

# WWD

Fashion. Beauty. Business.

## Lagging Luxury

The latest Altgamma and Bain report predicts the luxury market is likely to decline 2 to 5 percent this year.

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## Pitti Power

Versatility was a key theme for spring 2026 at the Florence trade show, pulling in workwear and soft tailoring, too.

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## Heritage Hour

Pomellato looked back at three key decades while looking forward for its latest high jewelry collection.

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## MILAN MEN'S PREVIEW

# In Motion

Paul Smith is breaking with convention and staging his first show in Milan on Saturday, where guests will mingle with the designer and get a close-up look at the spring 2026 collection. Inspired by Smith's travels to Egypt, Morocco and India, the collection is filled with military details and lots of rich earth tones drawn from open-air markets and palm-dotted deserts. *For more on Milan Men's Fashion Week, which runs Friday through Tuesday, see pages 10 to 31.*

PHOTOGRAPH BY JAMIE STOKER



## BUSINESS

# Lululemon Cutting 150 Corporate Jobs

● A Lululemon spokesperson said following a "recent review," employees from its store support centers are losing their jobs.

BY VICKI M. YOUNG

**Lululemon** Athletica Inc. is changing up part of its organizational structure, resulting in about 150 job cuts at its corporate headquarters.

The impacted employees are part of the yoga-inspired apparel firm's store support centers.

"As we continue to deliver on our strategy, we regularly assess our business operations to ensure we are well-positioned for the future. Following a recent review, we have decided to evolve some aspects of our organizational structure to operate with more agility and further invest in our growth," a Lululemon company spokesperson said, confirming media reports of the layoffs. "This is not a decision we made lightly, and we are committed to supporting our employees through this transition."

Despite first-quarter revenue gains, investors earlier this month were spooked when Lululemon chief executive officer Calvin McDonald warned that U.S. consumers were being more cautious in their spends. That sent shares of Lululemon down 22 percent to \$258 in after-hours trading on June 5. Shares of the apparel firm have fallen further, and Wednesday's close was down 2.8 percent to \$228.65.

While the company did provide second-quarter guidance – net revenue in the range of \$2.54 billion to \$2.56 billion – and kept its top-line forecast for the year, Lululemon did cut its earnings per share to a range of \$14.58 to \$14.78, down from its earlier forecast of \$14.95 to \$15.15 in March.

BMO analyst Simeon Siegel noted that the updated EPS forecast marked the "first" fiscal-year EPS lowering in the first quarter since fiscal-year 2014. "We continue to see Lululemon as a strong, but overstretched, brand and worry about long-term domestic revenue sizing," he said.

UBS softlines analyst Jay Sole has shares of Lululemon at "neutral."

"A pivotal Lululemon question is if the slowdown in its U.S. business over the last

A recent review of operations has Lululemon shedding 150 corporate jobs.



12-plus months has been temporary, driven by one-off factors, or a sign of something more fundamental. Our main takeaway from Lululemon's IQ report is the likelihood that something more fundamental is at play has increased," he wrote in a note.

Sole also said the U.S. could slow down in the back half of this year due to the impact of tariffs on consumer spending,

and he said that there's also risk that Lululemon's "China sales growth rate decelerates, too."

This year, the company signed British race car driver Lewis Hamilton as brand ambassador, and in April teamed with the Professional Women's Hockey League for an inaugural collaboration that spotlighted fan-favorite Lululemon designs.

## ACCESSORIES

# Jewelry Brand Daphine Is Closing Down After Seven Years



Philippine de Follin and Damasia Ball

● The brand was founded in 2018 by Damasia Ball and Philippine de Follin to fill a gap in the market for jewelry with accessible price points.

BY HIKMAT MOHAMMED

**LONDON** – Daphine, the artfully elegant jewelry brand, wants to go out on a high and will be closing the business by the end of the year.

The brand's founders Damasia Ball and Philippine de Follin set up the business in 2018 and have focused on producing small quantities; 18-karat gold laid over recycled brass and biodegradable packaging with accessible price points. Each item from the brand is certified by the Responsible Jewellery Council.

"It wasn't an easy decision to make, but when we started the brand, we never thought it could get to the size and scale that it did. As our personal lives have evolved with kids, marriage and Philippine moving back to Paris, we've realized that what we enjoy doing most is building brands, but the whole creative aspect is put to a side when you're running a business," said Ball in an interview with de Follin.

The pair met 12 years ago in New York City and had an instantaneous attraction to each other, but the idea to go into business didn't start until they both moved to London and Ball was already working in the jewelry industry, while de Follin was working directly with a jewelry designer.

When Ball and de Follin locked heads together, it was to create jewelry that they saw growing up on their mothers and grandmothers.

"A tradition in my family is that girls would be gifted gold bangles

throughout generations for birthdays and anniversaries, but when it came to my moments, the cost of gold was so expensive that these heirlooms you want to have and pass down were just so unattainable," said de Follin.

All of Daphine's recycled brass is sourced from Jaipur in India. The founders would visit their suppliers twice a year and send in their designs digitally.

The brand's largest market to date is the U.K., where they grew immensely with organic support from the influencer community. Daphine's second biggest market is France and in the last year and a half they were seeing growth from the U.S.

"We want to close on a high and I don't know why, but in the entrepreneurial world closing is seen as a failure, whereas in any other career, you get the itch to do something different and that's where we're at," said Ball, adding that Daphine has put all of its stock on sale online.

Starting a business together has been a learning curve for Ball and de Follin, where they dived into sales, production and public relations.

De Follin's biggest lesson in the seven years of running Daphine is to never compromise. "In anything you do, whether it's in the marketing department or office hires, you've got to be a hundred percent sure about it," she said.

Ball added that for her it's to evaluate business and personal goals early on rather than saving that thought for five years down the line.

A big moment for the brand was getting their jewelry placed on celebrities such as Beyoncé Knowles-Carter and Bella Hadid, which helped scale the brand's presence.

"Since we launched the brand to now, there have been a lot of economical and political issues that have gotten in the way, from the pandemic, Brexit to Matches Fashion going under administration and leaving us with unpaid invoices," said Ball.

The decision to close down Daphine after seven years feels mystical to Ball and de Follin as the number seven is an indicator of growth and closing out a chapter that's about to end.

## BUSINESS

# Luxury Market Faces First Slowdown in 15 Years



Gucci's new global window concept.

- The spring 2025 Luxury Goods Worldwide Market study estimated a 2 to 5 percent decrease and was presented by Bain and Altgamma in Milan.

BY LUISA ZARGANI

**MILAN** — Trade wars, geopolitical tensions and the volatility of financial markets on a global scale are impacting luxury spending and the personal luxury goods segment is seeing the first slowdown in 15 years, excluding the COVID-19 pandemic, according to the spring 2025 Luxury Goods Worldwide Market study presented by Bain and Altgamma on Thursday in Milan.

According to the report, the luxury industry registered a 1 percent decrease in 2024 turnover to 364 billion euros, compared with 369 billion euros in 2023.

For 2025, the study sees three potential scenarios unfolding: an in-year rebound with a market growth in 2025 on 2024 of between a 2 percent decrease and a

2 percent increase, with a 20 percent probability of occurrence; a continued slip with a decrease of between 2 and 5 percent, with a 60 percent probability of occurrence, and a demand dip of between 5 and 9 percent, with a 20 percent probability of occurrence.

Despite the slowdown, Matteo Lunelli, president of Altgamma, said the industry “between 2019 and 2024 registered a total growth of around 28 percent so we are significantly above pre-pandemic levels.”

Also, he pointed to the growth of markets such as the Middle East, Latin America and South East Asia, “which show a remarkable dynamism.” On top of this, the expectation of 300 million new potential consumers in the next five years “confirms the solidity of the fundamentals of this segment in the long-term.”

The compound annual growth rate rose 6 percent in the 1996 to 2019 period, and was up 5 percent in the 2019 to 2024 period. Macroeconomic pressures and price fatigue weighed on consumer

demand in the first quarter of 2024, which saw a decline of between 1 and 3 percent compared with the same period in 2023.

There is a strong polarization between the performances of different brands, said Claudia D’Arpizio, global head fashion luxury at consultancy Bain & Co. and coauthor of the study. “The strategies set in motion over the last years have resulted in sharp consumer alienation due to high price increases (45 to 50 percent of responders) and limited creativity injection (25 to 30 percent),” she said. “Brands have started efforts to nurture desire through heightened experiential formats, and continued categories diversification, experiences that go beyond the product and a wave of creative change,” although the latter has turned off some consumers.

Asked about these changes, D’Arpizio said a creative designer is “one of the assets of a brand, they work in a team, they give direction, but brands need strategies, clarity, marketing, creativity alone is not enough. It’s an important tool

when aligned with the brand values to recreate the magic, but it’s not fair to rely only on the creative designer” for success.

Federica Levato, partner at Bain & Co. and coauthor of the study, said “companies may fail but brands never die and it’s a mistake when a creative director wants to [become more important than] the brand.”

The industry has lost around 50 million consumers, the result of the crisis of department stores and e-tailers, and the increased scrutiny over the pipeline have created “a perfect storm,” said D’Arpizio. “Experiential goods continue to outpace tangibles.” Also, she highlighted that “the difference between wealthy and poor is the biggest risk, associated to social injustice. Being a big and recognizable brand in China now is not that positive as ostentation is shunned.”

## Markets Around the World

In the first quarter, mainland China remained under pressure, the U.S. was still negative, and Europe and Japan slowed down, said Levato. “After the war between Israel and Iran broke, there’s been a wave of cancellations of trips into Europe over the past few days for fear of terrorist attacks.”

U.S. and China are “twin giants with parallel pains, bruised but not broken by pressured consumption,” said Levato.

The U.S. is facing monthly swings with tariffs-induced volatility impacting consumers’ willingness to spend, and while China has had six consecutive quarters of negative growth, it is still above pre-pandemic levels with an additional market value of around 15 billion euros in 2024 compared with 2019. However, now the middle class in China is “lost,” said Levato.

There are some bright signals on the horizon with high-spending customers still resilient in the U.S. and accessible luxury brands and outlets gaining traction.

In China, new local luxury brands are emerging.

In Europe, ready-to-wear and jewelry are top categories, and ethically priced items are outperforming.

In Japan, limited editions are helping to maintain brand heat, as are beauty and jewelry. There is a growing interest in secondhand jewelry.

Levato said the United Arab Emirates are “still roaring,” fueled by hyper tourism, positive momentum in Qatar and Bahrain, and unmatched growth promises in Saudi Arabia, while Kuwait is on a more cautious path. In Latin America, which is showing widening footprint, Mexico is outperforming, followed by Brazil. In South East Asia, Singapore and Indonesia are leading growth, followed by Vietnam and the Philippines while Thailand is more polarized.

## Categories

Jewelry, eyewear and apparel are keeping momentum as high-low is a driver of resiliency. The sale of fragrances is growing, skin care is flat and makeup is decreasing. Between 25 and 30 percent of brands are reinforcing entry prices, said D’Arpizio.

Watches, leather goods and footwear continue to decline and traction is only led by newness in creativity. “The cross-generational reshape of the value system and the brands’ value proposition weakening lead to a white space for new entrants,” contended D’Arpizio.

There is growing addressable wealth with around 20 percent growth in the number of high-net-worth individuals, who are growing at the fastest pace, according to the study. The average income growth worldwide will stand at between 3 and 4 percent. The study urges brands to refocus on basics, such as lasting, creative and high-quality products; to foster relationships and favor reach over push, expanding toward untapped audiences, and to deliver flawlessly customer-centric experiences.

## BUSINESS

## Big Spenders Are Losing Their Appetite for Luxury

● The big spenders dek, let's change to: According to a Bernstein report, lingering economic uncertainty, President Donald Trump's trade policy, and yo-yo-ing financial markets are weighing on the minds and wallets of the world's wealthy, especially in the U.S.

BY SAMANTHA CONTI

**LONDON** — Since the pandemic ended, ultra high-net-worth customers have been the driving force behind luxury sales as the less-affluent, aspirational shoppers put the brakes on spending.

But the enthusiasm of those high-net-worth individuals may be waning, according to a report by Bernstein based on a survey by Agility Research and Strategy, a consulting firm that focuses on the habits of high-net-worth individuals, or HNWI.

This will be a blow for the luxury groups and retailers which have been courting the HNWI cohort for years with special trips, events and "money-can't-buy" experiences as overall luxury spending has slowed.

Bernstein said macroeconomic uncertainty has started to "weigh on the spending intentions" of the high-net-worth group, with global economic uncertainty lingering amid U.S. President Donald Trump's trade policy, and the yo-yo-ing financial markets.

Agility's data, it added, shows a "sharp deterioration" in luxury spending intention among the wealthiest consumers, and across income groups, in the first half of the current year.

"Notably, HNWI panellists are now less optimistic than 'affluent,' or less wealthy buyers, a contrast to prior surveys where they were consistently above. We would expect this to translate to slower luxury spending growth in the near-term," Bernstein said.

By geography, Bernstein said that U.S. consumers seem to be the hardest hit.

"HNWI panellists are now skewed towards a pessimistic outlook in aggregate. Other consumer sentiment surveys in the U.S. similarly suggest that the cushion of optimism that had buoyed the most affluent over 2024 has now largely deflated."

As reported, the latest Saks Global Luxury Pulse survey shows that consumers' optimism about the U.S. economy is in decline, driven by economic uncertainty and market volatility. According to Saks, America's affluent have been affected by market volatility, flip-flopping tariffs, and the prospect of a recession, which is impacting their spending on luxury.

According to the Bernstein report, Chinese customers are opting for expensive jewelry over ready-to-wear, and have generally become more discerning shoppers.

It added that the share of Agility's interviewees in China who intend to



Hermès Birkin and Kelly bags are selling for 1.8 times that of their retail price, below peak pandemic multiples.

purchase jewelry in the next 12 months has increased consistently since 2023, even as interest in fashion and rtw fell. Demand for handbags seems to have stabilized, the report said.

Despite the decline in spend among the rich, there is an upside for the brands, and for some consumers who've been waiting for years to get their hands on a Birkin, a Ferrari Purosangue SUV or a Rolex Daytona.

Bernstein said that slowing demand will likely result in shrinking waiting lists. "Luxury — even in the ultra-high-end — is still cyclical." Brands like Hermès, Ferrari and Rolex "bank excess demand when times are good and draw on them when times are tougher."

The brands have been bracing themselves for harder times, according to Bernstein.

Hermès has already "balanced leather inventories" to a lower level of demand growth, particularly in Asia. In addition, first-half auction prices for smaller handbag models such as the Birkin and Kelly 25 have settled at around 1.8 times that of their retail price.

The 1.8 figure is "slightly higher" than in 2020, but below peak pandemic multiples of double, or triple, the retail price.

The price of larger models such as the Birkin 30 or the Kelly 28 have slipped further, reflecting a structural shift toward smaller handbags, although they're still hovering around 1.3 times the retail price.

At Hermès, demand continues to exceed supply, while the company has also started to move beyond leather to build rtw and jewelry into "standalone engines for future growth," Bernstein said.

## BUSINESS

## Farfetch Supercharges Advertising Service

● Farfetch is upgrading and rebranding its in-house ad service as Farfetch Advertising with the aim of helping regional labels reach a wider audience, and global ones accelerate growth.

BY SAMANTHA CONTI

**LONDON** — Under new owner Coupang, Farfetch is expanding and ramping up support for the brands on its platform with the relaunch of its in-house advertising business.

WWD has learned that the business, known until now as Media Solutions, is relaunching as Farfetch Advertising. The aim is to give regional brands the opportunity to reach a wider audience, and global brands the potential to accelerate their growth.

Farfetch argues that optimizing for specific markets and using targeted marketing techniques can drive a "significant performance uplift" across all companies and product categories.

The fashion e-commerce platform said brands such as Versace, Dolce & Gabbana, Essential Antwerp and Boggi Milano have already witnessed "measurable benefits" in terms of traffic and return on ad spend.

Like its predecessor Media Solutions, Farfetch Advertising is a paid-for service available to current partners and brands, and others outside the Farfetch ecosystem looking for increased visibility.

Farfetch said the relaunched advertising

platform has been designed to address marketing challenges unique to the luxury industry, "such as understanding the complex path to purchase, building brand equity and ensuring brand safety."

Caroline Cochin de Billy, vice president supply partnerships at Farfetch, said the company is "committed to providing our partners with a service that enables them to truly stand out. Our advertising solutions are a gateway to access untapped customer segments and drive measurable uplift within a strictly luxury environment."

Emanuele Bicocchi, founder and chief executive officer of the eponymous Milan-based jewelry brand, said the Farfetch ad service has "allowed us to increase global awareness and communicate who we are in markets where we have no physical presence or wholesale partners, such as Mexico, Brazil and Australia. We've been able to reach a more diverse audience and share a more inclusive, genderless vision."

Timex Group said its recent campaign for Versace watches helped it drive "meaningful brand engagement and visibility during a key sales period. The versatility of the campaign, particularly through sponsored products and social amplification, delivered measurable results and outstanding return on investment."

The enhanced service is being launched alongside a dedicated website that gives brands direct access to the Farfetch ad team.

Coupang has been moving quickly to fortify Farfetch after purchasing the

Emanuele Bicocchi jewelry.



company out of administration at the end of 2023.

Earlier this month the company announced plans to push into South Korea, one of the world's hottest luxury markets, through an integration with the R.Lux app, Coupang's luxury vertical in the country.

Farfetch said it wants to leverage the R.Lux local services and operational network in the region, where its business is still small.

On Coupang's watch, Farfetch achieved

revenues of \$1.7 billion in 2024, while losses narrowed to \$34 million. In February, Coupang said the business was on a "positive trajectory," and turned a profit in the fourth quarter.

There are currently 1,400 brands, boutiques and department stores on the Farfetch platform, which serves customers in more than 190 countries and territories. The site has 40 million monthly unique users and the company said most of them are Gen Z and Millennials.

## FASHION

# Galleries Lafayette Pop-up Celebrates African Fashion Designers



Visitors check out the Canex booth at the Tranoi trade show in Paris.



A look from Boyedoe.

● Partners of the initiative include the African Export-Import Bank, which is preparing to launch the Pan African Fashion Alliance in a bid to grow the burgeoning sector.

BY JOELLE DIDERICH

**PARIS** — Galleries Lafayette is celebrating African fashion designers, as the continent gears up to launch the Pan African Fashion Alliance, a new public-private partnership designed to facilitate sourcing, develop skills and grow capacity to encourage trade both domestically and internationally.

The French department store chain on Wednesday opened a pop-up store on the third floor of its flagship on Boulevard Haussmann in Paris. Set to run until July 8, “Africa Now” features 12 brands selected in partnership with three organizations.

Among them is the Creative Africa Nexus, or Canex, a program that supports the region’s creative and cultural industries. It’s the brainchild of the African Export-Import Bank, or Afreximbank, which in 2021 launched the Canex Presents Africa platform for emerging fashion designers.

It has showcased prominent brands including Thebe Magugu, Tokyo James, Lagos Space Programme and Lukhanyo Mdingi via several initiatives, including an ongoing partnership with Tranoi in Paris. Four of the labels that took part in the September edition of the trade show were selected for the Galleries Lafayette event.

Khanyi Mashimbye, manager, intra-African trade and export development for creative and cultural industries at Afreximbank, said it was the most important retail initiative to date for the program, which has raised its visibility via the Met Gala and a recent residency at Angelina Jolie’s Atelier Jolie in New York City.

“We’re extremely excited and very hopeful for the future, because we think that this is a model that could really work in integrating African fashion. So if we’re successful at Galleries Lafayette, I

would love to then maybe see, can we do it with Bergdorf Goodman? Could we do it with Bloomingdale’s?” she told WWD in an interview.

The team headed by Alix Morabito, general buying and merchandising director for womenswear at Galleries Lafayette, chose brands with a sustainable bent from the Canex stable. They are Morocco’s Late for Work; Boyedoe from Ghana; British-Nigerian brand Wuman, and Kenyan jewelry label We Are NBO.

In addition, Adama Ndiaye, the founder of Dakar Fashion Week in Senegal and Black Fashion Week events worldwide, will present her Adama Paris label. She also selected Ivorian womenswear label Ibrahim Fernandez, as well as Sisters of Afrika clothing and Nene Yaya accessories, both from Senegal.

Finally, Africa Fashion Up, a showcase for African designers, is holding Nigerian brand Banke Kuku; Algueye from Senegal; Ivorian clothing brand Bandama, and Senegalese designer Collé Sow Ardo.

## Untapped Potential

Recognizing the vast untapped potential of Africa’s creative industries, Afreximbank doubled the Canex budget to \$2 billion for the 2024-2027 period, and recently unblocked an additional \$1 billion for a separate film fund.

“The bank realized that most financial institutions were not paying attention to this sector and decided to be a pioneer in terms of being the major financial institution that is focused on supporting the development of an ecosystem,” said Mashimbye.

At this year’s Met Gala, Canex helped Ozward Boateng dress celebrities including Jaden Smith, Burna Boy, Issa Rae and Colin Kaepernick in celebration of the “Superfine: Tailoring Black Style” exhibition at the Metropolitan Museum of Art’s Costume Institute. It also supported the Savile Row tailor’s May residency at Atelier Jolie.

While a series of private sector players have stepped up in recent years to fund the growth of African fashion labels, many of the initiatives have faltered. Mashimbye

said it was time for the public sector to play a bigger role in helping the industry.

“Government support is so critical in terms of success for such initiatives,” she said. “It’s about building an ecosystem that will be able to be supportive, that will be protective, and also that will help the creative industries become more profitable on the continent.”

The market value of clothing and footwear in sub-Saharan Africa alone was estimated at \$31 billion in 2020 and is set to continue growing every year, according to a UNESCO report published in 2023.

The United Nations’ cultural organization estimated that Africa’s fashion industry has the potential to increase the continent’s prosperity by 25 percent, but said the sector must overcome hurdles including a lack of investment and infrastructure, patchy intellectual property legislation and high fabric sourcing costs.

To tackle some of those issues, Afreximbank is joining forces with the International Trade Center, based in Geneva, to establish the Pan African Fashion Alliance, a cooperative that will group African fashion brands, financial institutions and private sector players, including manufacturers.

“We’re expecting to launch it at the end of this year,” Mashimbye said. “We’ve made massive strides in laying out the groundwork for it. It will be really quite a revolutionary step for the African fashion industry.”

The alliance will help African fashion brands with everything from financing to sourcing, production, logistics and payments. It will also act as a one-stop shop for brands looking to source goods in Africa.

## Open for Business

Cotton is a major crop, produced in 37 out of 54 countries on the continent.

In a bid to switch from raw commodities to more value-added exports, Afreximbank has partnered with industrial platform developer and operator Arise Integrated Industrial Platforms to build industrial parks focused on textile and garment production in Benin and Togo, with additional sites planned in Nigeria and Kenya.

The bank also wants to boost intra-African trade by leveraging the African Continental Free Trade Area (AfCFTA) agreement to reduce freight costs and non-tariff barriers, and harmonize product standards.

For instance, its transit guarantee plan establishes a single bond for products shipping across multiple countries within Africa, speeding up border checks and making it more affordable to transport goods.

“Consider someone who is maybe a handbag designer, who is sitting in Kenya and is currently importing their leather either from Italy or from China, when they could be getting it from South Africa. This initiative helps with that because over time, people will understand that it’s actually cheaper to get to your raw materials from the continent,” Mashimbye explained.

Many of those deals will get struck at the upcoming Intra-African Trade Fair, to be held from Sept. 4 to 10 in Algiers. Trade agreements worth \$42 billion were signed during a similar weeklong gathering in Egypt in 2023, Mashimbye noted.

Access to market is a key pillar of Afreximbank’s efforts to industrialize the continent.

“It’s very difficult for African creatives to participate at Paris Fashion Week, New York Fashion Week, because the costs are quite prohibitive, with euro- and dollar-based currencies that they have to compete at,” she said, adding that lack of information is another hurdle to entry.

Canex Presents Africa has worked with 90 designers to date and will soon announce 35 new participants, following a call for applications that drew more than 800 entries.

Of these, 15 will have the opportunity to present their creations at Tranoi in Tokyo on Sept. 3 and 4, and 20 designers will exhibit their collections at Tranoi in Paris from Oct. 2 to 5.

“There’s so much movement in the world right now, and there’s a great temptation for people to be protectionist. I think that what Africa offers is an opportunity for exploration, because it’s probably the only continent that has not necessarily been explored for what it has to offer, except for our commodities,” Mashimbye said.

“We’re doing the necessary work to be ready to take on the demand from the world. And of course, it’s not perfect. It’s always a work in progress, but Africa is ready, and Africa is open for business,” she said.

## FASHION

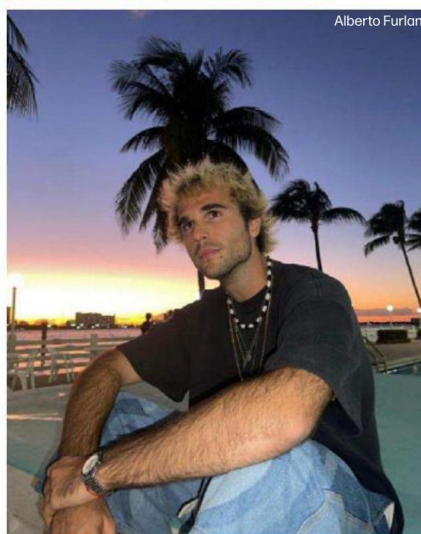
# Bluestar Alliance Charts New Chapter For Palm Angels With Strategic Leadership Appointments



A spring 2026 Palm Angels look.



Luca Donnini



Alberto Furlan

- Luca Donnini was named general manager and Alberto Furlan was promoted to head of design.

BY LUISA ZARGANI

**MILAN** – Bluestar Alliance is charting Palm Angels' new path.

The first step after acquiring the luxury streetwear brand in February sees the appointment of two key roles.

Luca Donnini was named general manager, and Alberto Furlan was promoted to head of design from men's ready-to-wear designer.

Donnini is co-chief executive officer of SportLux and brings more than 40 years of experience in the fashion industry globally, including roles as international president at Max Mara, president at Guess Europe, and CEO of Temperley London. Bluestar Alliance has entered into a strategic partnership for Palm Angels with SportLux, an international platform for global brand management and development that operates a portfolio of brands including Off White, also controlled by Bluestar Alliance, Thomas Pink and Diadora.

Donnini is tasked with expanding Palm Angels' global footprint, building its

product strategy and growing into adjacent categories.

"Palm Angels is a cultural movement as much as it is a brand," said Donnini. "Our goal is to deepen our roots in street culture while introducing elevated fashion into new global markets. This includes expanding distribution, opening international stores, launching new collaborations, and strengthening our connection to Gen Z consumers."

Shlomi Saban, founder and partner of SportLux, touted Donnini's "wealth of operational expertise," and said "his strategic vision and leadership are now helping guide Palm Angels into its next chapter – empowering a young, creative team to push boundaries and position the brand at the forefront of the global streetwear scene and its cultural community."

Since joining the brand in 2017, Furlan has worked closely with founder Francesco Ragazzi, helping to shape Palm Angels' creative identity.

"My goal is to stay true to Palm Angels' identity while embracing its evolution," said Furlan. "I find inspiration everywhere – from a song in the car, a conversation over dinner to a detail I catch walking down the street – it fuels my creative

direction for the future of the brand. I want to strengthen our ties to global creative scenes, particularly through music and art, and connect with those people who resonate with the spirit of Palm Angels."

For the brand's spring 2026 collection, Furlan opted for a cleaner, more minimal approach with a new Palm Angels logo, a subtle detail inspired by Los Angeles's iconic palm trees, that refines the brand's aesthetic.

The collection is divided into three drops, designed to meet seasonal delivery needs while maintaining a consistent narrative, expanding its outerwear and footwear offer. The collection is inspired by the energy and attitude of Brazilian and Jamaican cultures.

"After eight years with Palm Angels, Alberto – once the young prodigy designing behind some of fashion's most iconic names – has emerged with a distinct creative voice of his own," said Saban. "In an era crowded with emerging streetwear brands, Palm Angels continues to stand apart, thanks to its bold graphics, subversive visual language, and authentic cultural relevance. Under Alberto's direction, the brand enters a new chapter – one that fuses artistic instinct with a sharpened point of view on contemporary

street culture."

Global brand management firm Bluestar Alliance LLC acquired Palm Angels from New Guards Group. At the same time, Ragazzi, who founded Palm Angels in 2015 and served as creative director, exited the brand.

"Luca and Alberto bring a balance of strategic expertise and creative authenticity to Palm Angels," said Joey Gabbay, CEO of Bluestar Alliance. "As we invest in the next chapter of global growth, their leadership will ensure Palm Angels evolves to meet a new generation of consumers worldwide."

Bluestar is also planning the opening of new Palm Angels showrooms in Milan this month and in New York's SoHo neighborhood later this summer. On

the occasion of Milan Men's Fashion Week, the brand will host a cocktail on June 22 at the Portrait Milan Hotel.

Palm Angels has 10 stores and new units will open in Dubai this fall, Mumbai this winter, and Athens and New York next spring. A New York showroom will open next month. Stores in Tokyo, Seoul, Mykonos and Miami, where the brand has a strong customer base, are also in the pipeline.

Bluestar Alliance, founded in 2006 by Gabbay and Ralph Gindi, chief operating officer, owns, manages and markets a portfolio of consumer brands ranging from Hurlay, Scotch & Soda and Bebe, to Elie Tahari, Kensie, Justice, Catherine Malandrino, Nanette Lepore, English Laundry, Brookstone, Joan Vass and Limited Too, with more than \$9 billion in global retail sales.

The company manages a portfolio of more than 500 licensees and a growing branded retail platform of more than 500 stores throughout North America, Europe, Australia, South America, India, Asia, the United Arab Emirates and the Middle East.

Expanding into the high-end streetwear sector, Bluestar Alliance acquired Off-White from LVMH Moët Hennessy Louis Vuitton at the end of September.

Palm Angels' fashion collection stemmed from a book published by Ragazzi, who is also a photographer, in 2014. That book, simply titled "Palm Angels" with a foreword by Pharrell Williams, featured Ragazzi's dreamlike images of the sun-saturated Los Angeles skate scene, a big visual and aesthetic source of inspiration for the fashion brand – as much as the palm tree. Over the years the brand has garnered a loyal following and significant influence within the fashion world. Ragazzi worked for Moncler for nine years before being tapped as one of the guest designers of the Moncler Genius project and he has also logged in collaborations with Tod's.

Palm Angels has been sitting out fashion weeks in recent seasons after hosting one-off shows when they felt relevant to the brand's message. The last show was held in Paris for fall 2023.

MEN'S

# Pitti Uomo Kicks Off Menswear Season



Street style at Pitti Uomo 108 in Florence, Italy, 2025.

- An emphasis on wardrobe versatility – pulling in workwear and soft tailoring – permeated the spring collections at the fair.

BY MARTINO CARRERA

**FLORENCE** – The menswear pack is optimistic at heart.

Amid geopolitical instability and uncertain prospects of consumer behavior in harsher times, buyers and industry operators enjoyed the four-day fair with a forward-looking mindset.

The busy hallways, especially on the clear-sky Wednesday, the show's second day, were "a great indication of the optimism and enthusiasm in the market," said Bruce Pask, senior director, men's fashion at Saks Fifth Avenue and Neiman Marcus.

Business may not be expected to thrive in the short term but there is confidence for the future – at least for the time being.

"The large and vibrant crowd [was] a clear reflection of the industry's collective hope for renewed momentum and recovery," echoed Alessio Aramini, head of menswear at Florence-based e-commerce power player LuisaViaRoma. The retailer announced this week that it is partnering with the Camera Buyer Italia and its marketplace THEBS.com to create a multistore online destination to be launched later this year. Giglio.com, the Italy-based fashion marketplace, installed a booth at the

fairgrounds this week for the first time.

As uncertainty roils, exhibitors bet on men wanting to play the safe wardrobe game, putting further emphasis on ease and comfort. The lack of a universal fashion message was offset by the versatility of the styling options offered that embraced different heritage menswear references – from soft and lightweight iterations of traditional suiting to refined workwear tropes and a good chunk of preppy inflections.

"The mood this season was one of precision and purpose, defined by a clear pivot toward intentional dressing with emphasis on fabrication, form and function," said Mr Porter's buying director Daniel Todd.

"We saw an emphasis on versatile menswear wardrobes, with an important focus on set dressing," said Pask, whose favorites included Pitti Uomo stalwart Brunello Cucinelli which showcased a range of tailoring separates in soft but structured fabrications, slightly nodding to the '80s.

Making a point about the adaptability of the spring men's wardrobe to cater to different tastes and needs, workwear trickled down to sartorial brands' collections, too. No longer the uniform for the Americana geeks, it aligned with "the rise of modern utility, whether through technical or luxe fabrics in outerwear and



Sebago, men's spring 2026

ready-to-wear offering, exploring more facets of its Anglo-Saxon-derived menswear, which combines New England references like Ivy League attire or fisherman chic and updated utility.

"We want to build a strong and coherent presence in the menswear segment, highlighting our authentic identity and making it instantly recognizable," said global brand manager and creative director Marco Tamponi. The three main ethos were echoed in the spring lineup, a mash-up of "sportsman-wear" as Tamponi characterized the utilitarian pocketed vest over wide-legged chino pants; traditional preppy garb, including the Indian block-printed camp shirts, which he said have historically been part of that aesthetic, worn under saffron workwear suits in cotton gabardine, and the more traditional rugby shirts and chambray shirts layered on a white T-shirt and denim pants. Sebago's target customer appears to be a thirtysomething guy with a fascination for Americana – which is also winning over the TikTok-loving Gen Z. Matching the looks, a lace-up canvas shoe style with a rubberized sole and the collegiate

red-brick derby expanded the brand's footwear universe, which "is growing exponentially in sales," Tamponi said.

L.B.M.1911



## L.B.M. 1911

A sense of lightness permeated the L.B.M. 1911 collection. The brand, whose DNA is rooted in Italian tailoring traditions, is eschewing younger looks, offering a new take on classicism imbued with urban touches. Working a palette of cold neutrals, ranging from gray and brown to olive green with occasional hints of color such as mauve, dusty pink and dark cherry red, it reinvented the traditional suit in tonal combinations with matching overshirts and front-pleated pants in shirting-derived crisp linen. The line also offered summer wools – plied into a bomber jacket to be worm with tailored cargo pants – a water-repellent treatment, and zhuzhed up city business attire with broken suits, including one featuring a garment-dyed, double-breasted blazer in red worn over a tonal Egyptian cotton knit crewneck.

The workwear uniform, featuring a patch-pocketed jacket done in linen or cotton Solaro, commanded the same neat appeal of a more formal periwinkle suit with supsize lapels and a low-placed single button. The latter, part of the more fashion-driven Blackout line, was particularly captivating with its raw hems. Giovanni Bianchi, head of design for parent company Lubiam, said the company is proving resilient amid geopolitical turmoil and dented consumer confidence. Generating about 45 percent of revenues from international markets, including the U.S., its first foreign market, the brand is leveraging its Made in Italy credentials, which Bianchi said "are still more valuable than the 10 percent tariffs" currently expected.

## Herno

Herno's president and chief executive officer Claudio Marenzi has been making a point about "value for money" fashion for a long time. His commitment to high-quality, understated style conveyed via a total look, which has been expanded over the past few seasons to cover all categories, is both a fashion and business goal for the Italian entrepreneur. "It's crucial for me to continue achieving that balance between quality and prices, so that customers may find us expensive but never overpriced," ▶

work jackets. It's being reimagined with an urban sophistication," in the words of Enny No-Kim, a buyer at Bergdorf Goodman.

If the Knt x Sacs vessel taking center stage at the Kiton booth in the central courtyard of the fairground was any indication, resortwear was ubiquitous, down to the abundance of boat shoes and woven leather loafers and slip-ons, suggesting the industry's yearning for escapism.

"Instead of dressing for the job you want it's almost like next season is about dressing for the vacation you'd rather be taking," said Nordstrom men's fashion director Jian DeLeon.

Here, some of the top brands from the show.

## Sebago

After announcing an apparel push last season with its return to Pitti Uomo in January, the BasicNet-owned Sebago, known for its loafer and boat shoes and turning 80 next year, sharpened its

Marenzi said. “We don’t want to inflate the market [by raising prices],” he said. Pursuing this objective, the company has implemented strategies that Marenzi said could help offset the impact of U.S. tariffs on the spending power of local customers, which has softened toward the end of the second quarter. “The wealthy pack is making a point about the ethics of luxury spending,” he said.

Building on its heritage and more recent vocabulary of essentials, Herno offered an approachable wardrobe with whiffs of preppy and a lot of urban-luxe outerwear, including technical trucker jackets, woolen overshirts paired with performance membranes, and rainproof peacoats, all done in a rarefied palette of soft neutrals, spanning from gray and white to charcoal and khaki. Crease-free blazers in matte technical fabrics and raincoats fell in the easily packable “Travel Edit,” one of the many drop-style chapters of the collection. Expanding its use of natural materials for the summer season, in alignment with its fall offering, the brand plied linen into workwear suits and herringbone checks in silk and cashmere blends into deconstructed blazers to be worn more casually over chino pants.

### Eton

The storied Swedish shirtmaker Eton went on a summer trip to Copacabana in Rio de Janeiro, letting its more casual ethos do the talking with a range of young camp-collared shirts bearing banana leaf prints, organic swirls inspired by the work of Brazilian landscape architect and designer Roberto Burle Marx, and parrots on cotton mousseline with a silky touch. The colorful shirt range, which included emerald green oxford-striped shirts and casual madras button-downs, mingled with an expanded lineup of overshirts and blazers, as the brand – set to open its fifth flagship in Frankfurt in December, following the revamp and reopening of the London boutique last May – pushes toward adjacent categories. Travel field jackets with detachable sleeves, and wool, silk and linen or cotton seersucker blazers in subdued neutrals, conjured a sophisticated look, the latter worn as separates over contrasting black pants, with a shirt and tie or with cable-knit underpinnings, some featuring open-work detailing.

### Paul & Shark

Over the past few years, Paul & Shark has been increasingly finding its sweet spot in combining performance and a sophisticated take on gorpcore aimed at grown-ups and youngsters alike. Fueled by textile research and development, the Italian brand – whose roots in a love of the sea are expanding to the outdoorsy lifestyle – stepped up the game, with Giza cotton knitwear, 100 percent silk blousons, and mixed-media outerwear iterations showcasing the brand’s fashion ethos. The hero Typhoon windbreaker was rendered in a linen jersey version for spring, paired with the Platinum version of the same-name membrane boasting water- and wind-proof features. The same technology was applied to bomber jackets and anoraks featuring knit panels, mingling with underpinning and relaxed pants at the intersection of formal and sportswear done in a resort-nodding palette of pastels spanning sky blue and peach pink.

### Rag & Bone

Rag & Bone’s head of menswear Robert Geller went down memory lane. Capturing the rebellious and fashion-driven spirit of the British Mods and American Beat Generation, he distilled a wardrobe that straddled between nostalgia – evoked by the moody tones of washed sand, mud, charcoal and black – and currency. The

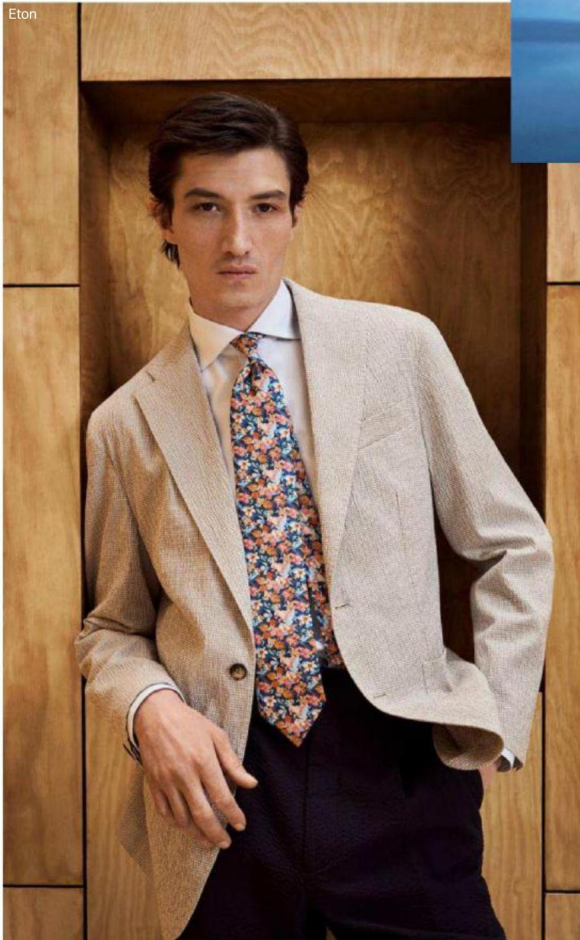
Herno



Paul &amp; Shark



Eton



Rag &amp; Bone



denim offering led the conversation with more iterations of the signature “Infuse” jeanswear dyeing technique for a range of worn-in denim bottoms and the “Miramar” lineup of trompe l’oeil of printed jeans and performance fabrics. Both further cemented the brand’s authority in the

category. With tonal jean shirt and pants, layered under a Prince of Wales blazer, or wool tailored trousers paired with a workwear jacket and denim shirt, Geller sought to defy conventions on the use of the latter fabric. “I really wanted to show how denim can be dressed up..

with tailoring. That combination, to me, is super interesting. We’re destroying the range of what you can do with denim,” he said. Crochet knitwear, peach-touch T-shirts and leather and suede trucker jackets complemented the spring offering, mining a cool, uncomplicated wardrobe. ■

MEN'S

# Saks Global Team Outlined Men's Strategy at Pitti Uomo

• A team representing Saks Fifth Avenue and Neiman Marcus addressed growth opportunities centered around both high fashion and sartorial merchandise.

BY JEAN E. PALMIERI

Saks Global is doing its best to mend fences with its vendors.

The retailer that encompasses Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman hosted an event at Pitti Uomo on Wednesday to outline its menswear strategy to the vendor community and press.

The team, led by Emily Essner, Saks Global president and chief commercial officer, and Paolo Riva, chief brand partnerships and buying officer for Saks and Neiman's, joined Joo Woo, the newly named senior vice president of brand partnerships and buying for men's, and Bruce Pask, senior director of men's fashion, at Pitti to lay out the company's go-forward plan.

In a preview with WWD, the team said it views menswear as its next great growth opportunity.

Some 22 percent of Saks Global customers shop menswear, they said, and they are younger than the average shopper, with higher incomes. Overall, the company holds about a 50 percent share of the men's luxury market among multibrand retailers in the U.S.

To appeal to this customer, the company is leaning into what Riva described as

"the new uniform," which is a wardrobe that is more casual than in the past. "The occasions have not necessarily changed, but the attire within the different occasions has changed and is much broader and flexible," he said.

Men today are less willing to take risks in their wardrobe choices, he continued, but are also seeking "craftsmanship" and "timeless items."

In order to service both the existing, more-sartorial shopper, as well as a fashion-forward shopper, Riva said Saks Global will offer "a better representation of the menswear world through multiple brands and multiple categories," supported by marketing that will "educate men on wardrobing and build their confidence."

He added that the men's team is "looking at various price points and a brand mix that will feel surprising and exciting for this customer," one that is "complementary to our hero brands today." Although he declined to mention names, he said Saks Global sees an "opportunity for us to develop that entry to the designer world to add to our sartorial assortment."

Essner said six months after the completion of the merger, Saks Global became the largest multibrand luxury retailer in the world with 70 stores and access to 30 million high-worth customers, mainly in the U.S.

Although about one-third of the business, or \$3 billion, is done online, the vast majority of sales still come from brick-and-mortar, she said, where the company's

3,400 stylists – nearly half of which have \$1 million books – work with clients. And enhancing this personal service remains "a huge priority for us," she said.

The menswear customer, they said, has a greater preference for in-store shopping and tends to seek out advice from sales associates. "They really value the expertise and guidance of our associates," Riva said.

The team said that while the customer overlap between Saks and Neiman's is "relatively low," there's still a lot of brand overlap, but they believe there is "room to maintain different positionings" at the two chains, according to Essner.

She also addressed the "brand mix rationalization strategy," which involves a significant reduction in the number of brands that will be carried within the stores. Richard Baker, Saks Global's executive chairman, said some 500 to 600 brands, or 25 percent of the total, would be cut from the mix because they did not meet volume expectations.

She said the reduction will have "a very minimal impact on our top-line sales. At the end of the day, we're making sure that we are more intentional in driving business and growth and brand awareness for the brands that will be with us moving forward – creating more real estate opportunities, creating more financial opportunities through investment, creating more digital real estate opportunities."

But even those vendors that are likely to still be in the mix remain wary.

Even before the \$2.7 billion merger was completed last year, Saks' vendor

The Saks Fifth Avenue flagship in Manhattan.



payments had been delayed for some time. The retailer subsequently agreed to start cutting checks on merchandise that had already been delivered in past seasons this July, but also instituted 90-day payment terms on new orders.

Not surprisingly, that didn't go over well with vendors.

Although the retailer did pay its largest designer brands first, it was the smaller and medium-sized vendors – who could least afford the delay – who were hurt the most.

Just in the past few weeks, as reported, some of the smaller brands also started to get checks, softening their stance about the retailer.

Essner said Saks Global is "in this for the long haul. There's been a fair bit of noise on us the last few months, but we've got great momentum. The work that we've done around payments has been noisy and challenging. But we have been making good on the payment plans that we have agreed to, and at this point, the vast majority of our brand partners have agreed to that 90-day timing. There's work to be done on both sides to create a luxury retail industry in the United States that works better, and we are ahead of our synergy targets for the year, which helps us be a more-sustainable business, which in turn, serves our partners as well as our customers."

## Homme Plissé Issey Miyake

MEN'S SPRING 2026

The rich colors of the sunset bathing the sky of Florence seen from the early-Renaissance Villa Medicea della Petraia had some great contenders on Wednesday night.

Homme Plissé Issey Miyake pulled in a rainbow-wide palette of mint, peach pink, buttery yellow, sunburnt brown, olive green, mauve and orange for its show in the city as guest of honor of Pitti Uomo, marking the first stop in the brand's new roving format for showing collections.

As rural sounds (were they cowbells?) filled the maze-like gardens downhill from the villa, looks on the runway showcased quite a diverse, all-pleated range, even by the standards of versatility that the Homme Plissé wardrobe has already accustomed its fans to.

The olive green elongated blazer with a utilitarian crossbody on the opening look left space for short and long suits paired with organza ruffled shirts and ribbed thigh-high stockings – a quirky and somewhat sensual touch on many of the looks.

Pleated tailcoats, overalls and vests apt for layering followed, reinstating the modularity of the Homme Plissé offering, until silhouettes grew experimental and more fun.

A shawl drenched in sunset shades was wrapped around the torso, worn with matching pants, while brushstroke patterns enhanced the arty touch on asymmetric cape-like tops over shorts.

Paint brushes were tucked into pockets of harness-like tops over monastic



Homme Plissé Issey Miyake

collarless blazers, a reference to the tools the team used on its inspiration trip through Italy to reproduce the exact shades of zucchini seen at local market shops, or facades of buildings in Manarola, one of the picture-perfect villages of the Cinque Terre seaside hamlet.

Plush cardigans in sorbet shades and roomy see-through trenchcoats billowing



Homme Plissé Issey Miyake

in the wind were appealing departures from the plissé technique to expand the brand's horizons. Ditto for the inventively styled pajama sets in Oxford stripes that mimicked the pleats.

The show closed on a playful note, with packable outerwear that doubled up as duster bags – or was it the other way round? Shown with hangers integrated



Homme Plissé Issey Miyake

into the hoods, one couldn't really tell.

In the preview conversation a member of the design team said "the intention is to design clothing for a person to live [in] throughout their everyday life."

A vivid spectacle, the spring show definitely lived up to the special life moments occurring now and then, too.

– Martino Carrera

# WWD MILAN MEN'S PREVIEW



A look from Stone Island's spring 2026 collection.



A preview of Canali spring 2026 looks.



A look from the Brunello Cucinelli spring 2026 line.

## Menswear Execs On Slimmed-down MFW Calendar

Geopolitical tensions and economic uncertainties are not thwarting investments, as brands explore innovative formats, adapt to global challenges and continue expansion in key markets. BY LUISA ZARGANI

**MILAN** — “We thought we had seen it all with COVID-19, but no, we still have to adapt, every day there are surprises and the main thing is not to betray the DNA of the company. When things calm down, we will reap the rewards,” said Antonio De Matteis, chief executive officer of Kiton.

This stance summed up the general attitude of executives speaking with WWD ahead of Milan Men's Fashion Week, kicking off Friday and running until Tuesday, the latter day dedicated mainly to digital presentations.

The C-suite comments were made before the war between Israel and Iran had even started, surely adding more agita to the executives who are already facing the ongoing slowdown in China, uncertainties in the U.S., geopolitical tensions, inflation and other wars raging around the world. Despite these challenges, it's not all gloom and doom in the eyes of the leaders of the Italian menswear brands.

Stefano Canali, CEO of the family-owned Canali brand, concurred with De Matteis and said that, given the uncertain macro

context, “the challenge is to stay the course in alignment with the brand's DNA without falling into the pressure of immediacy.” Canali's product offer, he contended, “is what the consumer is seeking today: an authentic, sober and reassuring luxury. What we define: Whispered Luxury. Our competitive strength lies in this consistency.”

He touted the power of “credibility and reliability,” which are key for growth and serve to strengthen a brand's identity.

To be sure, at a time when the revolving door of creative directors is shaking the industry, and is also causing the Milan schedule to be whittled down to a handful of fashion shows, “now more than ever, customers are looking for value and relevant items that can have a long-term presence in their wardrobes,” opined Robert Triefus, CEO of Stone Island, touting the brand's “constant focus” on products and fabrics. For spring 2026, he said he was “very confident that we have an offer that speaks strongly to our values, especially in outerwear and knitwear,

embodying our passion for material research, and recognizing the real life needs of men today.”

Brunello Cucinelli also touched on the subject of use, recalling how he has been buying men's magazines since the 1960s, and lamenting the current trend toward excess. “Until 2005, the content was about wearable clothes, but in the past 10 years, things have changed.”

Cucinelli, who has long embraced the presentation format that allows for more “concreteness and close-up view of the collections,” contended that very often, established brands “are aiming for the small percentage of super fashionable men, which is around 15 to 20 percent globally. More effort should be made to dress the 80 percent of men that are not fashionistas.”

Also affecting the industry is “not a fatigue over fashion and luxury, but a general disaffection due to the recent unreasonable price hikes. I myself don't buy from those brands that have profits that are too high,” said Cucinelli, a firm promoter of humanistic capitalism.

Francesco Fiorese, managing partner of global management consulting firm Simon Kucher, addressed the topic of pricing. He said men in the European Union “maintain a strong preference to buying items in stores and typically compare prices (across store and website) before the purchase, proving the importance of an overarching distribution and pricing strategy.”

Fiorese stated that, “in relative terms, they are more open to buying secondhand luxury and discovering new brands, showing potential for new brands to get on their radar. Moreover, they are more likely to be influenced by others' recommendations, proving the importance of word-of-mouth and monitoring clients' NPS [net promoter scores].”

Seeking new brands is no longer solely relegated to women, as “the attitude of men is increasingly more similar to that of women,” De Matteis said. “They change more often than in the past throughout the day or for the weekend and depending on the occasion.”

Corneliani's CEO Giorgio Brandazza said menswear is “rediscovering a centrality that was perhaps overshadowed in recent years. Customers today don't buy out of necessity, but for affinity, and this is a fertile land for a brand such as ours. Men today are increasingly more aware and selective,” seeking garments that have value, not only quality, and that “reflect a vision of themselves that is multifaceted in terms of elegance, comfort, sustainability and identity.” In this sense, Corneliani's response is “consistent and credible,” he said.

“Our world is going through a major evolution, with many big changes, and we have to pay much more attention to servicing our customers,” said De Matteis, citing the need to create specific events and dedicated moments for customers, exemplified by a recent initiative with Mytheresa in Naples, where the company is based. Despite the challenges, De Matteis was “quite optimistic,” pointing to a first quarter where sales grew 11 percent.

Cucinelli was equally pleased with the performance of his namesake company in April and May, adding that he was not worried about the potential impact of U.S. tariffs. “They can trigger a reaction on the general mood but I am sure that the biggest democracy in the world will find a balance. This is only a phase,” he contended. In the first quarter of 2025, Cucinelli revenues rose 10.5 percent to 341.5 million euros driven by growth in its primary geographic areas, the Americas, up 10.3 percent; Europe up 10.1 percent, and Asia, where sales rose 11.3 percent. ▶

# Blauer.

*"Take your coat off  
and stay a while"*

*by Bruce Weber*

[blauerusa.com](http://blauerusa.com)

# WWD MILAN MEN'S PREVIEW

Brandazza also touted Cornieliani's own path, one that has gone beyond shows and presentations to performances and interactive installations for "a new experiential format that fuses fashion, art and performance in a new language. It is not simply about showing a collection but engaging our guests in a story that combines visual and symbolic elements that come from different creative worlds. In a world where everything continues to change, we believe that this is the most authentic and effective way to communicate who we are and where we are going."

Canali said "the first half of the year showed once again encouraging signs. In uncertain times, customers seek reliable brands that offer consistency and real content." The Italian menswear specialist said it continues to fuel its investments, which include new store openings. In July, Canali will inaugurate a new store in Los Angeles, "proving the centrality of the United States, which remains a driving market for the growth of the brand and where we continue to grow at a double-digit pace even with the uncertainties linked to the tariffs."

At the same time, China remains "a country we continue to believe in, even in a phase of slowdown which is connected to exogenous factors," he continued. In fact, coming up next is the opening of a Locanda Canali, which "blends hospitality, experience and a lifestyle vision." India is confirmed as a solid market, as is Italy, where "our Milan flagship, entirely renovated, is registering excellent results. We look at the next months with a sense of measure but also with confidence, strengthened by having a global presence that allows us to catch different and complementary opportunities."

Etro's boutique in Seoul at Lotte Avenue.



As reported, Stone Island is also strengthening its commitment to China, recently opening a flagship in Hangzhou, and is set to reopen on July 1 its store in Hong Kong, relocated in Harbour City at Level 2, Gateway Arcade. Both have been fully redesigned in line with the brand's global retail concept in partnership with Rem Koolhaas' OMA/AMO studio.

The same can be said for Cornieliani, which opened its first directly operated store in Shanghai at Gateway 66 in March.

The beginning of 2025 was positive for the brand, Brandazza said. The company has renovated its stores in Bahrain and Qatar and inaugurated a new store in Riyadh, at the Solitaire Mall, "a strategic and dynamic location in the high-end menswear segment," he said. Cornieliani is also finalizing an opening in Dubai. The Europe, Middle East and Africa region represents around 40 percent of the company's sales.

The slimmer Milan Fashion Week this season was generally not seen as a red flag and was described as transitional by Carlo Capasa, president of the Camera Nazionale della Moda Italiana, and a "byproduct of the context. In part it's linked to the crisis and decision of many brands to reduce the number of storytelling moments in the year," he said. "In part it's due to creative changes at many fashion houses. We hope that the landscape against which the past two to three seasons have proved weaker will improve in the near future."

For example, missing from the Milan calendar this month are Zegna, which just unveiled its spring collection in Dubai; Gucci and Bottega Veneta, both gearing up for the debut collections of new creative directors Demna and Louise Trotter, respectively, and Fendi, which will stage a coed show in September to continue celebrating its centennial, as well as Dsquared2, which marked its 30th anniversary with a coed show in February during Milan Fashion Week.

But just how important are fashion shows for menswear brands today as they look at different ways to engage retailers and the press?

While they remain very relevant, believes Etro's CEO Fabrizio Cardinali, the brand has been exploring alternative formats "that allow us to present the collections in a more intimate and direct way, favoring a closer interaction with the garments and the details." Etro, on the schedule on Sunday, this season will add a live performance "in continuity with our aesthetic and values." He admitted womenswear leads the brand's business, but said menswear is growing and that "we strongly believe in the potential" of the category.

Cardinali was back from a trip to Turkey for an event dedicated to Etro Residences Istanbul – another segment that Etro is developing. In July the brand will open the first flagship and showroom for its home division in Tokyo's Ginza, he said. "We have just opened accessories shops-in-shop at Rinascente in Rome and at Isetan Shinjuku in Tokyo, in addition to a new

boutique at Lotte Avenue in Seoul."

For the past six seasons, Canali has also been opting for a format that balances "the dynamism of a show and the measured contemplation of a traditional presentation. It is a choice that is perfectly in line with our identity. It allows us to preserve the emotional impact while offering the time and space necessary to approach the clothes and see the construction, the materials and our purpose." The executive said so far he was not expecting any major defection in Milan from press or buyers, "who in this context will benefit from a more relaxed planning" of the day and more time to evaluate the collections.

"Fashion week has always been an important moment for the sector and the industry to come together. Although fashion shows are obviously the highlight, other formats are equally inspiring, and Stone Island has always avoided fashion shows in favor of more original presentations that speak to the materiality of our collections," Triefus said. "Given that Milan Fashion Week follows Pitti Uomo, it will always be a crucial occasion in the calendar, and having less engagements certainly does mean more quality time together with our buyers and our international colleagues from the press, which can be positive."

While continuing to believe in staging coed shows, Antonio Marras this season will present the new genderless underwear collection "Nuda Veritas" at the brand's Via Montenapoleone boutique on Friday. During the event, directed by Marras with the artistic contribution of Mauro Ballelli, "the boutique will be animated by live performances and digital installations, transforming the space in an immersive experience," said CEO Barbara Calò. "Our boutiques morph into experiential media channels in key moments of the season."

For example, in Verona, for the opening of the lyrical season, the boutique became a stage for a meeting between fashion, music and taste with live lyrical performances and a gourmet offer by chef Francesco Sodano of the Famiglia Rana one-Michelin-star restaurant, Calò said. In Florence, during Pitti Uomo, the store hosted an exclusive event dedicated to the personalization of outfits and unique pieces, with Marras in attendance. "Through these initiatives, we strengthen the dialogue between the menswear and womenswear collections, tradition and innovation, telling the story of an artistic and human universe," she said. ■

Kiton, spring 2026



CORNELIANI

# WWD MILAN MEN'S PREVIEW

## Luca Magliano Takes Cinematic Eye to the Screen

For spring 2026, the young talent is ditching the runway and instead screening a Thomas Hardiman-directed short movie, a tableau vivant set on a ferryboat trip. BY MARTINO CARRERA



**MILAN** — Any showgoer who has attended one of Magliano's recent runway displays knows the designer's cinematic showmanship is as central to his creativity as his soulful concoctions.

Luca Magliano has consistently sought to instill humble poetry into his shows, eschewing postcard-like clichés in favor of a more melancholy and nostalgic view rooted in provincial Italy.

For the brand's spring 2026 display on Saturday during Milan Fashion Week, it's ditching the catwalk and inviting guests to "CineMagliano" instead, the screening of a movie directed by Thomas Hardiman at a still undisclosed location.

Toying with a new format has resulted in many perks that have succeeded in bringing the brand's expressive vocabulary forward, Magliano contended.

"It stemmed from universal and undeniable complexities, which triggered us to reflect. It's been a few seasons now that the [fashion] system is weary and we're thinking about alternatives. The movie is not far from our vision. At a time when we're trying to challenge the status quo, it holds meaning," the designer explained.

He said fashion weeks are seeing fewer participants and attendees, yet the costs related to presenting a collection remain very high. As a result, "we wanted to avoid something that would entail [physical] presence, and think about content that could be experienced by everybody in the same way. I like mounting shows, it's something I didn't know how to do and learned with Magliano, but there is much more we like," he said.

"We are committed to doing something new and avoiding the fragility that comes from always repeating the same format. It's an opportunity for our young brand to challenge itself with something new," Magliano offered.

Most of all, he loves cinema.

Hardiman, known for his avant-garde filmmaking, is among his favorite directors. The British director and writer's debut feature film, the murder mystery story "Medusa Deluxe," won the Magliano team over after its release in 2022.

"Thomas represents the working class in a super glamorous and redeeming way,

imbued with fantasy and irony," Magliano said, touting the decision to work with a professional at the start of his career and expressive journey.

Every Magliano collection "always starts from an image, and the vibration of that image needs to echo immediately, regardless of the format," the designer said.

Spring's image is "a Shakespearian story set against the province, which really resonates with me," he added.

To be sure, the province — with its suburban conventions and conflicts, blots and beauty — has always been integral to the ethos of Magliano, who is based in Bologna, a university city in the Emilia Romagna region, far from the glitz and glamour of Milan.

"Throughout my life in the province I've always been exposed to complexity and contradictions. Compared to urban life that tends to wear you down, I find the opportunity to avoid banalization," he said. "I wouldn't say that the Magliano brand resembles me, but there is definitely an overlap when it comes to the province [references]."

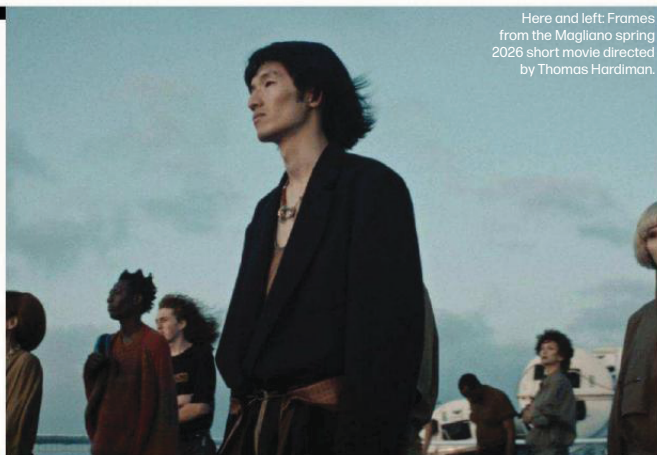
The short movie for spring — whose title is being kept under wraps until the screening — is set on a ferry boat trip, its destination unknown and irrelevant, Magliano added.

"It's a very democratic, people's place. This, too, triggered us, to subtract fashion from the sterile environment of the catwalk and set it against a real, rough scenario, not something we created and elevated to the realm of make-believe reality, but reality itself," Magliano said.

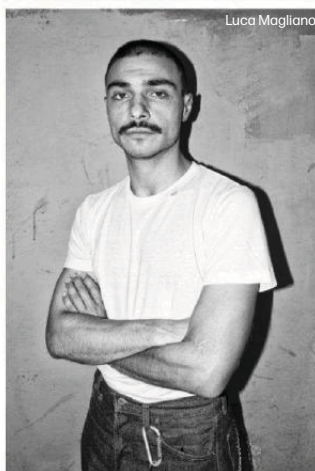
The characters — embodied by a diverse cast that includes actors, models and street-cast regular people — spend the night aboard the ferryboat adapting to the unknown timeframe and location of their journey. "Nobody knows where they are headed, we only know that they are confined on this ark," he said.

Hinged on realism, the movie is collective, with all characters commanding equal importance, spotlighted by the camera as they have conversations, interact with one another, spend time on the phone, and more.

"Through these conversations the



Here and left: Frames from the Magliano spring 2026 short movie directed by Thomas Hardiman.



turned into a chemisier dress, panels of organza running down the back of a blazer, scarves and foulards turned into barely there frocks, "the baseline of summer dressing, when dressing up [in the heat] is a no-go for many," Magliano said.

"It's about rushed luggage [that our characters prepared] in which pieces blended with one another chaotically," he said.

A fashion design graduate of Bologna's Libera Università delle Arti, Magliano cut his teeth with Alessandro Dell'Acqua's team in Milan prior to moving back to Bologna in 2013 to work with designer Manuela Arcari on the Ter et Bantine fashion line. In 2015, he decided to go solo and launched the I Was Naked women's brand, which has since been discontinued. The following year, Arcari, who is also the president of Arcari e Co., offered him the chance to produce his own line under license and the Magliano brand was born.

In 2018 the brand made its runway debut at Pitti Uomo with a collection dubbed "Wardrobe for a Man in Love," before joining the official Milan Men's Fashion Week calendar.

His style and approach to fashion have evolved since. What started as bold collections filled with references to the '80s, different subcultures, "small-town boys" from his hometown and occasional tongue-in-cheek and irreverent prints, matured into vintage-looking menswear imbued with charming tailoring and a sense of color. In 2023 he scooped up the Karl Lagerfeld Special Jury Prize at the LVMH Prize for Young Fashion Designers.

At the end of 2022, the company sold a minority stake to fashion business accelerator Underscore District to support the next stage of its growth and has since opened its online store, revamped the website, focused on accessories and collaborations, and increased its wholesale footprint. As of June, Magliano counted 130 stockists, including Bergdorf Goodman, Dover Street Market in Paris, 10 Corso Como and Bontheshop, among others.

"It's really hard and painful to make long-term projects and this fuels confusion," Magliano said about the brand's next business steps.

"It's always a matter of balancing the efforts made so far, but showing flexibility to adapt to different scenarios," he said, noting how, for example, the U.S. was overperforming until recently but the prospects are now less rosy than a year ago.

"We're looking at approaching retail with a clear vision, without undermining the relationship with our stockists, which continues to be based on mutual trust and exchange," Magliano explained. "Until recently we thought retail would be a quantum leap, but we're realizing that mixing different strategies could actually be helpful," he said, pointing for example to the opening of shop-in-shop formats.

"We need to step on the gas, and be able to change and adapt," Magliano concluded.

audience gets to discover the tribulations of the passengers, who are bound to have a moment of collective redemption at the end of the night, when they all witness together the sunrise on the main deck," Magliano explained.

There is of course a social and political undercurrent to the movie, as is customary for Magliano, going against the grain and reclaiming time to pause and reflect.

As the designer was developing the concept with his team, they nicknamed it "Sabbatical Défilé [Runway Show]."

"It's about claiming and reclaiming time, pausing, which is what we are constantly prevented from doing. It's about the need to step back and veer away from the standards," Magliano said.

The boat itself becomes a tool for social commentary, charged with references to the legend of creation and the biblical Noah's Ark story.

"It's an object that saves us. People are protected in the middle of the sea by the boat, and yet very much exposed, it's a tension between these opposites," he said.

"The sunrise was paramount for me, it needed a cinematographic representation to convey the idea of an act of collective redemption. The undercurrent to the entire collection is to make-do-and-mend for all the tears [in society]," he offered.

Despite the cinematic setting and "the necessity to give characters a full 'parure' [look] that would complete their identity," as Magliano put it, the spring collection is only in theory a stage costume wardrobe. Rooted in a sophisticated reality, and sublimation of everyday summer dressing, it stems from the concept and aesthetics of free camping, with pieces that become modular via functional or decorative details.

"When we toy with function, we're hyper provocative to the point that we probably love non-functional fashion better," Magliano said with a chuckle.

Cue crepe de chine silk plied into sportswear concoctions, an overcoat



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# WWD MILAN MEN'S PREVIEW



Here and right: Previews of the Jacob Cohën spring 2026 collection.



## Jacob Cohën to Mark 40th Anniversary With Denim-clad Village

The brand's coed spring 2026 collection will be the first developed under the creative direction of owner Jennifer Tommasi Bardelle.

BY SANDRA SALIBIAN

**MILAN** — It takes a village to run a fashion company for years, let alone for decades.

The Jacob Cohën team knows that well. It went through many ups and downs since the business was established in 1985, but it's stepping into a new phase in the year of its 40th anniversary — one where the brand's owner Jennifer Tommasi Bardelle and chief executive officer Luca Roda feel more in control than ever.

In a joint interview with WWD, the executives said a new chapter opened after 2023, when the company took full control of JC Industry, the firm formerly managing its production and distribution, to bring those operations in-house.

This week another big change will be revealed. The coed spring 2026 collection to be unveiled during Milan Men's Fashion Week will be the first to be designed entirely by Tommasi Bardelle, who's adding the role of creative director to her title, following the quiet exit of designer Matthew Adams Dolan after the release of the fall 2024 collection.

Tommasi Bardelle's aim is to restore the women's business to match the full-fledged lifestyle vision introduced by her husband Nicola Bardelle to relaunch the brand before dying in an accident in 2012.

In designing the collection, Tommasi

Bardelle not only implemented new takes on the brand's signature sartorial approach to jeans and popular five-pocket pants, but did so with a heightened focus on tops, jackets and outerwear crafted from luxury materials — from lightweight cashmere for knits and blends of cashmere and silk for blazer jackets to napa leather and deer skin for outerwear — with the goal of offering total looks.

"The idea was to come up with pieces you can wear from day to night, both for men and women," said Tommasi Bardelle. "I focused on what I really like. Especially the women's collection reflects my own style a lot, so expect jackets with structured shoulders, but not oversize, and a contemporary take on femininity."

"In the last few years we worked on enhancing the women's offering because we've been always very strong on men's," said Tommasi Bardelle. "For me [this collection] is a great achievement. No one really managed to interpret what I had in mind or Nicola's vision," she continued. She believes there's a huge gap in the market in which the Jacob Cohën women's range can prosper with its high-end fabrications offered at a premium positioning but still at a more competitive price point versus other luxury fashion brands.

soft-pedaled forward after Bardelle's sudden death, and in 2020 inked a partnership with Italian fashion manufacturer Sinv to create JC Industry.

Since bringing the production and distribution processes in-house two years ago, Roda was tasked with taking drastic steps impacting especially the brand's wholesale footprint, streamlining its network to the current 900 doors from 1,400 in 2021.

"It proved to be the winning move as we wanted to further elevate our product with an even higher perception," said Roda. New corners are expected to be added to the 45 existing ones at department stores including Harrods, Le Bon Marché, Printemps, KaDeWe, Isetan, El Corte Inglés and Harvey Nichols Dubai, to name a few.

Likewise for the brand's retail network. Jacob Cohën has 20 stores — six directly operated and 14 under franchising format — in locations such as Milan, Rome, Paris, Saint-Tropez, Courchevel, Geneva, Puerto Banus, Prague, Oslo, Moscow, Tokyo, Osaka and Kobe, among others.

Most recently, the company added outposts in Forte dei Marmi, Antwerp and Knokke, in Belgium, while in September it will unveil a unit in Nice. A first unit will open in the U.S. by the end of the year, but Roda was mum on the details.

"The U.S. is the first market for sales generated on our e-commerce, so we see a lot of potential there," he said. Overall, Europe is the best-performing market for the brand, which particularly resonates well in the Benelux area, Scandinavia and Russia.

Roda projected single-digit sales growth for 2025 up from 80 million euros last year with a goal to reach the 100 million euro mark by 2029.

Product expansion could help drive the increase. In addition to men's, women's and junior ready-to-wear and a home line of fragrances and diffusers, the brand has previously partnered with furniture specialists on specific denim-clad design pieces showcased during Milan Design Week.

The company has recently embarked the development of a line of shampoo, conditioner, body wash and body cream, as well as spray for denim pieces. These come in natural formulations based on hemp and featuring the Jacob Cohën signature scent blending notes of patchouli and sandalwood that is traditionally hand-sprayed on all the brand's garments.

To be launched in September, the range will be initially distributed at Jacob Cohën's stores, but Roda is eyeing partnerships with luxury hotels for the near future.

The spring 2026 collection will be unveiled with a presentation and party event staged at the Tortona district here on Saturday. For the occasion, the brand will set up the Jacob Cohën Village, a '60s- and '70s-inspired, denim-clad village with 11 stations — from a bar to live chocolate-making sessions — aimed at entertaining and engaging guests. Flanking the main collection, nine special looks with an artisanal touch will be showcased as well, including a hand-painted one developed in collaboration with an Italian artist, teased Tommasi Bardelle.

The Jacob Cohën brand was trademarked in 1985, but had been dormant until Nicola Bardelle thought to dust it off as an exclusive line, with sartorial jeans available in leading boutiques, and the label was relaunched in 2002. denim-2 already ran in the Bardelle blood since Nicola's father, Tato Bardelle, dressed numerous young teenagers here with his hip Americanino and Outsider jeans in the '80s.

Since the revamp, the Jacob Cohën brand has stood out for its use of high-end fabrics, often the same employed for sartorial suits, handmade tailored pants, silver buttons and rivets and ponyskin labels. Innovative highlights included the brand's first jeans made using a cashmere and denim blend.

"He had the genius idea of making denim a luxury item," said Tommasi Bardelle of her late husband. The company



testoni

# WWD MILAN MEN'S PREVIEW

## Vivienne Westwood to Return to Milan

Designer Andreas Kronthaler has created a fluid, dandy-inspired summer collection. BY HIKMAT MOHAMMED

**LONDON** – British designers are all quickly flocking to Milan Men's Fashion Week to showcase their designs and scale up their business.

That includes Andreas Kronthaler, who is taking Vivienne Westwood's spring 2026 men's collection to join the Milan calendar along with other brands including Dunhill and Paul Smith.

"Milan is the home of menswear and it's wonderful to come back here and show our men's collection – it's exciting for us. Our company has been half Italian for decades; lots of what we do is produced in Italy," said Kronthaler in an interview.

The Vivienne Westwood line has been unveiled in London since 2017 for both men's and women's, but is now being separated to spotlight the different business categories, an instinctive decision for Kronthaler.

"We are doing this because it feels right again to present menswear separate to womenswear – we were one of the first houses to put the two together. When a man has style, it means so much – it's such a great thing, I'm always so thrilled to see it. It has nothing to do with fashion, it's about style," he added.

The brand is starting off modestly with a "presentation," or what he characterized as "a mini, mini show, not a runway show."

Kronthaler has high hopes for January next year, where he wants to stage a "proper runway show."

The spring 2026 men's collection will riff off the brand coming back to Milan and exploring the duality of Englishness with a Mediterranean approach.

"The inspiration started with the idea of coming back to Milan, it's about the mix – the Englishness with the Mediterranean way of life. There's a big tradition of the English appreciation for Italy (from the Renaissance onward) – they brought a certain way of dressing here and the Italians made it their own," Kronthaler reiterated.

In typical Vivienne Westwood fashion, the collection will play with light fabrics and an array of colors and prints.

Kronthaler was mainly thinking about summer when designing the collection with his team.

"The look – is a dandy of today," he added.

The dandy has been a hot subject so far this year with the opening of the Metropolitan Museum of Art's Costume

Institute's "Superfine: Tailoring Black Style" exhibition that focuses on menswear, notably Black menswear.

The Vivienne Westwood collection will have all the tropes of the dandy with a strong focus on tailoring and distinct pieces, but Kronthaler is taking it one step further by adding an element of fluidness.

"Our collections have always been fluid – it's normal for us. People should wear what they want, people should be who they want, think what they want and say what they want – it goes hand in hand," he explained.

The designer also used the creation of this collection as a way to push back against the ongoing global political and economic turmoil.

"The more I hear about the world, the more it is driven by anxiousness and negativity – it pushes me to do things which are happy and joyful. Fashion is an escape," said Kronthaler.

The Vivienne Westwood brand has always been vocal about its stance on climate change and the current political landscape through its collections.

The late designer, who was Kronthaler's partner in life and work, said in 2018 that



Andreas Kronthaler for Vivienne Westwood, fall 2023

she uses fashion as a "vehicle for activism, to stop climate change and mass extinction of life on earth. The need to live in harmony with the planet is a matter of life and death."

Kronthaler is continuing that message in his own way, perhaps through rose-tinted glasses.

## Umit Benan Unveils First Boutique in Milan

The store marks the first retail investment for the brand after the acquisition of a majority stake by Davide De Giglio's investment firm D Capital.

BY MARTINO CARRERA



A preview look from the Umit Benan men's spring 2026 ready-to-wear collection.



Inside Umit Benan's first flagship in Milan.

interview at his Milanese house and atelier.

"This is such a sophisticated product that you want people to go those two extra steps. You don't want random foot traffic...you want them to turn the corner, take a few more steps to get there," the designer said.

Further telegraphing that message is the store's only entrance, located off the main street and inside the palazzo's courtyard. Benan has even had the front access closed.

"Via Bigli makes me feel at home," the Turkish designer said, adding he lived there when he arrived in Milan 20 years ago.

The familial feeling extends to the store's blueprint, developed in partnership with Martin Brulé, a Canadian residential architect working between New York City and Paris, who lacked experience in retail.

"My idea was always to make it feel like home," he said.

Described as a "retail parlor," the boutique, spanning 2,152 square feet across two floors, looks like a sophisticated members' club space, with three street-facing windows displaying art rather than fashion.

Decked in warm tones of sand and dark brown, with touches of black, it is juxtaposed with sophisticated neutral carpeting, polished mahogany furniture, plastered ivory panels, brushed steel counters and polished racks, as well as mirrors. Appealing light fixtures are retro-industrial, vintage-looking pieces by design firm The Back Studio at Matta.

The ground floor, comprising two adjacent rooms, is dedicated to the ready-to-wear and accessories offering, while the basement is conceived as a tailor's workshop dedicated to the made-to-measure and made-to-order services. It boasts a fitting room big enough to accommodate a bed and a bar counter.

Art is scattered throughout, selected by Austrian gallerist and Benan's friend Thaddaeus Ropac, who picked sculptures by Erwin Wurm for the windows and Not Vital artworks to hang on walls throughout the boutique.

Benan said the store concept reflects both Brulé's and his taste, the latter shaped by memories of places he has visited over time.

"My job was to blend a bit of Martin, a bit of modern, a bit of my memories," he said.

No less chic than his home atelier in Southern Milan, the store echoes Benan's approach to luxury.

"The concept behind the store this time is not as personal as in the past, it's much more client driven. At the moment, our deeper goal, or at least my goal, is service," he explained.

"Come, have a coffee, hang around, browse... that's how I build client relationships, with a long-term mindset. Once I make them feel at home, I guarantee we'll do good numbers," he said.

The retail debut also sets a clear strategy for the brand.

"From Day One, our retail strategy has been considered fundamental," De Giglio said. "Umit Benan is not just a product, it's a philosophy, and the only way to fully convey

that philosophy is through the retail experience. Our stores are not simply points of sale, but immersive environments where the brand can express its identity, values and vision," he said.

After pausing his conceptual menswear label in 2019, Benan resurfaced, quietly, with B+, a new line built on luxurious menswear conveying an attitude, which was eventually rebranded under the Umit Benan moniker with the D Capital acquisition, the fund's first in the fashion space.

Both De Giglio and Benan characterize the retail debut as a milestone, but they are not giving up on wholesale.

"Wholesale remains an important part of our distribution strategy, but we are now being more selective, working only with strategic partners in each key geography," De Giglio said. "What has changed is the pace at which we're accelerating our own retail rollout, especially outside of Italy," he said, without getting into additional details of upcoming store openings elsewhere.

Benan said the brand is aiming to secure about 20 to 25 stockists for spring 2026, building on the existing network which includes, among others, Bergdorf Goodman, Beymen, Harvey Nichols Dubai, Antonia and Mr Porter.

The brand is also relocating its headquarters from Benan's studio to Via Bigli 11, a stone's throw from the boutique, with a grand opening planned for September during Milan Fashion Week.

The designer is taking part in Milan Men's Fashion Week with a daylong event on Friday that is part boutique opening and part presentation of the spring 2026 collection, rooted in fluidity and charm and built on his fixation for rebooting '80s silhouettes.

"I don't call myself a tailor. I have tailoring ability, sure, but I'm not a tailor. I'm a designer. It's that mix [of] tailoring with style... I try to work with a tailor's mindset, but a designer's vision," he said.



FAIRCHILD STUDIO X ISTITUTO MARANGONI

# Istituto Marangoni Celebrates Its Creative Talent With Fashion Show and Exhibition

During Florence's Pitti Uomo, **THE FASHION SCHOOL** feted its various academic program's talent during its TEXT(S) TURE(S) runway show and installation.



Brugnara, Eleonora Maccarone, Giulia Lin, Martina La Gatta, Regina Branca, Martina Troya Malo, Shreya and Li Xintong.

The starting point for the collections came from a summer 2024 brief where digital experimentation and manual craftsmanship came together – with the design students offering their own interpretation of the show's central theme. Istituto Marangoni Firenze said that each

Styling course showcased curated works focused on building the collections' visual identities while the Fashion Business program engaged visitors with an interactive survey to combine analysis and storytelling.

The Art Department showcased its conceptual and aesthetic interpretations of the show's theme through visual artworks and the Master in Olfactory Experiences and Brand Management program created an exclusive fragrance and olfactory installation, taking inspiration from the duality of human/machine and natural/artificial.

The Fashion Design programs' project was created in collaboration with Chargeurs PCC (Recoding the Shirt) to reimagine the shirt as an object of structural experimentation. The Master in Luxury Accessories Design and Management program partnered with Leather & Luxury to redefine the accessory as a tool of self-expression through prototype creation with industry partners. "TEXT(S) TURE(S) perfectly reflects our educational vision: a place that cultivates a plurality of perspectives, languages



**90** YEARS AGO, Istituto Marangoni launched with the driving ethos to "enhance talent" – the institute teaches its 6,000 students at its global campuses located in Milan, Florence, London, Paris, Dubai, Riyadh, Mumbai and Shanghai.

As a globally recognized higher education program, Istituto Marangoni's strategically positioned locations in the art, business and creative capitals of the world offer prospective students programs in fashion, design, management, communications, hospitality, beauty and art industries. Through its cutting-edge and innovative learning strategies to foster emerging talent in the creative and luxury industries, undergraduate and postgraduate programs are taught by industry professionals and highly qualified faculty.

To celebrate its emerging creative talent for the 2025 Fashion Show, Istituto Marangoni Firenze held its "TEXT(S) TURE(S)" show at the historical setting of the former Florence Stock Exchange on June 18. Combining two facets of the school's core identities of text – through visuals, culture and conceptualization and texture – with the material quality of surface, the show embodied the duality of innovation and tradition, concept and craftsmanship and design and matter.

This year's fashion show showcased eight collections from third-year Fashion Design program students that were selected by a jury of industry experts and presented on the runways. The eight students chosen to present their collections to the esteemed members of the fashion industry were Elena Maria



**1. Francesca Giulia Tavanti and Lorenzo Tellini with Miguel Garcia Abad together with students Regina Branca, Martina Troya Malo, Elena Maria Brugnara, Eleonora Maccarone, Giulia Lin, Shreya, Li Xintong and Martina La Gatta. 2. Annagreta Panconesi and Beppe Angiolini during the Fashion Show Jury presentation. 3. Giulia Lin presents her "Hyphen" collection. 4. Eleonora Maccarone showcases her "Restanza" collection. 5. The jury for the Fashion Show 2025 was composed of Luca Rizzi, Federica Caiazzo, Sara Sozzani Maino, Beppe Angiolini, Annagreta Panconesi Marius Hordijk and Greta Peccia.**

project was rooted in each designer's personal exploration of cultural heritage and contemporary issues.

Alongside the fashion show, the school also held an immersive exhibition that pulls from the interdisciplinary nature of the Istituto Marangoni. For example, the runway's jacquard textile installation was created by a student in the Master of Fashion, Art and Textile Innovation program.

Other academic courses were tasked with translating the show's concept into a series of installations. The Fashion

and design approaches," said Lorenzo Tellini, director of Istituto Marangoni Firenze. "We don't showcase a single voice but a chorus of talents. That's what makes each Fashion Show unique: a powerful weave of creativity, craftsmanship and research."

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# WWD MILAN MEN'S PREVIEW

## Paul Smith Is Feeling Hot Hot Hot

For his first Milan show, Paul Smith has created a hot-weather wardrobe filled with lightweight tailoring, military touches, and spice market colors.

BY SAMANTHA CONTI PHOTOGRAPHS BY JAMIE STOKER

**LONDON** – Paul Smith is heading south for spring to wander through the markets of Morocco, sail in a felucca on the Nile, and visit a Bedouin camp drenched in sun-bleached color and pattern.

His first stop, though, is Italy, where he plans to show the spring 2026 collection on Saturday. Despite sourcing fabrics and manufacturing in Italy, this is the first time Smith has shown his men's collection in Milan. He usually shows his menswear in Paris, but was the guest designer at Pitti Uomo in Florence last year and said he wanted to give Italy another whirl.

During an interview this week at his chaotic curiosity shop of an office, Smith said the show will be “very humble.”

He plans to greet guests personally in the courtyard of his showroom on Viale Umbria, and send 20 models onto a runway that stretches over two floors. As the models walk, dressed in military-flecked tailoring and lots of spicy color, there will be music and Smith's own pre-recorded voice talking about the collection.

“What I like about it is that the audience will be really close to the clothes, which is lovely and also reminiscent of those posh salon shows I used to go to in Paris with Pauline,” said Smith, referring to his wife, a former fashion lecturer who helped him launch his business 55 years ago.

“I like the principle of having a more humble show, the idea of doing things which are more me, more down-to-earth. I think the world is so upside-down right now that it's just a nice thing to do something that's personal,” he said, adding that he's eager to greet his guests, too.

“You never see the designer before a show, but I just want to break those rules and make the whole thing more personal,” said Smith.

The designer started the year with a personal touch, presenting his fall 2025 collection at his Paris showroom. He joined groups of models on a small stage, picked up a mic and went into the detail about the origins of the clothing and fabric and his inspirations.

It was spontaneous and authentic and great to hear Smith speak so fluently about his work. He talked his audience through the origins of thornproof fabrics, space-dyed wool and the Prince of Wales check pattern.

As he zipped around the stage, adjusting the models' clothing, and pointing to the details on the fabrics like an eccentric fashion professor, he told his audience, “I am 108 years old – you know – and it's hard work up here.”

The spring 2026 collection comes equally from the heart and was inspired by trips to hot climes that he and Pauline have taken over the many decades they have been together.

During the interview, he produced a vintage souvenir book of Egypt with images of street life, sphinxes, pyramids and ancient Egyptian gods. He said the earthy, sun-bleached colors of the book inspired his spring palette, which includes saffron, cumin, paprika and turmeric.

The palette was also influenced by “the street markets of Morocco and India. You can almost smell the spices – and the bright colors – in this collection,” he said.

Smith worked those colors into lightweight linen, cotton poplin, tropical wool and crisp viscose-linen blend suits – some of which come with drawstring trousers. They've been dip-dyed or enzyme-washed to give them a faded appearance – just the look he wanted.



Paul Smith and a look from his spring 2026 collection.

“The clothes look like when you're traveling or wandering around the market; nothing you're wearing is pristine,” said Smith, who is a living example of that style.

It's been unusually hot in London these past few days, and Smith was dressed in a “very old” single-breasted, dark blue Italian cotton suit. He loves it and he wasn't shy about its lived-in look, pointing to a post-lunch olive oil stain on the trousers.

Smith worked those deep, rich desert

tones into some of the patterns, too, such as Bedouin-inspired irregular stripes; hand illustrations of birds, palm trees and the temples of Luxor, and hand-drawn fish prints done in a palette of olive, coral, faded rose and lavender.

The fish patterns swim in brighter seas, too – pools of hot pink, green and blue. Smith said the fish reminded him of looking into the depths of the river from the felucca.

The fish were part-inspired by one of

Smith's fans, a woman from Japan who regularly sends him painted fish sculptures. Smith plans to turn them into charms that will dangle from silver trouser chains, similar to the one he hooks onto his belt loop so that he doesn't lose his car keys.

Although this collection has a laid-back holiday feel, there is still lots of tailoring on offer, including unlined jackets as slouchy as cardigans, double-breasted numbers and Nehru jackets.

# MILAN MEN'S PREVIEW **WWD**



A look from Paul Smith's spring 2026 collection.

"I LIKE THE PRINCIPLE OF HAVING A MORE HUMBLE SHOW, THE IDEA OF DOING THINGS WHICH ARE MORE ME, MORE DOWN-TO-EARTH. I THINK THE WORLD IS SO UPSIDE-DOWN RIGHT NOW THAT IT'S JUST A NICE THING TO DO SOMETHING THAT'S PERSONAL."

PAUL SMITH

that clients are increasingly asking for tonal looks – with shirts and ties in the same color, print or fabric.

Smith, whose first store in Nottingham, England, measured exactly three square meters, or 32 square feet, is still learning lessons from the shop floor. For years he's been working as the "Saturday boy" at his Albemarle Street store in Mayfair, and loves listening to his customers.

"People are definitely looking for value for money, and they enjoy the fact that we make clothes that are beautiful, with prices that are sensible. They want tailored clothes, but not necessarily a classic, two-button single-breasted style. They want more of a hint of military, or of a uniform," said Smith. They also want ease.

"The jacket I've been wearing lately is a four-patch pocket seersucker. You can put it in your backpack, and it still looks good when you get it out the other end," said Smith.

He's also proud about the merchandising and the feel of the Albemarle Street store.

"We have art, furniture, ceramics, men's, women's and bespoke within one space. Somebody said to me last Saturday, 'I could spend hours here. It's lovely.' So many shops you go to around the world are beautiful, but it's also nice to have shops that are owned by an individual, where granny embroidered the dress and there are brands you've never heard of before," said Smith.

He only has one gripe about working on Albemarle Street – the wages. "They're lousy. Four pounds for working all day Saturday. Maybe you could talk to one of the bosses," deadpans Smith, one of London fashion's few commercial success stories.

He was knighted by Queen Elizabeth in 2000 and in 2022, Smith joined an elite group of accomplished Britons, becoming a Companion of Honor to the British monarch.

He was the first fashion designer to receive the top honor, which is limited to 65 people at any one time. The honor recognizes "those who have made a major contribution to the arts, science, medicine, or government lasting over a long period of time." Other Companions include Sir Elton John, Sir Ian McKellen and Sir Paul McCartney.

Following the Milan show, the rest of

Smith's year will revolve around the arts.

He's done the costumes for the new dance production of The Who's rock opera, which is called "Quadrophenia: a Mod Ballet." Set to open at Sadler's Wells in London on June 24, it follows the lives of Jimmy Cooper and his young Mod friends as they wage war on rival Rockers.

Smith said coming up with the costumes wasn't difficult.

"My age group was weaned on The Beatles, The Stones and The Who, so when they got in touch and asked me about doing a collaboration, I was thrilled. It's a 'Mod' ballet, so it fits in with early Paul Smith so well – the high-button jackets, the polo shirts, the T-shirts with the target on the front and the parkas, plus really amazing dancers," he said.

Asked about designing for the stage, as opposed to runway, Smith said, "You cut the clothes in a way that gives more movement, and you leave room for additional panels at the back."

Colors are mainly navy or black, while fabrics include piquet cotton for the polo shirts, "very lightweight" gabardine for the suits, and a technical fabric for some of the jackets, he said.

The designer's 2023 museum project, "Picasso: The Collection in a New Light! Under the Artistic Direction of Paul Smith," is also going on an international tour starting in December. It will travel to Shanghai, Japan, New Zealand and end in South Korea. Smith was given "carte blanche" to art direct an exhibition at Paris' Musée National Picasso marking the 50-year anniversary of the painter's death.

The British designer went with vintage wallpaper, posters, collages of plates and colorful stripes set against some of the painter's most famous artworks. There was even a room dedicated to "Les Femmes d'Alger" drenched in Paul Smith pink.

"I was thinking, 'If Mr. Picasso was around, would he think this was fun? Would he think this was tongue-in-cheek? Would he think this was a very modern way of showing his work?' And hopefully he would," Smith said, adding that he wanted to show Picasso's works in new, inventive – and Instagrammable – ways. ■

Other looks have workwear and uniform flair, including a jacket with four patch pockets and a cropped, five-button military-inspired jacket with reveré collar, which Smith paired with a high-waist trouser.

Shoes and accessories are soft and light. Leather loafers are designed to slip on and off with ease, and while some of the shoes may look bulky, they're light as air.

"All shoes now are quite interesting," said Smith. "They're bulkier, but they're still very light. Traditional work shoes were quite hard work because your legs would get pretty tired lifting them. But now, because of microcellular soles, you can make a bulkier shoe, but they're still very light."

There are berets, too, a nod to the military elements in the collection. They come in coated linens and cottons to give a fresh take on a summer hat.

Smith is a big believer in tailored clothing and is always looking to offer his clients options for every time of day.

Of late he's been making formal suits for school proms and catering to other young men who come in asking for the full suite – shirt, tie, jacket and trousers.

Smith said men are choosing tailoring for all different reasons – weddings, special events or because they want to look different and eschew "the very, very casual look" that has been around for so long.

"We love our tailoring, and we still do well with it, although tailoring has

changed in importance in many people's wardrobes because of COVID," said Smith, adding that he's even been doing a modest business in ties.

"We all used to sell half a million ties each year. And they're selling again, although not necessarily in the quantities that we were used to," he said, explaining



A sample of fabrics used in the collection.

# PITTI PROTAGONISTS

Some of the leading players of Pitti Uomo modeled the key spring 2026 men's trends from the fair.

PHOTOGRAPHS BY **KUBA DABROWSKI** STYLED BY **ALEX BADIA**  
GROOMING BY **LINDA VENTURINI**



## **Alessio Piastrelli**

*men's creative director at Brunello Cucinelli*

"For us Pitti is always a special event because it is the best expression of Italian elegance. We are an Italian brand and Brunello started to showcase his idea of elegance here. We come here to talk to friends and clients and grasp as much information as possible on the fashion world."

### **SUIT SEPARATES**

Brunello Cucinelli pants, blazer, shirt, tie, pocket square and shoes.



FAIRCHILD STUDIO X SAFILO

# Safilo Group Achieves Strategic Balance Between Home and Licensed Brands

The Italian eyewear Group marks a **MAJOR MILESTONE** with a 50/50 split between home brands and licensed brands and remains a **GLOBAL INDUSTRY LEADER**.



Safilo Group, said that the brand became a long-term asset within Safilo Group's brand portfolio which "complements its core home brands." The license acquisition has brought Safilo Group a 50/50 split of business between its home and licensed brands.

"The 50/50 split between home brands and licensed brands represents a major milestone in Safilo's strategic transformation," Trocchia told Fairchild Studio. "Historically reliant on licenses, Safilo began a portfolio overhaul in 2019 to strengthen its home brands and develop a more diversified and sustainable licensing strategy."

Moreover, he said, the well balanced business model has positioned its home brands to play an even bigger role in the Group's growth.

"This strategically diversified approach provides us with greater brand resilience, reduced dependency on third-party agreements and improved long-term business visibility," said Trocchia. "On one hand, owning a strong set of home brands enhances control, profitability and stability. On the other, maintaining a well-balanced license portfolio allows us to address a wide range of consumer segments and market trends."

Notably, between 2023 and early 2025, Safilo Group has renewed all of its key licenses including Kate Spade, Tommy Hilfiger, Boss and Marc Jacobs, allowing for an expected five to six years of "unprecedented visibility on the licensed business."

After nine decades, what has made Safilo Group a global industry leader is its agility in responding to evolving market dynamics and staying focused on consumer demands. With a data-driven, business model the company has merged the traditional with its modern vision of both innovation and responsibility. One key element of its data-first approach is its Trends



**F**OR THE PAST 90 YEARS, Safilo Group has been a major player within the eyewear industry – creating, producing and distributing sunglasses, prescription frames, outdoor eyewear, goggles and helmets, while it continues to evolve through its digital hubs in Padua, Italy and Portland. The brands within Safilo Group encompass both licensees and home brands.

With a data-driven approach, the eyewear company's home brands have been crucial to the Italian Group's success – with Carrera, Smith, Polaroid and Blenders Eyewear being its leading brands. Global fashion brands that make up its portfolio of licensees include Boss, Carolina Herrera, Dsquared2, Etro, Fossil, Hugo, Isabel Marant, Juicy Couture, Kate Spade, Kurt Geiger, Levi's, Liz Claiborne, Love Moschino, Marc Jacobs, Missoni, Moschino, Pierre Cardin, Ports, Stuart Weitzman, Tommy Hilfiger, Tommy Jeans and Under Armour.

In May 2024, the group acquire the perpetual license for Eyewear by David Beckham, which has become one of the most successful within Safilo's arsenal of brands in recent years. Acknowledging the turning point for the company after acquiring the license, Angelo Trocchia, chief executive officer of



Above: Angelo Trocchia, chief executive officer of Safilo Group.

▲ ▲ Carrera.

▲ Eyewear by David Beckham.

◀ Smith.

Observatory, which analyzes global trends to help the design decision-making process and to align creativity with market gaps to create a strong and relevant product.

The Group takes a tailor-made approach to each and every licensed brand and their varying market positions, then focusing on each brand's unique identity.

Trocchia also cites the company's B2B e-commerce platform as providing ongoing success. You & Safilo, which launched in 2020 during the pandemic to offer its European clients the tools to boost sales, increase operational efficiency and elevate their quality of service.

"Safilo has remained a leading force in the global eyewear industry by combining over 90 years of heritage with a forward-looking strategy centered on innovation, brand diversification and customer centricity," said Trocchia. "By leveraging a balanced brand portfolio, long-standing industry expertise and a commitment to innovation and service excellence, Safilo continues to lead and evolve as a global player in the eyewear industry."

To learn more visit [WWW.SAFILOGROUP.COM](http://WWW.SAFILOGROUP.COM)

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SEE THE WORLD AT ITS BEST

# WWD MILAN MEN'S PREVIEW

## Alexander Gram

*creative director at Molebo*

"To me Pitti is pretty iconic. I think Pitti was the reason I got into fashion. You know, the street style, the energy back in the early 2010s was the reason why I fell in love with fashion."

### STATEMENT HARDWARE

Rue de Tokyo short suit and T-shirt; Molebo belts.



## Pietro Grassi

*set designer and founder of Studio Grassi Design*

"Pitti Uomo represents an ongoing challenge and opportunity for personal, creative and professional growth. It allows me to confront my abilities, mounting innovative installations in sync with current trends."

### TECH-CASUAL

Goldwin T-shirt, shirts and bucket hat.

ADVERTISEMENT



## CRAZY PIZZA IN THE MOST ICONIC SUMMER DESTINATIONS

From Ibiza to Saint-Tropez, through Porto Cervo and East Hampton, Crazy Pizza captivates with bold Italian flavours, impeccable service, and the renowned energy of its signature spinning show.



**WWD** MILAN MEN'S PREVIEW**Marco Angeloni***chief executive officer at Caruso*

"Pitti is the most important moment in the season for us; it's first of all a moment of coming together for the Caruso team... it's celebrating what we've been doing for the previous six months, so it's really a team-building experience... It's also meeting with our costumers without the pressure that you have in the showroom while selling, but in a very easy and friendly environment... We can all together celebrate again this beautiful passion that unites us, and talk transparently. And then it's obviously the most important moment in menswear; instead of having three minutes on the catwalk, we can enjoy three whole days and more, and three nights celebrating, so it's a very special moment."

**THE NEW SUIT**

Caruso suit and crewneck.





harmont & blaine

# WWD MILAN MEN'S PREVIEW



## Jonathan Daniel Pryce

*photographer*

"I've been coming to Pitti for about 10 years I would say, and the number-one word that comes to my mind is connection. We like to think the internet can replicate human interactions and I really don't think it can. I came away from this season with new ideas, new friends and, yes, that is what it represents."

**SUPERSIZE** Mackintosh jacket and denim pants.



## Nick Wooster

*creative consultant*

"Pitti Uomo to me means the beginning. In fact, I've always thought that's what it meant. It's the beginning of the season, it's the birthplace of menswear, it's where all the ideas start to percolate."

**CITY UTILITY**  
Nanamica shorts and bomber jacket.

MILAN **MEN'S** PREVIEW **WWD****Hassani Mgoya***vintage trader and curator*

"Pitti for me is the time of the year when we all get to shine, we get to fully express ourselves, our personalities, our fashion without the fear of being judged by anyone, but to be inspired by each other. Yeah...it's just a wonderful time here."

**WHITE LINEN** Luigi Bianchi field jacket, shirt and tie.



# WWD MILAN MEN'S PREVIEW

## Fondazione Sozzani's Sara Sozzani Maino Talks Fashion as Culture

The cultural institution promotes a slew of initiatives across fashion, art and design to spotlight responsibility, education and talent support.

BY MARTINO CARRERA

**MILAN** – About a 30-minute drive from downtown Milan, in the Bovisassa neighborhood, behind a greenery-filled fence, stands an anonymous industrial building not unlike many others dotting the city's suburban streets.

Past the tiny front gate, the space reveals its captivatingly decadent allure. The main Milanese home to Fondazione Sozzani since 2020, the space is layered in aesthetic references, reflecting the foundation's multipronged scope and work.

By the end of Milan Men's Fashion Week, which kicks off Friday, showgoers will know the place well, as it will serve as the venue of choice for a handful of up-and-coming designer brands' shows and presentations, including MTL Studio, Pronounce, Cascinelli, Simon Cracker, Lessico Familiare, David Catalan and Miguel Vieira.

The headquarters marks the most recent development in the foundation's step-up game. The Galleria Carla Sozzani gallery opened in 1990 and the foundation was established in 2016 by Carla Sozzani and her partner, American artist Kris Ruhs, to manage the art, fashion and design space. Since then, the foundation has grown into a full-fledged cultural hub and incubator. It originally shared the venue with the gallery, located at 10 Corso Como, inside the concept store established by Carla Sozzani in 1991 and currently owned and helmed by retail veteran Tiziana Fausti.

To be sure, driving the foundation's cultural scope beyond its original art focus has been Sara Sozzani Maino's goal for the past four years. The daughter of Carla and niece of legendary Vogue Italia's editor in chief Franca Sozzani, Sozzani Maino is the foundation's creative director.

"Since I joined in 2021, I brought along my pillars, hinged on supporting the new generation of creatives, championing education and fostering social responsibility," Sozzani Maino said in an interview.

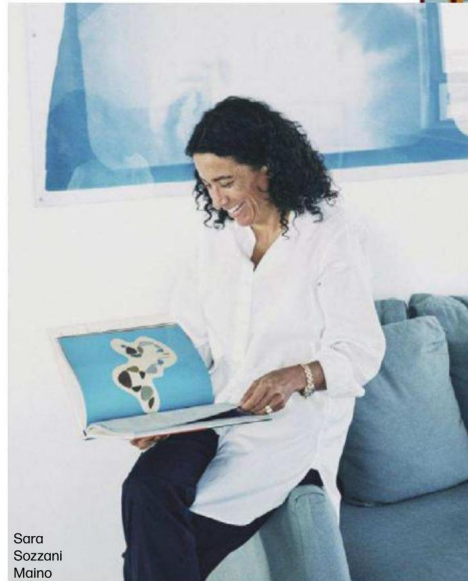
"I think that the Fondazione really is a coming together of different passions that Carla and I have... I've learned so much from her experience and she – and the space – have perhaps benefited from my fresh ideas. For example, when I joined and started to talk about sustainability and responsibility, Carla was less of an expert than I was," Sozzani Maino said.

"Driving culture is always the overarching objective, which then leads to exploring art, photography, fashion," she said.

Fondazione Sozzani boasts a rich cultural program, spanning exhibitions, permanent displays, and events tied to the art, fashion and design worlds. Most of it is the result of serendipitous encounters. Sozzani Maino wants the foundation to "just speak when we have something meaningful to say."

"I'm very proud of everything we do, because it's ultimately tied to raising awareness and consciousness of important topics. People come and see something hopefully beautiful, but I primarily want them to go home treasuring a message," she said.

This approach has allowed the foundation to attract a diverse community of aficionados, including students who are attracted to the foundation's many links with national and international fashion, art and design schools.



Sara Sozzani Maino

"We always try to promote interaction. For example, when we offer this space to some creatives, we invite them to create opportunities to give back to the local community," via workshops, talks and other engaging activations, she explained.

"What's really satisfying is to witness that Fondazione Sozzani is perceived as a very democratic place, open to everybody, which I think is vital in the current historical, political, social and cultural context," Sozzani Maino said.

Less visible or tangible than Fondazione Sozzani's link to the art world – exemplified by the display of Ruhs' monumental "Falling on Earth" and "The Breath of the Earth" installations, part of the permanent "Studio" exhibit in addition to temporary shows – are its incubator initiatives.

Although she would reject the expression "talent scout," Sozzani Maino has committed to the promotion of new talents throughout her career, driven by her penchant for discovery and newness.

"The rational is always to give back. I started working at Vogue Italia when I was 19 and I always like to say that fashion chose me rather than vice versa. I've been so privileged but since the start of my career I noticed there was little space for newness [in fashion]," she said.

During her almost three decade career at Vogue Italia, Sozzani Maino has driven the magazine's promotion of up-and-comers. In 2005 she teamed with Franca Sozzani to establish "Who Is on Next?" – an international contest founded by the glossy magazine and Rome-based fashion showcase Altaroma to support young international designers and promote Made in Italy. In 2009 she masterminded with her editor in chief the launch of Vogue Talents, an international platform and project within the magazine aimed at supporting niche and independent creatives.

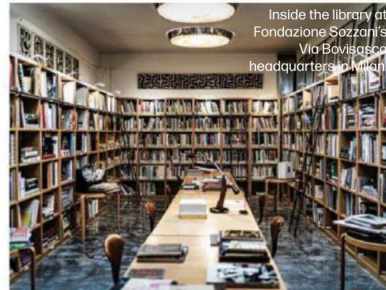
A regular on international fashion contests' jury panels, including the LVMH Prize, Woolmark Prize, Fashion Trust Arabia, International Talent Support, or ITS, Sozzani



A Marcella Pipitone fashion presentation held at Fondazione Sozzani's Via Bovisassa headquarters in Milan.



Inside the library at Fondazione Sozzani's Via Bovisassa headquarters in Milan.



Maino was named international new talents and brands ambassador at Camera Nazionale della Moda Italiana in 2018. Since 2017 she has also served as an advisory board member for the Camera Moda Fashion Trust, the Italian nonprofit organization established that year to support young Italian or Italy-based talents in developing their businesses with financial aid, as well as business mentoring programs and tutoring.

"At the beginning I was motivated by a thirst for newness, by anyone new with something fresh and different to say," Sozzani Maino said. "Today I've grown increasingly meticulous and uncompromising on social responsibility as a mandatory condition for me to engage with new brands and designers," she said, admitting new generations are very much at the forefront of that conversation.

"I see so many projects and 9 out of 10 already have this undercurrent, either linked to more sustainable supply chains, women empowerment, or use of responsible materials. I rarely find myself in the position to say no because of a lack of these values," she said.

"Over the past few years, I have invested in providing visibility to talents that lacked the financial means to be seen and reach an audience with their creativity," she added.

In her role at the Camera Moda Fashion Trust, she's been vocal about the importance to support the next generation and regularly

urges big brands to do their part, especially at a time of economic volatility.

"The sector needs more philanthropic initiatives, it should care more about the new generations. It's never about us and always about them and the future of this industry," she said, lamenting – and somewhat disenchanted by – the lack of support from many big players. "I don't give up, though" she said.

To wit, the trust named its four 2025 recipients in May, allocating 50,000 euros in financial aid for each. They included Francesco Murano, Institution by Galib Gassanoff, Lessico Familiare and Moja Rowa, the latter rewarded thanks to a personal donation by Marco Bizzarri, founder and chairman of the Forel fund and chairman of Elisabetta Franchi.

Touring the Fondazione Sozzani headquarters – as well as its other location on Milan's Via Tazzoli that opened in 2021, or its Paris outpost that bowed in 2018 – one feels more inside a spacious artist's studio than a corporate-funded gallery.

Indie cultural activations are bound to animate the foundation during Milan Men's Fashion Week.

In partnership with Camera Nazionale della Moda Italiana it is hosting the screening of "Il Digiuno," a short movie curated by Riccardo Terzo blending archival and found footage that explore the saturation of the gaze and the coexistence of beauty and violence in the present.

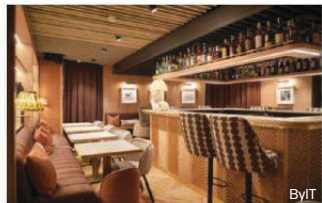
On Saturday, the foundation – which also has its own publishing company dedicated to art, photography, fashion and design – will debut a new exhibition "The Mainframe," which juxtaposes Francesco Casarotto's handmade sculptural masks called "Agglomerati" with an AI-driven interactive installation by FullScreen Studio and a short film directed by Ced Pakusevskij.

# MILAN MEN'S PREVIEW **WWD**

## Got Time? Check Out The Hottest Spots in Milan

From chic cafés to wellness studios to must-see exhibitions and new store openings, here's what to check out during Milan Fashion Week. BY **ANDREA ONATE**

As men's fashion week approaches, here's a list of the hottest spots to have on the map in Milan so as not to be haunted by FOMO.



### ByIT

The international restaurant brand IT has added a new destination to Milan's culinary scene.

ByIT, the brand's latest bar, has opened its doors in the trendy Brera district, welcoming guests from aperitivo hour to late-night drinks, and dinner.

The intimate bar features warm nuances and revolves around a counter. VMaison Interior design studio, led by Veronica Zimbaro, founder of the namesake hotel, was behind the interior design of ByIT. The space features a rich palette of earthy tones such as sand, brick, and satin brass, complemented by natural materials such as oak, linen and raffia.

The extensive drink list, crafted by bar manager Dario Schiavoni, centers around four classic cocktails: Negroni, Margarita, Daiquiri and Highball, each with three distinct variations, from a lighter option to a gastronomic one and a more traditional alternative. The menu, created by IT group's head chef Romualdo Palladino, features appetizers such as the mini buns with sweet and sour chicken and mustard sauce. "With ByIT, we're starting a new challenge to solidify IT group's presence in the world of mixology," said Alessio Matrone, founder of ByIT.

32 Via Fiori Chiari, 20121; Tel. 02-99-97-9992; it-restaurants.com



Atelier Prato

### Atelier Prato

In the heart of Milan's Cadorna neighborhood, Atelier Prato brings together coffee, international cuisine and floral art. Founded by Italo Argentine sisters Violeta and Pia Martinez, this 1,404-square-foot space has a warm atmosphere with dark wood accents, lush greenery and natural tones complemented by ceramic and stone details.

The options feature a globally inspired brunch menu with dishes such as French toast and avocado toast, pulled pork and eggs Benedict. The coffee is sourced from Peru and Brazil, while matcha takes center stage in lattes, smoothies and the signature pancakes.

The specialty of the location is its in-house florist, where customers can browse a flower wall featuring small mono-floral bouquets, custom arrangements and premade designs.

With a focus on sustainability and craftsmanship, the venue uses artisanal tableware, locally sourced fabrics from Portugal, and compostable packaging for takeout and flowers.

4 Via San Nicolao, 20123; Tel. 02-35-94-7869; atelierprato.com



Inside the Testoni flagship in Milan.

### Testoni

Italian luxury leather goods brand Testoni opened its new Milan flagship in the heart of the Quadrilatero district, in Via Alessandro Manzoni. It spans more than 2,160 square feet and carries the full range of the brand's signature collections, handbags, men's and women's footwear and its made-to-order service. The limited-edition "Made for You" collection will be unveiled in the new flagship location.

The interior design, conceived by Paris-based architect François Leite, pays homage to Northern Italian design heritage and the brand's connection with its hometown, Bologna, is embedded in the design through the textures, deep red terrazzo flooring, sculptural fixtures and bespoke furnishings. Light fixtures created by designer and light artist Benoit Laloz decorate the roof.

A series of vaulted spaces, inspired by Bologna's historic galleries, begin with the arched entrance doors adorned with braided bronze handles – an homage to Amedeo Testoni.

Inside the vaulted space, monoliths composed of curves and counter-curves, coated in lime in soft stone tones, evoke the Baroque architecture.

25 Via Alessandro Manzoni, 20121; Tel. 02-99-72-5174 testoni.com

### Arc'teryx

Arc'teryx, the Canadian company that specializes in outdoor gear, has arrived in Milan, marking its first opening in Italy. The new flagship in Corso Garibaldi covers about 3,121 square feet over two floors and features men's outdoor gear, footwear, packs and a dedicated community space on the ground floor. The first floor highlights the women's collection along with Veilance pieces. The store carries its core assortment of trail, climb, hike and, later in the year, snow gear, alongside an expanded offering of footwear, packs and accessories. The community area is dedicated to events, movie nights and more. A local athletes map highlights prime spots for climbing, trail running, biking, skiing and snowboarding, while books, photos and art from local partners will fill the space with inspiration.

At the heart of the store's commitment to sustainability is the ReBird Service Center, which offers services such as repair, care and washing, that gives a new life to the gear while reducing environmental impact.

Arc'teryx Milano Brera, 9 Corso Garibaldi, 20121; Tel. 02-32-11-1160; arcteryx.com



Arc'teryx



Oakley

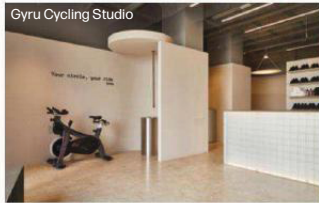
### Oakley Milano San Babila

Oakley has opened its second shop in Italy in partnership with Percassi. Located in Piazza San Babila, the new shop offers innovation and immersive experiences as it aims to become the hub for the global sports community in Milan. The brutalist-style entry portal leads shoppers inside the 3,672-square-foot store that spans two floors and has 12 shop windows. Among the experiences offered are the interactive museum, featuring the brand's most disruptive innovations displayed in glass cases; the performance chamber, where cycling enthusiasts can test Oakley's eyewear and helmets on a bicycle simulator; the interactive Prizm wall to experience the benefits of lenses, and a robotic dog inspired by the brand founder's famous dog named Oakley.

The store features the entire Oakley offer in all categories: from snow to cycling, golf to surfing and lifestyle, which includes glasses, apparel, accessories and footwear, as well as design and performance sports eyewear.

Holder of more than 900 patents, the company has confirmed its position as one of the world's leading sports eyewear brands.

1 Largo Arturo Toscanini, 20122; oakley.com



Gyru Cycling Studio

### Gyru Cycling Studio

The concept of "mens sana in corpore sano," or healthy mind in a healthy body, takes shape in Milan's first boutique indoor cycling studio, located just a few steps from the Duomo.

Gyru Cycling Studio, founded by Francesca Missiroli, is designed to combine physical training with mental well-being. "I wanted to create a space where movement becomes a mental refuge," she explained. The 50-minute sessions take place in a dimly lit room with carefully curated audio tracks to suit every taste.

The class menu features Signature Rides, where participants are free to pedal at their own pace, as well as special classes like Reggaeton Ride, Summer 2025 Hits, Taylor Swift Themed Ride and Ride & Matcha among others. High-intensity movements and exercises with small dumbbells promote a balance of cardio, endurance and muscle toning. The studio's warm and inviting color palette is complemented by the scent of fragrant candles. In the changing rooms, guests can find an exclusive line of products from the studio's partnership with Toilet Paper.

24 Via Giuseppe Mazzini, 20123; Tel. +39 34-75-33-4973; gyrucycling.com

### Hy Sweat Studio

Heat is the keyword of the new Hy Sweat Studio, which has opened in the heart of Brera district. Founded by Chiara Ghesini, the studio offers hot Pilates and hot yoga classes, thanks to infrared



Hy Sweat Studio

technology, held at 35 to 38 Celsius to help purify the body by eliminating toxins. Other benefits include reducing the risk of illness and injury, supporting weight loss and slowing down the aging process.

The 50-minute classes, which combine vinyasa yoga with the core-strengthening and toning benefits of Pilates, welcome a maximum of six people, allowing instructors to guide people through the exercises with care and adapt each session to individual needs and fitness level.

Hy Sweat Studio, 8 Via Statuto, 20121; Tel. +39 33-83-81-6841; hysweatstudio.it

### Bootiful Studio

Italy's first certified Lagree Fitness studio has landed in Via dell'Orso in Milan.

Founded by Benedetta Bonetti, Cristina Pedrotti, co-financier and project partner, and Nicolò Cavallari, head coach, the studio brings a new wellness option to the city, inspired by the founders' experience in Los Angeles.

The Lagree method, developed by Sébastien Lagree, combines high-intensity, low-impact exercises with deep muscle activation across the entire body, utilizing the patented megaformer machine. The studio, equipped with 11 megaformers, offers 45-minute classes that focus on strength, endurance, balance and concentration. However, the founders' vision extends beyond physical activity, aiming to create a community through collaborations with independent businesses, local and international projects related to wellness, sustainable fashion, nutrition and beauty.

"We envisioned a space where fitness meets Milan's culture and energy, offering a contemporary experience that draws inspiration from abroad but speaks Italian," Bonetti said.

14 Via dell'Orso, 20121; Tel. +39-37-62-44-4338; bootifulstudio.com



Bootiful Studio

"Da un'altra parte [elsewhere]" Exhibition view.



### "Da un'altra parte [elsewhere]" Exhibition

10 Corso Como hosts the "Da un'altra parte [elsewhere]" solo exhibition by photographer Guido Guidi until July 27. Curated by Alessandro Rabottini, it celebrates Guidi's career through a wide selection of his works shot between the early 1970s and 2023, which concentrate on the theme of the shadow, interpreted as the result of the encounter between light, space and time.

Other main themes that guests can find in Guidi's work are the relationship between space and light, between the solidity of architecture and the fleeting nature of the instant, between urban space and individual perception, between material traces and memory.

The exhibition includes empty billboards, denuded walls that record the moments of a solar eclipse (as shown in the sequence of six photographs entitled "Ronta 11/08/1999"), and windows that open onto horizons with almost no spatial reference points. There are also still lifes which portray fragments of his house in Ronta.

10 Corso Como, 20154; Tel. 02-29-00-2674; 10corsocomo.com

## BUSINESS

# Garment District Rally Held to Challenge Rezoning Plan

● Rezoning Midtown South would include part of the Garment District and would allow for residential housing, creating more of a 24/7 neighborhood.

BY ROSEMARY FEITELBERG

About 150 people turned up Wednesday afternoon in the Garment District to save New York City fashion and theater jobs.

The Council of Fashion Designers of America's chief executive officer and president Steven Kolb, designers Yeohlee Teng and Bach Mai, and other supporters of the neighborhood showed their support. Six speakers challenged New York City's Midtown South mixed-use plan. City officials are looking to rezone Midtown South, which includes part of the Garment District, to allow for residential housing and create more of a 24/7 neighborhood.

The project, which would require approval from the City Council, would cover four areas centered around Herald and Greeley Squares and stretching roughly between West 23rd and West 40th Streets and Fifth and Eighth avenues, with the Garment District comprising a portion of that. If approved, the plan would mark the first time that mandatory inclusionary housing would be available in Midtown. It would also give way to key changes that were made through Mayor Eric Adams-supported "City of Yes" initiative including more flexible rules for office conversions, new high-density residential districts and new, more flexible zoning districts.

Opening the remarks portion of the rally, Frampton Tolbert, executive director of the Historic Districts Council, said that the rezoning of 30 blocks in Midtown Manhattan "does not work for anyone. We want housing and jobs." The plan would lead to the demolition of historic buildings, the loss of thousands of Garment District jobs and businesses, and the construction of "enormous building that would lead to the loss of air rights."

Tolbert highlighted four requests to lower the Residential Floor Area Ratio, new strategies to keep the existing manufacturing jobs and businesses, respect the character of the district including its landmark sites' air rights and support adaptive reuse of existing historic buildings.

Asked for comment Wednesday afternoon, Joe Marvilli, deputy press secretary for the New York City Department of City Planning, said the plan is "a thoughtful proposal to bring much-needed housing to one of the city's most centrally located areas, creating a more dynamic 24/7 neighborhood — all while matching Midtown South's built environment, and supporting its historic districts and landmarked buildings. We value community input, which has included over a year of robust public meetings as well as positive recommendations from Community Board 5 and Borough President Levine, and we look forward to continuing our collaborative work to craft the best plan possible for Midtown South."

Making his case, Kolb noted how New York City is the heart of the \$400 billion American fashion industry. With New York City being one of the four fashion capitals, the Garment District is where much of that work has historically happened and where it must continue to happen, he said. Just as Oscar de la Renta and Thom Browne got their start there, so too are Kallmeyer and Bach Mai, Kolb said.

Fashion employs 180,000-plus people in New York and generates more than \$11

billion in wages annually. Kolb added, "It's not just about runways. It's about design, manufacturing, logistics, retail and cultural identity," he said, before thanking Adams, the NYCEDC, City Council and many members of the City Council, who have supported the industry over the years. But staying competitive requires investment, policy, alignment and "long promised commitments fulfilled," Kolb said.

Referring to the city's 2017 rezoning, Kolb said city officials had pledged to protect the Garment District with dedicated funding, the preservation of manufacturing spaces and targeted tax relief, but many of those commitments remain unmet. A thriving fashion industry requires "real support" for the space and people, who make it possible, Kolb said. To that end, the CFDA's Fashion Manufacturing Initiative has invested more than \$6.1 million into New York's manufacturing network since 2013. That input has impacted 2,000-plus workers.

Joe Rose, former director of NYC Department of City Planning, suggested that property owners, developers, New York City planning department and planning commission, and Mayor Adams' administration have "turned their backs on the garment industry, small businesses, nonprofits, residents and those who care about the architectural heritage of the city." Suggesting that "we all want new housing to be built and investment, this plan is bad because it pays off developers to evict commercial tenants and to demolish commercial buildings that house crucial industries," Rose said.

The proposal would deprive landmark buildings of their air rights, he said. "We're not anti-development or NIMBY [Not in My Backyard.] There's no need to choose between housing, jobs and historic preservation. We can have it all, but it takes smart and intelligent planning," said Rose.

Referring the rezoning of Times Square decades ago that resulted in more commercial development, Rose said that included "requiring signage to keep the area lively, the preservation of Broadway theaters, and investments that were partly from the sale of air rights that were put into a theater investment fund [the Theater Subdistrict Fund.]" Despite clashing with "real estate barons" about those issues, Rose said the plan worked with the proper balance and identity. He and a few other speakers encouraged attendees to contact City Council member Erik Bottcher and its speaker Adrienne Adams to take a look at the substantive argument to protect the Garment District, allow for the landmark buildings to get their values and to allow for the development of the area in a way that enhances, and does not suffocate or overwhelm all of the things that are needed.

The costume designer Deirdra Govan, who is vice president of the International Alliance of Theatrical Stage Employees, mentioned how she studied locally at Parsons School of Design and Pratt Institute, and started out working in fashion at 1400 Broadway and 525 Broadway. Govan has also used neighborhood resources for work in costume design for theater, film and television and interiors. She said, "It is one of the only places in the country where a designer can source, pleat, stitch and deliver a garment in 24 to 48 hours side-by-side with master artisans."

Govan said the proposal would displace more than 5,000 workers and 800 small business including ones that are immigrant-owned, women-run shops and businesses. She also noted that Broadway contributes \$14.7 billion to New York City's economy and supports 97,000 local jobs.



About 150 people turned up at the streetfront rally in the Garment District.

"This district is the location that makes all of that possible. If we lose it, productions will go elsewhere. And they will take jobs, local spending and city revenue with them," she said.

Wearing a baseball hat imprinted with "New York Is for Glovers," Katie Sue Nicklos, the owner of Wing & Weft Gloves, touted her status as fourth-generation glove maker. Standing with all of the fashion and theater makers, who choose to keep their businesses in the district, she said, "You've seen our collective work on Broadway stages, in Vogue editorials, at The Met Gala, at New York Fashion Week and on every first lady. But what you haven't seen is the drapers, the cutters, the stitchers, the pleaters, the embroiders and the finishers behind the scenes. They are real New Yorkers making it happen on impossible timelines," Nicklos said.

Within the area, apprentices become artisans and "the hum of industrial machines echoes across generations," Nicklos said. The neighborhood's infrastructure includes some buildings with thick oak floors that can sustain the weight of century-old machines. She claimed the zoning laws don't allow her to operate her company's clicker press in other buildings in Manhattan. "Believe me. I've checked. Without these spaces, I can't make gloves the way that I've been taught. It's as simple as that," she said. "Everything we need — our clients, collaborators and materials — is within a walking distance," she said. "That proximity fuels the efficiency and excellence that this industry demands."

Another speaker, Custom Collaborative's executive director Ngozi Okaro, noted how the Garment District has been a pathway for generations of people "especially women and immigrants. Both groups are under attack now," she said.

Custom Collaborative trains low-income and "no income" women, who are mostly Black, brown and immigrant women to build sustainable, creative dignified careers in fashion. The Garment District is where the organization's "Graduates" get their start. Custom Collaborative, which has a 10,000-square-foot facility nearby, also works with Parsons, Pratt, High School of Fashion Industries, and others to help train the next generation of creatives. Okaro encouraged attendees to listen to what the workforce development leaders and the voices of the community.

The New York Landmark Conservancy's

Peg Breen questioned how someone could consider "the beautiful nearby buildings" to be teardowns and said that historic districts were created because they are of value to the city. In addition to being signs of our identity and history, they contribute to the city's economy and quality of life. "The city has cavalierly decided that they are free-for-all areas. This is not a plan. This is a let's-remove-restrictions-and-see-what-we-get situation. We are going to get a mess. We are not going to get the city that we want to live in or work in," Breen said.

She encouraged attendees to appeal to City Council members. "That's on us so let's get fighting."

After the program, Kolb said that no one was against change or evolution. "We're all for new things, change, improvement and revitalization, but we also want to preserve to make sure that the industry can remain here and be productive," he said.

Having grown up in a family that advocated against human trafficking, Melke NYC's founder Emma Gage said, "The importance of supporting people in small businesses in the Garment District [to protect] human rights is something that I strongly support. There's a need for the economy, history, and craftsmanship to be supported to have a beneficial system. There is so much industry that comes through here and it all connects to human rights and the overall economy. Once that's dismantled, that will have unrecognizable repercussions."

Days away from her wedding, Gage said her seven bridesmaid dresses were entirely made in the Garment District, as well as her civil court wedding dress with fabrics from C&J Textiles, and services from Tom's Sons International Pleating. Her after-party dress was also made by a local resource, Wiederhoeft's Jackson Wiederhoeft. She said, "Making things for my wedding really touched home about how important this area is. It's so much more than about jobs, when you've been here for 10, 15 years or even longer. It's like family. These businesses have seen me grow up."

Bach Mai said that a big part of his plan was to train in Paris and to return to be an American designer, who makes everything in the Garment District. "As emerging designers, we don't have the resources to have our own ateliers. The Garment District allows us to have basically a shared atelier among all of the creators. If I need something, I can walk down the street to get something pleated, printed or dyed."

# The Reviews

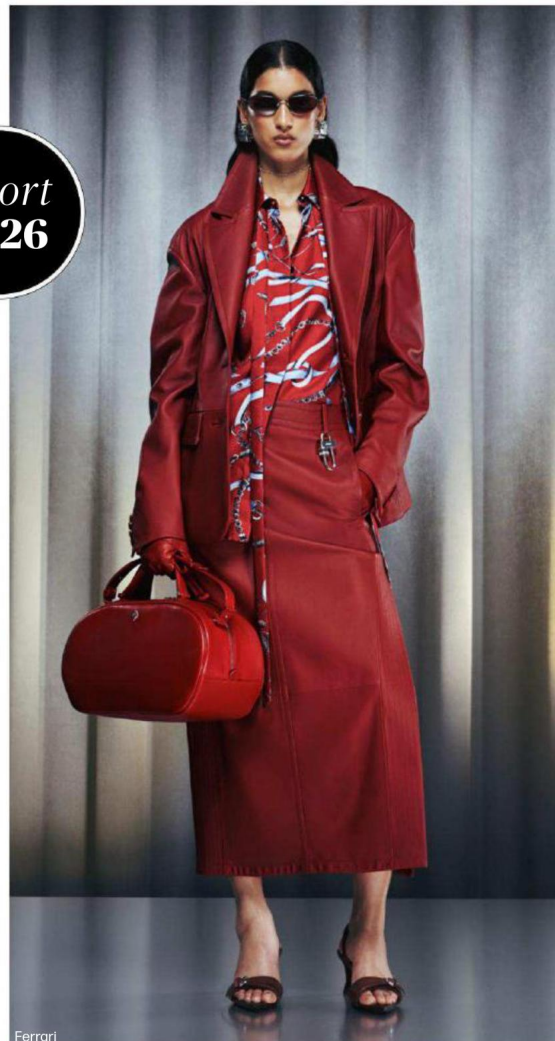


MM6 Maison Margiela



MM6 Maison Margiela

resort  
2026



Ferrari

## MM6 Maison Margiela

Good clothes are like classic books: solid references that you will turn back to time and again. At MM6 Maison Margiela, that thought was brought to the fore by a library card print, where check-out stamps matched the line's show dates.

Although the brand's studio design team likes to offer cleverly revisited staple items, it's the plot twists that the wearer can bring they're more than ever interested in. Hence double-ended or multiwear designs, telegraphing the idea of one's way being the right way to wear something.

Among the standouts were a double-layer A-line skirt that could turn into a cocktail-appropriate dress by pulling the top layer onto the bust; a slipdress that could turn into a top by shimmying into the additional straps built into the hemline, and pieces with opera-length gloves built in. These could be used as belts but when worn, turned the outfit into a more dramatic version.

On the menswear side, it continued to mine masculine archetypes, given a softer, more sensual read than last season's Pitti Uomo villains thanks to summer-weight materials and tweaks like rolled-up sleeves.

Browsing the racks in person brought out the clever touches that make an MM6 showroom visit a treat: golden tresses printed along the collar of a sweater; the invisible buttons that made a double-ended shirt wearable both ways, or a shirting-weight denim with a sueded flocking treatment that was cut in boxy overshirts and straight leg jeans, expected to age handsomely with every wear and wash.

Accessories, shoes in particular, did not disappoint. These included a take on the "ballerina sneaker" trend, for him and for her; elegant leather slip-ons for men, and a new iteration of the brand's popular "Japanese" bag with a metal handle that could be detached for increased versatility. — Lily Templeton

## Ferrari

Ateliers and petites mains are the treasured assets sitting at the core of couture houses. For an automotive player that only four years ago embarked on the challenging mission of competing with luxury fashion brands, not having either of those to rely on contributed to the skepticism fashion insiders originally had toward the venture. No matter that the new entrant was no less than Ferrari, where managing complexities to get things moving — at a rapid pace — is part of its very heritage.

But why compete with ateliers when you're the only one in the industry that can boast of an "officina?" The workshop is the real engine of the company, the place where many kids' dreams and high spenders' demands for fast and stylish cars turn into reality.

"This is our place of election, where things get done and creativity gets tangible," said creative director Rocco Iannone. Rather than images of movie, music or fashion muses, his mood board for resort 2026 was plastered with archival pictures of life at the Ferrari workshop through the years, with the convergence of engineers, factory workers, VIP customers and ladies wrapped in furs offering a snapshot of "the most precious patrimony

we have: our community."

This inspired the wardrobe Iannone created for the season, as he looked to convey the same pursuit of excellence and craft, especially through fabric experimentation.

The collection hinged on a mix of tailoring and workwear, which included zippered jackets and blousons cut from coated canvas with an oily effect, acid-treated denim or rendered in a cold-dyed nylon, which conferred an almost painterly look to the easy-to-approach styles. Iannone sought the same result through a colorful abstract print and knitwear, as seen in double-layered crewneck sweaters and dresses with a mélange effect.

Ferrari's trademarked Q-cycle material derived from the processing of waste tires additionally informed knits and suits, while its second-life leather recovered from car seats was deployed to craft the small leather goods and charms that peppered looks here and there.

But it was leather at-large that reigned supreme. Either grained, with a talcum touch or lived-in effect, supple napa was folded like origami in appealing cropped jackets, draped for skirts or chiseled in sculptural minidresses embroidered with the recurrent 7x7 check motif that nods to Ferrari's driving overalls. — Sandra Salibian



Ferrari

## Moschino

WOMEN'S RESORT 2026,  
MEN'S SPRING 2026

Don't make Adrian Appirolaza pick a single theme or just one geographical reference. His bubbly personality and ebullient creativity would suffer – and so would his Moschino collections.

In his joint women's resort 2026 and men's spring 2026 effort, Appirolaza's joyful fashion chaos was infectious, spreading everywhere – from gyms to supermarket aisles, from quirky motels to the Grand Canyon.

"For me Moschino is a place to play with many ideas. The idea of chaos is something that's always taken into account when it comes to put together these Moschino characters," he said over Teams, while browsing through the fun look book images photographed by Chris Rhodes.

"[We wanted] a sort of surreal holiday, blurred with reality. That's why I took it to different locations, with the message that no matter where you are, it's always a good time to dress up... [That] doesn't need a special occasion, it can be

anywhere," said Appirolaza.

In keeping a foot grounded in real life, the designer tapped into current trends, including the obsession for all things sporty. Hence the athletic undertone throughout the collection – there were swimmers in trompe-l'œil bathing suits; surfers in floral separates mimicking neoprene; tennis champions in Wimbledon-nodding attire; gymnasts and sartorial staples. The former came in plain underwear, and boxers cinching jackets with winning belts or carrying punching bags as, well, bags.

Baseball jerseys and soccer-inspired shoes added to hybrid takes on tracksuits and sartorial staples. The former came in tailoring fabrics and stitching details traditionally informing suit linings; the latter comprised deconstructed jackets with basketball-inspired mesh on the back or recreating a compressed effect via trompe-l'œil. Such a technique was also deployed to address the obsession for a sculpted physique in a printed slipdress, T-shirt and boxers.

On the opposite side of the spectrum, Appirolaza's ebullient characters embraced a festive mood with designs evoking Christmas decorations, ranging from a knit gown with silver sequined stars to coats and skirts covered in a camp panettone pattern.

In between, Moschino's signature humor and irreverence permeated the rest of the iconography Appirolaza has been carrying on since the beginning of his tenure, centered on cloud motifs, smiley faces, heart shapes, polka dots and takes on Rue Cambon-winking tailleurs.

"My previous jobs were always about focusing on one idea and one message, which it's great but Franco [Moschino] was really against that and I've always been a person that has too many ideas and always needed to block myself and narrow [them] down," said Appirolaza. "When I came at Moschino, one of the things that I knew was that Franco was about chaos too, so I thought maybe here is where I can really express myself." – *Sandra Salibian*

## Gabriele Colangelo

RESORT 2026

Gabriele Colangelo found in a specific species of cowrie his lucky charm for the resort 2026 collection.

Recalling a snake's head, the *Cypraea caputserpentis* type of the seashell and its dotted pattern were reworked into the only print Colangelo introduced in his sleek lineup. While cowrie-shaped jewelry and pendants swinging from leather straps doubling as belts punctuated some looks, the black-and-white animal print splashed over sheer turtle-necks and cotton trenchcoats injected a refreshing, edgy spin into his clean fashions in solid colors.

Overall, Colangelo's quest this season was to offer a more relaxed take on his sharply tailored world. Hence he looked into more lightweight fabrications and turned sartorial tropes into hybrids. For example, a blazer jacket morphed into a shirt construction in its sleeves and paired wool on the front with a viscose panel on the back for a looser fit, while a crisp shirt took a cape-like silhouette via strategic openings under its batwing sleeves.

The utility inflections that are recurrent in Colangelo's work also popped up in snap buttons dotting outerwear and functional tweaks, such as detachable parts conceived to hand customization power to his women and make his pieces even more versatile.

Elsewhere, the designer continued to experiment with fabrics in laced inserts mixing cotton, nylon and viscose threads to create a subtle chromatic interplay, as well as in a jacquard vest weaving cotton and raffia threads in the upper part and ending in a swishing raffia fringing that is sure to grab attention.

Not everything clicked perfectly. Colangelo's most daring introduction was an asymmetric skirt – half long, half short or half pleated, half not – to be layered over pants, but that felt a tad too gimmicky. A spaghetti-strap dress

incorporating such a partition into its minimal shape was a more convincing way to deliver the concept. – *Sandra Salibian*

## Ann Demeulemeester

RESORT 2026

Pre-collections are a relatively new exercise for Ann Demeulemeester's Stefano Gallici, since the brand introduced them only last year. Yet they are proving to be instrumental in the designer's journey, fueling the dialogue between his world of references and the house's archives but keeping him more grounded compared to the preparation of runway shows.

That was the case for his resort 2026 collection, which offered a simplified, neater perspective on Gallici's vision for the brand, here instilled into uncomplicated designs. "Shows are starting to have more and more personality and I sometimes feel completely immersed into storytelling for those. This is a different but still interesting exercise. It's less loud and clearer," said the designer at a walk-through in Milan.

The free-spirited, rock attitude and mix of raw energy and delicacy that have been marking his shows were tamed and imbued into a more urban wardrobe of fashion archetypes, ranging from trenchcoats and biker jackets to shirting and denim.

In between these wearable staples and the brand's signatures like waistcoats, apron-like skirts and slouchy tailoring were some interesting additions, including a bomber jacket in froissé velvet that interrupted the dominance of austere lines and black looks with its soft hand and sandy hue. Shirts and slipdresses cut from fluid satin or devoré velvet – either striped or worked in floral patterns – also stood out for creating a nice textural contrast against the cotton or leather separates and for telegraphing the dark romanticism of the brand. – *S.S.*



Moschino



Moschino



Gabriele Colangelo



Ann Demeulemeester



Thom Browne



Maria McManus



Sergio Hudson

resort  
2026

## Thom Browne

Resort 2026 marks a celebratory milestone for Thom Browne: the 10th anniversary of his Hector handbag, the dog-shaped accessory which Brown introduced in 2016 as an homage to his adorable dachshund of the same name.

Browne noted that while 10 years ago, it was kind of a “joke” making the bag, it has since become a novelty and brand icon that people come to him for season after season. “It’s so personal, so it’s nice to play with,” he added.

His plays on Hector were front and center in handbags, alongside his smart, interchangeable Bermuda bags. “Some people you know don’t realize, but the great thing about this Bermuda bag is inventing it in once. Every season there are covers that you can buy that will go with that one handle. It was an easy way of basically getting a new bag every season,” he explained.

And while the designer’s dog was also present in adorable seasonal “Day in the Life of Hector” embroideries and toile and watercolor prints, the overarching message of Browne’s very good men’s and women’s resort collection stemmed from reemphasizing the idea of American preppy tailoring – where Browne’s collections consistently star and what customers come to him for.

Like his latest pre-collections, his designs had a more youthful, layered element that didn’t sacrifice his distinct tailored look. For instance, there were corset tops cut in the shapes of classic bathing suits (here cropped at the waist). Browne said they paid homage to the maillots he saw girls wearing while growing up, and he whipped them into a gray tailoring fabric with gold bullion tennis embroidery; in silk mogador intarsia’d into his tweed fabrics, or with a silver anchor embroidery – a sweet, subtle

ode to Hector’s tin anniversary.

Browne explained that the corset has become increasingly important for his stores, noting he often works with the construction beyond his fantastical couture looks or custom Met ensembles. Keeping this ethos of balancing what the customer desires with his meld of sporty prep sportswear and tailoring was key to resort, also seen through a khaki Mac with sport coat dress or cricket sweaters with tweedy tailoring.

It nicely extended into men’s with technical ripstop and down jackets, grounded sneakers and three standout Japanese denim styles: a back-buckled jean with white cashmere seersucker jacket; a pleated skirt, and denim jacket. There was even a varsity jacket featuring motifs of the collection à la a “world of Thom Browne” crest.

Browne added he loved the “quintessential idea of clothing really being worn, used and knocked around, which is very reminiscent of good American sportswear and the preppy idea of wearing clothes until they basically fall off,” as seen through his washed silk Mogador repp stripe styles that nicely balanced the idea of real-life wardrobing with the designer’s uniform look. – *Emily Mercer*

## Maria McManus

Maria McManus often describes her quietly luxurious collections as autobiographical, rooted in what she and her customers wear on a daily basis.

“Not necessarily so influenced by any specific thing that’s happening,” she explained. However, the designer noted that while designing her resort collection, she was relieved by the first American Pope Leo XIV’s appointment. “It just felt like a really nice juxtaposition to the other American we have leading the country,” she said, noting that the backdrop of the

collection’s creation “grew out of [his] same desire to foster integrity, strength and compassion.”

This ethos is one continually imbued in the ethical and sustainably-focused designer’s approach, further seen through resort’s new fashions in responsible materials, including a pair of black deconstructed bow-legged workwear trousers in heavier organic cotton twill denim with raw-edge details; drawstring parkas (great in deep black cherry Naia renew) with deadstock linings, bias-cut grosgrain bindings and recycled metal snaps, and a cozy Japanese recycled polyester shearling coat.

“When I was researching, I came across this photo that is really beautiful of nuns working in a convent in northern France, where we get a lot of our laces. So it was all sort of related in a nice way,” she added of sheer Dentelle de Calais-Caudry woven lace skirts and lace-trimmed slip styles.

Another exciting development was a debut pair of black belt loop leggings crafted in a new Italian biodegradable nylon, which McManus said will biodegrade in five years in an industrial grade landfill. The style stood out layered beneath her now-signature sheer midi skirts and oversize shirts, which reflected the reality-driven collection’s balance of elegant femininity and mannish workwear. – *E.M.*

## Sergio Hudson

Earlier this spring, Sergio Hudson impressively created red carpet looks for 19 people, including himself and Stevie Wonder, for the 2025 Met Gala, which displayed his tailoring skills for not only the woman’s body, but also for men.

The designer said while designing his striking holiday-minded resort 2026 collection, he was still in met-gala mode, as seen through evolved takes on his signature “Dandy-mode,” he said. It also

reflected his new approach to the season, which sees the designer debuting his first official menswear bespoke collection.

While he’s shown men’s looks in previous runway shows, he’s now ready to offer customers the full lineup via his brand’s direct channels.

“Right now, we’re starting it on our own. We’re going to develop a separate look book just for men with resort ’25 and we’re going to make the pieces that we have in those options. We’re going to start like that, then it’ll develop into something bigger,” he explained, noting prices for his basic custom-made, made-to-measure men’s suits will start around \$5,000.

“Right now, we have a two- to four-week turnaround. I’ve taken my time and really set up a great program. I’m really excited about it, actually, and I’m hoping it can be a new revenue-driver for the brand,” he said, noting requests from loyal customers’ husbands and from friends pushed him to launch the new category, which follows his signature elegant, finely tailored, classic American aesthetic.

Hudson whipped up many of his looks as coed ensembles, such as two slick houndstooth suits – slightly nipped at the waist and with flared trousers for women and lean yet classic for men – paired with great polka-dot or striped shirts.

His emphasis on tuxedo dressing, as seen throughout a majority of the collection, was also designed to be an expansion of last resort season’s holiday-minded, tuxedo-focused offering, which performed well at retail. Here, he upped the ante with more festive styles, like shimmering red or black sequined numbers (a gorgeous strapless gown seamed only at the sides or black mini); velvet tailoring, cut slightly more narrow in women’s blazers; a gilded skirt and full-length skirt crafted from metal sequins and Swarovski crystal beads, or a great men’s cashmere coat with Swarovski hand-embroidered embellishments. – *E.M.*



Pomellato's high jewelry Lagoon Bavarole necklace.



Pomellato's Marvelous Griffes earrings with mandarin garnets.

Pomellato's Blue Chain Cascade necklace.

## ACCESSORIES

# Pomellato Looks to Brand's Three Key Decades for High Jewelry Collection

● Creative director Vincenzo Castaldo revisited the Italian jeweler's formative years from the '70s to the '90s.

BY LUISA ZARGANI

**MILAN** – Pomellato is celebrating its sixth high jewelry collection by exploring and revisiting the three main formative decades in its history.

However, creative director Vincenzo Castaldo underscored that there is “nothing nostalgic” about the collection. Rather, it delivers “a moment of awareness that we can communicate with a very sophisticated language and know-how, extraordinary unique pieces and creativity without limits.”

The collection is called “1967,” the year Pomellato was founded by Pino Rabolini in Milan.

Castaldo focused on what he called “the three golden decades,” from the '70s to the '90s, and “how they created the identity of the brand in a very structured way.”

That said, he clarified that this does not mean that no other significant development took place after the '90s. But he compared the first three decades to schooling, a path of education through to college.

“There's much talk around preserving the DNA of brands and we wanted to celebrate it with pride. What we are today is mainly due to the work done and the choices made through those three decades. There was a clear logic behind each one,” said Castaldo, who joined the brand in 2003 and was named to his current role in 2015. That year, Kering took control of Pomellato.

“It has been very interesting for me to retrace the path. I saw how it was all clear and defined from the beginning. This has

been an almost archeological work.”

The first decade positioned Pomellato firmly as part of the Milanese goldsmith tradition, hinging on know-how and craftsmanship. “The values of the brand were forged right from the beginning, since early on Pino Rabolini wanted to create a brand that would celebrate and respect the tradition and the Italian and Milanese craft.”

Pomellato's chains marked the '70s, the first signature jewels for the brand. Castaldo marveled at how “changing the factors, the chains allow you to have unlimited solutions, as they are based on mathematical criteria and pragmatic assets. They have a super-rational origin.”

Cue the “Chain Cascade” necklaces designed by Castaldo, an innovative dual-chain construction of white diamond pavé – sets featuring an internal chain with minimal, round links nestled within an external chain of larger oval links “evoking a frozen waterfall,” he said. At its heart lies an extraordinary, rare Ceylon sapphire of 22.23 carats. Another such design stands out with a 22.58-carat mandarin garnet.

The Art of Chains bracelet celebrates layering as four distinct chains, in rose and white gold, two adorned with pavé-set white diamonds, interweave. The Precious spring ring transforms from belt to bracelet to pendant, crafted in rose gold with pavé-set white diamonds and accented with baguette-cut diamonds. “The sophisticated technical mastery prove Pomellato's masterful approach to integrating clasps as distinctive design elements,” said Castaldo.

Previous creative director Sergio Silvestris joined the brand in the '80s and started working with Rabolini, bringing “a more feminine, warmer and decontracté

vision and sensuous, rounded designs,” Castaldo opined. “The '80s were years of hedonism, they brought a sense of lightness and pleasure. If I had to think of a claim, it would be creative freedom.” To contextualize the moment, at the time several jewelry brands were still developing “jewels with small flowers and hearts. Pomellato was quite nonconformist back then, working on its own bold identity.”

A standout in this chapter are the Asimmetrico Tanzanite necklace and ring, “exemplifying Pomellato's technical virtuosity,” said the designer. The necklace centers around a spectacular irregular-cut 55.96-carat tanzanite enhanced by a custom-made bezel setting, embraced in a flexible design in rose gold. The jewel's construction features articulated gold plates pavé-set with white diamonds. Each of the 78 modules has been individually crafted while its assembly required 700 hours of craftsmanship, Castaldo pointed out. A matching ring, featuring a 37.73-carat tanzanite with violet-blue depths, completes the set.

The Asimmetrico aquamarine necklace in a rose gold flexible chain displays seven fancy-cut aquamarines totaling 32.77 carats with a white diamond pavé of 2,847 diamonds for 31.46 carats.

The Rivière Zigzag Green Tourmalines celebrates asymmetry with a rose gold zigzag chain, pavé-set with diamonds, nestling a spectacular range of green tourmalines totaling 47.31 carats. The unconventional positioning of the center stones also point to the artistry of Pomellato's goldsmiths.

The '90s were the years of “the explosion of color, reflecting the vitality and strength of Milan, which was established as the capital of creativity,”

said Castaldo. “Colors communicate emotions, are very evocative and became predominant in the Pomellato collections.”

The Lagoon Bavarole sparkles with 47 irregular-cut green tourmalines placed in a graduated cascade. “Each stone has been meticulously selected to capture different shades of green,” said Castaldo, and they are complemented by a rope chain pavé-set with white diamonds. A sense of movement is further created through the interplay of different-sized gems, irregular cuts and dynamic positioning.

The Marvelous Griffes comprise 10 pairs of earrings in rose gold, each featuring oval cabochon-cut gems – including aquamarines, watermelon tourmalines, tanzanites, green tourmalines, indigolites, purplish-red and brownish-red rubellites, peridots, mandarin garnets and heliodors – combined with pavé-set gems. The pairings of cabochon gems and pavé setting create either harmonious ton-sur-ton effects or playful contrasts, enhanced by geometric openwork.

Two rose gold Pin-up rings feature a 28.42-carat oval-cut aquamarine and a 29.03-carat oval-cut morganite respectively, with diamond pavé griffes.

## BEAUTY

# Ben Gorham Is Leaving Byredo



Ben Gorham

the Spanish beauty and fashion company.

Concurrent with Puig's initial public offering in 2024, the company acquired 100 percent of Byredo. Puig said its goal was to unlock the brand's potential across numerous product categories, reinforcing puig's position in high-end fragrances and beauty, among other product segments.

"Puig's experience in beauty and fashion will be instrumental in the brand's future growth and will help Byredo unlock its potential across multiple categories," Gorham said.

"I am proud of what we were able to achieve over a 20-year journey and am confident in a bright future for Byredo," he continued. "The brand has a strong identity that I now fully entrust with Puig as I look to embrace new opportunities."

Marc Puig, chairman and chief executive officer of Puig, said: "It's been a great

privilege to collaborate with such a high-caliber founder, and we are proud of the partnership we've had with Ben Gorham over the past three years.

"At Puig, we have a strong track record of inheriting the legacy of a brand's founder and, while remaining very respectful of its roots and *raison d'être*, nurturing and fostering its next chapter of growth," Puig said. "Ben did a remarkable job in creating a unique and special proposition with Byredo, and we will work hard to protect its identity while unlocking its tremendous potential for the future."

On May 31, 2022, it was announced that Puig had acquired a majority stake in Byredo from Manzanita Capital. At the time Byredo had a reported valuation of more than 1 billion euros.

Byredo slotted well into Puig, as both place a high premium on the role of design in luxury goods. Puig also seamlessly straddles the worlds of fashion and beauty with its brands.

From the beginning, Gorham, a native Swede born to an Indian mother and Canadian father, was determined to create a different kind of luxury brand. It was one that reflected his ethos as someone who didn't relate to the rarified world of traditional high-end houses, but with a finger firmly on the pulse of cutting-edge culture.

Gorham's vision resonated, and Byredo jolted the world of perfumes to become a multicategory powerhouse that takes risks, whether venturing into luxury accessories or partnering with Ikea on a line of home fragrances.

Gorham initially launched fragrance, the keystone to his brand, only after a chance meeting with a perfumer. Prior to that, he seriously pursued a basketball career in Canada. Then Gorham returned to Europe and in the years following earned a degree in fine arts, which led him to the life-changing encounter.

"I became very fascinated by this idea that smell is essentially an invisible medium that evokes so much emotion," Gorham said in May 2022, during a WWD Beauty CEO Summit. "It is so evocative."

So he founded a creative project, called Byredo, a name short for "by redolence," Old English for "sweet-smelling perfume" and reminiscent of redolence or redolent. Storytelling and collaborations were integrated into the brand from the get-go. Gorham has partnered with the likes of Travis Scott and graphic design agency M/M, too.

Puig is also a master of storytelling and collaborations, therefore well-placed

to continue the brand in the spirit of its founder.

Byredo currently counts 37 fragrances, all made with perfumer Jérôme Épinette, including 31 eaux de toilette and six extraits de parfum. Some of its most iconic perfumes include Gypsy Water and Mojave Ghost.

When rapper, producer and fashion idol Scott teamed with Gorham in November 2020 for a limited-edition fragrance and candle collection, called Space Rage (meant to literally smell like space), it sold out in three hours.

Byredo burst onto the makeup scene in October 2020 with a collection Gorham created in collaboration with makeup artist Isamaya Ffrench. It has unconventional hues evocative of emotions, clean formulas, plus packaging, product selection and imagery that broke the mold. In 2022, makeup artist Lucia Pica began collaborating on the line.

Gorham and his brand have long been a magnet for celebrities. At a cocktail and dinner event at the Hôtel de Crillon in Paris in 2024, to celebrate Mojave Ghost perfume's 10th birthday, for instance, Cher, Serena Williams and Rosie Huntington-Whiteley were among the dozens of guests sipping cocktails.

Byredo today boasts 76 freestanding stores, including a Paris flagship on the tony Rue Saint-Honoré.

The brand entered the fine jewelry space as a permanent product category in late 2023, starting with 18-karat gold and sterling silver pieces. The collection was called Virasat, the Hindi word for "inheritance," nodding to Gorham's Indian heritage.

In addition to its fragrance, home fragrance, color cosmetics and jewelry, Byredo also markets leather goods, jewelry, eyewear and sleepwear.

Puig's portfolio of brands includes, as well, owned brands Rabanne, Carolina Herrera, Charlotte Tilbury, Jean Paul Gaultier, Nina Ricci, Dries Van Noten, Penhaligon's, L'Artisan Parfumeur, Uriage, Apivita, Dr. Barbara Sturm, Kama Ayurveda and Loto del Sur, as well as the beauty licenses of Christian Louboutin, Banderas and Adolfo Dominguez.

- The Swedish brand's founder and chief creative officer is leaving this month.

BY JENNIFER WEIL

**PARIS** - Ben Gorham is parting ways this month with Byredo, the Swedish luxury beauty and lifestyle brand he founded in 2006, which is now owned by Puig.

Terms of their strategic partnership were outlined in an agreement signed by both parties in 2022, part of which said that Gorham would maintain creative leadership until this June, according to

## BEAUTY

# Fischersund Heads to Copenhagen's 3DaysofDesign

- The Icelandic fragrance brand founded in 2017 planned a slew of activations.

BY JAMES MANSON

**Fischersund**, the Icelandic fragrance brand and art and music collective, is descending on Denmark.

During the 3DaysofDesign festival in Copenhagen, which started Wednesday, the brand planned a few different activations stretched across the days. Wednesday night, the brand revealed its new hand-stitched flag display in the window of fashion and design boutique Storm. Thursday, it was scheduled to offer one of its hallmark scent concerts at Hotel Cécile, a 70-minute show fronted by cofounder Jónsi of Sigur Rós, as well as musicians Kjartan Holm and Sin Fang.

Throughout the festival - and tying the other activations together - is participation in the design exhibit The Icelandic Warehouse by the Embassy of Iceland. On Friday, there will be a pop-up DJ set from the three musicians at Rosforth & Rosforth, a natural wine bar.

"It's really important for us to be in the design community, but we wanted to do things in a different way, which

is why we're doing the scent concert," said Ingibjörg Birgisdóttir, among the sibling quartet who cofounded the brand. "We're an art collective, we're musicians, artists, photographers, designers, writers, performers and we love to be in between all of those things."

As reported, the brand was founded in 2017 by Ingibjörg Birgisdóttir, siblings Sigurrós and Lilja Birgisdóttir and Jónsi Birgisson, all of whom had different métiers beyond perfumery before launching the business.

"We're at the intersection of scent, sound and art," said Lilja Birgisdóttir. As for the scent concerts, "We're just adding the element of scent in."

The scent concert already had 330 people slated to attend at press time, with attendees to receive a vial of seven scents, which are paired with a poem and a flower sculpture.

The flurry of activations meshes with the brand's retail expansion into Storm, the boutique where the window is being unveiled. For Vanessa Dabich, the brand's global general manager, it's about marrying qualitative and quantitative aspects of building the business.

"Storm is really important not only from a fashion perspective but also with niche



A performance from a past Fischersund scent concert.

perfumery. They put a lot of brands on the map in Scandinavia through their perfume curation," Dabich said. "But for us, it's not only sales-driven, but about brand building and brand awareness. Our awareness was

lower in Scandinavia at the beginning of last year, and with these strategic activations, it's important for us attendees walk away with the scent, sound and art we have to offer."

## BEAUTY

## Dieux Launches Online Tool to Demystify SPF Filters

- Launching Friday, Sun-Screener assesses ingredient lists of SPF products to provide research-based breakdowns of their efficacy and active ingredients.

BY NOOR LOBAD

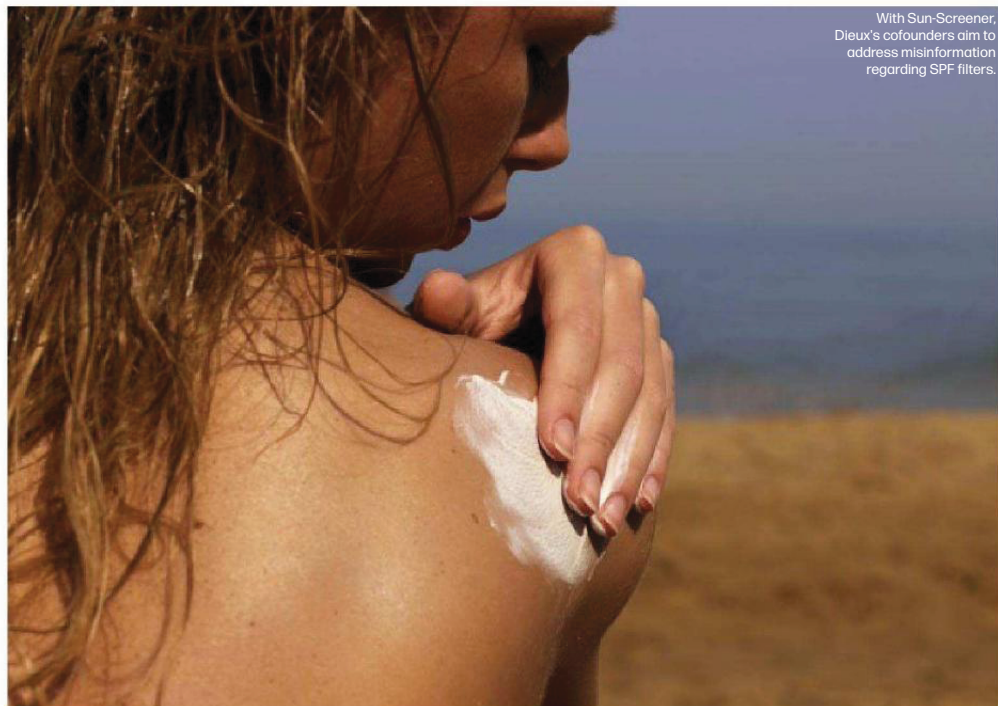
**Dieux cofounders** Charlotte Palermino and Joyce de Lemos are looking to tackle SPF misinformation.

The duo are launching a virtual tool, called Sun-Screener, which allows users to copy-paste the ingredient list of an SPF product in order to receive confirmation of its efficacy, plus breakdowns of active UV filters in the formula, how they each work, and in which regions they are approved for use.

The launch comes at a time when the sun care market – propelled by TikTok, the virality of Korean and Australian SPF brands around the world, and proliferating launches – is booming. But as the category has grown so, too, has misinformation surrounding it.

“We want to empower people with the information to make their own choices in an unbiased way – for us, that looks like stating the facts as they are, and making them easily accessible,” said de Lemos, who is also Dieux’s cosmetic chemist.

In recent months a movement toward beef tallow as an SPF alternative has gained momentum online, while influencer Nara Smith also took to TikTok to share how she makes her sunscreen from scratch, sparking a conversation about the viability of homemade SPF (which was quickly denounced by dermatologists). In addition, usage of product-scanning apps like Yuka, which designate ingredients as “high-risk” or “risk-free” without taking into account ingredient quantity or form of delivery – which are often key to determining ingredient safety – is soaring.



With Sun-Screener, Dieux’s cofounders aim to address misinformation regarding SPF filters.

“We want to get people to wear sunscreen, but also to educate them in a nonjudgmental way, where we’re not saying something is ‘good’ or something is ‘bad’ – that creates fear, not education,” said Palermino, who is known for creating content that makes skin care knowledge accessible to her 700,000-plus collective social media followers.

Sun-Screener, developed and peer-reviewed alongside cosmetic chemists Rebecca Perry and Ava Perkins, briefs users on more than 35 different UV

filters – from mineral filters titanium dioxide and zinc oxide to chemical filters like avobenzene, octocrylene and more. The brand will also build out a blog component addressing common SPF-related questions tied to the tool, which is accessible via Dieux’s own direct-to-consumer site.

“The fun thing about Sun-Screener is that there’s no ‘bad’ answer: it’s either, good news – your sunscreen has sunscreen in it – you’re fine! Or, we need more information,” said Palermino.

Eventually, the tool could involve a feature enabling users to contact their representatives to request action regarding long-stalled FDA approval of newer, more sophisticated chemical SPF filters, many of which are available in other countries, hence the popularity of international SPF brands.

“We want to create a zero-fear environment to help people understand what’s in their products, in a way where it’s clear that sunscreen is good,” Palermino said.

## BUSINESS

## De Beers London Names Emmanuelle Nodale New CEO

- The Kering veteran hailing from Pomellato will lead the brand’s opening of its Paris flagship on Rue de la Paix later this year.

BY TIANWEI ZHANG

**LONDON** – Emmanuelle Nodale has been named the new chief executive officer of De Beers London, the retail brand of De Beers Group.

Succeeding Céline Assimon, Nodale’s appointment marks the brand entering a new phase of global expansion and strategic evolution as part of the group’s Origins strategy, the company said.

With 20 years of experience in the luxury sector, working her way in Kering as an investor relations manager to most recently general manager of Europe at Pomellato, Nodale will lead De Beers London as the brand will open its Paris flagship on Rue de la Paix later this year, as first reported by WWD.

“I am thrilled to step into this role at such an exciting time for De Beers London. From our home in London, I’m committed

to building on De Beers’ exceptional diamond legacy with a focus on design-led pieces that embody modern elegance,” said Nodale.

Sandrine Conseiller, CEO of De Beers Brands, said: “With our new identity firmly established and the upcoming launch of our Paris flagship, Emmanuelle’s leadership will be instrumental in expanding and strengthening our position in the global luxury jewelry market as we continue to differentiate ourselves as the only luxury jewellery house with direct access to natural diamonds at their source.”

Previously known as De Beers Jewellers, De Beers London was rebranded in February with the tagline “True brilliance comes from within,” and a campaign starring Adwoa Aboah that aims to reflect its multicultural origins.

The campaign and rebrand mark the culmination of Assimon’s tenure as CEO of the jewelry brand. As reported, she left at the end of February after more than four years and took up the role of chief commercial officer at the international auction house Bonhams last month.

Emmanuelle Nodale



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An array of looks by Paul Poiret on display at the Musée des Arts Décoratifs.



A party costume designed by Paul Poiret.



Strong color was a noted feature of Paul Poiret designs.

## FASHION

# Was Paul Poiret Fashion's First Lifestyle Guru?

● An exhibition opening on Wednesday at the Musée des Arts Décoratifs in Paris showcases the couturier's enduring influence more than a century later.

BY MILES SOCHA

**Paul Poiret's fashions**, which famously freed women from the corset and took many cues from Eastern cultures, have inspired many designers, including Jean Paul Gaultier, John Galliano, Dries Van Noten, Rei Kawakubo and Issey Miyake.

Looks by all those contemporary creators figure in "Fashion Is a Feast," an exhibition dedicated to Poiret that opens at the Musée des Arts Décoratifs on Wednesday and runs through Jan. 11, 2026.

The lively, dense and colorful show exalts Poiret as a pioneer in concept stores, event marketing, product placement, upcycling — and a true lifestyle approach to design, since he applied his hand to everything from interiors and wallpaper to children's clothing and costumes for the stage.

It's also a reminder of the modernity of his silhouettes, exemplified by a Man Ray photo of Peggy Guggenheim, circa 1924, her ravishing Paul Poiret evening gown worn with the ease of a T-shirt.

Marie-Sophie Carron de la Carrière, who curated the show, confessed that a Poiret exhibition she happened upon in 1986, early in her career as a curator of modern and contemporary art, ignited a new passion.

"It made me understand what fashion was — at the crossroads of several disciplines," she said during a walkthrough with WWD on Thursday. "Paul Poiret's vision of creating a global universe in which the decorative arts in particular, but also perfumes, gastronomy, and travel, was a total art.

"He pushed this to the point where the living environment corresponded to the couture outfits," she marveled. "There's also this alliance with art, and it was really

him who developed that."

A brilliant communicator and enthusiastic bon vivant, Poiret transformed himself into something of a celebrity at a time when couturiers enjoyed little stature, often compelled to use the service entrance at fine homes.

"He knew by dressing the wives of artists, it was also a way of disseminating his creations," Carron de la Carrière remarked.

The show unfurls chronologically and thematically, each subject demarcated with vivid walls thanks to the set design by Paf Atelier under the artistic direction of Anette Lenz, who was inspired by Poiret's use of bold Fauvist colors throughout his career.

Interspersed with the glass cases housing clusters of magnificently preserved Poiret outfits are illustrations, photos, magazine covers, perfume bottles and artworks by the likes of Raoul Dufy, André Derain and Léon Bakst. In total, 550 objects are on display.

The Ballets Russe is highlighted as a key influence on Poiret, who was struck by how the dancing, music, costumes and set design melded into a total art piece. Dresses worn by American dancer and choreographer Isadora Duncan are also on display.

Cognizant that young visitors might not have the faintest clue about the designer's riches-to-rags story — he shuttered his debt-ridden couture house in 1929 and lived in poverty thereafter — Carron de la Carrière opened the exhibition with a display of the grand, often constricting dresses that dominated fashion in the early 1900s.

Just opposite these bulging, cinched Charles Frederick Worth and Jacques Doucet confections are Poiret's looser, more natural silhouettes with an Empire line, or no waist at all, to be worn with at most a light bra, or braless, as his wife, Denise Boulet, did.

Meanwhile, his opulently embellished Marrakech dress and his fetish turbans point to his lust for travel to far-off lands, both for inspiration and to promote his name and wares. (Later in the exhibition,



Denise Boulet and Paul Poiret at a party costumed by him.

his Louis Vuitton trunk invades one fashion vitrine, his name writ large over the brown monogram canvas.)

At the peak of his career, Poiret operated out of a mansion near the Rue du Faubourg Saint-Honoré, using its large garden for fashion shows and themed parties.

While he had a penchant for the fantastic exoticism inherent in sarouel and harem pants, for example, Poiret also experimented with plain, even severe, silhouettes, and occasionally repurposed fabrics, once transforming a tablecloth found in a Polish market into a summer outfit and a cashmere shawl into a girl's dress.

Wallpaper patterns and prints he developed often depicted humble vegetables, like radishes and artichokes, and when he painted, Poiret's eye was drawn to the trees outside his window or a basket of fish at an open-air market. "Deep

down, he's interested in everyday things," Carron de la Carrière said.

Born in Paris in 1879, Poiret started his career as an apprentice at fashion houses including Worth and Doucet, setting up his own in 1903.

The Arts Décoratifs showcase falls during the centenary of the International Exhibition of Modern Decorative and Industrial Arts in Paris, during which Poiret showcased his lifestyle universe in lavish fashion on three barges moored on the Seine, complete with a restaurant serving roast lamb, asparagus and fresh fruit. (The menu is included in the display.)

According to the museum, the event left Poiret in financial ruin and sped the closure of his business.

"We shouldn't forget that a fashion designer's career path can be very fragile," Carron de la Carrière said ruefully.

# Retail

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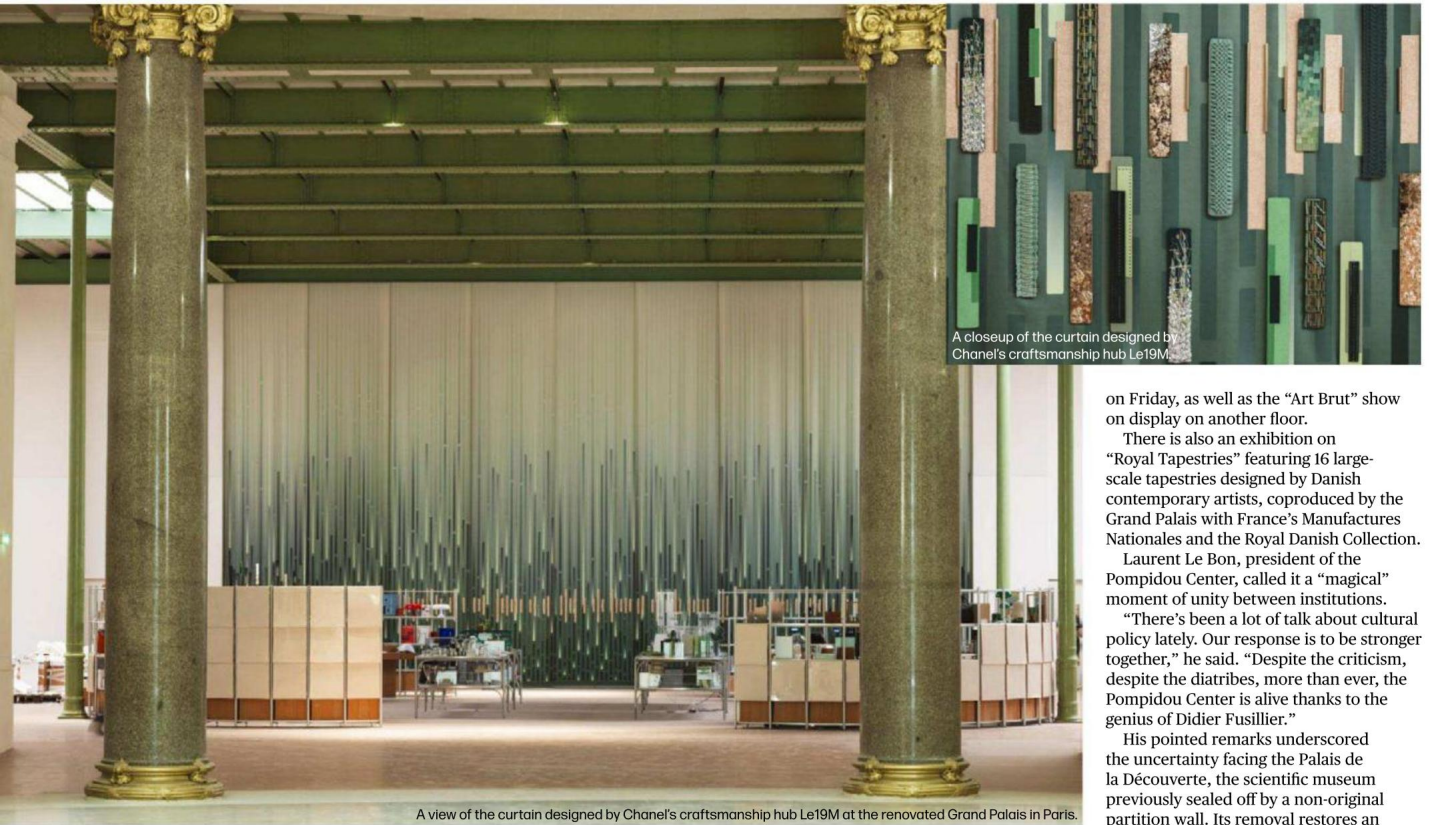
**NEIL BLUMENTHAL**, co-founder and co-CEO of Warby Parker, chats with **LAUREN PARKER**, director of Fairchild Studio, about their rapid rise and evolution, social responsibility commitment, and those upcoming smart glasses with Google.

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A closeup of the curtain designed by Chanel's craftsmanship hub Le19M.

A view of the curtain designed by Chanel's craftsmanship hub Le19M at the renovated Grand Palais in Paris.

EYE

# Paris' Grand Palais Completes Five-year Renovation

● Chanel's craftsmanship hub Le19M designed a monumental curtain for the expanded central section of the landmark building.

BY JOELLE DIDERICH

**PARIS** — The Grand Palais has fully reopened following the most comprehensive overhaul ever undertaken of the storied Paris landmark, built for the 1900 Universal Exhibition.

After unveiling the main nave of the glass-and-steel building last year, just in time for the 2024 Paris Olympic Games, officials on Thursday celebrated the completion of the five-year, 486 million euro renovation.

The project led by Paris-based studio Chatillon Architectes involved knocking down a partition wall separating the front and back of the building, increasing the spaces accessible to the public by 140 percent.

The central axis is modular, thanks to a monumental curtain designed and produced by Chanel, the exclusive private sponsor of the renovation, via its craftsmanship hub Le19M.

The mobile partition, which is 49 feet long and 26 feet high, is made up of nine sections and required 720 hours of work by the specialty ateliers, collaborating under the supervision of Studio MTX, the interior design department of embroidery workshop Montex.

"It's the first time MTX has coordinated all of the workshops at Le19M on a joint architecture project," said Mathieu Bassée, artistic director of Studio MTX.

The sides of the curtain are sewn with 70 ornamental strips, each representing a specific skill set. Lesage embroidered tweed with sequins and pearls, while Lemarié created a marquetry of feathers. Gold- and silversmith Goossens made hammered brass cherry blossoms, while hatmaker Maison Michel assembled sections of felt, grosgrain ribbon and raffia.

The color of the curtain was designed to match the signature grayish green of the building's ironwork.

"We did hundreds of color tests with and without light to ensure that it blended in as much as possible with all the shades of green found in the buildings. We also worked on the transparency of the fabric in order not to block out the light coming from the nave," said Bassée.

Chanel resumed staging fashion shows at the Grand Palais last fall after a four-year break, and recently held a dinner at the venue's new restaurant, Le Grand Café, a soaring brasserie designed by Joseph Dirand with a terrace that looks across at the Petit Palais.

It will be joined by a mezzanine-level café, led by Michelin-starred chef Thierry Marx, named Réséda after the building's predominant hue.

The Chatillon team also added 40 elevators and lifts, alongside 30 staircases, to provide access to the labyrinth of modernized exhibition spaces on the upper floors.

"Get lost in the Grand Palais, because we keep getting lost here every day, so my guess is the same thing will happen to you," Grand Palais president Didier Fusillier said jokingly.

Since taking over 18 months ago, he has set about revamping the functioning of the

venue, which has a surface area of 775,000 square feet and 20 galleries to fill.

Planned events range from marquee exhibitions staged in tandem with major museums, such as the Pompidou Center, the Louvre and the Musée d'Orsay, to large-scale concerts and popular initiatives, like a temporary ice rink.

The Pompidou Center, which is preparing to shutter for its own extensive, multiyear renovation, coproduced the "Niki de Saint Phalle, Jean Tinguely, Pontus Hultén" exhibition that opens to the public

on Friday, as well as the "Art Brut" show on display on another floor.

There is also an exhibition on "Royal Tapestries" featuring 16 large-scale tapestries designed by Danish contemporary artists, coproduced by the Grand Palais with France's Manufactures Nationales and the Royal Danish Collection.

Laurent Le Bon, president of the Pompidou Center, called it a "magical" moment of unity between institutions.

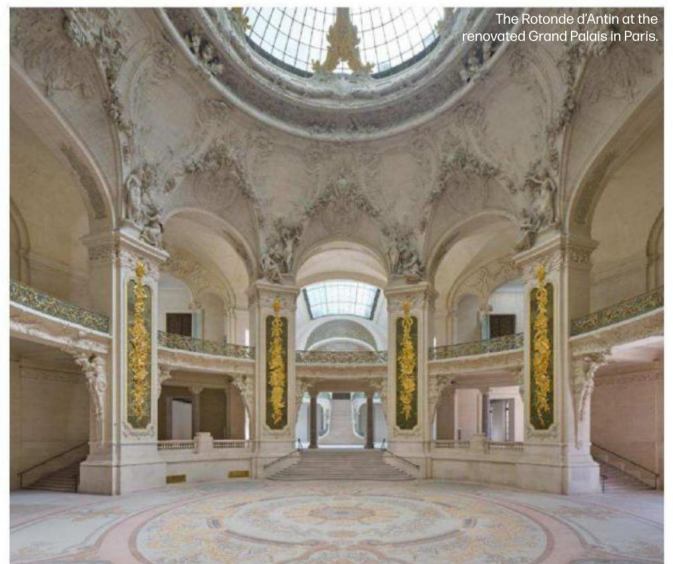
"There's been a lot of talk about cultural policy lately. Our response is to be stronger together," he said. "Despite the criticism, despite the diatribes, more than ever, the Pompidou Center is alive thanks to the genius of Didier Fusillier."

His pointed remarks underscored the uncertainty facing the Palais de la Découverte, the scientific museum previously sealed off by a non-original partition wall. Its removal restores an original sightline that had not been seen since 1937, revealing the splendor of the adjoining Palais d'Antin, with its Beaux-Arts architecture and vast mosaic floor.

A group of employees of Universcience, which runs the museum, clustered outside on Thursday morning to draw attention to their petition demanding clarity about the fate of the institution, which housed a planetarium as well as another room dedicated to electricity.

Fusillier said that he had no intention of "ejecting" science from the building, but said it made no sense to have the Palais de la Découverte operate separately from the rest.

"I don't understand why people want it to go back to how it was before, because it didn't work. It was a catastrophe," he said. "We want people to be able to see the building in its entirety because taxpayer money paid for this, after all, so I think they deserve to enjoy it."



The Rotonde d'Antin at the renovated Grand Palais in Paris.

## HOME DESIGN

# Oakley Capital Buys a Majority Stake In Fornasetti's Holding Company

- The private equity firm acquired 60 percent of Immaginazione Srl, the company that owns and manages Fornasetti.

BY SOFIA CELESTE

**MILAN** – In a strategic move, Fornasetti heir Barnaba Fornasetti agreed to sell 60 percent of Immaginazione Srl, the holding company that owns and manages Fornasetti, to Oakley Capital.

The private equity firm operates mostly in Europe and specializes in premium brands. Its portfolio includes luxury luggage firm Globe-Trotter and Italian design firm Alessi.

"This agreement marks a significant moment of transformation for Fornasetti. Our identity and our creative vision will always remain at the core of our project, strengthened by new energies and skills that will guide us through a phase of thoughtful, ambitious and value-oriented expansion," Barnaba Fornasetti said in a statement.

The son of the late Piero Fornasetti, the Milan-based artist runs the design and decorative arts house his father started in the 1940s and is credited with propelling it into modern times, expanding the product offering and geographic reach and through a variety of collaborations.



Barnaba Fornasetti

Oakley Capital's operating partner Vicente Castellano said that Oakley plans to accelerate the company on a global level.

"We have a strong track record and have already enjoyed several successful partnerships with iconic brands, such as Globe-Trotter and Alessi. We are delighted to invest in another prestigious Italian brand... to fully realize its untapped potential and transform the brand into a global lifestyle company."



Wall clock from the Fornasetti "Tema e Variazioni" collection.

## HOME DESIGN

# Bang & Olufsen's Kristian Teår on Luxury Design, Expansion

- As the Danish company opens a new Milan flagship, it is sharpening its focus on its interior design possibilities and personalized retail experiences.

BY SOFIA CELESTE

**MILAN** – Born in Struer, Denmark, almost 100 years ago, Bang & Olufsen has Scandi design in its DNA. From the Beolit 39 radio invented in 1939 to its Beolab 5 envisioned by legendary designer David Lewis, the company has consistently focused on creating pieces meant to be passed on from generation to generation.

Under the leadership of chief executive officer Kristian Teår, Bang & Olufsen is focused on conveying its prominence in the pages of Danish and global design, through completing storytelling, design events and innovative, high-end concepts like Atelier.

Unveiled this year, Atelier allows customers to begin crafting their ideas online, choose from over 500,000 possible combinations of fabric, wood and aluminium finishes and finalize details in store. It also offers bespoke services – a concept inspired by luxury icons like Rolls-Royce and Ferrari, Teår explained.

"It's now a core part of the strategy and when we look at also the target audiences that we have, everybody wants to express themselves in a different way. You don't want to necessarily have what everybody else has anymore. If you look at high-net-worth individuals, you see that being executed very successfully by Rolls-Royce," he told WWD in an interview.

A veteran of the tech industry, the Swedish executive joined Bang & Olufsen in 2019. Prior to that he was the Europe, Middle East and Africa vice president at Logitech; chief operating officer

for BlackBerry and has held several management positions at Sony Ericsson.

The audio and video specialist's strategy hinges on augmenting its personalization possibilities and design potential, and is reflected in its flagship "culture" stores. On Wednesday, Bang & Olufsen opened its fourth such high-impact store in Milan on Corso Matteotti in the Quadrilatero shopping district.

These special flagships are at the apex of its retail strategy and network of 364 points of sale. Culture flagships are situated in "Win Cities" like Seoul, London and Copenhagen, cultural capitals with a large population of high-net-worth individuals. Later this year, Bang & Olufsen will open an additional three flagships in California and one in Paris.

The new Milan store represents a strategic milestone and its intention to further penetrate both the global fashion

and design communities. With its archival audio artistry gallery, a private room allowing clients to explore limited editions like the Ferrari Grigio Corsa Collection, and event space for music and cultural events, the Milan flagship sets the stage for the brand's next chapter where sound and design are seamlessly integrated.

These hubs are also a way for the Danish firm to demonstrate its potential to the interior design community, fortify its local teams and establish one-on-one relationships with key players in design and affluent clients, Teår said, pointing to a geometric assembly of the Beosound shape tile speakers that can be arranged in a variety of ways and expanded to cover the whole wall. "This is like a piece of design," he said, noting that one might not even understand it was speakers they were looking at. Pieces like these can also be tailored with a variety of colors and fabrics.

Kristian Teår



Collaborations with the fashion and automotive worlds have also helped the firm reach new heights. Since 2017, Bang & Olufsen has collaborated with Saint Laurent's creative director Anthony Vaccarello, culminating in his spin on the iconic Beogram 4000c with the Saint Laurent Rive Droite Edition. "Turntables are back in," Teår said. "These are also pieces of design in themselves."

Last year, the firm expanded its collection with Ferrari-inspired speakers in the brand's signature red. The collection includes three of Bang & Olufsen's flagship, high-end products, each reimagined with Ferrari's design language: the Beolab 50 speaker, the Beosound Theatre soundbar, and the Beovision Theatre TV.

Founded in 1925, Bang & Olufsen's journey began in a farmhouse in Struer, where Peter Bang and Svend Olufsen developed the Eliminator – the first mass-produced radio that could be plugged into a wall socket, eliminating the need for batteries. Today, the company makes headphones, speakers, televisions, soundbars and other accessories.

Looking ahead, the "Win City" model is expected to drive sales further, as evidenced by the 36 percent sell-out growth posted in the third quarter of the ongoing fiscal year 2024/2025 versus 2023/2024. "We know that concept is working when we are doing the new store format, but also the marketing around it and the services around it and the partnerships around it. We are becoming even more culturally relevant," he said. In its fiscal 2023/2024 earnings report, the firm said generated 2.59 billion Danish kroner or \$400 million.

The company officially turns 100 years old on Nov. 17. A series of events will unfold around the world and in Struer, where it is still headquartered.

## BUSINESS

# Gen Z Leads Value Spending Trend

- Survey data from Lightspeed reveals the psychological consumer behaviors that are impacting purchasing decisions.

BY ALEXANDRA PASTORE

**Consumers are putting values first** – even at a time of economic struggle.

According to data from a new survey of 2,000 U.S. and Canadian consumers from Lightspeed Commerce Inc., 92 percent of consumers are at least somewhat intentional about their purchasing, with 40 percent reporting that they are “very intentional” in purchasing decisions. Price and quality remain top of mind, but spending with brands that share values is gaining.

This purpose-driven consumption, or as Lightspeed has named it “value spending,” reflects consumers’ desire to buy into values as they buy products. Price remains a key priority for 78 percent of consumers, followed by quality at 67 percent, but 62 percent of consumers said that purchases aligning with personal values or identity is now more important than ever.

The authors of the report said that there is a signaling of a shift toward this mindful shopping, pointing to the 45 percent of respondents who said that brand values will play a bigger role in future purchases.

“Consumers today are balancing cost with conscience,” said Dax Dasilva, founder and chief executive officer of



Ninety-two percent of consumers are at least somewhat intentional about their purchasing.

Lightspeed. “It’s not always about the lowest price – it’s about choosing brands that reflect their values. And when those values align, loyalty can follow more easily. This new era of intentional spending – value spending – is reshaping retail and

pushing businesses to be more transparent and authentic.”

When prompted, consumers shared that as they put principles into action, 27 percent have made purchases based on national pride, 18 percent have supported

brands for charitable or social causes, 18 percent choose products with sustainability impact and 15 percent factor in the political alignment of the brand’s CEO.

Thirty-two percent of shoppers said that making buying decisions based on values is a new behavior. Half of these respondents cited stronger beliefs that spending has a greater impact while 45 percent said there was a sense of living in a more divided world driving the behavior change and 23 percent said that they have been influenced through social media.

Unsurprisingly, younger shoppers are leading the charge for “value spending,” with 96 percent of Gen Z respondents telling the company that they “shop intentionally.” Sixty-six percent of Gen Z also said it is important that purchases reflect their values and just over half (51 percent) said that their most recent purchases were made with “thought and intention.” Social media’s influence is higher for this generation comparatively, with 61 percent of Gen Z reporting discovery of value-aligned brands online.

At the same time, Gen Z shoppers said there is a lot of fear around shopping the wrong brands. Thirty-two percent of these consumers said that they “fear being judged for buying from the wrong brands.” The authors of the report said that this sentiment highlights a “generational mix of purpose and peer pressure reshaping the retail space.”

“These insights show us that consumer expectations are evolving,” Dasilva said. “From sustainability to social impact, the brands that listen, adapt and ‘walk the talk’ can thrive in this age of value spending.”

## BUSINESS

# Emma Chamberlain, Pinterest Unveil Coffee Blend, Merch Collab

- Chamberlain Coffee’s new Pinterest collaboration will be available on the brand’s website and at its new Century City L.A. café.

BY KANIKA TALWAR

**In partnership** with Pinterest, Emma Chamberlain’s Chamberlain Coffee has announced a new limited-edition coffee

blend, Sea Salt Toffee flavor. This is the first co-branded product the social media platform has ever released since its inception 15 years ago.

As a self-professed Pinterest fan, Chamberlain created the launch’s campaign imagery and design on the platform – from choosing flavor profiles and visual inspiration for the launch to creating the feeling of sipping her famous iced coffee by the seaside. Users can see

the Pinterest board Chamberlain created as inspiration for the new blend, the behind-the-scenes content from the photo shoot and click shoppable Pins to purchase the limited-edition blend and merchandise collaboration with coffee cups, a keychain, pitcher and a tote bag.

“As a longtime Pinterest lover, it’s a dream to team up with them for this special Chamberlain Coffee launch,” Chamberlain said. “Pinterest has been a massive inspiration and tool for building Chamberlain Coffee – it’s where we find inspiration for upcoming campaigns, discover new flavors and keep up with drink trends. I can’t wait for everyone to try this limited-edition blend, it’s absolutely delicious and cute.”

Notably, the collaboration took inspiration from Pinterest’s “Fisherman Aesthetic” trend from the company’s annual trend report and was the core concept for the launch. Pinterest said this collaboration with Chamberlain underscores the social media platform’s trend forecasting to predict consumer trends, provide brands with insights and predict upcoming product launches.

And in celebration of the product launch, the coffee brand’s new café in Century City, L.A., will serve its co-branded Salted Toffee blended latte from Tuesday to June 24 – with the merchandise collaboration available for purchase.

“We’re thrilled to partner with Chamberlain Coffee to bring coffee culture and the Pinterest Predict Fisherman

Chamberlain Coffee x Pinterest’s new Sea Salt Toffee-flavored blend, coffee cup and pitcher.



Aesthetic trend to life in such a creative and delicious way,” said Nadine Zylstra, global head of programming and originals at Pinterest. “Pinterest has always been at the forefront of uncovering trends that shape culture and this partnership marks an exciting first: our debut co-branded product. It’s incredible to see how brands like Chamberlain Coffee are leveraging our predictive insights to guide their product development.”

The Chamberlain Coffee x Pinterest limited-edition Sea Salt Toffee-flavored blend is \$23.95 and the merchandise ranges from \$14 to \$64. The collaboration is available for a limited time on Chamberlain Coffee’s website across the U.S., the U.K., Canada and Europe and on Chamberlain Coffee’s Pinterest profile.



Emma Chamberlain’s Chamberlain Coffee has launched a new blend of coffee in collaboration with Pinterest.

## FASHION

# Chanel Celebrates U.K. Centenary With a Picasso, Ballet and English Stars



Chanel's "Le Train Bleu" with the English National Ballet at the V&A East Storehouse.

● "Everything goes back to Gabrielle Chanel and the U.K. still has this special place for the house," said Elizabeth Anglès d'Auriac, president of Chanel U.K., in an interview ahead of the brand's intimate dinner for 100 guests.

BY HIKMAT MOHAMMED

**LONDON** — Chanel is celebrating its 100 years in the U.K. in typical Gabrielle "Coco" Chanel fashion.

The French brand's centenary kicked off with an intimate 100-guest dinner and a ballet performance behind a Pablo Picasso stage cloth at the V&A East Storehouse in Stratford's Queen Elizabeth Olympic Park.

Friends, executives and ambassadors of Chanel — including president of fashion and president of Chanel SAS Bruno Pavlovsky, chief executive officer Leena Nair, president of Chanel U.K. Elizabeth Anglès d'Auriac, Keira Knightley, Jenna Coleman, Ellie Bamber, Peter Saville, Bel Powley, Douglas Booth, Greta Bellamacina and Lily Allen — sat down for a meal surrounded by thousands of objects and artifacts older than 100 years.

Knightley, who has been an ambassador for Chanel since 2006, was amazed by the vastness of the venue. The space could easily rival her personal collection of pieces from the house.

She described her personal Chanel wardrobe as "quite good, but it's not quite 100 years." Her favorite pieces she's worn over the years is a "purple '50s ballgown with a sheer T-shirt top, which was one of Karl Lagerfeld's that I wore to the Toronto Film Festival for the premiere of 'Atonement'."

The actress wore a long white shirtdress with an embroidered dress on top from the brand's fall 2025 collection. "Thank God they do summer looks," she joked.

Knightley is in the midst of juggling work and summer with her children. She will start shooting the second series of the Netflix show "Black Doves" soon and she's just been on a reshoot for her upcoming film "The Woman in Cabin 10" based on a novel by Ruth Ware that Simon Stone is directing.

"It's a thriller set on a super yacht. [I said yes to the project] because Simon is a big theater director whose work I've

loved and I thought it was so weird that he wanted to do a flashy thriller because he's a very serious theater director. It's such an interesting combination," she said.

Asked if this could be her foray into stage acting, she said, "maybe, who knows?"

The English actor Powley was also taken by the venue's charm. She took a few snapshots of the objects on her mobile phone before sitting down for dinner.

Despite the hot British weather outside, Powley was committed to her Chanel short tweed dress with a ruffled feather necktie that she described as "very bird-like and beautiful."

She has been climatized to hot weather after filming in Jamaica for the past month for her upcoming series "Inheritance" starring Gugu Mbatha-Raw and Johnny Lee Miller.

"It's quite a dark, horror-inspired project and the overarching themes are racial identity and politics. It's split between two timelines, the modern day and 1760 in Jamaica about the legacy of colonialism and slavery. It's a really eye-opening, important and unique project that I'm really proud to be a part of," she said.

Powley has just been announced to join the cast of the HBO series "Harry Potter" playing the role of Aunt Petunia. She fondly remembers reading all the books growing up.

Fantasy, on and off screen, was the subject of conversations.

Coleman was ready to talk about entering back into fantasy with the second series of the hit Netflix show "The Sandman" coming out in July. She plays dual characters: Johanna Constantine, an occult detective, and Lady Johanna Constantine, an 18th-century aristocrat.

"[My favorite part] is the Gothic-noir in nature and genre, also entering another realm. It's a very unique visual," she said, wearing a black leather look from Chanel's Métiers d'Art collection.

"There's a nod to [the] character [of Johanna Constantine]," she joked.

In contrast to Coleman's gothic look, Bamber was dressed in blue tweed to match the blue skies outside with a red velvet bag that outlined roses.

"I am very hot, but I don't mind because the color is absolutely amazing," she said.

Bamber is no stranger to fashion and has been working with Chanel for over five years, but soon she will be taking on



Keira Knightley

the role of Kate Moss in "Moss & Freud," following the supermodel's relationship with the artist Lucian Freud, who painted her nude in 2002.

She got into character by spending a lot of time with Moss, who is a producer on the film. "I looked at so many images of her and I worked with people who helped me curate her within the film," she said, adding that she even took on the model's native Croydon accent.

The musician Allen is dipping her toes back into acting this summer as Hedda Gabler in "Hedda" at the Theatre Royal Bath in a reimagining of Henrik Ibsen's classical play "Hedda Gabler," of a woman already bored of her marriage when she returns from her honeymoon.

"I said 'yes' to it because it seemed like a bad idea, in a way that it was really challenging, so I felt like throwing myself into," she said.

Allen has been working with the house of Chanel for nearly two decades and her look of the evening — a short strapless black-and-white dress with the CC logo — was inspired by how she used to dress back in 2008, a year before she became the face of the brand's Coco Cocoon handbag line.

"I have so many Chanel pieces, I reckon I have 100 pieces, including accessories, that's if you counted every shoe individually," she said charmingly with laughter.

## Chanel's World Stage

Chanel, like its friends and ambassadors of the stage and screen, took the opportunity to show what they've been working on, a reimagining of "Le Train Bleu" with the English National Ballet for their centenary.

The one-act performance dates back to 1924 and was performed in front of a stage cloth borrowing Pablo Picasso's "Deux femmes courant sur la plage." Gabrielle Chanel costumed the performance that was based on a scenario by Jean Cocteau and choreographed by Bronislava Nijinska to music by Darius Milhaud for Serge Diaghilev's Les Ballets Russes.

The ballet incorporates all things Chanel: the French Riviera, sports, flirtation and striped jersey knitwear.

"The ballet feels like a museum piece because it just captures the glamour and free spirit of the Roaring '20s, but there's also these chic looks that are similar to how things are now," said Stina Quagebeur, associate choreographer at the English National Ballet.

When the dancers started their fittings

in Chanel lycra costumes printed with knitwear they naturally got into character. Quagebeur wanted the short ballet to spotlight the individual nine principal dancers instead of creating a big narrative. The dancers, some performing a duet, come on and off the stage locking eyes with each other and smirking, hinting at summer love affairs.

In the lead-up to the original ballet, Nijinska and Cocteau disagreed on the direction of the narrative with Nijinska wanting a storyline, while Cocteau preferring an abstract retelling.

"I decided to focus more on the abstract side and incorporating the athleticism and pushing the virtuoso of the dancers," said Quagebeur, adding that for one of the characters based on the 1920s tennis player Suzanne Lenglen, she wanted her to run instead of elegantly leaping across the stage.

"Le Train Bleu" fits with the Picasso stage cloth of two women with windswept hair running by the sea.

Chanel has been supporting the conservation of the cloth, which is now on display in the David and Molly Lowell Borthwick Gallery at the V&A East Storehouse.

## Everything Returns to Gabrielle Chanel

Gabrielle Chanel's love affair with the English has been a well documented one and it's one that the brand continues to add to.

Her romance with Arthur "Boy" Capel and subsequently Hugh Grosvenor, the second Duke of Westminster, started long before the 1920s, but it was in 1925 that the designer went onto registering Parfums Chanel Limited in the U.K.; a year prior she had established Les Parfums Chanel in France.

"Everything goes back to Gabrielle and the U.K. still has this special place for the house because we still source tweed and cashmere from the U.K.," said Anglès d'Auriac in an interview.

In times of hard luxury, she calls the events of Chanel's U.K. celebrations serendipity.

"Things become evident and ideas bubble up when you start getting interested in your local environment, your clients and the culture environment. We always think about creation, creativity and craftsmanship — it's our heritage, but it's also in our present and future," said Anglès d'Auriac.

There are more surprises in store for the rest of the year.

Anglès d'Auriac is honing on how to best show the brand's creation and craftsmanship in a culturally relevant way to their clients through Chanel's retail and boutique footprint.

"The beauty of working in the U.K. is that it's still a source of inspiration for the house and we've had our headquarters here since 2018, which shows its importance and close proximity to France," she said.

The brand has been on a high in the U.K. since 2023 when it staged "Gabrielle Chanel Fashion Manifesto" at the Victoria & Albert Museum and a Métiers d'Art collection in Manchester.

The slowdown in luxury spending may have shaken consumer confidence, but in the U.K. Chanel's bestsellers are coming out of its newly launched Métiers d'Art collection in stores; the Chanel 25 handbag that British pop star Dua Lipa is the face of and the jewelry line Coco Crush.

Anglès d'Auriac also revealed that other in-demand products include the Les Beiges Healthy Glow Bronzing Cream; the Coco Mademoiselle purse spray and the Chance Eau Splendide, which had its own pop-up on Chance Street in Shoreditch.

Gabrielle Chanel famously said, "I have always succeeded with the English, I don't know why." But perhaps her superstitions knew why.



Guy Remmers

## eye Guy Remmers Readies for His Rockstar Moment In 'The Buccaneers'

The British actor, known for his role as Theo, Duke of Tintagel in the Apple TV+ series, teases what's to come in the highly anticipated second season. BY KRISTEN TAUER PHOTOGRAPH BY SCOTT ROSSI

For Guy Remmers, it all comes back to relationships. And fashion.

The 30-year-old British actor, recently in New York promoting the second season of "The Buccaneers," arrives at a shoot holding two similar pairs of sunglasses. It's an overcast day, but watching him gaze out an expansive window at the Mandarin Oriental, the cityscape reflected in the dark lens of the lime-green pair, you'd almost believe it was the peak of summer. For fans of the stylish Apple TV+ period romantic drama, Remmers also has audiences convinced he's part of the royal family as Theo, Duke of Tintagel.

A different accessory, the actor's two sculptural silver bracelets, catch the light. "Both of these pieces, people always ask me, 'where'd you get that?'" says Remmers, angling his arm to offer a better perspective. The first bracelet was designed by Robin Miro, one of his close friends. "The beauty of it is each piece is unique and has a slightly different pattern and use of shapes," says Remmers, twisting the chain of uneven links which led him indirectly to his second bracelet. "This is a funny story," he says. "I shot a Jimmy Choo campaign with this photographer called Anton Gottlob, and I saw him in Paris and I went up to him and I was like, 'yo.' And he turned to me and he said, 'I have a twin.'" Remmers had instead unknowingly approached

jewelry designer Moritz Gottlob, who complimented the Robin Miro bracelet. "And then he pulled out this bag of jewelry, and I bought it off him in the street," adds Remmers of the clover-shaped beaded bracelet.

Not all of Remmers' friends are jewelry designers; some are his costars in "The Buccaneers." Later that night, he planned to catch "Glengarry Glen Ross" on Broadway with costar Barney Fishwick, before both suit up for the series' Season Two premiere the following evening.

"I think it's wicked," says Remmers, giving his review of the new season. The show's premise is based on an unfinished novel by Edith Wharton, set in London in the late 1800s. At the start of Season One, a group of young American girls head overseas to make their debut in high society with the goal of finding husbands. Leading the pack is Nan, portrayed by Kristine Froseth, who finds herself in a love triangle that includes Remmers' character Theo. At the end of season one, the duke has won the girl — at least on paper.

Remmers teases "big highs" and "really low lows" in the episodes ahead, and an "amazing arc" and memorable dance sequence for his character.

"I have this episode where I kind of go, you know what? Screw this, screw everyone. I'm just gonna go wild and have

a rock star moment," says Remmers. "I have this dance sequence where I'm kind of throwing clothes and fun and exciting and nerve wracking to do," he adds. "I'd had dance scenes in Season One and Two, which were choreographed and they were period accurate. Whereas for this, the key was to dance as if no one was watching. And that was hard, to dance like no one was there — when loads of people were there. But luckily I got to pick my music." Remmers chose a song by '90s-era British funk band Jamiroquai, best known for "Canned Heat."

Remmers recently re-watched part of Season One with Matthew Broome, who stars as the other bachelor, Guy Thwarte, in the love triangle.

"I could see a growth in myself as an actor and as a person," says Remmers of revisiting his earliest episodes. "Even when I was filming Season Two, I just felt a lot more confident on set. And that's what it's all about, really: you just keep growing and evolving. I learned so much from Season One and so much from Season Two. And I just wanna keep being in a position where I can keep learning."

Remmers began his career in theater. His first show was "Bugsy Malone" in secondary school, and as a teenager booked his first professional role as the lead of dystopian play "The Grandfathers"

at the Old Vic, which later transferred to the National Theatre in London. There, he met Julie Waters, who was starring in a production on another stage at the same time, in passing. "We shared a hair and makeup room, and we said, like, 'good luck' to each other," says Remmers. "I'm a huge fan of hers, and that was a moment where I was like: I wanna do this for the rest of my life."

After the play, Remmers spent a few years working as a model before booking "The Buccaneers," his first onscreen role. More recently, he walked the runway for Burberry's fall 2025 runway show, and sat front row for JW Anderson, Burberry and YSL.

All to say, Remmers, a self-described "huge lover of fashion and clothes and dressing," knows how to wear clothes well. In "The Buccaneers," he was excited to don the regalia of a duke, costumes that helped Remmers further embody his character. "The clothes almost are like your scaffolding," he says. "The clothing gives you an indicator of how one should carry themselves and how their posture should be and how they walk and how they enter a room and how they greet people."

At the moment, he's dressed in easy silhouettes for his time in New York, which so far has included a brunch at Sadelle's and catching up with friends. "Jet lag caught up with me a little bit," he adds.

With Season Two wrapped, and new episodes arriving weekly through early August, what's next for the actor?

"Auditioning, a couple of holidays," he says. "You know, life of an actor: you can never quite know what's around the corner. You can be completely free, and then instantly, your world changes."

# Fashion Scoops



Pope Leo XIV, Flavia Bea and her husband Mario, and Josie Natori.



Rupert Friend, Wes Anderson and Michael Cera in the "Let's Write" short film for Montblanc.



The special-edition Porsche Taycan 4S developed with Ferragamo.

## When In Rome

Chicago White Sox fans at Saturday's Major League Baseball game caught sight of Pope Leo XIV via a video message on the Jumbotron, but the fashion designer Josie Natori met him face-to-face earlier last week in Rome.

Natori's original plan was to take her 100-year-old mother, who lives in the Philippines, to Italy for a June 10 event that was tied to the Jubilee Year 2025. That same day the pontiff had met with apostolic nuncios and other papal representatives in the Vatican.

For the past 40-plus years in the Philippines, Natori's mother Angelita Cruz has been very close to the nuncios (who act as pontifical ambassadors), the designer said. But it was decided that the trip to Rome would have been too physically demanding for Cruz. The heat in St. Peter's Square also turned out to be more intense than anticipated, said Natori, who wore a wide-brimmed

hat to shield the sun.

Natori said she unexpectedly shared a few words with the pope about her Filipino heritage outside of the Vatican in St. Peter's Square. Years ago as a missionary with the Order of Saint Augustine, he made numerous visits to the Philippines, which is predominantly Catholic.

While on a video call with Cruz, Natori told the pontiff that her mother will be 101 in October. He then wished Cruz a happy birthday and gave her a papal blessing, Natori said. Accompanied by Flavia and Mario Bea, the sister and brother-in-law of the permanent observer of the Holy See to the United Nations Gabriele Caccia, Natori said the pope "spent a little time, because of course he knows her brother," she said.

While there was "such a huge crowd" at the weekly public audience, Natori said, "He was so kind. You could see that he really took his time to talk to people. He was there for hours. The square was filled. It was very touching. He spoke in different languages to welcome different people

from different countries. Obviously, there were [religious] cardinals and bishops, and people from the villages and disabled people. There was also a group of people who were wearing bridal gowns."

This was not the first time that Natori or her mother have met a pope. When Pope Francis visited Manila in 2017, Natori provided the linens, towels and bathrobe for His Holiness and helped to spruce up the accommodations during his four-day stay.

—ROSEMARY FEITELBERG

## Pen Pals

Many fashion brands aim for campaigns that are cinematic. Montblanc went all the way and hired filmmaker Wes Anderson, who does an encore with a new "Let's Write" short film debuting Thursday evening on its digital platforms.

Anderson corralled frequent collaborators including actors Rupert Friend, Michael Cera and Wais Ahluwalia playing "eccentric mountaineers" at the fictional Montblanc Observatory High-Mountain

Library, described as a "surreal, snowbound world perched above the clouds."

Emerging actor Esther McGregor rounds out the cast, with Roman Coppola as producer and codirector, and Milena Canonero as costume designer.

"Anderson's style defies traditional notions of luxury storytelling," asserted Stephanie Radl, Montblanc's global director of brand relations and communications. "By disarming audiences, it encourages them to interact with the brand very differently...The maison is about inspiring creativity in all its forms and finding new original ways to tell stories."

In his first film for the brand for its centenary year 2024, Anderson found ways to plug the iconic Meisterstück; his own pen design, dubbed the Scribbler; the Hamburg-based firm's leather goods and watches, and its connections to the culture of writing.

According to the brand, in Anderson's hands, "Montblanc becomes a stage for unbridled imagination and playful absurdity," along with dollops of wry humor.

"We have found the perfect narrator," according to Montblanc's artistic director Marco Tomasetta. "The campaign aims to generate a different kind of emotion that customers can experience at every touch point possible, reawakening their curiosity for writing and inspiring them to put pen to paper."

The campaign also extends to stills photographed by Charlie

Gray and featuring a wider cast of brand ambassadors drenched in the same warm, retro colors Anderson favors.

—MILES SOCHA

## Blue Ride

Ferragamo and Porsche customers can now match their leather accessories and cars.

The intense blue shade that Maximilian Davis, creative director of the Florence-based fashion house, introduced with his fall 2023 collection inspired the collaboration between the two parties, aimed at celebrating Porsche Italia's 40th anniversary.

Two special-edition sports cars based on the Porsche 911 Carrera 4 GTS and Porsche Taycan 4S models were developed for the occasion. Realized by the Porsche Exclusive Manufaktur in Zuffenhausen, Germany, but available only for the Italian market and in a total of 52 vehicles, both car styles were lacquered in the "Blusogno" blue shade, which also features in the interiors in combination with the blue Paldoo wood decor.

"When Porsche asked Ferragamo to contribute to this anniversary, the main idea was to change as little as possible and focus on refined details. Because Porsche is already perfect," said Leonardo Ferragamo, chairman of the fashion company. "The aim of this collaboration was to create an authentic and meaningful synergy between two iconic brands that both share the same

values: design, excellence, craftsmanship and the courage to innovate. We wanted to tell an emotive story rooted in the idea of dreaming. My father Salvatore was known as 'the shoemaker of dreams,' while Porsche continues to be driven by dreams."

"Our dream was to create something truly unique that embodies the spirit that has guided us for the past 40 years: Porsche style combined with Italian culture and aesthetics," echoed Pietro Innocenti, chief executive officer of Porsche Italia. "That's why we chose Ferragamo as a partner for this project — a brand with which we share values such as excellence of craftsmanship, timeless elegance and a tireless attention to detail."

Grant Larson, director of special projects design at Porsche, retraced the creative process, underscoring that "both Porsche and Ferragamo are characterized by a signature design that is of timeless elegance" and how "we have taken this minimalist, purist approach to the extreme" with the models.

"Salvatore Ferragamo experimented a lot with unusual natural materials," the designer continued. "This encouraged us to take unusual paths in the interior and to dye the Paldoo wood blue — a novelty for us at Porsche that emphasizes the understated character of these limited-edition models."

Front and rear seats, the GT sports steering wheel and details on the center console were also ►

upholstered in “Blusogno” leather, like the cars’ document folders and key pouches. Other details include a white illuminated Ferragamo logo integrated into the door sill guards made of black brushed aluminum; the sides of the vehicle key painted in “Blusogno” shade and a custom-made indoor car cover in the same color with white piping, a colored Porsche crest on the front and white Ferragamo lettering on the sides.

As for the exteriors, the “Blusogno” paintwork was accentuated with white fine lines enhancing the dynamism of the cars on their front lid and rear spoiler. Ditto for the wheels, with the two colors resulting in a striking contrast with the red Porsche crest.

Founded in Padova in 1985, Porsche Italia has been a 100 percent subsidiary of Dr. Ing. h.c. F. Porsche Aktiengesellschaft since 1996. In 2024, it delivered 8,223 vehicles to customers, up 8 percent versus 2023. The result consolidated the Italian subsidiary’s position as the third-largest single market in Europe in terms of total units. — SANDRA SALIBIAN

## New Leaders

Fabletics has revealed two key executive leadership promotions.

Meera Bhatia, who previously served as chief operating officer, has been elevated to president and chief operating officer. She has driven initiatives across e-commerce, production, operations and technology, while leading the brand’s expansion into new channels. Her role now spans product creation, retail, wholesale and international operations.

Carly Gomez, formerly senior vice president of brand marketing, is now chief marketing officer. She will lead all brand, digital innovation and customer engagement initiatives. According to Fabletics, Gomez has been leveraging customer insights to

inform impactful marketing strategies.

Founded in 2013 and headquartered in El Segundo, Calif., the activewear brand operates on a membership-based model rooted in e-commerce and supported by a growing number of retail stores. Owned by TechStyle Fashion Group, Fabletics is on track to exceed \$1 billion in revenue, according to Adam Goldenberg, Fabletics’ cofounder and chief executive officer. He, Bhatia and Gomez have worked closely to guide the company’s growth.

“We’re introducing new store formats and pursuing plans for international expansion — all while continuing to deliver the innovative partnerships and best-in-class product we are known for,” said Goldenberg in a statement. “We are thrilled to have Meera and Carly expand their roles and position us for continued success.”

“I am honored to assume the roles of president and COO at Fabletics during a time of immense growth and international expansion,” said Bhatia. “Fabletics is a driving force in an evolving activewear industry, leading from design, product, technology and community. I look forward to helping lead the brand to new heights in my new role.”

“I joined Fabletics last year because I believe it is at the cutting edge of customer engagement, and is truly reinventing the activewear space,” said Gomez. “Stepping into the CMO role, I am excited to unlock new ways of elevating our brand and delivering an impactful customer experience that propels Fabletics forward in this next chapter.”

— RYMA CHIKHOUNE



A look at the Burberry takeover of The Standard in Ibiza.

## High Summer

Burberry is bringing the great British summer, minus the weather, to Ibiza with a hotel takeover at The Standard, located in the heart of the city’s old town.

Running until October, Burberry’s check in the hotel’s signature color, a warm, sunny yellow, is covering the property’s rooftop area in the form of parasols, loungers and cushions. A big Burberry logo can be seen at the bottom of the swimming pool as well.

In the lobby, there is a

photo booth covered in the same pattern, while looking from the rooftop, one may spot Check Mate, a Burberry boat making waves along the Ibiza shoreline.

The Burberry-coded experience also goes into Up, the hotel’s seasonal rooftop bar and restaurant. There will be weekly Burberry-curated cocktail evenings, soundtracked by guest DJs spinning from a custom-built booth.

The summer takeover will include a selection of Burberry summer items to buy on the spot, like swimwear, totes, shoes, sunglasses and hats in

seasonal Burberry check.

The Standard Ibiza marks the latest chapter of the British heritage brand’s ambitious Burberry Summer movement.

“Burberry sits at the center of the summer calendar. It’s both a means of creative expression and go-to uniform for festival goers,” said Daniel Lee, Burberry’s chief creative officer, upon the release of a campaign celebrating British music culture featuring Liam Gallagher, Goldie, Cara Delevingne and Alexa Chung.

Last week the brand unveiled a summer partnership with The Newt,

a 2,000-acre working farm and luxury hotel and spa in Somerset, England, to “celebrate the best” of British craftsmanship, style and outdoors.

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

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

## To the Mountains

Goop, the lifestyle brand founded and helmed by Gwyneth Paltrow, has landed in Aspen.

The company will open its seventh permanent retail store in the historic Collins Block building at 431 East Hopkins Avenue. The 647-square-foot boutique carries the full range of Goop Beauty offerings, a curated G. Label by Goop fashion selection, and the brand’s signature selection of multibrand wellness, fine jewelry, home and lifestyle products.

Following a successful pop-up in the region, the company felt it was the right time to establish a permanent presence in the community.

“Our decision to expand into Aspen reflects the continued strength of Goop’s retail presence and our commitment to cultivating meaningful, in-person experiences,” said Matthew Blythe, Goop’s vice president of retail. “Aspen has long inspired us with its natural beauty, creative energy, and vibrant community, making it a clear next step for Goop.”

To create the space, Goop worked with Orange County-based design firm ViaClover, who designed the space in close collaboration with Paltrow. This is the second store ViaClover has worked on with Goop, following the success of the Goop Marin location which opened in 2024. The design is inspired by 1930s-1950s Alpine lodges, vintage European ski clubs, and old-world apothecaries.

One element includes the Kahrs Oak Ulf wooden floors from Stuga Studio, paired with hand-painted wall treatments and exclusive wallpaper by Fromental. Lighting throughout the store is curated from Volker Haug, Kawabi, and Studio Luddite, while fabrics come from Dedar. ▶



Meera Bhatia



Goop’s new store in Aspen.



Jony Ive

to create physical products, said: "I have adored the museum since I first visited as a child over 50 years ago. It is a remarkable and singular institution that ultimately fosters curiosity and understanding across cultures and time.

"Like most designers, I am a keen historian, and the British Museum is a masterpiece of public cultural experience. I am thrilled to be working with such a wonderful team, and look forward to supporting the museum's appropriately ambitious masterplan for transformation," he added. — T.Z.

## Price Matched To a Birkin

The highly limited Sacai x Seventeen Labubu plush toys, a total of 14 lots, fetched as much as \$31,250 each on Pharrell Williams' auction platform Joopiter after a week of public online bidding.

The Labubus, an exclusive Pop Mart x How2work acid green edition from the Monsters series by the Hong Kong-based artist Kasing Lung, is part of Joopiter's latest project featuring an auction and limited-edition capsule collection between the Japanese fashion label Sacai and K-pop sensation Seventeen.

Sold in a blind box format, meaning the final bidders won't know which one they will get beforehand, the lots include 13 Labubus wearing custom beige Sacai x Carhartt WIP looks and a secret version adorned in an undisclosed distinctive

Emily Braham and Lara Hadridge, cofounders of Fivethree.



colorway. The final Labubu prices ranged from \$31,250 to \$18,750, excluding a 25 percent buyer's premium charged by Joopiter.

The online auction, which coincides with the release of the group's fifth studio album "Happy Burstday," is aimed at celebrating Seventeen's relationship with Sacai and includes pieces worn, signed and inspired by the group.

In addition to the custom Labubus, the auction includes a Sacai-designed jacket seen in Seventeen's "Bad Influence" video, which was produced by Williams, and a T-shirt signed by 11 of the group's members. They were sold for \$9,500 and \$4,500, respectively.

Net proceeds from the sale will be donated to UNESCO, the United Nations Organization for Education, Science, and Culture. Both Seventeen and Williams serve as goodwill ambassadors for the organization.

The rise of Labubu, among other viral IP-based toys and plushies like Jellycat, coincides almost seamlessly with the end of the decade-long global luxury boom.

The less-affluent, aspirational shoppers who have been largely ignored by the major luxury houses are now finding emotional satisfaction and social cache in these hard-to-get but much more affordable collectibles.

That phenomenon has turbocharged Labubumaker Pop Mart's 2024 performance with full-year revenue hitting 13.04 billion renminbi, a 106.9 percent jump.

Net profit in the period soared 185.9 percent to 3.4 billion renminbi. Overseas revenue surged 375.2 percent to 5.07 billion renminbi, accounting

for 38.9 percent of total revenue.

Revenue from Labubu and the Monsters series climbed a whopping 726.6 percent year-over-year, becoming the company's top-performing intellectual property.

The share price of the Hong Kong-listed Pop Mart has more than quadrupled in the past year, with a current market capitalization of over 366 billion Hong Kong dollars, or \$46.63 billion, more than double that of Kering's.

The art world is taking a second look at Labubu, too. Last week, a human-sized Labubu figurine was sold for 1.08 million renminbi, or \$150,275, in Beijing, setting a new record for the fluffy figurine with a grin of spiky teeth. — T.Z.

## New Numbers

Emily Braham and Lara Hadridge, two talent agents who have worked with the likes of Naomi Campbell, Rudimental, Zara Larsson, Rachel Weisz and Kristin Scott Thomas, have teamed up to open their own talent agency, Fivethree.

The duo have already signed Sam Smith, Olivia Dean, Disclosure, Nia Archives, Alessi Rose and Sienna Spiro to their agency.

"We want to be as much as we can for a talent and a team. Once we have a shared goal we can find a route to get there. That could involve advice on styling, digital strategy or networking," said Braham in an interview with Hadridge.

Hadridge said after working with the musician Dean's brand partnerships across the last five years with Braham, they realized that they shared the same ethos and ambition.

"We wanted to build something we felt passionately about — an agency that really understood how talent should be represented with intention, and how teams should be supported and valued. It was a very natural evolution for us," she added.

Through Fivethree, they want to bring in opportunities for their talent and help shape the collaborations by being involved in every step of the way.

Hadridge said they want to stay intentionally small with a handful of clients.

"We are very close to our teams and immersed in what they're doing. Our vision is to be a next-generation agency that represents talent across all areas of entertainment with the ambition and flexibility of a boutique agency but the professionalism and network of a much bigger one," she added.

Hadridge started her career at Tess Management at the age of 20 straight out of London College of Fashion. The agency represented the likes of Suki Waterhouse, Georgia May Jagger, Iris Law and Adwoa Aboah. She was there for almost a decade before moving to IMG and then to an independent talent agency that worked with Haim, Anne-Marie, Amelie Dimoldenberg and Rina Sawayama.

Braham's career began when she dropped out of university in 2011 to work with Chris Gentry and Simon White from United Management, working with the likes of Phoenix, Bloc Party and Hudson Mohawke. After four years, she left to explore working with bigger recording labels, which is how she met Dean. — HIKMAT MOHAMMED ■

The decor was designed to evoke understated luxury, utilitarian warmth and the charm of mountain hospitality, with an open shelving layout that's reminiscent of alpine chalets and general stores.

Throughout the summer, Goop Aspen will host a series of curated, exclusive in-store experiences.

Prior to investing in permanent stores, Goop tested different markets with pop-up experiences before opening the first brick-and-mortar in 2017 in Brentwood, an upscale and quiet neighborhood in Los Angeles. The company then opened a store location every year; in 2018 came Sag Harbor in New York, then Santa Barbara inside the Rosewood Miramar Beach, followed by Mauna Lani in Hawaii and New York's Bond Street in 2021 and Marin County in 2024.

A Goop store in Lido Village in Newport Beach, Calif., will open this fall. — LISA LOCKWOOD

## Another Job

Jony Ive, former chief design officer of Apple, has been named a new trustee of the British Museum.

The British Museum board has up to 25 members: 15 appointed by the prime minister, one by the Crown, four by relevant industry bodies, and a further five appointed by the trustees, where Ive's appointment came from.

Other notable trustees of the British Museum include artist Tracey Emin, George Weston, whose family previously owned

Selfridges, and TV host Claudia Winkleman.

George Osborne, chair of trustees at the British Museum, said: "There is no one on Earth better equipped" to help the British Museum bring great design and the latest technology together to transform its galleries.

"We're incredibly fortunate to have one of the founders of the modern age join our board. Ive fuses design and technology in a way that has changed our world — and with his work at the frontier of AI, continues to do so," added Osborne.

Ive, who recently signed a \$6.5 billion deal with OpenAI



Sacai x Seventeen Labubus sold on Joopiter in a blind box format for \$22,500.