

WWD

Fashion. Beauty. Business.

Thumbs-up

Nordstrom shareholders signed off on the company's take-private deal.
Page 4

Vegas Baby, Vegas!

The real estate biggies are in Las Vegas for ICSC to parse the tariff impact and do a little dealmaking.
Page 5

Fine and Dandy

Designers weigh in on the enduring impact of the Dandy.
Pages 12 and 13



‘Nouvelle’ Cannes

Zoey Deutch, seen here in Chanel, stars as Jean Seberg in Richard Linklater's "Nouvelle Vague," recreating the iconic actress' best Sixties looks, down to her famed pixie haircut. For more on the film and Deutch, see pages 24 and 25.

PHOTOGRAPH BY EMILIO MADRID

BUSINESS

Johann Rupert Talks Gold, Geopolitics and Trump Tariffs



Johann Rupert

● Richemont's founder and chairman believes growth comes from customer loyalty, offering value for money and not being greedy. "Our goal is to continuously keep the value relationship for our clients," he said.

BY SAMANTHA CONTI

LONDON – Don't rip off your customers, build long-term value and never underestimate Chinese ingenuity was just some of the advice that Richemont founder and chairman Johann Rupert offered as the luxury giant unveiled a 4 percent uptick in full-year sales to 21.4 billion euros, powered by double-digit gains in jewelry.

In addition to detailing the year's performance, where sales in Richemont's key watch division fell 13 percent due to lackluster demand in Asia-Pacific, Rupert offered his thoughts on U.S. President Donald Trump's tariff strategy, and the future of China, following the fiscal 2025 results presentation.

"China is going to come back, but when – I am not sure. The Chinese have been saving for a while, but I think they experienced a cultural shock during lockdown, and there are still scars, especially in some of the major cities. The people have a lot of savings, and it's only a matter of time before they feel relaxed enough to spend again," said Rupert, as he touted the country's ingenuity – and manufacturing muscle.

Rupert described the recent motor show, Auto Shanghai, as "astounding," due to all of the locally made electric vehicles. Five years ago, China was importing most of its cars; now it's making them locally.

"When you see dramatic shifts like that, you know the power of China. It is unstoppable and will continue to grow," said Rupert, adding that Richemont has been lucky so far because the Chinese haven't entered the luxury goods arena in a "meaningful" way.

"We still have relevance as luxury goods manufacturers there, and a very high reputation that we built up over the years. I expect that when the consumers get a little bit more confident, things will return to normal," he said.

Despite that brand equity, China failed to deliver for Richemont in the fiscal year ended March 31.

The Asia-Pacific region was down 13 percent, with a 23 percent decline in China, Hong Kong and Macao. Asia-Pacific now represents 33 percent of sales compared with 40 percent in the previous period.

By contrast, the Americas saw a 16 percent uptick in full-year sales, and now represents 25 percent of Richemont's

revenue. In fiscal 2025, sales came from all business channels and areas with growth accelerating in the second half.

Looking ahead, Rupert said he's concerned about the potential impact of U.S. tariffs, but he also understands what Trump is trying to do.

"I believe the United States are using the tariffs in a transactional manner, and I do believe there are wise people in the Treasury of the United States who do not wish to have a total cessation of world trade," he said.

Rupert added: "There are imbalances that need to be addressed. The United States cannot carry on blowing up its debt which stands at nearly \$37 trillion, and so President Trump is doing things that need to be done to address the overall situation."

Richemont, which produces all of its watches and some of its jewelry in Switzerland, is holding its nerve on any substantial price increases until it sees where tariffs land.

Rupert said he is loath to raise prices drastically – anywhere – for fear of damaging the relationship with the local customer.

"We were not greedy in the post-COVID boom period. And I think our resilient results today prove that we have not suffered the revenge of our clients. We will obviously monitor the various trade restrictions, but our goal is to continuously keep the value relationship for our clients," Rupert said.

Richemont raised prices slightly at Cartier and Van Cleef & Arpels earlier this year. Rupert said that if Richemont hikes them too much, it risks "discriminating against" its loyal local clients.

"We have to be sensitive to the loyal local clients," said Rupert, taking a swipe at his luxury competitors who have jacked up prices since lockdown lifted.

"When people double the prices of the handbags, there's a backlash," from customers, he said, adding, "We will not make sudden, rapid increases, although we will adjust prices," to align with currency fluctuations and market movements.

During the call Rupert said he's proud that Cartier and Van Cleef & Arpels jewels retain their value at auction, and urged his audience to make a visit to the Cartier exhibition at the Victoria & Albert Museum. "If you walk through there, you really understand the power of Cartier. It's an emotional experience," he said.

Following the results announcement Luca Solca of Bernstein wrote that the "appeal of Richemont's main jewelry brands, Cartier and Van Cleef & Arpels, remains clear

and untarnished by the aggressive post-pandemic price increases implemented by other luxury brands. This has allowed it to deliver another quarter of growth significantly above the industry average."

Richemont's jewelry sales grew 11 percent in the fourth quarter, compared with 9 percent consensus estimates and 8 percent growth in the full fiscal year. In the year, all regions grew in the double-digits with the exception of Asia-Pacific.

Richemont said that direct-to-client transactions accounted for 84 percent of total jewelry sales. Retail-wise, there were major reopenings at Dubai Mall and South Coast Plaza for Cartier, a new boutique for Van Cleef & Arpels on Madison Avenue, and a new Buccellati flagship in Riyadh.

Buccellati has outstripped expectations, said Rupert. The Italian brand, which Richemont purchased in 2019, became profitable three years earlier than projected thanks partly to a flourishing homeware offer. Rupert said Richemont has been working closely with the founding family, describing them as a "fantastic asset" to the business.

He also addressed the future of Yoox Net-a-porter under its new owner Mytheresa. In fiscal 2025 YNAP saw sales decline 13 percent, and Rupert is confident that it will return to health under the new owners.

As reported, Mytheresa purchased 100 percent of YNAP from Richemont, which has now become a shareholder of the parent company, LuxExperience, holding a 33 percent stake. Richemont sold YNAP with a net cash position of 555 million euros, and no financial debt.

Rupert said he still believes "there's a business in online, but maybe it's got to be changed to a subscription model. But that's for them to run, and [Michael Kliger] is a very good CEO."

With overall sales of 21.4 billion euros in fiscal 2025, Richemont is now one of the largest buyers of gold in the world, and "competing with governments to buy gold," said Rupert.

He added that overall sales performance in the full year accelerated in the second half, with a 10 percent rise in the third quarter followed by an 8 percent uptick in the fourth quarter.

Richemont's "other" division, which comprises the fashion brands, the Watchfinder business and the watch components group, saw sales climb 7 percent to 2.79 billion euros.

Rupert said that Alaïa delivered strong growth, as did Peter Millar. Ready-to-wear sales rose in the double-digits, with "an encouraging performance" from Chloé, he added.

Full-year operating profit fell 7 percent to 4.47 billion euros, dragged down by the specialist watch brands, while profit from continuing operations fell 1 percent to 3.76 billion euros. Richemont posted a loss of 1.01 billion euros from discontinued operations due to Yoox Net-a-porter.

Richemont shares closed up 7 percent at 165.7 Swiss francs on Friday.

Zoe Saldana wearing a Cartier Panthère necklace.



Van Cleef & Arpels' "Spring Is Blooming" at Rockefeller Center.

PITTI IMMAGINE UOMO



17 - 20 June 2025 Firenze Fortezza da Basso
uomo.pittimmagine.com @pittiuomo_official

special grant

madeinitaly.gov.it



Ministero degli Affari Esteri
e della Cooperazione Internazionale

ITA
ITALIAN TRADE AGENCY

main partner

UniCredit

under the patronage of

COSMOPOLIS
FIRENZE

associated to

it-ex



BUSINESS

Nordstrom Shareholders Give Thumbs-up on Privatizing

● The deal, which has the Nordstrom family and Mexico's Liverpool department store chain teaming up to take Nordstrom Inc. private, was approved as expected.

BY DAVID MOIN

Nordstrom Inc. shareholders have approved the company's plan to go private.

The green light by shareholders, which was expected, was disclosed in a Securities and Exchange Commission filing on Friday, following a special virtual meeting of shareholders held 9 a.m. Pacific Time.

"Based on preliminary estimated results of the special meeting provided by the company's proxy solicitor, Innisfree M&A Inc., the merger agreement was approved by the company's shareholders at the special meeting," the filing indicated.

The Seattle-based company expects the deal to be consummated on or around Tuesday.

Last December, the board of directors of Nordstrom approved the deal for the Nordstrom family and Mexican retailer El Puerto de Liverpool to acquire all of the outstanding shares of Nordstrom not beneficially owned by the family and Liverpool. It's an all-cash transaction, with an enterprise value of about \$6.25 billion, giving the Nordstroms a 50.1 percent controlling stake, and Liverpool 49.9 percent. Nordstrom common shareholders will receive \$24.25 in cash for each share

of common stock they hold. The deal represents a premium of about 42 percent to the company's unaffected closing stock price on March 18, 2024, which was the last trading day prior to media speculation about the potential transaction.

Nordstrom is led by brothers Erik and Pete, chief executive officer, and president and chief brand officer, respectively, and their cousin Jamie, who serves as chief merchandising officer.

Traditional department stores like Nordstrom and Macy's have struggled to maintain market share as middle-income families have been shifting much of their shopping to discounters and e-commerce. Restoring the luster Nordstrom department stores once had, and getting out from under the glare of Wall Street, is the basis for Nordstrom going private. A privately held Nordstrom isn't expected to diverge much from its current priorities, notably its aggressive expansion of the Rack off-price chain, pursuit of greater digital growth and much-needed comp gains at the Nordstrom upscale department stores. So far, the strategy has born some fruit.

For a long time, Wall Street has taken a dim view of Nordstrom and most department stores. Nordstrom's Manhattan flagship has been gaining popularity, but the company spent far more than it initially expected on building the store, which had the unfortunate timing of opening just before the pandemic hit.

By taking their business private, the Nordstroms can take a longer-term view and make necessary investments and changes

away from the scrutiny of public markets. They're likely to accelerate investments in merchandise improvements and store upgrades, and take more fashion risks, but they can also save time and money by no longer producing quarterly reports, and staging conference calls and meetings with investors. They'll deal with less scrutiny, far fewer stakeholders and regulatory requirements, and can be more decisive with a smaller constituency to report to. Another plus is that private companies can be less transparent so competitors know less about what they're up against.

Nordstrom does take on more debt by going private. Nordstrom previously said the transaction will be financed through a combination of rollover equity by the Nordstrom family and Liverpool, cash commitments by Liverpool, up to \$450 million in borrowings under a new \$1.2 billion asset-back loan, and company cash on hand. Nordstrom has \$2.7 billion in debt. At the \$24.25 per share price in the deal, the equity value amounts to \$4.1 billion, and the enterprise value, including debt, comes to \$6.3 billion.

Liverpool will have a seat on the board, and will be influential on how Nordstrom evolves. The partners could also help each other add some brands to their offerings that they don't already carry, though Liverpool stores have more moderate assortments.

Experts don't see the partnership leading to Nordstrom expanding to Mexico, or Liverpool entering the U.S. with stores. Liverpool operates across



The Nordstrom New York City flagship.

Mexico with 310 stores under the Liverpool and Suburbia banners, 119 specialized boutiques, as well as 29 shopping centers. Liverpool has 78,000 employees.

Hypothetically, if the Nordstrom family ever decides to leave the business, or continue working there but relinquish control, Liverpool is in a prime position to take control. Another possible scenario is the family could decide to take the company public again and make a lot of money off the sale of shares back in an initial public offering. It's not all that unusual for companies to go public, turn private and go public again. Nordstrom went public in 1971.

Founded in 1901 as a shoe retailer, the company operates 93 Nordstrom department stores, about 300 Rack off-price stores, and six Nordstrom Locals, which operate as service hubs. The retailer has been able to maintain its reputation for superior service while losing some of its merchandising edge in recent years.

Liverpool, based in the Santa Fe section of Mexico City, was founded by Jean Baptiste Ebrard in 1847. It is owned by the holding company El Puerto de Liverpool. The department store chain is sometimes referred to as the Macy's of Mexico, though its stores sell a wider range of products than Macy's. The company also holds a 50 percent stake in Unicomer, a company that has retail chains in 26 Latin American countries.

BUSINESS

British Luxury Exports 43 Percent Lower Due to Brexit, Says Walpole

● The new report calls on the British government to address trade barriers with the European Union, such as delays in exports, the varying application of rules, challenges with refunds and VAT reclamation.

BY TIANWEI ZHANG

LONDON – British luxury exports to the E.U. were on average 43 percent lower than they would have been without Brexit, said Walpole Monday in a fresh analysis on the impact of Brexit on the U.K. luxury sector.

The effect has been particularly pronounced in fashion and accessories, down 64 percent, and interior design, home and craftsmanship, down 50 percent, said the report conducted by Frontier Economics on behalf of the not-for-profit organization.

This is billed as the first comprehensive analysis of Brexit's impact on the luxury sector, which supports over 450,000 jobs and contributes 14.6 billion pounds to the treasury, according to Walpole.

The report calls on the British government to address trade barriers with the European Union, such as delays in exports, the varying application of rules between EU member



Backstage at Burberry, fall 2025.

states and between ports of entry, challenges with refunds and VAT reclamation, and sending product samples to journalists and influencers in time.

The report said several British luxury brands have established fulfillment centers and commercial entities within the EU to mitigate these issues, and this inherently diverted investment that could otherwise have supported U.K. growth.

Helen Brocklebank, chief executive officer of Walpole, said the British luxury sector has growth potential, with a projection to reach 125 billion pounds by 2028.

"To achieve this ambition, we cannot afford to have one arm tied behind our backs. Strong links and favorable trading with Europe remain essential to reaching this forecast, alongside our success in other global markets, and key to supporting

craft-led and high-value manufacturing in the U.K.," Brocklebank said.

The report showed that while the proportion of EU exports as a share of overall luxury exports has declined from 42 percent in 2017 to 32 percent in 2022, the EU remains the U.K. luxury sector's largest export market, ahead of the U.S. and Asia, both at 22 percent, and the Gulf region at 14 percent.

Among the actions Walpole recommended that the British government consider were joining the Pan-Euro-Mediterranean Convention on Rules of Origin to support automotive and textile exports, introducing a new digital labeling plan to reduce complexity and negotiating improved VAT cooperation with the EU.

It also advocated for a U.K.-EU Sanitary and Phytosanitary agreement to bring together freight and courier companies to deliver a consistent approach to trade rules, to launch a consumer confidence campaign in the EU to reassure customers it is easy to buy from the U.K., to launch a Youth Mobility Scheme with the EU, and to undertake a wide-ranging review of U.K. competitiveness.

Walpole has more than 250 members spanning the fashion, automotive, hospitality and design industries.

Walpole said its members, which include Burberry, Alexander McQueen, Fortnum & Mason, and Rolls-Royce, collectively contribute 81 billion pounds annually to the U.K. economy.

The organization also offers a Brands of Tomorrow program that supports startups, and has issued the British Luxury Sustainability Manifesto, "ensuring the U.K. remains a leader in both excellence, and responsible practices."

BUSINESS

Tariffs, Taxes and Recession-proofing Properties Are Top of Mind for Shopping Center Developers



The ICSC convention in Las Vegas.

● The ICSC Las Vegas annual convention, a huge forum for networking and showcasing new developments, runs through Tuesday with economic uncertainties weighed against strong leasing demand.

BY DAVID MOIN

Tariffs, taxes, technology and recession-proofing the retail space.

Those are the top concerns and objectives of many of the 25,000 or so developers, property owners, retailers, brands, tech suppliers and other service providers attending ICSC Las Vegas, which started Saturday and runs through Tuesday at the city's convention center.

It's a huge forum for lease negotiations, discovering projects in the works or on the drawing boards, and learning how to navigate today's economic uncertainties while planning for the future. The event has drawn 800 exhibitors covering 610,000 net square feet, including more than 130 new exhibitors and 113 retailer exhibitors.

Despite all the economic turmoil in the world, the shopping center industry has been in good shape. Occupancy rates are high, shopper traffic and spending have been holding up, and real estate firms are busy redeveloping properties with housing, fitness concepts, entertainment formats and restaurants to lift underperforming assets or fill available space due to store closures. They're investing in upgrades and densifying their properties.

While space is generally tight, bankruptcies or liquidations by Bed,

Bath & Beyond; Forever 21; Party City and JoAnn Fabrics, and store closings by Macy's, Kohl's, Saks Global and other retailers, provide opportunities for re-tenanting with new and healthier formats. Among the retailers vigorously taking over abandoned sites are Burlington Stores, Primark, TJMaxx, Home Goods, Academy Sports & Outdoors, Dave & Buster's, Life Time health clubs; Costco, Nordstrom Rack, Natural Grocers, Boot Barn and Dick's House of Sports.

"The industry as a whole is in a strong place right now," said Stephanie Cegielski, ICSC's vice president of research and public relations. "Occupancy rates are incredibly high, so there's actually not a lot of space available, which is a great problem for landlords, and not a great problem for retailers who want space. We've seen some turbulent economic times with inflation and the pandemic over the last five years, and yet consumers have continued to spend."

Consumers may be resilient but some retailers and economists are predicting a second-half slowdown, and are raising red flags over tariffs, trade wars, rising prices on goods and stores' ability to adequately stock their shelves for the next holiday season.

There's also concerns that some of the provisions in the Tax Cuts and Jobs Act of 2017 could be changed significantly or not renewed. The TCJA was a landmark piece of tax legislation that lowered corporate and individual tax rates. Many of its provisions are set to expire on Dec. 31. "Tariffs and tax policy are the key indicators. They drive Wall Street and the capital markets. So that's really where the focus will be," said Cegielski.

While tariffs, the volatile stock market,

world politics, recession talk and sinking consumer confidence have stressed out retail and fashion execs, real estate executives don't seem so perturbed, and are busy redeveloping to bolster already productive "A" properties, or awaken moribund centers. There's been a post-pandemic rebound for the shopping center industry which has been morphing from traditional mall formats to fresher mixed-use settings in many cases.

Brookfield Properties

Kevin McCrain, chief executive officer of retail at Brookfield Properties, said: "Some of our malls are fully occupied and have had waiting lists for years. While this is pretty frequent at our iconic properties like Tysons Galleria near Washington D.C.

and Oakbrook Center near Chicago, we are now seeing similar levels of demand in growing markets like at Kenwood Towne Centre in Cincinnati and Plaza Frontenac in St. Louis." Brookfield manages 1,100 properties globally, covering 395 million square feet, and has 40 million square feet under development. The company's occupancy rate stands at 94-95 percent.

"A critical component to our strong occupancy is our curation strategy," McCrain said. "Our team reassesses brands during lease renewals to ensure they maintain an emotional connection with customers, and thoughtfully cluster tenants near complementary brands to enhance the shopping experience."

Brookfield's The Shops at La Cantera has drawn 30 first-to-market brands to San Antonio in the past five years, including Louis Vuitton, Gucci, Dior, David Yurman, Marc Jacobs, Golden Goose, Ariztia, Alo Yoga, Nike, Warby Parker and Fabletics, TravisMathew, Mizzen & Main, Yeti, Haywire, Southern Tide, Gorjana, Chanel Beauty and Brandy Melville. Oakbrook Center, where since 2012 Brookfield has invested \$300 million, has executed over 80 deals with more than 20 being first-to-market, including CD Peacock, Google, Anine Bing, BYLT, Vuori, Arc'teryx, YSL, Gucci, Louis Vuitton, New Balance and Buck Mason.

Simon Property Group

David Simon, chairman, CEO and president of the Simon Property Group, the nation's largest shopping center owner and developer, told analysts last week that leasing demand "is still strong and we haven't seen, by any stretch of the imagination, an across-the-board reduction."

Shopper traffic in shopping centers is "holding up. The malls are actually performing above and the outlets are relatively flat," Simon said.

Simon's agenda includes construction in the coming months on, among other projects, a residential development at Brea Mall in Brea, Calif; new retail, dining and outdoor spaces coming to The Shops at Mission Viejo in Mission Viejo, Calif., and the redevelopment of a former department store at The Fashion Mall at Keystone in Indianapolis, Ind. ▶

David Simon



FAIRCHILD STUDIO X MACERICH

Retail's New Rhythm: Fast-Paced & Fun at Macerich

LEASING and DEVELOPMENT Velocity at Top Properties





Pindustry is HiFi's first "eatertainment" anchor offering 34,000 square feet of food and fun on two levels, plus a roof deck with views of the iconic Flatiron mountains.



FLATIRON CROSSING GETS LOUD —INSIDE AND OUTSIDE

With HiFi, Macerich is turning up the volume for all of Flatiron Crossing – its thriving retail property in fast-growing Broomfield, Colo., between Denver and Boulder.

Now under construction adjacent to the enclosed center, HiFi at Flatiron Crossing is the re-envisioned, 25-acre mixed-use outdoor hub for "All Things Fun." HiFi blends luxury multifamily living and unique shopping with best-in-class F&B and entertainment, all connected by lush green spaces for year-round programming.

Pindustry will be HiFi's first "eatertainment" anchor offering 34,000 square feet of food and fun. Pindustry is a proven draw for fun times with friends and co-workers, date nights and more. HiFi will be Pindustry's second Colorado location.

Macerich's investment in HiFi is spurring significant leasing momentum at Flatiron Crossing as a whole. New retailers signed and coming to the enclosed center include Abercrombie & Fitch, Anthropologie, LEGO and SweetPlay. Lululemon is building a new, expanded prototype. Victoria's Secret is also expanding, and Bath & Body Works is relocating with a new prototype. "Flatiron Crossing – both inside and outside – is undergoing a major renaissance," said Michael Guerin, Executive



▲ **HiFi will open in phases beginning in 2027.**

▼ **CATCH Scottsdale will open this fall at Scottsdale Fashion Square.**

Vice President of Leasing, Macerich. "Along with new concepts, existing tenants are investing in their presence here to capitalize on HiFi's energy and excitement. Coming soon: anchor replacement news that will further change the game at this market-dominant property."

UPSCALE F+B ADDS MORE LUXURY TO SCOTTSDALE FASHION SQUARE

At Macerich's luxury powerhouse Scottsdale Fashion Square, more is always more. Up next, opening this fall near Élephante, is CATCH Scottsdale featuring simple yet elegant seafood, sushi and steak. The restaurant will span 11,700 square feet providing a stunning dining oasis and offer quintessential menu items the brand has become known for. Society Swan, the first location of this brand-new American brasserie from Fox Restaurant Concepts, will also debut this fall.

Din Tai Fung will open at Scottsdale Fashion Square in 2026, joining new Maje, Sandro, James Perse and Zadig & Voltaire stores in the south wing.

Already a glamorous dining destination, Scottsdale Fashion Square's luxury wing boasts Arizona's only Nobu, Francine, Ocean 44 and Toca Madera, complementing luxury brands including Louis Vuitton and the newly opened Louis Vuitton men's concept, Prada, Dior, Gucci, Christian Louboutin and the newest luxury retailer coming soon, Loewe.







The major redevelopment of Green Acres includes a striking new grand entrance and an attractive streetscape with outward-facing tenants.



▲ Outdoor dining, fresh outdoor green spaces and attractive common areas are all part of the exciting Green Acres redevelopment.

► Fine jewelry concept, Mejuri, now open at Tysons Corner Center.



IT'S 'GO-TIME' FOR GREEN ACRES REDEVELOPMENT

This month, Macerich is breaking ground on its exciting, 400,000 square-foot redevelopment of Green Acres in Valley Stream, N.Y. Located where upscale Long Island suburbs meet New York City energy, the 100-acre Green Acres campus is perfectly positioned for added success.

The redevelopment includes a new 80,000 square-foot store for outstanding regional grocer ShopRite and incorporates tearing down or repurposing former department stores to open sightlines and make way for more top brands. The project will include a new grand entrance along with an attractive streetscape showcasing outward facing shops, restaurants, entertainment and service uses with openings beginning in 2026.

New-to-market dining and entertainment are important aspects of how Macerich is elevating Green Acres – starting with newly signed Shake Shack, Panda Express and Dave’s Hot Chicken. With more than 18 million annual visitors, Green Acres is the number-two most-visited center in Macerich’s portfolio. The property currently delivers more than \$1 billion in annual sales. Recent additions to Green Acres include Primark and Uniqlo.

Since acquiring Green Acres in 2013, Macerich opened Green Acres Commons, the adjacent power center that currently includes BJ’s Restaurant & Brewhouse, Walmart, Ulta, 24 Hour Fitness, DICK’S Sporting Goods and more.

“With this powerful redevelopment, Green Acres will be an even more compelling

opportunity for great brands to connect with their customers,” said Richard Madramuthu, Vice President of Leasing, Macerich. “It all starts now.”

TYSONS CORNER CENTER – RETAIL IN MOTION

At Macerich’s Tysons Corner Center in Northern Virginia just outside D.C., the momentum – and the excitement – are constant.

This outstanding property – consistently one of the nation’s top-performing retail destinations – is well known for bringing new, high-profile concepts to customers. Recently opened stores include fine jewelry concepts gorjana and Mejuri, and Swiss watchmaker Tudor. Coming soon to the center are Reformation, Skims, Travis Mathew and Rivian as well as expanded flagship stores for Zara and Uniqlo. These brands join an already dynamic retail mix that boasts Vuori, Buck Mason, Hobbs London and Mango.

Up next at Tysons: more restaurants and more entertainment in the property’s redeveloping east end, including a market-first location for Level99. “The leasing velocity at Tysons Corner Center is incredible, solidifying the center as the powerhouse in the market,” said Hillary Muss, Vice President of Leasing, Macerich. “The best brands continue to choose Tysons and all our top Macerich properties.”

IN PARTNERSHIP WITH





Simon's Brea Mall
in California.

“Our teams are sharply focused on listening to consumers and their needs and on retailers for how they describe their customer. We are looking at demand, what retailers have the open-to-buy, 18 to 36 months out.”

MICHAEL GUERIN, Macerich Co.



A rendering of Pindustry,
coming to Flatiron Crossing.

Macerich Co.

“Landlords, especially with their best real estate, are always looking to change their merchandise mix,” said Michael Guerin, executive vice president of leasing for Macerich Co. which currently owns 41 million square feet of real estate, consisting primarily of interests in 38 retail centers. “We always look at different retailers to see how they are performing. Our teams are sharply focused on listening to consumers and their needs and on retailers for how they describe their customer. We are looking at demand, what retailers have the open-to-buy, 18 to 36 months out.”

While Macerich ended 2024 with a 94.1 percent occupancy rate, up 60 basis points from 2023, “There are still opportunities to capture locations for new tenants. Now we are on par with pre-COVID levels,” Guerin said.

In terms of shopper traffic and how much consumers will spend this year, “There is a lot of uncertainty but even in the cyclical nature of consumer shopping, people want to get out, dine out.”

Macerich is in the final stages of a second redevelopment of Scottsdale Fashion Square in Arizona, involving curating the merchandise mix and creating a stronger F&B presence with Nobu, Ocean, Francine, Ocean 44 and Toca Madeira, among the additions. Catch, the seafood and steakhouse, is opening in fall of 2025, and Din Tai Fung for Taiwanese food opens in the fall of 2026. Telefèric Barcelona, for Spanish tapas, is also opening soon. On the luxury side, Dior and Christian Louboutin opened; Cartier expanded; Gucci had a dual-gender store but opened a separate men's store

complementing its women's store. Hermès signed a lease, Louis Vuitton is relocating and expanding its presence by 50 percent by combining its men's and women's stores, among other changes. Two years ago, a 35,000-square-foot Lifetime Fitness center was added. Changes were motivated by the area's growth in employment, residential population and tourism. The center is anchored by Neiman Marcus, Macy's, Dillard's, Nordstrom, Dick's and a Harkins Theatre. When Barneys New York closed, the space was filled by Apple and Industrious, a coworking office space.

Macerich's Flatiron Crossing, a two-level, 1.4 million-square-foot, super regional center north of Denver, one of the fastest growing areas of the U.S., is building a 25-acre, HiFi mixed-used destination with shopping, dining, entertainment, and a 345-unit luxury residential community. Pindustry, the entertainment company with bowling, arcade games, food, cocktails, live music and dancing, will open at HiFi in early 2027. Expected in the future, some repurposing of some of the anchors, as yet undisclosed. The anchors are Dillard's, Macy's, Dick's, and AMC Theaters.

CBL Properties

“Malls always have re-merchandising opportunities. It's a consistent part of the business. We are always re-merchandising, but it does get harder as occupancy goes up,” said Stephen D. Lebovitz, CEO of Chattanooga, Tenn.-based CBL Properties which has about 95 properties including malls, and outlet, lifestyle and open-air centers primarily in the Southeast and Midwest.

CBL has taken advantage of closings by

Sears, Bon-Ton, Macy's and other retailers to put the space to new uses. “Younger generations like to get out and shop in stores more often versus just shopping online. Adding entertainment and food options has helped draw bigger crowds,” Lebovitz said. “After COVID[19] and all the bankruptcies, we've seen traffic up for the last few years, and a resurgence in interest in enclosed malls. We haven't seen yet the evidence of a recession or people pulling back.” He suggested consumers did some stockpiling to get ahead of tariffs, but said CBL is to a large degree insulated from the impact of tariffs. “Most of our revenue is fixed per leases. Our percentage rent is like 2 percent of our revenue. We're not going to feel it immediately if there is an impact of tariffs on consumer spending.”

CBL's CoolSprings Galleria, a 1 million-plus-square-foot regional enclosed mall 15 miles south of Nashville, anchored by Belk, Dillard's, and Macy's, is undergoing “a comprehensive densification” with plans to redevelop a JCPenney and parking lot with about 235 upper-income apartments and service retailers. Recent additions to the center included Garage, The Normal Brand, and Barnes & Noble. Primark is opening soon. Last December, CBL Properties announced that it had closed on the acquisition of its partner's 50 percent joint venture interests in CoolSprings Galleria as well as Oak Park Mall in Kansas City, and West County Center in St. Louis.

At CBL's Friendly Center, a large open-air shopping center with Belk and Macy's situated on 126 acres in the heart of Greensboro, N.C., work is underway to add foot concepts – Cooper's Hawk, First Watch, Nor Italia, and French artisan bakery Tous les Jours – as well as two new

retailers, Lego and Rowan, in space that Lebovitz said had legacy retail, such as New York & Co. Also, CBL bought part of a Sears building to develop apartments.

Pacific Retail Capital Partners

Pacific Retail Capital Partners, a real estate investment group managing 24 million square feet of regional, open-air, lifestyle and mixed-use centers, focuses on repositioning basic malls into mixed-use properties. The mission, “has really accelerated post pandemic,” said Steven Plenge, CEO of PRCP. “It can involve something as dynamic as tearing it all down like at the Galleria in White Plains, N.Y., or it could be a more targeted approach replacing a vacant anchor.”

Among the nation's most ambitious projects is PRCP's transformation of the former White Plains Galleria into “District Galleria.” The \$2.5 billion project has involved tearing down the mall, purchasing the former Macy's property, developing 3,200 residential units in seven towers, adding 225,000 square feet of retail primarily food, health and wellness, basic amenities, like a gym, and devoting 46 percent of the project's square footage to green space open to the public, with parks, gardens, plazas, dog parks, residential rooftop gardens and event space. “It's a residential-led project,” said Plenge. “What is constantly missing in a lot of downtown projects is green space. It helps to stitch all the pieces together, and draws people through the project,” Plenge said.

At the 1.5 million square foot Yorktown Center, in Lombard, Ill., a Chicago suburb, PRCP in partnership with Synergy Construction, a former Carson Pirie Scott department store is being replaced by 600 apartment units, lots of green space and a park designed for concerts and pop-ups. The center is bringing in new retail and dining options, among them a Fresh Market. Not long ago, it added Dave & Buster's, Tapville Social, Empire Burgers + Brew and Ancho & Agave.

With any redevelopment, Plenge said, the key is to stay relevant with the community, which often entails bringing in local food operations such as a bakery or fast casual restaurant augmenting national restaurants and food establishments. At Pacific Retail's Bridgewater Commons, an enclosed shopping mall in New Jersey, 19 leases were signed in the past year, including bringing in a Millburn Deli, billed as “a regional mainstay” offering classic chicken, beef, turkey and “vegetarian-ish” sandwiches and salads. “Having that curated mix of food is super helpful,” Plenge said, particularly given trade wars and tariffs impacting the flow of imports to the U.S., which he says could really affect retailers' back-to-school business. “The consumer is in pretty good health, and we have confidence that the food and the entertainment side will do well. It's really a matter of what happens in the apparel side, more than anything.”

O'Connor Capital Partners

O'Connor Capital Partners of New York is redeveloping the former Saks Fifth Avenue at The Esplanade, 150 Worth Avenue in Palm Beach, Fla., which will be designed by Fairfax & Sammons Architecture. The project will transform the 50,000-square-foot, two-level space into a luxury destination for retail, office space, and lifestyle offerings. “The Esplanade has long been a cornerstone of high-end shopping in Palm Beach and its redevelopment represents an exciting next chapter,” said Bill O'Connor, CEO of O'Connor Capital Partners, which develops and invests in residential, retail, industrial and boutique office sectors in the U.S. and Mexico. ▶



A rendering of the future District Galleria on the site of the demolished Galleria in White Plains, N.Y.

Time Equities

Ami Ziff, managing director of national retail for Time Equities which has a portfolio of 342 properties covering 43.2 million square feet of residential, industrial, office and retail space, said it's not so easy knowing what re-merchandising opportunities are out there. "There have been bankruptcies, but just because a retailer is bankrupt doesn't mean the store goes away. We have taken some boxes back, but there are several tenants in bankruptcy still that we don't have control of the space and we may not. It's hard to know what the re-merchandising opportunity is and can be."

Time Equities' Gateway Plaza in Fort Pierce, Fla., north of West Palm Beach, which has been just 10 percent leased, is being revitalized in a \$30 million project bringing in new retailers including Ross Stores and Burlington Stores, new facades, new roofs, in what amounts to basically a reconstruction, above and below ground, and is about 85 percent rented. Two outparcels were added, for a Starbucks and a TD Bank. "This has been a heavier lift than we typically do," said Ziff. "We

typically look for assets not completely broken, but we had a gut feeling we could make this one better.

Elsewhere, Time Equities has been busy injecting new life into properties. At the Foothills Mall, in Maryville, Tenn., a large redevelopment involved tearing down two anchors JCPenney and Sears, which were replaced by a BJ's Wholesale Club and a Publix grocery store. Monroe Crossings Shopping Center in Monroe, N.C., also bucked the trend of malls going by the wayside, replacing a vacant Sears with a furniture retailer and a JCPenney into a Rose's fashion store.

Tanger

In November of 2023, Tanger acquired two new properties, Bridge Street Towne Centre in Huntsville, Ala., and Asheville Outlets, in Asheville, N.C. Huntsville was the company's first full-priced center where Warby Parker, Starbucks, and Lego and Apple expanded. In Asheville, Tanger saw an opportunity to enhance the center in this high growth market. Throughout the last year and a half several new

brands have come in – Aerie, Columbia, Crocs, Buckle, and Simply Southern among them – to replace stores that were underperforming.

In addition to purchasing new centers, Tanger has been renovating and upgrading its portfolio, including the Sevierville Center in Tennessee. In addition to several facility upgrades, the center is partnering with the famous art duo known as "Gillie and Marc" who have created public art across major cities. They are working on an interactive sculpture program that responds to the neighboring natural landscape.

The Charleston renovation focuses on modernizing and updating the color palette while including market-specific elements that align with the community.

Tanger is updating branded signage, installing lighting enhancements, landscaping and furniture improvements, as well as creating a common area court designed to encourage shoppers to spend time and relax.

Not long ago, Shake Shack started opening at Tanger properties, "Restaurants are paying more attention to outlets than ever before," said CEO Stephen Yalof. With full-price centers now part of the portfolio, Tanger is no longer just an outlet center operator and now gets "a seat at the table" with full-price retailers that previously didn't lease with it, said Yalof. "We're seeing continued momentum in our re-merchandising strategy to elevate and diversify our tenant mix as we replace less productive tenants and add more desirable retailers, restaurants, and entertainment across our portfolio."

ICSC's Cegielski said: "Those bankruptcies and store closures are a great opportunity right now for retailers to get space that they're desperately seeking to find, and you're seeing some of those discount brands [aggressively] doing it because consumers are really shopping the discount brands and are conscientious about price. Many properties have tried to recession-proof themselves by diversifying their tenant composition so it's not all apparel or what not. It's that mix of housing, fitness, grocery, health and wellness, or services."

The nation's shortage of housing and shifting populations, as well as the turnover in the retail sector, is motivating developers and landlords to re-merchandise their shopping centers and add residential units. "With a mall that has to shut down, it's still a great footprint to build a small community with housing, groceries, an urgent-care, because you've got the parking and a large plot of land," Cegielski said. "It's been a trend for probably 10 years, but we're seeing more of it." ■



Yorktown Center in Lombard, Ill., near Chicago.

"The industry as a whole is in a strong place right now. Occupancy rates are incredibly high, so there's actually not a lot of space available, which is a great problem for landlords."

STEPHANIE CEGIELSKI, ICSC



Stephanie Cegielski

Looks from the Met's 'Superfine: Tailoring Black Style' exhibit for the 2025 Met Gala.



Tommy Hilfiger and his wife Dee Ocleppa Hilfiger at The Mark Hotel before the 2025 Met Gala.

MEN'S

Designers Weigh In On the Enduring Impact of the Dandy

● The Metropolitan Museum's exhibition on Black dandyism is expected to spur interest in a return to tailored excellence and individuality.

BY JEAN E. PALMIERI, HIKMAT MOHAMMED, MARTINO CARRERA AND ARI STARK

Every May, the Met Gala catapults fashion into the stratosphere as celebrities by the score turn out in their finest — and often outrageous — haute couture outfits at the annual fundraiser for the Metropolitan Museum of Art's Costume Institute.

For the first time, this year's gala and its accompanying exhibition turned the spotlight on menswear, notably Black menswear. The exhibition, "Superfine: Tailoring Black Style," spans about 250 years and explores Black culture and identity including the influence of hip-hop, the Harlem Renaissance, the civil rights movement and current street trends.

The exhibition was inspired by Monica L. Miller, Barnard College's chair of African Studies, and her book: "Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity."

But will this focus on the dandy be impactful enough to influence the men's market as a whole? WWD asked menswear designers to weigh in with their thoughts.

Tommy Hilfiger

"The Met Gala has always served as a cultural catalyst. It's a testament to Anna Wintour and Andrew Bolton's vision in shaping a global celebration of style, where bold ideas take center stage and spark new directions in fashion. This year's focus on the dandy, and particularly Black dandyism, is no exception, celebrating fashion as a form of creativity, empowerment and self-expression. I believe this year's theme will ignite a new appreciation and desire for fine tailored menswear that inspires a return to dressing up.

"To me, a dandy is someone who dresses

with purpose. It's not just about elegance, it's about identity. A modern dandy knows the sartorial codes: how a jacket should fit, how to balance patterns, colors and textures — and isn't afraid to break the rules with intention. There's confidence in that and a bit of rebellion too.

"That spirit of challenging the status quo by mixing traditional tailoring with unexpected twists has always been woven into our brand DNA. Today's dandy builds on this heritage, honoring the legacy of classic menswear while reclaiming it as something personal and bold. We're seeing more people embrace that balance of fluidity, polish and flair — creating looks that nod to tradition while feeling completely modern."

Thom Browne

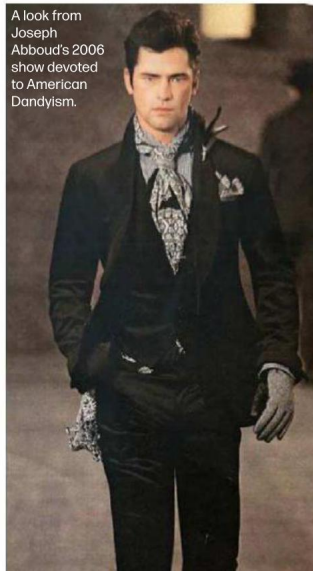
"For me, the idea of dandyism begins and ends with tailoring, and is brought to life through surrealism to create ideas and visuals that are truly sublime. A dandy always displays a rigor and confidence of being comfortable to be a true individual in their aesthetic choices.

"I hope that people see tailoring in new ways — in a way that refreshes people's idea of what tailoring can be, and in turn impacts the men's market positively around the thinking around tailoring."

Joseph Abboud

"My hope is that this gets people to start thinking of tailoring again. The world of streetwear, expensive sneakers and sweatshirts is an unimaginative and dreary place. Dandyism, on the other hand, is exciting and uniquely individual, pushing the limits of sartorial style to new heights, bending the rules but not breaking with the traditional boundaries of Savile Row and its rich history of impeccable tailoring. My 2016 show was an ode to American dandyism — it was all about tailoring — inspired by the energy of 1960s Carnaby Street and the craftsmanship of Savile Row.

A look from Joseph Abboud's 2006 show devoted to American Dandyism.



Walton Goggins in Thom Browne at this year's gala.

"To me, a dandy is about individuality and at the heart of dandyism is beautiful clothes that fit well."

Todd Snyder

"True style isn't prescriptive; it's personal. So there's no right or wrong way to be a dandy. The 'Superfine' exhibit is a reminder of the power that comes from combining tailoring and personality. It's fantastic to see menswear celebrated at such an iconic event and I was thrilled to be part of it in my own small way [dressing Tom Francis]. As to whether it will impact sales is unclear but the value of the global spotlight on the category is immeasurable."

Willy Chavarria

"I think we will see more tailoring for sure because of this year's Met Gala theme. Dandy represents a captivating external fashion identity that supersedes any perception that could otherwise be interpreted as 'less than.'"

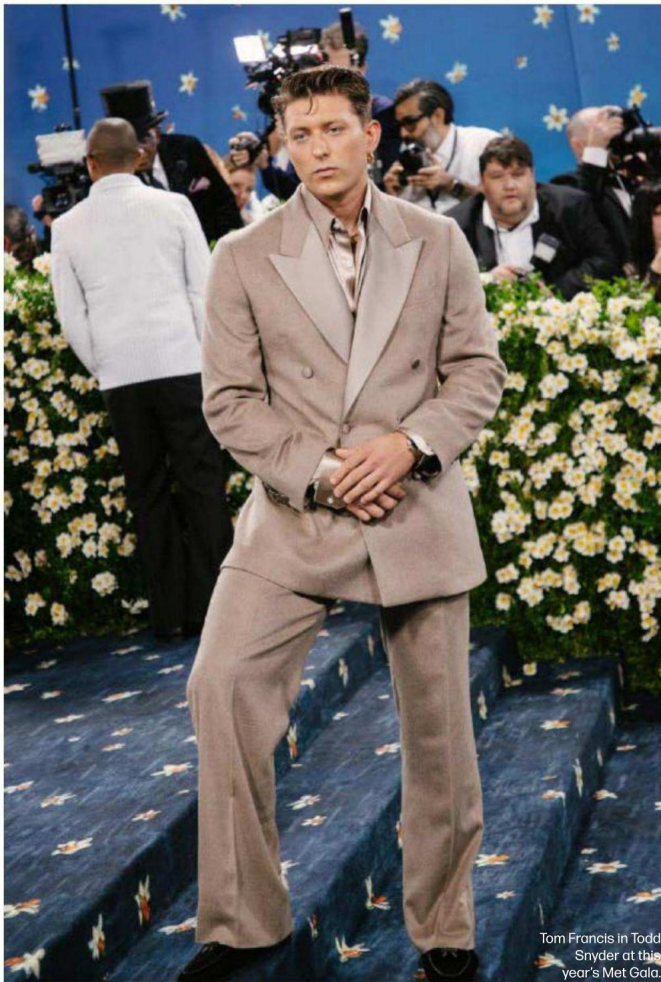
Simon Holloway, Dunhill

"I believe that after this year's Met Gala there will be an acute and heightened awareness of tailoring. I think that so many of the looks, both on the monochromatic spectrum and the highly colored

spectrum, will be the two overwhelming trends that we see moving through the men's and even womenswear market. There is a stronger sense of large-scale pattern in terms of checks and stripes that will become evident across menswear fabrications in the coming year. There will also be a renewed interest in haberdashery, such as beautiful shirts, silk accessories and hats to go along with that world of tailoring, which is something I have explored in the several seasons since I have started with Dunhill and is fundamental to the legacy of tailoring and style at Dunhill.

"The construct of the dandy to me lies somewhere between an innate inner self-confidence and good taste. Dandyism resides between those two poles. It's traditionally an English concept dating back to the Regency era of Beau Brummell but it has morphed into various different iterations over the centuries from everything from royalty to rock 'n' roll to the stylish man in the street. Tailoring is always a fundamental in this equation. One of the things that I really love is when you see a chic British rock star like Charlie Watts or Bryan Ferry who wears classic British tailoring in a very debonair and rakish way — I find that incredibly inspiring." ▶

MENTALITIES



Tom Francis in Todd Snyder at this year's Met Gala.

Oliver Spencer

"I don't know if the Met Gala's focus on the dandy will have an impact on the men's market but I do hope that it will encourage men and women to embrace personal style as more of an art form, which is how I define dandyism. It's certainly a bold deviation from the 'quiet luxury' that we've been dealt in recent years, and which – let's be honest – has run its course. Historically, the dandy term was used to describe a sort of meticulousness about dressing, but it was Black dandyism that really ran with the idea, turning it into a much more expressive and subversive way of dressing. It would be really fun to see elements of Harlem Renaissance style emerge in contemporary collections though. We're already witnessing a shift to wide-leg high-waisted silhouettes and more expressive jacket lapels, two things I've been incorporating into my collections. If a shift to dandyism means that people feel more empowered and creative, then I'm all for it."

Nicholas Daley

"We live in a capitalist world. Unfortunately, all those great designers and people who are making amazing clothes and designs and accessories and hats and the whole thing, you want to see everyone continue to grow and blossom, but we can only do that if we have the financial and economic means to do it. [The Met Gala] was a great billboard and advertisement for followers, stockists, investors and other institutions to be like, 'This was a great success, and it was a great celebration. So we should definitely do more to support designers across different ethnic groups or sexuality.' Or just to give the opportunity to sort of allow

more stories to be told, which might not have had the light shine on as much. I hope it does have a ripple effect."

Daniel Gray and James Bosley, Denzilpatrick

"We went to the preview of the exhibition and I've never been in a room before with such well-dressed men. And I don't just mean dandies either. There was just some beautiful, incredibly well-dressed men. But time will tell if it impacts menswear. Growing up in London, you're stuck to a uniform up until you're 16 years old. There's so little space to express yourself. But we used to have this thing once a year called 'Own Clothes Day,' where you'd pay a pound, and everyone could wear their own clothes. And it was the most incredible day. Some of the boys would be wearing their little Ralph Lauren shirts and their Reebok Classic trainers, but then you would get girls coming in the most insane African head wraps. It was just amazing to see people express themselves when you give them a tiny little window to do so."

"The idea [of being a dandy] means that when you go somewhere, you bring all of yourself and present yourself in your absolute best light for yourself and for everybody else. It's kind of like inner light, which you really believe in."

Tanner Richie and Fletcher Kasell, Tanner Fletcher

"Dandy will definitely bring more femininity to menswear. More than femininity it's a sense of individuality, attention to fine details and a guided type of style. This is something that we haven't seen in menswear in a long time as we're used to men having to conform to neutral colors, the same silhouettes season after season and almost a



"Superfine: Tailoring Black Style" showcased looks from a variety of decades.



Looks from the "Superfine: Tailoring Black Style" exhibit.

fear of femininity. This will also contribute to blurring lines between genders, showing that expression is exponential and not bound by made-up labels. Perhaps this will propel men to shop outside of the men's department, wear more handbags and increase the use of jewelry."

Christian Siriano

"I do think that this year's Met will hopefully have a huge impact on menswear, showing that men can have fun with fashion and take more risks. I think that being a dandy is truly about confidence – any man I see that expresses that confidence through his style with no rules is a dandy in my eyes."

Max Kibardin, Caruso

"The Met Gala doesn't just reflect fashion, it reframes it. Its focus on the dandy resonates with a broader shift we're already seeing: a desire for menswear that is more expressive, more sensual, and more daring, while remaining refined. To me, the heart of this evolution is tailoring. Not as a rigid tradition, but as a living language capable of embracing

individuality and contemporary elegance. This could encourage both designers and consumers to rediscover tailoring as a tool for distinction.

"A dandy, to me, is someone who knows how to turn clothing into presence. It's not about ostentation, it's about distinction. Sartorial but never stiff, expressive yet always composed. The true dandy embodies elegance with disinvolvement, uses accessories not as decoration but as personal code. It's style as attitude: controlled, intentional and understatedly bold."

Norbert Stumpf, Brioni

"The Met Gala has always had a strong cultural influence and this year's focus on the dandy theme marks such important values as elegance, self-expression and attention to detail. I believe we'll see a renewed interest in tailoring thanks to this. This could lead to a broader revival of individuality in men's fashion, beyond trends and towards statements of identity."

"A dandy is someone who uses style as a form of storytelling: intentional and never foregone. It's not just about the clothes, but about the attitude: confidence without arrogance, elegance as expression of personality. At Brioni, we deeply believe in this philosophy: tailoring is a distinctive yet subtle element that never overwhelms the wearer; it enhances their presence and individuality. It's about quiet confidence and the art of allowing the person to shine through the garments. Regé-Jean Page, who was wearing Brioni during the last Met Gala, perfectly embodies this vision."

Jacques Agboby

"I think the Met Gala's focus on the dandy will absolutely ripple into the menswear market. We're already seeing men redefine the boundaries of self-expression through clothing, and this spotlight on the dandy gives permission to lean deeper into elegance, flair, and vulnerability. To me, a dandy isn't just about dressing up – it's about intentionality. It's someone who embraces detail, silhouette and craftsmanship to tell a story about who they are. It's performative, yes, but also deeply personal. As a designer, I see the dandy as a kind of worldbuilder – a person who takes up space unapologetically through style." ■

MEN'S

Nicholas Daley's Pratt Honor Is a Full-circle Moment

● The British designer is celebrating a decade of his label and firsts such as being part of the Metropolitan Museum of Art's "Superfine: Tailoring Black Style" exhibition.

BY HIKMAT MOHAMMED

LONDON – It's been a year of firsts and full circles for the British designer Nicholas Daley, who was honored with the 2025 Pratt Fashion Visionary Award in New York on Friday.

As this year's recipient, he follows in the footsteps of such other honorees as Francesco Risso, Robin Givhan, Lindsay Peoples, Kerby Jean-Raymond and Gabriela Hearst.

During his visit to the college, Daley visited Pratt's Brooklyn campus and offered up some wisdom to the student body.

"[My advice] was that even at my stage, I'm still doing new things and having first experiences. It will be the same for them – a never-ending cycle of learning," Daley told WWD.

His visit to Pratt also led the designer to reminisce about his time as a fashion student at Central Saint Martins.

"I met Monica L. Miller recently and her 2009 book 'Slaves to Fashion: Black Dandyism and the Styling of the Black Diasporic Identity,' was one of the books I referenced in my thesis, so it felt like a

full-circle moment meeting her because I'm now part of her curation at the Metropolitan Museum of Art's 'Superfine: Tailoring Black Style' exhibition," the designer said.

"What I'm trying to pass on to the students of Pratt – or any university – is to let them know that it's a constant evolution in work, opportunities and how these things come back around," he added.

There's much to celebrate for the designer who founded his label a decade ago. Making his Met Gala debut with the musician Leon Bridges was one of them. Daley created a bespoke pinstripe suit in a rich navy and amber clay yarn for the stripes.

When designing the outfit, the two men swapped references from the late '60s and '70s of James Baldwin, Miles Davis and John Coltrane. Case in point, the cravat tie that Bridges wore was a direct reference to an image of Baldwin and it was knitted by Daley's mother Maureen.

"My mom used to knit stuff for my dad when they were first dating. She didn't really have that much money, but she knew how to knit. A lot of the first things she gave my dad were all these knitted ties, berets and jumpers," he said.

The Met Gala was a double win for the designer as he also got to see his own creation inside the museum. Miller and her team had picked out a look from Daley's spring 2022 collection that touched on designers with Caribbean lineage. The look



Leon Bridges in Nicholas Daley

is a safari suit inspired by the Kareeba suit, which was designed by Jamaican designer Ivy Ralph and became a prominent item of clothing in the '70s in Jamaica.

"That felt like another full-circle moment because the original Kareeba suit was there and then my piece, which is sort of a contemporary version of it, was there too," said Daley, who had the opportunity

Nicholas Daley



to meet Ralph's granddaughter Ivy-Victoria Maurice, with whom he discussed the history of Jamaica and fashion.

The lead-up to the Met Gala was a key affair for Daley and his British peers, who were spotlighted on the red carpet and at the exhibition. They included Martine Rose, Grace Wales Bonner, Ozwald Boateng, Charlie Casely-Hayford, Priya Ahluwalia and Tolu Coker.

"It shows you the progression, at least within the U.K., in regards to diversity and strong representation. It shows we've got depth and that things are working – it's also just nice to be part of that alumni," he said.

MEN'S

Barena Venezia's Anti-suit Is Ready to Come Out of Its Niche

● The Italian workwear-nodding brand has welcomed family member and Tom Ford and Zegna alum Davide Sambin Zara as chief commercial officer.

BY MARTINO CARRERA

MILAN – Expect to see some Venetian heritage gear at Chez Ma Tante, somewhat of an institution in Greenpoint's restaurant scene, and at Cueva, the hip neighboring multibrand men's retailer.

Barena Venezia, the workwear-nodding Italian brand founded in 1993 by Sandro Zara, has teamed up with both companies to develop a capsule collection comprising an overshirt, pants and matching apron.

The brand celebrated the collaboration on Friday night with a dinner at the Brooklyn eatery for selected guests, cementing its status as a niche heritage label for those in the know.

This was the first in a series of customer experiences Barena Venezia has planned to engage its global clients, and part of the strategy to expand its international awareness and reach.

The collaboration was masterminded by Davide Sambin Zara, one of the founder's four children, who joined the company as chief commercial officer this month after accruing experience in the luxury sector as worldwide head of men's wholesale at Tom Ford and later as senior director of wholesale and made to measure for North America at the Zegna brand.

His siblings, Francesca, Giovanni and Enrico Zara, already worked for the family-run company.

"It's an immense honor for me to join my family's business," said Sambin Zara. "It represents a natural evolution of my career path... I've trained my muscle elsewhere and that helps me navigate the inner workings of a brand which, albeit smaller, has similar commercial dynamics," he said.

Hinged on Venetian workwear, the brand launched almost three decades ago with a collection of aprons. It has developed into a full-fledged menswear brand, whose offering is rooted in what's billed as the "anti-suit," such as matching top and bottom with workwear and utilitarian inflections – think pleated pants with overshirts, baggy trousers and bomber jackets.

In 2008 the company introduced a womenswear collection.

Both are produced within miles of the company's headquarters just outside Venice.

"Barena's strength is its product, entirely Made in Italy, crafted from fabrics exclusively produced for us that are the result of intense research. These are prerogatives of the luxury world, but we try to keep our price tags accessible," Sambin Zara said.

Largely wholesale-dependent, Barena Venezia is distributed through about 330 stores globally, mainly in Italy, the U.K. and the U.S. "We've been around for 32 years and have managed to tap into international markets, but there is still a lot of untapped potential, and our main objective is to raise brand awareness," Sambin Zara offered.

For one, Sambin Zara said that the name Barena refers to land formations found in lagoons which are periodically submerged by tides. "It's not the Venetian heritage of palaces and the Grand Canal, it's all about the lagoon," he noted.

Generating 10 percent of its business online, through a proprietary e-commerce

site that is set to be revamped to ensure an enhanced customer experience, the brand is looking at expanding its direct-to-consumer footprints. Germany has emerged as a leading market in online sales.

After attending Pitti Uomo for several seasons – since the 2008 introduction of a womenswear line that now accounts for about 45 percent of sales – the brand moved to Paris, hosting showroom presentation in the French capital during fashion week. Barena Venezia drops four menswear collections a year and two women's lineups.

In his consumer-centric vision, Sambin Zara said direct retail is in the pipeline, with plans to open the first store in two to three years.

"I think it's an essential step in our future... we cannot wait too long, because it's the only way to really offer an immersive experience of the brand. Our customers currently know Barena Venezia largely only through the selection our partner retailers display," he offered.

A few cities are top of mind, including Milan, Paris and New York.

Asked about the impact of tariffs on forging ahead with the Stateside business, Sambin Zara said that having worked and lived in the U.S. gives him a different perspective.

"I have a very clear vision on how resilient a country like the U.S. can be, so I'm not too worried, although this climate of uncertainty is not helpful," he said. "I also see the brand as positioned in the approachable luxury space, which I think and hope will be gaining steam against the slowdown in [pure] luxury spending."

In 2024, Barena Venezia's sales stood at 9 million euros and the company expects a 5 percent uptick in 2025.



Looks from the Barena Venezia capsule collection for Chez Ma Tante and Cueva.



Here and below: Vessels from The Josephine Collection by Kris Van Assche for Serax.

A square-bottom vase with a glass orchid.



Candy dishes by Kris Van Assche for Serax.



HOME DESIGN

Kris Van Assche Is Modernizing Flower Arranging – and Candy Dishes, Too

● The fashion designer employed concrete and silver-plated test tubes for a striking range of vases and vessels for Belgian homewares firm Serax.

BY MILES SOCHA

Kris Van Assche is out to make flower arranging more modern, more poetic – and a little disruptive.

His new collection for Belgian homewares specialist Serax includes glass poppies and orchids that will never wilt; long silver-plated glass tubes to water and exalt a single stem, and vases in such unusual materials as concrete, marble and silver-plated porcelain.

Just launched on serax.com, The Josephine Collection proves that the unexpected elements that often sparked Van Assche's menswear designs for Berluti and Dior – tribal tattoo motifs one season, punk badges the next – can also apply to vessels.

To be sure, the Belgian designer brought almost a lifetime of flower-arranging appreciation to the project, named after his late grandmother and sometimes directly inspired by her vases and candy dishes.

"She had not so much money, but she definitely had a high taste level and she was definitely a fan of keeping up appearances," Van Assche said. "She would never leave the house without a hat, and she would always set a nice table, even for a quick lunch. For her, both were a form of politeness."

In an interview, the designer cited a strong appreciation for "old-world beauty" – and for the provocative flower photos of American artist Robert Mapplethorpe, who often depicted stems jutting horizontally from a vessel and sagging sensually.

But the designer also flexed his fashion training at Antwerp's Royal Academy of Art, which demanded fashion students dissect historical garments and then find ways to interpret them in original and contemporary ways.

Hence Van Assche insisted on a rectangular base for all his vessels, which not only adds stability but telegraphs a more modern and minimalist sensibility. He mentioned that his menswear designs typically start with the shoulder line and the shoes, which "have a big influence on the allure of the silhouette."

The long glass tubes, which protrude diagonally from an empty vase, can harbor the last-surviving stem from a bouquet – or be employed in busier arrangements.

Meanwhile, glass flowers also add a disquieting element – an artificial invader among live specimens.

The collection ranges from humble beer-bottle shapes – the makeshift vase of students, and Van Assche – to grander botanical and rotund vessels.

Prices start at 49 euros for a small bud vase and run up to 560 euros for a tall black marble cylinder, though most vases fall in the neighborhood of 200 euros. Glass poppies and orchids go from 42 euros to 69 euros, while candy dishes go from 95 euros to 260 euros.

Van Assche was familiar with Serax as a client of its tableware by Ann Demeulemeester, one of dozens of designers who create china, glasses, lighting, furniture and home accessories for the firm, founded in Belgium in 1986 by brothers Serge and Axel Van Den Bossche.

Happy to be taking a break from fashion, but missing interactions with craftspeople, he reached out to Serax directly, secured a meeting with the chief executive officer and soon embarked on a yearlong process



Kris Van Assche

to bring The Josephine Collection to life.

His initial idea was to create artificial flowers in the same material as the vase, whether it was glass, concrete or marble. (In the end, only glass ones were technically possible.)

"I always feel like vases are either hidden by a beautiful bouquet of flowers when they're full or when they're empty, you put them in a closet. You never look at the vase as an object by itself," he said in the interview. "I quite liked the challenge of making a vase that would be somehow self-sufficient, that would work with flowers or without."

"I also really like that idea of multiple functions for one vase. So all of these vases are delivered with one tube inside, so you can always save the one flower that survived after a week."

Van Assche said he owns about a dozen vases, but "for some weird reason, I don't really have the type of vases that I like and that I need."

Followers of Van Assche on Instagram are familiar with his forearm tattoos – orchids on his left arm, tulips on the right – and his mirror selfies cradling bunches of flowers in the foyer of his apartment building. He said he often buys them at the market as a reward for the chore of food shopping, or at his favorite Paris



florist, Louis-Géraud Castor, who shares his penchant for "creating tension in the bouquet. There's always a contrast or something off balance."

For his Serax photo shoot, Van Assche collaborated with celebrated Antwerp-based floral artist Mark Colle, who famously created walls of blooms for Raf Simons' Dior debut in 2012.

The addition of glass tubes certainly adds another dimension to both sparse and dense arrangements. "It almost looks like a 'RoboCop' kind of bouquet," Van Assche remarked, referring to Paul Verhoeven's 1987 American science fiction film.

Meanwhile, his revival of the candy dish is another tribute to his grandmother, who stocked hers with chocolate and ultimately willed them to her grandson.

"It's probably the most old-fashioned item I have ever designed, and it was a way of emphasizing this idea of old-world beauty," he said. "I liked how it's almost impossible to make that object modern, to give that an update. And yet I feel like by making them in concrete, or silver-plated china, we actually got away with it."

LIFESTYLE

Inside Coco Chanel's Renovated Villa La Pausa



The cloister of Gabrielle "Coco" Chanel's La Pausa villa on the French Riviera.

Gabrielle "Coco" Chanel and friends climb an olive tree at La Pausa.



The living room.



The entrance hall.

A view of La Pausa in 1932.



● After a multiyear restoration, the French luxury house is reopening the villa in June with the aim of hosting artists once again.

BY JOELLE DIDERICH

ROQUEBRUNE-CAP-MARTIN, France — In the 1930s, Gabrielle "Coco" Chanel's hillside villa on the French Riviera was a magnet for creators like painter Salvador Dalí, filmmaker Luchino Visconti and writer Colette. After a multiyear restoration, Chanel is reopening the villa next month with the aim of hosting artists once again.

Architect Peter Marino, who has collaborated with the French luxury brand for more than three decades, pored over hundreds of archival photographs to recreate the original interiors of La Pausa, the legendary designer's home — complete with a mirrored bathroom that echoes the Art Deco staircase of her couture salon in Paris.

But that's the only reminder of the glitz and glamour of her fashion empire.

Chanel, who built the house from scratch, envisioned it as a peaceful retreat. She enjoyed nothing more than to jump on the Train Bleu in Paris at midnight and arrive in Monte-Carlo by dinner time.

On a recent visit to the house, set in an olive grove with spectacular views stretching from Monaco to the Italian Riviera, the only sound was birdsong. Sitting on the wisteria-covered patio surrounded by lavender, jasmine and magnolias, it was easy to see what prompted Chanel to buy the property, which encompasses a chapel, guesthouse and tennis court.

Next month, the villa will welcome a clutch of art world luminaries after the Art Basel fair in Basel, Switzerland, before hosting its first official writers' retreat next November.

"Gabrielle Chanel had a clear vision that La Pausa should be a place for 'pause,' a home of one's own in which to convene artists and thinkers. For a roaring decade after its construction in 1928, La Pausa offered just that — a tranquil yet stimulating environment, free from the distractions and constraints of everyday life," said Yana Peel, president of arts,

culture and heritage at Chanel.

"At La Pausa, we will again ignite new ideas that might not otherwise have the freedom, resources or space to flourish, as an extension of the patronage and elevated hospitality that Mademoiselle Chanel offered in the villa's heyday," she said in a statement.

A philanthropist and former chief executive officer of the Serpentine Galleries in London, Peel leads the Chanel Culture Fund, which supports artists, and works with curators, museums and institutions on long-term projects. La Pausa is one of several heritage sites under its umbrella.

In addition to Chanel's apartment at 31 Rue Cambon, renovated in 2020 by decorator Jacques Grange, the house is supporting restoration work at the Aubazine Abbey, the austere 12th-century Cistercian convent-orphanage where she spent her teenage years, forging her taste for minimalist design.

Chanel, who frequently toured the Mediterranean aboard the Flying Cloud — the yacht owned by her lover, the Duke of Westminster — bought La Pausa in 1928 for 1.8 million francs, a princely sum at the time, said Hélène Fulgence, head of heritage sites at Chanel.

"She was 43 years old and at the height of her fame, and she had never taken a break. She was always thinking about the next store, the next idea, the next factory, the next fragrance," Fulgence said as she guided a handful of visitors through the property.

A Golden Moment

In lieu of the pink and green bungalow originally built by British novelists Alice and Charles Norris Williamson in the 1910s, she commissioned a young Belgian-born architect, Robert Streitz, to construct the house of her dreams. Chanel stipulated that none of the trees should be uprooted, including the olive tree right in the middle of the path leading to the front door.

A fan of Italian Renaissance architect Andrea Palladio, Streitz designed the house around a cloister-like patio, with a 26-foot-high entrance hall with five rectangular windows overlooking a twin staircase. Chanel nixed the staircase plan, asking him instead to create a single set of steps, an almost exact replica of the monks' staircase at Aubazine.

Bare at first, the lobby was gradually furnished with Spanish and Rococo furniture in the same vein as the carved wooden doors. ▶



Gabrielle "Coco" Chanel's bedroom.



Gabrielle "Coco" Chanel and Jean Hugo at the buffet table.



Gabrielle "Coco" Chanel's bathroom.



Audrey James Field, the sister of Dalí's patron James Field; poet Pierre Reverdy, and Dalí himself stayed at La Pausa for months at a time.

The living room, dominated by two mauve velvet couches, hosted lively gatherings where Misia Sert played the piano and guests like Dalí, illustrator Christian Bérard and gallerist Pierre Colle would roll up the Persian rug and dance in improvised costumes.

"We think that Christian Dior came here with Pierre Colle because they ran a gallery together, and Pierre Colle was a frequent guest at La Pausa," Fulgence said.

Without a doubt, the most poignant room is Chanel's bedroom, which has a balcony facing the sea.

Its furniture had been put into storage when the house was sold in 1953 to Emery and Wendy Reves, an American couple with a sizable collection of Impressionist masterpieces. Wendy Reves, who lived there until her death in 2007, had the bedroom completely remodeled, though the rest of the house was left largely intact.

The house was put on the market in 2013 for 40 million euros, but its contents were bequeathed to the Dallas Museum of Art. Chanel acquired the house in 2015 for an undisclosed sum, and Fulgence was able to buy back furniture and homewares at an

auction in Paris in 2019, including Chanel's gilded wrought iron headboard.

Tucked into the frame are a gold star and a palm frond, exactly as pictured on an old photograph of Chanel receiving visitors in bed. Marino had her ivory quilted bedspread reproduced, but the room's Baroque mirrors, bedside lamp and Louis XIII chair are all original.

"I hoped the restoration would recall the time in which the house was built, as though Mademoiselle Chanel had left the room only five minutes before. Authenticity and the history of La Pausa were paramount," Marino said.

He details the process in "La Pausa: The Ideal Mediterranean Villa of Gabrielle Chanel," a 350-page coffee table book to be published by Flammarion in French and English in September. Illustrated with 500 exclusive photographs and unpublished archival documents, it captures a golden moment in time between the wars.

A Haven for Artists

Mornings were quiet, as Chanel never emerged from her quarters before 1 p.m. In her 1960 memoir "In My Fashion," Vogue

editor Bettina Ballard recounted a typical day at La Pausa.

"The house was blissfully silent in the morning. If and when you came down, there were small, unostentatious cars with drivers to run you down the mountain to swim or shop in Monte Carlo," she wrote.

"Lunch was the first moment of the day when the guests met in a group, and no one ever missed lunch – it was far too entertaining. The long dining room had a buffet at one end with hot Italian pasta, cold English roast beef, French dishes, a little of everything," she said.

"No one bothered to listen to anything that didn't have a modicum of wit to it. Chanel, who ate little, stood most of the time during lunch before the great fireplace, as usual, one hand plunged in a pocket, the other gesticulating, her broad mouth opening even broader in a grin as she remembered and recounted wicked or touching or funny anecdotes from her own or her friends' pasts," Ballard said.

Afternoons were dedicated to walks, tennis or napping in the hammocks suspended between the olive trees.

"We went down the hill from Roquebrune very seldom at night, and when we did it was a little like an invading hostile army making a sortie against a rival camp. Chanel thrived on feuds and always had one simmering with the Honorable Mrs. Reginald Fellowes or Princesse Jean-Louis de Faucigny-Lucinge, both wielders of strong social axes," Ballard recounted.

Chanel's circle formed their own clique, distinct from that of Gerald and Sara Murphy in Antibes, who entertained Pablo Picasso, Zelda and F. Scott Fitzgerald, and Cole Porter, or Charles and Marie-Laure de Noailles in Hyères, who ran with a

Surrealist crowd.

Having fled Spain because of the Civil War, Dalí settled at the villa from September to December 1938, completing 11 major paintings that were exhibited at the Julien Levy Gallery in New York City the following year, paving the ground for his move to the U.S.

He and his wife Gala slept in the little guesthouse next to the chapel. Having fully updated the house's 100-year-old plumbing, ventilation and electrical systems, Marino has also added showers to the guest bedrooms in preparation for a fresh crop of visitors.

Resident chef Arquimedes Jesus Rodriguez, who trained with Mauro Colagreco at the three-Michelin star restaurant Mirazur in nearby Menton, creates dishes based on locally sourced ingredients.

In addition to the four nonfiction writers expected this fall, the villa will host other artist residencies. "The idea is to make this villa a place to generate ideas and exchange points of view, so that artists in Chanel's entourage can draw inspiration from it," Fulgence said.

The location should also fuel the imagination of the house's creative teams.

"Our image departments and our creative studio directors have an open invitation to come to La Pausa as often as they want for whatever they want. And then there are the friends of the house, clients but also celebrities who are in Cannes and who will drop by La Pausa," she added.

Still, staying overnight will remain a rare privilege. "Sleeping in Gabrielle Chanel's bed is very, very special," Fulgence said. "This is not a hotel. It's really a private home." ■

OBITUARY

Paolo Boffi, 85

● The son of the firm's founder is credited with the internationalization of the luxury kitchens firm that took over furniture firm De Padova in 2015.

BY SOFIA CELESTE

MILAN — Paolo Boffi, honorary chairman of high-end Italian furniture and kitchens company BoffiDePadova, has died, the company said Sunday. He was 85.

Boffi, regarded for his passion, humility and wit, was the son of Piero, a craftsman at a metal mechanics factory in the industrial heartland of Monza Brianza. In 1934, Piero set out to create the modern kitchen. Paolo was born in the northern Italian town of Cesano Maderno. Together with his brothers Piero Ugo and Dino, he ushered in an era of contemporary design and a major chapter of expansion.

"With Signor Paolo — as everyone in the company called him — also leaves his

vibrant personality and ever-curious mind, never still, always seeking new inspiration and challenges," the company said in a statement Sunday.

In 1989 Boffi appointed Roberto Gavazzi its managing director, one year before Piero Lissoni was appointed art director.

"It was his insight, at the end of the 1980s, to plan the gradual transition of Boffi to entrepreneur Roberto Gavazzi and to recognize the potential of a very young Piero Lissoni, who still serves as art director today. Together, they developed a visionary business model that became a benchmark in the history of Italian design," the company added in the statement.

Ten years ago, Boffi, a kitchens business at the time, bought De Padova, a legendary Italian furniture brand that has worked with famed designers like Achille Castiglioni, Patricia Urquiola, Nendo, Renzo Piano and Dieter Rams. The fusion of the two firms resulted in a new concept of Italian living.

In February BoffiDePadova cut the ribbon on a new New York City showroom, where luxury kitchens, bathrooms, furniture, lighting and high-end partitions stand under one roof.

Lissoni expressed his sadness over

Paolo Boffi



Boffi's passing in an Instagram story, referring to him as a "second dad."

The Boffi company initially arrived in the U.S. in 2000 and was among the first Italian brands to open in SoHo's design district. Formerly located at 31 1/2 Greene Street, Boffi SoHo expanded its footprint in 2019 to 56 Greene Street in a space that

was designated for De Padova. The new space also includes ADL Design, which it acquired in 2021 and which specializes in dividers for the home or office space.

Its new showroom in NoMad is a three-level, 19,694-square-foot space on 99 Madison Avenue and is one of the largest showrooms in the district.

BUSINESS

The 'Experience Economy' Reshapes Travel

● Marriott International's chief customer officer Peggy Roe reveals travelers, driven by passions for food to music, prefer memorable moments over tangible things.

BY RITU UPADHYAY

Every January, enthusiastic epicureans descend upon the Ritz-Carlton, Grand Cayman, for a weekend with the world's most renowned chefs. Wearing their white coats with Bermuda shorts, Eric Ripert, José Andrés and Daniel Boulud mingle with hotel guests on pristine beaches creating a culinary experience that goes far beyond traditional Michelin star dining. Andrés leads interactive cooking demonstrations and guests sip Champagne while taking selfies with culinary icons like Emeril Lagasse as his fresh seafood sizzles on beachfront grills.

This signature event sponsored by Marriott Bonvoy has become one of the most treasured food celebrations globally. It also exemplifies a fundamental shift in consumer behavior: the growing preference for exceptional experiences over material possessions.

"People aren't just booking hotel rooms anymore — they're booking memories," explains Peggy Roe, executive vice president and chief customer officer at Marriott International, in an interview with WWD. "The post-pandemic traveler

is seeking authentic connections through experiences that align with their passions."

Marriott International has identified food, along with music, sports, outdoor activities and fashion, as "key passion points" that are transforming the travel industry. For the company, understanding and catering to these evolving consumer priorities has become central to their business strategy.

Roe, the first chief customer officer in Marriott International's history, oversees development and execution of all aspects of the company's global consumer strategy across a portfolio of over 30 hotel brands, spanning nearly 9,500 properties in 150 countries and territories plus the Marriott Bonvoy loyalty program. Her role relies heavily on watching data, which has revealed a substantial rebalancing of Marriott's portfolio — leisure travel now accounts for 60 percent of their business, up from 40 percent pre-pandemic. "We were much more of a business traveler's brand and hotel company prior to the pandemic," said Roe.

The move toward leisure was happening, she said, but COVID-19 accelerated it. "The trend around people shifting their investments from tangible things to experiences began before 2020, but it just accelerated after COVID, because of the pent-up demand," Roe said. "As we saw this leisure demand come, it was very important for us to understand what the travel patterns are that people are adopting because life has changed."

Food Drives Travel Decisions

Responding to this demand, Marriott International is strategically building partnerships and experiences to meet evolving consumer demands. Cayman Cookout has become a testament to how destination dining has dramatically shifted. The company will host over 150 culinary-focused events this year. Ripert, whose Michelin star restaurant, Blue, is an anchor at the Ritz Carlton in Grand Cayman, has curated the cookout to be a celebration of connection, culture, and culinary artistry. The traditional white-tablecloth Michelin experience transforms into an immersive journey where guests can swim with stingrays, dance under the stars, and engage directly with world-renowned chefs. "Luxury doesn't mean stiff anymore," Ripert explains. "It's about being in a beautiful place with people from different backgrounds and experiencing something that makes you happy."

Ripert admits what truly sets it apart is the unprecedented access guests have to culinary talent. "Here, you have access to the chefs, and you're going to have fun with them," he notes. "The chefs want to meet guests, discuss and have fun as well."

Roe shared that eco-conscious eating is also a big trend shaping travel in 2025 and consumers "are putting their money where their mouth is." She added, "Guests are more mindful than ever about the impact of their food choices and will actively go the extra mile to ensure their impact is minimal." Within Marriott International's portfolio, properties like JW Marriott Orlando Grande Lakes, with its 7,000 square feet Whisper Creek Farm fruit and vegetable garden, and Michelin-recommended restaurants, like Primo by Melissa Kelly, feature onsite organic gardens, composting, sustainable protein sourcing, and seasonal crop rotations catering to this demand.

Traveling to the Beat

"Music remains an undeniable passion for our guests, drawing them from all corners of the world to experience their favorite artists live and fueling their travel," said Roe. Last month Marriott Bonvoy launched

its most ambitious celebrity partnership of 2025, becoming the official hotel partner for Beyoncé's Cowboy Carter Tour. "The Cowboy Carter Tour is more than a concert — it's a cultural moment, and we're thrilled to give our members and Beyoncé's fans exclusive access to be part of it," said Roe.

In each tour city, Marriott's loyalty program members can bid points on a VIP Cowboy Carter tour experience, which includes a two-night hotel stay, arrival dinner, pre-concert glam session, transportation, breakfast and two tickets to the concert.

Sports and fashion have also been very popular with customers, says Roe. From offering Marriott Bonvoy members front row access at designer LaQuan Smith's show and after party at New York Fashion Week to exclusive experiences like spending the night in a suite at the Super Bowl, strategic partnerships have created opportunities to offer transformative experiences to customers. "Experiences like that are highly anticipated and are bid on within moments of their release," said Roe.

Marriott Bonvoy also signed on as the official hotel and loyalty partner for the inaugural season of The Snow League, the first professional league dedicated to snowboarding and skiing launched by Olympian Shaun White.

As the travel sector continues evolving, brands that cater to consumers' passion points will likely outperform competitors. The data suggests this isn't a fleeting trend but rather a fundamental restructuring of consumer priorities. Roe notes that increased mobility and flexibility in the post-pandemic work landscape has "freed people's minds up on where they could be." This shift has prompted Marriott to diversify its accommodation offerings, now providing nearly 200,000 homes and villas in addition to traditional hotel rooms. "What we see is that blend of work and life, where people are thinking, 'I can live and work in different places around the world.'"

For brands across sectors, facilitating meaningful moments centered around these shifts is proving to be a successful formula to capture the hearts — and wallets — of tomorrow's travelers.

Celebrity and Michelin star chefs from Eric Ripert to José Andrés, Daniel Boulud, Andrew Zimmern, Emeril Lagasse and more gather in Cayman Island at The Ritz Carlton for the Cayman Cookout.





BEAUTYINC
FRAGRANCE
ISSUE

FRAGRANCE IS EXPERIENCING A DYNAMIC RESURGENCE, propelled by a renewed focus on individuality, self-expression, and creativity. Beauty Inc.'s June Fragrance Issue explores the innovators, iconic brands, and bold new scents that are reshaping the industry. With a deeper look at emerging trends, breakthrough technologies, and the evolving consumer mindset, this issue offers a comprehensive view of how fragrance is captivating audiences worldwide and driving the future of beauty. From luxury to sustainability, it highlights the diverse forces making an impact and setting the stage for what's next in the world of scent.

FOR MORE INFORMATION

Melissa Rocco, *Senior Vice President, Sales, FMG*
mrocco@fairchildfashion.com

CLOSE **MAY 27** • MATERIALS **JUN 13** • PUBLISH **JUN 27**

BEAUTY

U.S. Beauty Showed Signs Of Wear in Q1, per Circana

- Prestige beauty sales were flat for the quarter while the mass market grew in dollar amounts.

BY JAMES MANSO

Is beauty's hot streak cooling off?

First-quarter data from Circana indicates that prestige beauty sales were flat year-over-year for the time period, following years of growth. The mass market grew in dollar sales by 3 percent, driven by price increases, said Larissa Jensen, Circana's global beauty industry adviser.

Some of that behavior, though, was confined to the top of the year, Jensen said. "January was one of the coldest

months on record," she said. "Brick-and-mortar was the most challenged channel in prestige, and it represents about 70 percent of sales. We did not see that play out in the mass market because you have retailers where people go to on a needs basis," such as drug and grocery stores.

"That said, in prestige, if you look at the trajectory, things improved in February and everything went positive in March," Jensen continued.

Pointing to consumer data gathered by Circana, Jensen also noted that 84 percent of consumers are concerned about a recession and product price increase, while 47 percent expect tariffs to impact their spend.

"In prestige, we've talked about the

lipstick index, or the beauty index – you treat yourself when you feel down," she said. "It's possible that we're starting to feel a consumer pullback, but what I find optimistic in prestige is the consumer group increasing their spend is the higher-income shopper, who make up the majority of sales in that market. The bigger piece of the pie is healthy."

Fragrance was still the top-performing category across channels, growing 4 percent in prestige and 8 percent in the mass market. Though high-priced concentrations and luxury products drove growth, lower-priced items like travel sizes and sets jumped 45 percent, which Jensen attributed to lower prices.

In prestige, makeup declined 1 percent in dollar sales, given challenges in key segments like face and eye. Lip oils and balms grew, as did stick eye shadow and foundation formats, just not to the degree to offset broader headwinds, Jensen said. Lip remained flat.

Skin care saw consumers focus on lower-priced items such as body and sun care products, which resulted in a dollar sales decline of 3 percent, though units across the category grew 1 percent.

Prestige benefited from hair, which Jensen attributed 4 percent growth to the strength in salon brands. Styling products, for example, swelled 12 percent. "Salon brands are a much smaller piece of the mass market, but the mass market for hair is obviously huge," she said. "I am bullish on the growth of the category but more so on prestige."

Fragrance continued to be a bright spot as the U.S. prestige market began to cool off.



FASHION

Karl Lagerfeld Stages Immersive Seoul Pop-up

- Jared Leto's Choupette costume will be a highlight of the 10-day pop-up in the Korean capital's up-and-coming Seongdong-gu neighborhood.

BY LILY TEMPLETON

Karl Lagerfeld has landed in Seoul for a pop-up on Friday that promises an immersive dive into the late couturier's world.

His distinctive silhouette will loom large, serving as archways to enter the 2,475-square-foot venue located in the city's Seongdong-gu area, a former industrial zone that has turned into a hub for art, design and fashion.

Highlighting Seoul's creative energy and global influence, Pier Paolo Righi, chief executive officer of Karl Lagerfeld, said the temporary venue was an opportunity to offer a unique experience to longtime fans and new audiences.

"As we shape Karl's future legacy, we're excited to share stories and deepen our dialogue with a city that continues to define global style," he added.

A pop-up in the South Korean capital also has particular resonance for Hun Kim, the brand's creative director.

"Seoul has always been a source of creative energy for me – from its street style to the way the city blends tradition with bold innovation," he said. "Bringing the world of Karl home to my birth city makes this pop-up especially meaningful. It's a chance to connect with a place that shaped my perspective, and to share that vision with a new generation here."

Until May 26, visitors can discover an exhibition featuring a selection of quotes and sketches, as well as a replica of Lagerfeld's desk from his personal office in Paris.

One highlight not to be missed is the human-sized Choupette costume sported by Jared Leto at the 2023 Met Gala, where the dress code honored the late

couturier. The blue-cream Birman cat was Lagerfeld's faithful companion in the years leading to his death in 2019.

There's also a sampling of the brand's latest campaigns and the Karl Ikonik perfumes. On a wall, an installation features hanji, a handmade traditional Korean paper, folded into shirts and collars – with a real shirt from the brand hidden among them.

There will also be the brand's spring 2025 collection, spanning ready-to-wear and accessories. Shoppers will have opportunities to win prizes by engaging in interactive experiences such as coming to the pop-up in the couturier's black-and-white sartorial palette, or finding which shirt is the real one.

Karl Lagerfeld counts more than 200 stores worldwide, including premium wholesale and franchise partners. Key locations for the brand include Paris, London, Dubai and Shanghai. South Korea is a new market for the brand, where it plans to develop its presence further.



Karl Lagerfeld's upcoming pop-up store in Seoul.



Lily Rabe, Jason Wu, Leslie Bibb and Joshua Glass.

FASHION

Leslie Bibb, Brooke Shields Ring In New York Design Week

- The dinner, cohosted by Jason Wu, Brizo and Family Style, took place at Yann Nury's La Résidence Thursday.

BY JAMES MSNO

The flurry of parties Thursday didn't deter Jason Wu, Brizo and Family Style from kicking off New York Design Week with a dinner of their own.

The trio kicked off NYCxDesign, which began Thursday, with a dinner at Yann Nury's La Résidence, and Leslie Bibb, Brooke Shields and Lily Rabe were quick to get in on the fun.

"I'm happy to have brought people from different parts of my life," Wu said during his toast after a steady flow of caviar-topped wagyu tartare, truffle grilled cheeses and a host of other hors-d'oeuvres. "We like a chic dinner where the food is actually good."

Wu has been designing alongside Brizo since 2006, and also noted he doesn't feel his creativity is confined to a single medium, be it fashion or interior design. "I just appreciate talent and I appreciate substance," he said. "I think that's longevity. I'll be around forever."

Shields was a recent friend of Wu's, who said, "I don't get to actually know a lot of designers. And this is one of the most beautiful dresses I've ever had," in a nod to the designer's frock she donned.

Bibb was in a similar camp, saying that Wu had dressed her a few times over the years. "I have worn Jason a few times during special events in my life. I wore him when I first started doing press for White Lotus," she said. "His tailoring and the way he fits a woman's body – this has construction to it, but it has flow."

It's been a busy season for Bibb, who kicked off the year with the third season of "The White Lotus." She hasn't lost any steam.

"It is such a ride," she said. "I love it, I'm loving every f-king minute. Going into the second half [of the year], I'm just revving up. It's new stuff, and then there's awards, too."

Guests then sat down for a meal that entailed leek and caviar, morels and rosemary, squash blossom-wrapped striped bass and roasted chicken – and given the evening's cohosts, all was aptly served family-style.

FN80

Footwear News is celebrating 80 years of industry-defining news, groundbreaking innovation and global influence.

SPECIAL ANNIVERSARY EVENT

THE PARADISE CLUB

TIMES SQUARE EDITION • NEW YORK CITY

JUNE 2 • 5:30 PM • TICKETS ARE LIMITED

TICKET INFO

[CLICK HERE](#)

SPONSOR INFO

[CLICK HERE](#)

SPECIAL ANNIVERSARY ISSUE

ON SALE JUN 2 • MATERIALS MAY 21

ADVERTISING INFO

[CLICK HERE](#)



EVENT PARTNERS

aetrex.

Buy with prime

CALERES

ECCO

MARC FISHER
FOOTWEAR

NEW BALANCE

NORDSTROM

PUMA

RACK ROOM SHOES

SKECHERS

SKYPAD

SPERRY

CONTACT SAMANTHA RUMSKY • SRUMSKY@FAIRCHILDFASHION.COM

BEAUTY

Sephora, Mario Dedivanovic Expand Partnership

● The retailer's and makeup artist's masterclass tour kicks off in Hamburg.

BY KATHRYN HOPKINS

Sephora is taking its 25-year-long relationship with Mario Dedivanovic to the next stage, with more masterclasses and shared content.

Spurred by the success of a masterclass in Madrid last year, Dedivanovic and Sephora are gearing up to embark on a masterclass tour, kicking off on May 21 in Hamburg, Germany, celebrating the opening of Sephora's newest store. The next masterclass will be in London on June 9 and the final one in the U.S. this September.

Each masterclass will build upon the last, offering deeper insights into Dedivanovic's personal journey, professional techniques, and his vision for the future of beauty.

In addition to the masterclasses, they will partner on artistry content, revolving around product innovation and beauty tips and tricks.

Born and raised in the Bronx, at 17 Dedivanovic set his sights on a career at Sephora and got hired as a greeter and

fragrance consultant, before working his way up to makeup artist and eventually booking clients outside of the store.

It was then that he met Kim Kardashian, whom he has been working with ever since, from international fashion weeks to numerous magazine shows and everything in between. Most recently, he did her makeup for the Met Gala.

Amid his busy roster of his celebrity clients and other ventures, Dedivanovic began exploring the development of his own makeup brand back in 2017, launching Makeup by Mario exclusively at Sephora in 2020 with a 21-sku collection of eye makeup products. Since then, it has expanded across categories.

As reported by WWD, in June 2024, Makeup by Mario tapped investment bank J.P. Morgan to consider deal options. At the time, industry sources told WWD it was on track for sales to be between \$150 million and \$200 million in 2024.

"We have this exciting opportunity to bring Mario's skills to life," said Priya Venkatesh, global chief merchandising officer at Sephora. "We share a unique history where he started off as a Sephora greeter, and found his love for artistry within Sephora so we think there's a great common

story there to be told. But honestly, more than that, he is one of the best makeup artists and teachers in the world, which is a rare combination. And as a leading beauty authority and makeup expert, we thought we have this unique opportunity to share his skills with the world."

Asked whether this format could roll out with other brands, she responded: "We don't have a cookie-cutter approach of let's just take this format and make it the same for everybody. Every brand and founder is unique, and if it is a format that works, we may look at it, but more often than not, we custom make what's right for the brand and the founder."

Dedivanovic, who began offering masterclasses around 15 years ago and a decade before his brand launch, told WWD that the latest iterations are quicker and easier to follow.

"The OG masterclasses were very long. Also, when I was teaching back then, I was very heavily using a lot of complex techniques and mixing so many different palettes and cream products," he said. "Now, the products and the brand are inspired by those very techniques so it's faster and easier to accomplish everything now."

With this initiative, he's also looking forward to forging a deeper relationship with Sephora's global army of beauty advisers.

"For the first time, I'm able to do things for the beauty advisers globally, of which there are over 56,000, because typically we'll do things for North America only.

Mario Dedivanovic



I'm able to create videos for them and talk directly to them, breaking down my artistry techniques. This whole entire process for me has been very inspiring, because I've been asking for years, how can I reach all of the advisers, as opposed to just a few at a time."

FASHION

Prabal Gurung, Saks Fifth Avenue Cohost Cocktail Party



Salman Toor, Prabal Gurung and Ali Sethi.

● The designer's new book, "Walk Like a Girl," shares the story of his experience growing up queer in Nepal and coming to New York to pursue the American dream.

BY LISA LOCKWOOD

Prabal Gurung's new memoir, "Walk Like a Girl," was celebrated Thursday night at a cocktail party hosted by Saks Fifth Avenue and Gurung at the Rooftop at Zero Bond in New York.

Among those who attended were Roopal Patel, Phillip Lim, Nicky Hilton Rothschild, Chloe Flower, Chloë King, Fernando Garcia, Isabel Wilkinson Schorr, Laura Kim, Lynn Yeager, Fern Mallis, Mickey Boardman, Pritika Swarup, Radhika Jones, Sarita Choudhury and Tina Leung.

Guests enjoyed "It Started in Kathmandu," "Mumbai Rush" and "Saks and the City" signature cocktails and nibbled on tuna crispy rice and sliders. Signed copies of "Walk Like a Girl" were artfully displayed throughout the lounge vignettes, alongside custom coasters and napkins featuring powerful quotes from the book.

The book tells the story of Gurung who grew up as a queer boy in Nepal and India and came to New York at the age of 21 to pursue the American dream, only to encounter discrimination as he rose within the ranks of high fashion and high society.

Gurung told WWD he's very good about talking about his work, whom he dresses and his inspiration, but, "I've never talked about myself, so this is the first time."

To relate those things that he's been through "was very cathartic," he said.

"Just to look back to the fact that I've built a community of friends and

people I love and admire, who have been there for me. It really was a reminder in gratitude, and I'm so grateful," said the designer, noting some parts were very difficult to write, such as those about his family and things he went through at school.

"The title came to me when I was in high school. I was an effeminate kid, and people would say 'You walk like a girl.' It was very pejoratively used," he said.

"I didn't understand 'walking like a girl' was a problem because I was raised by a single mother, surrounded by women. I didn't understand the concept, like anything feminine was a bad thing. I used to wear my sister's dresses and all that. I get it, but in this hyper-masculine world that is so much about power and brute force, I felt this feminine-leaning ideas are softer ideas and something I grew up with."

Gurung said he didn't know his stories would become a book, and he wrote things down and sent it to his agent at CAA, who really liked it. And they sent it to Viking Penguin, and they loved it.

So how does he feel now that it's out in the world?

"My friends didn't know what I'd been through. I'm not really open, I realized. I didn't want people to feel sorry for me. I wanted it to be a book [that showed that] if I can do it, so can anyone else," Gurung said. He said this isn't a book about how to be a fashion designer. "It's about how to be free."

Gurung said he didn't know his stories would become a book, and he wrote things down and sent it to his agent at CAA, who really liked it. And they sent it to Viking Penguin, and they loved it.

So how does he feel now that it's out in the world?

"My friends didn't know what I'd been through. I'm not really open, I realized. I didn't want people to feel sorry for me. I wanted it to be a book [that showed that] if I can do it, so can anyone else," Gurung said. He said this isn't a book about how to be a fashion designer. "It's about how to be free."



Nicky Hilton Rothschild and Tina Leung



Prabal Gurung and Roopal Patel



Business Insights

TECHNOLOGY

Nikki Baird's Vision of Personalized Buying Journeys

From virtual personal assistants to seamless outfit recommendations, Nikki Baird of Aptos imagines a future where technology transforms every step of the fashion buying experience.

BY ARTHUR ZACZKIEWICZ

What will shopping for fashion look like 25 years from now? According to Nikki Baird, vice president of strategy and product at Aptos, the future is all about hyper-personalized, tech-enabled experiences. In an exclusive interview with WWD, Baird envisions a world where AI-powered personal assistants revolutionize the way consumers shop, decide and engage with fashion.

This is part two of a two-part series.

WWD: It's 25 years from now. Can you share your vision for what shoppers' fashion-buying journeys will look like? How will technology enable nearly every aspect of these journeys?

Nikki Baird: Ooh, 25 years from now I will be retired and no one will be able to come and hold me accountable for this. Here's a fashion-buying future:

My personal assistant – AI agent – says I have our customer conference next week and here are three options for what I can wear for the three days of the conference, and they're already optimized to my preferences for not having to check a bag, etc.

The future of shopping is all about hyper-personalized, tech-enabled experiences.



I say I like option number two, but I've worn that blouse to a lot of conferences; can it see if there's anything out there that builds on the latest trends that I might like? It will know my price and fit preferences already.

It shows me three options on my personal avatar so I can get a 360-degree view. It will give me trade-offs in terms of price, speed of delivery or risk of not getting it in time and any additional benefits, such as this retailer is offering double points, or this purchase will move me up in loyalty tiers.

I select an option and my assistant

buys the item for me, selecting the right shipping speed, possibly negotiating a better price with the retailer based on coupon codes it has found on the internet and then putting the expected delivery date/time on my calendar along with my finalized packing list, with a reminder for when I need to pack for the trip.

WWD: Can you share another possible scenario?

N.B.: My personal assistant – AI agent – puts together recommended outfits every day based on the inventory in my closet,

the expected weather and the things that are on my calendar. "You can't wear a T-shirt today, you are doing a video call with a customer." It keeps track of the frequency that I wear things so that I rotate through my closet more thoroughly than just grabbing the well-worn [favorite].

Regardless, I have a pair of jeans that are showing some wear at the knees and the pockets, so I tell my assistant to find me a replacement pair of jeans. It shows me three options on my personal avatar, with the appropriate trade-offs explained in the previous scenario relating to price, delivery speed and other considerations.

I select an option and my assistant buys it for me. When it schedules the notification of when the package will arrive, it also recommends the best way to recycle my old jeans.

WWD: What about inspirations from other sources?

N.B.: OK, in this scenario I'm streaming the latest season of my favorite show. One of the characters is wearing a really cool jacket that I love.

I point my phone at the screen and capture the image of the jacket. My AI assistant finds out if that jacket is available off the shelf or if there are others that are close approximations, and it recommends which one is "best" based on the history of my interactions and preferences.

I pick the right one and my assistant secures it for me and tells me when to expect it.

Note that in none of these future scenarios does a brand advertise to me. I think in all the excitement about AI agents and the future of search, I don't think that retailers and brands have really thought through the fact that consumers could just as easily end up with their own agents that can disintermediate brands from putting their full value proposition in front of the consumer.

BUSINESS

Shea McGee Brings Her Interior Design Aesthetic to Fashion With Tuckernuck

Both female-founded and design-driven brands aim to bring women a versatile wardrobe with a limited-capsule collection.

BY ALEXANDRA PASTORE

With the tag line "Make life beautiful," founder of Studio McGee and McGee & Co, Netflix star and bestselling author, Shea McGee is ready to bring her distinct aesthetic to the world of fashion with contemporary fashion brand Tuckernuck.

In collaboration with Tuckernuck, McGee has created a 33-piece capsule collection, marking her first venture into fashion. With many shared attributes, both female-founded brands aim to translate McGee's warm, elevated take on classic design into ready-to-wear with breezy dresses, polished sport sets and versatile swimwear. The goal is to provide women with pieces that will easily fit into every part of their day.

In an exclusive interview, McGee told WWD that fashion design has always interested her.

"[Make life beautiful] translates to every aspect of life, whether it's the objects you

surround yourself with or the clothes you put on," McGee said. "I find so much joy in designing things that make people feel good. Getting the chance to apply my creativity to a new medium and create a bridge between home textiles and fashion was such an exciting and fulfilling experience."

Having admired and been a consumer of Tuckernuck for years, McGee said that she sees the brand as the embodiment of "an aesthetic that feels polished and playful at the same time, which is perfect for building a wardrobe for summer." Moreover, she said that she appreciates that Tuckernuck makes pieces that "stand the test of time but never feel too buttoned-up" – something that she strives for in both design and personal style.

"Working with Tuckernuck felt like a natural fit – we share a love for timelessness, thoughtful details and making everyday moments feel a bit more beautiful," McGee said. "I've always believed that beauty should feel natural and lived-in, and I brought that philosophy to the design process of this collaboration. I wanted the collection to have the same carefree spirit of California summers – the place where some of my most formative

Here and right: Looks for the Shea McGee and Tuckernuck 33-piece capsule collection.



memories are from and where I first fell in love with easy, effortless style."

Important to both was the attention to versatility in design. McGee said she designed each piece to work for real life, knowing that it would be different for every woman. She describes the collection as "effortless but elevated."

"Everything is relaxed and ready for wherever the day takes you, with a quiet confidence that really matches where I am in life right now," McGee said of the designs. "This collection is for women who want to feel put-together without



overthinking it. She's juggling a lot – work, family, fitness – but still cares deeply about how she shows up in the world."

The Shea McGee x Tuckernuck capsule collection is available from Tuckernuck on Wednesday.

Here and right:
Zoey Deutch getting
ready for the premiere
of her film "Nouvelle
Vague" at Cannes 2025.



Zoey Deutch Channels Jean Seberg In 'Nouvelle Vague'

The actress went all in with a pixie cut to portray the fashion and film icon in Richard Linklater's latest film, which debuted in Cannes Saturday. BY RHONDA RICHFORD PHOTOGRAPHS BY EMILIO MADRID

Zoey Deutch had barely touched down in Cannes when she tried on her Chanel red carpet dress for the first time. "I got off the plane and went straight to the fitting," she told WWD, speaking at the Hotel Majestic fresh from her final fitting.

"It felt like I was going to my wedding without seeing the wedding dress first.

And then I walked in, saw it, and just went, 'Oh — it's perfect,'" she said.

Deutch stars in Richard Linklater's "Nouvelle Vague," in a competition slot in the festival. She plays 1960s star Jean Seberg, the ideal "American-in-Paris" who became an icon of French cinema and style — despite being from Iowa — decades before

Emily was a twinkle in Darren Starr's eye.

The film explores Seberg's early years in film, as well as her relationship with Jean-Luc Godard.

The dress in question was a custom Chanel gown, floor-length, subtly floral, and pulled from the pages of history (or Pinterest, as it were), based on a photo

Deutch discovered and sent to Chanel's team in the earliest stages of design.

It was not a Chanel but was emblematic of the time period, Deutch said, and served as an inspiration.

The collaboration was months in the making. It started during production for the film, when the fashion house created a custom look for Deutch in character.

Chanel supported the production both financially and fashionably, with costumes by Pascaline Chavanne.

"They took that image and built something entirely new from it," Deutch said.

The atelier adapted the pattern from the original into new embroidery, slimmed the silhouette, lengthened the shape, adapted the neckline and hand-stitched the blooms to match the archival inspiration with a contemporary feeling.

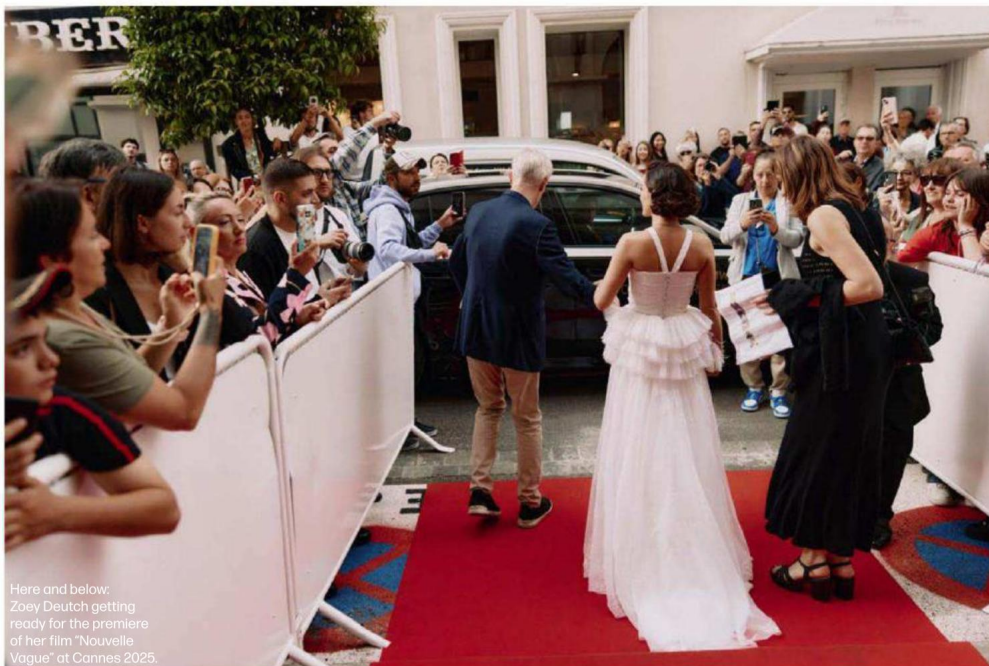
The result was a white silk organza gown with a tiered peplum waist. Every inch was a nod to Seberg.

The film, which centers on the birth of French New Wave cinema and the early days of French film magazine "Cahiers du Cinéma," also transported Deutch into a totally new way of working, both linguistically and stylistically.

"When I first got the script, I only had the English version, and it needed to be translated. So what I wanted to do first was figure out Jean's dialect. She was from Marshalltown, Iowa, but by the time she was shooting 'Breathless,' she had this affected voice [similar to] the way a lot of movie stars at the time spoke."

Deutch researched Seberg's voice extensively, tracing it back to her early training when Seberg worked with a dialect coach to eliminate her Midwest American accent.

Once the French and English dialogue was finalized, Deutch began four months of French language work. "Obviously phonetically, but also to learn it," she said. "Because it's not the speaking French that's the problem — it's the understanding and reacting. Everyone knows acting is reacting. How do you react if you have no idea what they're saying?" ▶



Here and below:
Zoey Deutch getting
ready for the premiere
of her film 'Nouvelle
Vague' at Cannes 2025.

Her approach was rooted in listening. "It was more actually studying other people's lines than studying my own," she said. "I had a little bit of a leg up in that she wasn't French and she was just learning French. She admitted to feeling insecure while filming 'Breathless' because she was doing basically all improv in a language that she was still learning."

To get into character, "there was a lot of digging into what I perceived to be a great deal of mystery and sadness behind her eyes, and doing the inner work of where that came from," said Deutch. "Not just her voice or the way she dressed, but her spirit."

Acting in French changed her approach, stripped away her habits and served as a masterclass.

"You learn all the things that you fall back on, the safety nets you have, the -isms and things that make you feel safe in the context of a scene," she said. "I couldn't do any of that."

She worked on her French, but her transformation went beyond language. Deutch famously chopped off her long, thick curls and dyed them platinum to play Seberg — an act that initially surprised director Linklater.

He questioned her commitment (or offered a reprieve) and suggested a wig instead. But Deutch thought it was an opportunity to transform and went for the big chop.

"To me, the greatest part of my job is that I get to live all these different lives. I was so excited to chop all my hair off and dye it blonde for this role. But if you were to ask me to do that in my life, I would be like, absolutely not," she said. "I can live a really boring life in my personal life, because I live these insane lives, and there's this sort of power in doing something when it's not attached to me."

As it turns out, going full pixie wasn't exactly low maintenance. "Everyone was like, 'Oh, it must be so much easier.' No. It's significantly more work," she said.

Deutch adapted that symbol of French style — the head scarf. The star relayed that friends teased her for trying to cosplay as a stereotypical Parisienne, but in reality, it served the very practical function of covering the hair. Protection from poof was her priority.

Living in Paris during filming with her new Seberg look gave Deutch a sense of place she hadn't felt before as a tourist in the city. Three months in Paris changed her perspective. Her central Saint-Germain housing helped; walking was the key.

"You don't really know it unless you live in it. But I really fell in love with Paris, in a way that I felt like I could live there," she said. "Everyone always says, 'Get lost

in Paris and walk around.' And I just kept walking. That was the best part for me."

As for the role itself, Deutch focused tightly on one chapter of Seberg's life. "It was of less importance to me to focus on that," she said of the later, more tragic years. "I didn't want to read the last page of the book when I was still on page 20."

Instead, she looked at the moment before Seberg became an icon and explored the uncertainty and trauma of her early failure after "Saint Joan," her turn as Joan of Arc, was panned.

The result is an ebullient film by Cannes reviews, that epitomizes the hopes of that generation.

Before Cannes, Deutch had already worked with Chanel on wardrobe for the film, which was shot mostly in Paris. Costume designer Chavanne custom made two outfits for the film, including a cappuccino-colored dress with a striped bodice and a tulle skirt.

Chavanne watched films such as the documentary "Chambre 12, Hôtel de Suède," and dug through the Cinémathèque Française documents for her first step, then hit up the flea market in Saint Ouen to dig through vintage shops there.

In the Cinémathèque's archives she found treasures such as the original receipt for Seberg's striped dress, which Godard purchased at the now-defunct Prisunic store on the Avenue des Champs-Élysées.

Both the original and Linklater's film are monochrome, so part of Chavanne's biggest challenge was getting the tone right.

"The movie you see today is only in black and white, but when we made the movie, it's in color. You don't get to make it in gray," she told WWD.

The process required a lot of testing, and she pored over Chanel's own archives in a warehouse on the outskirts of Paris, where the brand houses books as well as original pieces and fabrics.

When she came across the striped dress, she knew it would have to be in the film. The shape was completely modern, and the stripe has not only a special place in French cinema but has also become emblematic of French style.

"With the marinier, there is a real connection," she said. Brigitte Bardot is another cinema icon that made the stripe famous, and it's also a call back to Coco Chanel's personal style.

The original was silk, but because it gets wet in the film, the brand experimented with fabrics. That's one of the hardest things about recreating vintage looks, she said, because the textiles used now are so different and don't carry the same shape or stretch.

And while she took some liberties on

the dress, one look that had to be faithfully recreated was Seberg's "New York Herald Tribune" T-shirt from "Breathless."

"Many people have attempted this T-shirt because it's so emblematically famous, so it was not easy," she said. It required many tries and finding the right textile to get the stiffer shape. It took several tests to get the right look.

"It's not only about the clothes, because the clothes are not just to be on the actors — it's a meeting between the actors and the clothes," she said of the way they can transform on the screen.

Deutch fell so in love with the striped dress that she decided to wear it to the Cannes photo-call. It's the first time in memory that a costume has been worn for the rooftop cast photos and press conference, which is usually a casual affair.

And then there's the fashion. "She was absolutely an icon," Deutch said. French New Wave film was centered on realism, and Seberg styled herself.

"The clothing and the looks that she wears in ['Breathless'] are just pitch perfect. They are so classic and sexy and effortless," she said. "I loved everything I got to wear. I wish that's how I dressed every day."

Before hitting the screen, Deutch dreamed of becoming a fashion designer. "I still sketch all the time. Getting to make custom things and work with designers — I feel like I get to live both of my dreams."

WWD shot the star as she headed to the famous 27 steps of the Palais des Festivals, looking calm, cool and collected despite internal jitters. "I love fashion," she said. "But the red carpet part? Still terrifying. I don't think I've ever seen a photo of myself at a premiere where I look like me. I'm just too nervous."

That nervousness, though, is part of her process. "Someone once told me that early in your acting career, the parts you get are just whatever you default to when you're scared," she said, crediting someone "smarter — maybe my mom." (That mom is actress Lea Thompson of "Back to the Future" fame.)

If you get bubbly, you'll be cast in the talkative role; if you revert to seriousness, you'll get the brooding one, she relayed. "Red carpets kind of bring that out — your default," she said. Her early parts were rom-coms.

The actress is busy, having just finished "Our Town" on Broadway and is set to start shooting "Voicemails to Isabelle" in Vancouver. She's itching to get back to the stage, in part because every day is a new opportunity to try something new.

"It was like I was saying a prayer, a two-hour prayer every day with 28 of my favorite people in the world on a stage with 1,000 people watching," she said of the experience.

In Cannes, Deutch was reveling in the scope of it all. "It's intense with so many cameras, so many people yelling your name," she said. "But it's also surreal and beautiful and completely thrilling."

"Building these looks and these moments — I feel so grateful that I get to do it, especially when you're wearing something that feels like a story." ■





Kristen Stewart Talks Blood, Budgets and 'BTE'

The first-time director coined a new phrase while speaking at Breaking Through the Lens about "The Chronology of Water."

BY RHONDA RICHFORD



From left: Breaking Through the Lens cofounder Emily Carlton, Daphne Schmon and Elpida Stathatou and Kristen Stewart.

CANNES, France — Kristen Stewart is in her flow.

Stewart, no stranger to the Cannes Film Festival, has returned with her directorial debut, "The Chronology of Water." She also cowrote the screenplay, which is based on Lidia Yuknavitch's 2011 bestselling memoir.

When reading the book, Stewart said she knew by page 40 that she wanted to adapt it into a film. She began discussing the project in 2018 — long before any of the production elements were in place.

"I tend to jump the gun and say things too early and share quickly," she said, acknowledging that many films can take nearly a decade to complete. Stewart recognized early on that the project would be a difficult sell in today's market. It's "plot defiant," she noted, and spans four decades. Still, she's glad she took her time assembling the right team and striking the right tone.

Despite its unconventional structure, the film touches on themes of Olympic ambition, abuse, addiction and bisexuality. Imogen Poots is Stewart's star.

"It's about orienting yourself in relation to your memories, and allowing that reorientation to be what defines you, and not the facts, not the things that happen to you," Stewart explained. The film, she said, is about framing your own truth.

While the project may not be commercially driven, it addresses the often-hidden experiences of women, including both pleasure and pain.

Amid recent discussions around U.S. tariffs on films shot abroad, Stewart said budget constraints made it necessary to film in Europe.

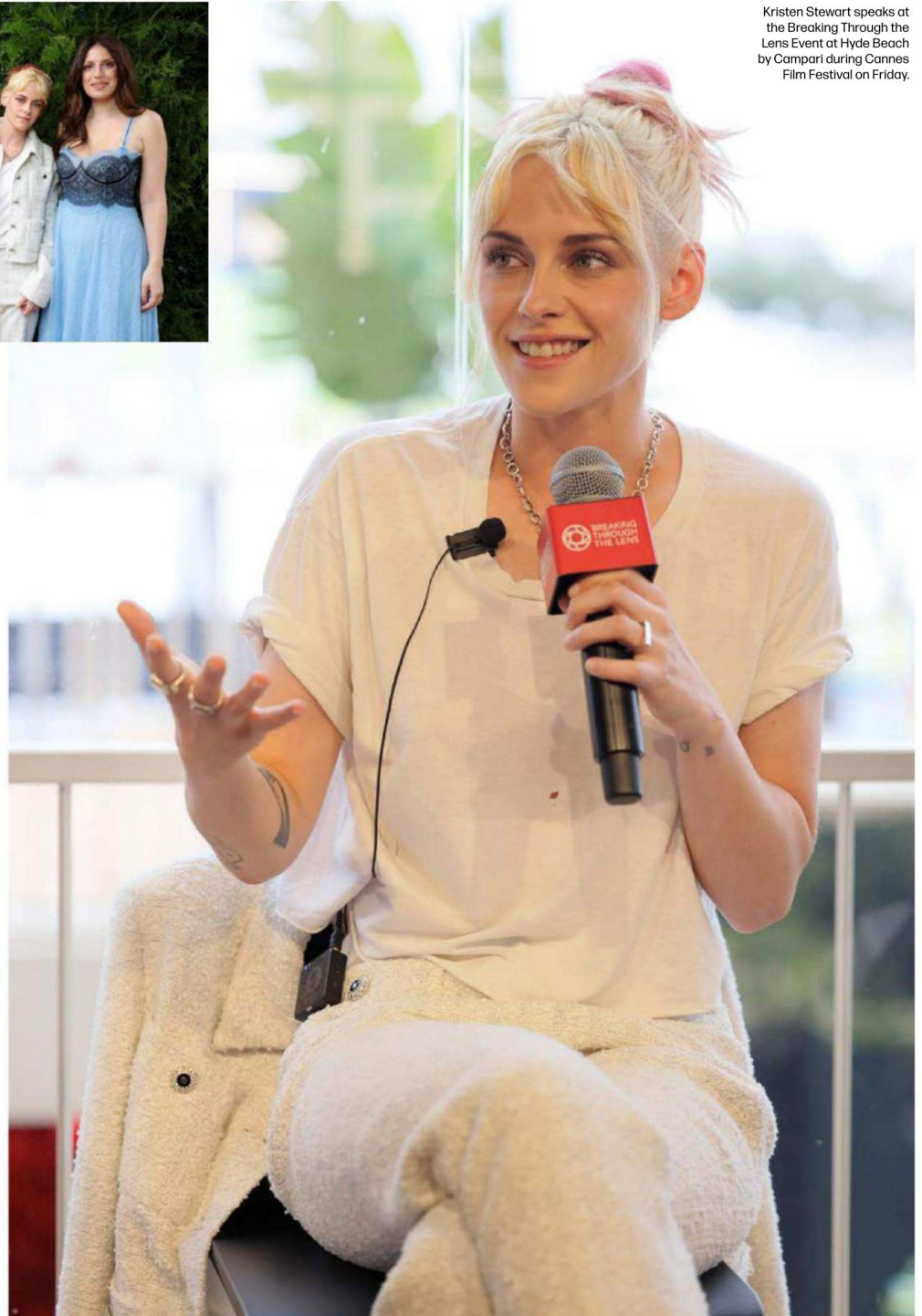
"I did have to sort of throw a temper tantrum in order to get this done," she admitted. Ultimately, the film was shot in Latvia on a modest budget.

Stewart was speaking at Breaking Through the Lens, a nonprofit established in 2018 to create funding opportunities for marginalized filmmakers. The group was formed after 82 female actors and directors stood on the steps of the Palais des Festivals to protest gender-based discrimination in the industry.

Reflecting on the film's perspective, Stewart said it stems from a voice often underrepresented in cinema.

"It seems like difficult material because it's full of secrets, because women have just been forced to hide everything that hurts, everything that feels good, pain and pleasure," she said. Women's stories deserve to be told, she added, and there should be nothing "crude" about subjects like menstruation and childbirth.

"The blood in our movie, it doesn't come



Kristen Stewart speaks at the Breaking Through the Lens Event at Hyde Beach by Campari during Cannes Film Festival on Friday.

from wounds, it's orifice-sourced," she said, dropping a few F-bombs and some descriptive words in the process. "It's really important to feel comfortable and kind of proud of saying that, and not like, 'Oh, did I just say something that's gonna be put in a headline?' Yes, absolutely. Put it in a headline, I'd love that.

"Imogen was just the only person that could play this part," Stewart said. "She doesn't have, like, big tits or anything, but she seems like she does. I'm like, she has 'big tit energy.' Like 'big dick energy'

— BDE. She has BTE. I was like, you don't, but somehow, I feel like you have big tits and you have to play this part."

Stewart criticized the long-standing belief that directors must "pay their dues" or accumulate years of experience, calling it a male-driven standard.

"[It's] a bulls-t fallacy....It's a real male perspective, as if it's this difficult thing to do. Anyone can make a movie if they have something to say," she said.

"The Chronology of Water" was a late addition to the festival, selected for the

Un Certain Regard lineup just two weeks before the event began. Submitting the film was "a super vulnerable experience" for Stewart as a first-time director. She encouraged other women to take similar creative risks and trust their instincts.

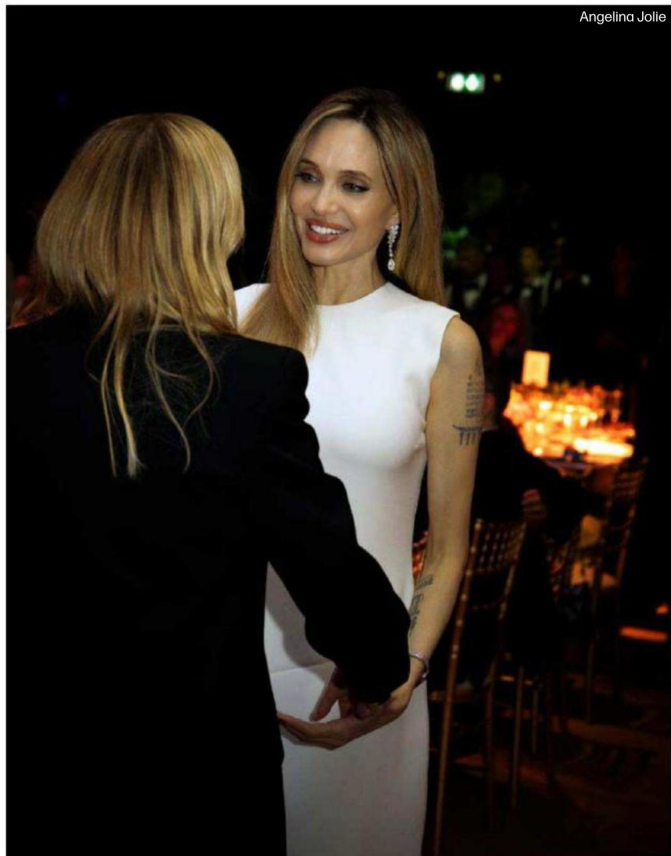
"If you've got a sneaking suspicion, it's not sneaky. You've just been told to shut the f-k up for too long. It's like, listen to yourself," she said.

Stewart said she plans to direct another film and hopes to star in it as well. That, she added, will happen "soon."



Angelina Jolie, Halle Berry Celebrate Trophée Chopard in Cannes

Jolie called attention to artists in global conflict zones at the ceremony. BY RHONDA RICHFORD PHOTOGRAPHS BY ÉLODIE CHAPUIS



Angelina Jolie



Halle Berry



Alba Rohrwacher

CANNES, France — The Trophée Chopard gala was full of sparkle, from not just the jewels but the star presence of Angelina Jolie.

Jolie is serving as godmother to this year's honorees, Marie Colomb and Finn Bennett. In a white Tom Ford gown and a pair of Chopard diamond earrings, she took to the stage to celebrate the rising stars and acknowledge the film festival as not only a celebration of glamour, but human connection and artistic courage.

"What brings us here is not carpets, even though they're lovely, but what brings us here is to connect to each other through international cinema and the opportunity to be creative people," she said. "I love international cinema. We are brought to other lands, into private moments, even on the battlefield, we connect and we empathize."

Jolie placed the spotlight on building bridges between people, and highlighted the film "My Father's Shadow," which will have its Cannes premiere in the Un Certain Regard section on Sunday. The drama about the 1993 Nigerian election crisis and political unrest marks the first time a Nigerian film has been in competition.

The inclusion of the film is a step forward, Jolie said. "Anything that is possible to make international cinema more accessible is necessary and welcome," she said.

Ever the activist, Jolie popped the Cannes bubble to draw attention to the current state of conflicts around the world.

"None of us are naive. We know that many artists around the world lack the freedom and security to tell their stories, and many have lost their lives," she said,

citing Fatima Hasuna, killed in Gaza; Shaden Gardood, killed in Sudan, and Victoria Amelina, killed in Ukraine.

A documentary titled "Put Your Soul on Your Hand and Walk," about Hasuna's life as a photojournalist in Gaza, will be screened in Cannes.

Jolie went on to underscore the role of artists and cinema. "We owe all of those risking their lives and sharing their stories and experiences a debt of gratitude, because they have helped us to learn and to evolve," she said.

Jolie was on hand to honor this year's Trophée Chopard recipients, Marie Colomb and Finn Bennett.

"You have both been acknowledged for the extraordinary versatility, authenticity and empathy that you bring to your roles and as rising talents in global cinema," she said, and highlighted their future promise as actors. "Thank you both for your contribution that you have already made to film and storytelling and for everything that you will go on to do creatively."

A very nervous Colomb thanked Jolie in her role of godmother of the prize. But she added a moment of levity with a little slip up.

"It's really such an honor to have you as a dog mother," she said, before quickly correcting her error. The French actress said they had been talking about dogs before (Chopard copresident Caroline Scheufele's Cavalier King Charles spaniel Byron was in attendance at the ceremony) and apologized with a laugh that was received with wide applause from the audience.

Bennett thanked Jolie for her work on and off the screen.



Jeremy Strong



Daniella Tarantino and Quentin Tarantino



Carla Bruni

"Her work with humanitarian causes and ecological causes means she is someone who is and will always be on the right side of history," he said. "I can't say thank you enough. I'm a very lucky boy."

Members of the jury including president Juliette Binoche, Jeremy Strong, Hong Sang-soo, Alba Rohrwacher, Dieudo Hamadi, Payal Kapadia, Leïla Slimani and Carlos Reygadas, as well as Camera d'Or jury president Alice Rohrwacher and Carla Bruni, were on hand to celebrate.

Berry said she is enjoying the festival so far, despite the hectic schedule. "I'm having the time of my life," she said. She was wearing a black Jacquemus dress — her second of the festival by the designer — and a stunning Chopard snake necklace.

Festival president Iris Knobloch thanked longtime Cannes partner Chopard and Scheufele for supporting the festival.

"In a world where everything moves faster, where alliances form and fade with passing trends, our rare and precious bond is the creation of an exceptional woman, Caroline," she said. "Thank you so much

for your unwavering loyalty, generosity and your invaluable friendship, and thank you to Chopard for continuing year after year to illuminate the timeless jewel that is the film festival."

The event, held at the Carlton beach, was unwittingly set to the thumping music of a party next door. The beat was so pervasive that Bruni, who had been slated to perform, bowed out of her closing song.

WWD


Jennifer Lawrence, Robert Pattinson Live It Up at Dior Beauty Party

Natalie Portman also joined the festivities following the premiere of their film "Die My Love" at Cannes.

BY RHONDA RICHFORD PHOTOGRAPHS BY STÉPHANE FEUGÈRE



Jennifer Lawrence, Natalie Portman and Juliette Binoche



Robert Pattinson



Alex Lutz



Diane Kruger



Raphaël Quenard

CANNES, France – Jennifer Lawrence and Robert Pattinson were living it up at the Dior Beauty party following the premiere of their film "Die My Love."

The two costars headed to the Club Albane rooftop, which offered an expansive view over all the yachts parked in the Mediterranean, after receiving a six-minute standing ovation for their work in Lynne Ramsay's latest film.

"It's the first time I've seen it," said Pattinson. "It was very exciting. I loved it."

He added that he has been enjoying the festival atmosphere. "It's really, really good stuff. It's a really good energy." Pattinson also posed for photos with Olympic gold medalist and captain of the French national rugby team Antoine Dupont.

Lawrence responded in her signature self-deprecating style. "I think it went well, but you never know," she said of the film's reception.

Clad in a black Dior gown by Maria Grazia Chiuri, Lawrence had made a quick change from her red carpet look of a silk taffeta off-white dress inspired by a 1949

Dior Poulenc archival piece.

As for her red-carpet prep? "Fear, pure fear," she joked.

The duo arrived at the rooftop party sponsored by Madame Figaro after midnight, just as French singer and actor Alex Lutz was performing poolside.

On a personal note, Natalie Portman shared that she's currently in a comfort film phase. "I like comedy, mainly comedy, and romantic comedies also," she said. Her current go-to films? Reese Witherspoon's 1999 dark comedy "Election," and the Robin Williams classic "Mrs. Doubtfire," the Oscar winner revealed.

This year's Cannes Film Festival master of ceremonies Laurent Lafitte, who is hosting both the official opening and closing events, hit the red carpet in a sharp tux. He's also appearing in three films in this year's selection.

"I've met good people and it's been a joy, that's it," he said of the experience. "In terms of elegance, I'm master of ceremonies and have three films in the selection, which has made triple the great celebrations. It's a

big year but it's a good year."

Lafitte emphasized the importance of Cannes in honoring all types of cinema, and diplomatically avoided naming a favorite genre. "I really like all cinema, and it's not a fake answer. I'm interested in all forms and don't have a predilection to a genre. I just really like cinema."

Rising French star Raphaël Quenard made a memorable entrance, hamming it up confidently in his shades. When asked about the "sunglasses at night" look, the young César winner quipped: "Because it hides [me] a bit – come see what the ingredients are," he joked. "It's fun."

Pattinson made his grand entrance to the party just before the clock struck 1 a.m. – a completely normal start time by Cannes standards – which seemed appropriate as the festivities stretched into the early morning.



Jennifer Lawrence

Fashion Scoops



Donald Trump has raised tariffs in hopes of bringing manufacturers back to the U.S.

Tariff Tit For Tat

When Doug McMillon, president and chief executive officer of Walmart Inc., spoke with analysts on Thursday, he delivered a message that Wall Street, economists, trade experts and almost everyone else expected.

"We will do our best to keep our prices as low as possible," McMillon said. "But given the magnitude of the tariffs, even at the reduced levels announced this week, we aren't able to absorb all the pressure given the reality of narrow retail margins."

But President Trump, whose trade war levied new tariffs on almost all imports, didn't like what he heard.

"Walmart should STOP

trying to blame Tariffs as the reason for raising prices throughout the chain," Trump said on social media Saturday morning. "Walmart made BILLIONS OF DOLLARS last year, far more than expected. Between Walmart and China they should, as is said, 'EAT THE TARIFFS,' and not charge valued customers ANYTHING. I'll be watching, and so will your customers!!!"

Walmart's profits grew by 25.3 percent to \$19.4 million last year, on revenues of \$648.5 billion.

The discount giant — known both for low prices and making big profits — said it still expects to hit its profit target for this year, but is being cautious on how it gets there and didn't offer guidance for the second quarter, citing the dynamic economic backdrop.

It is an economy that has Trump written all over it.

Sticking to his campaign promises, Trump added 10 percent tariffs on the whole world and hit China much harder, getting into a tit for tat that for a time this spring charged 145 percent tariffs on Chinese imports.

The levy on goods from China has now fallen to 30 percent — a level that is still very costly, but much more manageable. Those costs as well as shipping disruptions from the wild swing in prices are working their way through the system and are just about to get to consumers.

The question now might be just who shoppers are going to blame for those higher prices.

Trump has his preference. A Walmart spokesman said: "We have always worked to keep our prices as low as possible and we won't stop. We'll keep prices as low as we can for as long as we can given the reality of small retail margins." — EVAN CLARK

A Smaller Pay Day

Foot Locker Inc.'s chief executive officer Mary Dillon does not have a golden parachute.

Speculation is building about the executive's future at the retailer following Dick's Sporting Goods Inc.'s \$2.4 billion deal for Foot Locker, revealed this week.

According to the shoe retailer's proxy, filed with the Securities and Exchange Commission on April 10, Dillon received \$12.5 million in total compensation last year, which included an annual base salary of \$1.4 million, \$11.0 million in stock awards and \$69,777 in other compensation. The total represents a 14.9 percent decline from \$14.7 million in 2023.

If she were to leave the company within two years of a change of control, Dillon would be entitled to a lump sum equal to two times the sum of her base salary, or \$2.8 million presuming her 2024 salary doesn't change. She also would be entitled to a bonus for the year that she leaves the company, based on actual performance. In both 2023 and 2024, the Foot Locker CEO did not receive a bonus.

When a top executive leaves the company in a change-of-control situation, severance typically involves a lump sum payment that's equal to three times the base salary or more, plus a bonus.

There are also provisions for the acceleration of stock awards and options. Dillon's agreement provides for accelerated vesting of outstanding stock awards at different percentages, but the timing is beyond fiscal 2025, which ends on Jan. 31, 2026.

Foot Locker's proxy notes that the company does not provide for any excessive severance or change in control payments.

— VICKI M. YOUNG

Fashiontech Prize

Losanje, the Nevers, France-based fashion tech company helping brands implement the use of circular textiles, is the 2025 recipient of the ANDAM Innovation Award.

This comes with a grant of 100,000 euros and networking opportunities, allowing the start-up company to scale up its business in France.

Through robotic production line, Losanje manages to transform finished textile products — from clothing to bedsheets and curtains, among other goods — into ready-to-reuse fabrics.

"We are convinced that this award will truly be a game-changer for upcycling. Recognition by a jury of excellence highlights the true potential of this method of revalorization and production, and its ability to establish itself in the fashion and luxury sectors. 2025 will be the year of upcycling," said Simon Peyronnaud, cofounder of Losanje.

Introduced in 2017, the ANDAM Innovation Award recognizes companies which provide "innovative technological solution for a fashion industry more respectful of human beings and the planet" active across the biotech, new materials, production, distribution and circular economy fields.

"ANDAM exists to support all those who create or enable the

emergence of new practices in fashion. The Innovation Prize highlights entrepreneurs who work behind the scenes to bring our industry to the forefront of the technological revolutions we are experiencing, often to the benefit of the environment," said ANDAM president Guillaume Houzé.

"This is the case with Losanje, who this year convinced us with their automatic garment upcycling solutions, when technology truly gives textiles a second life. It is our association's honor to make this hidden side of fashion visible," he offered.

"I am certain that Losanje offers a pragmatic and innovative solution to scale the upcycling process from an artisanal to an industrial level, thereby unlocking its full potential for sustainability and value creation within the French territory," concurred Nathalie Dufour, founder and general manager of ANDAM.

For the first time since its launch, the ANDAM Innovation Award doubled down with a second Special Prize by the expert committee. Goldeneye Smart Vision, an AI-powered textile quality control technology by French start-up Apollo Plus, scooped up the prize. The tool, which utilizes self-supervised AI, also generates digital twins of the fabrics which can be then used through every stage of production.

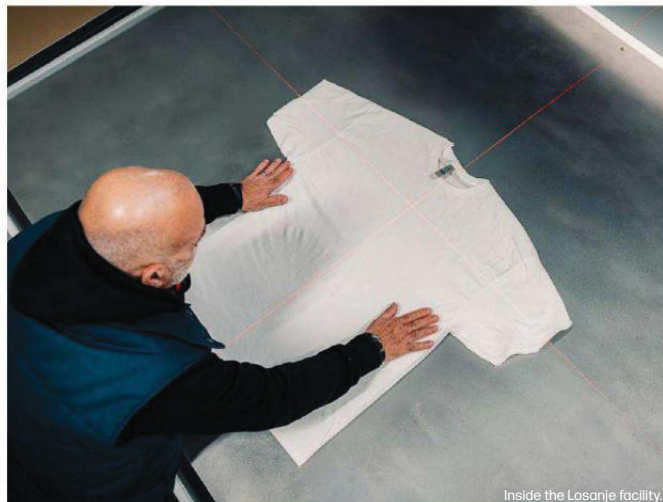
"Receiving this Special Prize from ANDAM is a powerful signal for our company; it validates the relevance of our technology and strengthens our connection with key players in the French fashion and textile industry," said Goldeneye Smart Vision's cofounder Thomas Isnard.

The experts committee included several industry names such as Éric Dupont, director sustainable development, business transformation, supply chain at Chanel; Nicolas Santi-Weil, chief executive officer at Ami Paris; Anne-Gaëlle Lamort, sustainability innovation lead at Kering; Andrea Rosso, OTB sustainability ambassador and creative consultant for Diesel Living; Guillaume Houzé, image and communications director and member of the executive board, Groupe Galeries Lafayette, and Pascal Morand, executive president at the Fédération de la Haute Couture et de la Mode, among others.

— MARTINO CARRERA



Mary Dillon



Inside the Losanje facility.