposts will begin receiving new designs as early as September. In the same call, she insisted on the importance of a regular injection of novelty in the store: "There is also going to be a Christmas capsule that has already been worked on by the team. There is gonna be a project for Chinese New Year. I just would love everybody to defocus a little bit on the collection of Demna. There is a company, there is a brand, and there is constant work of all the team, in presenting new collections and new products and working on the carryover," she noted.

It's essential for Gucci to come up quickly with a strong message. Bellettini and Demna have the big task of turning around the group's largest house, which has been lagging compared to its peers in a



challenging market. In the second quarter, sales were down 25 per cent to €1.46 billion, after a 25 per cent decrease in Q1. Gucci's sales were €7.7 billion in 2024, down from €10.49 billion in 2022.

It's unclear what season La Famiglia is designed for, but it looks like a winter collection. Gucci declined to specify when *Vogue Business* reached out. They also did not comment on whether there will be more looks presented in the film on Tuesday, and whether another part of the collection will arrive in stores in January, following the traditional model.

Fashion observers are so far reacting positively to the co-ed lookbook of Gucci characters, which the house describes as a "study of the Gucciness of Gucci". There's a sense of humour and irony in the archetypes created, which include "Bastardo", "La bomba", "La V.I.C.", "L'influencer" or "Androgino", which is reminiscent of the Tom Ford era. The collection also features a number of accessories, including the revisited Gucci Bamboo 1947 and loafers, which will be key in the house's turnaround.

"It's a borghese [bourgeois] version of Demna, with very clear silhouettes", says fashion consultant Dryce Lahssan. "Demna is a master of storytelling. Everyone can relate to a character of the Gucci family. With this first collection, he is taking ownership of Gucci's heritage; reinvention has not yet begun. Still, it marks an exciting moment for the house."

There is a lot of pressure on Gucci's revival," says Benjamin Simmenauer, professor at Institut Français de la Mode. "It's clear that this first creative step is meant to reassure people and perhaps investors that Demna is capable of adapting his style to something less radical. There are prints and silhouettes that evoke Tom Ford and Alessandro Michele, and this collection leans heavily into the archives."

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



Demna at Gucci

THE NEW TASTEMAKERS

BY VANESSA FRIEDMAN

Eyebrows were raised when the mononymic Demna, 44, announced that after a decade, he was leaving Balenciaga, the fashion house he had taken from ivory tower elegance to pop culture phenomenon, to try a turnaround at Gucci.

The Georgian-born designer, who will split his time between Los Angeles and Milan, now has to prove he can achieve the rare feat of reinventing himself and his (new) house, not merely repeat himself. Fans like Kim Kardashian, Nicole Kidman and Michelle Yeoh will be watching.

MY FAVORITE:

PIECE OF ART I have not seen one yet.

COLOGNE Gucci Envy

BOOK STORE Idea Books, London

ISLAND Love Island

STATIONERY From Sunset Tower in Holly-

wood

ICE CREAM FLAVOR Vanilla

PEN BIC

BED LINEN White and starched

PIZZA Margherita, especially if in Naples

DINNER PARTY MAIN COURSE No idea

COCKTAIL FOR A PARTY AT HOME Manhattan

COCKTAIL TO ORDER AT A BAR Same

SHAMPOO Head & Shoulders

CAR 1980 Black Lincoln Continental

MUSIC FOR WORKING OUT TO I listen to political podcasts when I work out.

FLOWERS FOR SAYING THANK YOU Pink peonies

JOKE I don't really know any jokes.

EITHER/OR

LINEN OR SILK Silk

TEXT OR VOICE NOTES Text

FOR A DINNER PARTY, CATERED OR HOME-

COOKED Home-cooked by someone else.

TRUTH OR DARE Dare, even though truth is very tempting.

REGULAR WATCH OR SMARTWATCH I don't like watches.

HOTEL OR AIRBNB Hotel

ICEBERG OR ARUGULA Arugula, I guess.

COFFEE OR MATCHA Coffee

SPARKLING OR FLAT WATER Definitely flat

GUM OR MINTS Mints

CREMATED OR BURIED Who cares?

ORCHIDS OR CACTI None of the two

PISTACHIOS OR ALMONDS Cashews

FILL IN THE BLANK

I FEEL BEST WEARING My own clothes.

THE FIRST THING I LOOK AT IN ANOTHER PER-

SON'S OUTFIT IS Colors

I SKIMP ON WHEN BUYING I don't skimp on much.

I SPLURGE ON Books and antique porcelain

I AM NEVER CAUGHT WEARING Something I have not designed

I WILL NEVER LET GO OF My wedding ring



Demna, photographed at his former home in Paris.

FETERICO SORRENTINO FOR THE NEW YORK TIMES



Milan Fashion Week cheat sheet: Spring/Summer 2026

It's set to be a bumper season in Milan, as we enter new chapters at Gucci, Versace, Bottega Veneta and Jil Sander. But what else is in store?

By Lucy Maguire



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"Curiosity, anticipation, and energy — that's the current mood in Milan," says *Vogue Runway*'s Tiziana Cardini from the Italian fashion capital, when I ask her what she expects for Spring/Summer 2026.

It checks out. After a few seasons of anticipation, it's crunch time for some of Milan's megabrands this season, with designer debuts at Gucci, Bottega Veneta, Jil Sander and Versace set to command a lot of attention.

"There is a real sense of excitement for Milan Fashion Week (MFW) this season, in particular with all the designer debuts," says Net-a-Porter chief buying and merchandising officer Brigitte Chartrand. "I'm looking forward to not only the collections themselves, but also the staging and production, which seem to get more creative each season."

MFW will feature 55 physical shows and 67 presentations this season, including the aforementioned debuts, plus mainstays such as Prada, Fendi, Ferragamo and Dolce & Gabbana. David Koma will stage his sophomore show at Blumarine. And several labels, including Boss, Calcaterra, Federico Cina, Stella Jean and The Attico, will return to the calendar after one or two seasons off. Giorgio Armani will close out the week in what promises to be an emotional show, following the passing of its founder earlier this month.

"This edition of Milan Fashion Week will be held in memory of one of its founding figures, Giorgio Armani," says Carlo Capasa, president of Camera Nazionale della Moda Italiana (CNMI). "His legacy — creative, entrepreneurial, and human — remains invaluable in these transformative times for fashion, where vision, quality, and coherence are the core values."

Diesel will kick off the week on Tuesday afternoon, with a typically immersive, public-facing concept to accompany the show. Post-show, the brand will stage an egg hunt around Milan, with models encased in transparent eggs wearing their looks from the show. Members of the public can win prizes such as 1DR bags for being among the first to find the eggs.



The first debut is Demna's Gucci, which will be unveiled in a much-anticipated intimate presentation on Tuesday night, for a select few fashion insiders. Turbulence at the house continued last week, as CEO Stefano Cantino exited, to be replaced by Kering deputy CEO Francesca Bellettini, who is now Gucci CEO and president. Rumours continue to swirl around the format and concept of the presentation. But with Demna, it's good to expect the unexpected.

Next, Simone Bellotti will present his first collection for Jil Sander on Wednesday, which Chartrand is particularly eager to see after the designer's well-received turn at Bally. "I'm hoping for a fresh take that still carries the influence of Jil — fluid materials, a touch of '90s minimalism and refined layering and styling," she says.

Louise Trotter will make her debut at Bottega Veneta on Saturday, after some subtle hints at her vision for the house at the Venice Film Festival, worn by brand ambassador Jacob Elordi. Bottega is opting for a show over an intimate affair, which has become de rigueur among debuting designers of late. "[Trotter's] black and white campaign already captivated me," says *Vogue Italia* contributing editor Giorgia Feroldi. "I can't wait to see the show."

"I'm bracing for excellent, consistent, and hopefully surprising shows [from the debuts] — because really, what else should we expect? Bellotti, Trotter and Demna are seasoned pros, fully in command of their craft," Cardini says.

Unlike the others, Versace's Dario Vitale joins the house from underneath Miuccia Prada at Miu Miu, and still has something to prove. "[It] makes him the real wild card, capable of surprising us brilliantly," Cardini says, "— or not at all." There's been much speculation about when and how the designer will debut his first collection (like Trotter, he gave us a preview during the Venice Film Festival with Julia Roberts and Amanda Seyfried's outfit swap). Like Gucci, the house will stage an intimate event on Friday, with details currently under wraps.

Elsewhere, London brand Knwls will make its Milan debut, for a special show and party on Wednesday night. Indian streetwear label Dhruv Kapoor will show in Milan for the first time on Tuesday.

For fashion film enthusiasts, *Vogue Italia* and Kering will unveil public event Cinemoda Club, screening 36 iconic films across three historic Milanese cinemas, from 25-27 September. Titles include everything from Sofia Coppola's *Marie Antoinette* to *8½* by Federico Fellini. "We decided to launch Cinemoda Club in order to get closer and closer to our audience in real life," says *Vogue Italia* head of editorial content, Francesca Ragazzi. "And we couldn't think of a better occasion to watch a movie together through the lens of fashion, than fashion week!" Ragazzi is personally looking forward to watching *Rapsodia Satanica* from year 1915. "It was the last film directed by Nino Oxilia, and is one of the greatest masterpieces of early Italian cinema," she says.

New brands to watch

The debuts are dominating the discourse, but there's plenty more to take in this MFW.

"I feel very proud to see, edition after edition, more and more new brands joining the established ones; this represents and supports the vitality of the sector even at a time of change and transition such as the one we are currently facing," CNMI's Capasa says.

Cardini is watching designers like Francesco Murano, Galib Gassanoff, Giuseppe di Morabito and Lorenzo Seghezzi — who are shaping the next chapter of Milan's creative landscape. "Their momentum adds an extra layer of intrigue to a season that promises both star power and surprise discoveries," she says.

Milan's recent influx of new names is partly thanks to gallery and incubator Fondazione Sozzani. Editors advise you to pay attention to Fondazione's initiatives. "Events in Milan, often overlooked during the



rush of shows, are actually great at spotlighting smaller independent brands and interesting concepts,” Feroldi says. “Fondazione Sozzani, with its new space in the north of Milan, is doing a wonderful job at that.”

Reece Crisp, buying and creative director at London concept store LN-CC, is keen for fresh ideas for his customers. “I’m looking for a spark. Newness. Trend. Direction. Fashion weeks have been somewhat flat [lately], so I’m hoping for big things [this MFW].”

Milan’s growing cultural significance is also driving energy across the city, Cardini adds. “The city isn’t just drawing fashion insiders anymore; it’s fast becoming a hotspot for tourists and international elite investors with deep pockets. New restaurants seem to pop up overnight, and cultural happenings are multiplying like mushrooms after the rain. In short: Milan is buzzing, and the season will be busy.”

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



Gucci et Demna : une famille en or

Le créateur a dévoilé en amont de la fashion week de Milan son premier opus souriant pour la Maison : voilà pourquoi cela sent le désir d'achat, et donc le succès...

Par Gilles Denis



Eh bien voilà... Des mois de spéculations, des rumeurs à n'en plus finir et puis, avant même que la semaine de la mode de Milan ne débute, lundi matin 22 septembre, c'est par un communiqué envoyé aux rédactions que Demna a dévoilé son projet et ses premières propositions de vestiaire pour Gucci, mastodonte italien du luxe et locomotive un rien grippée de Kering.

Une semaine tout juste après que Luca di Meo, nouveau PDG du groupe, a nommé comme PDG de la maison italienne Francesca Bellettini. Une opération de communication bien menée : prendre le monde de la mode et du luxe de vitesse est un exercice médiatiquement payant, assurant une couverture sur plusieurs jours – la collection capsule en question étant dévoilée le 23 septembre à Milan.

Full strike

La première impression ? Un full strike, disponible dès le 24 septembre dans dix boutiques dans le monde pour quinze petits jours – ou comment jouer immédiatement de la bonne recette du marketing de la frustration : mieux qu'un « see now, buy now », un « buy now, die now » en langage fashion tant on pressent une envie immédiate d'achat.

Car, dans l'urgente nécessité de recréer le désir de la marque, le propos stylistique du créateur fait mouche, tant pour la femme que pour l'homme.

Oser le sourire

La bonne idée ? Jouer de la communauté d'appartenance à une « Famiglia » rêvée, mise en cadre comme autant de portraits, entre directeur, bomba, femme fatale, Miss Aperitivo ou la Contessa, mais aussi le beau gosse vantard – le Bastardo – et même la VIC – la Very Important Customer, entièrement logotisée et portant sur elle toutes les ambitions de la Maison Gucci.

Des archétypes italiens dont l'alignement dit aussi un nouvel humour dans la griffe – un signe de maturité du créateur et de la marque. Il faut oser le sourire en période de crise, et c'est sans doute une des vraies expressions du luxe. Et une manière de s'affirmer en jouant du glamour et du sexy. Une sophistication un rien crâneuse, comme cette « sprezzatura » qui est la signature de l'allure transalpine.



Jouer des icônes

Côté offre, Demna réaffirme qu'il sait faire du produit, tout en s'amusant avec l'histoire de la marque – il avait excellé dans ce registre chez Balenciaga. D'où ces micros maillots de bain blancs semblant échappés des années du porno chic de Tom Ford et Carine Roitfeld ; d'où ce tailoring impeccable ; d'où ces robes de jour que l'on porte bottée ; d'où ces grandes robes d'hôtesse surgissant des années 1960 et 1970, entre logos et plumes, ce petit manteau rouge si Jackie O., ces cuirs croppés et ces icônes de la maison revisités, dont le fameux sac Bamboo et le mocassin mors.

On ne reconquiert pas des parts de marché sans accessoires. La preuve : une immense malle, clin d'œil aux origines de Gucci, est photographiée comme un membre à part entière de cette grande famille. Un premier acte qui marque donc tout de suite des points avant le premier défilé, qui aura lieu en février, et un jeu de codes et d'icônes qui devrait réjouir fashionistas, fans de vintage et... Luca di Meo, qui connaît lui-même deux trois choses à la réinterprétation des mythes d'une marque...



Demna fait ses gammes pour Gucci

Tanissia Issad

Demna fait ses gammes pour Gucci Voir le diaporama 38 photos Partager l'article Copier le lien Facebook X Pinterest À quelques heures du coup d'envoi de la semaine de la mode milanaise, Demna présente ses toutes premières silhouettes pour Gucci.

La Famiglia . C'est le nom du vestiaire inaugural de Demna pour Gucci. Le nouveau directeur artistique de la maison italienne a introduit 38 silhouettes à quelques heures du coup d'envoi de la Fashion Week de Milan, qui se déroulera du 23 au 28 septembre.

"Cette collection marque la genèse d'une nouvelle ère, qui n'a pas peur d'être sexy, extravagante et osée. **La Famiglia** est une étude de la gucciness de Gucci". Des codes stylistiques qui ne sont pas complètement inconnus de Demna, puisqu'en avril 2021, le créateur, à l'époque en poste chez Balenciaga, avait collaboré avec la griffe alors dirigée par Alessandro Michele.

Son "premier geste" pour la marque transalpine comprend bien évidemment le **double G signature** , apposé sur des tongs masculines, des bijoux dorés ou façon monogramme sur de longues robes pastel. Mais aussi le **mors métallique** appliqué sur des mocassins, des poches de jeans et des ceintures.

Réinventée sur des mailles et des accessoires, la **bande web** se modernise tandis que le sac à main **Bamboo 1947** redessine ses contours et que le motif **Flora** recouvre des robes gracieuses.

Malgré son nouveau rôle, Demna ne se départ pas de son esprit malicieux. En témoigne le storytelling qui entoure **La Famiglia** . Photographiées par **Catherine Opie** , les 38 silhouettes sont toutes assorties d'un nom qui correspond "aux différentes facettes des personas Gucci". Ainsi, la collection s'ouvre sur **L'Archetipo** , la malle recouverte des initiales de Guccio Gucci, en hommage à son passé de liftier à l'hôtel Savoy. **La Bomba** , interprétée par **Alex Consani** dans un manteau imprimé léopard, côtoie **la Ragazza** , "la fille", jouée par la nepo baby **Lila Moss** . Le **Party Boy** est habillé de paillettes, **la Snob** d'une robe noire à encolure d'orchidée, **la Mecena** d'une création cousue d'or, **la V. I. C.** de vêtements logotypés des pieds à la tête... Une galerie de personnages esquissés en quelques habits stéréotypés. Une étape décisive

Si défilé initial de Demna pour Gucci n'aura lieu qu'en février prochain, la maison, inscrite au calendrier de la semaine de la mode milanaise pour le printemps-été 2026, recevra la presse et les personnalités le mardi 23 septembre pour un "événement spécial". Il se murmure qu'une vidéo sera projetée à cette occasion.

Pour la société florentine, ce tournant est capital. **La propriété de Kering** connaît quelques turbulences ces derniers mois. Au premier semestre 2025, son chiffre d'affaires, porté à 3 milliards d'euros, était en baisse de 26 % par rapport à la même période l'année précédente. C'est pour cette raison que le groupe de luxe, qui détient entre autres Bottega Veneta, Saint Laurent et Balenciaga, a installé Demna à la tête de son vaisseau amiral après s'être séparée de **Sabato De Sarno** , resté en poste trois saisons.

Pour épauler le couturier géorgien, Francesca Bellettini est, depuis le 17 septembre 2025, la nouvelle présidente-directrice générale de Gucci. Il s'agit de l'une des premières nominations de **Luca de Meo** , lui-même arrivé au poste de directeur général de Kering le 9 septembre dernier. Le début d'une nouvelle ère pour l'entreprise dont les bases ont été jetées par François Pinault en 1992.

1/38 Look 1 de la collection "La Famiglia" de Gucci Gucci 2/38 Look 2 de la collection "La Famiglia" de Gucci Gucci 3/38 Look 3 de la collection "La Famiglia" de Gucci Gucci 4/38 Look 4 de la collection "La Famiglia" de Gucci Gucci 5/38 Look 5 de la collection "La Famiglia" de Gucci Gucci 6/38 Look 6 de la





collection "La Famiglia" de Gucci Gucci 7/38 Look 7 de la collection "La Famiglia" de Gucci Gucci 8/38 Look 8 de la collection "La Famiglia" de Gucci Gucci 9/38 Look 9 de la collection "La Famiglia" de Gucci Gucci 10/38 Look 10 de la collection "La Famiglia" de Gucci Gucci 11/38 Look 11 de la collection "La Famiglia" de Gucci Gucci 12/38 Look 12 de la collection "La Famiglia" de Gucci Gucci 13/38 Look 13 de la collection "La Famiglia" de Gucci Gucci 14/38 Look 14 de la collection "La Famiglia" de Gucci Gucci 15/38 Look 15 de la collection "La Famiglia" de Gucci Gucci 16/38 Look 16 de la collection "La Famiglia" de Gucci Gucci 17/38 Look 17 de la collection "La Famiglia" de Gucci Gucci 18/38 Look 18 de la collection "La Famiglia" de Gucci Gucci 19/38 Look 19 de la collection "La Famiglia" de Gucci Gucci 20/38 Look 20 de la collection "La Famiglia" de Gucci Gucci 21/38 Look 21 de la collection "La Famiglia" de Gucci Gucci 22/38 Look 22 de la collection "La Famiglia" de Gucci Gucci 23/38 Look 23 de la collection "La Famiglia" de Gucci Gucci 24/38 Look 24 de la collection "La Famiglia" de Gucci Gucci 25/38 Look 25 de la collection "La Famiglia" de Gucci Gucci 26/38 Look 26 de la collection "La Famiglia" de Gucci Gucci 27/38 Look 27 de la collection "La Famiglia" de Gucci Gucci 28/38 Look 28 de la collection "La Famiglia" de Gucci Gucci 29/38 Look 29 de la collection "La Famiglia" de Gucci Gucci 30/38 Look 30 de la collection "La Famiglia" de Gucci Gucci 31/38 Look 31 de la collection "La Famiglia" de Gucci Gucci 32/38 Look 32 de la collection "La Famiglia" de Gucci Gucci 33/38 Look 33 de la collection "La Famiglia" de Gucci Gucci 34/38 Look 34 de la collection "La Famiglia" de Gucci Gucci 35/38 Look 35 de la collection "La Famiglia" de Gucci Gucci 36/38 Look 36 de la collection "La Famiglia" de Gucci Gucci 37/38 Look 37 de la collection "La Famiglia" de Gucci Gucci 38/38 Look 38 de la collection "La Famiglia" de Gucci Gucci ■

Fashion Week 2025 : nouveaux visages, vieux débats ?

par **Manon Renault**



Du 23 septembre au 7 octobre, Milan puis Paris s'apprêtent à dévoiler les collections femme printemps-été 2026. Mais cette saison ne ressemble à aucune autre. En quelques mois, une dizaine de grandes maisons ont changé de direction artistique, dans un contexte d'instabilité économique et de montée des politiques conservatrices. Pourquoi cette Fashion Week est-elle déterminante ?

Un an de rumeurs, de communiqués laconiques et de spéculations échauffées sur les comptes Instagram mode : en 2024 la planète fashion a joué au Monopoly de la DA. Chanel annonçait l'arrivée de Matthieu Blazy il y a près de dix mois, et les couloirs soufflaient déjà le nom de Jonathan Anderson chez Dior, tandis que Louise Trotter quittait Carven pour Bottega Veneta.

Vingt maisons, peu de nouveaux visages (et encore moins de femmes), et un air de déjà-vu : le "big bang" de 2025 rejoue à sa manière celui de 1997, documenté dans l'exposition *1997, Fashion Big Bang* présentée en 2023 par Alexandre Samson au Palais Galliera. Cette année-là, la haute couture, en pleine crise existentielle, s'était offerte une mue spectaculaire, initiée par les grands groupes de luxe en pleine expansion, et marquée par l'arrivée de jeunes créateurs comme Marc Jacobs chez Louis Vuitton, Alexander McQueen chez Givenchy ou Nicolas Ghesquière chez Balenciaga. *Vogue* Paris titrait alors : *"Le choc qu'il fallait à Paris"*.

28 ans plus tard, le décor a radicalement changé, et à la veille des défilés, l'air est lourd d'attente. Le contexte n'aide pas : climat économique incertain, retour du conservatisme politique, effritement des utopies d'hier. Le futile est-il encore nécessaire ? Et si oui, comment ?

Le calendrier répond par le volume : plus de 70 défilés à Paris avec Chanel par Matthieu Blazy, Jean Paul Gaultier par Duran Lantink, Mugler par Miguel Castro Freitas, Loewe par Jack McCollough et Lazaro Hernandez ou encore Margiela par Glenn Martens et Balenciaga par Pierpaolo Piccioli.

Comment regarder la saison ? Réponse en trois points.

Ne pas juger à l'aune du passé

Premier réflexe, premier écueil : comparer. Mesurer la nouveauté à l'aune d'un passé magnifié, chercher la fidélité aux codes maison, reconnaître l'ombre d'un fondateur dans chaque coupe. Mais faut-il vraiment juger un nouveau directeur artistique à sa capacité à réciter le passé comme un catéchisme ?

Et que reste-t-il d'un passé aussi varié quand il s'agit de Gucci, dont la mémoire navigue entre Tom Ford, Frida Giannini et Alessandro Michele ? De Celine, entre Michael Kors, Phoebe Philo et Hedi Slimane ? Ou de Dior, qui n'a jamais eu autant de vies qu'il n'a eu de directeurs artistiques ?



Ce qui importe n'est peut-être pas tant la fidélité à l'histoire que la manière dont elle est mobilisée pour capter le présent. Un présent marqué par de nouvelles tensions : conservatisme ambiant, ralentissement économique, quête de sens. Dario Vitale, chez Versace, l'a montré récemment : plutôt que de mimer Donatella, il a préféré suggérer un archipel sensible silhouettes esquissées, images en fragments.

Chez Gucci, Demna amorce une mue lente mais stratégique. Désormais à la tête de la marque phare du groupe Kering, le créateur géorgien a dévoilé sur Instagram ce lundi les premières silhouettes de ce qu'il appelle lui-même des "*baby steps*". "*Je ne définis pas encore ma vision de Gucci, mais je pose les bases, la plateforme sur laquelle je vais construire*", précise-t-il au *WWD*, une première série de 37 silhouettes présentées comme une galerie de personnages familiaux : des manteaux du soir épais à la lisière du *camp*, des allusions au glamour hollywoodien vintage (cheveux brushés, robes cintrées) rappelant Michele, mais aussi des ruptures : des garçons en slips comme une relecture du porno chic de Tom Ford.

En 1983, un certain Karl Lagerfeld, fraîchement nommé chez Chanel, disait déjà que son travail relevait de "*l'exercice de style*". Ce n'était pas la Coco de 1925 qu'il copiait, mais celle qu'il imaginait pour la cliente de son temps.

Ne pas oublier les jeunes créateur·rices

Dans la mêlée médiatique des grandes maisons – budgets pharaoniques, shows scénographiés à la seconde, places disputées comme des sésames – on en oublierait presque l'essentiel : les jeunes créateur·rices.

Que leur reste-t-il, dans une Fashion Week dominée par les groupes de luxe, sinon l'espace exigu des calendriers off – et parfois l'endettement silencieux d'un défilé impossible ?

À Paris, la jeune création étouffe sous le poids d'un modèle hérité : deux collections par an pour rester visible, alors même qu'elle prône la durabilité, et qu'elle ne dispose ni des moyens ni des infrastructures pour suivre cette cadence industrielle.

Ce que certain·es continuent d'appeler "*émulation créative*" ressemble, pour beaucoup, à une épreuve d'endurance silencieuse – où l'énergie s'épuise plus vite que les idées.

Certain·es résistent autrement : la maison August Barron (anciennement All-In) ne présente qu'une collection par an, hors calendrier. Même logique chez De Pino, qui revient cette saison avec ses jeux de codes couture, ou chez l'Américaine Miss Claire Sullivan, attendue pour une présentation au Dover Street Market – elle travaille à la pièce, en custom, et habille déjà Shygirl, Addison Rae, Chloë Sevigny, Clairo ou encore DoeChii.

Également attendus : Hodakova, lauréate du prix LVMH 2024, et Burc Akyol, prix Pierre Bergé de l'*Andam 2025*, qui présentera sa deuxième collection femme. Des voix neuves, souvent engagées, comme Alphonse Maitrepierre, défenseur de l'upcycling – et qui rappelait récemment, après sa robe conçue pour les JO, qu'une visibilité médiatique ne suffit plus à faire tourner un business.

Inclusivité : ne pas refermer la parenthèse

Dans l'effervescence des annonces, entre shows pharaoniques et nominations stratégiques, il ne faudrait pas que la fête étouffe la question des corps. Depuis un an, les signaux d'alerte s'accumulent : chute de la diversité sur les podiums, retour massif des silhouettes ultra-fines, effacement progressif du "body positivisme" porté à son apogée après les mouvements MeToo et Black Lives Matter.

D'après *Vogue Business*, sur les podiums automne-hiver 2025-2026, parmi 8703 looks 97,7 % des modèles faisaient une taille 32, 34 ou 36 – un chiffre en hausse. Autrement dit : le fantasme d'un corps standardisé reprend le dessus. Dans le même temps, les hashtags glorifiant la maigreur se multiplient



sur TikTok, au point que la plateforme a dû bannir #SkinnyTok en juin 2025. Trop tard à l'ère où l'Ozempic est devenu une norme implicite ?

Dès 2022, la journaliste Eva Wiseman pointait dans *The Guardian* le retour de la minceur comme idéal esthétique. Dans son article *"Skinniness is back in fashion – but did it ever really go away?"*, elle analysait le retrait discret des implants fessiers des sœurs Kardashian comme un tournant culturel. La fin d'un cycle. Le retour d'un canon.

Parallèlement, la diversité en interne – dans les studios, les équipes créatives, les directions – peine à se maintenir. Et les grandes maisons semblent souvent plus enclines à nommer un énième directeur artistique blanc cis masculin qu'à faire émerger de nouvelles voix. À l'heure où les politiques conservatrices se durcissent, où l'agenda *"woke"* est brandi comme une menace, il devient urgent de rappeler que la mode ne peut pas se permettre de faire marche arrière, et de laisser l'inclusivité à une mode marquée.



Lanci

Demna svela la nuova Gucciness: «Un reset della percezione del brand»

A poche ore dal debutto ufficiale, è arrivata la prima collezione firmata dal direttore creativo. La strategia ha mandato in tilt social e web, mentre cresce l'attesa per il corto *The tiger* firmato da Spike Jonze e Halina Reijn. **Tommaso Palazzi**

«**N**on sto ancora definendo la mia visione di **Gucci**, ma il terreno su cui la costruisco. Voglio resettare la percezione del brand attraverso la mia reinterpretazione», ha spiegato **Demna** a *WWD* dal quartier generale milanese. Accanto alla nuova ceo **Francesca Bellettini**, il designer ha scelto un debutto diverso: niente sfilata ma un lookbook fotografato da **Catherine Opie** e un film che raccontano La famiglia, un universo di archetipi narrativi che traducono la «Gucciness» in figure contemporanee. «Gucci è anche attitudine. Tutti questi personaggi hanno un punto di vista, amano la moda e i vestiti», ha detto il designer, spiegando la scelta dei nomi italiani per personaggi come L'incazzata o La contessa. Il primo look è L'archetipo: un baule monogram che rimanda alle origini di **Guccio Gucci** come valigiere. Poi arriva L'incazzata, interpretata da **Mariacarla Boscono**, in cappotto rosso anni 60 con chiusure GG dorate, foulard Flora e guanti neri. «Il rosso per me è un colore Gucci, fa parte della web signature, è il colore della passione. Ma è anche legato a un ricordo d'infanzia, un cappottino che mi fu tolto e che mi ha segnato per sempre. Ho voluto aprire con questo look per la sua forza simbolica», ha confidato Demna. «La mia sfida è usare il patrimonio di codici, dal bamboo al motivo Flora, e al contempo costruire una visione nuova che abbia senso per

Gucci nel 2026», ha aggiunto. «Per me è liberatorio. Ho l'opportunità di creare partendo da un marchio con tanti codici, ma senza l'ombra ingombrante del fondatore. È un'occasione unica». In arrivo ci sono anche La contessa, in abito Flora trapuntato e maniche a gigot; La principessa, in lungo rosa anni 70 con fiocco al collo e piume; La Mecenate in oro ricamato con schiena scoperta; La sciura con cappotto shearling azzurro. Per gli uomini, pantaloni loose, denim con morsetti e biker jacket ribattezzato The figo. «Per me il minimalismo è la vera sfida, la cosa più difficile da disegnare. Ho trovato molte referenze minimal negli anni di **Tom Ford** e credo che voglio evolverle», ha sottolineato Demna. Un debutto a tappe, dunque, che ha già messo in fermento la community e i clienti globali: i capi saranno disponibili per due settimane in dieci città chiave il giorno dopo la première del film. «Non avrei mai accettato questa sfida senza una visione chiara», ha detto il designer. «Lo stress arriva quando non sai cosa vuoi fare. Io invece so cosa voglio costruire qui». (riproduzione riservata)



► 23 septembre 2025



Un look Gucci La famiglia



Sorpresa Demna il nuovo corso Gucci parte in anticipo

di SERENA TIBALDI

Il gran giorno di Demna da Gucci è arrivato 24 ore prima, rispetto al calendario ufficiale delle sfilate milanesi. Quello di anticipare mosse e decisioni ultimamente è il modus operandi del marchio di proprietà Kering: la scorsa settimana ha sostituito all'improvviso, dopo soli nove mesi, l'ad Stefano Cantino con Francesca Bellettini e ieri mattina ha diffuso le foto della prima collezione dello stilista georgiano che, in teoria, avrebbe dovuto essere svelata stasera a Palazzo Mezzanotte, in Piazza Affari, con il corto *The Tiger*, diretto da Spike Jonze e Halina Reijn. Tra i protagonisti c'è anche l'attrice Demi Moore ma, per una volta, a interessare è la moda più delle celebrità.

La collezione segna il debutto ufficiale del designer dopo dieci anni da Balenciaga: la sua prova è tra le più attese della stagione e dunque stupire, anche nei tempi, ha senso. Altra sorpresa: la collezione sarà in vendita da giovedì 25 settembre al 12 ottobre in sole dieci boutique del brand, in una sorta di "antipasto" alla prima sfilata dello stilista, prevista per febbraio 2026.

Tutte scelte comprensibili: per invertire le sorti del marchio, dopo due anni di crisi, occorre lasciare il segno, bene e in fretta. Oltre a essere un ottimo interprete del presente, Demna ha un notevole intuito commerciale: il suo obiettivo qui non è sorprendere, ma assicurare i fan storici, attirando allo stesso

tempo un nuovo pubblico. La collezione si rivela infatti una carrellata tanto dei codici di Gucci quanto dei simboli – o meglio dei cliché, che Demna rilegge con ironia – del vivere all'italiana. Da una parte ci sono la borsa Bamboo, il mocassino col morsetto, le bande rosse e verdi, la fantasia Flora. Dall'altra abbiamo la Sciura in cappotto con le maniche a sbuffo, il Cocco di mamma in paltò oversize, il Bastardo in infradito e slip sgambato, la Snob in abito lungo nero. Nelle note alla collezione Demna cita la sprezzatura, cioè l'eleganza rilassata tipica dello stile italiano, spiegando che questa è la sua idea di Gucciness (sic). In realtà, la peculiarità del marchio è che ha sì molti codici, ma nessuno stile predefinito. Ciascun direttore creativo ha dato la sua impronta al brand. Sabato De Sarno, Alessandro Michele, Frida Giannini, Tom Ford: ognuno ha detto la sua, con risultati più o meno positivi. Ora è il turno di Demna e del suo sguardo. E se si deve individuare un legame con il passato, il riferimento evidente è Tom Ford. L'inizio promette bene.

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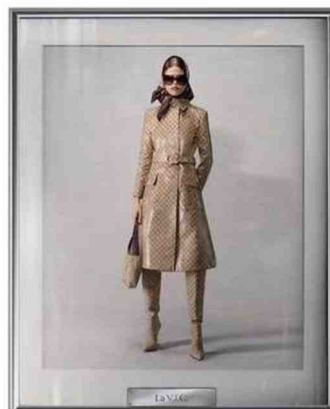
La collezione sarà
venduta da giovedì
per 18 giorni in sole
10 boutique nel mondo

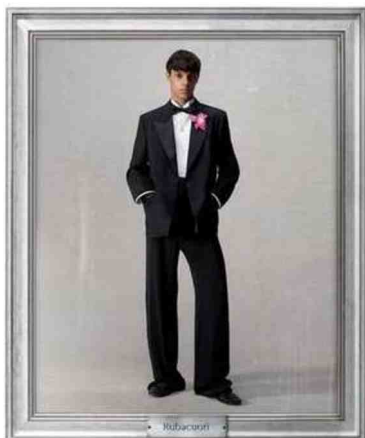


Il debutto dello stilista georgiano gioca con i cliché dell'italianità



🔗 La galleria di personaggi immaginati da Demna per presentare sui social media la nuova collezione





Fashion e lusso: i rimpianti di 40 anni di industria

Il settore vale oggi 100 miliardi e metà della produzione globale è in Italia. Ma dopo decenni ruggenti molti marchi non sono riusciti a fare il salto di qualità



Il settore vale oggi 100 miliardi e metà della produzione globale è in Italia. Ma dopo decenni ruggenti molti marchi non sono riusciti a fare il salto di qualità. Ascolta l'articolo Foto di gruppo con rimpianti. L'immagine che abbiamo scelto per la nostra copertina e che vedete anche qui sopra è davvero – per una volta si può usare l'abusatissimo aggettivo - “iconica”. È il 1985, la moda italiana si avvia a conquistare il mondo e a Milano si ritrovano – per iniziativa di Adriana Mulassano – dodici stilisti fra i più celebri dell'epoca. Da sinistra vediamo così Laura Biagiotti, la creatrice dell'eleganza in cachemire, di fianco Mario Valentino, il lusso applicato alle calzature, e poi Gianni Versace, l'uomo della Medusa che finirà tragicamente ucciso dodici anni dopo, le stampe animalier di Mariuccia Mandelli con Krizia, il tocco classico della romana Paola Fendi, i sogni in rosso di Valentino Garavani. E ancora il disegno architettonico di Gianfranco Ferré, Mila Schön con le sue silhouettes ispirate da grandi artisti, Giorgio Armani che già si avvia a diventare il mito che sarà, le lane multicolori di Ottavio Missoni, lo sberleffo perenne di Franco Moschino e le forme androgine di Luciano Soprani. C'è un piccolo falso storico in quella fotografia: il set originario è l'Arco della Pace, a Milano. Saranno poi i giornali americani a montarla su uno sfondo diverso come il Duomo, che evoca immediatamente l'italianità dei soggetti e “vende” un'immagine di grande appeal.

Che cosa è rimasto di quei volti e di quelle storie, quarant'anni dopo e adesso che anche il testamento di Giorgio Armani indica in via prioritaria agli eredi di vendere il suo gruppo a un colosso francese? Troppo poco, è la risposta secca. Ma rivederle nel dettaglio, può spiegare non solo i singoli destini, ma anche il percorso di un intero settore che oggi vale circa 100 miliardi di fatturato e del ruolo dell'Italia in un'industria globale del lusso in cui il nostro paese ha un ruolo non troppo felice: produciamo qui oltre la metà di quello che i grandi brand vendono nel mondo, ma non siamo mai riusciti – con pochissime eccezioni – a fare il salto per trasformare il singolo stilista in una solida realtà industriale e soprattutto per concentrare più marchi in un unico polo. Un esercizio che, come è noto, è riuscito assai meglio in Francia, dove due outsider del mondo della moda come Bernard Arnault e François Pinault hanno dato vita rispettivamente al colosso Lvmh e al gruppo Kering.



«Quel gruppo di stilisti ritratti nell'85 ha rivoluzionato le regole del gioco della moda, passando da un prodotto di haute couture fatto artigianalmente con tempi e modi biblici all'industrializzazione del prêt-à-porter. È stato un periodo in cui l'Italia ha creato un polo di eccellenza produttiva intorno a Milano, ma anche a Torino con Gft e nelle tante manifatture sparse per il Paese», commenta Claudia D'Arpizio, che guida a livello globale il settore moda e lusso per Bain & Company ed è una delle voci più importanti nel mondo della consulenza.

Un fuoco abbagliante che però non è durato molto: oggi il ritratto vede Fendi nel portafoglio dei francesi di Lvmh che nel frattempo hanno preso in Italia, tra l'altro, anche Bulgari, Loro Piana, Pucci, a dimostrazione del fatto che certi destini accomunano anche chi non era nella celebre fotografia. Valentino non trova pace: prima ceduto alla Hdp della famiglia Romiti, poi ai Marzotto, che hanno fatto posto nel capitale al fondo Permira, con quest'ultimo che l'ha ceduto al fondo sovrano qatarino Mayhoola. Fine della storia? No, perché Mayhoola è già in parola con Kering per vendergli il marchio: inizialmente la data prevista era il prossimo anno, ma la rivoluzione in Kering con l'arrivo del manager italiano Luca De Meo proveniente da Renault (altro segno delle difficoltà del settore) ha portato le parti a rimandare la cessione al 2028. Anche Kering, comunque, ha già un bel parco di brand italiani a cui De Meo potrà dedicare le sue cure: da Gucci a Bottega Veneta, passando per la nicchia di Brioni. Di Armani, probabilmente l'unico in quella immagine che nei decenni successivi è riuscito a dare senso e forza industriale alla genialità dei suoi bozzetti, tutto è stato detto: le ultime volontà che indicano la preferenza per la vendita alla solita Lvmh, all'Oreal o alla franco-italiana EssiLux sono la certificazione di uno stato di fatto.

Mario Valentino tenta il rilancio, pur vedendo appannato lo splendore di quegli anni. Luciano Soprani è ormai fuori dai radar della moda, mentre Gianfranco Ferré, dopo la scomparsa del fondatore e il commissariamento, ha visto il passaggio del brand al Paris Group di Dubai e la sostanziale estinzione. Mandelli ha ceduto Krizia, poco più di dieci anni fa, ai cinesi di Shenzhen Marisfrolg. Mila Schön, prima passata ai giapponesi di Itochu, è poi tornata a una proprietà nazionale. Missoni ha visto l'ingresso del Fondo strategico italiano accanto alla famiglia ma sta da tempo cercando un socio industriale. Resiste Laura Biagiotti, con il gruppo portato avanti dalla figlia, Moschino è entrato nella Aeffe di Alberta Ferretti. E poi, ovviamente, Versace: ceduta agli americani nel 2018, proprio quest'anno è tornata in Italia con l'acquisto per 1,25 miliardi da parte di Prada, che così riprova a proporsi come aggregatore nel mondo della moda dopo le non felicissime esperienze di Jill Sander ed Helmut Lang e il breve periodo accanto a Lvmh nel capitale di Fendi. Non da soggetto che aggrega, ma quantomeno da azienda indipendente, va invece avanti Dolce & Gabbana.

«Il fil rouge che lega i soggetti di quella foto – riflette ancora D'Arpizio - è una disomogeneità nella capacità di creare una seconda generazione di manager, superando la prima ondata di creatività. Alcuni ci sono riusciti, ad esempio il signor Armani; altri meno, hanno avuto fortune veloci e straordinarie, ma non hanno saputo consolidare strutture gestionali solide. E forse il rimpianto più grande è che non si sia riusciti a fare quello che i francesi hanno fatto: consolidare intorno ad alcune eccellenze. C'erano i presupposti, con Armani, Versace, Zegna, Bulgari, ma ognuno prese la sua strada individuale». Certo, se oggi si dovesse scattare di nuovo una foto di quel genere, sarebbe difficile trovare dodici protagonisti così: «I creativi italiani ci sono - dice D'Arpizio - e sono forti, ma lavorano nelle grandi maison internazionali. Le condizioni di sistema – banche, investitori, filiera – rendono molto più difficile costruire nuovi brand indipendenti». Ci aspetta un panorama di microimprese che fanno dell'Italia la bottega del lusso mondiale, ma senza una leadership? È deindustrializzazione, anche se vestita bene, anche questa.

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Ipso Facto.

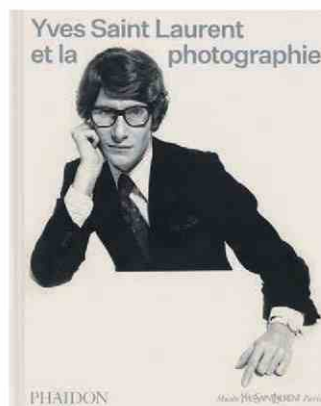
DANS LES YEUX D'UN COUTURIER

Ce beau livre met en valeur la relation que Saint Laurent entretenait avec la photo et les photographes.

L'image est un miroir de la création. À l'heure où elle règne en maître via les réseaux sociaux, il est passionnant de se pencher sur le rapport qu'a entretenu Yves Saint Laurent avec la photographie, de quelle façon elle a façonné son style, sa légende, sa propre image, et jusqu'à notre propre imaginaire le concernant. Dans sa préface, Madison Cox, président de la Fondation Pierre Bergé-Yves Saint Laurent le résume bien : « *La vie et l'œuvre d'Yves Saint Laurent s'entremêlent maintes fois avec ce que l'on appelle souvent l'âge d'or de la photographie.* » Au fil des pages se déroulent les clichés mythiques d'Irving Penn, Horst P. Horst, Richard Avedon – iconique image de *Dovima et les éléphants* en 1955 –, William Klein, Norman Parkinson, David Bailey, entre autres, qui ont su, grâce à la photographie et selon les mots mêmes de Saint Laurent, « *maintenir à jamais la beauté d'un instant, qu'elle ne soit pas un souvenir, mais qu'elle devienne une légende* ».

L'histoire intime de l'homme, son évolution personnelle, devient aussi sensible à travers ses portraits : lunettes sévères de jeune homme sage par Irving Penn en 1957, nu et libéré par Jeanloup Sieff en 1971, présent/absent par David Bailey ou Irving Penn en 1983, saisissant par Juergen Teller en 2000... Un mythe en miroir.

Yves Saint Laurent et la Photographie, Phaidon. Exposition aux Rencontres d'Arles jusqu'au 5 octobre 2025.





Le luxe redessine le Quadrilatère de Milan avec une série de nouvelles boutiques rutilantes

Publié le

22 septembre 2025

Saint Laurent, Fendi, Celine, Valentino, Dries Van Noten, Alberta Ferretti, Plan C, JW Anderson, Ports 1961... Voici une liste non exhaustive de la série de prestigieuses ouvertures attendues durant la Fashion Week de Milan, qui s'ouvre ce mardi 23 septembre. Ces inaugurations en cascade redessinent la géographie du luxe au cœur de la capitale lombarde, dans le célèbre Quadrilatère, réunissant les marques haut de gamme, mais également dans ses environs. Un mouvement qui témoigne du dynamisme retrouvé de l'industrie du haut de gamme, pariant clairement sur une reprise du secteur.

Dries Van Noten

Dries Van Noten ouvre sa première boutique à Milan - ph Tijs Vervecken

Dries Van Noten débarque à Milan, y implantant sa toute première adresse dans le quartier branché de Brera, précisément au 11 de la Via Brera, historique ruelle pavée du centre-ville. Il s'agit du format "Gallery", déjà ouvert à Paris et Bruxelles, soit un écrin de 50 mètres carrés dédié aux parfums, à la beauté et aux accessoires.

Avec ses plafonds voûtés, ses murs en pierres, sa patine, le magasin conserve l'esprit du palais XIXe siècle qui l'abrite, tout en dégagant une atmosphère chic et confidentielle, propice à la découverte. Parmi les pièces design notables qui décoorent l'espace, ce splendide lustre en verre vénitien Venini des années 1970 et ce bureau signé Silvio Berrone des années 1950.

Saint Laurent

La griffe de Kering se refait une beauté à Milan - Saint Laurent

Se dressant sur trois niveaux au numéro 8 de la Via Montenapoleone, le nouveau vaisseau amiral de Saint Laurent ne passe pas inaperçu. La boutique a fait l'objet d'une transformation et d'un agrandissement complets doublant quasiment de superficie (près de 1.300 mètres carrés). Elle dévoile pour la première fois en Italie le nouveau concept de magasin conçu par le directeur créatif Anthony Vaccarello, "tout en rendant hommage à l'artisanat italien et au design novateur".

Marbres, céramiques, moulures en bronze et bois d'eucalyptus sont quelques-uns des matériaux précieux utilisés pour créer une atmosphère à la fois glamour et contemporaine. Les œuvres d'art, mobilier et autres pièces design, signées notamment de Gio Ponti, Scarpa, Osvaldo Borsani, Marco Zanuso, Aldo Tura, Gaetano Pesce et Vincenzo de Cotiis, sont disséminées dans tout l'espace comme dans un appartement chic milanais.

Valentino

La boutique de la griffe romaine s'étale sur la Via Montenapoleone - Valentino

Un peu plus loin, au numéro 20 de Via Montenapoleone, a rouvert début septembre l'historique adresse de Valentino -elle fut inaugurée en 1969- après s'être soumise à un lifting en profondeur. Entièrement tapissée de blanc avec des détails noirs en contraste,



le magasin au design contemporain se déploie sur trois niveaux et 1.170 mètres carrés. De grands canapés en velours vert, des luminaires Art Déco et du mobilier en laiton apportent une touche glamour à l'ensemble, reflétant l'esthétique éclectique du directeur artistique de la maison, Alessandro Michele.

La boutique s'articule autour de deux entrées distinctes, donnant accès respectivement aux univers de la femme et de l'homme, avec d'un côté le prêt-à-porter féminin, les souliers, les sacs, la petite maroquinerie, les lunettes et les produits de beauté, et de l'autre, la mode masculine avec tous les accessoires.

JW Anderson

Dans la rue voisine, via Sant'Andrea au numéro 16, JW Anderson s'apprête également à dévoiler son nouveau visage. Inaugurée en mai 2023, la boutique écrin du designer irlandais Jonathan Anderson opère une métamorphose, qui accompagne celle imposée à sa propre maison depuis sa nomination comme directeur artistique de Christian Dior homme et femme.

L'idée est désormais de proposer une ligne lifestyle, proposant de tout, des pièces en maille à des chaises design en passant par des objets en céramique, avec un accent mis sur l'artisanat. Les nouveaux magasins du label, comme celui qui vient d'être présenté à Londres, se transforment ainsi en véritables cabinets de curiosité.

Plan C

L'espace lecture modulable de "Plan C Frame" - Plan C

Lancée en 2018 par Carolina Castiglioni après treize ans passés chez Marni (maison fondée par sa mère Consuelo Castiglioni), la marque de prêt-à-porter italienne Plan C ouvre sa toute première boutique, Via Manzoni, au numéro 21. Avec sa mode design intemporelle aux détails particuliers, le label créateur de luxe, qui a séduit en quelques années une vingtaine de multimarques top dans le monde, dont La Samaritaine et Merci à Paris, passe à la vitesse supérieure.

Dénommé *Plan C Frame*, le magasin de 380 mètres carrés aux formes géométriques et à la palette pimpante a été pensé par la créatrice, avec la plateforme April et le cabinet d'architecture (AB)Normal, comme un concept store, s'organisant autour d'espaces de couleurs différentes pour y accueillir toutes sortes d'univers.

Ainsi, un pop-up sous forme d'écrin vert pâle accueille les bijoux Aliita de la créatrice Cynthia Vilchez, d'origine vénézuélienne et hollandaise, qui fête les 10 ans de sa marque, tandis que le grand escalier central en colimaçon rouge, qui mène à l'étage en sous-sol, conçu en gradins pour accueillir aussi des conférences, a été transformé en grande librairie et kiosque à revues.

"C'est un espace modulable vivant et dynamique, intéressant, à l'image de Plan C. L'idée est d'y recevoir diverses marques, designers et catégories. qui seront amenés à tourner régulièrement", nous explique Carolina Castiglioni. "Cette boutique représente une étape importante pour nous. Cet investissement est destiné à nous faire connaître davantage auprès du grand public et à accroître notre audience", confie-t-elle.

Fendi et Celine... en attendant Christian Dior

Après l'ouverture en grande pompe au printemps dernier des grandioses nouveaux concepts de Bulgari, Louis Vuitton et Tiffany & Co, toujours dans la célèbre Via Montenapoleone, LVMH dégage en cette rentrée une série d'ouvertures très attendues. A commencer par Fendi, qui inaugure son Palazzo Fendi Milano avec son enfilade de vitrines, située au bout de l'artère et se prolongeant sous les portiques de Corso



Matteotti.

La nouvelle adresse s'insère dans un majestueux bâtiment de six étages, rendant hommage aux codes architecturaux milanais. L'espace abrite notamment un atelier de cuir et de fourrure pour mettre en valeur le savoir-faire artisanal de la maison et un restaurant ouvert en partenariat avec Langosteria.

De son côté, la boutique de Celine située au numéro 25 de la même rue, rouvrira sous peu ses portes avec un nouvel aménagement et un espace agrandi. Christian Dior prévoit également d'implanter dans les mois à venir un espace d'envergure à Milan.

Alberta Ferretti

Un décor soft pour le nouveau flagship de la maison italienne - Alberta Ferretti

Alberta Ferretti installe son nouveau flagship dans la rue parallèle à Via Montenapoleone, au numéro 26 de Via della Spiga. Marquée par la vision renouvelée de Lorenzo Serafini, qui a repris sa direction créative l'an dernier, l'historique maison italienne présente un nouveau concept d'aménagement développé en synergie entre Re-Design Studio, dirigé par Riccardo Furlani, et AAFW - Alessandro Fantetti Workshop.

S'étendant sur deux niveaux et 250 mètres carrés, le vaisseau amiral affiche un décor sobre et minimaliste dans les tons blancs. "Le choix des matériaux privilégie les tons neutres et les surfaces tendres, en dialogue avec l'éclairage intégré, offrant un effet doux et naturel. Chaque partie de la boutique contribue à une expérience accueillante et intime, tout en gardant l'esprit d'élégance intemporelle typique de la maison", résume celle-ci dans un communiqué.

Ports 1961

Non loin de là, toujours Via della Spiga au numéro 8, vient de s'implanter le magasin étendard de la marque de prêt-à-porter de luxe féminine Ports 1961. Répartie sur deux étages et 200 mètres carrés, l'espace raffiné se caractérise par une palette sobre, des formes géométriques et des matériaux soigneusement sélectionnés.

Fondée par le créateur nippon-canadien Luke Tanabe à Toronto en 1961, détenue aujourd'hui par la société Ports International Enterprises liée au groupe PCD de Hong Kong, la maison, dont le studio créatif est situé à Milan dans le quartier Brera, a confié l'an dernier sa direction créative à Francesco Bertolini et marque avec cette ouverture une étape importante.

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CONCURRENCE - CORPORATE



BUSINESS

Tributes, Debuts and Insights Shaping the Industry

- Milan Fashion Week kicks off amid tributes to Giorgio Armani, and while some key designer debuts are postponed, the week highlights the resilience of Italian craftsmanship and the fashion sector's response to economic uncertainties.

BY LUISA ZARGANI

MILAN – This was supposed to be the season of designer debuts and one filled with celebrations marking the 50th anniversary of the Giorgio Armani company. Instead, the death of the iconic designer on Sept. 4 at age 91 shook the fashion industry and the world at large and, after weeks of daily media coverage, eyes are on the Emporio and Giorgio Armani shows while some debuts have been postponed to next season.

The Giorgio Armani show on Sunday is slated to close fashion week, which kicks off Tuesday, and to be exceptionally staged at the Brera Pinacoteca, accommodating around 600 people, including several of the designer's longtime loyal friends and A-listers from around the world. However, the party that was scheduled for after the show has been canceled out of respect.

The exhibition of 150 archival looks as part of the celebrations to mark Armani's five decades in business will also go ahead as planned, to be unveiled to the public at the Pinacoteca on Wednesday. The "Giorgio Armani Privé 2005-2025, Twenty Years of Haute Couture" exhibit at his Silos space inaugurated in May and running until Dec. 28 has seen a significant spike in visitors since the designer's death, registering more than 6,600 people over eight days from Sept. 5.

Armani's storied billboard in Via Broletto in Milan's Brera district features a collage of images dedicated to Armani's 50th anniversary; images tied to the Pinacoteca exhibition are posted around the city, and all the windows of the Rinascente store near the city's Duomo cathedral, where Armani began his journey in the fashion world, are dedicated to the designer's archival looks and will stay in place until Sept. 29.

The archival looks will then travel to Paris and London, followed by Los Angeles, on

the occasion of the Academy Museum Gala on Oct. 18; New York; Beijing, and Tokyo.

In addition, following a proposal by Italy's Ministry of Infrastructure and Transport, ENAC, Italy's Agency for Civil Aviation is considering naming the airport of Pantelleria after Armani, who long favored the Sicilian island for his vacations and owned a home there.

Meanwhile, the much-anticipated debuts include Demna at Gucci and Dario Vitale at Versace, but both designers are foregoing traditional runway formats. As revealed in an exclusive interview with WWD, the Georgian designer issued a look book on Monday, which will be followed by a short film, "The Tiger," that will be shown Tuesday evening in Milan, directed by Spike Jonze and Halina Reijn.

Observers are also waiting to see what's in store for Versace, as the completion of the Prada Group's acquisition of the Milan-based brand is expected by November.

In other debuts, the first collection by Simone Bellotti at Jil Sander and by Louise Trotter for Bottega Veneta will be unveiled via runway shows, while Meryll Rogge's debut at Marni is postponed to next season.

M&A: What Investors Are Eyeing

The Versace acquisition from Capri Holdings in April for an enterprise value of 1.25 billion euros is one of the main M&A operations of the year and Deloitte in its "Fashion & Luxury Private Equity and Investors Survey 2025" said the first half of 2025 confirmed a slowdown. The survey registered 162 deals globally, down 14 percent compared with the first half of 2024. However, 90 percent of investors are reported to continue to invest in the fashion and luxury sector, although eight out of 10 interviewees believe the Trump





administration's tariffs will have a negative impact on the market, with North America (35 percent), Europe (33 percent) and Asia (29 percent) the areas most exposed.

Elio Milantoni, senior partner M&A di Deloitte Advisory, said, "Ninety-two percent of funds are evaluating operations in the fashion and luxury segment, albeit with more caution compared with last year." He said that the most interesting sectors are cosmetics and perfumes (25 percent), apparel and accessories production (24 percent), retail (14 percent) and furniture (11 percent). More than half of the investors turn their attention toward medium-sized companies, said Milantoni, "with the goal to encourage a consolidation process of the sector." At the same time, he added, there is "a shift in the interest" as investors eye segments "that are complementary to the fashion and luxury world."

The Mood

In general, the mood remains cautious, as the worsening macroeconomic scenario continues to cloud the outlook. Economic projections provided by Italy's Camera della Moda forecast 2025 sales of the fashion and connected industries (including textiles, clothing, leather goods, footwear, jewelry, eyewear and cosmetics) to be down 3.6 percent to 92.4 billion euros compared with 2024. The industry has been impacted by the negative trend reported in the first half of the year, across all categories, U.S. President Donald Trump's tariffs' threats, geopolitical instability and weak internal demand.

The Response

"How attractive and desirable we make our brands, and how we drive the desire to own our products are the main challenges," said Diego Della Valle, chairman of the Tod's Group. "The brands that have always been consistent will be more easily successful."

He said the Middle East is the best-performing market for the group, but that positive signals are coming from Europe, the U.S. – where new regional group chief executive officer Marco Felci just joined – and Japan.

While staying true to the group's "prudent" strategy of retail expansion, Della Valle highlighted the opening of the Roger Vivier Hotel Particulier in Paris, "the real soul of the brand." The atelier and headquarters of the brand, in an 18th-century hôtel particulier in Saint-Germain-des-Prés, will be unveiled on Oct. 2 with a party during Paris Fashion Week, to be followed by the presentation of its spring 2026 collection designed by Gherardo Felloni the following day. Della Valle revived

the brand in 2003, and it is now part of Tod's Group with the Tod's, Hogan and Fay labels.

Asked about the U.S. tariff plans, Della Valle pointed to a moment of uncertainty, "until we know for sure what will definitely happen." ►

Thinking Long-term

Della Valle has for years voiced his belief in a long-term approach – heightened and reflected by his decision to delist the group last year.

As the revolving doors of C-suite executives and designers spin faster than ever, Patrizio Bertelli, Prada Group chairman and executive director, commenting on the 8 percent gain in first-half group revenues to 2.74 billion euros, said he believes "the structural growth opportunities remain unchanged, but we are conscious that in the short term we may continue to face a turbulent economic environment. We remain focused on the long term with an approach that is mindful of the context. As always, our efforts are centered on the product and the client experience, whilst we continue to strengthen our industrial capabilities and our organization."

Andrea Guerra, the group's CEO, defined the current moment as "the new world," and stressed the company was ready for it, with "collections right for this new world, collections that have a soul, products that are able to give you emotions, that will satisfy aspiring consumers that today are a little bit weaker and very wealthy people that are looking for unique and personalized products."

Like Bertelli, Brunello Cucinelli has been investing in the company's manufacturing plants. Commenting on the 10.2 percent increase in first-half revenues to 684.1 million euros, Cucinelli said that the 2024-26 plan to double the Solomeo factory and to build a new menswear manufacturing site in Penne, in Italy's central Abruzzo region, was completed one year in advance. This allows the company "to ensure operational serenity and solidity until 2035," Cucinelli said.

The Penne site was inaugurated in early September, and Solomeo will be unveiled in November. As of June 30, total company investments amounted to 63.5 million euros, compared with 44.8 million euros in the same period in 2024.

Cucinelli has repeatedly said over the years that there are no shortcuts to achieving the highest quality possible, emphasizing the importance of Italian craftsmanship and aiming to support the pipeline, necessary to reach this level of exclusivity.





Markets, Retail Strategies

Fabrizio Cardinali, CEO of Etro, said that in this context, "it is crucial to rebuild a relationship of trust with the end consumer, who seems to have progressively distanced themselves from the world of fashion."

Also, the main challenges now "are linked to the global geopolitical context, which has significant impacts on multiple fronts. Among these is the re-conquest of the Asian customer, especially the Chinese market, which has historically been a key driver of growth in our industry."

Cardinali said that, in light of a "further deteriorated" geopolitical context, he does not expect any significant changes from now until the end of the year.

"The issue of tariffs is absolutely not over. Let's say that the effects and their real repercussions have not yet fully materialized."

Similar to Della Valle, Cardinali said the Middle East, and Dubai in particular, has been performing well, together with Europe and Japan – "where Etro has historically demonstrated greater resilience compared to other brands." He also singled out the e-commerce channel.

Etro has been expanding its accessories offer, particularly women's leather goods, which "are experiencing global growth" in stores and "are playing a decisive role in the repositioning of Etro, as well as contributing to the acquisition of a new and significant female clientele." Next month, Etro will launch the new Pony bag campaign, introduced for fall 2025 and which is "receiving excellent feedback. Given the encouraging performance of the accessories segment, we are very optimistic about its potential."

Livio Proli, CEO of Missoni, also touted the brand's performance in the first half. He said the brand has seen "excellent results" in the Europe, Middle East and Africa region, and in the U.S., adding that online sales rose 40 percent and retail was up 8 percent.

The industry is facing the same challenges across the board, said Proli, aiming to "adapt to the consequences from the many economic, financial, social and military changes that frequently impact consumer spending."

The women's daywear lineup "is starting to benefit from the new design course" by Alberto Caliri. Proli also sees growth potential in the menswear and home collections for the brand. Missoni opened a new boutique earlier this month at Riyadh's Kingdom Center, marking the debut of the brand in Saudi Arabia. In

addition to the women's and men's apparel collections, accessories, beach and kids lines, the store carries home pieces. The first Missoni Home store opened in April in Milan during Design Week.

Proli underscored the "excellent" results derived from the residential and interior design projects around the world, such as, for example, the residences in partnership with Turkey's development company RMA Holding on the Montes and Missoni Sky, a luxurious residential tower being developed with Amexon Development Corp. in Toronto.

The company is gearing up to open stores by the end of the year in Verona, Munich, Miami and Sydney, and will relocate its Madison Avenue store in New York. In early 2026, Missoni will open a new boutique in Paris.

Proli said the company has decided to absorb most of the effect of the tariffs in the U.S. given the importance of that market for the brand, "our awareness and our solid reputation there. As usual, we must remain consistent and loyal toward our consumers who already must face a present and a future filled with uncertainties," he said.

Massimo Ferretti, executive chairman of Aeffe, is also banking on the U.S. for the brands the Italian group controls – Alberta Ferretti, Moschino and Pollini. "We believe that market will give us great satisfaction over the months to come," he said.

"The emergency of the tariffs seems somehow over, yet we will be obliged to review our prices in the U.S. market, which has always been central for our brands," Ferretti remarked.

Reporting in August that Aeffe revenues fell 27.8 percent to 100 million euros in the first half, in a surprising move the company appointed former Ferragamo CEO Marco Gobbetti to the board to help develop growth avenues, including through strategic partnerships, as Ferretti mapped out a cost-cutting and strategic 2026-28 plan. This includes initiatives to achieve "more efficient operations while maintaining our production and service to clients at a high level," Ferretti said.

"In such a complicated moment for our sector there are many challenges to face," Ferretti said. He cited the "significant" reduction of the number of wholesalers, but said Aeffe is "working carefully and accurately to understand and satisfy the needs of single markets with collections that are increasingly more studied at the merchandising level."

The new Alberta Ferretti flagship that opened in Milan last week is a key milestone. Located on Via Spiga in the golden shopping



district near Via Montenapoleone, it introduced the new concept by creative director Lorenzo Serafini, appointed last year to succeed the namesake founder of the brand. The flagship "represents the spirit of the brand now, balancing timeless elegance and modernity," the executive said. ■



Etrò's
Pony
bag.



The new Alberta
Ferretti flagship
in Milan.





Gucci spring 2026 by Demna at Milan Fashion Week.

Manifesto.

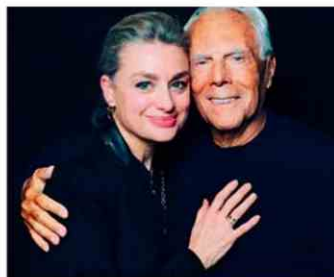
C'était Giorgio Armani

D'abord, il y avait son regard bleu laser. Personne ne pouvait échapper à ce scanner naturel qui lui faisait cerner, au premier coup d'œil, la personnalité de son interlocuteur. En chef de clan italien, Giorgio Armani ne faisait d'emblée confiance qu'aux siens, sa famille dont presque tous les membres travaillaient avec lui, puis ses amis, célèbres ou non. La mode était sa vie. Sa vie était la mode. Il lui a tout donné. Elle le lui a rendu au centuple, cinquante ans durant. L'homme était respecté. Craint. À juste raison : ses colères étaient aussi terribles que son exigence. Pourtant, pour qui l'avait apprivoisé, il laissait transparaître une douleur d'enfance, une nostalgie qu'il évoquait parfois, sans doute due à la guerre dont il avait vécu l'horreur, jadis. Giorgio Armani n'a jamais connu l'insouciance.

On n'explique pas un coup de foudre. Entre nous, c'en fut un, à sa manière. Nous sommes en avril 2004, et le prestigieux Shangaï Art Museum lui consacre une grande rétrospective. Je lui fais face au déjeuner. Le courant passe. Nous poursuivons notre conversation avant la soirée, et lui, célébré comme le plus grand des couturiers, me demande de l'aider à choisir la chemise qu'il portera pour l'occasion. Aujourd'hui encore, je reste éberluée par sa sollicitation, par son humilité, par sa curiosité envers les autres.

Voilà comment a commencé, entre nous, une complicité qui n'a jamais connu d'intermittence. Il y a peu de ses défilés auquel je n'ai assisté, me faufilant backstage avant ou après le show à Milan ou Paris, pour avoir le privilège de découvrir sa collection et de le féliciter. Je l'ai applaudi à Pékin, Rome, Dubaï, Venise, un peu partout dans le monde au hasard de ses One Night Only, événements célébrant l'univers Armani, mêlant haute couture et performances artistiques. Nous avons parlé, plaisanté, ri ensemble. Nous nous sommes beaucoup écrit, aussi. Lorsque j'ai sollicité sa présence, si rare, si précieuse, pour lui remettre, à Paris, un prix d'honneur couronnant sa carrière, il a fait un aller-retour express dans son jet, et la salle stupéfaite s'est alors demandé si c'était bien le vrai Giorgio qui apparaissait là, ou son sosie. Mille anecdotes me reviennent... Elles sont toutes balayées par une sensation perdue : celle de sa main serrant la mienne, à l'issue de ses défilés.

Ce spécial mode lui est dédié.



Marie-Noëlle Demay
Rédactrice en chef





L'Oréal Is Said to Only Consider Beauty Business at Armani

(Bloomberg) -- L'Oréal SA, named by Giorgio Armani as a potential investor in the late Italian fashion mogul's eponymous business, would only be interested in its profitable beauty arm, according to a person familiar with the matter.

The French beauty giant was one of three preferred bidders cited in Armani's will for an initial stake sale of 15% in Giorgio Armani SpA, which his heirs were directed to complete within 18 months. The others were LVMH Moët Hennessy Louis Vuitton SE and EssilorLuxottica SA, and Armani also said the buyer would have the opportunity to raise its stake to a majority after three years.

Armani's death this month at the age of 91 has triggered intense speculation and analysis about which company would make the most sense as a buyer. He created a sprawling empire ranging from ready-to-wear, haute couture and interior decoration, as well as eyewear with EssilorLuxottica. Watches bearing the founder's name are also sold via Fossil Group Inc.

L'Oréal, which has a license with Armani to market its fragrance, makeup and skincare products until 2050, will assess the Armani sale process but will stick to its core beauty strategy, the person said on condition of anonymity.

Representatives for Armani and L'Oréal didn't immediately respond to a request for comment.

Fragrance Deal

Armani's beauty license likely generated €1.5 billion (\$1.8 billion) in revenue last year, HSBC analysts led by Jeremy Fialko said in a note. That would represent about 10% of L'Oréal's luxury division and 3.45% of total group sales.

The eyewear deal with EssilorLuxottica probably generated €500 million in sales, the HSBC analysts said.

It wouldn't be out of character for L'Oréal to get involved in the Armani sale. This year it bought a minority stake in Jacquemus, the label of Simon Porte Jacquemus, to develop the fashion brand's beauty products.

Analysts at Berenberg value Armani at up to €7 billion. It posted consolidated revenue of €2.3 billion in 2024, down 5% from the previous year on a constant currency basis. People familiar with the company's accounts said that revenue was essentially generated by the fashion and other interior decoration lines, and didn't include the royalties from the beauty business.

The bulk of Armani's earnings before interest, taxes depreciation and amortization, which tumbled by almost a quarter to €398 million, came from the royalties from the license deal with L'Oréal, according to the people.

Face-Off

In naming both L'Oréal and LVMH as preferred bidders, Armani effectively chose two rivals who compete for the same customers: LVMH also sells high-end cosmetics and fragrances including Parfums Christian Dior and Guerlain. Its biggest brand, Louis Vuitton, recently added makeup to its beauty offering and is now selling lipsticks costing €140.

Still, LVMH may not be the right fit because Armani's ready-to-wear category is complex and not meaningful in terms of scale for the French conglomerate, the HSBC analysts said. LVMH is also in a phase of "managing fewer better brands" rather than adding on to its portfolio, they added.

LVMH declined to comment.

According to HSBC, L'Oréal could choose to license out Armani's fashion segment if it were to be the main buyer, in a similar way to what Estée Lauder Cos Inc did when it bought Tom Ford to take ownership of a valuable beauty license, and partnered with Ermenegildo Zegna NV to handle the fashion line. It also kept the Tom Ford eyewear license with Marcolin SpA.

Meanwhile HSBC didn't rule out EssilorLuxottica as the Armani buyer, after the Franco-Italian eyewear giant's purchase of streetwear brand Supreme. "We think this company could surprise again," the analysts wrote.

A spokesperson for EssilorLuxottica declined to comment. After Armani's will was revealed this month, the company said it would carefully consider what it called "this evolutionary prospect."





--With assistance from Flavia Rotondi and Tommaso Ebhardt.
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CONCURRENCE - LUXE



Louis Vuitton e Grace Coddington co-firmano la collezione perfetta per viaggiare in stile minimal-chic

La leggendaria stylist parla della nuova collezione di capi e accessori che ha disegnato in collaborazione con Nicolas Ghesquière. Ispirandosi al suo personale stile di viaggiatrice (leggera). E ai suoi quadrupedi preferiti

Di Mahoro Seward



“Louis Vuitton Travels with Grace Coddington”: la nuova co-lab raccontata dalla stylist. Che ha creato il guardaroba da viaggio dei suoi sogni. E mandato i suoi adorati gatti nello spazio

Se c'è una persona che sa come viaggiare con stile, quella è senza dubbio Grace Coddington. Una capacità affinata nel corso dei lunghi decenni che hanno visto la leggendaria stylist britannica percorrere il globo in lungo e in largo per realizzare servizi fotografici che hanno contribuito a scrivere la recente storia dell'immagine di moda. E, d'altra parte, se c'è una maison che ha l'arte di viaggiare come parte integrante del proprio DNA, quella è, con altrettanta certezza, Louis Vuitton, considerando che il suo omonimo fondatore era in origine un fabbricante di valigie e bauli di lusso. Si direbbe quindi che una collaborazione fra Coddington e Louis Vuitton fosse scritta nelle stelle. In realtà, a fare incrociare i percorsi della stylist dai capelli di fiamma e della storica casa di moda parigina non è stata semplicemente la comune anima globe-trotter. Si tratta, in effetti, di un'affinità elettiva più profonda.

Il nuovo capitolo di un lungo sodalizio

Sì, perché Coddington e Nicolas Ghesquière, il direttore creativo delle collezioni femminili di Louis Vuitton, sono amici e collaboratori di lunga data. Non è stato certo un caso se Coddington ha curato lo styling del servizio di copertina del numero di settembre di *American Vogue* in cui Emma Stone indossa capi couture disegnati da Ghesquière per la maison. E i meglio informati ricorderanno che i due erano già stati *partner in crime* in occasione del lancio di “Catogram”, una capsule di capi e accessori caratterizzata da divertenti immagini di gatti e cani, ispirati rispettivamente a quelli (veri) di Coddington (Blanket e Pumpkin) e di Ghesquière (Achille e Léon). «È stato circa cinque anni fa», ricorda Coddington. «Il tempo vola davvero... Ci siamo divertiti così tanto a lavorare insieme. E Nicolas continuava a ripetere che avremmo dovuto farlo di nuovo».





Ebbene, quel momento è finalmente arrivato con la nuova edizione di “Louis Vuitton Travels with...”, che vede Coddington proporre il guardaroba da viaggio dei suoi sogni, ovviamente con le immagini dei suoi gatti, Blondie, Blanket e Jimi. «La volta scorsa, c'erano gatti ovunque si guardasse», dice la stylist. «I gatti sono la mia fissazione, ma capisco che alcuni, a un certo punto, possano averne abbastanza. Voglio dire, per me non ce ne sono mai “troppi”, ma una grande azienda come Louis Vuitton può giustamente ritenere che proporre gatti, gatti e ancora gatti non funzioni, quindi abbiamo dovuto pensare a un approccio diverso».

Capi facili da indossare e da mettere in valigia

La soluzione è stata quella di concentrarsi sulla proposta di un guardaroba essenziale che si adattasse in modo intuitivo a uno stile di vita *on the move*. «Capi facili da indossare quando si viaggia e altrettanto facili da riporre in valigia», spiega Coddington. Uno dei punti di partenza è stata la silhouette “strizzata” in stile anni 40 che da tempo è un caposaldo del guardaroba della stylist. «A un certo punto, Nicolas mi ha detto: “Ma perché, oltre agli accessori, non disegni qualche capo d'abbigliamento?”», ricorda Coddington. «Per le mie orecchie, quella era pura e semplice musica». Da qui ha tratto origine una serie di maglioni, cardigan e pigiama di seta che riflettono fedelmente lo stile personale della stylist.

I patch ispirati ai vecchi adesivi da valigia

Tutti i pezzi sono disseminati di “patch” che, ispirati ai tradizionali adesivi con cui una volta si decoravano valigie e bauli, ritraggono gli amati felini di Coddington impegnati in avventure da fare invidia al più intraprendente esploratore umano: Londra, Sydney, l'Amazzonia, persino lo spazio... «Beh, sono una persona a cui piace molto fantasticare, e sogno sempre di poter portare con me i miei gatti ovunque vada», dice Coddington. «Per questa capsule, ho creato delle etichette simili a quelle che un tempo si applicavano alle valigie e le ho fatte quindi stampare su pigiama e vestaglie di seta».

Come viaggiare leggeri (ma con stile) secondo Grace Coddington

Anche se i suoi gatti – almeno per il momento — non possono viaggiare con lei, la vita di Coddington è sempre in movimento. È stato praticamente impossibile, quindi, resistere alla tentazione di chiederle qualche consiglio pratico su come preparare il bagaglio da viaggio ideale. «Anzitutto, optate sempre per un bagaglio a mano munito di rotelle», dice. «Ovviamente, si tratta di un accessorio presente nella capsule, perché volevo essere coerente con il mio modo di viaggiare. Da quando ho acquistato il mio trolley, ormai molti anni fa, non ho mai portato altro con me. Tutto deve stare in quella piccola valigia, anche se si tratta di trascorrere una settimana a Parigi».

E continua: «Viaggiate sempre leggere. Evitate vestiti e completi e mettete in valigia pochi capi abbinabili tra loro in combinazioni diverse, così sembrerà che il vostro guardaroba sia più assortito di quello che è in realtà ed eviterete di dare l'impressione di essere sempre vestite nello stesso modo. E siate particolarmente attente alla scelta delle scarpe», aggiunge. «Pesano e occupano molto spazio».

Viaggiatrici di tutto il mondo, prendete nota!



Fashion Scoops

Dior Is A Lady

Jonathan Anderson has been teasing his womenswear debut for Dior with a series of red carpet looks. Now his vision is coming into focus, with the reveal on Monday of his campaign for the Lady Dior handbag starring three newly minted brand ambassadors: Mia Goth, Greta Lee and Mikey Madison.

The images were shot by David Sims at the Pavillon de Musique de la Comtesse du Barry, the reception space in Louveciennes built for Madame du Barry, the official mistress of King Louis XV. The choice of location echoed the 18th-

century French references in Anderson's first designs for the house.

Dior shared the images exclusively with WWD after teasing the campaign this weekend to selected editors and talents via an Instagram Story shared through the app's "Close Friends" function, in a repeat of the widely commented and highly successful playbook it debuted for Anderson's first menswear show in June.

The Irish designer is due to present his first women's collection on Oct. 1 during Paris Fashion Week.

The preview videos

showed a statue with a Lady Dior bag covered in daisies, and a bee hovering over a dahlia. The full campaign portrayed Goth, Lee and Madison posing with three different reinterpretations of the Lady Dior, the second handbag pillar that Anderson is tackling, following his fresh take on the Dior Book Tote.

"The three actors pose instinctively and spontaneously, without

artifice, bringing a sense of renaissance to a house icon," Dior said.

With their light colors and 3D surface effects, the new Lady Dior models

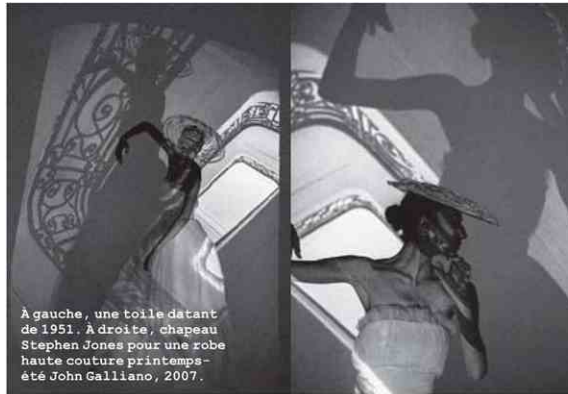
mark a departure from recent iterations, which had a darker, rock-inspired vibe, like the metal-studded version that K-pop star Jisoo toted in an advertising campaign last year.

"The Lady Dior is one of the most iconic bags in history. I love that when you pair it with someone like Mia, Greta or Mikey, it suddenly becomes something new," Anderson said.

- JOELLE DIDERICH



Mia Goth in the new Lady Dior campaign.



À gauche, une toile datant de 1951. À droite, chapeau Stephen Jones pour une robe haute couture printemps-été John Galliano, 2007.



Imaginée par Maria Grazia Chiuri, robe matelassée « Baiser Rouge », haute couture printemps-été 2017.



L'artiste devant le temple Toji à Kyoto pour le défilé Dior Fall 2025.

C'est une silhouette menue, précise, à la fois pudique et évocatrice, qui se glisse dans les grandes heures de la mode – le défilé Dior dans les jardins glacés du temple Toji à Kyoto, le 16 avril dernier – et de la photographie – Les Rencontres d'Arles 2025 et le prix Dior de la photographie et des arts visuels pour jeunes talents, le 10 juillet – avec cette grâce particulière qui est sa signature. La silhouette entière de Yuriko Takagi est une ode à la mode la plus architecturée et à la juste mesure. Sa natte plate tressée comme une broderie transforme ses longs cheveux argent en léger ornement. Sa lourde boucle d'oreille s'y niche à gauche par à-coups. Et tout son être, entre la parfaite miniature et la guerrière prête à bondir, paraît condensé comme un élixir qui ne demande qu'à se répandre. Lorsqu'elle a remis le prix Dior 2025 à Joel Quayson, jeune étudiant néerlandais d'origine ghanéenne à l'Académie royale des arts de La Haye, pour sa vidéo poignante *How Do You Feel*, elle a parlé fortement, sans détour, de cet instinct qui crée l'artiste et qu'il doit préserver du monde extérieur.

Christian Dior raconta en 1955 lors d'une conférence (1) : « Je voulais être architecte ; étant couturier, je suis obligé de suivre des lois, des principes d'architecture. (...) Il est tout à fait juste de parler d'architecture à propos d'une robe. Une robe est construite, et elle est construite selon le sens des tissus. (...) C'est le secret de la couture et c'est un secret qui repose sur la première loi de l'architecture : la gravité. » Cette devise sied à Yuriko Takagi qui joue de l'air et du mouvement et fait danser la mode devant son objectif. La citation, choisie par Olivier Saillard, historien français de la mode et directeur de la Fondation Azzedine Alaïa, ouvre le livre *Dior par Yuriko Takagi* (2). Sous son objectif, toiles et créations haute couture s'animent, récrétant ce que le couturier nommait « le mouvement de la vie ». Le festival photo de Kyoto, Kyotographie, l'avait superbement mise en scène dans le palais Ninomaru au Nijo-jo, le château féodal de Kyoto, haut lieu du patrimoine impérial, pour sa 11^e édition en 2023. « Je vis en dehors de Tokyo, à la campagne, entourée de montagnes et des bruits de la nature », nous dit cette

DISTINGUO

YURIKO TAKAGI

La photographie qui fait danser la mode

Les subtiles images de cette Japonaise qui a l'art de faire bouger les robes et les mannequins comme des ballerines devant son objectif sont rassemblées dans un beau livre, célébrant l'œuvre de Dior à travers les époques. Portrait d'une artiste voyageuse et audacieuse.

par Valérie Duponchelle

YURIKO TAKAGI : YURIKO TAKAGI/CEV YOUNG



« Je dessinais des femmes-fleurs, épaules douces, bustes épanouis, tailles fines comme des lianes et jupes larges comme des corolles »
Christian Dior

grande voyageuse qui a photographié, avec la même concentration et la même quête du beau, les grands couturiers et le vêtement vernaculaire, l'élégance du costume traditionnel sur les routes, de l'Iran à l'Afrique, de l'Inde au Moyen-Orient et à l'Amérique latine. Sa voix est posée. « Je suis née à Tokyo (en 1951, NDLR). Mon père travaillait pour une société commerciale à New York, ce qui était rare à l'époque pour un Japonais. Ma mère et moi l'avons suivi quand j'ai eu 3 ans et demi. On y est restés un an et demi. Ma mémoire visuelle est très défaillante, depuis toujours, mais mon père faisait des photos et de petits films, c'est la source de mes souvenirs. C'était le New York des années 1950, une période vraiment excitante, j'étais habillée en jeans et chemisier comme une petite Américaine, ma mère était une parfaite maîtresse de maison, elle cousait tout elle-même, pour elle, en suivant la ligne A de Dior, et pour moi. Mon père a eu des problèmes de santé, on est rentrés au Japon et on a vécu alors un an au bord d'une plage, à Fujisawa, pas très loin, au sud de Tokyo. Je ne me souviens de rien, contrairement à ma sœur cadette, je ne sais pas pourquoi. Mon enfance fut heureuse, je n'ai pas de trauma à oublier. Mes parents m'ont raconté notre vie là-bas, je l'ai alors imaginée à partir de leur récit et des photos de mon école primaire. »

Sa vocation de photographe est-elle née de ce besoin de créer quelque chose à partir d'un sentiment diffus ? Yuriko Takagi rit de cette drôle d'idée brouillonne que partagent pourtant nombreux écrivains. « Mon éducation était plutôt à l'occidentale, mais pour le Nouvel An et les occasions vraiment spéciales, ma sœur et moi devions porter le kimono d'apparat. Ou le yukata, le kimono d'été en coton, pour aller voir les feux d'artifice. » L'idée qu'Amélie Matisse, l'épouse du grand peintre, ait porté le yukata chez elle de manière un brin débraillée la fait rire. Les épaules des Japonaises forment un triangle vu de dos, quand celles des Françaises forment un carré beaucoup moins doux et moins apte au kimono. « Mon père voyageait sans cesse dans le monde entier, nous laissant seules avec ma mère pendant de longues périodes. Alors, lorsque l'on me demandait ce que je voulais faire plus tard, je disais : femme au foyer ! Je ne l'ai jamais été, même si j'ai été mariée deux fois et que j'ai vécu en couple pendant treize ans. Je préfère voyager. Partir et revenir vers son foyer, c'est peut-être la vie d'un homme telle qu'une femme l'imagine, une façon de conjurer l'ennui... »



Une robe de cocktail
Marc Bohan pour Christian
Dior, haute couture
automne-hiver 2012.

“ENFANT, LORSQUE L'ON ME DEMANDAIT CE QUE JE VOULAIS FAIRE PLUS TARD, JE DISAIS : FEMME AU FOYER !”

Yuriko Takagi partage le nom de feu la princesse Akiko de Mikasa qui épousa le frère cadet de l'empereur Hirohito, mais ses parents ont veillé à ce que les idéogrammes les différencient. « J'ai appris le graphisme au début des années 1970 au Japon, à l'époque des manifestations étudiantes. Ensuite, pour des raisons familiales, nous sommes partis pour le Portugal, puis, après dix-huit mois très heureux, pour l'Angleterre. J'ai étudié le stylisme à Nottingham. À l'époque, chaque nouveau look de Sonia Rykiel était très attendu. J'ai rencontré Paul Smith quand il était tout jeune, il avait une microboutique à Nottingham qui n'ouvrait que le samedi après-midi. Il est devenu un acheteur pour Browns, a connu tous les bons stylistes, il est resté cet homme généreux et proche de tous. Lorsque mes parents sont rentrés au Japon, je suis restée à Londres avec ma sœur pianiste.

Après mon diplôme, je ne trouvais pas de travail, je suis donc venue à Paris. J'aimais la petite boutique de Joseph à Londres, je faisais tous mes vêtements. Cela lui a plu, j'ai photographié mon travail pour lui, il a écrit une lettre de recommandation pour moi au designer Christian Aujard avec lequel je voulais travailler. Je suis restée free lance entre Londres et Paris, avec des missions l'été au Maroc où j'ai beaucoup voyagé, au sud, et où j'ai commencé à faire de la photo pour moi. J'étais pleine de doutes sur le système de la mode. J'ai appris la photographie comme ça. »

(1) Conférences écrites par Christian Dior pour la Sorbonne, 1955-1957, Éditions Institut français de la mode - Regard.

(2) « Dior par Yuriko Takagi », 156 p., Rizzoli.



Ipso Facto.

LA LÉGENDE DU STYLE

Édité par Sofia Coppola, ce luxueux ouvrage raconte une histoire visuelle de la haute couture Chanel.

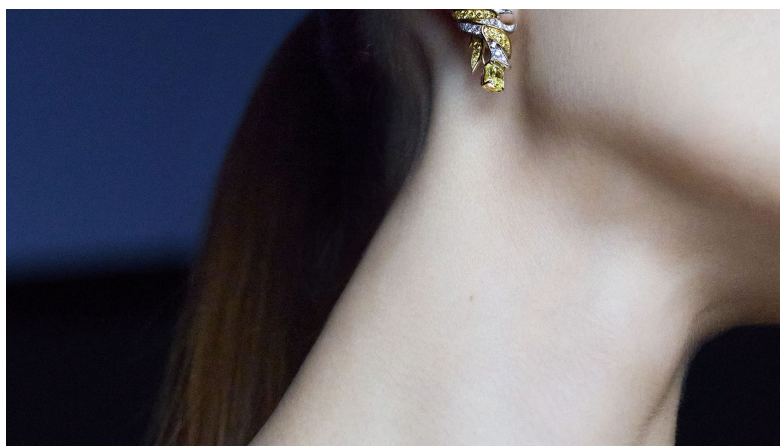
Résumer l'histoire de la couture Chanel, lancée par Gabrielle Chanel à Biarritz en 1915 et poursuivie dès 1918 au 31, rue Cambon – où les collections sont aujourd'hui encore conçues et souvent produites – a tout d'un challenge. L'idée de confier son édition à Sofia Coppola, en collaboration avec la maison et les Éditions 7L, rafraîchit et singularise l'exercice. C'est une image de Sofia qui ouvre le livre et donne le ton : « *La première fois que j'ai pénétré dans l'atelier Chanel au 31, rue Cambon, j'avais 15 ans...* » On dirait le début d'un roman, et c'en est un, tant la complicité de la réalisatrice avec la maison est étroite depuis ce premier et inoubliable stage d'été. Dernière collaboration en date : cet ouvrage de 450 pages dans lequel Sofia Coppola, fidèle à son style singulier de collages et d'assemblages, raconte une histoire visuelle de la haute couture de Chanel. Sorte de moodboard rêvé, on y croise Gabrielle Chanel

papotent avec Anouk Aimée, Karl Lagerfeld, Barbra Streisand assise au premier rang d'un défilé, Caroline de Monaco jeune fille, puis sa fille, Charlotte Casiraghi, cavalière sur le podium, les petites mains des ateliers, les top-modèles Inès, Naomi, Victoire, les créations de Virginie Viard, Marilyn Monroe et son flacon de Numéro 5... Chanel, une légende toujours en mouvement. « *Chanel Haute Couture* », avec Sofia Coppola, Éditions 7L Important Flowers.





Tiffany & Co. riscopre i tesori del mare con la collezione Sea of Wonder



La maison celebra le creature marine nel nuovo capitolo del Blue Book 2025 e presenta per la prima volta in Italia la linea di Alta Gioielleria

di Rebecca Bruni

1 minuti di lettura

Tutto ebbe inizio con un uovo di pettirosso. Correva l'anno 1845 e Charles Lewis Tiffany, un cartolaio di Broadway specializzato in *fancy goods* - piccoli oggetti preziosi - scelse proprio il color turchese del guscio per la copertina del Blue Book, il catalogo che mostrava la sua collezione annuale di gioielli. Il resto, ovviamente, è storia, ma da allora il volume continua a tenere traccia delle minuziose opere d'arte che **Tiffany & Co.** progetta e realizza a ogni stagione.

L'ultima collezione è intitolata **Sea of Wonder** e racchiude il fascino, il mistero e il movimento del mare nei capolavori disegnati da Nathalie Verdeille, Chief Artistic Officer della maison. Questo capitolo approfondisce il viaggio di Tiffany & Co. nelle profondità oceaniche attraverso 40 creazioni inedite, ispirate all'archivio di uno dei designer che più ha contribuito alla fama del brand, Jean Schlumberger. I sei temi autunnali del Blue Book 2025 si snodano tra Anchor, Anemone, Ocean Flora, Shell, Urchin e Mermaid, una ricca flora e fauna oceanica impreziosita da rubini del Mozambico, diamanti taglio cuscino, zaffiri blu e viola e pietre di luna.





Migliaia di ore di lavoro e accurate ricerche di pietre preziose e materiali eccellenti hanno portato alla creazione di una collezione di Haute Joaillerie unica nel suo genere, presentata per la prima volta in Italia, a Milano. "È una città straordinaria rinomata per il suo ricco patrimonio di arte e innovazione, ed è stato naturale per noi debuttare qui", ha dichiarato Anthony Ledru, presidente e amministratore delegato di Tiffany & Co.



La presentazione si è svolta nell'atmosfera fuori dal tempo dei Chiostri di San Simpliciano, che hanno offerto lo sfondo perfetto per esaltare il fascino onirico della collezione Blue Book 2025: Sea of Wonder. Tra gli ospiti dell'evento, tenutosi il 18 settembre, l'attrice Olivia Wilde, che ha indossato una splendida parure in platino e oro giallo con diamanti della collezione, e il cantante Marco Mengoni, House Ambassador della maison.



BUSINESS

Palazzo Fendi in Milan: Blending Art, History, Creativity

- CEO Ramon Ros touted how the new flagship on Via Montenapoleone merges Roman heritage with Milanese modernism, showcasing art collaborations, bespoke craftsmanship, and a celebration of Fendi's 100-year legacy.

BY LUISA ZARGANI

MILAN – With the new Palazzo Fendi in Milan, CEO Ramon Ros wants “to bring magic.”

In his first interview since joining Fendi on July 1 from his role as president and chief executive officer of Louis Vuitton, mainland China, Ros underscored the many references in the flagship to the history of the brand, which is celebrating its centennial this year – from its foundation in Rome to the ties with the city of Milan.

Cue the imposing entrance on the ground floor on Via Montenapoleone, where ribbed Travertino marble and Roman lime walls create a unique draping reminiscent of ancient columns peppering the Italian capital. “The draping creates a strong emotional and authentic connection” with Rome and Fendi’s history, said Ros.

“Customers are looking for authenticity.”

The flooring was inspired by the geometric patterns of houses at the time with red, burgundy and creamy yellow tiles. Women’s accessories ranging from fashion jewelry, sunglasses and belts to fragrances and textile accessories are on display on the ground floor, where at the center stands a de-structured column by artist Anton Alvarez, part of the collaboration with Fondazione Officine Saffi and custom-made for Fendi. The sculpture is crafted from enameled ceramic in an array of tones that include vivid yellow, in a nod to Fendi’s signature color, as well as delicate purple and green tones.

Art is a key element throughout the store, “creating an eclectic dialogue with our products, strengthening the connection between the artists and the products. Creativity is the fil rouge,” said Ros, who expressed the goal to further elevate the brand. “We must increasingly dream of creativity and the [financial] numbers will follow.”

Artworks are on display in partnerships also with Fondazione Arnaldo Pomodoro, and the Mazzoleni and Secci galleries.

A standout at the entrance is a handcrafted sculpture by Roberto Sironi, a multifaceted abstract meteorite-like shape colored in electric blue, dark yellow and terracotta shades.

Two asymmetric knotted pieces by artist Roger Cal, part of the collaboration with Officine Saffi, are crafted from ceramic colored in Fendi yellow and in bubblegum pink.

There is no doubt the store is luxurious, aligned with Fendi’s positioning, but it is inviting with its warm color palette.

Strategically positioned at the crossroad between Via Montenapoleone and the key thoroughfare Corso Matteotti with a central tower dominating the architecture at the intersection of the two roads, Palazzo Fendi is located in a stately rationalist building designed by architect Emilio Lancia and erected between 1933 and 1936. “We found the right place at the right moment, again to convey our authenticity,” said Ros.

Milan is seeing a flurry of openings, from the expansion of the Saint Laurent store to Dries Van Noten and Alberta Ferretti boutiques, and Ros expressed a “very positive” take on the city’s performance at retail. It is “very relevant for tourists and locals alike,” he said. While acknowledging the current uncertain global scenario, the executive noted that “we think long-term, we have clients that are loyal for life.”

The boutique covers more than 9,820 square feet over four floors, including an in-house atelier. In addition, the top three floors will host three different dining concepts by Langosteria, due to open next month.

The imposing facade is marked by alternating arched and squared windows





both at street level and on upper floors – the arches also are a reference to Fendi's Palazzo della Civiltà headquarters. Organic-shaped door handles inspired by the soft movement of leather appear on the entrance doors.

The new boutique concept was designed by Fendi's architecture department and merges details echoing 1930s Milanese interiors, such as the building's pre-existing marble patterns and the staircase connecting the floors that was designed by Lancia, with the addition of alternating delicate pink glass rhombus elements and a Cuoio Romano leather handrail with Selleria stitching. Similarly, the round windows present on the stairwell have been preserved and restored with metal sections creating a diamond pattern.

By the stairs, two symmetric art pieces by Levy Van Veluw recall the arches of the Fendi headquarters in Rome. In translucent polymer clay and pigments, the artworks are colored in emerald green and cobalt blue and are part of the collaboration with Secci Gallery.

A contemporary fresco by artist Edoardo Piermattei adds a sculptural dimension to the ceiling, painted in the nuances of pink, burgundy and terracotta, with touches of neon blue. ►

The third floor – which contains a sculpture by Nick Cave – is dedicated to the Fendi Atelier. Ros was especially proud of this space, where seven artisans work on bags and furs. "It helps to create a connection so that people can understand the brand more, where it comes from and where we are going and they can be part of the journey," he said. "It also guarantees traceability of the products and helps in the personalization."

Dedicated displays in aluminum, inspired by Franco Albini's designs, will show some of the house's iconic pieces and illustrate Fendi's 100-year history.

During a walkthrough on Monday, in the atelier, Piermattei presented his live working exhibition that is part of the "Rock the Craft" initiative "that projects craftsmanship into the future through cross-pollination between the worlds of arts and crafts, with artists and artisans coming together while reinterpreting each other's art," Ros explained.

An existing artwork by Piermattei – inspired by the three-dimensional vaults he created for each floor of the boutique – in pigmented cement using a sac à poche, transforming it into soft curls, was turned into a leather and fur tablet using the unique inlay workmanship by Fendi's fur artisans and Piermattei.

Ros viewed this also as a bridge into the future, "investing to form young and emerging artists."

The artwork's same softness informed a customized white canvas Peekaboo bag, which will be displayed in-store as the latest addition to the Peekaboo Artists series. Leftover materials from previous collections will be used to create a limited number of made-to-order Peekaboo bags inspired by the exclusive Piermattei artwork, which will be available for sale.

The men's area is on the first floor, marked by the juxtaposition of teak wood parquet – inspired by the shapes of backgammon boards – and ribbed Travertino Silver walls and striped grained ceiling.

Referencing Piero Portaluppi's Villa Necchi Campiglio in Milan, a perforated silver nickel door opens to the men's VIP room, with a painting by Daniel Crews-Chubbs. Artist Luke Edward Hall for Rubelli designed the wallpaper.

On the same floor, the Fendi Kids room was designed in neutral tones and pastel details.

Women's, couture and high jewelry are displayed on the second floor, where lacquered-effect ivory walls are complemented by Travertino Ascoli marble arches, accented by the gold metal details of the display system.

Sinuous shapes are added through the Eternity Bench by Arda Yeniyay in the women's ready-to-wear salons. The waved walls in Calce Romana serving as a shoe display are inspired by the unfolding of leather rolls and the facade of the Fendi footwear factory in Fermo, in Italy's Marche region.

One of the two women's VIP rooms is dedicated to high jewelry pieces with a console display in Travertino Ascoli marble and a powder pink color palette, while the other hosts an abstracted-human sculpture by Belgian artist Florian Tomballe.

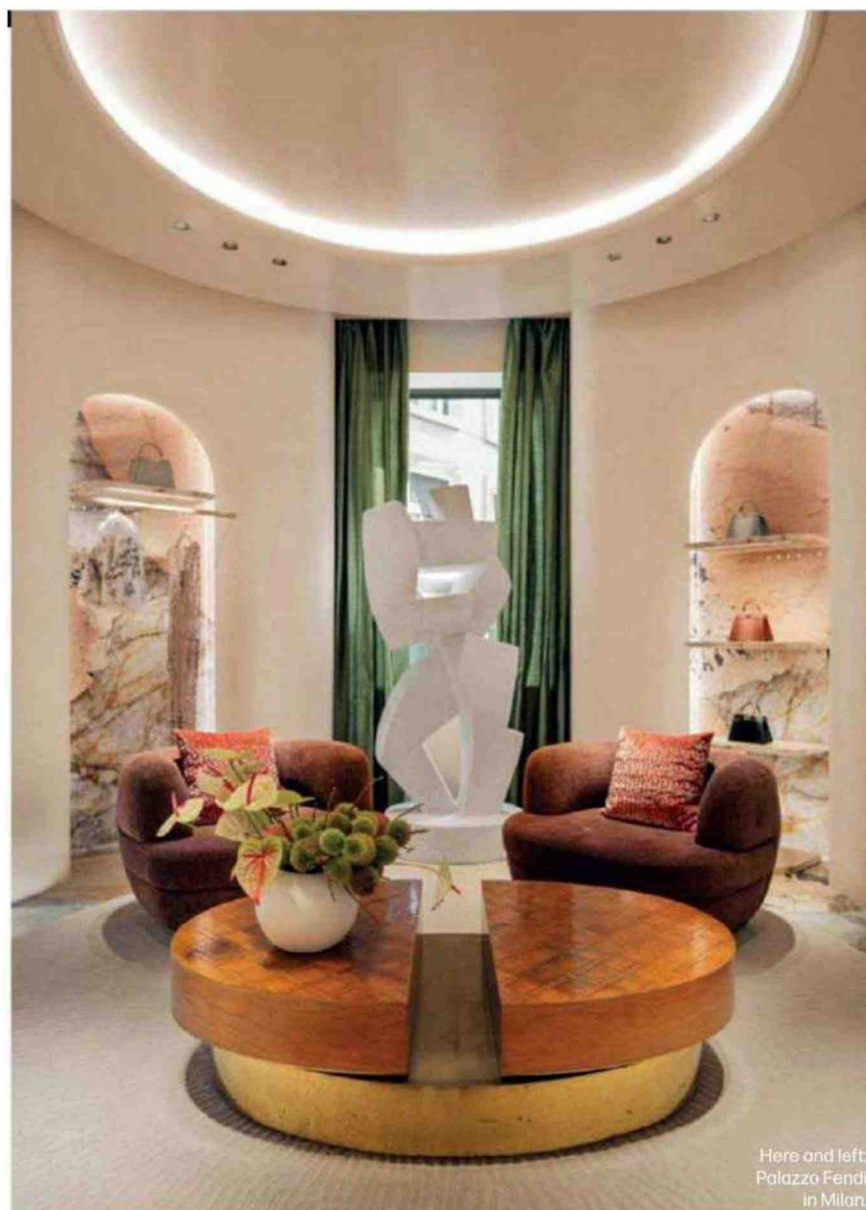
On the third floor, the Fendi Apartment is accessible through a special arched foyer inspired by the architecture of the Roman Pantheon. A metal door recalling the coffered ceiling of the monument opens onto the VIP salon, a cocooning room with a curved ceiling illuminated by round lighting coves that represent the Pantheon's oculus, the circular, open hole at the apex of the dome in the landmark temple in Rome. ■

**"We think long-term,
we have clients
that are loyal for life."**

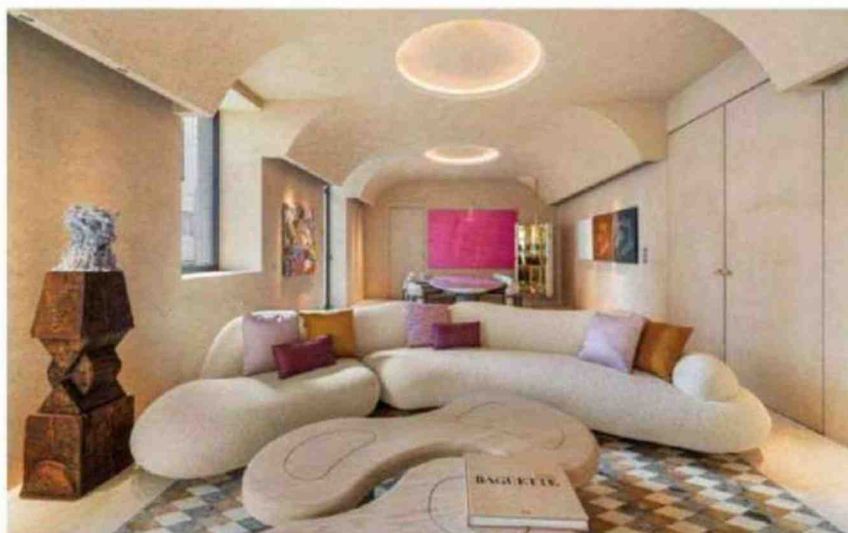
RAMON ROS, Fendi CEO



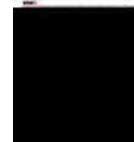




Here and left:
Palazzo Fendi
in Milan.







The Reviews



Burberry

It was Twiggy who offered a clue of what was to come in Daniel Lee's spring Burberry show.

A symbol of 1960s youth culture with her big lashes and little dresses, the model-turned-actress, singer and dancer squeaked into the giant tent set up in Kensington Gardens eager to beat the other celebrities.

"I want to get in before the boy band

arrives," she said, as the crowds behind her screamed and shouted for the lineup of K-pop stars and other musicians – including Elton John, Skepta, Central Cee and Gene Gallagher – who sat front row at this fun show.

But the night belonged to Twiggy, and to the musicians who inspired Lee and his design team.

For spring, Lee said he wanted to celebrate "fashion's love affair with

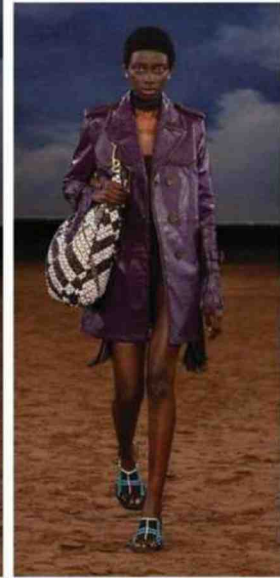
music," and drew inspiration from British summer festivals; "Quadrophenia: A Mod Ballet," which he saw at Sadler's Wells in London, and the upcoming Beatles biopics, directed by Sam Mendes.

"Musicians have always had incredible style, and together with fashion they form a really strong culture," said Lee, who tapped Benji B to source songs from the archive of Black Sabbath, one of his favorite bands, for the show. ►

Runway photographs by Guy Aroch. Bookstage by Francisco Gomez de Vilaboa



Runway photographs by Giovanni Gastel. Backstage by Francisco Gomez de Vilasboa



**The
Collections**
London



He put a Burberry spin on it all, sending out short, swingy A-line coats covered in checks done in Pop Art shades of bright green, yellow, lavender, dark denim blue and aqua. Models wore long scarves, Chelsea boots and shaggy Gallagher brothers-style hair that tickled the eyelids.

Dresses were short, sleeveless and breezy – made from circles of macramé or chainmail, and were hand-crocheted and embroidered. Lee paired them with flat lace-up boots – there's a lot of mud at those festivals – and oversize bags edged with miles of fringe.

How refreshing to see hemlines rise up once again after years of calf-skimming, ankle-length and oversize dresses and coats. It was Lee's big swing.

"Nothing's new in fashion but, as designers, we're trained to oversize" the clothing, he said. "It's actually harder to do a 'neater' thing, because as soon as you see a model walking in something smaller, it has less impact. So we challenged ourselves to try and celebrate a different silhouette."

He even slimmed down the suits – jackets were longer, with 1960s flair – and had a shinier coating, too.

"Burberry is about waterproofing, and we were thinking 'What else can we waterproof, other than a trench?' So we tried it on denims, cottons and woven raffias. We took the foundations of the brand and used it as inspiration," he said.

For evening, Lee ramped up the shine, icing mini-kilts with pink, green and silver sequins in the shape of the Burberry check and whipping up silky bomber jackets and bright, tie-dyed suits for the boys. Watch out – England may just be ready to swing again. – *Samantha Conti*





At Burberry, Fashion and Music Collide

Designer Daniel Lee sampled the stylishness of musicians in his latest outing for the British megabrand, reports Tim Blanks.

By Tim Blanks



LONDON — It was a summer of massive music events: Oasis, Beyoncé, Kendrick... the glorious festival tradition spearheaded by Glasto, of course. Then, there's the upcoming Beatles movies. It all got Daniel Lee thinking about the stylishness of musicians, and the way fashion and music so often hybridise. He claimed that's what he wanted to celebrate with his new collection for Burberry. But maybe the summer event that had the biggest influence on Lee personally, given his passion for contemporary dance, was the mod ballet based on The Who's "Quadrophenia" which he saw at Sadler's Wells in June. There was something ineffably *mod* about the Carnaby Street dandies in their shrunken double-breasted mohair suits and cropped, tightly belted trenches, or the Chelsea girls in their mini-shift dresses that he sent down the runway. In the absence of Vespas, parkas and skinny scarves rounded off the looks.

With Beatles on the brain, Lee and team also toyed with the exotic flourishes that embellished the wardrobes of '60s heads. The fringing on hems and bags, the tiny mirrors that were inset on dresses, the embroidered borders on cropped pants and a print of tarot cards all felt like the kind of groovy details that survivors of the Hippie Trail brought back to London. And macramé! It bisected a trench in one tiny, perfect paradigm of culture clash. Another trench was printed in python, which echoed the glory days of the design genius *manqué* Ossie Clark. "Really celebrating those incredible vintage finds and wearing them in a cool way," Lee enthused.

If that was an admission of sorts, there was plenty of technical skill on display. Waterproofing was always Burberry's USP. Lee pushed the envelope. He waxed everything: denim, cotton, raffia, cotton and raffia. "We're taking the foundations of the brand and using them for inspiration," he said. Denim was also foil-coated; the signature plaid appeared in metal mesh tops and skirts. A leather coat was laser-cut to mimic paisley. According to Lee, it's all of that skill, plus the emotion he and his team infuse into everything they design, that distinguishes luxury fashion, as it is incarnated in Burberry, from a high street product.

The market seems to agree. The green shoots of CEO Joshua Schulman's turnaround have financial analysts smiling for the first time in a while. You could see the youthiness of Coach in some of these clothes, the pared-down clarity of Hedi Slimane's Saint Laurent in others (there is a boyish Eden where a shrunken pink leather bomber jacket will forever sigh "*Hedi*").





But Lee injected a gleefully poisonous shot of his own personal history into things. His Harley-riding dad was a metalhead. Lee grew up with Black Sabbath, AC/DC, Metallica. The first summer music festival he went to was Reading, where System of a Down were headlining. No sunshine there. Still, Ozzy Osbourne is firmly established in the pantheon of British institutions, along with Burberry trench coats (and Elton John, who was sitting in the front row on Sunday night). So the soundtrack Lee went with for his show must have been some kind of tribute. But Black Sabbath grinding out at fashion show volume felt counter-intuitive to a fault, especially when the roof of the massive tent we were sitting in was all blue skies, nothing but blue skies.

In his defence, Lee may have been thinking of the Black Sabbath ballet that is coming to his beloved Sadler's Wells in November. Maybe redemption beckons.





Italiques.

À VALENZA, UNE MANUFACTURE COLOSSALE

LA PLUS GRANDE MANUFACTURE DE
BIJOUX AU MONDE SE TROUVE EN
ITALIE ET PORTE LA GRIFFE DE
BULGARI. EN AGRANDISSANT
SON SITE DE VALENZA, LE
JOAILLIER ROMAIN DONNE
UNE DIMENSION NOUVELLE
À LA CRÉATIVITÉ ET AUX
SAVOIR-FAIRE DE PLUS
DE MILLE ARTISANS.

par Frédéric Brun

MATTEO CARASSALE



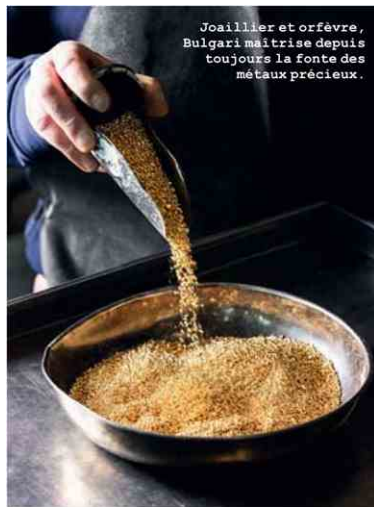


Éléphants et épurés,
les nouveaux bâtiments
préservent la part
de mystère inhérente
aux métiers d'exception.





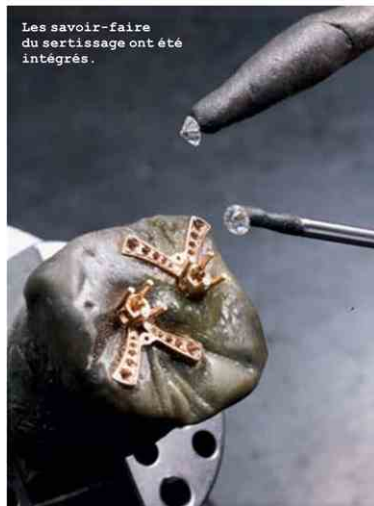
► 23 septembre 2025 - N°25217



Joaillier et orfèvre, Bulgari maîtrise depuis toujours la fonte des métaux précieux.



Le cabinet d'architecture italien Politecnica a été particulièrement attentif à la diffusion de la lumière sur les bâtiments.



Les savoir-faire du sertissage ont été intégrés.



Avec ses passerelles et sa cour centrale, le bâtiment est aussi un lieu de vie pour les artisans.



Bulgari exprime sa créativité joaillière en s'appuyant à la fois sur le design italien le plus contemporain et sur des références à la culture romaine antique.

Chaque bijou est le maillon d'une chaîne qui relie les amoureux de l'histoire et de la beauté. À Valenza, l'entrée de la manufacture ultramoderne de Bulgari se fait à travers la maison historique de Francesco Caramora. Ce n'est pas un hasard. Plutôt un jalon. Originaire de Pavie, l'orfèvre fut le premier à s'installer en 1817 dans cette petite ville du Piémont, entre Milan et Turin, devenue depuis plus d'un siècle le haut lieu des savoir-faire de la bijouterie italienne. Désormais, avec plus d'un millier d'artisans hautement qualifiés réunis sous un même toit et une nouvelle école d'apprentissage des métiers du bijou et de la joaillerie, la Scuola Bulgari, et s'appropriant à former 600 artisans de haut vol d'ici six ans, la maison romaine dispose, en Italie, de la plus grande manufacture au monde.

Certainement la plus moderne aussi, avec des installations construites de manière durable, alimentées en énergies totalement renouvelables, en grande partie produites sur place, notamment par plus de 4 000 panneaux photovoltaïques. Concrètement, la plus fonctionnelle également, avec ses îlots de travail pour 20 à 25 artisans, mais aussi ses machines d'usinage à commande numérique semblables

à celles employées dans la haute horlogerie suisse, ou ses imprimantes 3D. Probablement la plus belle, enfin. « Il est important d'imprégner ses collaborateurs de beauté lorsque l'on a le privilège de produire du beau », suggère Jean-Christophe Babin, président de Bulgari, en inaugurant les deux nouveaux bâtiments à la pureté futuriste de sa spectaculaire manufacture, au printemps. Ces extensions ont été confiées au cabinet d'architecture italien Politecnica, et s'ajoutent aux installations de 14 000 m² déjà existantes, pour porter l'ensemble de la surface à 33 000 m².

CONJUGUER LES EXPERTISES

C'est en 2017 que Jean-Christophe Babin, convaincu de la montée en puissance du désir de bijoux d'une clientèle de plus en plus attentive à la créativité et à la qualité, décide de réunir les installations locales alors éparées pour créer une véritable manufacture intégrée, tout en s'inscrivant dans un écosystème régional préservant les sous-traitants. « La joaillerie est le seul marché du luxe où les marques sont encore en minorité et ne représentent globalement que 25 % du marché, explique-t-il. Toutefois, désormais, le nomadisme des acheteurs à l'échelle mondiale tend à affaiblir la part du bijoutier de quartier et ouvre des perspectives de croissances très grandes pour les maisons de joaillerie. Le bijou correspond à un acte d'achat tout aussi sentimental que patrimonial. La renommée d'une marque globale référente est





Sur chaque bijou intervient la main de l'artisan.



La fabrication des fameux bracelets Tubogas est très technique et réclame une certaine expérience.



Une touche d'or pour souligner le design contemporain.



Les machines d'usinage à commandes numériques ultramodernes n'ont rien à envier à celles de la division horlogère de Bulgari en Suisse.

"IL EST IMPORTANT D'IMPRÉGNER SES COLLABORATEURS DE BEAUTÉ LORSQUE L'ON A LE PRIVILÈGE DE PRODUIRE DU BEAU"

avant tout un gage de confiance dans un monde en transformation et qui se globalise. » Son objectif est donc de conjuguer les expertises afin de maîtriser au mieux tous les aspects des métiers liés aux bijoux, de la fonte des métaux précieux aux sertissages complexes en passant par la mise en forme des pièces ou les polissages, tout en s'appuyant sur une filière de sous-traitants locaux de qualité pour garder de la flexibilité.

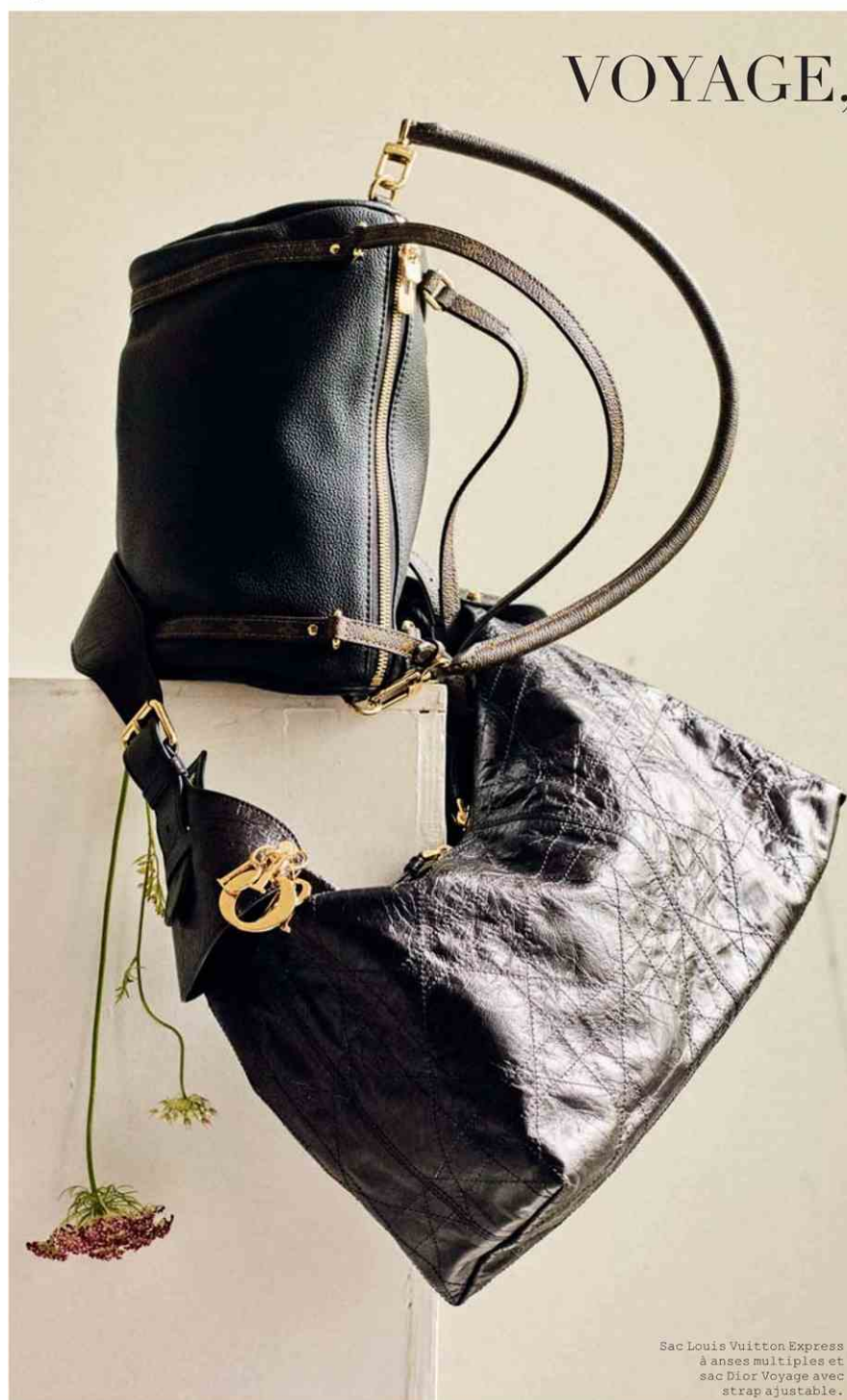
Naturellement, les ateliers de haute joaillerie, où sont imaginées, créées et élaborées les parures colorées les plus spectaculaires ou extraordinaires, sont toujours à Rome. « À Valenza, nous nous consacrons essentiellement à la joaillerie quotidienne, avec le travail des matières précieuses, notamment de l'or, et le sertissage des pierres. Certains de ces bijoux sont très techniques à réaliser, comme notamment nos bracelets Tubogas ou Serpenti », souligne encore le président. Des pièces flexibles ou articulées qui ont contribué au rayonnement mondial de la griffe, fondée à Rome en 1884. En réponse à une demande accrue de ses créations, Bulgari va pouvoir doubler ses capacités de production à l'horizon de 2029, ce qui signifiera un quadruplement depuis l'ouverture de la manufacture en 2017. Une démultiplication qui s'appuie sur une exigence de qualité garantie par l'excellence des artisans employés, afin de préserver la magie de chaque bijou, éternellement porteur d'une promesse d'exclusivité.



« Le Havre a été détruit par les bombardements de la Seconde Guerre mondiale, et l'on trouve encore beaucoup de ces vestiges sur certaines rives », raconte Théophile de Bascher.



Ipso Facto.



Sac Louis Vuitton Express à anses multiples et sac Dior Voyage avec strap ajustable.

NEC PLUS ULTRA

VOYAGE, VOYAGE

Souples, faciles, utiles : les sacs de la saison évoquent les échappées auxquelles ils empruntent les codes pratiques et la ligne esthétique.

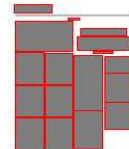
par Marie Hugo /
photo Benjamin Bouchet

L'heure n'est plus aux minaudières. Cet automne-hiver, place aux sacs qui sont bien davantage que des contenants : des compagnons. Collés au corps qu'ils épousent de façon parfaite, lui laissant le choix d'un porté main, bandoulière ou cross body, ils se font souples et moelleux, réconfort de chaque instant. Nul besoin d'en faire l'inventaire chaque matin. Comme Mary Poppins et son inséparable bagage, ils accueillent avec générosité tout ce que l'on a idée d'y glisser. Dans cette catégorie indispensable, deux modèles se taillent une place de choix. Le sac Dior Voyage d'abord, dévoilé à l'occasion de la collection Dior Croisière 2026. Il comprend un strap ajustable qui permet un porté main ou épaule, et arbore des empiècements de cuir de chaque côté, qui lui donnent un côté rock, adouci par la sophistication d'éléments métalliques couleur or, comme les charms aux initiales de la maison. Il s'habille d'un cuir grené ou froissé, orné du motif de macrocannage.

Le second se nomme Express, qui fut le premier patronyme du sac Speedy des années 1930. Il évoque les quais de gare, les trains qu'on espère, se figurant le trajet avant même qu'il ne commence : le voyage est inscrit dans l'ADN de la marque depuis sa fondation. Nicolas Ghesquière, directeur artistique des collections femme de la maison Louis Vuitton, a voulu un sac qui soit la quintessence de ce rêve, la praticité en plus. Toile Monogram pour les anses et cloche-clé, cadenas doré pour sécuriser les trésors qu'on y enferme, jeux des multiples anses et de la double sangle : il y a mille tours dans celui-là ! Tous deux sont proposés en trois tailles et dans une palette de teintes variées. Plus besoin de prendre des billets pour partir en voyage, ces sacs y pourvoient à eux seuls.

BENJAMIN BOUCHET





Ipso Facto.

SAVOIR-FAIRE

BACCARAT ROUGE 540

L'alchimie des sens

À travers son sillage d'une opulence subtilement maîtrisée, cette édition millésime de Baccarat Rouge 540 met à l'honneur la singulière métamorphose de la matière. Et scelle ainsi l'alliance entre le parfumeur Francis Kurkdjian et la célèbre cristallerie française.

par Pauline Castellani

Rouge à l'or. C'est le nom de cette technique mise au point par les artisans de la manufacture Baccarat en 1839 et qui permet d'habiller le cristal d'une couleur rouge éclatante en ajoutant, à la matière en fusion, un peu de poudre d'or. La précieuse alchimie inspirait, il y a quelques années, à Francis Kurkdjian une composition célébrant les 250 ans de la cristallerie française, devenue depuis un best-seller de la parfumerie, largement plébiscitée sur les réseaux sociaux. *« Il me fallait retranscrire à la fois la transparence et le tintement si particulier du cristal, mais aussi sa densité, son poids plus lourd que le verre, se remémore le parfumeur. Finalement, Baccarat Rouge 540 est le parfum des contraires : très aérien et à la fois puissant dans son sillage. »* Surtout, sa composition évoque les différents souffles indispensables à la fabrication du cristal : le souffle du feu suggéré, ici, par les accents gourmands de l'éthyl-malhol,

le souffle minéral avec l'ambroxan et le souffle de l'artisan qui s'exprime à travers l'hédione et ses notes éthérées rappelant le jasmin. Pour cette nouvelle variation au sillage encore plus opulent, le parfumeur s'autorise à remplacer l'ambroxan par l'ambre gris, matière naturelle aussi rare que précieuse. *« C'est un mythe en parfumerie. C'est bien simple, en trente ans de carrière, je ne l'avais jamais utilisé, car il est impossible à intégrer dans des compositions vendues à grande échelle. Au-delà de son coût élevé, c'est sa disponibilité qui pose souvent problème. »* Déclinée, dans un premier temps, en 54 exemplaires seulement, la composition millésimée de 30 ml se devait donc de trouver un écrin à sa mesure.

1 Étroitement associé à la direction artistique de la maison depuis sa création en 2009, Fred Rawler a imaginé un flacon à contre-courant. Un objet nomade, pensé pour un luxe du quotidien, rechargeable et novateur.

2 Alors que le verre est très reproductible, chaque pièce de cristal soufflée à la bouche et travaillée à la main reste



unique. À la moindre imperfection, elle repart à la casse.

3 Mêlée à de la poudre d'or 24 carats et portée à une fusion progressive de 540 °C, la matière se transforme. Au départ clair, le cristal se pare d'un habit rouge éclatant, cette couleur désormais emblématique de la maison Baccarat.

4 Ce nouvel écrin aura sollicité, pendant deux ans, une vingtaine d'artisans Baccarat, maîtres dans l'art du soufflage, de la taille, du modelage et de la gravure.

5 Avec sa verticalité affirmée et ses parois biseautées dessinant un double « K » à fleur de cristal, le flacon magnifie

la géométrie carrée, emblématique de la maison.

6 Le flacon se pose sur un grand bloc rechargeable aux lignes modernistes. Entièrement réalisé à la main, ce coffret conçu pour traverser le temps demande plus de huit heures de travail minutieux.

7 En écho à la technique du Rouge à l'or, le cabochon est délicatement plaqué en or 24 carats. Sous le flacon, la gravure à l'or révèle son numéro de série, ainsi que la signature emblématique de la célèbre cristallerie française.



1



RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE



Signing On

As Climate Week opens in New York, French luxury giant LVMH Moët Hennessy announced it has joined the Copenhagen-based Global Fashion Agenda as a strategic partner.

"We are delighted to welcome LVMH as a partner," said GFA chief executive officer Federica Marchionni. "GFA's efforts strongly complement the ambitious LVMH LIFE 360 road map, and their influential voice will add to the stalwart expertise of our existing partners. We create alliances for a new era since pre-competitive collaborations are essential to support our vision of a net positive industry."

LVMH joins its luxury peers Chanel, which joined in 2024, and Kering, which was an early adopter in 2017. Also, partners Ralph Lauren, Nike and Swedish

fast fashion retailer H&M are all part of GFA's "cross-sector initiative to promote collaboration on biodiversity, decarbonization, transparency, and circularity."

By joining GFA's Strategic Partner network, LVMH will now engage in pre-competitive collaboration with other major brands to tackle shared challenges that no single actor can address alone.

"LVMH is proud to join the Global Fashion Agenda as a strategic partner, since it is a powerful lever for our collective work towards a fair and successful environmental transition," said LVMH director of environmental development Hélène Valade. "We are convinced that concrete collaboration and cooperation

across the industry are essential to advancing environmental efforts: 'Joining Forces' is both a motto and an action program at LVMH."

Valade has spearheaded LVMH's Life 360 sustainability commitments through 2030, which focus on circularity, biodiversity, traceability and transparency across its 75 maisons.

The marquee name is good news for GFA, which marked a "somber" conference last June amid brands backpedaling on announced commitments, legislative delays and general anti-ESG sentiment worldwide.

Strategic partners to GFA are selected for their commitment to advancing sustainability within their operations and across the broader fashion ecosystem.

The collaboration enables these companies to share insights, shape advocacy, and co-develop initiatives with shared goals of changing the fashion industry.

On Tuesday, GFA will host the GFA Assembly at Climate Week in New York, a closed-door series of action-oriented roundtables with fashion industry executives. Facilitating high-level talks between executives on shared objectives has been a focus of GFA.

LVMH and Chanel joined forces in 2023 to coordinate on pre-competitive activities such as a pooled system for auditing suppliers.

— RHONDA RICHFORD

Hélène Valade



Explainer: Can Big Fashion Make Recycling Work at Scale?

Industry coalition ReHubs is calling for billions of dollars of investment to establish industrialised textile recycling capabilities in Europe. For its strategy to work, many elements still need to fall into place.

By Shayeza Walid



Europe's fashion industry faces a multi-million-tonne problem: how to manage the region's growing piles of textile waste.

Incoming regulations are set to charge big brands for the cleanup of discarded old clothes and encourage greater use of recycled materials. But the infrastructure to deliver on these goals at scale doesn't actually exist yet — leaving the industry scrambling for solutions.

Enter Rehubs. On Monday, the industry coalition presented its roadmap to finally industrialise textile-to-textile recycling in Europe.

The plan, which has been in the works for months, and draws on more than 100 interviews with circularity experts and industry stakeholders, has the backing of many of fashion's biggest players, including Zara-owner Inditex, sporting retail giant Decathlon, climate-focused industry non-profit Apparel Impact Institute, sustainable textile manufacturer Concordia Textiles and German chemical giant BASF.

The strategy's goal is to unlock €5 to €6 billion (\$6 to \$7.5 billion) in investment, which Rehubs estimates will be needed to hit a target of recycling 2.5 million tonnes of textile waste in Europe by 2032.

It's a big ambition, but still only represents about a third of the capacity required to handle all the old clothes, footwear and fabrics discarded in the region every year. An initial deadline to hit the target by 2030 has already been pushed back as the complexity of the challenge and systemic barriers have become clearer, Rehubs said. Its new plan addresses these issues head on.

But while the coalition's newly published strategy aims to lay out a common framework for action, there are still many uncertainties — not least the exact demands of incoming regulations, access to public finance and the speed at which plans to build industrial mechanical and chemical recycling plants can actually materialise — that could throw the plan off course or speed things up.



“We still do not have the full picture, and we’re still driving in the dark and have no headlights,” acknowledged Rehubs CEO Robert van de Kerkhof. “But what we’re doing is addressing the systemic change that is required, and coordinating it so that everyone is on the same page.”

What is Rehubs’ roadmap to industrialise recycling?

Rehubs has laid out a two-pronged approach.

Step one is centralising the recycling process, which is currently extremely fragmented. The objective is to integrate collection, sorting, processing, and manufacturing, creating a much more efficient market for recycled textiles to enable scale.

It also aims to make sure brands are on board with circularity initiatives. To do this, Rehubs has started a 18-month initiative to map Europe’s existing infrastructure, collate data and look to secure executive commitments to support and finance supply-chain development. The hope is to have a ready market for recycled textiles once they are in production.

To facilitate this change, the coalition says it will set up a project team to work with more than 40 different organisations and existing partners to lead and support initiatives to build strong data systems, research, and knowledge-sharing platforms.

Organisations it will collaborate with include the likes of Global Fashion Agenda, a non-profit that supports the sustainable transition of the fashion industry and Fashion For Good, a company dedicated to platforming sustainable innovation and scaling circular technologies, among others.

Rehubs will also focus attention on working with regulators and industry players, acting as a “convenor or convenors” to develop harmonised recycling rules and accountability measures across European countries, as well as shared standards for feedstock and recycled fibres.

Step two is the money. Rehubs says €5 to €6 billion will be needed over the next seven years to scale infrastructure and de-risk recycling technologies.

The vision is to raise a blend of public-private investment, supported by concrete recycled fibre offtake commitments from brands. Van de Kerkhof said the coalition is already in talks with the European Investment Bank and International Financial Corporation, in addition to some private banks, private equity and venture capital firms to procure funding for its own projects, as well as to develop finance vehicles to make funding available to project partners.

“Initially we want to have public and private funding in the range of approximately 50/50,” said van de Kerkhof. “We don’t know exactly how much money will be needed where, but the aim is to have investment across the value chain instead of in just one part of it.”

Over the coming months, Rehubs will set up webinars and share posts on social media to increase awareness about its strategy.

“Saying this is what we want to achieve is already a positive thing,” said Francois Souchet, a circular economy expert and former lead at the Ellen MacArthur Foundation, of Rehubs’ new report. “But of course, a plan is not a strategy, it’s just a starting point.”

What happens next?

Rehubs’ roadmap comes at a precarious moment for Europe’s recycling industry.

The sector is already buckling under the pressure of growing volumes of low-value, polyester-heavy fast fashion, geopolitical volatility that has affected key export markets and a fraught environment for recycling startups, which have struggled to scale.



On the other hand, innovative solutions to mounting textile waste have also seen progress over the last couple years. Several recycling start-ups have started to move ahead with industrialisation plans in Europe this year. And mechanical recycling capacity in the region has doubled since 2020, albeit many idle, offering potent ground for scaling.

Rehubs is aiming to overcome what it describes as a “systemic supply demand deadlock” — a situation where brands lack ready access to price competitive recycled fibres and recyclers are hesitant to invest in expansion without guaranteed demand.

“The only thing we can really do is encourage the right people to do the right thing,” said van de Kerkhof. “We’ll be here, we’ll be knocking on all the people’s doors and ensuring investors are taking certain risks... But ultimately, momentum for change will have to come from the industry itself.”

CONJONCTURE - TENDANCES



FASHION

The New Names and Emerging Brands of MFW

- WWD spotlights a pool of international talents who have joined the Milan Fashion Week schedule, including Moja Rowa, Victor Hart, Henri Paris and Davii.

BY MARTINO CARRERA AND
D ANDREA ONATE

MILAN – This Milan Fashion Week season will be remembered as the one filled with the most debuts in recent history. But alongside the high-profile designers sharing their visions for marquee brands, a host of younger talents are testing the city's showcase as well.

The Ghanaian designer who calls Bologna, Italy, home; the Vivienne Westwood alumni who found inspiration in the Mexican jungle; the theater and cinema enthusiast with previous stints at luxury brands; the Brazilian talent who decamped to Porto, Portugal: these are the new names to know and emerging brands to watch during Milan Fashion Week for spring 2026.

Moja Rowa

Colorful disobedience is how Moja Rowa cofounders Yelena Mojarova and Edward Benedikt Sittler characterize their creative spirit and brand ethos.

The life and business couple remain as excited and committed to fashion creation as they were 10-plus years ago when they first met in London, where they relocated from Italy and Germany, respectively, to join the Vivienne Westwood studio and work with the late designer and Andreas Kronthaler.

After quitting their jobs in early 2020, they kicked off what was meant to be a four-month trip across South America, but never went further than Mexico, their first stop, as the pandemic started to spread globally. They ultimately spent almost three years in the country, initially renting a house in the jungle and learning local crafts.

"We didn't go to Mexico with the idea of launching our brand. Our original intention was to travel and then go to Italy and find a job. But then somehow, spending life more connected to nature... and having more time [to reflect], we got inspired," Sittler said.

Once back in Italy, the pair settled between the Marche and Emilia-Romagna regions and established Moja Rowa in 2022. But the reality of navigating the industry with a nascent project came with some wet blanket experiences, including many suppliers turning down the opportunity to work with them, which Mojarova billed as "rejection therapy."

Focused on using resources with the lowest environmental impact and on exploring different printing techniques – including their favorite, tie-dye – the sustainable brand has until now released only small drops and one-of-a-kind pieces.

"We've tried to have an honest project," Sittler said.

"It is also a very personal project, really close to our hearts. We try to convey feeling through the clothes, to be kind of emotional, personal, colorful and playful," Mojarova added.

Earlier this year, Moja Rowa was one of the four recipients of the 2025 grants bestowed by the Camera Moda Fashion Trust, the nonprofit organization established in 2017 to support young Italian or Italy-based talents in developing their businesses with financial aid, as well as business mentoring programs and tutoring. The brand received 50,000 euros in funding.

Touting the experience and the team behind the trust, Sittler said the prize has helped them keep their brand alive. Against the economic and social turmoil roiling the industry and the world at large, the couple has learned to dream pragmatically.

This season Moja Rowa is officially part of the Milan Fashion Week calendar for the



first time with a full-fledged seasonal collection and has scooped a deal with the 247 showroom. Until now the brand has been sold only direct to consumer.

The presentation to be held inside a tony 19th-century bourgeois apartment in central Milan – a “sciura [lady] house,” as Sittler put it – triggered the pair’s imaginations.

Upon seeing the venue, they imagined the living room as a ballroom for dance competitions. Although they see their work as a continuum, each drop or season a new chapter sticking to similar values and narratives, dance soon emerged as spring’s key theme.

“It kind of feels like you always work on the same collection and then, of course, you have also new inspirations factoring in,” Mojarova said.

With their limited resources, the creative process has always been serendipitous, sometimes driven by the deadstock fabrics the pair could find and afford. “It’s like treasure hunting,” Mojarova said, adding that 60 percent of the new collection is crafted from deadstock.

Fluid silk and viscose are cut on the bias for asymmetrical draped dresses or midi skirts, both bearing pansy prints, the latter paired with see-through cotton and silk blouses with balloon sleeves; a lot of the brand’s signature styles, such as the sailor collared tops, are repurposed into denim outerwear, while a ladylike pleated skirt features the catchphrase “Dance! Dance! Dance!”

In sync with the dance theme and in a nod to the creative process, the presentation will recreate a dance competition, with models donning Moja Rowa pieces and number badges while twirling and gliding with headphones on – silent party mode. The audience is invited to join, too.

“We should enjoy [fashion] also these days....We’re really grateful to be doing this, it’s our dream, and we enjoy it and have fun, and so we also want our community and our friends and the people around us to have fun,” Mojarova said.

Victor Hart

Victor Hart’s personal and professional path has taken many detours since his university years studying painting and sculpture in his native Ghana, first with his move to Italy in 2012 to attend the Haute Future Fashion Academy school in Milan and then with the launch of his namesake brand in 2021.

“After university, I really felt like I was done with arts and painting and

everything. I wanted a different career,” he said. ►

After a few textile and sustainability design consulting gigs, he relocated to Bologna – a city that has become a hub for young creatives in recent years, including Luca Magliano and Marco Rambaldi.

The brand focuses on hybrid workwear, focused on sartorial constructions and largely crafted from deadstock denim pieces in what Hart bills as “futuristic tailoring.”

“It’s about a futuristic approach to the wardrobe staples, which can be used for many occasions...not just about buying Victor Hart and forgetting the clothes you have already but integrating it and mixing together to create that unique style,” he said.

In 2024 Hart was among those who received an award at the Camera Moda Fashion Trust event, where he scooped the Max&Co.-backed prize of 20,000 euros as well as the opportunity to join the contemporary brand’s design team for a special project, as part of the Max Mara Fashion Group’s label’s Design for Change program.

The spring 2026 collection to be presented Thursday during Milan Fashion Week is the result of that collaboration and was developed as a multidrop range, with the menswear component already unveiled during last June’s fashion week.

Titled “Defiants,” the womenswear – but also mostly genderless – collection is inspired by Hart’s journey of going against the grain and embracing his own passions.

“It’s always been my approach, of me not studying law, accountancy [as was expected of me]...and trying as much as possible to be who I am as an artist and now becoming a designer,” Hart said.

The designer is seeking to offer a wardrobe that helps wearers find their style. “It’s difficult to find your taste...but then you have to be consistent with who you are. The collection is based on my struggles,” he said.

There is a little bit of Italian history embedded in the collection, as draping is informed by Dante Alighieri’s tunics seen in portraits of him. There is natural beauty, too, with landscapes of Trento, Italy’s trees changing and decaying over time informing a lot of the textures.

Although Hart continues to use deadstock textiles for his direct-to-consumer inventory, the upcoming collection is crafted from new Italian fabrics the designer poured effort – and money – into researching and developing.

“Textures are very important. The smooth, the rough, the tactile....All these things come together to make the garment a unique piece,” he said, referencing, for





example, corn flock print on top of denim trenchcoats with a moss-like effect.

Tailoring forms the backbone of the collection, and it comes with shoulder pads framing the silhouette, echoing military silhouettes and workwear he remembers from his teenage years in Ghana.

After taking part in Milan Fashion Week with digital-only presentations last January and June, the designer is now hosting an IRL event where he hopes guests will try on the clothes and enjoy his fashion vision up close.

The season comes with a dedicated look book shot in the monumental cemetery of Bologna, its architectural grandeur countered by the modernity and Gen Z-fluency of the clothes.

"I felt like it was the right time and place to say 'We are here to stay.' Bologna is the city I'm building this from," Hart said.

Amid struggles, like many of his up-and-coming peers, Hart maintains big ambitions.

"Everything is done by me. I do consulting, freelance work, even washed dishes in a hotel last summer – all to save money for fabrics, production, to pay the people who collaborate with me," Hart said.

"I want to build an institution, not just a personal brand. So tomorrow, if I'm not around, the brand, the institution, can survive," he added.

To this end he has been traveling to trade shows and other fashion showcases around the world, including the recent edition of Coterie in New York.

Henri Paris

In 2024, in between cinema, couture and theater, the brand Henri Paris was born. The founder, Henri Maheu, started in fashion through his passion for cinema and film costumes from the 1950s and 1960s. "My family is not at all in the business, so the glamour came to me really through cinema, that's how I discovered fashion. That's also why I'm so interested in vintage fashion," the designer said.

Thanks to his passion for costumes, at age 14 he started to take sewing lessons, and at 21, when he moved to Paris from Montreal, he began working as a pattern-maker, which he did for 10 years at brands like Louis Vuitton, Alaïa and Saint Laurent. "Now that I'm 31, I started the brand because that was always the goal, but also because it took me time to discover my style. I think I discovered it through working in big ateliers when I would see how stylists and creative directors were really in awe with the history of fashion, but they always wanted to make it modern," he continued.

But Maheu's philosophy is rooted in embracing the nostalgia for vintage and past

decades' costumes, creating 1950s-inspired dresses that pay homage to the era rather than offering a modernized take.

The first meeting between the designer and buyers took place last July in Paris, when he was selected by fashion consultant Patricia Lerat to participate in the Reveler event for young designers, and after that he was selected to show in Milan.

"I wondered why in Italy they could be interested in my work. And I think that what made the connection was that through my work you can really see how I appreciate and I am inspired by the costumes in the works of Fellini and Visconti, and this, I think, brings me closer to the Italian audience."

In his second collection, to be unveiled with a presentation Saturday, Maheu continues to refine the brand's aesthetic, showcasing dramatic and bold silhouettes, including hourglass jackets and cocoon coats that embody the brand's evolving identity.

"There are geometric forms that recall the typical shapes of couture and that go beyond the boundaries of the body," the designer said. The collection showcases structured fabrics like jacquard and shantung, as well as fake astrakhan fur, with patterns like houndstooth and a prominent cat print. "The fabrics are different from one another, but they are all telling a story about the '50s," he emphasized.

The presentation of the new collection will highlight the contrast between the dramatic mood of the clothes, which are almost like stage costumes, and a more romantic concept featuring girls posing with books and reading glasses. In fact, Maheu's theater background has played a fundamental role in shaping his professional training and tastes, allowing him to create a bridge between costume and fashion.

"My early training in theater deeply shaped my relationship with fashion: I've always seen garments as a means of embodying a role, revealing a mood or telling a story. When I create I try to always have someone that could be the evil stepmom, or the young princess, but I also think it's interesting to kind of break all those stereotypes about women. People can actually twist the clothes with their own personality," he said.

Looking at longer-term future projects Maheu aims to expand his brand into menswear and accessories. "Right now, I'm still building my business strategy. One of the goals is to showcase in one of the big department stores but I know that it's going to take time, because I'm doing a very luxurious product."

Collaborations are also a key consideration for the future, as according to



Mahueu they offer a valuable opportunity to demonstrate the brand's versatility and ability to blend with other influences.

Davii

Founded by the Brazilian designer Davii in 2016, the brand's journey began when the designer left Brazil for Porto and created his first haute couture atelier together with his business partner, Gianfranco Fenizia.

"The journey actually began with a small collection of kimonos, but it evolved over time. Joining the Portugal Fashion platform in 2021 was a significant milestone, as it provided crucial support and covered expenses for our small brand," explained the designer, who only goes by the professional name he has chosen and given to the brand. "I've always been drawn to the Eastern style, but it's more of a passion than a specific connection, it simply resonates with me."

The designer also drew inspiration from haute couture and contemporary design, creating his first collection of handmade garments based on Eastern volumes and proportions alongside Art Nouveau pleats and drapes. His research stretched from Persian art and Basqt's Russian Ballets to contemporary tribal influences.

The brand's philosophy, which embodies the essence of ethereal femininity and elegance, is centered around combining style, quality and contemporaneity, with a focus on the handmade. Davii's creations, made from materials like organza and raw silk, are characterized by a distinctive tailoring style, primarily working with fluid fabrics and transforming them into "timeless" and light creations.

The new collection, debuting on Saturday, draws inspiration from the kimono, with a particular emphasis on the shoulder and sleeve design. The initial focus on silk and organza has given way to a blend of different fabrics, including neoprene and polyester.

"Our pieces are handmade in Portugal, the work is directly on mannequins to craft each garment with precision and care. This approach allows for a high level of detail and a truly bespoke finish."

At the heart of Davii's creative process is the atelier, nestled in the heart of Porto. The brand has showcased its latest collections in boutiques in Porto, Madrid and Milan. With the launch of the fall 2025 collection, Davii has expanded its offerings to include knitwear, leather and technical pieces with nylon, allowing it to reach new audiences. ■



Yelena Mojarova
and Edward
Benedikt Sittler



Victor Hart

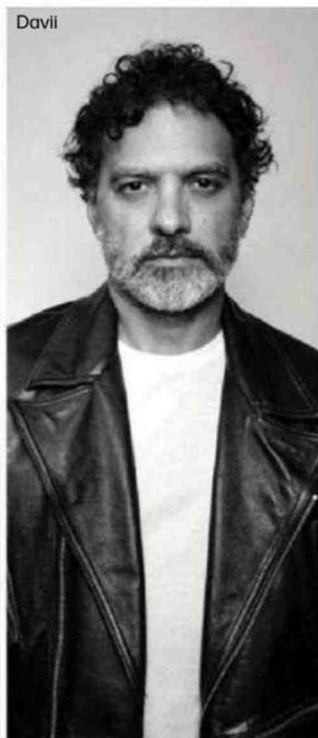




Henri
Maheu



Davii



Moja Rowa,
spring 2026



Victor Hart,
spring 2026







Is London's New Era Here?

There were signs of fresh energy at London Fashion Week despite the market challenges facing the emerging designers who are its *raison d'être*.

By Susanna Lau



LONDON — Did the London shows feel different this season?

There was a whiff of change in the air as the British Fashion Council held its first fashion week under new CEO Laura Weir, who has eliminated the fees that designers had to pay to show on the official schedule and increased funding to bring in international press.

The return of H&M, which staged a three-part show on Thursday night, made for an energetic unofficial opener to the week. But what was most palpable was a kind of collective will among industry insiders to cheer London on as it attempts to open a new chapter for its fashion week despite the market challenges facing the emerging designers who are its *raison d'être*.

“As an industry we can be guilty of talking ourselves down and not recognising the greatness that’s in front of us,” said Weir. “Having not done the shows for a number of years, coming back this season I’ve been reminded there is so much to love about London.”

Resilience was a throughline, especially among the designers celebrating significant anniversaries this season. Roksanda Ilincic has notched up twenty years in business and the evolution of her sculptural pieces — richer in palette and larger in scope, with a fleshed out tailoring offering — shows how far she’s come. Alongside new, Barbara Hepworth-inspired dresses, she revived a number of archival pieces going all the way back to her early days at Lulu Kennedy’s Fashion East.

Incidentally, Kennedy’s fashion incubator turned 25 this year. “Us lot don’t stop” was the slogan that titled an ICA exhibition featuring special commissions from past Fashion East alums, from Simone Rocha to Craig Green. Amongst its current crop, Jacek Gleba’s unusual take on balletcore stood out.

Erdem Moralioglu’s label will turn 20 next year. He’s never short of unusual muses and this time it was 19th century French surrealist psychic Héléne Smith, who imagined herself in past lives as Marie Antoinette, an Indian princess and a Martian. Set against the British Museum’s grey stone, a passage of silk dresses in neon pink and acid green was particularly potent. Throw in Rococo and a Martian alphabet as an embroidery motif and you have yourself a wild mix that Moriaglu thoroughly mastered.

Conner Ives got back to form with unexpected pops of neon, amped up by Indie Sleaze era Uffie. You can hardly detect that Ives upcycles secondhand garments when they’re so brightly hued. Harris Reed taking showgoers to the St Pancras Hotel where The Spice Girls’ “Wannabe” was filmed was another pop moment. Reed hasn’t strayed from his wallpaper-derived silk corsets and purposely unwieldy



petticoats but he knows his audience. Similarly Richard Quinn's heaving gowns catered directly to clients.

It was some of London's more idiosyncratic female voices that stood out the most. Simone Rocha's disgruntled debutantes, rebelling against their mothers, were shrouded in plastic and giant blooms with bouncing crinoline skirts as they walked through the magnificent Mansion House. There was an on-display nature to the pieces, a theme Rocha has explored before: the need to perform in today's world troubles Rocha, but there's nothing performative about clothes that rouse emotion.

Hundreds of fans queued to take in Dilara Findikoglu's work at a watch party near her show. Some also tried to crash the catwalk event itself, which didn't begin until an hour after the appointed hour. It felt the days of London Fashion Week past, with its late starts and messy doors. But the wait was worth it when Findikoglu emancipated her ghostly women, trussed up in Victoriana garb and Turkish ornamentation. The designer revels in provocation — like a dress smeared with fake cherries — and it's scintillating to watch.

Chopova Lowena also gathered up its tribe at a youth centre in West London to cheer on as carabineer skirts and fuzzy Harajuku knits went down the runway. The soundtrack of remixed cheer hype songs was the perfect complement to the duo's inclusive new age cheerleaders. No 'mean girls' spirit here.

At the Barbican's Conservatory, Susan Fang returned to London with her aerated pastel confections. Another returner to the London schedule was Priya Ahluwalia, who had romance on her mind and once again looked to her Asian and Black heritage to mine palette and pattern.

Newer names also impressed, like Johanna Parv who sent out a strident group of urban commuters in cycling gear, and Talia Byre, who designed with a simple premise: "Clothes I want to wear."

The wealth of female designers kept on coming. Anna Jewsbury of Completedworks has hacked a clever way to showcase jewellery and this season, it was the turn of Jerry Hall to host the CWTv shopping channel. For those after something neater, Tove has you covered, with its brand of feminine minimalism. And if you want prim and proper, then Emilia Wickstead is your go-to.

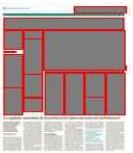
"The one thing I tell young designers is that commercially they should do one thing very well," said Judd Crane, executive buying and brand director at London-based department store chain Selfridges. "You can have a whole universe on a runway, but doing one thing well makes it commercially viable."

Aaron Esh paints a singular image for his creatures of the night, who hang exclusively in E2 and are decked out in skinny fits reminiscent of Hedi Slimane. That's canny as Slimane is currently without a house after his departure from Celine last year.

Oscar Ouwang has honed in on good knits and even though his brand is only a few seasons old, he's already recognised the strength of a hero product, whilst experimenting with bird feathers on the runway. Harri has been trying to broaden away from the latex creations that made him a viral sensation, and his latest show at the Barbican was another such attempt. Meanwhile, Yaku Stapleton would rather world-build à la role player games: his characters favour naturalistic survival uniforms.

Paolo Carzana is unyielding when it comes to his work. His sculptural ensembles are natural-dyed in the most beautiful of hues, but turning the Welsh designer's work — exalting as it is — into saleable product remains a challenge. His handcrafted creations are made for beauty's sake alone and, in that sense, Carzana is an extreme case of what's both strong and weak about London's fashion scene.

Burberry's closer to the week felt curiously obvious. Music and fashion as bedfellows? Daniel Lee aimed to hammer home that point with a festival-driven, '60s/'70s-tinged collection of slickened outerwear, crochet and mirrored dresses and bashed up leathers. But easy to telegraph notions of Britishness are helping the house get back on its financial feet. Turn up the Black Sabbath then!



PMIE®IONS

Sonnées par le choc Trump, les entreprises de la cosmétique cherchent la parade

COSMÉTIQUE

Percutée par les hausses des droits de douane de Trump, la cosmétique peine à encaisser le choc.

Pour surmonter les premiers effets, les entreprises, composées à 85 % de TPE, PME et ETI, testent de nouvelles stratégies.

Marion Kindermans

Derrière les géants de la cosmétique, c'est toute une filière que l'onde de choc des taxes américaines commence à faire vaciller. Sur le terrain, les premiers effets se font sentir.

A l'image de ce que vit Alexis Wolkowski, président de Multaler, spécialisé dans les soins phyto-aromatiques, pour qui les Etats-Unis représentent la moitié du chiffre d'affaires consolidé de 24 millions d'euros : « C'est la marge qui en prend un coup. On espère ne pas être trop impacté sur les volumes vendus, mais on le sera forcément. On vit en flux tendu. » L'entreprise implantée à Argenteuil (Val-d'Oise) où elle emploie 80 personnes, a déjà dû tailler dans sa filiale américaine, ouverte en 1987, en passant l'effectif de 40 à 30 salariés. Alors qu'elle sort tout juste d'une procédure de redressement judiciaire, cette crise risque de fragiliser encore sa trésorerie. Pour s'en sortir, elle se tourne vers l'Asie, où elle n'était jamais allée.

« Il nous arrive le pire »

Pour les TPE, PME et ETI, qui repré-

sentent 85 % des entreprises de la cosmétique, et n'ont pas les reins aussi solides que les grands groupes, le choc est rude. Habitée à des taux de croissance que beaucoup de secteurs lui envient, la filière est sonnée, depuis cet été, par le coup de massue de la hausse des frais de douane vers les Etats-Unis, son premier marché à l'export. Chaque produit qui atterrit sur le sol américain est assujéti à 15 % de taxes, auxquelles s'ajoutent, pour certains emballages comme les bombes de laque, 50 % de plus pour l'acier et l'aluminium.

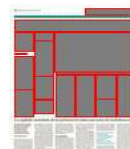
« L'impact économique, on le voit déjà », reconnaît Emmanuel Guichard, délégué général de la Fédération des entreprises de la beauté. « Le taux de redressement judiciaire de nos entreprises est plus élevé qu'à l'accoutumée. Depuis le début de l'année, beaucoup se sont retrouvés en cessation de paiements. C'est un phénomène assez nouveau », alerte Christophe Masson, directeur général de Cosmetic Valley, le pôle de compétitivité du secteur. Avec près de 3 milliards d'euros d'exportations en 2024, les Etats-Unis sont

le premier débouché étranger pour la cosmétique tricolore. « Il nous arrive le pire : notre plus gros marché à l'international qui referme ses frontières », déplore Christophe Masson. « Même les TPE, qui ne sont habituellement pas très exportatrices, le sont dans les cosmétiques », rappelle-t-il, en précisant que « plus de la moitié de la production de cosmétiques en France est exportée ».

D'après le cabinet Asterès, l'accord signé entre l'Europe et les Etats-Unis menacerait près de 1.500 emplois directs et 3.500 emplois indirects (sur les 55.000 emplois que compte l'industrie de la cosmétique), et 300 millions d'euros pourraient partir en fumée. Une estimation qui pourrait s'alourdir encore. « Les effets sont bien plus rapides que nous ne l'avions imaginé. On avait prévu un premier semestre 2025 plat. Or, selon les douanes, les exportations cosmétiques françaises vers les USA ont baissé de 12 % sur cette période », insiste Emmanuel Guichard.

La stratégie qui a consisté à surs-
tocker dès l'an dernier en prévision





de la guerre commerciale ne suffit plus. « On a trois à quatre mois de stocks qu'on va lisser sur l'année, et puis on augmentera progressivement les prix. Cela va forcément réduire le potentiel du marché américain pour nous », indique Philippe d'Ornano, président de Sisley, fabricant à Blois (Loir-et-Cher) de soins, maquillages et parfums. Le groupe exporte 90 % de son chiffre d'affaires (de près de 1 milliard d'euros en 2024), les Etats-Unis en représentant un cinquième derrière la Chine. « Il est trop tôt pour dire si cela impactera nos volumes de production », affirme le dirigeant.

Certains territoires tremblent plus que d'autres. Les régions les plus exportatrices – comme l'Ile-de-France, les Hauts-de-France, l'Auvergne-Rhône-Alpes, la Normandie et le Centre-Val-de-Loire –, où sont présentes les grandes marques autour desquelles s'est installée une myriade de sous-traitants, sont en première ligne. Des zones très spécialisées sont sous haute tension, comme Grasse, dans les Alpes-Maritimes, qui concentre de nombreux acteurs du parfum, ou la Vallée de la Bresle, à cheval entre les Hauts-de-France et la Normandie, spécialisée dans le flaconnage de luxe.

Trouver des solutions pour alléger la facture

Le volet américain n'est que la partie émergée de l'iceberg. Derrière, c'est, en cascade, l'ensemble des lieux de production, des flux, de la supply chain, qui doivent être repensés au gré des taxes américaines imposées dans le reste du monde. C'est le cas pour le fabricant de packaging Cosmogen, qui fait fabriquer l'intégralité de ses gammes chez des sous-traitants en Asie, surtout en Chine, avant de les vendre pour 20 % de son chiffre d'affaires aux Etats-Unis. L'entreprise subit de plein fouet les taxes imposées par Trump à la Chine (145 % en mars, puis descendus à 55 % depuis août). « L'impact a été immédiat. En avril et en mai, on a

fait zéro activité aux USA. Nos clients américains étaient figés », rapporte Priscille Allais, PDG de l'entreprise parisienne (26 millions de chiffre d'affaires avec 30 salariés), qui s'active depuis pour trouver des fabricants moins imposés, à Taiwan, en Corée du Sud, au Vietnam ou en Thaïlande : « Mais ce n'est pas facile. Nos moules brevetés ne sont pas exportables ; on doit produire de nouveaux moules dans des pays qui n'ont pas toujours le savoir-faire des Chinois. »

« Ça va être la guerre des débouchés », prédit Emmanuel Guichard, alors que la plupart des concurrents, Corée du Sud en tête mais aussi Brésil, cherchent d'autres marchés que les Etats-Unis.

Même si la situation reste instable – un bras de fer juridique concernant les droits de douane est en cours aux Etats-Unis –, certaines entreprises revoient déjà leurs produits. « Mes clients me demandent de revoir le design. On peut jouer sur les matières pour réduire le poids des flacons ou modifier la taille du packaging pour alléger la facture », raconte Xavier Leclerc de Hauteclouque, président du groupe IBG, une ETI parisienne spécialisée dans les services pour les cosmétiques (450 salariés et 360 millions de chiffre d'affaires), dont la moitié des ventes se fait outre-Atlantique. « Mais la plupart des dirigeants, dit-il, sont quand même paralysés et ne prennent pas encore de décisions. »

Année « blanche »

« Le ralentissement est global dans le business. Il faut faire le dos rond, mais cela n'a rien à voir avec la crise des subprimes de 2008, lorsque des marchés s'arrêtaient net avec zéro chiffre d'affaires », tempère Pierre Morvan, PDG de Technature, à Dirinon (Finistère), sous-traitant de produits de soin, qui admet qu'il « fera un peu moins de croissance ». L'entreprise, qui affiche 30 millions de chiffre d'affaires avec 200 salariés, compte en contre-pied « intensifier » sa prospection aux Etats-Unis, via des salons et l'envoi de

personnel, pour « être prêt quand tout redémarrera ».

« Malgré la difficulté du moment, les entreprises qui le peuvent doivent continuer à investir dans l'innovation et le développement durable, ce qui fait la force de la cosmétique à la française », assure Christophe Masson. Et de souligner la dynamique industrielle, avec de nombreux projets de construction en cours, comme l'espagnol Puig qui construit un nouveau site à Chartres (Eure-et-Loir), Technature qui ouvrira dans quelques semaines sa troisième usine à Brest (Finistère), ou Sisley qui va doubler sa capacité de production avec une deuxième usine à Vendôme (Loir-et-Cher). « Il pourrait y avoir un meilleur moment pour se lancer dans un projet de développement industriel », glisse pourtant Philippe d'Ornano.

Déjà fragilisé par le ralentissement de la Chine, le deuxième marché à l'export, le secteur fait le gros dos en attendant des jours meilleurs. « Il va falloir que les acteurs revoient tous leur écosystème. Ça ne se fera pas en trois jours... Je pense qu'on sera en année blanche l'an prochain », pronostique Xavier Leclerc de Hauteclouque, lui-même touché par la guerre commerciale, avec une croissance qui sera divisée de moitié et flirtera (tout de même) avec les 15 % cette année. « Les perspectives ne seront pas bonnes pendant une année ou deux », renchérit Emmanuel Guichard.

Profitant du moment critique pour brandir l'urgence de compétitivité, la filière met la pression pour alléger les règlements européens dans les tuyaux (sur les produits toxiques, l'étiquetage des emballages, les eaux usées). Le terrain est favorable. Bruxelles a annoncé en juillet un volet de simplification Omnibus sur la chimie et la cosmétique. ■



« Le taux de redressement judiciaire de nos entreprises est plus élevé qu'à l'accoutumée. »

CHRISTOPHE MASSON

Directeur général
de Cosmetic Valley



Près de 5.000 emplois directs et indirects dans les territoires pourraient être menacés par la hausse des droits de douane américains.

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