

WWD

Fashion. Beauty. Business.

Family Business

A consortium of multibillion-dollar family offices invested in Staud.

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On Display

Rick Owens and Demna are in the spotlight at separate exhibitions in Paris. Pages 10 to 12

Getting Active

Athletic brands step out for Paris Men's Fashion Week.

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Eastern Promise

Is India luxury's next Golden Continent? Pharrell Williams' blockbuster menswear show for Louis Vuitton, staged on a giant Snakes and Ladders board, suggested the brand is eyeing the country's budding high spenders as other key growth engines stall. Indian sartorialism was the major theme of this travel-friendly collection, which ran the gamut from suiting to sportswear. *For more on the Paris men's collections, see pages 4 to 13.*

PHOTOGRAPH BY KUBA DABROWSKI

BUSINESS

Staud Secures Investment From Billion-dollar Family Offices

- Staud worked with The Sage Group to score the investment.

BY EVAN CLARK

It's still not clear just who Sarah Staudinger's new friends are, but they have deep pockets.

Staudinger's hot brand Staud "received a significant investment from a consortium of multibillion-dollar family offices," according to Los Angeles-based The Sage Group, which served as financial adviser to the company.

Families with 10-digit bank accounts often have offices that help manage that money and take stakes in promising companies that are either just good bets or in a sector, like fashion, where the investors have a particular passion.

The investment confirms WWD scoops this year that the brand was looking for new investors and then, later, that the deal had been struck.

Staud, which was founded by Staudinger and George Augusto, has been in growth mode with 10 stores, an e-commerce business and wholesale. And despite general market uncertainty, from tariff spikes to economic slowdowns, the brand has been increasingly registering on the investment set's radar.

For now, it seems the new money hasn't led to any organizational changes.

Sage said, "The business will continue to be led by Sarah and George, as well as Jon Zeiders, president, from Staud's



Sarah Staudinger wearing her Summer of Staud essentials.

headquarters in Los Angeles, and is poised for continued rapid expansion in product categories, sales channels, and geographies."

Staud's latest collection, for resort 2026, was both chic and fun, displaying the brand's range – from beach to mountain top – with what Staudinger described as "the unity of opposites."

"This collection is really for the girl who doesn't want to choose between the

opposites, but wants to unite them," she told WWD this month. "We really wanted to give her the freedom to explore this, 'Do Not Disturb' energy, whatever that may look like for her, whether it's actually an adventure or a couch."

Given that new investment – if funneled into operations – can supercharge a hot brand, Staud's adventure might just be beginning.



Zach Rieken

BEAUTY

Former Living Proof CEO Heads To Odele

- Zach Rieken has taken on the top spot at Odele.

BY NOOR LOBAD

Mass hair care brand Odele has a new chief executive officer.

The brand has named Zach Rieken, most recently CEO of Living Proof from 2019 through 2024, to the position, effective immediately. Prior to his tenure at Unilever-owned Living Proof, the hair care veteran served as senior vice president and global general manager at Bumble and bumble, and before that, vice president of sales at Wella Co.

"From the moment I was introduced to Odele, I was inspired by its mission, its momentum and the passion of the team behind it," Rieken said in a statement. "This brand is doing something truly special – making high-performance, clean beauty accessible without compromise."

At Living Proof, Unilever alum Brian Kennedy succeeded Rieken as CEO earlier this year.

Odele was cofounded in 2020 by CPG veterans Lindsay Holden, Britta Chatterjee and Shannon Kearney. The Minneapolis-based brand debuted direct-to-consumer and at Target with a range of hair care products each priced at \$11.99.

Odele has since expanded its retail footprint to more than 12,000 doors, entering CVS Pharmacy and Ulta Beauty in 2023, while also selling on Amazon. In 2023, the brand – which offers a range of body washes in addition to a hair care assortment – gained a minority investment from Stride Consumer Partners, which also backs Patrick Ta Beauty and Skinflix. Terms of the deal were not disclosed, but Odele's sales were understood to be around the \$30 million mark that year.

"The past five years have been nothing short of incredible," said Holden in a statement. "As we lean into this next chapter of growth, we could not be more excited to bring Zach in as our CEO. His experience and knowledge of the category are unparalleled, and he has the leadership and operational excellence to scale our vision with integrity."



Odele hair care products.

BEAUTY

Chris Lialios Named Interim CFO At Ulta as Paula Oyibo Exits



Ulta Beauty

- The beauty retailer reaffirms fiscal 2025 guidance as an external search for a permanent CFO begins.

BY KATHRYN HOPKINS

Paula Oyibo, Ulta Beauty's chief financial officer, has departed the company, Ulta announced Wednesday.

Chris Lialios, the company's senior vice president, controller, has been named interim chief financial officer, effective

immediately, while the company begins an external search for a permanent successor.

Lialios has served as senior vice president, controller since 2018 with responsibility of the company's financial reporting, internal controls and accounting policy. He joined Ulta Beauty in 1999 as assistant controller.

"Chris has been a respected leader on Ulta Beauty's finance team for more than 25 years, and we are thankful to him for stepping into this important interim role as we conduct a search for our next CFO,"

said Kecia Steelman, president and chief executive officer. "We're confident that his deep familiarity with our business coupled with his financial expertise and leadership style will ensure a smooth transition as we continue to execute our Ulta Beauty Unleashed plan."

This is one of a number of changes to Ulta's C-suite this year, beginning with Steelman succeeding Dave Kimbell as CEO. Kelly Mahoney was named chief marketing officer; Lauren Brindley joined as chief merchandising and digital officer; Amiee Bayer-Thomas became chief retail officer, and Mike Maresca was tapped as chief technology and transformation officer.

On her departure, Oyibo said: "I am extremely proud of our team's accomplishments and believe Ulta Beauty is well-positioned to execute the Ulta Beauty Unleashed plan."

At the same time, Ulta reaffirmed the guidance for fiscal 2025, including the company's expectation that comparable store sales growth will be between 0 and 1.5 percent, and diluted earnings per share will be between \$22.65 and \$23.20.

On the search for Oyibo's successor, Ashley Helgnas, an analyst at Jefferies, said: "We like and believe the market will likely favor an external hire."

This news follows numerous other management changes in the past year. The company also reiterated its fiscal-year 2025 guide, despite category trends improving versus Q1."



Louis Vuitton's latest retail landmark, the boat-shaped "The Louis" in Shanghai.

EXCLUSIVE

Louis Vuitton's Latest Shanghai Store Is a Futuristic Boat

● The maritime-themed landmark – featuring retail, a café and an exhibition – will make its debut on Thursday, followed by a 24-hour event program.

BY DENNI HU

After unveiling its monumental Milan flagship, Louis Vuitton is upping the ante with a new Shanghai concept in the shape of a life-size cruise ship.

Dubbed "The Louis," the LVMH Moët Hennessy Louis Vuitton-owned megabrand's latest landmark brings together retail, hospitality and an exhibition component under one roof.

"The Louis marks a step further into Louis Vuitton's cultural journey," Pietro Beccari, chairman and chief executive officer of Louis Vuitton, told WWD in an email.

"Shanghai is the perfect harbor to stage such a daring fusion between retail, an exhibition and a café, crystallizing an experiential place where creativity meets excellence. All together they embody our spirit of traveling in a cheerful way – not just across borders, but through ideas, emotions and inspiration," Beccari said.

With its metallic monogram exterior, glistening deck and stacked upper levels formed by zinc-coated Louis Vuitton trunks, the futuristic storefront marks a striking presence at the entryway of HKRI Taikoo Hui, a luxury shopping mall at the heart of Shanghai's West Nanjing Road retail artery.

According to the brand, the creative direction for the building originated from historical musings. The founding of Louis Vuitton, which began crafting its monogrammed trunks for transoceanic voyages in the 19th century, happened to coincide with Shanghai's opening as a treaty port in 1843.

The bustling banks of the city's Huangpu River soon won the name of "Gateway to the East" and by the 1930s, the establishment of transoceanic routes solidified its status as one of the world's great port cities.

"The boat-like structure responds to Shanghai's ethos of 'embracing all rivers' and its innovative, cosmopolitan identity. Reaffirming Louis Vuitton's role as a house

of culture, this concept transforms retail into a cultural interface, a vessel for urban spirit and a platform for public dialogue," the brand said in a statement.

The elongated structure, which was formerly split into several fashion retail outposts, spans 17,850 square feet and three stories.

Entering the maritime-themed vessel, visitors will first encounter the "Visionary Journeys" exhibition, which was designed in collaboration with the renowned OMA architectural firm.

Spanning 13,000 square feet, two levels and 10 thematic rooms, the first iteration of the exhibition was unveiled at LV The Place Bangkok, then traveled to the Osaka World Expo.

For Shohei Shigematsu, New York-based partner of OMA who created the scenography, the goal is to create a sense of discovery, or rediscovery of Louis Vuitton in an atypical fashion.

"We went through the archives, we went to their factory, we really had a crash course of the brand and came to the conclusion that the trunk is their core identity, that it was a vehicle of innovations after innovation," explained Shohei of the origin of the exhibition's signature installation "Trunkscape," which is composed as a tunnel that hovers within an ever-changing LED backdrop of nature scenes of Guilin, which became the backdrop of the brand's new "Travel Campaign" that will launch on July 1.

Captured by the American photographer Alec Soth, the campaign invite viewers to discover the China's lesser-known gems and "move beyond the familiar narratives often presented in Western portrayals," the brand said in a press release.

"The trunk represents the weight and the stability of the identity, but I thought that it was our role to destabilize it a little, so we created a space where you're not really exhibiting the trunks; you are creating the space by using the trunks, which was our little twist and a way to challenge the idea of communicating identities," Shigematsu said.

"People understand intuitively how strong and light the trunks are because it can be a structure itself. The LED really evokes a sense of travel in the

beginning without too much explanation," Shigematsu continued.

In Shanghai, the stacking of the trunks was reconfigured with a new twist and seven out of 10 rooms are newly created. "It's quite a diverse experience, it's unpredictable, it's fun and it's also educational," Shigematsu said.

The exhibition consists of two parallel themes, one that charts Vuitton's maritime connections, which is meant to pay homage to Shanghai, and one that traces its brand history, starting from its roots in Asnières, where the original workshop was established in 1859.

After passing through the time capsule-alike "Trunkscape," visitors enter "Origins," a room decorated with a cloud of historical information, which Shigematsu described as "getting inside the brains of its founders."

The story continues with "Voyage," which explores a more playful side of travel. Artifacts include whimsical bag shapes, archival advertisements, and customized pieces that belonged to legendary travelers and intellectuals.

The ensuing five rooms explore facets of the brand that made it into the powerhouse it is today.

The first "Perfume" room, which is lined with the Marc Newson-designed perfume bottle, features archival items such as vintage toiletry kits in crocodile and crystal, and traces its history since master perfumer Jacques Cavallier Belletud revived the brand's scent family in 2016.

"In Books," a rare collection of writings, sketches and travel lectures by Gaston-Louis Vuitton, the founder's grandson, sits alongside a tribute to Ernest Hemingway, who was a valued client of the house – according to popular lore, a lost manuscript of "A Moveable Feast" is said to have been found inside a Louis Vuitton trunk.

"In many fashion exhibitions or retrospectives, they tend to just focus on achievements and their own makings or products. But we liked how Gaston [Louis Vuitton] was a collector of many things that went beyond his creation, and we thought by showing the influence – that they got at the time in Paris and the World Expo, among many different moments – you could go beyond the typical

understanding of someone's inspiration," Shigematsu explained.

The "Sport" room, featuring archival cases for ski gear, racquets and trophy trunks for Formula 1, FIFA and the Olympics, aptly frames the brand's embrace of the sporting world.

The "Fashion in Motion" room sheds light on the evolution of Louis Vuitton's many iconic bags. The section showcases styles such as Alma, Speedy, Noé, Keepall and Petite Malle, all created by its star creative leads, beginning with Marc Jacobs, followed by Nicolas Ghesquière, Kim Jones, Virgil Abloh and, most recently, Pharrell Williams.

Finally, the "Workshop" and "Testing" spaces pull back the curtain on how Louis Vuitton pieces are made – two artisans will be on site to showcase the craftsmanship.

As the exhibition concludes, guests are ushered into the gift store and fashion retail space on the second floor, where they will find a selection of women's and men's leather goods, accessories, footwear and travel items. A set of eight Vivienne Fashionista bag charms in a trunk, new Speedy styles and a hot-stamping machine for luggage tag personalization, among others, will be released first at the Taikoo project.

Located on the third floor is Le Café Louis Vuitton, the brand's first dining space in Shanghai. Accommodating guests between the bar, casual seating areas – both indoors and al fresco – and table arrangements, the bistro-style eatery is led by executive chef Leonardo Zambrino, formerly of The Hall in Chengdu, and executive pastry chef Zoe Zhou.

The menu, developed under the mentorship of chefs Arnaud Donckele and Maxime Frédéric, who collaborate with the house on various projects in Europe, blends Shanghai-style fare with classic Western dishes.

Seventy percent of the Shanghai menu is newly created, with what are dubbed "cultural dishes." Highlights include the "monogram Raviolis" crafted as Chinese dumplings and the "Caesar Salad Eclipse" that swapped ranch for Shanghai yuja, or yuzu, dressing. Other classics, such as the "Louis Hao," a seabream carpaccio highlighted with a bergamot sabayon and garden vegetables, a "Mandarin Croque" of duck leg confit with summer cabbage, and Zambrino's signature dish, "The Hall treasure," complete the savory menu.

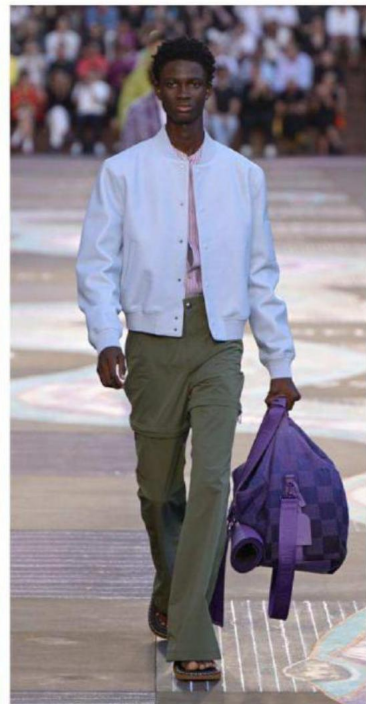
"For LV Café, I chose local vegetable pairings that had a punch to it, I wanted to give credit to all the special Yunnan ingredients I came across during my time at The Hall in Chengdu. Tree tomatoes and Yunnan palm hearts, for example, are not found in the original French dishes, but the vibrancy of these ingredients and the sophistication of Western cuisine have given new life to classic continental flavors," Zambrino said.

As for the dessert menu, signature items at other Louis Vuitton cafés, such as the chocolate, hazelnut and vanilla entremets, have traveled to Shanghai to complement newly crafted sweet indulgences such as Peach Charlotte with Jasmine Tea and a pavlova of exotic fruits with a delicate Louis Vuitton flourish.

The Louis will make its debut on Thursday followed by a nonstop 24-hour celebration starting Friday at midnight. Offering a blend of culture, wellness and gastronomy, the lineup includes a midnight screening, a sunrise Tai Chi session, an illustration workshop, and a culinary masterclass by Zambrino, a poetry salon with the Chinese writer Mian Mian, and special dance performances.

From June 28 onward, the space will be open to the public. Visitors will be able to sign up for a time slot on the "My LV" WeChat Mini Program. For Le Café Louis Vuitton, visitors can make reservations on the "LV Café" WeChat Mini Program.

The Reviews



Runway photographs by Giovanni Giannotti; Bookstage by Kuba Dobrowski

Louis Vuitton

With luxury spending stalled in China, brands are casting about for a new engine for growth. India, which boasts the world's biggest population and a rapidly expanding middle class, has emerged as a leading contender.

At the Louis Vuitton menswear show in Paris, the subcontinent's soft power was on full display in a collection that celebrated its craftsmanship and culture — zhuzhed up with an LV twist.

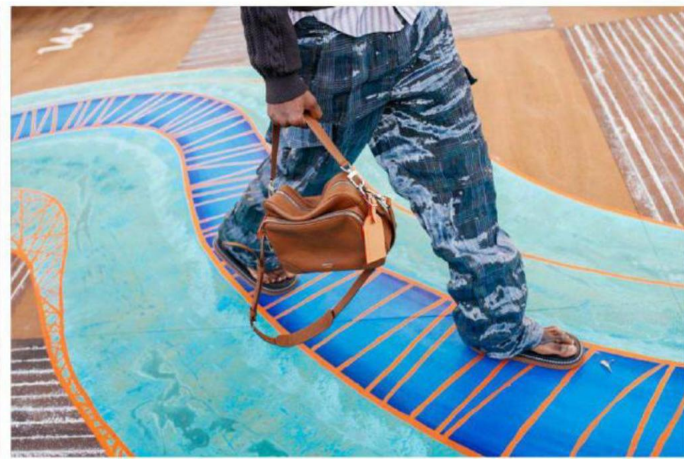
Creative director Pharrell Williams shut down the neighborhood around the Pompidou Center museum with a bombastic display staged on a life-size version of the Indian game of Snakes and Ladders. Guests including Beyoncé Knowles-Carter and Jay-Z, Bradley Cooper and Jackson Wang sent the assembled crowds into meltdown.

Williams visited India for the first time in 2018 to promote a collection of Adidas sneakers and clothing inspired by the Holi spring festival. This time, he and his team embarked on a research trip through New Delhi, Mumbai and Jaipur to soak up the spirit of Indian sartorialism.

More than a specific item of clothing, they picked up on an allure. Model James Turlington summed it up with his loose pleated pants worn with leather flip-flops, a pajama-stripped jacket and matching robe coat.

"You won't see any tunics or anything like that. What we were inspired by from India were the colors," Williams said backstage before the show. "You'll see turmeric in the line. You'll see cinnamon. You'll see 'coffee indigo' denim." ▶





An inky shade of eggplant lent a special luster to a leather Harrington jacket worn with a cricket tie and cargo pants. It screamed luxury, as did items like an indigo crocodile hooded bomber jacket, or a gray Prince of Wales suit with dissolving all-over sequin embroidery.

Williams said hitting up local markets and suppliers – from printmaking workshops to embroiderers – was his favorite part of the trip. “What art and painting is to Paris, textiles and embroidery is to India,” he said. “The intricacies were just off the charts.”

Despite the abundance of craftsmanship, a laid-back attitude permeated everything from tailoring to sportswear, with influences that ranged from madras checks to hiking gear. Checked suiting wool was bonded with technical fabric on a windbreaker, while hoodies and puffer jackets came with bejeweled hoods fit for a maharajah.

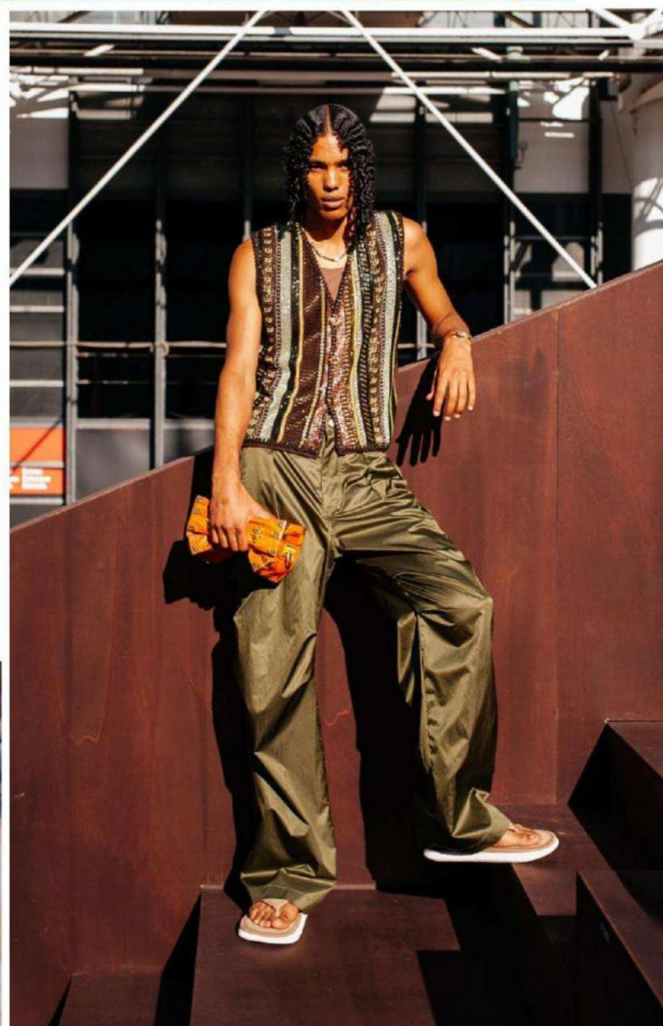
With this elegant travel-friendly wardrobe, Williams strayed on the side of conservatism even as he explored the idea of artfully layering fabrics with a sunbleached, lived-in feel.

It felt like something of a course correction from last season, when he teamed up with his longtime pal Nigo to offer an elevated take on streetwear. The only echo of that pop-infused aesthetic was a capsule collection inspired by Wes Anderson’s 2007 film “The Darjeeling Limited.”

The motif that Vitton created exclusively for the movie – featuring



animals such as cheetahs, elephants, zebras and giraffes – was plastered over bags, sneakers, denim sets and more upscale pieces, including a densely embroidered white jacket.



While some have criticized Anderson’s romanticized vision of India as perpetuating colonial-era narratives, Williams said he felt legitimate in exploring the country’s culture.

He collaborated with architect Bijoy Jain, the founder of Studio Mumbai, on the design of the show set, and the soundtrack featured “Yaara Punjabi,” a track

co-produced by legendary Indian film composer A.R. Rahman.

“I’m personally a global citizen, so I’m always gonna give reverence to a place that’s inspired me. I think people who have

stepped in those types of things before probably just didn’t do a good enough job storytelling. Storytelling provides context, and when you provide context, it makes it easier for people to understand what your true intentions are,” Williams reasoned.

“I always move in gratitude, so I went there with gratitude, I left with gratitude, and I am here, remotely, again saying ‘thank you’ because I’ve really appreciated not only my experience, but the influence that it’s had on the world,” he said.

In some respects, Williams’ take on India was as much a fantasy vision as the one in Anderson’s film. But in telegraphing desire, it sent a clear signal that the country should be on every serious luxury player’s map. – Joelle Diderich

WWD

Lemaire

Picture the summer sun filtering through the curtains, the indolence of the heat slowly receding as you wake from a nap.

Although the temperature in Paris started to build up to another heat wave, it was post-siesta energy that Lemaire's Sarah-Linh Tran and Christophe Lemaire wanted to tap into.

"We feel that today more than ever we have to be awakened and vertical," Lemaire said backstage.

A first hint of their intention was the live performance of British Italian drummer and composer Valentina Magaletti and Japanese-born musician Susumu Mukai, known professionally as Zongamin, a gently rousing percussion sound that felt and matched the determined stride of the spring's coed cast of go-getters.

And it's not just bodies they wanted refreshed. The design duo said they also wanted to expand their breezy playbook in a more sensual and playful direction, trotting out transparencies, fluid textures, bared legs and a dash of color.

Make no mistake, the season wasn't about floaty poetry despite layered chiffon gowns, boxy lightweight suits with curving sleeves cut from summer-weight wools that draped around the limbs or the first-time use of lace.

The Lemaire crowd remain urbanites with an appetite for brand staples like leather blousons, straight denim and flared pants with a '70s British air. They may find a new favorite in cropped harem culottes that came in various fabrications, from fluid and silky to buttery leather.

What the spring also telegraphed was that Lemaire archetypes are by no means limited to uber-Parisian types, much as these have been a bedrock for the brand over the years. Tran and Lemaire cast a global eye, looking to Vietnam's traditional long áo dài tunic; alluding to the traditional skirts of China's Miao minority, or nodding to the American West for studded shirts and bolo ties.

Those were the ideas that had guests perk up in the midday heat.

— Lily Templeton

Wales Bonner

Ten years is a milestone for any designer, and especially the London-based ones who are mostly underfunded, and having to work hard to keep their businesses afloat with collaborations, partnerships and creative director roles at other fashion houses, in other countries.

Grace Wales Bonner, one of the few who's made it to 10 years, marked the occasion with a romantic show at Lycée Henri IV, with its book-lined walls, frescoed ceilings and colorful tiled floors.

"It's such a beautiful, elegant space. I liked the intellectual aspect. It's for a dreamer, a researcher," said Wales Bonner, whose muse for spring was an eccentric character, a collector, someone who has inherited things over time.

It was clear, too, that she was looking at her own body of work over the past decade and highlighting what she's learned, and what she loves.

The collection was brimming with Wales Bonner's signature high-low tailoring, including a pair of white jeans with a black tuxedo stripe down the side, and a lineup of tailored shorts suits with D-ring buckles at the waist.

She plundered the archives at Y-3, sprinkling in sporty touches including field shoes, bits of oversized workwear, and slim tracksuit bottoms, which she paired with printed shirts. She paired damask shorts with rough, stringy edges, with a sharply tailored jacket for the man who wants it all — cool and formal.



Lemaire



Lemaire



Wales Bonner



Wales Bonner

Even the more formal tailoring had pizzazz. She worked with the historic British brand Crombie on the topcoats — a camel one had a cobalt collar — while her own sleek suits were cream with dashes of white, or a mix of black and brown.

Inspired by the "Superfine" dandy theme

at the Met Gala last month, she also sent out a lineup of tailcoats, made by the Savile Row tailor Anderson & Sheppard, a longtime collaborator.

She added signature pearly touches to the sleeves, and layered those formal looks with sheer pussy-bow blouses and tops

with lotus and baobab flower patterns, and finished lapels and belt loops with jewels resembling royal or military regalia.

The regal-looking jewels were a nod to her early collections, and the soft-edged romantic aesthetic she has made her own. — Samantha Conti



Acne Studios



Berluti



Isabel Marant

Acne Studios

At almost 30, Acne Studios is well past the stage of growing pains. After struggling to shed its early image as a pure denim player, the label has found its groove: no longer an outsider, but not quite establishment either.

Creative director Jonny Johansson is happy with this status. "With age, you in some way have to realize who you are, and I think we carved out a path," he said.

As the brand prepares to celebrate its big anniversary next year, he's even allowed himself to grow a little nostalgic. His spring menswear collection was peppered with references to its founding decade, the '90s, as well as Johansson's formative years, the '70s.

It made for a surprisingly streamlined offering, with the designer exploring a geeky, confident attitude rooted in vintage sportswear. Think stretch jersey shirts, skinny biker jackets and narrow, cropped pants worn with square-toed ankle boots.

Describing the mood as "cool and unbothered," Johansson said he was inspired by Elvis, the youngest of his three sons. "He was a seed, and now he's becoming a flower," he said, proudly flashing a picture of the youngest performing on stage with his band.

He revisited some archival looks, like a perfect gray bomber jacket that came with a button-on tag featuring the brand's 1996 logo. There were updated versions of its skinny jean with thigh patches, now done in nylon or pinstriped denim. "We sold tons of it the first years," he mused.

Johansson is also prepping some reeditions for next year, but in the meantime, he continued to push the envelope with new treatments, such as stretchy denim coated with latex, or trompe-l'œil patched and shredded jeans covered in duct tape — proof that this denim pro is finally comfortable in his skin. — *Joelle Diderich*

Berluti

At Berluti, it's footwear first.

To drive home the point, the brand's presentation at the Simone et Cino Del Duca Foundation in Paris kicked off with a giant cast of a foot, reminiscent of the monumental marble body parts you might find at the Capitoline Museum in Rome.

The shoes, on the other hand, are getting lighter. The new Farniente is as soft as a slipper, while an updated version of the classic Alessandro oxford, based on an original 1895 design, is so supple you can bend it in half.

The presentation unfolded in the various rooms of the grand 19th-century town house overlooking the Parc Monceau. In one room, leather hides beckoned to be touched. In another, an artisan laser etched visitors' initials on leather bookmarks, in homage to the Scritto, Berluti's signature 18th-century manuscript motif.

On the first floor, a room filled with bowls of candy showcased the brand's foray into smaller day bags. Designed to complement its travel and work assortment, the Jour de Poche is as compact as a paperback and comes in an

array of Berluti's trademark patina colors.

Next door, an installation extolled the virtues of the Shadow sneaker with a host of technical details. From cashmere knit for winter to cooling knit for summer, the shoe is designed to work across seasons.

The ready-to-wear collection functioned as an extension of the shoes. To go with the new loafer version of the square-toed Mont Thabor: a cream striped suit with a slightly cropped trouser leg, or a textured blue blazer with a chino-styled cuffed pant.

A navy Shadow sneaker, meanwhile, was paired with a light blue linen version of the Forestière jacket, which has been a brand staple since parent company LVMH Moët Hennessy Louis Vuitton's acquisition of bespoke tailor Arnys in 2012.

Berluti now offers the jacket, originally designed in 1947 for architect Le Corbusier, in a choice of fabrics from Nona Source, LVMH's surplus fabric platform — another sign that it keeps moving with the times. — *J.D.*

Isabel Marant

Isabel Marant took us on a road trip across Ibiza this season, with surf and sun central themes to the collection full of soft tailoring.

All the colors of dusk in the Mediterranean sky such as soft pink, pale peach and chalky blue were at play. Last season's butter yellow appeared even more sun-bleached in a creamy banana. Elsewhere dusty earth tones took root.

The line, led by creative director Kim Bekker, played with prints to refine the travelogue. Florals were laser printed on

denim and then washed out and texture was added with western motif embroidery chain-stitched on sleeves and collars. A satin bomber read like an old-fashioned "Wish You Were Here" postcard with retro graphics at the back.

This season's silhouette was slimmer, yet more relaxed and tactile. Dekker has softened her tailoring, along with a new shoe silhouette in an on-trend, thin-soled sleeker sneaker style. Moccasins took a feminine turn with fringe, and other accessories such as tie-dyed rope belts with metal beading also added this note.

Dekker added her '80s edge with rib-waisted jackets in washed denim and a subtly pinstriped canvas, while elsewhere, a washed poplin pant and coordinating jacket invoked workwear cues. A swim short was in the lineup — not a first for the brand, but the trendy thigh-high cut gave it a new visibility and popularity this season.

The brand continues to blur gender norms with structured softness, evidenced by the presence of Ateez's Seongwha, who walked the runway last season and appeared in the global print campaign. Capturing a bit of that K-pop magic worked well for the brand's sales, Dekker said.

"There's no other brand that really proposes this for men," Dekker said of the embroidered denim and soft structure. "We know that it is a complicated market, but sales are just going higher. That's why the color schemes and also the workwear pieces are quite important, because that's not so much out in the market and [our clients] really come looking for it."

— *Rhonda Richford*

Hed Mayner

Guests arriving at the Hed Mayner show were desperate to catch a breeze. As temperatures soared in Paris, few made it to the top of the venue, a former parking garage, without breaking a sweat.

It was fitting, then, that for spring 2026, Mayner decided to let the air out of his signature oversized silhouettes. Panels of fabrics swooped across the torso of fluid suit jackets, tapering into cape sleeves that fluttered like sails. Shorts and pants unraveled into handkerchief hems, while trenchcoats were spliced open in the back.

"You are basically feeling naked, and the air is coming in and it's kind of suspended on the body," he said backstage. "But still, when you wear it, you feel fantastic, you feel strong."

Mayner played with textures, layering a glossy coat over a block-print pajama set, or a crunchy navy shell jacket over a striped shirt and crumpled tie. There was a couture feel to some of the fabrics, like an acid floral jacquard, or an overlong white shirt covered in dense ruffles, echoed in a matching pillbox hat.

"It's less about this kind of structure that I built before, so things are falling or collapsing or emptying," the Israeli designer explained. Call it the reflection of a rapidly shifting world.

"We are in a very emotional moment," he noted. "So there is this kind of contrast, where you are in this kind of situation of

uncertainty, but at the same time, you go against it by being more vulnerable and less protective."

Given the current climate of blustering masculinity, the collection provided welcome food for thought – not to mention a few great ideas for how to beat the heat. – *Joelle Diderich*

Auralee

What to wear when the changing spring weather can turn from blustery to balmy, and back, in the space of a few hours?

Ryota Iwai turned that uncertainty into positive for his coed collection at Auralee.

"It leads to days where people end up mixing pieces into this offbeat styling that is very charming," he said backstage through a translator.

And that plays right into the Tokyo-based designer's forte of layering without adding unnecessary bulk.

Case in point, the unexpected combinations he paraded on a hot and sunny Paris afternoon, which spanned from a leather coat thrown over barely there shorts and a bandeau top and slacks slipped over a cutout bodysuit to relaxed-fit suits paired with flip-flops.

A throughline of handsome dishevelment was woven in, courtesy of a windswept Tokyo commuter Iwai had once seen, his neat work attire offset by mussed hair and a flower landing on his shoulder.

That informed the way a cardigan hit

the runway misbuttoned, or how a blazer ended up tied around the waist without a care for the resulting wrinkles.

As simple as the show's styling appeared, it was deceptive to think you could achieve the same effect by piling on any old staples.

Upon closer inspection, Iwai's versions were all about sophisticated textures that had a lived-in quality to them.

Other standouts included a suit jacket cut from a tropical cashmere with a crisp, dry hand; a parka cut from long-staple organic cotton with a tone of red that had been washed just so, and paper-thin leathers that remained buttery and draped like silk.

It's the kind of detail that continues to make Auralee attractive on retail racks, come rain or shine. – *Lily Templeton*

3.Paradis

Emeric Tchatoua is on a mission to slow time, taking a trip to the desert for spring. "Our main character is trapped in the desert looking for a way out, and is going round in circles looking for purpose," said the 3.Paradis designer backstage. "In the desert time goes slowly."

Far from arid, his setting proved fertile inspiration for cleverly constructed tailoring that featured delicate rippled pleats evoking the movement of the sand, and tailored jackets adorned with diaphanous, sculptural sleeves embroidered with

star-like crystals, evoking a mirage.

The opening look, a bomber in a patchwork of suedes in sandy hues, featured the brand's bird motifs and the message "We are all travelers," reprised through the collection on fun book clutches or woven leather shoppers. A graphic print of vintage watches featured on shirts and denim, and a heavy coat was embroidered with real-life timepieces. The more elaborate styles were contrasted with bright sporty tone-on-tone silhouettes with trompe l'oeil details and a series of airbrushed designs evoking the setting sun.

Models including French Montana and Jean-Charles de Castelbajac meandered through the sand-strewn venue. The veteran French designer, who wore wristwatch-printed jeans with a neon pink tie and shoes under his trenchcoat, was playing the role of authority. "I play a powerful character, a bit like Anthony Hopkins," he said before the show, practicing his imperious face and admitting to a bout of nerves. He is an admirer of Tchatoua's work. "It's highly constructed and functional but very poetic, there's that duality. I love his sensitivity," he said.

The collection featured a number of collaborations this season, with J.M. Weston for the brightly colored footwear, Vilebrequin for swimming shorts and the estate of Antoine de Saint-Exupéry, with well-known motifs from the classic work "Le Petit Prince" featuring on shirts and sweaters. – *Alex Wynne*

Hed Mayner



Auralee



3.Paradis





424



CFCL



Solid Homme

424

Gentlemen, start your engines.

Men's Fashion Week was off to a roaring start with 424's show featuring a parade of vintage Porsches cruising up the cobblestones of the Monnaie de Paris. British actor Will Poulter was first to emerge from a car, strutting down the center of the courtyard in a relaxed pin-striped suit that merged elevated street- and workwear codes.

The opening day's opening slot was Guillermo Andrade's second Paris runway show, with his latest interpretation of accessible staples such as jeans, hoodies and moto jackets presented with a fresh twist of texture.

T-shirts were tight, cropped and faded, with logos reminiscent of The Rolling Stones' famous tongue. Elsewhere, Andrade's signature playful pleating brought shapeshifting to waistcoats, shirts and trousers with ample give at the knee. Bleach-splashed denim and double-belted pants moved the collection swiftly along.

The name 424 indicates the brand's L.A. roots, with cultural cues including an Our Lady of Guadalupe-embazoned T-shirt in addition to the overall laid-back vibe.

A pink more bubblegum than Barbie popped throughout the collection, in bombers, track suits and Henleys. Other looks in coated cotton and a breezy blue suit showed Andrade's versatility with materials and structure — boxy one second and hanging loose the next — with an intentionality that belies the modern casual wardrobe.

Andrade has had success with his footwear, and this season showed cowboy boots in shades of purple and red.

The collection resonated with at least one

Texan in the audience. Tina Knowles was on hand to watch grandson and rising model Julez Smith on the runway. She was decked out in a "Cowboy Carter"-style hat, after daughter Beyoncé Knowles-Carter played a sold-out show at Stade de France last weekend. — *Rhonda Richford*

CFCL

What can you do with five types of yarn and, say, four kinds of knitting stitches?

If you've got Yusuke Takahashi's knack for knitwear, you can turn out CFCL's entire spring menswear collection, a lineup spanning close to 100 references that went from polo shirts and lightweight blousons to trousers, a jumpsuit and a smattering of accessories like socks and backpacks.

After a "wardrobe for professionals" last season, Takahashi quipped he "expanded the definition of the job to more creative areas" with a collection that was easy, breezy and no less polished despite taking a more casual spin.

Telegraphing summer decontraction, Takahashi mixed yarn weights and stitch tightness to obtain warm-weather fare with polish, while keeping cuts a touch boxy and oversize.

Elsewhere he introduced a yarn that was part recycled polyester, part washi paper with an extra dry hand. Turned into a loose knit, it gave a boxy half-sleeve shirt structure without losing any of its casual-cool.

It was among the standouts of the season, which also included a blouson made breathable by its looser knit; a jacket with thicker panels on the front and all the fluidity of a cardigan on the back; slacks with a stitch at the ankle that turned their straight leg into

a curved one, and belted tailored overalls.

Takahashi added visual intrigue with texture play but also marled gray-white and blue-black pairings, or experimented with patterns created using the Mura-zome dyeing technique that yielded a subtle cloudy take on tie-dye.

New this season was a footwear collaboration with Parisian sneaker brand Veja. While not playing on the Japanese label's knit specialty, the design was about pursuing the throughline of easy elegance and had subtle tweaks like invisible lacing eyelets.

CFCL's menswear repertoire isn't the only thing that's growing. Takahashi said the brand was planning on opening its first store outside Japan, where it currently has seven units, next year in Seoul.

In the meantime, it has set up an office in Paris to support its European activities, with a Selfridges pop-up in London on the cards for August. — *Lily Templeton*

Solid Homme

Can doing the dishes be chic? South Korean brand Solid Homme's spring collection explores the question through a philosophical lens.

Drawing inspiration from the Japanese design concept of "super normal," the collection reimagines the mundane — such as sweeping the floors or brushing your hair — as fashion moments.

Designer Woo Young Mi and the studio took their cues from the 2007 tome "Super Normal: Sensations of the Ordinary" by Jasper Morrison and Naoto Fukasawa. It translated into a light and colorful collection of understated silhouettes and youthful, relaxed utility. Call it elevated extreme normcore.

Woo's palette was saturated pastels and washed-out neutrals. She went all in on playing with patterns, with some head-to-toe looks of stripe-on-stripe or check-over-check as seen in looks of double-layered polos, or shorts over shorts. Whisper-thin knits of contrasting proportions allowed for little peek-a-boos of print for added depth.

She also presented plenty of patterned short shorts, which, though daring, had added appeal on a 95-degree day in Paris.

The brand also introduced a new shoe shape this season, a soft and thin-soled trainer in a pastel blue that is a departure from past seasons' structured leather derbies. The new footwear is made in Portugal. Accessories, too, were in light, soft and slouchier shapes and bags were completed with charms in the shape of everyday items such as a can opener.

For her presentation, Woo revamped her styling team, this season working with Another Magazine editor Jordan Duddy. Models walked around inventive sculptures made from common items, such as a towering spiral of egg cartons, swirls of pasta strainers, and stacks of oil spouts. The installation played on color and made engaging art out of the everyday objects.

Though the brand is over 30 years old, its sales are still mainly centered in Asia. Solid has seen success with its shop-in-shop at Galeries Lafayette and is concentrating on wholesale growth in the U.K. with an eye toward smaller multi-brand and concept stores.

With this season's fun take on basics, the brand hit the right notes with a price point poised to appeal to the young consumer that wants to play with color. — *L.T.*

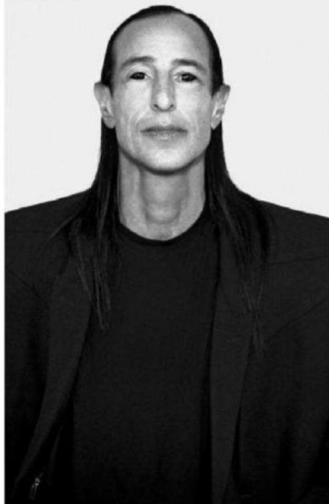
FASHION

Rick Owens Gets a Major Retrospective

An array of Rick Owens looks at the Palais Galliera.



Rick Owens



● The sprawling display at Palais Galliera spans the designer's formative Hollywood years, transgressive messaging and his couture-like cutting.

BY MILES SOCHA

"I wanted to be an eccentric footnote in fashion history" is how Rick Owens characterized his ambitions as a designer when he started cobbling together clothes 30 years ago on Hollywood Boulevard in Los Angeles. "I got way further than I ever even dreamed."



Giant totems have been installed on the facade of the Palais Galliera.

And how, as Owens reads an exhibition dedicated to his oeuvre at the Palais Galliera in Paris, which opens to the public Thursday.

The sprawling showcase exudes many moods, from the majesty of couture-like dresses and capes pyramidically arranged in soaring felt niches, one reminiscent of the Hoover Dam, to the gleeful depravity

of a life-like statue of Owens urinating into a metal trough alongside video footage of other kinky activities.

Alexandre Samson, head of collections at Galliera and scientific curator of the "Temple of Love" show, named after a Sisters of Mercy song, has delicately titled that room "The Joy of Decadence."

"Behind the scenes, our working team

has called it 'piss chapel,'" Owens said nonchalantly about the display. "It has all the more provocative things. And a warning sign."

To be sure, Owens sugarcoats nothing, his earnestness felt in the halting French he voiced for the audio voiceover in one room; in the recreation of the modest bedroom he shared with his wife and muse Michèle ▶



Rick Owens designs alongside an artwork by Joseph Beuys.



Bombastic boots and sequin fabric donuts by Rick Owens.



A selection of Rick Owens' early designs.



Rick Owens designs on display at Palais Galliera.

Lamy back in his early L.A. days, and in the hourlong iPhone video of him draping a men's look from shearling and sweatshirt material that turned out marvelously – much to his surprise and delight.

The Owens takeover of Galliera extends to the building's wedding-cake-like Beaux-Arts exterior, where he covered classical statuary with totem-like caped figures covered in brown sequins, installed brutalist sculptures in the courtyard based on his "prong" seating, and collaborated with Swedish oral care brand Selahatin on boar-hair toothbrushes for the gift shop. (These marry caveman and minimalist aesthetics, a typical Owens sleight of hand.)

In two other firsts for the museum, he helped curate plantings in its gardens, insisting on morning glories and he and Lamy styled the waiters and bread baskets at its open-air restaurant.

The exhibition lays bare all his forever inspirations – 1930s glamour, the biblical epics of Cecil B. DeMille, "Metropolis," the Jugendstil art movement, and Joseph Beuys among them – along with the incendiary, underground characters he's drawn to, from "trans-plegic" Hollywood drag queen Goddess Bunny to Courtney Love, who contributed a rambling homage for the exhibition catalogue.

"I'm still promoting the values that I've always promoted, promoting flexibility in aesthetics to accommodate people who don't see themselves reflected in the very strict and cruel standards that we live with," Owens mused.

The designer is listed as artistic director of the exhibition, which runs through Jan. 4, 2026, and he left lots of rope to the other curators with the proviso that his intentions not be misconstrued.

"I get the impression that a lot of people consider me all transgression all the time and that's fine, because those people are not going to really like me anyway," he said in an interview, part of it conducted during a car ride to the museum. "But if I were just all transgression all the time, I wouldn't have lasted this long. There has to be a certain amount of quality and sophistication for people to be able to trust in or believe. And I feel like I've given enough of that."

Samson ranks Owens alongside designers like Rei Kawakubo of Comme des Garçons, Madame Grès and Cristóbal Balenciaga, who designed via patterns and draping, not sketching.

"Rick goes immediately to the fabric and to the three-dimensional aspect of the clothes. And that makes him very different," he said, also highlighting the consistency throughout his career, where

narrow fishtail skirts recur and recur, along with humble colors like dust brown, gray, ivory and black.

"It felt important to me right now to showcase a work of an independent designer with a very special vision, very true to himself," he said. "It's reassuring proof that you can be different and that it can work as a business."

The exhibition's main rooms are dedicated to his Hollywood years and his Paris career, where he's become one of the fashion capital's consummate showmen, incorporating smoke bombs and other pyrotechnics into his shows.

The American designer admits that when he first started out, he favored "a very destroyed look" as his main fashion statement. The exhibition includes very early designs made from decaying fabrics.

"And that was an obviously adolescent reaction to the status quo, and it was a gesture of contempt. We see this cycle happening, and it's a valid one...Every generation rejects the one before it. But as I grew older, I felt that rejection was not enough. I needed to contribute. I couldn't just complain.

"So the way I dress now is very different, because now it's black and very tailored and very sharp, because I feel like the world is so chaotic and messy that I like to inject a little note of formality, and formality implies politeness," he explained.

Among the 100 outfits on display are some bombastic, kite-like contraptions, bulbous pileups of fabric donuts, and a Chewbacca-esque cape-cum-sarcophagus. Yet his more sinuous, sculptural designs radiate glamour, romance and an otherworldly regality.

Owens was the subject of a retrospective in 2017 at the Triennale design museum in Milan.

"It turned out very bombastic," he said of that showcase, which was punctuated by a gargantuan intestine of black sludge that undulated its way through the building. "I thought it was wonderful. But I thought, you know, next time, if I ever get

the chance to do this again, I would want to do something a little bit more delicate and more focusing on the craft.

"Even for people who are rolling their eyes at my provocations, I think this will satisfy their need for quality – at least I hope so," he added.

Besides the mesmerizing draping video, visitors can marvel at sculptural tops of glass beads that evoke Frank Gehry architecture, delicate millefeuille tops made of fish leather, screen-siren gowns galore and his figure-hugging leather jackets, a strip of knitwear embedded in the sleeves for a sleeker fit.

Owens once mused that he'll probably be remembered for droopy shorts, long T-shirts and funky sneakers – among menswear designs enthusiastically embraced by hype beasts and tech entrepreneurs. He's absolutely fine with that, though the exhibition mostly spotlights the graceful allure of his waist-conscious tailoring and dresses for women, and the superhero quality embedded in his coats and capes for men.

In her catalogue entry, Love recalls happening upon Owens during a magazine run, watching him work "like a scorcerer" on burlap T-shirts and felt skirts the color of dust, which she hastily bought, finding them "so original and cool."

She marveled at his success, and applauded that he maintained his independence. "There was always logic behind what you did," she said.

Indeed, the designer's intentions are based on high ideals – kindness, tolerance and humility among them – even if his methods can sometime shock.

For example, his so-called "Free Willy" menswear show, where models' penises were visible via peepholes on his clothes, was to poke fun at prudishness, given how naked statuary in public parks never raises an eyebrow.

"I will be doing transgression till the day I die, because that is my protest," he said. "It is a response to the prissy moralism and judgment that I see in the world. It is

my way of saying, 'Lighten up, don't take it all so seriously.' A little bit of wicked fun is elegant. Humor, self-deprecation and being able to laugh at yourself is the most elegant thing there is."

With his penchant for menacing models, black-out contact lenses and jutting shoulders, Owens is also a forever torchbearer for different kinds of beauty, and a safe haven for people who feel persecuted for being outside the norm.

The designer had his epiphany as a teenager rummaging through the discount record bins in the basement of K-mart, when he happened upon David Bowie's "Diamond Dogs" album, which depicted him naked as a half-man, half-dog hybrid. (It's included in one of the table displays.)

"I just remember feeling flushed with embarrassment, but also excited," he recalled. "It was a moment where, as a small-town sissy, I saw somewhere I could go. I saw somewhere something I could be. I saw a vision of this grotesque glamour that I could connect to, and it was so liberating."

Owens now has the confidence to walk around Paris in his Frankenstein-shouldered tailoring, sequins and high-heeled boots. He recalled one night being glammed up and walking to an event with his protégé Tyrone Susman, and making a small detour through a small, grotto-like park he appreciates, only to encounter a sinister-looking gang of youths.

"I'm like, f-k, I'm 60 years old. I mean, like, who's gonna try and beat me up anymore?" he recalled. "And we had to walk past them to get through. Lo and behold they looked up and called out, 'Hey, Rick Owens!' It was the cutest thing. It was so satisfying." ■

FASHION

Demna Narrates His Balenciaga Retrospective – All at Once



Gowns on display at the "Balenciaga by Demna" exhibition in Paris.



A Balenciaga look from the "Hacking Project" with Gucci.

- The display features some of the Georgian designer's own clothes, and voiceovers simultaneously explaining 50 of the 101 designs on display.

BY MILES SOCHA

The new "Balenciaga by Demna" exhibition in Paris features some of the Georgian designer's own clothes, his voice – and the irreverence and design innovation that defined his decade at the Paris house.

It opens with a retrospective of his fashion show invitations – a microcosm of his wry commentaries on luxury, and boundary-stretching antics – and a rejection letter dated 2007, when he was a student at Antwerp's Royal Academy of Fine Arts and had applied for a menswear internship at Balenciaga.

"We've carefully reviewed your application and, after consideration, we will not be moving forward with your candidacy at this time," it reads.

Demna's voiceover – which competes with 49 others, creating a cacophony of voices in a vast showroom space at Kering headquarters – expresses relief, for his professional journey might have turned out differently had he received a yes.

After graduating with a master's degree in fashion design in 2006, Demna went on to work for Walter van Beirendonck, Maison Margiela and Louis Vuitton before cofounding Vetements in 2014, and assuming the helm of Balenciaga the following year.

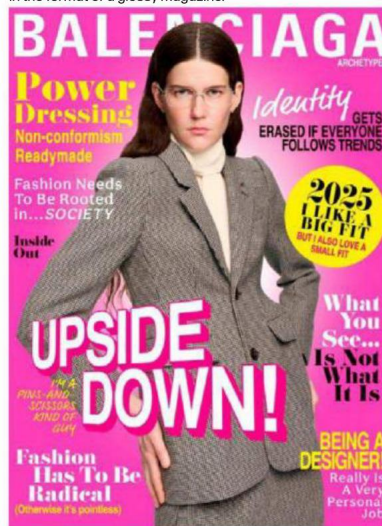
He is to wrap up his tenure on July 9 with a swan-song Balenciaga couture show before officially taking the design helm of Gucci – which he foreshadows by including an ensemble from his 2021 Hacking Project, which hinged on "conceptual interpretations of Gucci's recognizable signatures as Balenciaga products."

There is humor in the content – an open laptop broadcasts the 10-minute episode of "The Simpsons | Balenciaga" screened at his raucous "Red Carpet" show – and



A "swing" puffer and black pumps from Balenciaga's fall 2016 show.

The cover of the exhibition catalogue, in the format of a glossy magazine.



the methods of display, some garments shown on hangars plucked straight from the archive racks, single shoes rotating like an A&W sign of yore.

An eerily lifelike mannequin of artist Eliza Douglas, one of Demna's fetish models, recurs twice, modeling the opening look from his debut show for spring 2016, and a semi-fitted gown in scuba satin from spring 2025.

A red "swing" puffer worn off the shoulder like an evening gown, also from his debut collection, shows how Demna reinterpreted silhouettes from founder Cristóbal Balenciaga.

His penchant for trompe-l'œil recurs in several looks, while "ready-made" designs include a clutch purse shaped like a stolen side-view mirror, and a bangle cast in resin to resemble a roll of packing tape.

In his narration, Demna explains that

he once repurposed a real potato chip bag to hold his phone and other essentials while attending an event. Paparazzi photos aroused curiosity in the Lay's and Doritos of the world – and Balenciaga's merchandising team. To wit: A long-running accessories franchise was born, the pouches crafted in leather with a metallic interior.

The designer includes a few of his most controversial designs, including a blue leather duffel that resembles an Ikea Frakta carryall, and his \$925 towel skirt, an example of how "spontaneous gestures" can spark design ideas.

"I love that it makes you question whether this is a joke or not," Demna says in his narration. "It's great to question things. Bye bye!"

The tongue-in-cheek, thumb-in-the-eye attitude extends through to the exhibition



A Balenciaga chip-bag pouch displayed on a stainless steel stanchion by Andrew J. Greene.

catalogue, printed to resemble a mid-market glossy with too many cover lines, and a fake ad for a Balenciaga watch, bearing a caseback instead of the time.

In total, there are 101 exhibits spanning 30 collections and loads of experimentation in volumes, silhouettes and attitude, including his "fake layering coat" from winter 2018 and perhaps too many "pantashoes."

"After this, I promise it's the last one in this exhibition," he implores toward the end of the cross-shaped display.

The exhibition is open to the public from Thursday through July 9 via online registration.

FOOTWEAR

Athletic Shoe Brands Step Forward at Paris Men's Shows



Outside of the Puma x Salehe Bembury pop-up during Paris Men's Fashion Week.

● The move to a strong athletic footwear presence in the French capital has been years in the making.

BY STEPHEN GARNER
AND RHONDA RICHFORD

As the Summer Olympic Games took over Paris in 2024, it was no surprise to see a large number of athletic brands activating around men's fashion week then.

But the fervor around sport has only increased across the City of Light. Key players, including Nike, Adidas, Puma, Asics, Saucony, Salomon and New Balance, are out in full force this week in a market that has become crucial to their growth strategies.

Jason Faustino, Saucony's global director of energy and collaborations, said the deep connection between art, music, sneakers and streetwear culture is on full display at Paris Men's Fashion Week.

Saucony is hosting a series of activations throughout the week at its 141 Rue du Temple "Sync Space" location. Highlights include a group run with Minted New York, a curated matcha hour with Bronx-born designer Jae Tips, a live Collab Lab hosted by Bimma Williams bringing together for the first time Jae Tips, Marcus Milione of Minted New York, Andrew Chen of 3sixteen and Metagirl, Saucony's just-announced collab partner, and an end-of-week all-day party with Paris-based Collision Running.

While inside the Sync Space, Saucony noted that guests will have the opportunity to get hands-on with key pieces from the brand's fall 2025 collection including the Endorphin Speed 5, Guide 7 and Saucony Silo, a lineup blending performance innovation with design sensibility.

Joy Allen-Altimare, global chief marketing officer at Saucony, said fashion week represents more than just a global fashion moment.

"For Saucony, showing up in Paris means engaging not only with key sales partners, but also directly with our passionate community through events

with our collaborators, like the Minted New York run experience and Collab Lab with Bimma Williams, which has been so popular we've had to wait-list attendees," Allen-Altimare said.

Asics is also set to showcase the latest offering from its Sportstyle line at 17 Rue Commines' three-day activation. In its fourth annual pop-up, the Japanese brand will stage its key styles of the season: the Gel-Quantum 360 AMP in collaboration with JJJJound and the Gel-Kinetic Fluent reinterpreted by Shushu/Tong.

Kentaro Saito, general manager of product development at Asics, noted that for spring 2026, buyers will see elements of the brand's 2010 running models throughout, including the Gel Kayano 20 model and the new Gel Cumulus model.

"You can also expect to see some of our key silhouettes from spring 2025 in 2.0 versions; showcasing enhanced comfort and visible technological updates, alongside material and color refreshments," Saito said.

Some of the brand's long-term partners such as Cecilie Bahnsen and Kiko Kostadinov will be front and center.

But as for the athletic category's dominance of the fashion week, Saito added that over the last few seasons he has noticed that Paris has become a "great place" for the company to gather its global community of collaborators, media and creatives. "France is one of our largest markets and we are happy to spotlight our partners here," Saito said.

Puma also unveiled its collaboration with designer Salehe Bembury. Highlighted by the new Velum, Bembury's first lifestyle silhouette with Puma, the company hosted a public pop-up at 18 Rue Saint Gilles on June 25, where 100 pre-release pairs of the sneaker will be available exclusively. Bembury himself greeted guests and signed the first pairs of his new collaboration. The space is open to the public for the next three days, Puma noted.

To round out the experience, Puma is bringing elements of the H-Street installation, introduced during the recent launch in Seoul, to Paris. Visitors will

have an exclusive chance to preview the low-profile silhouette up close, ahead of its official launch later in June.

As for Nike, it is set to host a series of events centered around its signed athlete Faith Kipyogen, who is attempting to break the four-minute-mile record in a race this week. On Thursday, Nike will host a fireside chat with fellow athlete Eliud Kipchoge ahead of a tour of Kipyogen's Paris headquarters for her "Breaking4" project.

Adidas will also host several events this week. A small dinner will pop up with collaborator Mr. Bailey for his latest shoe slated to drop later this year. Adidas is also showing its newest collections with Willy Chavarria and Y-3 this week.

As for Salomon, the French mountain sports brand is deepening its foothold after successful activations last year. The

brand, known for its roots in skiing and trail running, sees fashion week as a way to build a bridge from mountain wear to urban city style.

"We have this concept of 'invented in the mountain, reinvented in the city,'" said Salomon global chief brand officer Scott Mellin.

As a French brand, Salomon sees Paris as "the epicenter...not only of urban-run culture, but obviously of fashion and sports style culture," said Mellin. "Paris Fashion Week is such a fun place for us to play creatively."

Salomon is planning to invest in fashion week events in future seasons, as well as open an office in Paris this fall.

"There's a kind of overarching narrative of Salomon that starts with our purpose. We exist to unleash the best in people through mountain sports," he said, reflecting on the brand's legacy of innovation in materials and performance as well as its cultural relevance. "It's part of an understanding of cultural integration" of sport products moving into lifestyle. "You nurture that culture and that becomes a business," he said.

This year's Salomon's Paris activation continues its engagement strategy. Last summer in the run-up to the Paris Olympics, the brand focused on unveiling the origins of its S/Lab line of shoes developed in collaboration between designers, engineers and athletes. In January, the brand shifted to a sustainability showcase.

Now Salomon is highlighting the craftsmanship S/Lab, focusing on materials, engineering and functional design – not to mention its cool factor.

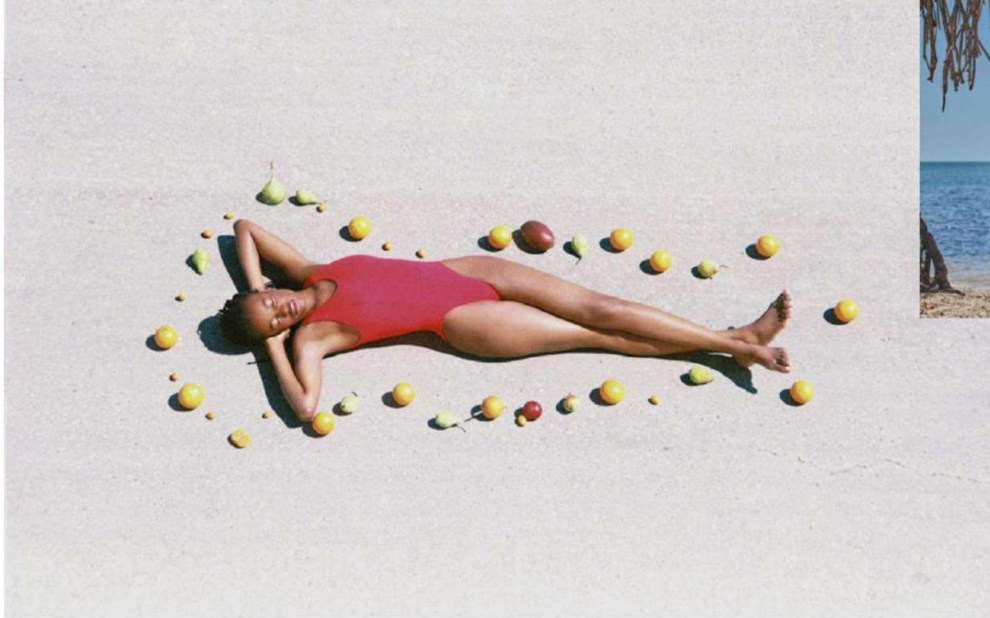
This season the brand is hosting three invite-only fashion week events, as well as two public-facing events, including a takeover of popular café Le Progrès and a pop-up store. Salomon brand ambassador chef Guillaume Sanchez will create two dishes there, and there will be a card game and the chance to win some gear.

While the brand's aesthetic aligns with fashion trends, Mellin said the brand is still staying true to its core. "At the end of the day, we're not following anybody at Salomon, and we don't make product to make product. We make product to serve a function in the mountains," he said. "This is, in essence, the brand equity that we are transferring to our consumers. When you buy something from Salomon, you're part of the mountains, whether it's in Paris, Milan, London or Shanghai."

The Asics Gel-Quantum 360 AMP in collaboration with JJJJound.



Sorbet Island



Evoto by Niluu.



accommodates all body type in a flattering, fashionable and inclusive way and can fit a range of women from 40 kilos (88 pounds) up to 140 kilos (309 pounds).

Through her stand at White Resort, she made on-the-spot deals with a Dubai retailer, which marks her first sale to the Emirates market. "I've been to about 300 fairs in my lifetime and this one is super international."

In the same spirit, Italy-based Genny Spadea showcased a collaboration with Canadian abstract artist Callen Schaub, who is known for his dynamic and engaging painting performances. There were double robes with whimsical patterns and bathing suits that can be used as leotards for evening. He uses self-built devices such as trapezes, pendulums and rotating machines to apply paint to canvases, creating works characterized by vivid colors and fluid forms.

In line with its mission to foster new collaborations, White organizers also forged and showcased its collaboration with Gran Canaria Swim Week, the only European fashion week entirely dedicated to beachwear. Minerva Alonso, an adviser for the Economic Development of the Government of the Island of Gran Canaria, said that White will help bring the event to the world stage. "The presentation of the Swimwear Fashion Week during the White event represented not only a further opportunity to make our catwalk known in the European capital of fashion, but also an important step to consolidate our collaboration with White Milano."

Looking ahead, White Milano and fairgrounds operator Fiera Milano are gearing up for an all-new trade show format merging music and fashion aimed at younger consumers. Called "Purple Sign of the Times," the inaugural edition of the event is to be held in September.

BUSINESS

Tariffs, Currency Top of Mind at Curated White Resort Trade Show

● Exhibitors at the ready-to-wear and accessories trade show are bracing themselves for an unpredictable year ahead.

BY SOFIA CELESTE

MILAN – Offsetting the tariff effect, rising raw materials prices and currency fluctuations like the weak yen are issues both buyers and exhibitors at White Resort are grappling with.

"Traditional markets are so saturated and so we are looking to open up new markets like the Middle East, India and South America – places that are more effervescent – for these brands," White show founder Massimiliano Bizzi told WWD, recognizing that U.S. President Donald Trump's tariff policy continues to be a top concern for many brands.

EU countries are still subject to reciprocal tariffs of 10 percent on all exports to the U.S. and 25 percent on steel, aluminium and derivatives, cars, and components exports.

White Resort, now in its third edition, ran in tandem with Milan Men's Fashion week. The three-day fair dedicated to resort ready-to-wear and accessories closed on Monday. It was envisaged as a bridge between Italian and international small and medium-sized fashion enterprises and buyers from buoyant markets in the Middle East and Asia.

Strategically, organizers also positioned White Resort to meet the needs of several international retailers concentrating their buying activities during the men's fashion show. The third edition was attended by luxury boutiques, high-end department stores, concept stores and luxury hotel operators like Belmond and Rocco Forte Hotels.

"Tariffs is something we need to figure out," said Nilufer Bracco, founder and creative director at Niluu, a luxury resortwear brand designed and based in Miami and made in Turkey. About 60 percent of Niluu's sales are generated in the U.S. and about 40 percent are generated in the Middle East. For resort 2026, they showcased their latest vegan silk collection,

Calypso, a love letter to fluidity that was inspired by the sultry mythical sea nymph and the hedonistic glamour of 1970s Saint-Tropez. Caftans and ensembles were made with Cupro, which is produced by Japanese textile firm Asahi Kasei. Cupro, which is also sold under the brand name Bemberg, is soft and buttery to the touch and made with a naturally sourced regenerated cellulose fiber.

Bracco, whose aim is to break into the European market, said White Resort had an elevated corps of buyers.

Daisuke Yamamoto, owner of Tokyo's Editorial, said Japanese retailers are dealing with their own set of problems in light of the weak yen against the euro and U.S. dollar. To mitigate the foreign exchange effect, Yamamoto said he was on the lookout for brands that are "not super luxury and not cheap" and that White Resort aided his quest for unique, under-the-radar brands.

In the near term, currency woes are expected to mount due to rising crude oil prices, according to analysts at Citi, who forecast for the yen to weaken to 150 per U.S. dollar by September.

Giuseppe Angiolini, founder and owner of Sugar, a well-known luxury concept store in Arezzo, Tuscany, said he's shifted his buying strategy due to an unpredictable macro environment. He's also adjusting to consumers' penchant for lesser-known brands. "It's not an easy moment amid a complicated environment. Prices are way too high across the board. We used to sell mostly big brands but now we are looking for the right mix of brands, unique ones with a distinct DNA and for the right price," he said.

Serena Rovai – a former diplomat who founded Ophicina and works with local families and communities of women in places like India and Tibet – said her firm works in such small quantities that she sees the tariff impact as limited. "We need to work on growing in key markets like the U.S. and Japan," she told WWD. Her 2026 resort collection showcased chic folk blouses and dresses in natural cotton, silk and cashmere, many of which were enhanced with stitching and patterns from India and ruffles made in Tuscany.

Saudi Brands Expand

Tala Abukhaled, founder of Riyadh-based Rebirth, a prêt-à-porter brand that blends luxury with a bohemian aesthetic, said tariffs to the U.S., where she sells through New York City retail hub Doors, could rise as high as 32 percent. Tariffs to the EU are expected to hover around 12 percent. Abukhaled noted that she's currently making her collections via her own atelier. Resort collections like hers are growing due to help from the Saudi Arabia Fashion Commission and initiatives like Red Sea Fashion Week.

Convertible and One Size Fits All

In terms of trends, convertible items and one-size-fits-all pieces were paramount at the fair.

Sorbet Island's founder Sophia Mamas showcased her latest swimwear made with a special crinkle fabric. Crinkle

Genny Spadea



White Resort

Retail

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Max Mara



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Max Mara Atelier

FALL 2025

Laura Lusuardi's message for the Max Mara Atelier 2025 collection was crystal clear.

During a preview, on the fashion director's mood board stood images of Jacqueline Kennedy, her eccentric cousin Little Edie, and Carolyn Bessette Kennedy, as well as Diana Vreeland and Maria Callas – “all resolute, almost rebellious women who

left a mark on style,” said Lusuardi, and many of them were regulars on the Amalfi Coast.

To wit, the collection was presented at the Circolo Rari Nantes, a storied Italian sports club in Naples, around 40 miles away from the dramatic cliffs and picturesque towns overlooking the Tyrrhenian Sea, and it was dubbed “Portraits de Femmes (Radicales),” or “Portraits of (Radical) Women” in English.

Whiffs of the '50s, '60s and '90s minimalism ran throughout the

beautiful collection.

Since its inception in 2009, Max Mara Atelier has focused on its hero product, the coat, and on extensive fabric research, from blends of cashmere and alpaca or mohair chiné to Scottish jacquards and compact or felted wools. “The fabric is important to determine the silhouette,” said Lusuardi.

Shapes were tailored and volumes ample, as in a masculine coat to be worn over a suit, but “it's not rigid, it's fluid,” underscored Lusuardi.

The shape of a wool coat overlaid with a devoré silk georgette in an animalier pattern was minimal to balance the motif, she said. As the winters become less frigid, “we worked on lighter weights for the coats,” she added.

A caban peacoat in double wool cashmere or a more feminine redingote was displayed next to a coat inspired by a denim jacket in loden green.

There was a focus on buttons, in lacquered woven leather, horn or Swarovski crystals. The color palette ranged from cascina and vicuña to oranges, amaranth red and brown, as well as black. The brand's signature red returned as a subtle motif on the garments.

“These coats are a personal luxury and when you wear them they must feel perfect on you,” said Lusuardi, ever attentive to each and every detail.

— *Luisa Zargani*

ACCESSORIES

Vision Expo Shifts to Annual Format, Rotating Among U.S. Cities

- The U.S.'s largest eyewear trade event for the optical industry is shifting its frequency from biannually to annually to maximize impact and growth.

BY THOMAS WALLER

Vision Expo, the U.S.'s largest trade event for the optical industry is shifting its frequency from biannually to annually, aiming to maximize impact. Beginning March 2026, Vision Expo, produced by The Vision Council and RX, will unify into a single event, starting in Orlando, Fla., and then rotating through major U.S. cities each year moving forward.

“Vision Expo has always been more than a trade show, it's a driving force that powers the vision care industry forward,” Ashley Mills, chief executive officer of The Vision Council, told WWD. “Through this evolution, Vision Expo will strengthen its reputation as the premier showcase of fashion eyewear and industry trends in North America.”

The strategic evolution comes in response to extensive feedback from exhibitors, attendees, industry partners and board members to position Vision Expo as the definitive hub for product discovery, education, innovation and connection. “By uniting the industry in one powerful annual moment, we create space for greater innovation, stronger partnerships and

long-term growth,” Mills said.

According to the CEO, the new format will continue to be a place for eyewear brands large and small to debut new products, with attendees experiencing launches first, in real time. “This enhanced show format will better allow attendees to trendspot and source the latest technology and eye care products for their patients and practices,” Mills explained.

The last Vision Expo West will take place in Las Vegas Sept. 17-20. The new format will debut with the March 2026 edition and then the show will return to Las Vegas in 2027 and then move on to New York City in 2028. According to the Vision Council, the March timing is aligned with product launches, continuing education credit cycles and key buying seasons. The rotating host city model also provides regional access, fresh experiences and global appeal.



The show floor at Vision Expo East.

Teejana Beenessreesingh



ACCESSORIES

Jewelry Brand DoDo Has Named a CEO

- Teejana Beenessreesingh currently works at Bottega Veneta in business development, retail performance and digital.

BY MILES SOCHA

Signaling its ambitions in the vibrant jewelry category, Kering has appointed a chief executive officer of DoDo, WWD has learned.

A five-year veteran of Bottega Veneta, also controlled by Kering, Teejana Beenessreesingh joins the Milan-based house on July 1, reporting to Francesca Bellettini, Kering's deputy CEO in charge of brand development.

It is understood Beenessreesingh has been tasked with securing the next phase of growth for DoDo, boosting its desirability and strengthening its market positioning in the luxury and gifting segments.

Beenessreesingh is currently director of business development, retail performance and digital business at Bottega, where she's risen through the ranks in recent years.

She joined the Italian fashion house in 2020 as chief of staff to Leo Rongone, CEO of Bottega Veneta, later also taking on responsibilities in the commercial, retail and other departments.

Her LinkedIn profile lists stints at Cartier in Paris and Bain & Co. in Dubai. In addition, she logged a decade as an investment banker at UBS Investment Bank and hedge-fund manager at Citadel in New York.

She studied management science and economics at the Massachusetts Institute of Technology in Boston, and also holds an MBA from HEC in Paris.

Founded in 1994, and acquired by Kering in 2013 alongside Pomellato, DoDo is known for its animal and good-luck charms, and sustainable credentials.

The DoDo team used to be part of the Pomellato organization, and the brand will now have its own management structure.

While Kering does not break out numbers for its smaller brands, it signaled vibrancy for its jewelry houses in the first quarter of 2025, highlighting that “Boucheron achieved a robust performance over a high comparison base, Pomellato had an excellent quarter, driven in particular by new pieces in its Nudo line and Qeelin achieved outstanding growth.”



The Aidan luggage brand has a rugged appeal.



Co-branded Aidan and New York Yankees luggage.

BUSINESS

Aidan Luggage Brand Takes on the U.S.

- The Australian brand opened a design studio in TriBeCa and cut co-branding deals with the New York Yankees and Dallas Cowboys.

BY DAVID MOIN

Globe-trotter and entrepreneur Aidan Walsh is looking to make his mark in the U.S. with his Aidan luggage brand.

Founded in 2023 in Sydney, Aidan launched in the U.S. last year and opened a design studio in TriBeCa at 103 Reade Street in January. The company currently co-brands luggage pieces with the New York Yankees and Dallas Cowboys. It is also seeking to widen its U.S. distribution with upscale department stores, and establish a presence at the John F. Kennedy International and LaGuardia Airports.

"As much as my business was good in Australia, it's really a small country with 28 million people whereas America has 360 million people. So I thought if I can do this in Australia and replicate in the U.S., the brand could be highly successful," Walsh said in an interview. "I decided to move to New York last year in January, purely because we had the opportunity to work with the New York Yankees and the Dallas Cowboys. I thought, 'Who travels the most? Sports athletes.' They travel more than the average person. And isn't it cool to see a sports player walking to the stadium before a game with your luggage."

Walsh acknowledged, "It was a lot of grind, a lot of hustle" before finally getting to present in front of the Yankees and Cowboys. "That was the benchmark for me to say to myself, 'Let's go ahead and expand. Let's open up operations in the U.S.'"

The partnerships with the Yankees and Cowboys involves co-branding pieces, with players and members of the pro-sport organizations using the luggage, while staging brand activations at the stadiums, and selling the merchandise at the Yankee and Cowboy team stores, as well as on the Aidan website and on fanatics.com.

Aidan products are designed, patented and trademarked in TriBeCa, sourced with premium materials from Italy, Germany, the U.S. and Japan, and created for durability

and style, and with several performance features, including German-engineered 360-degree run-silent shock-absorbing wheels and aero grade shells in both aluminum and polycarbonate; zipper-less luggage for added security and durability; TSA-approved locks; compression pads; compartments for organizing; lighter weights; front pockets for easy access to iPads, and peach fur trimmings from Italy. Walsh also plans to bring back a braking system so the luggage doesn't roll away from you, add USB-C charging ports to the luggage, and introduce small tracking devices inside the luggage and outside on the leather tags.

Asked how big his company is, Walsh said it currently sells around 45,000 units a year, representing a couple of million dollars in volume. He has the capability to produce around 1 million units a year with 28 employees in New York and Sydney.

"We anticipate selling over 100,000 units this year," Walsh said, with new wholesaling arrangements, more sales through the Yankees and Cowboys partnerships and broadening the range of products. "The Dallas [Cowboys Cheerleaders] have been instrumental to some of our success and obviously they're great with content creation." Sales are primarily out of the Australia, New Zealand, the U.S. and Canada. Aside from team stores and aidanthebrand.com, the brand is sold at Altman Luggage, Apex Luggage, fanatics.com and a handful of other stores.

Prices range from \$395 to approximately \$600, with team co-branded luggage about \$700.

Walsh sees a market opportunity in the soft accessories space, meaning backpacks, cross-shoulder bags, toiletry bags, suit bags and shoe bags. "There are a few dominant players there now, but I feel if we can bring our aesthetic, our engineering and craftsmanship but make it functional, we could be a quite a dominant player in the soft goods space."

A full range of duffel bags, toiletry bags and backpacks will be introduced at the end of August, including certain items co-branded with the Yankees and Cowboys. In addition, a lightweight series comprising a trunk, front pocket carry-on



Aidan Walsh and the Aidan collection.

and expandable carry-on will be available for purchase at the end of July.

"Tourism being down is one thing, but I think if you can create a luggage brand that can be used daily, that's something we're really focused on," Walsh said. "When you see our next range of collections, you understand that we are trying to be more of a functional daily brand than using our brand only for travel."

The globe-trotting Walsh was raised in Broome, Western Australia, in a family of pearl farmers. Before launching Aidan, he lived in Monaco for five years, chartering and selling super yachts. "It gave me the opportunity to travel with clients to meetings, to trade shows, to boat shows all around the world. And for me, that had always been a big part of my upbringing, which was the maritime industry."

After Monaco, he lived in California, where he invested in hospitality businesses in Los Angeles, among them the Hideaway, a Mexican fusion steakhouse on Rodeo Drive in Beverly Hills, and New York, creating restaurants, nightclubs and events. He launched the annual "Rosé Day" festival held June 14 at the King Gillette ranch in Malibu. He also recently staged a Rosé Day during the Monaco Grand Prix.

It was on a 19-hour flight home to Australia that luggage entered his mind. "I was seeing the same luggage being

wheeled past me," much of it flimsy and unattractive. "So with a lot of time to kill I started researching luggage and travel. After landing in Australia, I basically said to my mum who I hadn't seen in over a year, that I'm going to take off to Asia the next day and spend time in factories researching the luggage space. Six months later, I was living in Asia, in and out of factories every day. I found a true passion for the creativity and the manufacturing of luggage."

"As a founder and an entrepreneur, the biggest thing I've done is go out and actually do it myself," Walsh said. "I learned to create, sketch, design prototypes and really manufacture from start to finish. I've spent months and months in factories around Asia, Italy and Germany, and really just got to know how luggage is made, how it works, how to put parts together, and necessarily create a brand that is focused around travel and lifestyle. So what's distinctive between my brand versus other luggage brands is that it really comes from a place in my heart and a place of entrepreneurship in my life."

He sees luggage as his "travel companion," noting "luggage should reflect your style, protect your essentials and endure every journey."

"I just couldn't find something that really resonated with me," that is until creating Aidan, he said. "I like to say if it's going around a conveyor belt, you won't lose it, because it's a good-looking piece of luggage."

FASHION

Fashion 4 Development Returns to The Pierre Hotel



F4D featured a mini fashion preview.

- F4D's founder praised the former U.N. secretary general Ban-Ki Moon for bringing fashion to the United Nations.

BY ROSEMARY FEITELBERG

In advance of its 15-year anniversary, Fashion 4 Development held the "Ambassador Summer Circle" reception at The Pierre Tuesday night.

Cohosted by the Taj Hotel-opened property, the event aimed to encapsulate fashion, diplomacy and cultural richness. The gathering, which featured a mini fashion show for two Ukrainian eveningwear designers, was also meant to celebrate the United Nations Sustainable Development Goals.

First adopted in September 2015, the UNSDGs are a call to action to end poverty and inequality, protect the planet and ensure that all people enjoy health, justice and prosperity. U.N. ambassadors from 42 nations were among the approximately 190 guests at the cocktail party. The event was also designed to highlight F4D's nearly 15-year connection to the U.N. Welcoming

the crowd, F4D's founder Evie Evangelou credited Ban-Ki Moon, the eighth secretary general of the United Nations, for "being the one who saw the vision in 2011 and said, 'Yes, let's bring fashion to the U.N.'"

This fall Skira will publish "F4D: An Empowering Journey," that will trace the organization's journey. There are also plans for a second book, "Global Runway," that is being written by the same author, Stephanie Dillon, and will also be published by

Skira at the end of 2026 or at the beginning of 2027, Evangelou said.

Many guests at the summer circle mingled around the circular table in the center of The Pierre's Cotillion Room, which was laden with Mediterranean canapés and hors d'oeuvres. To relay an Amalfi Coast-inspired feel, boughs of lemon tree branches sprang from the centerpiece, and bowls of lemons adorned the table. Several attendees sought out the longtime correspondent at the U.N., Gloria Starr Kins, a nonagenarian who is editor in chief and publisher of Society & Diplomatic Review. She said that she helped with the guest list, having invited at least 50 people.

The setting of the Upper East Side hotel was appropriate, considering that The Pierre is where F4D has hosted its annual "First Ladies Luncheon" on multiple occasions. After taking a reprieve and holding the F4D luncheon at the event space 583 Park Avenue for a few years, the organization will be welcoming guests there again at this fall's 13th annual event. Evangelou said she had initially chosen the hotel because of its unmatched elegance. As in the past, the September gathering will be

held during the U.N.'s General Assembly.

Attendees who had never been to one of F4D's "First Ladies Luncheon" learned how each year the designs of a different culture or several cultures are featured in its global runway fashion show. Evangelou also informed guests how each gathering salutes "Agents of Change," who are honored for their groundbreaking work. Iman, Naomi Campbell and the late Franca Sozzani are among the honorees that F4D has recognized.

Looking ahead, Evangelou said she aims to gather 100 nations through a runway show, an art book, and a series of documentaries "to bring together the beauty of each, the preservation and the techniques of the cultures, and the international language of fashion."

As cohost of the Ambassador Summer Circle, The Pierre's general manager Spiridon Sarantopoulos clued in the crowd to another anniversary – the Upper East Side hotel will turn 95 in November. Thanking the crowd for braving Tuesday night's sultry temperatures, he said, "But this is an Amalfi night. It feels like summer in southern Europe. It could be Italy, the south of France, Spain or Greece."

Evangelou noted how Coco Chanel, Karl Lagerfeld, Valentino, Andy Warhol and various heads of state have been welcomed to The Pierre. "This is a jewel in New York City. That is why we host our First Ladies Luncheon here whether that be first ladies, royals and first spouses now, because of the number of heads of state being women. That's kind of cool, right?" she said.

The Lions Management's chief executive officer Julia Kisla Taylor introduced the fashion presentation, which featured designs by J'Amemme and Paskal. The Kyiv-based J'Amemme "is about self-love" that encourages wearers to embrace who they are, Kisha Taylor said. Meanwhile,

Paskal "transforms structure into healing" with leitmotifs like a butterfly wing or flower petal evoking emotions like joy and hope, Kisla Taylor said. "The hope of these designers remind us that creativity is an inherent human trait, and that even in the hardest of times, you can create beauty and share it with the world."

Kisla Taylor, who will cohost F4D's First Ladies Luncheon, said a Ukrainian fashion show will be part of that. Just last week she introduced eight Ukrainian designers to some key players in New York's fashion scene. The creatives all live, work and produce their ready-to-wear and eveningwear lines in Ukraine. Not a merchandising or sales trip, the idea was to give the group the chance to learn about the U.S. fashion market. While some take part in Paris Fashion Week and London Fashion Week, Kisla Taylor said, "America is very different when it comes to fashion."

The designers visited the offices of Michael Kors, Carolina Herrera, Saks Fifth Avenue, Nicole Miller, Calvin Klein, the Fashion Institute of Technology, LIM, Condé Nast, and New York magazine's The Cut. "They went to see brands, institutions and editors. And there were a couple of events to compare notes with marketing and PR people and to ask relevant questions like, 'What do you look for in a brand that is not American?'" Kisla Taylor said.

The Ukrainian creatives paid for their air travel and hotel accommodations, and The Lions Management covered the other expenses. Born and raised in Ukraine, Kisla Taylor said she has been Stateside for 30 years. Now an American, she said the male members of her family are mobilized in Ukraine's efforts to combat Russian forces, as the war there is in its third year. Her mother and aunt have relocated to the U.S. due to the war. But once the fighting stops, she said she plans to return.

FASHION

IFM BA Fashion Show Was Body Politics

- The students made their stances clear with both subversive and overt messaging.

BY RHONDA RICHFORD

PARIS – The bachelor of arts students at Institut Français de la Mode didn't play it safe, anchoring their runway show in bold political messaging.

For their final looks, the 30 featured students marched in handmade T-shirts emblazoned with slogans like "Stop Funding Wars" and "No Civilians Should Pay for their Government's Choices."

"To be young right now and not say something is the worst thing you can do," said Ahisma Arce, a student from the U.S. whose collection toyed with exaggerated proportions, including trousers so high-waisted they were suspended from the wrists. "It's important to say something no matter what you believe. It was hard to get everyone on the same page, but it was worth doing."

An undercurrent of subversion ran through many collections. Chilean student Vicente Aycaguer Muñoz challenged gender norms with men in skirts, tights, pussy-bow blouses, and a supremely voluminous floral coat. Ivorian-French student Assoké Felix Loadjro sent male models down the runway with baby

bumps, while Lili Zavatta delivered a red latex minidress to a male model – bulge exposed. At a time when traditional roles are increasingly being pushed into policy, the students made their stance clear.

Some collections were even more overt and wore their politics on their sleeves, such as Zelig Davout who featured the Palestinian flag, pro-Gaza messages, and dresses constructed from keffiyehs.

Others leaned into conceptual craft. South Korean student Goun Jeong wrapped her models like chic presents, including one standout trench with contrasting patterns, bows and pleats.

French student Rosalie Bernard used quilts in a blurred softness that belied its spikiness in a striking column dress,

while Yelyzaveta Dimitrieva reimagined traditional Ukrainian textiles into modern knitwear, including a standout pair of pink boots.

Where the clothing occasionally fell short, accessories stepped up. The students showcased their training across footwear and bag design with playful results.

Victoire Pedron's bunny clutches and bouncy jelly bags were squishily delightful; Zavatta's disco ball shoes added a visual jolt; Alan Llorca Roose's hardhat-turned-handbag brought industrial edge, and Théo Senesane's bedazzled boxing gloves and pink thigh-high boot-pockets added flair.

Some explored various states of undress as a theme. Lyrone Journo sent models out in bath towels, while Simon Ancelin's designs

featured models holding paper patterns to their bodies like wearable efforts.

"There is something coming back, like a kind of new sensuality," noted BA program and artistic director Thierry Rondenot. The students engaged more with draping and fabric manipulation, often repurposing textiles. Woven leather – like giant Bottega bags – appeared in several collections, alongside lots of swingy fringe.

"There is a different attitude about the way that you put clothes on the body, something like a natural kind of chic," Rondenot added. "This year they worked more on fitting, so the construction was really related to the body."

Other collections playfully explored texture. French student Chloé Laplante took the "tomato girl summer" trend to its surreal extreme with red, rounded forms inspired by food. In a key look, she replaced sequins with crushed eggshells on a mesh shirt, which added dimension and depth in a very unexpected way.

Out of 69 eligible collections, 30 were selected to show. Other students in the lineup included Tidjane Tall, Ken Gongyuan Xie, Julius Scheffel, Eugenia Alonso Alexander, Jihao Liu, Erwan L'Heron, Antoine Lledo, Ore Atwoju, Lucien Caillou Branchelot, Amantine Leost, Peru Goenaga Goikoetxea, Candice Moring, Zilan Ma, Gonzalo Garcia Marina, Rphael Ignazi and Clementine Smith.

The event drew fashion insiders, including ANDAM founder Nathalie Dufour and rising designers Alain Paul and Charles de Villemorin. The afternoon also featured a showcase from Supima cotton.

Looks from the IFM 2025 BA fashion show.





Emma Grede and Coco Gauff

BUSINESS

Emma Grede Partners With Coco Gauff And UPS for Mentorship Campaign

- The Good American cofounder and Skims founding partner joins forces with the tennis star and UPS to guide small business owners.

BY LISA LOCKWOOD

Emma Grede is partnering with UPS x Coco Gauff to support small business owners in elevating their performance success. A new UPS campaign entitled “Unlocking Potential” introduces Grede as a new mentor to three emerging entrepreneurs – Classy Casita, Petrova Chocolates and Anima Iris.

As part of the initiative, Grede held one-on-one sessions with each small business owner, and a sit-down with UPS to discuss the importance of mentorship for small business owners. UPS Virtual Consultations give entrepreneurs across the country a chance to ask tough questions and receive actionable advice. The sessions were captured and will be released in phases throughout Gauff’s tennis season, with Gauff and Grede guiding these small business owners.

In a Zoom interview, Grede, who is the cofounder and chief executive officer of Good American, founding partner of Skims, cofounder of Safely and Off Season, and the voice behind the podcast “Aspire with Emma Grede,” spoke about her newest role.

“Honestly, I love mentoring,” said Grede. “I don’t feel that far away from when I first started. I know how useful having a mentor can be if it comes at the right time in your business trajectory.” She said mentorship can change what you know and the trajectory of your business. “So that’s the main reason I love doing these type of things. You know, I didn’t have a mentor,” she said.

Grede said she went around making people her mentor, and she would have client meetings and then during the last 10 minutes, she’d start asking questions that would be useful to her. “I’d be like, ‘you’d be a great mentor’...,” she said.

Grede said she feels passionate about small businesses and young founders. “And when I was asked to be a mentor, it was a no-brainer. Plus I’m a huge fan of Coco [Gauff],” she said.

The companies were narrowed down to three founders from UPS businesses

who represent a wide range of industries and backgrounds. The three founders who were chosen had unique stories of entrepreneurship and stood out in conversations from pre-interviews when discussing their business goals and aspirations.

The three companies are Classy Casita, a curated selection of artisan-crafted home goods and plant care products sourced from makers around the world; Petrova Chocolates, hand-crafted chocolates, and Anima Iris, a handbag brand inspired by African art and paintings. Anima Iris recently launched tennis totes and racquet bags. The line is sold online and at stores such as Saks Fifth Avenue, Nordstrom and Bloomingdale’s.

Grede said she’s coming on board for this year’s campaign as part of a longer-term program that Gauff has had with UPS. The UPS x Coco Gauff partnership started in 2023 when Gauff became part of the

UPS “Be Unstoppable” campaign.

Asked what areas of business young entrepreneurs need the most help, Grede said, “It’s really about stress testing your ideas and knowing what to avoid, when I speak to founders.”

“It’s about how can you avoid complacency, comfort and conformity. And I said those three things because you get so much unsolicited advice.” She said that listening to one’s own gut and intuition is really important. “And I would say even more for female founders because you’re coming at business with a whole different point of view,” she said. When you’re getting so much unsolicited advice, she said, some things you’d do well not to conform to. “You’re going to be uncomfortable... And so when we talk about it, manifestation is fantastic, but manifestation has to be coupled with really, really hard work and going outside of what might be your comfort zone.

And so when we talk about it, manifestation is fantastic, but manifestation has to be coupled with really, really hard work and going outside of what might be your comfort zone.

And so I try to talk to people about those things,” said Grede.

She also pointed to the decision of whom you surround yourself with. “It’s really important to know what you don’t know,” she said. “Surround yourself with people that know what you don’t know. Those decisions are crucial. You know when you’re a start-up founder, that the number-two, number-three and number-four hire are crucial to your success.” She said she often talks to people about bringing the right type of people in at the right time.

She said of the three businesses she’s working with, they each have their unique problems.

She is also doing a podcast, which is a way for her to scale mentorship because people are always getting in touch with her. “I try to take a call almost every morning on my way into the office with a founder,” she said. She launched her podcast as a way to find a way to get to as many people as possible. “And ultimately, I think what I would like to do is inspire a whole generation of women to live up to their potential and share everything I’ve learned,” she said.

She said she’s trying to create a platform that is honest and talks about all the difficulties she’s had in business and all of the complexities “because that’s not what you usually share.” She said she’s trying to be really honest about what it takes and the advice that she wants to give. Among some of the guests have been on the podcast are Gwyneth Paltrow, Melody Hobson, Michael Rubin and Mark Cuban. She does a new podcast weekly.

“I think in this challenging environment, this kind of stuff is needed more than ever. You need trusted voices. We need truthful voices and we need to support one another. I really believe in the power and strength of community,” said Grede.

She said she wants to take everything she has learned and everything she’s known and help a lot of people. “People want to be able to take their life into their own hands. And I think when there’s uncertainty out there, you want to be able to galvanize what you can to live a life that you know...I think that proximity to information is difficult when you don’t know anyone, right? I’m going to use what I’ve learned and everyone that I know and pass it on,” she said.

The “Unlocking Potential” campaign from UPS x Coco Gauff.



FASHION

Market Moments

A snapshot of the industry's latest launches, collaborations and up-and-coming designers.

Left on Friday x Loeffler Randall Debut Summer Collab

Just in time for summer pool and beach days, Loeffler Randall and Left on Friday have teamed up to release a playful and chic collaborative capsule of swimwear. The duo is also getting into the jelly sandal craze with their own chic strappy version in brown with a silhouette based off of

Loeffler Randall's best-selling Lara shoe.

"They make my favorite suits. I found out about them from my friend Erin Pollard, the founder of Underwater Weaving – she was wearing one of their suits when we went to Copenhagen together a few years ago. Then I got my first suits from them and became obsessed," Jessie Randall, Loeffler Randall creative director, told WWD of the performance swimwear brand, which is rooted in flattering fits and technical design and cofounded by Laura Low Ah Kee and Shannon Savage. "In my Substack, I'm always singing the praises of these suits. I love the way that they fit. They have great support without a lot of bulk.

"We've followed Loeffler Randall for years and are such fans of what they have built. We're so excited to collaborate in a way that brings our expertise and brands together. This collection solves for pretty much everything you have planned this summer," Low Ah Kee and Savage said.

Randall said the partnership happened organically through mutual love of each other's labels, infusing the summer collaboration with each of their brand DNAs. That can be seen in the ample leopard-printed swimwear – the first printed suits for the swimwear label and the first foray into the category for the fashion and accessories label. The animal print, along with monochrome bright red or black hues, is available across the assortment of new takes on Left on Friday's



Here and right: Looks from Left on Friday x Loeffler Randall.

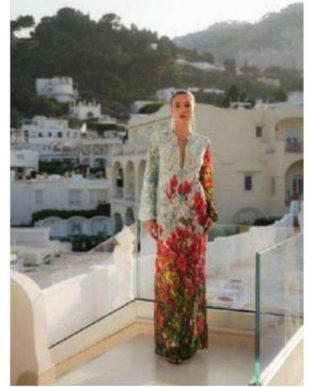


brand's bestselling styles, including the Double Scoop, Sunday, Sandy tops; the Hi Tide, Dip and Skinny Dip bottoms and its Streamline one piece. Prices for swimwear range from \$85 to \$200.

"We've been doing so well with our jelly program, so it was a natural fit to offer an exclusive colorway. It's a perfect shoe to wear to the beach, because you can get it wet," Randall said of the style, priced \$150, noting she's also dressed up the style for events. Furthermore, for summer days in the sun, she suggests wearing the duo's collaborative one-piece suits beyond the beach and into the evening as a bodysuit with jeans or a dressier skirt.

The Left on Friday x Loeffler Randall summer collection launches Friday via both brands' e-commerce platforms, as well as in-store at Loeffler Randall's New York City and Charleston locations and Left on Friday's stores in Los Angeles and Vancouver. — EMILY MERCER

Silvia Tcherassi's Capri capsule collection.



Silvia Tcherassi Drops Exclusive Capri Capsule

Silvia Tcherassi may have headed to Naples for pre-spring, but Capri remains her Italian home away from home, at least retail-wise.

After opening her second European boutique there in 2023, the Colombian-born designer is stocking its turquoise interior with an exclusive summertime capsule, available to full-time islanders and island hoppers alike starting Thursday.

Including just five pieces, the curated edit stretches across a full day's itinerary. For morning boat tours through the Blue Grotto, there are two lace tunics (priced at \$1,490) – one printed with Palm trees, the other, Capritan bougainvillea – while a ruffled voile A-line (\$1,590) with Twombly-esque scratches and scribbles would be apt for an afternoon stroll through Piazzetta Square, only a stone's throw from Tcherassi's store.

To cap it off, dinner at fresco under the lemon trees at Da Paolino calls for a new version of her plunging Jazmin gown (\$1,590), which is being offered in raspberry silk to match a limited-edition miniature Sofia bag (\$750).

"Escapism was definitely on my mind while dreaming up this collection," said Tcherassi, who added that staking a claim on Capri was a good move for her brand. Driven mostly by resortwear, sales are already up 58 percent compared with the same period last year. And after decades' worth of visits to the island, she remains enamored. "It's impossible to grow jaded...In fact, each time I return, it feels even more breathtaking."

Still, those holidaying elsewhere this season can request a souvenir virtually. "Our sales specialists are happy to assist with remote purchases via our website and can arrange shipping to nearly anywhere in the world," noted Tcherassi.

Palm Beachers should hold out though. The designer confirmed they're next to get an exclusive capsule at her temporary pop-up inside the Brazilian Court Hotel. "I'm especially excited about it," she said. "It feels like a natural follow-up to this one." — A.S.

Misplaced Sunglasses? Meet Rosa Rims

As smart as smart glasses are getting these days, not even they can prevent human errors, like, say, losing a pair of Céline by Phoebe Philo frames on vacation.

Such a tragedy befell Natalie Gulliver in the Dominican Republic. "I bent down to slather my daughter in SPF 70 and watched as they slid right into the sea," she recalled. Spurred on by the "very specific rage that comes from watching \$500 vanish while holding a bottle of Banana Boat," she's launched Rosa Rims, her own line of luxury sunwear with mix-and-match chains for keeping them ashore.

A former creative strategist, Gulliver had already been crafting these with rubber ends as a hobby, but as the DR incident suggests, they had a slipping habit. Unable to find a similar product with more secure metal attachments, she took matters into her own hands. "Eventually, I bought a pair of cheap sunglasses and just started drilling holes into the temples."

Rosa's patent-pending system hinges on eyelets built into the wire cores of each arm, which the chains attach to with custom clasps. Making the comparison to jewelry, Gulliver noted the hardware is designed to be seen and that each chain is strung with a mix of crystals and semiprecious stones. "They double as a necklace or can



Here and right: The debut eyewear campaign from Rosa Rims.

be wrapped as a bracelet," she added. "We thought carefully about the mechanics, but also about the visual details."

Visually, Rosa's retro aesthetic borrows from yet another one of Gulliver's travels, this time to Italy. The five statement-making shades, available online Wednesday, capture the glamour of a Fellini film star with thick acetate in saturated Mediterranean hues as well as sleek black and tortoise.

The debut range includes Andie (smart and rounded) and Gigi (oversize and rectangular), but Gulliver's favorite is Muriel, named for her grandmother who made '60s-style cat-eyes her signature.



Muriel passed away while Rosa was in early development and when Gulliver began explaining her chain concept to friends, she said the overwhelming response was one variation of: "Oh, like a granny chain! Which, honestly, made me laugh."

While her grandmother never actually wore a chain, Gulliver saw it as a sign. "I knew instantly this could be a way to honor her – to have fun with the brand and keep it authentic to who I am."

Rosa Rims prices vary from \$550 to \$595. A gold paper-clip chain is included with each purchase. Additional beaded chains retail for \$150. — ARI STARK

SILVIA TCHERASSI



The Silvia Tcherassi store in Capri.

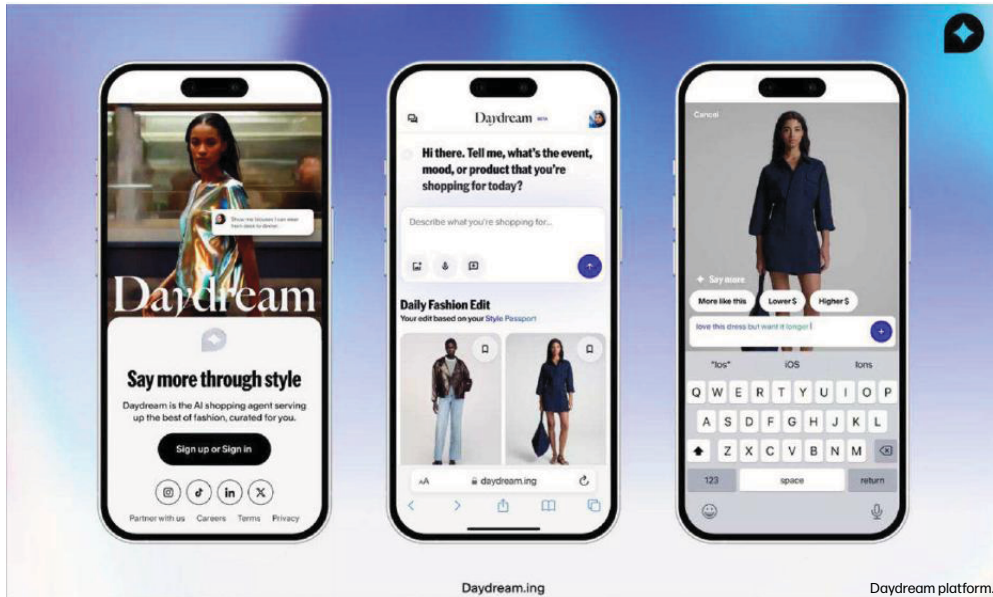
WWD

Showcase your brands' latest collections and innovations in a special issue of WWD celebrating the **2025 Men's Premium Contemporary Fashion** in partnership with The Chicago Collective, the premiere national menswear show in North America.

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Daydream.ing

Daydream platform.

TECHNOLOGY

Daydream Unveils Fashion Search Engine Built to Elevate Discovery

- The platform is launching with more than 200 retail and brand partners, representing more than 8,000 global fashion brands and nearly 2 million products.

BY ALEXANDRA PASTORE

A new AI-powered search engine has entered the chat, aiming to transform how people shop with its design built exclusively for fashion.

Created by Julie Bornstein and Lisa Green, Daydream is the first AI-powered, chat-based shopping agent for fashion. The platform's public beta launch offers an AI-powered, chat-based shopping agent that aims to usher in a new era for online fashion shopping. The platform allows the user to ask for fashion items in a conversational way and is served with options from more than 200 retail and brand partners, representing more than 8,000 global fashion brands and nearly 2 million products.

Featured launch partners include Alo Yoga, LoveShackFancy, Khaite, Mytheresa, Net-a-porter, Uniqlo, Doen and Cult Mia. Daydream has been backed by \$50 million in seed funding from investors including Forerunner Ventures, Index Ventures, Google Ventures and True Ventures.

Both Green, cofounder and chief brand officer of Daydream, and Bornstein, cofounder and chief executive officer, have extensive experience in the fashion and technology space, including roles at Pinterest, Stitch Fix, Sephora, Nordstrom and Condé Nast.

The duo previously worked together at Bornstein's AI-powered shopping start-up company The Yes, which was sold to Pinterest in 2022, before teaming up to launch Daydream.

With Daydream, the team aims to elevate the discovery experience for online fashion shopping. The chat-based shopping

agent is powered by advanced natural language understanding and multimodal AI, introducing a fashion-forward "chat to shop" experience that is personalized to the consumer. Features include an understanding of intent and adaptation to individual style while the chat responds like a personal shopper.

"Daydream is a truly transformational shopping experience," Green told WWD. "More than anything else, what we are doing is reinventing the way people can search and discover things that they love, particularly in fashion."

Green said that as the conversation around AI's revolution continues and brands seek out ways to leverage that technology, the possibility of helping the shopping experience is not unique. But with Daydream, there is an added level of sophistication with a real fashion intelligence and authority, the founders claim.

Importantly, the platform's AI has also been designed to learn and evolve. By starting with a language interface that understands intent, context and style, Daydream will address barriers to online shopping that have frustrated consumers. New features, including expanded brand partnerships and feedback-driven updates, will be launched on a rolling basis.

"Online shopping today is completely overwhelming and time-consuming," Bornstein said. "Traditional search falls short in fashion because it doesn't understand the nuances of personal taste. By leveraging large language models and combining them with a deep understanding of the fashion space, we're building the online shopping platform of the future."

Bornstein added that her vision for Daydream is to "become the smartest destination of fashion information, advice and products online."

In practice, the consumer will receive a Style Passport, an evolving profile with fit preferences, style signals, brand affinities and price sensitivity, among other

preferences, on the Daydream platform. As the user shops on Daydream, it will adapt in real-time for better results that are tailored to the individual. Once the shopper selects an item to purchase the platform will direct them to the brand or retailer's website to complete the transaction.

"What we've done, from extensive research, from our backgrounds and [using] a lot of data we've put in, is we've started to understand that if you really understand somebody's brand preferences and price point, you're 90 percent of the way there," Green said. "When you ask somebody, 'What are your favorite brands?', everyone draws a blank. As they start to use the product, and we see what they're saving and what they're clicking on, what they like, how they're navigating, where they're pivoting, we'll learn more and we'll keep adding."

As the user likes items, the platform's dynamic AI builds collections with smart tags for the shopper to revisit later. These collections also help inform later search results. Green said she sees the core

consumer for Daydream as the "avid online shopper who has been using traditional methods but is aware that it could be better. It's the early digital adopters that will probably be the initial cohort."

For brands, Daydream is a potential solution to drive traffic that many have been extremely receptive to with the additional benefit of shared data. Green said that looking back at her conversations with luxury brands in 2012, today is a "different world" in terms of the openness to partnering with technology.

"First, everyone's struggling with traffic," Green said. "They definitely have to get more traffic to their sites. And the second thing is, I think there's an enormous amount of pressure on how you are going to implement this new technology and fashion brands, by and large, don't want AI to rob their creativity. So, I think this is a really good way to become involved with AI."

Moreover, she said, she hopes that the platform can help elevate emerging designers who struggle to get discovered and drive traffic, noting that it is so common to get "lost in the shuffle."

"I was drawn to Daydream because it brings real innovation to how people discover fashion online," a representative from Nili Lotan told WWD. "The technology feels effortless – it understands both intent and personal style, which makes the experience feel curated in a way that's never felt possible at scale. It's a glimpse into the future of shopping."

"I hope that we're also able to elevate emerging designers," Green said. "It's much harder for them to get discovered, to drive traffic. All of these that are sort of getting lost in the shuffle."

As the company launches, Green told WWD that Daydream sees itself as a tech company in the service of fashion.

"[Daydream] is in service of fashion to the customer, but also to the entire industry," Green said. "Where we could be a place where we can help with brand discovery, with new collections, with elevation [but] even for rediscovery, like brands you haven't shopped in a long time, stores you haven't shopped from in a while. [Daydream is] disrupting the way that you're able to shop. What we want to do is elevate the entire industry."



Fashion Scoops



Sharon Stone
in Mugler's
new campaign.

Rolling Stone

Awaiting its first designs by a new creative director, Mugler has reinterpreted 24 looks from its archive for a capsule collection – and tapped Sharon Stone to front the project.

The Re/Edit capsule touches on tailoring, lingerie-inspired designs and red carpet dresses inspired by ready-to-wear and couture collections between 1985 and 2000, tapping into fashion eras enjoying currency among young generations.

The capsule will be available from September on Mugler's online boutique and select specialty stores worldwide.

Stone, the star of films including "Basic Instinct" and "Casino," surely understood the brief for the campaign images, meant to suggest a voyeuristic eye and a study of quiet tension, according to the house.

The actress is no stranger to power dressing and seductive body language.

Indeed, Stone walked in Thierry Mugler in 1992 when the California Fashion Industry Friends of AIDS Project honored the French designer in Los Angeles, opening and closing a runway show in

deliciously dominatrix style.

"Acting is from your soul," Stone, having been a model, told WWD at the time.

"Modeling is from your ego."

The capsule collection arrives as the house gears up for its first collection under a new creative director.

As reported, Miguel Castro Freitas started April 1 and is to make his debut during Paris Fashion Week for the spring 2026 season.

The Portuguese designer is an alumnus of Sportmax, Dries Van Noten and Christian Dior Couture.

Manfred Thierry Mugler, a fashion maverick known for sharp tailoring, hourglass silhouettes and a futuristic sheen, died in 2022 at age 73.
— MILES SOCHA

Pilati Goes Fantastic

Cult men's fashion publication Fantastic Man is launching its first international edition in China with local firm MC Style Media Group as a partner.

With a publishing permit from Shanghai Translation Publishing House, the Chinese edition of Fantastic Man will launch digitally in June. A bimonthly print edition will be revealed in September.

The title will launch two official accounts on Xiaohongshu for men's fashion week coverage, and will bring a further range of content, such as mini-dramas and podcasts, to engage its audience on topics like fashion, lifestyle and social issues.

Branded events, including creative forums, photography and design exhibitions, private parties and awards, and cross-disciplinary collaborations with artists and innovators are in the pipeline as well.

The local edition will be edited by Fantastic Man China's new editorial director Jiacheng Guo, former editor in chief of Wallpaper China. He will report to MC Style Media's chief executive officer Alex Sun and chief content officer, Mix Wei.

"By merging digital storytelling with offline experiences rooted in local culture yet globally informed, I hope to introduce fresh industry perspectives and inspire societal resonance," said Guo, who previously was widely believed to take up the role of editorial director at GQ China, before the Condé Nast-owned men's title getting a new publishing permit in China vanished after parting ways with its

Stefano Pilati



former state-owned local publishing partner more than a year ago.

Bringing in a global perspective to the readers in China, Stefano Pilati has joined Fantastic Man China as editor at large.

The magazine said the former Yves Saint Laurent creative director will deepen its cultural commentary on masculinity.

"As fashion evolves, magazines remain the timeless chronicles of our cultural journey. I am deeply honored to contribute to this vibrant story, especially as China emerges as the future of global fashion – bold, innovative and full of promise," Pilati said.

The magazine also hired Mars Ren, a leading AI investor in China, as a strategic adviser. He will guide the team in exploring how emerging technologies can enhance content workflows and brand partnerships.

"Launching Fantastic Man China represents our entry into men's publishing and our ambition to reshape the media landscape, said Sun, whose company, MC Style Media, publishes the Chinese editions of W and Marie Claire.

"By integrating social media with traditional formats, we aim to offer a multidimensional cultural experience that resonates with a new generation of readers," added Sun, who also serves as a consultant at the newly announced GQ Hong Kong, published under Rubicon Publishing Ltd. via a licensing agreement with Condé Nast.

Fantastic Man founders Gert Jonkers and Jop van Bennekom said launching in China is an important step forward for a title that was founded 20 years ago.

will hit the shop floors in January.

Bahnsen has recreated a short MA-1 and two versions of the N-2B bomber jackets.

"I first saw a friend wearing one of Alpha's jackets, and there was something instantly captivating about its iconic form. Japan has long been a place of deep inspiration and I often notice girls there pairing structured bomber jackets with delicate dresses," the designer said in an interview. "It's a contrast that feels so effortless and has unfolded as a natural extension of our universe and everyday couture approach."

Bahnsen started the design process with the original silhouettes of the bomber jackets as she wanted to honor the detailing of the pieces, but then added her touch with hand-drawn floral patches and laser-cut motifs to emphasize the "feeling of the jacket almost blossoming with each movement," she said.

The patchwork she used was especially sentimental to her as it was inspired by "Garden Bulbs in Color," a gardening book she found last summer that featured hand-tinted flower illustrations that seemed to spill beyond the page.

"These jackets blend seamlessly into the Cecilie Bahnsen world – there's both a softness and a strength in them," said Bahnsen, adding that she knows her entire team will be living in the jackets soon. — HIKMAT MOHAMMED

Airborne

Cecilie Bahnsen is no stranger when it comes to collaborations. She's teamed with The North Face, Asics and now with Alpha Industries, where she's applying her delicate designs and floral embroidery.

The Danish designer has taken it upon herself to reimagine the brand's MA-1 and N-2B bomber jackets – adding her ultra-femininity to utilitarian pieces that

Cecilie Bahnsen's collaboration with Alpha Industries.

