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2024 Menswear spring-summer
FW
PARIS
FASHION
WEEK



FÉDÉRATION
DE LA HAUTE COUTURE
ET DE LA MODE

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Season by Laurence Benaïm



Culture Clash

Featuring 42 shows and 38 presentations, the official calendar of Paris Fashion Week Menswear Spring-Summer 2024 pledges a season bathed in colour and, above all, emotion.

Pharrell Williams's new position at Louis Vuitton, unveiled ten years after the worldwide triumph of «Happy» and «Blurred Lines», has set the Parisian scene abuzz: the singer-songwriter, musician, producer and artistic director has entrusted Jean Imbert, his friend and chef at the Plaza Athénée, with the task of staging a giant dinner for Louis Vuitton at the Pont Neuf.

From newcomers Burc Akyol, Koché to returning brands AMC, Youths in Balaclava, it seems that post-sportswear has become synonymous with an increasingly personal quest. From Paris to Lagos, luxury implies identity, the embodiment of individuality. Hence the desire for each house, each designer, to reassert their uniqueness, through a singular story – creativity shaped by craftsmanship.

«I wanted to re-urbanise the wardrobe, to give it a bit more posture. I was too afraid of being stuck in an escapist mindset. I wanted to elevate it to sublimite it. I'm not running away,» says Burc Akyol, finalist for the LVMH Prize 2023, and featured in the PFW Official Calendar for the first time. «Paris is mine again, and I feel at home with my twofold identity,» asserts the Franco-Turkish designer, whose interpretation of the «kepenek» coat worn by Anatolian shepherds adopts a new, tuxedo-style approach. Fresh from his dreamy getaways to Pantelleria in Sicily, the essence of this season's collection has been drawn from the heart of the Orient, shaped by its sublime lines and sensuality. What's the title of his collection? Palm Gardens. «Clothing has become so functional that we've forgotten it is a playground for seduction. With this collection, I'm borrowing codes to bring a new audience into my private garden. I like the idea of setting things up without freezing them and creating an infinite circle in which I'll feel quite comfortable.» There lies the obsession.

Inspired by the film «Coco la Fleur Candidat,» Vincent Frederic Colombo of C.R.E.O.L.E., a «quasi-self-taught island boy,» promises a «clash between suit and overalls sprinkled with symbols of brilliance.» Then there's Youths In Balaclava; back in 2019, the Singapore-based collective brought to light by Dover Street Market, presented its «Lost in transit» collection. For Summer 2024, 'Hybrid Moments' is meant to be a «haunting reflection of the world around us.» “Our collection is a stark reminder of the fragility of life and the harsh realities of our existence. A mix and match of camouflage fatigues, leather and denim combine with a personal commitment,” they explain. “Our collection is not only pleasing to the eye; it's about feeling alive. It's about finding comfort in the chaos and practicality in the darkness. We've stripped away the glamour and glitz of the industry, and what's left is a deconstructed aesthetic that speaks to the truth of our existence... Our collection asks the question: Who are you and what do you represent? Explore our collection and discover the power of street style fashion. We invite you to join us on this journey, to embrace the darkness and find beauty in the disruption. Because at the end of the day, it's not about what we wear; it's about who we are.»

Laurence Benaïm

SPHERE PARIS FASHION WEEK® SHOWROOM

SPHERE Paris Fashion Week® Showroom brings together a group of brands selected for their creativity and development potential. Paris Fashion Week® showroom is part of Sphère - Initiative emerging brands the FHCM support policy toward emerging designers. Menswear Spring/Summer 2024 showroom session took place at the Palais de Tokyo from Wednesday 21st to Sunday 25th, June, 2023.

ARTURO OBEGERO

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CHRISTOPH RUMPF

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C.R.E.O.L.E

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JEANNE FRIOT

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LAGOS SPACE PROGRAMME

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PONDER.ER

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VALETTE STUDIO

ARTURO OBEGERO



“TAPIA DE CASARIEGO, MY HOMETOWN LOCATED IN THE PRINCIPALITY OF ASTURIAS, IS KEEPING THIS SPORTING TRADITION ALIVE. EVERY SUMMER, GROWING UP, I’VE WITNESSED SURFERS, INCLUDING MY BROTHER PEDRO, TAKE ON OUR WORLD CLASS WAVES. IT WAS HYPNOTIC.”



Arturo Obegero studied pattern making for a few years before joining Central Saint Martins, from which he graduated in 2018. After a year’s experience in the workshops of the House of Lanvin, he chose to launch his own brand. His ready-to-wear is inspired by dance, surrealist and neo-noir movements. His designs make up a romantic, sensual and austere wardrobe for both men and women.



CHRISTOPH RUMPF

«THE FASHION INDUSTRY IS VERY FAST-PACED AND I CONSTANTLY HAVE TO REMIND MYSELF OF LAURYN HILL SAYING IN ORDER TO CREATE YOUR BEST WORK, YOU NEED SUBSTANCE. WHEN YOU TAKE YOUR OWN LIFE EXPERIENCES AND TRANSLATE THEM INTO A COLLECTION, SOMETHING TRULY MAGICAL CAN HAPPEN.» Christoph Rumpf

Christoph Rumpf won the Grand Prix du jury au Festival de mode, de photographie et d'accessoires de mode in 2019. He finished his studies at the University of Applied Arts in Vienna in 2020 and founded his eponymous brand in 2021. Collecting antique fabrics, he creates sophisticated collections for men and women with an artistic point of view and an appreciation for traditional tailoring skills. Admiring John Galliano, he defines his brand as sensual and structured.

«COCO LA FLEUR CANDIDAT UNE ŒUVRE D'HIER AU MESSAGE CRIANT D'ACTUALITÉ, MERCI CHRISTIAN LARA!» Vincent Frederic-Colombo



C.R.E.O.L.E

Designer, photo stylist, artistic director, and DJ, Vincent Frederic-Colombo has long navigated between event, music, fashion, and the inclusive events of the LA CREOLE collective, of which he is a co-founder. In 2022, he begins the marketing of the brand C.R.E.O.L.E, defining it as a powerful manifesto centered on the legacy of the Creole diaspora and its future. Through his brand, he challenges the status of the male wardrobe by transitioning towards unisex codes, with a particular interest in workwear-inspired silhouettes. In 2023, the brand joined the Official Calendar of the Paris Fashion Week® presentations.



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«OUR GENERATION NEEDS TO CHANGE
THE BINARY THINKING AROUND FASHION»
Jeanne Friot

JEANNE FRIOT

Jeanne Friot is a Paris-based, gender-neutral brand founded in 2020. The brand offers pieces produced in limited series from recycled or upcycled materials. A graduate of the Duperré school and then the French Fashion Institute in 2018, Jeanne Friot has worked in several houses including Balenciaga. Passionate about creating images, she has also collaborated as a stylist with editorials such as Vogue Italia and Les Inrocks. The young designer offers an ethical and inclusive fashion made in France since January 2022.



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«WE AIM TO CONTRIBUTE TO THE GLOBAL CONVERSATION AROUND GENDER AND SEXUALITY FROM AN INDIGENOUS PERSPECTIVE IN A WELL-RESEARCHED MANNER BY EXPLORING DESIGN THROUGH A CULTURAL LENS.»

Adeju Thompson

LAGOS SPACE PROGRAMME

Lagos Space Programme, which has been created by Adeju Thompson in 2018, is a design concept based in Lagos, centered around multidisciplinary artistic collaborations. Adeju and his team envision the future of Africa by offering innovative interpretations of beauty through high-end, non-gendered pieces. Crafted in justly compensated local workshops, the brand advocates for slow fashion, which can highlight ancestral work of Benin metalworkers or organic indigo natural dyeing. In 2021, Lagos Space Programme became a semi-finalist for the LVMH Prize and pieces created by the brand were exhibited at the Royal Albert Museum, the RISD Museum, among others. In May 2023, the brand won the International Woolmark Prize and joined the Official Calendar of the PFW® presentations.



“JUST LIKE THE NAME, PONDER.ER, THIS COLLECTION IS OPEN FOR INTERPRETATION. A ROAD TRIP CAN BE A METAPHOR, AND HEAVEN MEANS DIFFERENT THINGS TO MANY PEOPLE.”
Alex Po

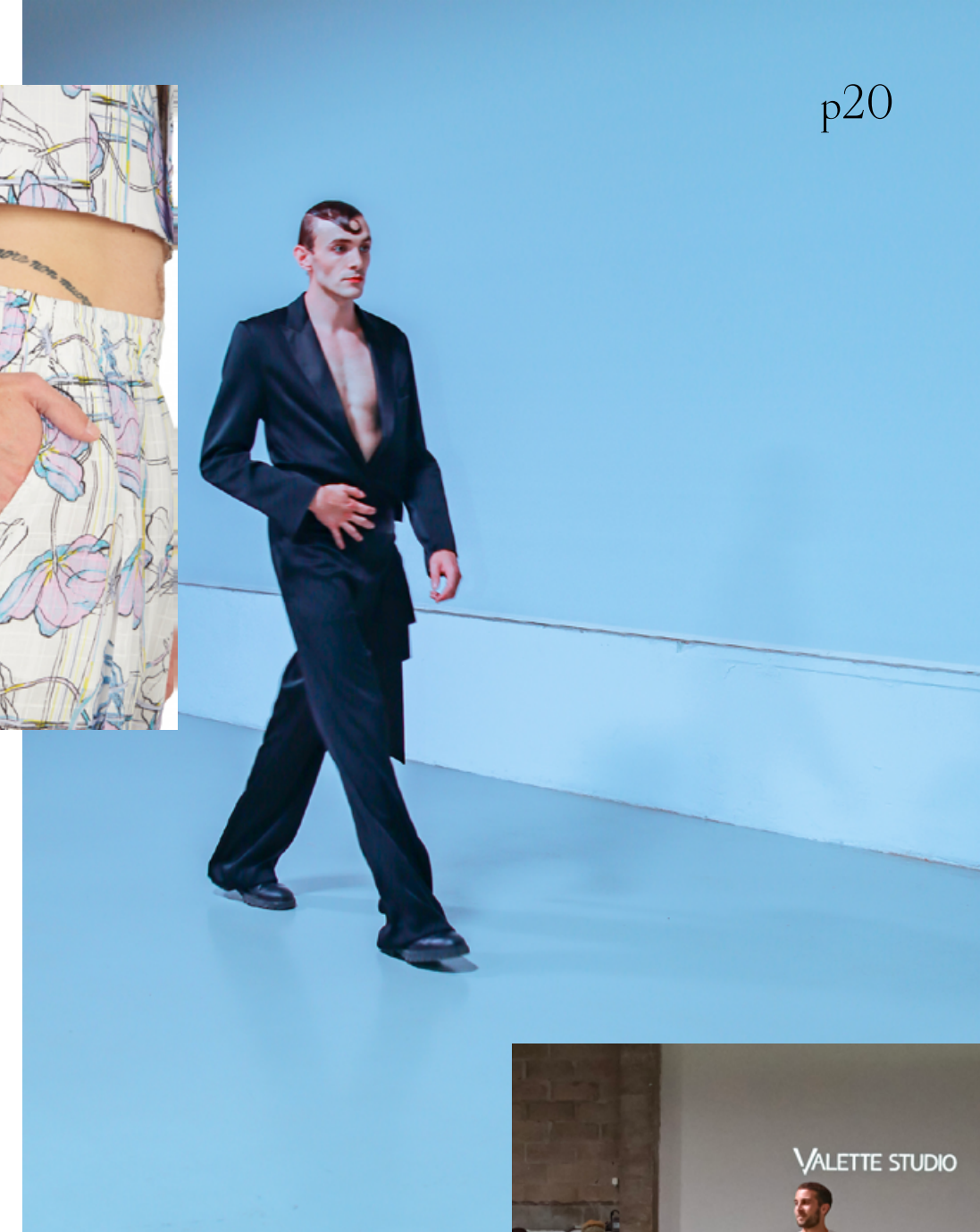
After studying fashion at Central Saint Martins in London, Hong Kong-born duo Alex Po and Derek Cheng founded the brand PONDER.ER in 2019. The reinterpretation of modern masculinity is central to their vision. They particularly work with pleats, knitwear and smocks and present pieces with graphic and strong visuals. In June 2022, they were awarded with the Yu Prize.

PONDER.ER

«LA MODE C'EST UNE PASSION DÉVORANTE QUI NE S'ARRÊTE JAMAIS - BELLE MÉTAPHORE DE LA VIE ET REFLET DE LA SOCIÉTÉ - ELLE DOIT ÊTRE IMAGINÉE COMME DE L'ART PAR DES ARTISTES QUI OBSERVENT»

Pierre-François Valette

Pierre-François Valette launches his label Valette in Paris in 2020 after training at the Ecole de la Chambre Syndicale de la Couture Parisienne, the Isabel Marant studio, and the Saint Laurent fashion house. The young designer, focused on craftsmanship, has a particular appetite for storytelling, the arts and the stage, the foundations of the brand's identity. His pieces, which appeal to women as much as men, are designed to last. Pierre-François Valette is committed to the transmission of knowledge and values both traditional techniques and the craftsmen with whom he collaborates. VALETTE STUDIO makes sure to tell stories and its ready-to-wear echoes a whole series of accessories. VALETTE STUDIO has been on the Official Calendar since June 2021.



Through A Feel For Fashion, Paris Fashion Week® invites you to see and read the analyses, observations and comments of experts in the sector and the fashion ecosystem. Give us the opportunity to see and think about the issues, challenges and horizons of fashion.



When **Kate Lanphear** arrived at T magazine as Women's Style Director exactly three years ago, this marked her second time with the culture-defining title, having worked there already between 2013-14. Within the industry and beyond, Lanphear is recognised and respected for bringing a certain edge to high fashion while giving off an under-the-radar mystique. Growing up in the Blue Ridge Mountains of Virginia, Lanphear's foray into fashion was as an intern in London before moving to Australia to work for Vogue. With several additional roles under her belt (likely one we would all covet), her insights are backed by years of hands-on experience.

What creates an emotional response for you in fashion today?

Fashion is at its best when it's surprising. Surprise can evoke delight or horror. Like theatre, art or even love, any strong response becomes fixed in your memory. Joy or disgust – either is certainly better than boredom or indifference.

What are you most curious to know about how designers work, how a collection comes together?

When I work with designers on a collection, it's always most curious just how unique everyone's creative approach is and what they view as their purpose as a designer. This informs everything about how a collection ultimately comes together. I'm also very interested in how AI will shape design in the next ten years.

In what ways are you seeing progress in fashion mirroring progress in the wider world?

I'm hopeful at the ever-increasing awareness for expanded inclusivity and vital sustainability – although what mirrors the wider world most is that any strides toward real, lasting change seem far too slow and often feel like two steps forward and one step back.

If you could change one aspect of how we experience fashion today, what would it be?

Fashion creates far too much waste. There's just too much "stuff" being produced for the sake of newness and a bottom line. My hope is for fewer, more thoughtful collections.

What stands out as the most potentially disruptive influence on fashion in the near future?

The role of the creative director will be interesting as it continues to evolve in the immediate short-term, especially as we see Pharrell's collection for Louis Vuitton unveiled this week. More broadly, AI will completely upend the design process and I'm fascinated to see its impact.



You cannot think about menswear if you don't think about **Robert Rabensteiner**. He's the only person that can wear a rough canvas workwear jacket in a black tie event, turning out to be the best dressed of the evening. Eager for fashion, beauty and elegance he was the fashion beacon at L'Uomo Vogue for decades being also a consultant and success mastermind for brands such as Moncler and Trussardi throughout the years. His look with beard, wide hats, own designed and tailored jackets became iconic.

What creates an emotional response for you in fashion today?

It is my life's passion, so nothing has changed from the past nor for the future. Fashion is dynamic by nature so we must expect its evolution and never complain about innovation. If fashion doesn't evolve it will disappear.

What are you most curious to know about how designers work, how a collection comes together?

I'm excited by the whole creative process, I cannot exclude any step. From the initial approach in creating the own identity to the collections, from the show concept to the advertising language. It's a complete circle that defines a brand and a style.

In what ways are you seeing progress in fashion mirroring progress in the wider world?

It might sound strange but to me quality is the only way to speak to the widest audience. The language of beautifully and carefully executed items has no boundaries

If you could change one aspect of how we experience fashion today, what would it be?

I would go back to pure creativity trusting real creators and designers. Today's hysteria in chasing commercial successes sometimes kills vision, imagination and designer's pathos.

What stands out as the most potentially disruptive influence on fashion in the near future?

We live in a society that it's hyper saturated with images and videos, so we cannot escape from visual communication.



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Putting his own spin on the 70s and 80s, **Alex Badia** head-turning style makes him a prime subject for street style photographers during fashion weeks. More substantially, as WWD's Style Director, he constantly puts forth a sharp understanding of the fashion system. He can also be found contributing to Rolling Stone, Variety, Robb Report and Muse magazines. On his Instagram and Twitter bios Badia writes, «New Yorker by profession but Spanish at heart.» Born and raised in Barcelona, he moved to London for his studies before moving to New York, where he is based — when not traveling the world's fashion capitals, of course.

What creates an emotional response for you in fashion today?

For me, fashion is the at the forefront of culture and it is the first thing that shows a sign of cultural or social change. Anything that reflects this is what I am interested in. There is nothing better than an amazing show or a defining collection.

If you could change one aspect of how we experience fashion today, what would it be?

Initially, I missed when shows were smaller and more intimate; but now I have changed my mind and I find the democratization of the industry the most interesting part. Also, how brands have become content creators and, at times, even entertainment companies in a way. [We must] also learn new ways to reach the younger reader and consumer and to constantly challenge ourselves to come up with new ways to tell the fashion story — all of this is very inspiring to me.

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What are you most curious to know about how designers work, how a collection comes together?

I have been covering shows for more than 20 years, going backstage, talking to designers about their inspiration and creative process. I remain endlessly curious about their creative process, their inspiration and their artistic evolution — to discover how they evolve with the times.

What stands out as the most potentially disruptive influence on fashion in the near future?

Artificial Intelligence. It freaks me out, but I am sure that fashion will figure out a way to use it to its advantage. But to be honest there is nothing like sitting with a designer and understanding their human experience through their art.

This interview has been lightly edited for clarity.



Ben Cobb is the editor for the Evening Standard's ES Magazine. Previously, he was the editor-in-chief of Another Man for 10 years and Co-editor-in-chief of LOVE magazine. A renowned fashion journalist and tastemaker, he is widely known for his unique tailored style with its undeniable nod to the '70s. Cobb is also a true film connoisseur. He wrote the biography of filmmaker Alejandro Jodorowsky and has produced short films for Nicholas Winding Refn.

In what ways are you seeing progress in fashion mirroring progress in the wider world?

Sadly, so much progress and change is performative. Fashion is good at dressing the surface — it's an image-based industry, after all. But authentic, fully integrated progress? We've got a long way to go.

If you could change one aspect of how we experience fashion today, what would it be?

I would like there to be less.

What stands out as the most potentially disruptive influence on fashion in the near future?

I don't think it's AI, I think that will be just another tool in the creative process. The most disruptive influence on fashion is its need to be entertaining. For better or for worse, the fashion industry is now showbusiness.

What creates an emotional response for you in fashion today?

It's always the same things: beauty, elegance, escape, fantasy.

What are you most curious to know about how designers work, how a collection comes together?

I'm interested in starting points — the inspiration and references — and how this translates into the clothes.



Born in Melbourne, **Chris Kyvetos** is the menswear buying director for Mytheresa, the leading global luxury e-commerce platform, where he also develops capsule collections, exclusive products and special collaborations. He has been a key player in the Australian luxury fashion market as the creative director of Australian department store, Harrolds, and founder of the retail platform Sneakerboy. In 2019, he also launched Athletic Footwear, an active lifestyle brand based in London.

n what ways are you seeing progress in fashion mirroring progress in the wider world?

Fashion tends to mimic progress in the wider world. If the wider world pursues progress on any issue, we generally see the fashion industry flock to this until the next issue arises. That said, the industry, being more diverse, has [shown] stable progress, which is great; and I hope it continues long after the current generation.

If you could change one aspect of how we experience fashion today, what would it be?

Transparency. The industry celebrates and rewards very few. It overlooks a lot of the 'less popular' artisans and workers. The fact that media and consumers don't recognise many of the artisans and workers means there's a staggeringly wage gap in the fashion industry. A little more transparency could help hundreds of thousands of hard-working, passionate people to be more fairly rewarded for the success they generate.

This interview has been lightly edited.

What creates an emotional response for you in fashion today?

These days, what creates emotion for me are personal moments. Last summer, after Mike Amiri's show in Paris, his young son Ryan saw his dad happy after the show and jumped out of his seat to hug him. Knowing Mike before Amiri, I will never forget this truly emotional moment between father and son.



Tianwei Zhang is WWD's London/China market editor, and he has a keen eye for emergent talent not just from these locations, but worldwide. A fashion obsessive, Zhang can be seen at the shows in his signature forward-thinking style (he often wears a look from said emergent talent), capturing content and taking it all in. He started his career at the age of 17, and has contributed to the Chinese editions of Vogue, Elle, Harper's Bazaar, and GQ. He also launched the Business of Fashion's China edition. He resides in London.

What creates an emotional response for you in fashion today?

This would either be original ideas or great productions. Denzilpatrick's Spring 2024 collection, for example, is packed with lots of fun and original ideas and it's all about the clothes. Often you hear designers talking about their big ideas, then what ends up on the runway doesn't really live up to those grand concepts, so it's good to see someone as seasoned as Daniel Gayle being able to talk the talk and walk the walk at the same time. In terms of big productions, I think most of those who attended Pharrell Williams' Louis Vuitton menswear debut would agree that he really pulled it off. Getting things done at a scale like that is not a game for the faint of heart. I can't wait to see what comes six months from now.

What are you most curious to know about how designers work, how a collection comes together?

It's always the execution part. Having good ideas is not hard; what's hard is how you bring those ideas into reality, especially on a production scale in a way that people can resonate with — and eventually pay good money for.

In what ways are you seeing progress in fashion mirroring progress in the wider world?

The increasing amount of global talents showing their new collections in Paris is solid proof that the fashion industry is getting more democratic and more accepting of new ideas. With fashion spending on the rise in developing nations, fashion brands from these places are looking for a global stage to take their business to the next level, and I am happy to see that Paris has been welcoming them with open arms, giving them a platform to reach a wider crowd. This is real progress to me.

If you could change one aspect of how we experience fashion today, what would it be?

I think today's fashion system works the way it does for a reason, but if there is one thing that can be improved, I hope that show producers can be more aware of the working conditions in the venues. Take ventilation, for example, especially as climate change has now altered the conditions. Getting a few more powerful air conditioners would make a big difference to all.

What stands out as the most potentially disruptive influence on fashion in the near future?

More fashion brands are positioning themselves as cultural arbiters, with the changing media landscape and how powerful some brands are becoming on social media channels. I think more changes are ahead of us in terms of how information is being created, communicated, and digested.

This interview has been lightly edited for clarity.

The creative process, the development of a collection. Focus gives a voice to the designers of Paris Fashion Week®.



WINNIE'S EMOTION AND EXPRESSIONISM



Before Idris Balogun put a pen to paper to design Winnie's Spring-Summer '24 collection, the New York-based designer took a moment to consider exactly how he felt in that moment and how to encapsulate those emotions in words. He arrived at *sehnsucht*: the German noun that denotes a wistful yearning or nostalgia. In psychology, some researchers posit that it can allow individuals to create direction towards the thing that we yearn or long for the most. This elusive concept formed the basis for the five-year-old label's latest offering: an outing that also encompasses the aesthetics of abstract expressionist painters Edward Clark and Frank Bowling. Despite the ambiguity of the initial inspiration, Balogun's approach is strictly rooted in dressmaking and the idea that, beyond the runway, his garments will continue to have lives for seasons and years to come.

His signature outerwear somehow exists at a cross-section between casual and couture; his tailoring so rigorous in its simplicity. Moreover, he juxtaposed classic tailored items such as blazers, shirts, and trousers with drapery. Wool flannel creates sinuous lines while silk wool gives structured blazers a surprising fluidity. Whereas tailoring required strictness, Balogun encouraged himself to play with proportion and line, creating something of a lightness. Almost perfectly, this echoed the tension between the past and future, the same way that nostalgia does. “As a designer, I feel like it’s my calling to explain to people how I’m feeling at the point of creation and what I’m inspired by,” said Balogun from his New York studio, where he was applying the finishing touches to the collection.

What was the starting point for this collection?

I was inspired by the word *sehnsucht*, which is German and it also exists in Italian. I thought it was very poetic. I would explain it as this feeling of something that you’ve had in the past but you don’t know what it is. It’s a fleeting emotion. I thought about that as I started the collection because I’ve always felt like there’s something that I want to create and I won’t know what that is until I’m done creating it. I started to visualise what that might look like and it led me to abstract expressionist artists that I love like Edward Clark and Frank Bowling. I was thinking about the way that they create, how they don’t know what they’ve set out to create on a canvas but they know when it’s done. I thought that was very similar in the feeling so I started to pull from their work and it started to bring life to the collection.

How did you channel your emotions into the designs?

If this were my first-ever collection for Winnie, perhaps it would’ve been more of an elusive thing to capture; but the label already has some [defining] silhouettes, and this gave me a little bit of structure to operate in. If you look at the collection, you’ll see a lot of timeless and beautiful silhouettes and shapes that we’ve done in the past. But I also tried to create the idea of ‘classic tailored draping,’ even though that doesn’t really make sense since tailoring is the opposite of drapery. Tailoring is structured and draping is about how things fall – shape itself, and forms as they move. I wanted to merge the two and give more volume to something tailored. With the concept of *sehnsucht*, I tried to capture that feeling in places where I felt tailoring gave me control and tried to let go of it.



What was the most challenging aspect of designing the collection?

The beginning was challenging because I've always been inspired by art or [something tangible] that sparked an idea or some type of curiosity. But, maybe apart from one collection that I did during the pandemic, this might be the first time where I've pulled away from that and thought about how I've felt before I started on the collection. I wanted to take this emotion and transfer that into the art and continue with that in a visual language.

To what extent is commerciality a consideration in your design process?

I've been very lucky to have the upbringing [in fashion] that I've had from working at Savile Row, Burberry and Tom Ford. At Savile Row, we couldn't create without the commercial aspect because everything is bespoke. I wouldn't make a suit or a blazer or whatever it was without the order already existing. Burberry is obviously a very commercially driven business also. With Mr. Ford, there is obviously this whimsy about him, an imagination; but he was very much grounded in the idea that he was creating clothing that would be worn.

With Winnie, I've always maintained that I'm a creative person who is inspired by fellow creatives and I appreciate artists and the arts. But ultimately, my design background is rooted in creating actual products (I feel like the greatest designers chase two things: beauty and quality. I've always been a purveyor of quality, beautiful pieces and the place where I deem them actually viable is when they are worn. I always think about every single piece I've ever designed or made for another label and the life that those individual pieces might be having now. Maybe I wouldn't say commerciality is the word that springs to mind, but it's about the people who wear the clothes that we create. This interview has been lightly edited for clarity.

Paul McLauchlan



CHRISTELLE KOCHER MEN'S CALENDAR DEBUT

How important is a concept or point of departure when starting a season?

The starting point is crucial to the launch of the season. But sometimes there are many ideas at the beginning, and you have to filter them patiently. As a creative mind, inspirations frequently pop up. That's why it's a process to which I attach so much importance, and I like to take my time at the beginning so that all the different ideas come together as smoothly as possible

How important is innovation to your process?

It's at the heart of my creative process. I like to incorporate new ways of working as well as new materials or new technologies. The Koché x Google collaboration is proof of this, where I mixed craft, couture and new technologies with Google ATAP innovations. Innovation is always very exciting because you have to change the way you create.



Where would you like to see changes in fashion this season and beyond?

We live in an era where fashion is constantly changing. With digital technology, trends are changing faster and faster. It is a vast playground where everyone can express their visions and creativity in their own way. I enjoy seeing all this diversity. I want to continue to explore different ideas too. The world is facing so many problems and fashion is a fair reflection of what surrounds us; it is multi-dimensional and complex. I hope fashion can bring a bit of beauty, without overbidding.

What aspect of this collection brings you the most satisfaction/pride?

My inspirations for this collection have always been in the back of my mind. The challenge today was to combine my ideas with more masculine influences. And we did more pieces at Koché's atelier than ever, and I'm so proud of this. Little by little, all those hands created the magic.

This interview has been lightly edited for clarity.

What part of the creation process excites you most?

Every stage of the creation process is stimulating! I enjoy the design stage where I am all alone with my mini dummies and some fabrics just as much as the whole production and the campaigns. It's a non-linear process that constantly changes according to the vision I have. The garment can be finalised just a few minutes before being shown; or sometimes an idea is so clear and obvious at the start and I don't change anything. There are no rules, and you have to accept this.

When developing the collection, how much are you thinking about its commerciality?

During the creative process I don't put myself under pressure from others. It's not the commercial side that drives me to create. Then, of course, I edit the collection and the final designs with pieces that are more commercially driven as well as some that are more unique and spectacular for the show.

How has your process changed over the years?

I like my work to be rigorous and organised as I have to respect many processes and agendas. So I try to define methods that remain unchanged. But sometimes they change, of course! I've learned a lot over the past few years and that's shaped my creative mind. Sometimes, I like to revisit what I've already done or take a step back on certain projects.



MR SATURDAY'S BALLET ROYALE

For his latest collection, Joey Gollish endeavoured to establish Mr Saturday as more than just a line of graphic T-shirts and sloganed hoodies by adding some pomp and circumstance from the 17th century French court. Chief amongst his inspirations was Louis XIV, the 'Sun King' and his impact on ballet. With the runway show choreographed by Sipheshihle November, a principal dancer with the National Ballet of Canada, Gollish transposed the decadence of the 1600s to Spring-Summer 2024.

Taking cue from Louis XIV's penchant for ornamental fashion, Gollish emphasised eveningwear with couture flourishes as a thrilling proposition for men's wardrobes.

He introduced printed silks and cummerbunds, appliqués, and tulle details; metallic woven bouclé elevates suiting, bomber jackets, and shorts. As every monarchy bears its own crest, Mr Saturday is introducing a new logo format presented across embroideries and appliqués, printed silks and linings. On the more relaxed side of things, a cashmere and cotton-brushed knit appear in cardigans, button-ups, and polos. The result is as much a jaunt through fashion history as it is an assertion of how modern nobility – or Mr Saturday stalwarts – will dress at the dawn of 2024.

“Nowadays, we have this opportunity to take influence from so many places and you can wear what you want. Rather than being called a poser, you’re now just seen as expressing yourself, which is a beautiful thing” said Gollish, on a video call.

What was the starting point for this collection?

As with every season, we’re always talking about historical nightlife. This collection is called ‘Ballet Royale’ and it’s about Louis XIV and his impact on ballet, which was the nightlife of the time, and his broader impact on essentially starting the debt cycle that created the French Revolution. I learned a lot about Louis XIV’s selfishness as a young king who wanted to force people to watch his ballet, which was 12 or 13 hours long and from where he got the name ‘Sun King’, and how this produced so much beauty. He made all these advancements in fashion that still impact ballet today and, as a designer, I empathised with that way of having to create things, and feeling like I have to force people to watch this story.

How did you tailor the narrative to suit a modern audience?

I started to think about who is the royalty of today; who are we giving our attention to – watching their version of the ballet – and what beauty and destruction does that create. Practically speaking, it comes down to the silhouettes of dancers and the costumes in the ballet and people who attended it.

What was the most exciting aspect of the creative process?

Fabric was definitely the most interesting aspect of designing the collection. We were looking at modern royalty and thinking about what they would wear today. In old paintings, nobility would wear fur from this rodent that you can only really find in France, one that isn't hunted anymore, and we looked at representing that in a modern way. We represented this as an urban fabric by creating a beautiful cashmere and cotton-brushed knit. Bouclé is obviously a very traditional French fabric, so trying to do that in our own way was important to us too and doing it in a way that was more Mr Saturday than traditional French.



How has your creative process changed over the years?

Over the past few years, I hope it's become clear to people that the brand is evolving in a more mature direction, both with our own evolution and the evolution of our customer. This season, it's playing out through a lot of tailoring with little flourishes of ballet throughout the collection.

What values are most important to Mr Saturday?

Mr Saturday is a community built around nightlife and subculture. I'm part of the generation that grew up before social media, but by the time I was 16, it all existed. I would know who I could talk to and be friends with by kids wearing skateboarding clothes or if they were into hip-hop, punk, or something else. Mr Saturday is supposed to be like that uniform and signal to people that music, culture, and nightlife, and the narratives and communities around them are important to you. What I try to do through the design is let people know that they're actually more involved in this community than they think and they can experience cultural movements through the clothing. It's important for us to invite more people to understand that.

This interview has been lightly edited for clarity.



Does innovation factor into your process?

It depends on what you mean by innovation. If you mean fabrics that adapt, memory shape etc, that's not for me. If you mean innovation towards a greener industry, then I take it, everyday!

How do you go from initial inspiration to execution?

It is never a straight line. But most of the time, fabrics first and shapes second. Materials are really important.

What part of the creation process excites you most?

Working on product; developing shapes and patterns with the team; adjusting volumes. Fittings as well. I personally think up hundreds of products every year. I fit everything all the time.

What part of the creation process is the most challenging?

Waiting for the samples...

What are the values that mean the most to you, to your brand?

Honesty, realism, quality, and a certain kind of simplicity.

Where would you like to see changes in fashion this season and beyond?

I don't think we should wait or hope to see changes. We, as individuals, must make changes happening daily.

What aspect of this collection brings you the most satisfaction/pride?

Having a new proposal and at the same time sticking with my ideas, my aesthetic.

This interview has been lightly edited.

When developing the collection, how much are you thinking about its commerciality?

Well, I am not known to make four-leg pants and three-arm jackets. I know things I want to wear and what my customers would wear. Commerciality is always around the corner, but it is important not to look backward.

You always have surprises — things you wouldn't think of — that perform extremely well. It's always worth trying things.



4SDESIGN'S AMERICAN VINTAGE REBORN

Vintage fashion and Seventh Avenue sportswear are reborn in 4SDesign's Spring-Summer 2024 collection. For his Paris debut, designer Angelo Urrutia was preoccupied with elevating American fashion traditions, rather than issuing a literal translation or redux of them. His research-intensive methodologies, which involve creating custom fabrics in Italian mills, steered him in the direction of an ultra-luxe vision that toys with our preconceived notions of Americana.

Among the standout pieces this season is a patchworked Abercrombie & Fitch jacket worn by Johnny Depp in *Fear and Loathing in Las Vegas*, which has been updated with silk stripe trompe l'oeil, thus trading the rough canvas for something sumptuously supple. Beloved by all, the perfect vintage T-shirt is rendered anew in wool with a natural stretch. The orange safety lining of an MA-1 jacket comes in tournier tweed, while the black exterior is viscose. Silk organza provides a military shirt jacket with an undeniable lightness. Classic hickory stripe is distressed using trompe l'oeil jacquard to mimic the idea of age without relenting to an overwrought vintage fashion concept. Urrutia asserted that fabric considerations are rooted in the idea that he's doing 'Chanel for the boys' and giving his customers access to a level of craft that one would typically find in high-end women's wear.

"I wanted to toe this thin line of playing with perceived femininity in a way that I take the stuffing out of it, so it's not as precious and kind of Americanised," said Urrutia from his studio in Bologna, Italy.

How has your process changed?

In my previous career, I worked for Engineered Garments and Needles and we had limited access to fabrics because we did everything in America. I wanted to push the existing scenario of Made in the USA to do something new. With my own label, I'm able to do things that I was dreaming about for so long. I love the things that exist in women's wear and the handful of brands that – I don't want to say elevated, but do something that is so beautiful. It's like, if these brands stopped using certain mills then the idea of craft would die. For me, there's that human quality to it.

How did you begin this collection?

Menswear is all about being tactile and the usage of a garment. But I wanted to make it so guys aren't afraid to wear sequin shorts or feathers or fabrics that are only used for ball gowns and use this in an American camp shirt. I also like to play with proportions like making things cropped in a particular way to lengthen your silhouette. I feel like it's a little sexy.



What was the most challenging aspect of designing this collection?

I have to work quite early. I've already seen two mills for Fall-Winter 2024. If I don't work in advance, I'm the last in line and that's a really big challenge for me because when I was styling this season and photographing the collection, I'm already working on next season. It makes the process harder for me but it's the most necessary thing for me to make this as special as I can.

How does it feel to show in Paris for the first time?

It wasn't even a fantasy for me to think about officially showing in Paris. I was always very realistic about the logistical process. I thought I'll show in Milan because I'm making the collection in Bologna. But, you know, it's Paris; it's like the champions league. My wife and the people I work with in Italy said, "Hey, you're showing in Paris. Not a lot of people can say that." That moment of joy makes me feel like it's starting to be a good ride. A lot of the hard work I've put in the last three years feels like it's starting to pay off.

Where would you like to see changes in fashion this season and beyond?

I never went to fashion school and I don't have any formal training. Something that I hope young kids understand as the world opens up is that you need to have emotional stamina. If you're passionate about this business, you physically push yourself but there's an emotional stamina alongside that. I'm a first generation El Salvadorian so all I know is to work, and that has helped me for this path. I don't know anything other than to work hard and not get bogged down by the emotional meat of it. I hope that people who have a voice can really say that out loud because I think that people in the fashion industry need to be kinder to themselves.



This interview has been lightly edited for clarity.



OFFICINE GÉNÉRALE'S PIERRE MAHÉO

Does innovation factor into your process?

It depends on what you mean by innovation. If you mean fabrics that adapt, memory shape etc, that's not for me. If you mean innovation towards a greener industry, then I take it, everyday!

How did you begin this collection?

As always, it starts with writing, I don't draw; I write, ideas, colours, silhouette, details.

How important is a concept or point of departure when starting a season?

Concept is important if you don't want to end up in every direction. This doesn't mean that you can't adjust and correct it; we always do. But a clear intention is needed for a good start.

How do you go from initial inspiration to execution?

It is never a straight line. But most of the time, fabrics first and shapes second. Materials are really important.

What part of the creation process excites you most?

Working on product; developing shapes and patterns with the team; adjusting volumes. Fittings as well. I personally think up hundreds of products every year. I fit everything all the time.



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PARIS FASHION WEEK®
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Every season the Fédération de la Haute Couture et de la Mode highlights its partners.



A TRANOÏ AS DIVERSE AS EVER

Tranoï, the Paris Fashion Week® trade show partner, opens its doors from June 22nd to 25th with 70 men's brand from all over the world at the Gaîté Lyrique, an emblematic Paris venue in the heart of the Marais. The location, entirely redesigned by the new management team (Arty Farty, ARTE France, SINGA, makesense et Actes Sud), became a cultural epicentre dedicated to artistic creation and social commitment. It offers various new exhibition spaces – including a gallery workshop, immersive room and sound room), offering a unique fashion experience. The FHCM spoke with **Boris Provost**, Tranoï's CEO, about this edition with all its news and excitement.

Is selection one of the ways to keep it high?

It's definitely the best way. When I joined the company four years ago, we reorganised the procedures establishing a committee of experts that meets every week with our team to scan all the brands and then supply the best proposals to buyers a new formula mix.

Which are the most important features that a brand must meet to be part of Tranoï?

During the selections, we analyse the following four aspects: style, singularity of the collection, its value for money, strategy and perspective. We evaluate what kind of effort they want to put in, which market they target, which region, who is the final client, who are the competitors, positioning and sales development.

In the era of showing off and self-promotion, how does a trade show keep its significance?

When you are a fashion designer or a new brand, the trade show is still the number one tool to develop your business in the B2B system for exposure to the retailers.

What are the highlights of this June 2023 edition?

BP: It is a new event and we call it «of the first times». First time at Gaîté Lyrique, that reopens after 6 months of renovation, the first time that we have a selection of designer from the Paris Fashion Week, the first time that we host the chinese designers, so far they were not travelling. we signed a partnership with Chinese Fashion Association in the beginning of this year and we'll host 2 for men and 8 for womenswear in September. It's the starting point of this collaboration and we'll see the new faces from there. Then we'll work also with Berlin Showroom and they will present 7 very emerging talents. Last but not least, we'll organise a catwalk with 3 Korean designers (Sling Stone, Beyond Closet and Ul:kin) and they will show for the first time in Paris on Saturday 24th June at 6pm.

Recent reports suggest that young generations are starting to discover tailoring and craftsmanship. Do you feel this?

BP: Yes, craftsmanship is one trend that we want to highlight for this season focusing on designers who work with embroideries and tailoring, and emphasising a sense of heritage, but reinterpreted by the new generations.

On the other hand, are streetwear and sportswear still staples of man's fashion?

BP: There is increasing demand from retailers for streetwear. Actually, this is not the usual positioning for Tranoï, but for the first time, we are hosting new faces of the streetwear, from Korea and Portugal

How is genderless style influencing a men's trade show?

BP: In the morning of the opening day, we organise a press conference where we talk about an exclusive study by Leherpeur Paris «Masculiel: The new genderless. How has the new generation embraced genderlessness and how is it changing men's fashion codes?» We include testimonials from Valentine Gauthier (founder of Value), Basile Dadaux (founder of Again), Yacine Challal (founder of Y Paris). To call it a trend is confining; now it's a social matter. Fashion-wise we have it in different languages the gender fluid styles: the unisex pieces, women's brands that want to launch men's collections, etc. Many trends are under this big umbrella called genderless and it's a beautiful thing expressed also by young generations. We've analysed that young people from 18 years old until 30 can wear anything from skirts to jewellery and they don't care about judgements. The older people are a bit more conservative and prefer a new elegance where the silhouette is more fluid, but not the extravaganza.

How can creativity still be fed in modern times?

BP: Tranoï really looks at very emerging brands. The key point is to validate one designer, then it's our part to support them on the business side in order to make them ready to enter the B2C world.

Tranoï has brands from all over the world. Considering the selection process for this edition, which are the most exciting countries in terms of creativity?

BP: Tranoï was created in 1998, and since then we are the destination in Paris to discover new international designers. We developed partnerships with Korea, China, Brazil, Berlin, and we want to reinforce this. We are strong for Asian designers; we expect a lot from China. Korea is the most creative country at this time and we receive many requests. Portugal is becoming very interesting – not anymore just for manufacture and production. The new generations are very interesting, and we have five brands. Also, Brazil is coming back. and we'll have one designer that explores craftsmanship for men. Usually they were more into beachwear, but this one is more into craftsmanship, heritage and the indigenous culture. The new Brazilian government is investing a lot in promoting internal creativity abroad and pushing the export. We hope to have more in the next editions, this is the very first step but very promising.

Can you mention the most surprising and interesting brand to watch of this edition in terms of vision/creativity/production?

BP: I would like to highlight Baziszt, a new brand for us even if it has existed since 2021. It's completely devoted to craftsmanship and keen on embroidery. They do unique pieces only made by hand that can be customised for special retail selection; they are very interesting in terms of product services for clients. They make you feel that you want their items as they are very seductive. They have come from nowhere, we started to follow them on Instagram and finally we met the designers. They were also at the last Pitti Uomo 104, which went very well for them.

This interview has been lightly edited for clarity.



The Spring-Summer 2024 edition focuses on both countries and specific trends. Securing relationships with worldwide fashion institutions, Tranoï keeps its leading position as a source of inspiration for professionals and amateurs.

For the first time, this edition features Korean trend-setting men's fashion through the exclusive partnership with Seoul Fashion Week and the Seoul Metropolitan Government. There are six labels in the spotlight: Three as a presentation (Acceptance Letter Studio, Ajobyajo, Blr Bluer) that can be discovered in a dedicated pavilion and three in an exclusive Spring-Summer 2024 show, with Sling Stone, Ul:Kin, Beyond Closet that takes place on Saturday, June 24th. China has returned thanks to the «China Select» program in partnership with the China Fashion Association (CFA). And two designers will be present, having been selected for their know-how and innovation; they are Valleyouth and Three in All.

The German Berlin Showroom that has supported local creativity since 2013 will present seven designers as part of their 10th anniversary. Here, you can discover Ginamelosi, Impari, Katharina Dubbick, Luise Zucker, Perlensau, Starstyling worldwide, Vladimir Karaleev. Portuguese designers increase from three to five—David Catalan, Estelita Mendonça, Huarte, Senscommon and Pedro Pedro—and they will have a feature stage at Tranoï thanks to the partnership established in 2021 with Portugal Fashion that nurtures a new generation of creatives within the country. Also, Brazil is back and the coolness of San Paolo and Rio Fashion weeks from the early 2000s seems revived two decades later. André Namitala, of Brazilian origin, with his brand Handred, has mastered a new wave of tailoring and minimalist cuts made of natural materials such as linen, silk and Brazilian cotton. The brand has been embraced among both male and female customers and this enabled the designer to open three boutiques in his native country.

As Tranoï is a trend setter by nature, this season they highlight big fashion trends. While «streetwear» is not usually the main topic, the time is ripe to embrace it. Within the last decades, this trend has reshaped the men's aesthetic and what keeps it intriguing is the ability to always be surprising and fresh. The selection at the Gaîté Lyrique will be exciting to discover. With its pastel palette and clean but comfy design, Beyond Closet, looks into workwear with a touch of style, while Ul:kin mixes men's classics and leisurewear. Isnurh plays with prints, while Kamu has pattern in its DNA, and David Catalan looks at the basketball and baseball courtyards. Worth noting, the Korean label, Kolon Sport, which includes performance brands Weather Monster and Lteks, that make their debut in Paris with eye-catching styles for sport and outdoor lovers. To counterbalance, the «Craftsmanship,» also part of Tranoï's DNA, is another relevant trend focus.

Tailoring, embroideries, and unique pieces are showcased through an innovative selection. Country Made, from New Delhi, is inspired by a military aesthetic recreated by Indian craft; Huarte is a carefree wardrobe for both men and women devoted to holidays and free-time; Baziszt celebrates the beauty of embroideries; and Silpa plays with distressed fabrics, stitching and patchworking. «Genderless» is more a social evolution rather than a fashion trend, but it is strongly mirrored in human aesthetics. A beautifully crafted selection of names summarise the latest labels to watch: Along with Value's softness, there's Sling Stone's unisex approach; Again's delicate sportswear; Pedro Pedro, which stands out for its ability to mix fabrics and materials from both women and men's wardrobes for a unique look.

A selection of local brand should not be missed if you visit Tranoï in Paris. «The new French scene» is refreshing the men's look without forgetting sustainability. Along with Again and Baziszt, Armine Ohanyan defines itself a techno couture brand that conjugates craftsmanship and new technologies. Ektivoc's minimalist and ethic streetwear is rooted in French savoir-faire with an holistic approach to design, using mainly organic and/or recycled materials, Erevan presents timeless pieces that fit both a relaxed weekend in the city and endless summer travels, while Value excites with his soft tailoring soul.

Gianluca Cantaro

A CONVERSATION WITH

p80

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WITH
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HERREBRUGH
AND
RUSHEMY
BOTTER
(BOTTER)



«Everything that we show and how we express ourselves is the way we are. We feel free and this is what we want you to feel as well » An exclusive conversation with Lisi Herrebrugh and Rushemy Botter, founders of Botter for Paris Fashion Week®.»

WITH COLM DILLANE (KIDSUPER)



the f world with
COLM DILLANE



«Maybe taking risks, going for it. Taking the leap might be my superpower. » An exclusive conversation with Colm Dillane, founder of KidSuper, for Paris Fashion Week®.



«Everything that you make one person feel when they're wearing your clothes.» An exclusive conversation with Burc Akyol, founder of Burc Akyol, for Paris Fashion Week®.

WITH
PAUL
SMITH

« The most important thing for me is the lateral thinking. » An exclusive conversation with Sir Paul Smith for Paris Fashion Week®.

A Manifesto Season

«Man yesterday, feminine today, it doesn't matter: in the puzzle of life, all combinations are winners,» declares Egon Lab's press release. Through his eighth collection, under the banner of «The Very First Time», Patjim Statovci set the tone for this Paris Fashion Week Menswear Spring-Summer 2024. Inclusive. Emotional. Claiming a «lustful elegance» (Ludovic de Saint Sernin) beneath the sun of «queer power» with «antidotes to a prudish moralism». Clothes no longer make the man, but expose him, touch him, and gently set him apart from all those highly guarded masculinity icons. The shadow of the Grand Old Party and offensive threats to the trans community in the United States looms over this season: we are daring to talk about melancholy, vulnerability and heartbreak, as Jeanne Friot did when she started her healing retelling of *The Little Mermaid*, «a gay story». «As intolerance rises, I want to make our voices, my voice, heard in a positive way, by trying to deconstruct gender norms and make my community seen», she asserts. From Kidsuper's Colm Dillane to Marine Serre and her «heartbeat» collection, the message is increasingly both radical and sentimental. «An inner exploration that involves exploring the body we discover, defying gender, and revealing forms. For the upcoming spring, bodies are blossoming like the «flower of evil»» says Egon Lab. Denim or leather, «skin against skin», Spring Summer 2024 adds a new sensuality to the graphic lines, questioning identity and the connection with the body.

Inspired by «Single Man», a novel by Christopher Isherwood, Louis Gabriel Nouchi claims a multifaceted identity: «this collection is a reflection on the tension between the structure imposed on men in society and the uncontrollable force of the repressed emotions. It opens the conversation on mourning, and how men are expected to react, openly show or not, emotions.»

The Orlando figure returns in post-androgynous guise, providing elves with pointed shoulders like wings, and endless legs sheathed in high-waisted trousers (Rick Owens) or brushed with chiffon sarouels (Burck Akyol). Between East and West, joy and apocalypse, this hybrid body, genderless and «masculine» according to the Leherpeur consultancy, is no longer afraid of breaking new ground. Paradox turns into a game, and the game into an ongoing aesthetic revolution. «A free wardrobe to celebrate chic hedonism,» says Pierre François Valette, who, inspired by a highly liberated *Gatsby*, mixes pearls and metal, silks and cotton, in a lascivious yet urban twist. «Anchoring my DNA in my work, pursuing an exploration that never breaks,» explains Steven Passaro, with «An other layer»: «asserting yourself, showing yourself, always being on the move, searching for yourself. Hold on, keep going to get where you want to be».

Comfort can't be ruled out in neo-tailoring: if the suit is back, it's in XL mode at Givenchy, and of course mixed with references to workwear, school uniforms and pyjamas, as Pharell Williams boldly demonstrated for his first show at Louis Vuitton. Spring 2024 is brightened up by pixel and damouflage motifs, with accessories emerging one by one, immediately forming a wish list before a monogrammed floor of stars, from Beyoncé to Rihanna. In Paris, a fashion show is always about yourself, your obsessions, your community and your values, whether it's organised on a Pont Neuf with its golden chequerboard or in the courtyard of your own building (Burck Akyol).

After all, isn't that what gives Paris its uniqueness? Fashion in Paris mirrors literature in the United States: «The memoirist doesn't just tell other people's stories, but also plays his own character» (Richard Ford, *Between Them*).

PARIS FASHION WEEK

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