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DE LA HAUTE COUTURE
ET DE LA MODE

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Paris, a tale of newness and heritage

The temperature may be dropping, but Paris Fashion Week, which runs from September 25th through October 3rd, is sure to keep everyone's diaries alight. With 107 fashion houses on the Official Calendar – 67 shows and 40 presentations – Spring-Summer 2024 is shaping up to be a colourful season. At the Palais de Tokyo, SPHERE puts the spotlight on young designers, with Benjamin Benmoyal, Florentina Leitner, Lucille Thièvre, Maitrepierre and Rolf Ekroth. There will be a number of comebacks, such as Carven, Maison Margiela and Mugler. There are also a number of firsts, notably Stefano Gallici, a Venetian who began his career in Antwerp as Haider Ackermann's assistant, and who is presenting his first collection for Ann Demeulemeester. Another newcomer, at least on the women's wear schedule, is Charaf Tajer of Casablanca who was among the eight finalists of the 2020 LVMH 2020 prize. There's Duran Lantink from the Netherlands who won this year's ANDAM Special Prize, Marie Adam-Leenarerd from Belgium, and Peter Do from the United States). Marni may be an established house but will be showing in Italy for the first time.

Lantink gave us a preview of what he will present: «Denim jackets, little black dresses, white polo shirts – this season I've tried to take the classics of the wardrobe and give them a Dutch twist » says the designer, who likes to use the expressions «hand writing,» «uniform,» and «atelier» to describe his collection, which will show on the last day.

The return of Mugler to the Calendar under the vision of Casey Cadwallader, has been generating excitement. It is striking to observe the rigourous of the cut, the sharp tailoring. The designer earned his stripes at Derek Lam and Celine and has always believed in well-made clothes that transcend time.

Paris remains a laboratory for research and creativity. Rethinking street style, Charaf Tajer has always channeled the ardent fountain of French happiness so dear to Apollinaire. Born in Paris in 1984, this Franco-Moroccan conceived his brand as an homage to the eponymous city where his parents, Latifah and Mohammed, both employed in a sewing workshop, met. His references include Gabrielle Chanel, Hermès, Yves Saint Laurent, architecture and nature and he champions a return to beautiful clothes often embellished with 'paradise' prints. Founding a label based around these elements almost seemed pre-destined. His maternal grandfather, worked for five years on the mosaics at the Royal Palace in Ifrane, Morocco, and taught his mother the meaning of colour.

Paris has turned this sense of exacting standards into a trademark, a signature, a form of obsession that cannot be traced back to one generation or another. The word heritage floats naturally in the air, as if it were handed down from one generation to the next, and Fashion Week guests will be able to move from a catwalk show to a «made-to-measure» exhibition as they please. Ten years after the major retrospective devoted to the couturier at the Palais Galliera, Azzedine Alaïa (1935-2017) is back in the spotlight, with the «Alaïa couturier et collectionneur» exhibition presenting, for the first time, the exceptional heritage collection assembled by the master of cut through the years. This extraordinary journey is punctuated by 140 dresses, from Vionnet to Comme des Garçons, not forgetting Yves Saint Laurent's Trapèze dress at Dior. But there is another aspect, a double vision that is absolute and masterful, as Alaïa's vision is complemented by that of Olivier Saillard. The curator of these two exhibitions and director of the Fondation Alaïa has given a new presence to the dresses now on display, long stored in boxes. In fact, the same dresses are also currently on display at the Fondation Alaïa, which proposes a sublime interplay between Azzedine Alaïa and Madame Grès. Here, we savour the pure beauty, a moment of silence in this capital buzzing with a thousand events, launches, inaugurations, restaurant openings and re-openings, anniversaries and more – all surrounding this Fashion Week that attracts not only visitors, but builds upon the extraordinary energy that all Paris enjoys.

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.



If, by chance, people are unfamiliar with **Imran Amed** MBE, they certainly know The Business of Fashion, the massive disruptor and respected source of trade and consumer news alike. As founder and CEO, he has expanded what began a savvy fashion blog in 2007 into a leading source for breaking news, detailed designer profiles, cogent collection reviews, and business analyses — with a team numbering more than 100 and upwards of 100,000 members.

Beyond providing useful career tools and online learning on the site, BoF also hosts live and virtual events throughout the year that allow people to engage with and go deeper into various aspects of the industry. Amed's BoF 500 list has become the ultimate global index of fashion's most influential figures, and the 2023 edition was just revealed this week. For this 10th anniversary, new names to the total 1,291 total entries include Pharrell Williams, Style Not Com's Beka Gvishiani, designers Nicolas Di Felice, Bianca Saunders, Gaurav Gupta, and Thebe Magugu, and Vogue Ukraine Editor-in-Chief, Vena Brykalin. With a new weekly letter on Saturdays, Amed provides his personal take on topical issues — whether going public or self-care. Tonight, however, will be all about celebrating as this charismatic Canadian who has called London home for decades hosts one of the biggest soirées of Paris Fashion Week to toast the BoF 500 as a collective of unrivalled talents.

What creates an emotional response for you in fashion today?

For me, an emotional response comes from those rare fashion moments when everything clicks. It might be a show where everything on the runway works together in a way that is hard to explain. It's like magic. I remember some Haider Ackermann shows that had this kind of feeling. Let's just say, you know it when you feel it. You see it in the collection itself, of course, but also the music, the casting, the venue — sometimes even the scent in the room and the way the chairs feel as you sit in them. This is what I love about fashion, those emotional moments!

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

A lot of people wonder about a designer's inspiration. I am more interested in the designer's process. Every designer has a different way of channeling their creativity into a process so other people can understand their vision. It might start with a sketch or draping on a mannequin or creating a moodboard. I love to know how a designer starts, and then talk to them about how they explain this vision to other people. It's this critical element of taking an idea and communicating it in a way that others can get excited about it — and understand it — that is critical to a designer's success. What's the value of having a grand vision if you are not able to realise it?

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

I don't think we are making enough progress. Sure, there are changes at the margins when we think about important issues like sustainability and belonging. But we are still an industry that produces too many things, wastes too much, stages too many events and makes people feel excluded. The changes we want to see will take time — I just hope they happen quickly enough.

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

A lot of the magic is being lost these days with the over-emphasis on celebrities at fashion shows. Somehow, it sucks out the energy and focus from the designer's vision. Everyone, myself included, ends up gawking at people, and not enough time soaking up the ideas and creativity.

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

Without a doubt, it's artificial intelligence and how it will impact every aspect of the fashion industry in some way. I find it very exciting, but we are only at the beginning. We should start seeing some of that change very soon.

This interview has been lightly edited.

Khémaïs Ben Lakhdar-Rezgui channels his deep understanding of French fashion into an ongoing examination of Orientalism in Parisian haute couture at the turn of the 20th century. His compelling thesis centres around the expansion of Europe's colonial empires and how this affected the designs of couturiers at the time. Based in Paris, he is a PhD candidate at Sorbonne 1 in partnership with the Institut Français de la Mode, where his focus is art and fashion history. As a lecturer of fashion history, he shares and expands upon his knowledge at the IFM and the American University of Paris, among other institutions. He also has years of hands-on experience in fashion heritage conservation at esteemed Paris couture houses, including Maison Lemarié and Yves Saint Laurent.

What creates an emotional response for you in fashion today?

The coherence of the collection. When the discourse responds with authenticity to the visual proposition, and there is a close relationship between the storytelling and the clothes. I only cried once when I saw a show that really moved me: The Horn of Plenty by Alexander Lee McQueen from Fall Winter 2009. It was a magnificent show, a total art form that harmonises everything stridently and wonderfully!

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

I'd love to have access to a studio at the very beginning of a creative process, to see how ideas are generated and turned into designs. As a historian of material cultures, I'm very interested in the object: its aesthetics, construction, fabrics and details. I'm very curious about this creative process, and especially about the ideas that sometimes don't make it into the final collection.

This week, Ben Lakhdar-Rezgui appears on The New Paris podcast hosted by Lindsey Tramuta (available on Spotify and iTunes) where he discusses his research in a contemporary context. His Instagram, @Khemais_BenLakhdar provides a valuable understanding of cultural appropriation and other similar issues that remain ever-present throughout fashion.

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

That's a very difficult question to answer. I have my doubts about the correlation between the evolution of fashion design and more global progress in the world. I would say that I'm optimistic and pessimistic at the same time. I hope that inclusion and sustainability, which are key societal issues, will be democratised in fashion design. I really hope that fashion can be in tune with the major challenges facing society today and tomorrow. And at the same time, it's clear that fashion is a huge capitalist machine, driven above all by the desire for profit.

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

Fewer fashion shows, less production, less pretty/disruptive/shocking images for social media; and more quality, invention and precision for clothes. Obviously, this is utopian, but I do believe in it!

This interview has been lightly edited.



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

Decolonial thinking, driven by extremely dynamic researchers and new designers! Fashion isn't just a Western concept, fashion isn't just about big brands, and it seems to me that the real disruption is coming from this new generation of designers who are working in depth on questions of representation and coloniality in the current fashion system.



Isabela Rangel Grutman is a Miami-based philanthropist, model and designer who has become a rising front-row fixture at Paris Fashion Week, attending shows from Victorian Beckham to Acne

A self-described fashion obsessive, she has developed an impressive profile on Instagram (nearly 500,000 followers) thanks to her personal style — a sleek blend of sportswear and luxury.

Originally from Belo Horizonte, Brazil, Rangel Grutman now runs a number of independent projects in Miami. She is particularly dedicated to a charitable endeavour called Style Saves, which comprises a group of creatives who engage with students and tomorrow's young leaders through the basic principle that fashion can uplift and be a catalyst for good. Their initiatives — including fashion-filled auctions and fundraisers — have benefited more than 150,000 students and their families.

« There's definitely a broadened openness in fashion, which has been aided by social media. »

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

Fashion has never been more experiential, so what makes it extra special? I think it comes down to responsibility. I'd love to see fashion houses engage with communities and causes in ways that might be unexpected. I'd love to see fashion up the ante with their philanthropic endeavours in this sense.

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

Entertainment! We've seen it already, in lots of degrees. The power of the headlines made by Beyoncé's wardrobe on her Renaissance tour, for example. The entertainment industry and entertainers are going to continue to rise as focal points in this business. I'm excited to see what new, unexpected collaborations come from it.

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

There's definitely a broadened openness in fashion, which has been aided by social media. Transparency is so important, and I feel that with the arrival of social media, fashion fans and observers can truly see that much more. I feel like it's all on display – and I think this is a good thing. It's not just for a super elite circle anymore.

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

I am curious as to how designers feel in the moment they are creating. Do they know what the end result of the collection will look like in their head? Or is it something that builds up and changes along the way?

What creates an emotional response for you in fashion today?

I would say finding designs that bring you confidence.

This interview has been lightly edited.



An American based in London, **Lauren Indvik** is the fashion editor at the Financial Times. Prior to joining the esteemed newspaper in 2020, she was the founding editor of Vogue Business in London and the editor-in-chief of Fashionista in New York. Whether through her weekly newsletter, Fashion Matters, or her column on auctions and antiques, her voice is at once incisive and relatable, always providing a sense of the bigger picture.

This interview has been lightly edited.

What creates an emotional response for you in fashion today?

Artistry and honesty. There is so much brainless positivity; I'm moved when designers take up a political cause or get a bit bleak.

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

Exactly that. Every designer and brand are so different in how they realise a collection, the direction and degree of freedom they give to their teams. How do you get the best out of that talent season after season?

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

Fashion has adopted — and in some corners perhaps paved the way for — broader and more inclusive ideas of beauty.

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

Thinking about the impact our choices have on farmed animals, and also on biodiversity and wildlife. So much of what we wear — leather, wool, cashmere — is taken from them, with devastating consequences physically, emotionally and environmentally.

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

Jobs and livelihoods — automation and, to a lesser degree, generative AI. How companies grow and operate environmental legislation.



When **Lolita Jacobs** and **Jean-Baptiste Talboure-Napoléone** founded their creative design studio, **LJBTN**, in 2018, they had already charted successful paths individually. Lolita had been the image director at Chloé and Courrèges while Jean-Baptiste was working as the art and image director for M Le Monde. Together, they have developed a successful roster of clients such as Chanel, Gucci, Louis Vuitton, Max Mara, Moncler, Victoria Beckham. Represented by Art Partner, they bring a distinctive sensibility to each of their projects through sharp visuals that convey desire while also forming an elusive feeling that connects us to these aspirational brands. While Jean-Baptiste is now creative director for M Le Monde, Lolita also oversees fashion direction for L'Étiquette Femme, a magazine that trades in understated cool – also an apt description for this talented couple. Here, Lolita answers on behalf of LJBTN.

What creates an emotional response for you in fashion today?

Whenever I see a designer come out and salute the audience, I get emotional. I think about the amount of work the team has put into these garments, the guts it takes to put yourself out there and own your vision. I am a little romantic, no matter if I liked the collection or not. When I hear the team backstage scream with relief and pride, it creates an emotional response. It is a team effort. I find it beautiful to witness a group of people do great work together.

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

From our experience, we know now how a collection comes to life days before a show – and a few months before that. The intensity, the rigour, the every-minute-counts kind of feeling. What I am always curious to understand is how the team is involved, who does what, who participates in making this collection special – the butterfly effect. How does the designer manage to spark a team on a different journey each season. What's the hook. We are actually dreading AI; we respect the human touch too much.

This interview has been lightly edited.

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

Embracing diversity – not only on the runway, but also across key roles in the industry. Giving a voice to a wider range of talents. More women in power, in general. I also wish brands would produce less, as we clearly do not need as much newness especially at this current pace. But that seems to be a utopian dream.

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

My answer is ambivalent. Ideally, I would love to ban phones in order to fully experience the moment. I wish sharing something meant more of «I truly loved it,» rather than «I was here.» On the other hand, I also appreciate the visibility that sharing via social media gives to a broader audience. And then when we are not present, being able to discover and not miss things via that same phone screen.

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

The need for more. More wow effect, more wow destinations. This sense of the most talk of the town. We crave less voyant, more discreet, more efficient fashion.



Corsican-born and Paris based, **Matthieu Morge Zucconi** is undoubtedly among the young generation of opinion leaders applying a compelling voice to fashion. From the pages of the French daily newspaper, *Le Figaro*, he writes about fashion and trends, delivering an educated point of view that speaks to understanding of the industry. He keeps a low-key, discreet profile and says that he immerses himself in culture and news by reading books and listening to the radio each morning.

What creates an emotional response for you in fashion today?

When a designer's vision and the times we live in align, when it makes sense and just « works ». When you're sitting at a show, sometimes, you feel it. It can be hard to understand why it works, it just does. And I notice that I can get quite emotional when designers come out with their studio at the end of shows. I like when the people behind the scenes get some well-deserved credit.

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

I'm interested in inspirations and the starting point. But the most fascinating part for me is how those ideas translate into actual clothes, what techniques are used and how the designers pick them... I feel like this is the most critical moment in the making of a collection. A good idea with poor execution never works. A meh idea with great execution, however, can...

« I think brands try too hard to be viral these days: too many “tricks”, too many celebrities on the front row that do not always align with what the brand is... »

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

The industry has improved on a variety of questions, from sustainability to diversity. But it still has a lot of work to do on all these points, and the industry as a whole needs to ensure that progress is not just a façade and image - for example, I don't think there is enough diversity in the management positions. The fact that there are so few women designers in the big houses, for example, is a problem.

This interview has been lightly edited.

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

Fashion is a spectacle, and of course needs the « thrill » that comes with a moment, a big show. But I think brands try too hard to be viral these days: too many « tricks », too many celebrities on the front row that do not always align with what the brand is... It dilutes the message (when there is one, which is rare). Creativity then becomes secondary and I think it is unfortunate. We just need to chill and slow down a little.

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

Obviously, artificial intelligence will bring important changes to the industry. But what I find the most interesting is the state of social media right now: on TikTok, everyone is a critic and has an opinion on shows, collections... And as they are completely free (before being absorbed by the industry), those influencers are able to say things that a lot of people in traditional media are afraid to write. This will have, in my opinion, a strong influence on how fashion media works in the future. And it also has a huge impact on trends: there are so many niches, micro-subcultures and social media phenomena that it's getting harder and harder for the industry to catch up.

It can often feel like no one has better access across the full spectrum of fashion than documentary filmmaker **Loïc Prigent**. Designers, personalities, and even the usually discreet atelier professionals all adore him and seem at ease in his presence. This is likely owing to Prigent's extensive fashion knowledge – past and present – and his utter devotion to capturing the industry from all angles. Having begun his career making fanzines and building his portfolio as a journalist, he gradually shifted to film production and made his mark with a short documentary series on Chanel in 2005. With his film, Louis Vuitton Marc Jacobs, he gained an audience beyond France; and ever since, he has developed a seemingly endless array of series and films, all while bringing his YouTube audience – currently upwards of 600,000 subscribers – to the frontlines of fashion weeks. As of this month, he can now be heard regularly on the new podcast, Louis Vuitton [Extended]. With his charming French-inflected English, he is a peerless storyteller who puts the same level of care into his content that the petites mains apply to the most exquisite couture creations.



This interview has been lightly edited.

What creates an emotional response for you in fashion today?

I am like everyone. It's when there is the screaming, when there are the crowds, when there is the excess, when there is the sincerity, when there is the silliness, when there is the beauty. I like to know how many fittings were done for each pièce. The answer is always very revealing.

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

The way fabrics are produced and especially when designers start to be concerned about this.

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

Absolutely nothing!

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

I have no clue about the future, and it still interests me! That's why I'm still doing this job!



Minnesotan style influencer **Morgan Riddle** (@moorrgs on Instagram) has been making inroads in the fashion community of late, thanks to her polished sense of... let's say, tennis chic. Riddle has garnered a growing fan base for her sartorial sensibility, which blends youthful and trend-driven with a sporty kick.

For one, she's been hired by Wimbledon, one of tennis' Grand Slams, to host their video series « Wimbledon Threads, » which eyes the fashion scene during the event. (Riddle dates Taylor Fritz, the current world no. 8 on the men's tour.) She was a breakout name on Break Point, the docu-drama on Netflix that follows the tennis circuit around the world. She has also partnered with the brand Lottie to co-create well-selling jewellery designs. And, she landed the cover of The New York Times's Style section during September's U.S. Open, another premiere tennis tournament. Importantly, Riddle seems to be good-humoured about her job. Her Instagram bio reads: « Not cool, but my outfits are.»

« I'm most curious about collaborations. How do they actually happen? Fusing two house codes to create a collection is fascinating to me. »

What creates an emotional response for you in fashion today?

Honestly, just getting to be involved in the world of it. I interned for a PR company and began working for fashion weeks when I was 18 years old. To now be attending shows as a content creator, even getting to watch my partner walk Hermès' runway, evokes constant pinch-me moments. I'm grateful it's been democratized a bit in recent years. *Fritz, Riddle's boyfriend, modeled in Hermès' most recent show held a few weeks ago in Brooklyn, New York.

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

I'm most curious about collaborations. How do they actually happen? Fusing two house codes to create a collection is fascinating to me. I would love to see the behind-the-scenes, from ideation to execution, of one of these.

This interview has been lightly edited.

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

As someone who works in social media and is chronically online, it's clear to me that influencers have joined fashion weeks around the world. I know many people feel indifferent or even upset about it, but there is a reason these brands are putting money into online personas. People's attention has shifted and fashion is now happening online. Some are better about accepting – and adapting – than others.



When you consider true fashion icons, **Carine Roitfeld** immediately comes to mind. During her tenure at Vogue Paris from 2001 to 2011, her audacious eye and intuition for the time contributed to the success of many designers, most of all Tom Ford. Her sleek and sexy aesthetic also came to epitomise the decade. Following her exit from Condé Nast in 2012, she launched her own magazine, CR Fashion Book, which referred to her initials and to the fact the publication would reflect the entirety of her vision. Today, her influence continues to percolate across the industry through consulting, styling and developing coveted capsules and collaborations.

What creates an emotional response for you in fashion today?

It's been a long time since I've been able to attend many fashion shows and it's true that the challenge is becoming more and more difficult for the designer. For me, a show is not just the clothes; it's the music, the hair and makeup, and of course the staging. I always like to see models who talk to me or that I recognise. It's always very emotional for me. Of course, the clothing is very important; it's more about the mix of colours, ideas, and proportions. All this can move me. I also love stories, and I like that the designer can tell a story.

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

I am always very surprised when I am invited to preview a collection and I see the mood boards, because in the end they look a lot alike. There are often looks that you know or reference photos that you know. I like it when designers mix art and things that are a bit, let's say, poetic, in their mood board. What I like the most is when the designer thinks of a woman, or an idea of a woman, or a man. That's the way we worked with Tom Ford; we thought of a specific woman. I like it when shows almost look like movie scenes.

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

Today, thanks to social media, we realise what is happening on the planet, what people are wearing in India, in Mexico, in Sweden. I think it's a plus for fashion, without being accused of cultural appropriation. Which is very difficult, because sometimes we are just inspired, we don't want to copy. But designers have to be more and more careful. The way the front row dresses or the way designers make fashion proposals are far from my personal culture, and I find that excessively interesting.

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

I think fashion shows and designers have to do collections too quickly, plus pre-collections, crazy prices, etc. I don't think a designer can have enough creativity and time to make so many different collections. Fashion happens with a stop watch and it must be very difficult for designers and we really feel it in the collections – when inspiration is not always on the agenda.

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

Today, for creators who should have practically total freedom, they are always afraid of doing or saying something that could be misinterpreted. So they have to be very careful, which is a good thing. But sometimes it's a bit too much because fashion should be very free. And we are always afraid of shocking, disturbing, hurting people or their culture. And I think it somewhat clips the wings of designers. And it may prevent them from expressing themselves completely regarding what they want, so much so that they are afraid of being let go at the end of the show. I think that doing a show is very brave; it's very long, very difficult. And when I see a bad article after a show, as someone who has done many collaborations with shows, I think of all the people who have spent six months behind this show – designers, as well as their assistants.



Lala Takahashi, daughter of Jun, the designer of Undercover, and Morishita Riko, a former model and designer of her brand Dorothy Hendricks, has been rocking the fashion scene since her very young age. Living and traveling in the same creative environment as her father encouraged her to develop her own style and attitude. Now she is among the most influential faces on the Japanese scene, and she regularly models for global brands and magazines. Not one to follow trends, she believes that self-expression and a personal point of view have become even more important now and into the future. She projects this mainly through her joint passion for tattoo art and creative makeup.

This interview has been lightly edited.

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

To be honest, I'm not sure about the environmental issues arising mainly from the fashion industry, but I feel that leather and other items made from animals should be reduced as much as possible.

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

I'm aware that this might not sound realistic, but I would take away trends. You should be more free to do your own unique fashion without the influences of them.

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

Nowadays, social media is a must. Trends have been easily changed by influencers. I think that is the reason why we are so easily swept away by trends. Since I'm also involved in transmitting fashion to the world, I hope that if I become more famous in the future, I can help make trends disappear.

What creates an emotional response for you in fashion today?

To pursue what you like without being influenced by trends. I am conscious of not wearing clothes like others. So if trends were to disappear, everyone's individuality could stand out more, and fashion would become more enjoyable.

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

Actually, my father is a designer, so fashion has been close to me since I was young. Referring to the creation part, I would like to know how to make clothes using CGI and AI with the latest technology!

Wendy Yu's passion for fashion turned her into a bridge builder from East to West. Heiress, investor, entrepreneur and philanthropist, she is a worldwide respected figure of the Chinese fashion panorama and she put herself and the Yu Holdings, she founded in 2017, at support of Chinese designers helping them to spread their creativity worldwide. In 2020, in association with the Fédération de la Haute Couture et de la Mode and the Shanghai Fashion Week and supported by OTB Group, Raffles, Harrods and Xiaohongshu, she launched the Yu Prize, the annual award and incubator program to support the new Chinese creativity.



« I think that AI will be incredibly disruptive in the fashion space. These young designers are already harnessing in a variety of ways which is really exciting. »

What creates an emotional response for you in fashion today?

I get really emotional seeing Chinese designers succeed in the West and seeing them succeed on the biggest fashion stages. The young designers from the East have so much talent and unique aesthetics that deserve recognition from the world.

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

I would love to get insight into the conceptual work behind a collection in the initial stages. I'd love to be in the studio seeing how a concept materialises into actual pieces through moodboards, muses, fabric swatches, etc. The storytelling behind collections is always so interesting to me.

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

I think the main areas I'm seeing progress between the fashion industry and the wider world revolve around inclusion and bridging the gap between the East and the West. I'm seeing more and more Asian designers showing in the West during fashion weeks which is very exciting. I'm also seeing more diversity sitting front row at shows and spearheading brand campaigns. There is still an immense amount of work to be done in this area, but I do think there has been great improvement.

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

I'd like to see a resurgence of pure design. I think some brands get too caught up in trying to do something shocking and revolutionary that the collection doesn't translate to its audiences. My favourite collections are those in which you can feel the passion and love behind them.

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

I think that AI will be incredibly disruptive in the fashion space. These young designers are already harnessing in a variety of ways which is really exciting. I don't think AI is something to be afraid of and I don't think it will erase personal creativity, but it can help in making processes more sustainable.

This interview has been lightly edited.

IN THE EYES OF

p23

In the eyes of, personal testimonies from key figures in the ecosystem who think and make fashion.

IN THE EYES OF DANIELLE CILLIEN SABATIER

Danielle Cillien Sabatier, General Manager of Librairie Galignani, the historic bookshop that has been located at 224 rue de Rivoli since 1856, has played a key role in cementing its reputation as a cosmopolitan meeting place for lovers of fine books, and in particular fashion-related publications. Here we meet Sabatier, who shares her enthusiasm for fashion tomes.



What role do fashion books play in the Galignani bookshop?

Fashion has always been a major part of the bookshop's business, in both French and English, and comprises photography books, fashion shows, biographies of fashion designers, historical studies of the industry, textile publications, monographs on the various fashion houses, exhibition catalogues, etc. It's a central subject for us, and we hold around 5,000 references on the fashion field.

How do you display them?

We showcase them regularly, depending on current events, in particular during fashion weeks. We create themed showcases, and of course, we dedicate an entire space to them, which is at the heart of the Fine Art department. Next week, Diane von Fürstenberg will be honoured with the release of her book, *Women before Fashion*. Then we'll be showcasing the friendship between Christian Dior and Christian Bérard for the book to be published by Gallimard, *Dior Bérard, la Mélancolie Joyeuse*. We've done a lot of spectacular fashion showcases.

« A fashion book is as much an object as it is a form of content, and it must appeal in the same way as the designers it represents. »

What has changed in recent years?

We're seeing more production on legacy or historical subjects, themed exhibitions or perspective studies, whereas previously, we were asked to produce more photo books on a designer and his or her catwalks or creations. As many great couturiers have passed away, exhibitions, biographies or simply books presenting the whole of their work have increased in number. I could mention books on Pierre Cardin (Flammarion), Yves Saint Laurent (Assouline or the YSL Foundation) or the series on Dior based on the house's different designers (by Assouline), or the many biographies on Karl Lagerfeld (Flammarion, La Martinière, Thames & Hudson) or the excellent Fashion Eye series by Editions Louis Vuitton, which often features the fashion archives of an extraordinary photographer, such as Jean-Loup Sieff, Slim Aarons, Helmut Newton, Peter Lindbergh or Saul Leiter.

Has the audience changed?

Yes, we're definitely experiencing a shift in the younger generation, with a surge in young people's interest in fashion, thanks in particular to the Culture Pass that we often devote to the Défilés/Catwalks collection (La Martinière/Thames & Hudson) and the strong trend for young people to develop a real interest in fashion.

Which books have made the biggest impact in recent seasons?

The book on Pierre Cardin, *Mythe, Mode et Modernité*, by Jean-Pascal Hesse; the biography of Karl Lagerfeld by Marie Ottavi; the biography of Anna Wintour in French and English; the *Défilés* series, notably for Chanel and Yves Saint Laurent; and the spectacular monographs by Assouline on Dior and its various couturiers (we're up to number six with Raf Simons).

Your A-list for the season?

I'm looking forward to reading the biography of Ralph Lauren by Jérôme Kagan, published by Séguier. In the fine books section, there will be the catalogue of the Chanel exhibition at the V&A in London, as well as the *Défilés* devoted to Givenchy. In the Fashion Eye collection, I would recommend Hong Kong by Frank Horvat and Deauville by Omar Victor Diop.

What advice would you give to publishers?

I would tell them to keep producing books that are innovative in form and unique in design, and not to be afraid to use unusual and spectacular materials. A fashion book is as much an object as it is content, and it must appeal in the same way as the designers it represents.

Karl Lagerfeld used to visit Galignani three times a week. What memories do you have of his visits?

It was an extraordinary opportunity to work for a man with a sharp mind, a man of haute culture above all. All the Galignani booksellers who sought out books for him on a daily basis, the exceptional collection that you can see in his studio, remain deeply marked by this zeitgeist and he remains very present to us. We truly adored him.

This interview has been lightly edited.

IN THE EYES OF SYLVETTE LEPERS

An interview with Sylvette Lepers, Head of the Creator and Image partnerships La Redoute, by Laurence Benaïm.

From a summer internship to a full-blown career. In 1981, when she was just eighteen, Sylvette Lepers began her career as an intern at La Redoute. She progressed from employee to buyer, from head of the ready-to-wear style office to head of the press department.

Her curiosity and eye for detail became her signature, and thanks to an organisation based on co-creation at every level, she developed a genuine trust-based relationship with the designers. But Lepers is not just an innovator: through her work, she defends fashion, taste and the desire to share the best of the best with the general public. It is the «beauty at the price of ugliness» that Maimé Arnodin and Denise Fayolle turned into a popular design ideal at Prisunic in the 1960s. Today, Lepers' commitment is as much about passing on knowledge as it is about discovery and agility. She was honoured as a Chevalière des Arts et des Lettres in 2023 and has been leading fashion and interior design collaborations at La Redoute for more than ten years. Under her leadership, the Roubaix-based e-commerce company has become a recognised reference for designers.

What was your first collaboration?

It was in 2011 with Anthony Vaccarello, following the advice of Lou Doillon, who told me «This boy has a lot of talent, you should meet him.» Two years later, I proposed the same thing to Simon Jacquemus, as well as Sézane, Balzac, Dawei, Koché, Vanessa Seward, Mossi, Yasmine Eslami and Alexandre Blanc. At La Redoute, collaborations have existed since 1969: there was Emmanuelle Khanh, then Lagerfeld, Yves Saint Laurent Azzedine Alaïa, Rykiel... I wanted to broaden the spectrum by defending and supporting young designers, from Chloé swimwear to Jolie Mômes responsible lingerie, not forgetting Sœur, The Label Edition or even La Veste.

And the most recent collaboration?

Norman Mabire-Larguier, winner of the 2022 La Redoute x HEAD-Genève Prize (Geneva University of Art and Design) for a capsule collection. The designer demonstrates the power of his world, as precious as it is rigorous, in three radically elegant black pieces. He has been selected for this year's Hyères Festival. The collection, produced in collaboration with La Redoute will be released in November.



What guides you?

As a jury member for several schools, including HEAD in Geneva, where we developed a close friendship five years ago, I always get the same thrill out of discovering new talent. Plus, [I get to] share these revelations by bringing them to life in another reality, that of the general public. [It's about] creative style at affordable prices, while defending the principle of quality.

What is a priority for you?

Giving visibility to young designers, from Benjamin Benmoyal to Kevin Germanier, as well as to young brands like Maison Château Rouge. Then there are more unusual projects like About A Worker, a project carried out by a creative duo who gave a voice to textile workers, in this case employees of our logistics centre in Roubaix.

What is your way of working?

It's a collaboration that takes on its full meaning through dialogue, meetings, and the creation of new designs. We're lucky to have a model-maker who understands the personality of designers, who can grasp what they want. I work on instinct. I need to feel what I want beforehand. I want everything to be done with trust and transparency. La Redoute takes care of production, shoots and communication.

How do you perceive emerging creation in 2023?

The more time goes by, the more I find these young people incredible. They are a tremendous source of energy for me. I feel they are responsible and very clear-headed. Nothing is easy, they know that; but they are driven by passion.

What do you think is their secret?

To innovate. Remaining flexible and, above all, true to their DNA. What we like most of all is to meet a designer's requirements, which are strong and inspiring. Designers come to La Redoute to explore our fabric library, and we find solutions together. For example, Clara Daguin, a guest for summer 2024, has replaced LEDs with reflective strips. I believe in creativity, imagination and know-how – in values that are sometimes scorned on social media. I love meaningful things. Passion is what drives us. We are fortunate to be supported with tremendous understanding by the Galeries Lafayette Group. The creative project has a pragmatic dimension. While the principle of collaboration has become commonplace, we always try to keep things surprising. Our luxury is to take our time. An image is built up very slowly and can be destroyed very quickly. Our real secret is passion.

Do you have a dream?

To stage an exhibition showcasing all these collaborations.

This interview has been lightly edited.

IN THE EYES OF LUCIEN PAGÈS



His motto is « Use your brainpower to think outside the box. » Lucien Pagès is an industry icon, an insider by whom talent becomes a name to be reckoned with. He founded his Paris office in 2006, and his label is linked to the success of Colette, Jacquemus, J.W. Anderson, Courrèges and many others. The list goes on, those whose beginnings he has shared in and supported: Vincent Darré, Olympia Le-Tan, Yaz Bukey, Elie Top, Charlotte Chesnais, Christelle Kocher, Charles de Vilmorin.

Today, Lucien Pagès is a style, a label, a team. It's a medium in its own right, a way of scouting, of daring, of revealing, of supporting, of offering brands a global and wild vision. Working with empathy and, above all, with an innate heartfelt generosity. To make people dream by avoiding clichés – and with style, humour and agility. On the slate this season are 23 shows, from Saint Laurent to Peter Do, from Marni to Coperni, Sacai, Schiaparelli...

« The key factor is, of course, the increasing pace of digital technology and the quest for buzz through social media. »

What place do you give to influencers as opposed to the press when it comes to invitation requests?

There are quotas for each house, and everyone has their own priorities, but it's a good mix. Personally, I need all the people who make up our ecosystem, from traditional media to influencers.

What keeps you passionate about your job?

Discovering new talent and being surprised by each collection. I'm always amazed and seduced by the creativity of the collection concepts, the crazy ideas of the designers who tell their stories without ever repeating themselves. There's also the emotion and friendship that this profession constantly inspires and reinvents. There are some wonderful people in fashion, and we're also in an absurd world where anecdotes abound. In short there's always something going on.

What has changed the most since last season? Over the last few years? What has driven this change?

The key factor is, of course, the increasing pace of digital technology and the quest for buzz through social media. And then the preponderance of celebrities. It's a circus, a wild ride but one that has the world dreaming. There have never been so many fans outside fashion shows. During the pandemic, people questioned the fashion show. I said it would never disappear because it was our very own rock concert—and here we are! Thousands of fans at the gates preventing guests from entering.

What's the main difference between Paris and other capitals?

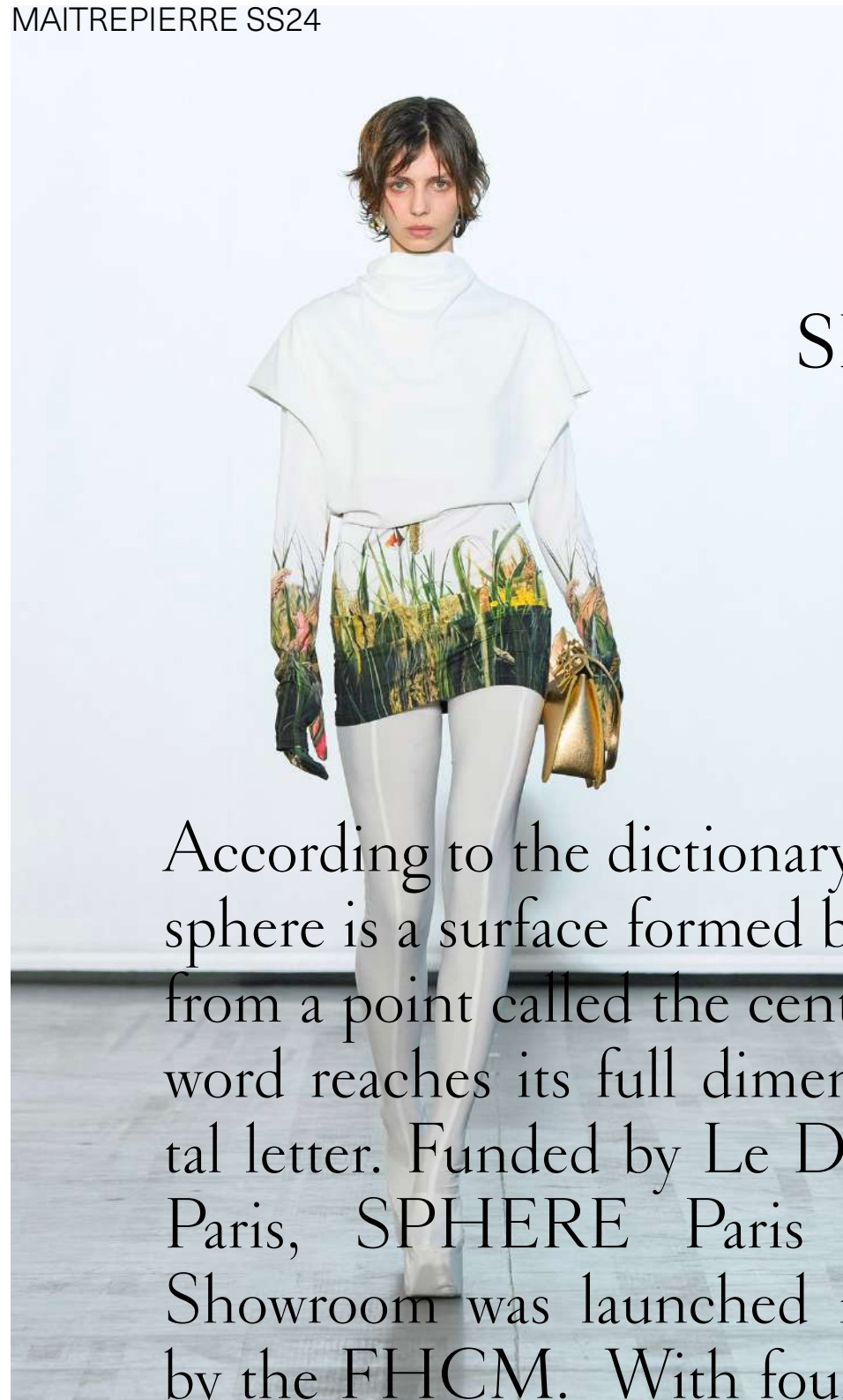
Paris is the undisputed leader of the fashion capitals; it's here and only here that you become. I love New York and London for the creativity they inspire, and for finding new designers. Milan is more traditional, but it's finally coming into its own with brands like The Attico, Cormio and GCDS. A very Italian, punchy avant-garde is ushering in a new generation.

How do you feel about this latest fashion week?

What prevails is enthusiasm and vitality. There's a lot of creative energy, but there's also a very special, unique atmosphere. It's like being back with your family.

This interview has been lightly edited.

SPHERE PARIS FASHION WEEK SHOWROOM



According to the dictionary, « In geometry, a sphere is a surface formed by dots equidistant from a point called the centre. » In Paris, the word reaches its full dimension with a capital letter. Funded by Le DEFI and L'Oréal Paris, SPHERE Paris Fashion Week® Showroom was launched in January 2020 by the FHCM. With four sessions per year (two each for men's wear and women's wear), it gathers five to eight brands at the Palais de Tokyo. Eighty percent are based in Paris, 20 percent from abroad.

What are the selection criteria for joining the showroom? Most important is to be listed on the Official Calendar of Paris Fashion Week or to have won an international prize (Festival de Hyères, LVMH Prize, ANDAM, Yu Prize, Woolmark). Entries are presented to a committee of six experts who decide on the selection for each session. Among the designers who have participated in SPHERE since its debut are Arturo Obegero, Bluemarle, Christoph Rumpf, EGONlab, Ester Manas, Germanier, Louis Gabriel Nouchi and Thebe Magugu. More than just an incubator, SPHERE launched a digital platform in June 2020 with Le New Black, a partner of the FHCM.

This season's line-up includes five designers: Lucille Thièvre, Maitrepierre, Rolf Ekroth, Benjamin Benmoyal and Florentina Leitner, an Austrian designer based in Antwerp who graduated from the Royal Academy of Fine Arts in Antwerp and whose prints have seduced Lady Gaga, Kylie Jenner, Charli XCX among others. "The collection was inspired by the film Picnic at Hanging Rock, she says referring to Peter Weir's 1975 film. Hence the ultra-delicate fusion of neo-Victorian lace and pastel shades with edgy vegan rock touches. SPHERE was also an opportunity to further establish the brand's presence in Paris, as shown by her collaboration with jewellery designer Helena Thulin.



« Without SPHERE, I don't think I would have started selling. The first buyers came in the summer of 2021 thanks to this show. We only had four boutiques then, but now we have 25. » Benjamin Benmoyal

« SPHERE? It's a big step forward, an achievement, » says Lucille Thièvre, from Brives la Gaillarde, who studied at the same school as Marine Serre. « I appreciate the support of the Fédération and the industry, and the opportunity to develop sales in a friendly environment. The showroom experience can be pretty tough for young brands. Being in such an institution, with such high calibre visitors, is very rewarding. It's an experience that lifts us all up. » For Spring-Summer 2024, she updated her signature codes: « Ultra-feminine pieces, lots of pleats, lacing and shiny materials, glass buckles to hold the garments closed, » says the Givenchy alum. « That's what we're trying to focus on, while remaining true to today's reality. 'My Eighties' is a tribute the period that captivated my mother. »

Then there's Benjamin Benmoyal, who continues to combine documentary and emotional dimensions. He drew on the naturalist drawings of Ernest Haeckel, the German philosopher and freethinker, as well as his own photos taken in Yafo and Cesarea, to celebrate « a very summery and relaxing » season. The 33 looks mixing jacquards with floral prints and Berber weavings. This marks his sixth and final time at SPHERE. « Without SPHERE, I don't think I would have started selling. The first buyers came in the summer of 2021 thanks to this show. We only had four boutiques then, but now we have 25. »

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

MAME KUROGOUCHI'S PERFECTLY IMPERFECT APPROACH

Maiko Kurogouchi's shows typically take place in an anonymous gallery space. This approach serves her ornate creations well as the space illuminates the labour and craftsmanship of her garments. For Spring-Summer 2024, however, she has switched things up. The venue will be Ogata, a sophisticated Japanese restaurant in the Marais, which was formerly a private mansion. Here, while guests sip tea and nibble on traditional pastries, the show becomes a transportive escape to Japan, and a more realistic experience than ever before.

Having previously looked to bamboo basket-weaving, Jomon pottery, and Itajime Shibori, Kurogouchi has turned our attention to Arita ware, a broad term for Japanese porcelain. In particular, she was drawn to the imperfect, broken, or discarded pieces that correspond to the wabi-sabi philosophy. This translated into patterned dresses using shibori dyeing techniques, embossed denim resembling her favourite ceramics, and ceramic-beaded jewellery and buttons. Other highlights include shimmering organza representing the porcelain glaze and hand-painted motifs. The outing will prove as beautiful and imperfect as creation can be.

«I draw inspiration from Japanese culture and my own daily life, but I always try to let them pass through my filter and I try to be honest about how I feel,» wrote Kurogouchi, in an email.

How did you begin this collection?

This season the collection centres around Japanese porcelain's rich craftsmanship and their history of pursuing «ideal» creation. I've always been interested in ceramics and I started to visit Arita ware towns in the Saga Prefecture, renowned for early Imari pottery which harbours memories of the dawn of Japanese porcelain in the first half of the 17th century. I've always wanted to create a collection around this theme and I finally started to delve into it for this season.

Looking at how pottery is created is like witnessing alchemy – how familiar raw materials turn into a work of art that can be used in daily life is magical. I believe it can be an inspiration for all industries. I am inspired by the fact that the magic of beauty arises from the world around us. This collection is the result of my fascination and I am happy to share those memories with you.

How do you go from initial inspiration to execution?

I take a lot of time to field research and meet new people. In the beginning, I search for what moves me. It's very intuitive in a way. Then once this takes shape, I think about what elements would be interesting to distill and translate into design.

What part of the creation process is the most challenging?

It's getting harder and harder to create garments. From sourcing materials to production, things we used to do in past collections are not necessarily possible now. I want to keep my creation pure but there are situations where adjustments are required. It is challenging, but also the fun part of the creation lies in contemplating how to make clothes in such situations.

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

I cherish every process of the things that only existed in my imagination gradually get shaped and becoming clothes.

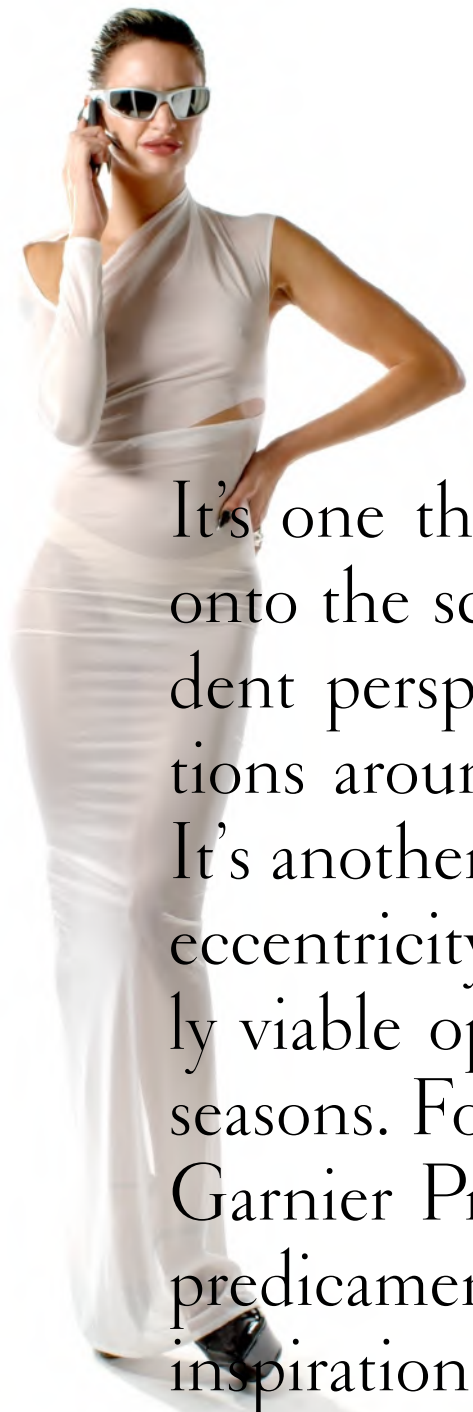
What are the values that mean the most to you, to your brand?

Being myself and being honest to my feelings is the most important thing. It is interesting to see how seemingly random events become personalised in my mind.

This interview has been lightly edited.

PRESSIAT'S POWERFUL WOMEN

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It's one thing for a young designer to burst onto the scene with a transgressive and dissident perspective that challenges preconceptions around gender, the body, and fashion. It's another for a young designer to distill that eccentricity and emotion into a commercially viable operation with longevity after a few seasons. For Spring-Summer 2024, Vincent Garnier Pressiat attempted to reconcile that predicament without losing sight of his initial inspiration.

The Pressiat muse — the femme fatale, the diva, the working girl — is seductive as they come, her confidence unmatched. However, in a mostly strict palette of black and white, evocative of the quintessential Parisienne, her look is also resolutely mature. Oversized jackets and coats are cinched at the waist with corset detailing visible in the back, while wool satin tailoring and longline leather jackets play into the designer's developing style. A punkish turn unfolds with '90s-inspired bomber jackets and kilts, while flashes of fuchsia and violet imbue the collection with a rebellious yet saccharine streak. Of course, the femme fatale can't resist a flesh-bearing bodycon dress, especially given that the show's venue is a Parisian nightclub. One senses that Pressiat is reminding us that life gets most exciting after dark.

« I love a self-assured woman who is afraid of nothing, and I create clothing for her to be most comfortable so she can take on the world » said Pressiat over Zoom from his Paris apartment.

What was the initial inspiration for Spring-Summer 2024?

This season, I wanted to change the [preconceptions about the brand]. You will see a new direction. It will be more accessible and commercial. At the beginning, it was very eccentric, dramatic. Now, we want this strength to come from within and to take Pressiat from day to night. However, as always, this season starts with the powerful woman. It's very much about the bourgeois Parisienne, the people from the 16ème arrondissement, but with a little sensuality. To me, Pressiat is about women who can be very comfortable in their skin wearing strong jackets and dresses. Every season, I want them to be confident in their clothes because we live in a difficult society that they need to be well-equipped for.

How do you begin creating a collection?

I'm always driven by visuals [as they relate to] the image of the brand. I love to play with a collage of references. From there, I create the silhouettes that will define the season. When it comes to fabrics, it could be as simple as some details I see in the street or when I see my friends and it can relate back to the story of the collection. I wonder: what if we mix certain fabrics, destroy other fabrics, stitch fabrics together – all the ways we can play with different fabrics. It's always about what I feel at the moment.

This interview has been lightly edited.

What is the most difficult aspect of creation?

I think the most difficult part of the process right now is to find the next thing because there are so many clothes out there.

To what extent does commerciality play a role in the creation of a new collection?

I don't always create with commerciality [in mind]. I worked with John Galiano at Maison Margiela Artisanal. It was eccentric, there were no limits, and we never had to think about being commercial. When I started to work on my own collection, I wanted to keep it like that. But it's difficult in current times with the cost of living crisis because we need to be more commercial. Of course, you will still get something dramatic from me.

METAMORPHOSIS BY ALPHONSE MAITREPIERRE



«The starting idea was to talk about fusion. To increase the number of codes borrowed from different wardrobes to explore our relationship with the world...». Wide butterfly wings wrap around the body, and prints are placed to play with anatomical curves as well as flowers and leaves. Botanical camouflage? Handcrafted collages also merge with texture effects developed using artificial intelligence.

Inspired by all these metamorphoses, Alphonse Maîtrepierre has designed his summer collection: a collection shaped by the transition between past, present and future. And by this rediscovered link with nature. The collection's highly structured lines and cuts are inspired by three masters: Charles James, Cristobal Balenciaga and Christian Dior. «You need to be anchored in history or reality to be able to create your own,» says Alphonse Maîtrepierre, who even used Quetchua parachute bags to create a suit jacket that looks as if it came out of a 1940s haute couture atelier.

Lines of heart, lines of life. A season of convictions and illusions, with our feet firmly rooted in the ground and our heads in the cloudless sky, with butterfly sunglasses made exclusively by Clara Besnard from recycled materials. The dawn of a promised rebirth.

MARGARET HOWELLS REALIST VISION

If content creation is waging a war on fashion, Margaret Howell is a saviour in troubled times. The 77-year-old British designer is blithely unconcerned with having her clothes function for social media, let alone anything other than the simple purpose for which they were created: to survive in one's wardrobe for longer than a trend cycle. Unlike other designers, preoccupied with likes and shares, and their earned media value, the humble nature of Howell's ethos makes her an enduring fixture in the industry. Her realist vision is unwavering, a polite but firm refusal to succumb to most external factors.

There is nothing out of the ordinary about Howell's Spring Summer 2024 collection which makes her return each season a pleasure. As ever, the perfunctory bears a colossal weight over the performative; and function prevails over fuss. Her namesake crisp men's shirting is razor sharp. Washed shirts with pocket details are buttoned up under slightly oversized tailoring. Denim dresses and loose-fitting trousers possess an undeniable ease. Never one to lose sight of a contemporaneous spirit, boxy tailored trousers have rolled up hems – an effortless styling trick that makes a world of difference.

« I think I'm a realist rather than a fashion designer» said Howell, over the phone from her country house in Suffolk.

What would you like us to know about this collection?

The collection is a continuum of what we've been doing for years. I don't consider myself to be a fashion designer, but I hope that our clothes are still contemporary.

When I started out, I was designing what I would like to wear. I would take traditional British fabrics and modernise the fit of certain garments like Burberry raincoats. They were beautiful but stiff. I wanted to make mine more relaxed. I hark back to certain things but make them feel fresh. If I wasn't a fashion designer, I think I would've been another type of product designer because I'm interested in the suitability of a material to an object.

How has your process changed over the years?

The process is similar, but when you grow as a company, it's different. I'm now overseeing three designers. Things change, proportions change, colours change. We're a big team now and we work with a merchandiser but we keep pushing for what we feel like. The clothes have to match the purpose they were designed for rather than for an outfit. Of course, we put them together afterwards but it's about purpose. It's sometimes a rub when the merchandiser puts certain colours together; but in general, we work comfortably between ourselves. Also, it's merchandise-led when you have a retail shop.

I used to draw and my intention was to design clothing that felt the way I wanted to. When you're in the position of design director, overseeing a team of people, it's harder to be directly involved in that but I still try to keep that same feeling.



This interview has been lightly edited.

What values are most important to your brand?

It's the quality of the cloth that interests me. I remember my mother always talking about good clothing and how important quality was in that. I used to make my own clothes and what interested me when I started making men's shirts was how to make them the best they can be. Luckily, when I first started, there was a factory near me so when I placed an advertisement in the local newspaper I got responses from amazing shirtmakers.

I love when we approach different companies that are experts in their fields of manufacturing. For example, it was amazing to explore the Barbour archive and modernise some of those items that we found. I think I have a strong feeling for contemporary style and fit.

CASABLANCA MAKES ITS WOMEN'S WEAR ARRIVAL

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Imagine the picture-perfect vignette of a well-appointed riad in Marrakech, its courtyard lush with jasmine and nectarines, its daybeds dotted with jewel-toned pillows as they flank a discreet marble fountain gurgling in the orange twilight. Dream up a pastel-toned tennis court set within the open atrium of a palace and surrounded by verdant ivy. Envision coastal Italy in hazy summertime, lemon trees and salt air fragrant in the afternoon heat.

These good life getaway scenes have been captured, over the years, in wearable form by the label Casablanca, which leans deeply and unapologetically into resort-friendly aesthetics and visuals. In doing so, it has built a distinct and much-coveted sartorial world in just five years.

Casablanca was founded by Charaf Tajer in 2018 as a menswear label fusing plush visuals with Moroccan-Parisian sensibilities. The company has since been in expansion mode, and, for the first time this season, is showing its collection on the Paris Fashion Week women's wear calendar.

« The aspect of 'lifestyle' for Casablanca is very important for us », says Tajer. « It's definitely a lifestyle brand. I think we're so complete that people can almost smell what will one day be the Casablanca scent, or feel what will one day be a Casablanca sofa.»



« It's something we had wanted to do for a long time », says Tajer over a Zoom call a few days before his catwalk. « It came very naturally to us. We've already been doing shows that are 50 percent menswear and 50 percent womenswear, so it's the same format. We're just now in front of a new audience. » He adds: « Men's is about 75 percent of our business right now. So the goal is to boost the women's. »

Spring-Summer 2024 is Tajer's tribute to his « friends in Nigeria » and the modernity of Lagos, Nigeria's country's biggest city. The collection is meant to be contemporary, appealing to Lagos's large fashion audience, its entertainment industries and its worldly culture. Among the highlights are sunset-ombre dyed dresses and suits, and sportswear with green-and-white colour schemes reminiscent of Nigeria's flag.

« We are focusing more on bags and shoes for the coming seasons », says Tajer about Casablanca's evolution as it reaches the latter half of its first decade. « And in the future, we would love to expand to cosmetics and perfume, along with other spaces, like furniture. »

The aforementioned dolce vita scenes, of which many have been depicted on jersey tees and silken shirts (one boasting a graphic of the now defunct Concorde jet), have helped to buttress the ultra-posh, in-the-know lifestyle around Casablanca. Among independent brands out there, it offers a truly distinct feeling of immersion into somewhere far away yet attainable in tandem. For Tajer, it's all about jet-setting through clothes.

A-POC ABLE ISSEY MIYAKE



At Issey Miyake they are expanding their presence in Paris, along with its womenswear collection, unveiling the next chapter of the A-Poc Able project as a continuum following the chapter showcased in Milano during the last edition of Il Salone del Mobile. We talked with Yoshiyuki Miyamae, the head-designer that guides the whole team of researchers and designers, who explained the origins and the evolution of this innovative program.

The inner meaning of A-Poc is future. Experimenting to find new ways of creating things. How this is developed in the A-Poc Able project?

A-Poc was presented first in 1998, as one of the first to incorporate computer programming to clothes making, and introduced a completely new concept of clothes making to create seamless clothing formed in a single process from a single thread. More than 20 years have passed since then, and A-Poc's design and making has evolved to match the times. To give an example of A-Poc Able's innovative design and making, the project «Type-V Nature Architects» announced during Milan Salone in April this year applies the concept of metamaterials to textiles to combine origami engineering and advanced algorithm technology, we have created a textile that transforms (deploys) a flat piece of cloth into a three-dimensional shape using only the heat of steam. This makes it possible to produce three-dimensional tailored jackets with minimal sewing. In addition, the development of this technology will expand the possibilities for the design of furniture and architecture in the future.

It started as «one piece of cloth» and then it evolved. How do you keep the original DNA?

«A piece of cloth» is also known as Mr. Issey Miyake's universal concept. From an engineering perspective, A-Poc Able's clothes are designed starting from a single thread, and we reexamine every single process of clothes making. In other words, our mission is to explore what Issey Miyake's craftsmanship is all about, starting from facing against «a piece of cloth». We pass on the DNA of Issey Miyake every day at the site of our design and making.

The body is an essential element of the genesis of A-Poc, how it is essential also in A-Poc Able?

What are good clothes for us? The value of our clothes is not just that it is an original material. We put importance on creating functional clothing in which wearers can spend their time comfortably in daily life. A-Poc's unique manufacturing process allows you to design materials and styles in advance on a single piece of cloth. You can design items that match each others, such as stretchability and breathability, according to the movement of the body. The most important thing in our manufacturing process is that clothes are completed when people wear them.

Since the beginning every single step of A-Poc has been the spark for the next chapter. Which are the next ones for A-Poc Able? Could you disclose something you are working on?

A-Poc's design and making can be connected to any field. While working with various experts across all genres such as science, art, medicine, space engineering, etc., we will explore the future of clothing.

Rather than designing clothes based on a theme or image for each collection, we take enough time to research and develop each project. Instantaneous ideas and creations are important in the field of fashion, nevertheless we would like to take our time and enjoy respectfully making new products.

How A-Poc and A-Poc Able care about environment?

A characteristic of A-Poc's manufacturing is that one piece of clothing is woven into a single piece of cloth in advance. We can produce any quantity you need, whether it's 1 piece or 100 pieces. Through manufacturing methods suitable for small lots and a wide variety of products, it is possible to control and produce only the appropriate quantity that is needed in the market. In addition, the «Type-I MM project» to be announced in Paris will use a material developed by Sony focusing on rice husks as a biomass material to propose black formal wear as a new value of black color. We always collaborate with partners to select materials with a low environmental impact, and put importance on making clothes that can be worn for a long time.

The process is an important part of the project as this will be the categorization method. Would you explain it?

A-Poc Able does not drastically change either the theme or the design and style of its clothes every season. For example, we believe it is important to make products made from A-Poc's unique process, such as Pleats Please, which can be worn for many years. Material making and techniques continue to be refined and developed. It is also an important issue for brands to consider sustainable manufacturing systems with suppliers who support our manufacturing.

What are you going to present this Paris fashion week?

We will hold an installation-style exhibition titled «So the Journey Continues.» Many people are involved in making a single piece of clothing. We introduce behind-the-scenes of A-Poc's clothes making, which is difficult to convey in a moment on the runway through the latest documentary footage along with the magnificent world of music. Creating the unknown is similar to a journey or an adventure. I would like to share with everyone in Paris the joy and wonder of the exciting world of design and making.



FOR THE LOVE OF AVELLANO'S LATEX

The latex drama unfurling on the runway at Arthur Avellano's Spring-Summer 2024 show at the Institut du Monde Arabe crystallised an extraordinary year for the young designer. Having won the Pierre Bergé Prize at the 2023 ANDAM Prize (a €100,000 infusion of funds into his nascent operation along with mentorship from Lacoste CEO Catherine Spindler). He was also the costume designer for a new production at the Paris Opera Ballet. He brings these worlds together for his show, which features an operatic voice as models file down the catwalk in tailoring and eveningwear – the sexy yet elegant power dressing that has become signature.

A significant development this season is that Avellano is working with a new latex supplier on board, allowing him to develop his own colours. He gravitated towards gold to represent the gilded interior of Palais Garnier and platinum to evoke statuesque beauty. He manipulated the latex to emulate snakeskin and astrakhan.

At the core of Avellano is a sustainable philosophy built around his fabric of choice which happens to be biodegradable. Moreover, people might not realise that latex is actually natural fibre. Everything is produced on a made-to-order basis – for now – by a small team of artisans in his Paris atelier. His creativity and commitment show no signs of slowing.

« Our customers and celebrities are more interested in spending money on an expensive, unique dress rather than a t-shirt » said Avelano, over Zoom, from his Paris studio days before the show.

What would you like us to know about this collection?

I'm continuing with the style of the last collection, which is very dramatic and based around red carpet dressing and tailoring. It's about being elegant and sexy. We're pushing it further with more dramatic dresses with long trains. We're also experimenting with transparent effects with the latex to create a sexy look.

How do you take the collection from initial inspiration to execution?

At the beginning, I work around the colours. Since the last collection, I found a new latex supplier. Before this, I would buy latex with pre-made colours, but now I can create my colours and patterns. I've been able to develop gold that looks like the interiors at the Palais Garnier, and other metallics like platinum and silver. With the new factory, I can send them ideas and they can develop exactly what I want.

Afterwards, I start to draw the silhouette and the shapes of the collection take form. From there, I try to imagine a character for each look. Then we fit the looks and then it's on the runway. It's a methodical process.

To what extent do you think about commerciality when designing your collections?

For the moment, I don't design with commerciality in mind. With my old brand, I made commercial pieces, but it didn't really work. Now, I make what I want to do and I'm selling more than I ever did before.

But I am starting to think about developing something more commercial because I need bags or something. The issue with the business now is that it's like a wave. There are currently a lot of interesting projects happening but next month or the month after might look quite different.

What part of the creation process do you find the most challenging?

The budget. I have so many ideas, but when you're a young brand, you don't have the financial capacity to make exactly what you would like to do, which can sometimes create a lot of frustration. Especially for me, I work with a lot of bigger brands, so seeing what you can do with a big budget makes me think about it more.

What values are most important to your brand?

Latex is a natural, biodegradable fabric and we make the material here in our studio in Paris. We don't work with big factories and we don't do big production runs. Some brands will say they're green but it's not true. We try to protect the planet in what we do.

Also, I don't make the team work overnight or on weekends. Some of the big brands in Paris have very stressful environments and I don't understand that. We always try to have a good vibe in the studio.

THE CHANEL SPRING-SUMMER 2024 READY-TO-WEAR SHOW

« This Spring-Summer 2024 Ready-to-Wear collection is an ode to liberty and to movement, and tells a story that has its origins in the gardens of the villa Noailles » explains Virginie Viard.

A short distance from the sea, up in the hills of Hyères, Charles and Marie-Laure de Noailles' modernist villa, designed by the architect Robert Mallet-Stevens in 1923, bathes in sunlight. Its many terraced gardens, surrounded by bays through which the landscape is cut into just as many images, offer an idyllic freedom.

Facing south, the villa's volumes and outdoor spaces – from its cubist chequered garden to its sunken flower beds – light up the Spring-Summer 2024 Ready-to-Wear collection with an intense vitality. The exhilaration of light and colour, the profusion of geometric patterns, the play of contrasting asymmetries, patchworks, lines, checks and stripes give rhythm to a collection that sets out its own idea of elegance and insouciance, components of the allure so dear to the Artistic Director of CHANEL's Fashion collections.

There are dressing gowns in multicoloured, black or pink tweed, and jackets in striped terrycloth of every colour. Suits in neoprene, dresses and trousers in lace are adorned with floral motifs. This joie de vivre extends to short dresses and a top in sunray pleats, navy blue Bermuda shorts with grey, white and red stripes, and double-breasted jackets worn open with hands in pockets.

“Sophistication and informality, the tweed throughout the collection, sportswear and lace: I tried to bring one thing and its opposite together in the coolest way possible. And the gardens and swimming pool of the villa Noailles, that exceptional setting, lend themselves to that rather well.”

Bathing suits, organza babydolls, sportswear and evening dresses all take the same sun-kissed path. Here, clothes are liberated from constraint and emancipated from structure. Waists are low, heels are flat. Suits are lightweight and very supple: no epaulettes, no linings. Gilet-jackets, cardigans worn like dresses with a sense of freedom, trousers with pockets, bloomers, bows and pleats complete this study of life in motion. A certain idea of sensuality permeates the pieces – dresses, shirts, petticoats, bra tops – in black organza, whose transparency permits endless layering.

References to Marie-Laure de Noailles and Gabrielle Chanel, united by their strength of character and friendships with the artistic avant-garde, come together in the black sunglasses adorned with gold chains.

Buoyed by an ambiance of joy, sport and celebration, the elegantly carefree Spring-Summer 2024 Ready-to-Wear collection is an invitation to enjoy life in the fresh air.

PARIS FASHION WEEK® *PARTNERS*

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Every season the Fédération de la Haute Couture
et de la Mode highlights its partners.

PREMIÈRE VISION: DESOLINA SUTER

« A trend involves a lot of information and tiny bits of intuition. » Desolina Suter, Fashion Director, Première Vision

Desolina Suter has spent her career between France and Italy, at the forefront of the fashion and textile industry. A graduate of the École Nationale Supérieure des Arts Décoratifs in Paris and founder of Uragano Studio, a creative direction agency based in Milan, she took over as Fashion Director of Première Vision in January 2021. Suter anticipates tomorrow's trends, materials, and consumer habits, with an increasing focus on sustainability.

Suter is a pioneering spirit. A graduate of the Arts Décoratifs in Paris, she began her career in the world of home furnishings at Habitat. Still keeping one foot in France and the other in Italy, her passion for design and creation led her to contact a legend, Giorgio Armani. « I wrote a letter to Mr. Armani to launch the Home range. » She stayed with Armani for almost five years, the line was launched, and shops opened all over the world. This led to her establishing her own Milan-based agency, Uragano Studio, dedicated to fashion, home and decoration. She then met Première Vision and became fashion correspondent for Italy.

« I wrote a letter to Mr. Armani. »



«Trends are a lot of information and tiny bits of intuition, not something you simply make up.»

Her role as fashion correspondent for Italy for nearly 15 years enabled her to gather information from players of the Italian market, feeding into the Première Vision international workshop. Première Vision is a key player in the textile industry, bringing together fabric manufacturers, industrialists, and designers. With over 1,300 exhibitors each season, its choice of materials is based on an extraordinary process of coordination.

At Première Vision, Suter and her team work ahead of the show to anticipate market needs. They coordinate seasonal themes and develop new communication channels to better target how information reaches the wider world. Fashion spokespeople from every country (Spain, Germany, Italy, etc.) gather information, trends and innovations. They then sit around the table to analyse the similarities, the links and differences between the different cultures ahead of the next showroom.

«Fabric is a medium that involves so many hands and so much expertise »

Suter insists on the importance of « telling new stories and proposing alternative means of consumption to lead people towards other modes. » Première Vision creates a real synergy between exhibitors, encouraging collaboration and mutual enrichment. She emphasises the importance of this collaborative approach: « Fabric is a medium on which there are so many hands working, from choosing the yarns to spinning, weaving and finishing. It's a complex process that requires harmonious cooperation. »

« Many efforts are being made towards sustainability, with new and alternative fabrics. »

The fashion industry is evolving with an increasing focus on sustainability and the search for alternative materials. « There's always innovation at each edition, » says Suter. We're seeing more and more use of alternative fibres and natural materials. A space for unused stock has also been thought up, so that everyone can serve themselves. « Each exhibitor will be able to provide young brands and designers with leftovers from their collections. » Ecology is integrated into the creativity of the collections; it's all about being aware of a global approach «that doesn't prevent any highly creative approach to the collections.»

Première Vision, more than just a trade show, promotes collections, creates synergies between industry players, and helps to shape the future of fashion and textiles. Suter embodies this vision thanks to a career dedicated to exploring the avant-garde and anticipating tomorrow's trends.

TRANOÏ & SHINSEGAE



To mark the launch of their BtoB platform, 'kfashion82 curated by SHINSEGAE', the cult Korean department store chain Shinsegae (13 department stores in South Korea) took over the Palais Brongniart and presented, in a dedicated space, a selection of 7 Korean designers to be found on their platform:

How is the power of Korean showbiz helping young Korean brands?

Currently, various brands with creativity, not just limited to domestic Korean trends as K-showbiz is being globally recognized, are launched every year, while only some new brands that are sensitive to internal trends in Korea could survive in the past. The common point of newly launched brands is that they all have their own confidence that they can be understood among Millennials and Gen Z even if they are not fit to Korean trends.

What is the plus of Korean creativity?

The creativity in Korean fashion trend is that brands have added traditional Korean sense based on Western apparel style. Although the fashion has been westernized for about 100 years, it also has its own feature based on Korean emotion and its history. The creativity of Korea, which is welcomed globally, has proved its power over K-pop, K-beauty, and K-food.

Is it an aesthetic language that could be understood in the western countries?

As most of Korean fashion designers developed designs and had education based on Western apparel style, except for some Hanbok(Korean traditional clothes) designers, I believe the creativity mentioned above could be accepted in Western countries as well.

What tools could be used to enter European markets?

We're now planning 3 ways to introduce Korean fashion to European market including department store, boutique, on-line commerce, showroom, etc., The first way is to take part in a trade show or exhibition related to K-contents, secondly, to open an offline pop-up store through a distributor or showroom, lastly, to let customers experience and purchase fashion items through online platform at any time and from anywhere.

L'ORÉAL
PARIS
BRINGS
TOGETHER
BEAUTY
AND
FASHION
WITH
RUNWAY
SHOW

Tonight marks the sixth edition of the L'Oréal Paris Défilé, the monumental fashion and beauty show staged by the brand during Paris Fashion Week®.

This year, the theme was “Walk Your Worth” taking once again the brand’s world-renowned tagline “Because you’re worth it” to new heights.” Last year, the event was watched live by 150 million people on social networks, with four billion views across all platforms. This year, for the first time, L'Oréal Paris invites people to live an immersive experience of Le Défilé on Roblox. With a runway constructed on the forecourt of the Eiffel Tower, this year is poised to be the most memorable yet, as models and ambassadors wear creations by fashion houses and designers such as Viktor&Rolf, Elie Saab, Atlein, Ester Manas, Lecourt Mansion and Ludovic de Saint Sernin. Here, L'Oréal Paris International General Director Delphine Viguier-Hovasse and French model sensation Cindy Bruna, an ambassador since 2020 who will be wearing a made-to-measure dress by Viktor & Rolf, discuss what the event represents to them and how beauty and fashion in tandem can have an uplifting impact.

Cindy, you have been a L'Oréal Paris ambassador since 2020. How did this adventure start?

Cindy: I felt part of a team and a family very quickly. I grew up with L'Oréal Paris products. When I joined the brand, I really realised how far-reaching it was, and the values that I completely share. I used to say the slogan «I'm worth it» to myself in front of the mirror when I was growing up. And now to be part of it, to find myself on the other side of the screen, is a great honour and a great responsibility. There's this weight of representation and celebration of diversity and sisterhood embodied by the brand. For me, my values and theirs have come together. The fight against gender violence, which is also one of my fights, with a book that I've written [Le jour où j'ai arrêté d'avoir peur]. Thanks in particular to their Stand Up Against Street Harassment programme, which is their brand's cause, I was able to find out more about this subject. I've become even more aware of it, even though it's something I've experienced myself. It goes beyond beauty; it's a message, a fight, a show of values.

Delphine, why have you decided to promote these values even more?

Delphine: I like to say that L'Oréal Paris is a brand for women on the move, who want to rise intellectually, socially and physically. Having them walk is putting them into action. It's not a dinner, it's not an exhibition, they're walking. And we're a partner of Paris Fashion Week because we support young designers by doing make-up for their first shows. This gives concrete expression to our partnership with Fashion Week.

Cindy, do you feel that this show is different from designer shows?

CB: What's different is the accessibility. It's one of the first fashion shows to be open to the public. Before, fashion shows were for the fashion elite, but now it's a gathering where everyone is invited to celebrate women, to encourage them to be aware of their values, their self-esteem. It's a gathering of women, passionate about fashion and beauty, from every background.

Delphine, in your opinion, how is female empowerment linked to fashion?

DVH: I think beauty is power, it makes you feel better. When you put on a garment, when you put on make-up, when you arrange your hair, you look better than if you don't. Beauty is a power and physical appearance makes you feel good, gives you confidence. It's not the only thing of course, but it's the first impetus that gets you moving and allows you to dare. There's a very strong link between physical appearance and power.

CB: I have the impression that it's about choice. The choice to wear blue lipstick if you want, or red or nude, and to take responsibility for it. To choose your hairstyle, the way you want to present yourself to the world. It's a freedom of expression. We can all make different choices.



Delphine, the show intended to emphasise that L'Oréal Paris is at the forefront of fashion?

DVH: We want to show that L'Oréal Paris is a brand of Parisian excellence. The brand was born in 1908 in Paris, the capital of fashion. There still aren't many challengers. The show demonstrates what we can do in beauty, hairdressing, fashion and Haute Couture. It's definitely a source of pride for France.

Cindy, do you have any memories of your first Fashion Weeks?

I was scouted when I was 16 and did my first fashion show when I was 18. I came to Paris during the school holidays. I learned and did my first tests. I did my first showroom at Alaïa. I didn't know how to walk in heels. At 18, I decided to move to Paris and start my career. What really propelled me into fashion was New York Fashion Week with a Calvin Klein exclusive. I was the first Black woman to have this exclusive. Then I went on to Paris.

This interview has been lightly edited for length

Delphine, how will you measure the success of this event?

DVH: Obviously the number of views, the impact on social media, in the press. I can see that every young person around me wants to attend. Doing things that are entertaining and fun; they give emotion. Of course, it's also a business, and the fashion show boosts product sales.

Cindy, how does it feel to see yourself on posters all around Paris?

It's still surprising! I saw them as I was driving with my mother. We went round again and took a video!

LYSE
DROUAINE,
DS
X
MÉTIER
D'ART
2023
WINNER

DS x MÉTIERS D'ART brings to light traditional know-how, key to creativity and innovation. This competition, hosted by a prestigious jury, is dedicated to promoting the intelligence of the hand and ensuring its transmission. Lyse Drouaine, winner of the second edition, sculpts light. A graduate of Duperré in 2012 and founder of the LUX-DAWN brand in 2019, her atelier is located in the Cité de la tapisserie in Aubusson, a renowned French centre of craft excellence.

How would you define your relationship with light?

I've been working with light since I was a student. It's a physical and symbolic relationship: in utero, the foetus perceives variations in light, which are very subtle and muted. This light enfolds us in a state of well-being, security and warmth. Luxdawn or 'dawn light' refers to this moment of awakening, this state of absolute grace, and infinity. In practice, adding light to woven materials for interior design projects reconnects us with this primitive and universal experience.

To what extent did working with a car as a support stimulate your creativity?

The technical constraints of the competition, linked to the shape, volume and illumination of the calander object, meant that I had to weave using specially adapted tools, a new technique and a combination of weaving and tapestry. I also had the opportunity to work with DS Automobiles' CMF (Colours, Materials, Finishes) department during the competition, which allowed me to explore new ways of working with my material.



Why 'Incidence' as a project title?

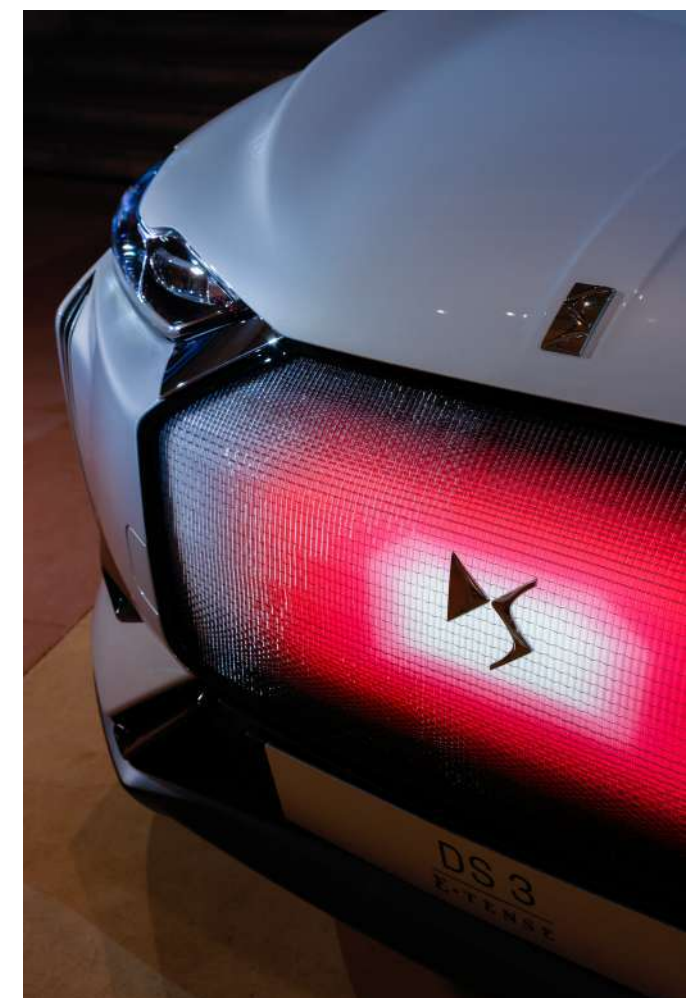
In physics, the word 'incidence' refers to the meeting of a ray of light and a transparent surface. I usually work with materials made of optical fibres or diffusing fibres. But the competition rules required a different method: backlighting. A luminous screen was placed behind the surface to be worked on. The name «Incidence» evokes this idea of transparency and the handling of light.

Could you tell us about the research you carried out to come up with the final version of the project?

One of my main objectives was to enhance the brand's logo, which is central here. The process of creating 'Incidence' took several steps, including sampling, finding finishes, and adjusting the weave to fit the object. The weaving is based on a gradient pattern, developed using CAD tools, and fine-tuned after several sampling phases and extensive research into finishes. The project took a total of five months of work, marked by the various selection steps in the competition.

What does Paris Fashion Week® mean to you?

DS Automobiles, which promotes exceptional French craftsmanship, is an official partner of the event. It's a unique opportunity for the major fashion houses and emerging designers to unveil their collections through catwalk shows and presentations, in both physical and digital formats. I remember a fashion show in March 2021, when DS made cars available to Coperni to ensure that the show could happen despite the sanitary crisis. Paris Fashion Week thus becomes an opportunity to encourage encounters between different artistic fields.



A CONVERSATION WITH

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CLICK ON THE PAGE TO WATCH THE
CONVERSATION

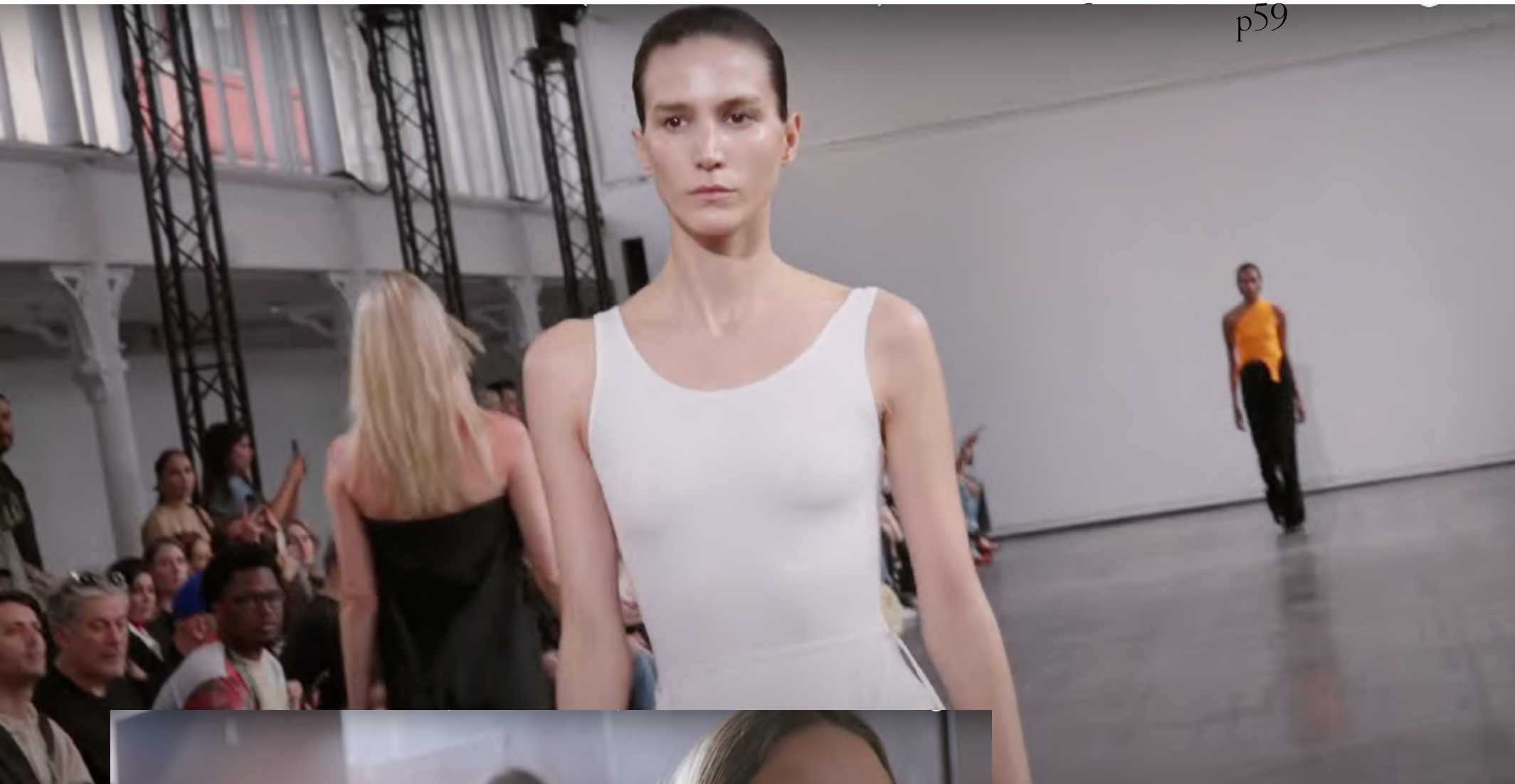
In partnership with Kitten Production and Sheriff Projects, Paris Fashion Week® shows the ins and outs through designer interviews.

REBECCA
MARDER
&
JEAN-PIERRE
BLANC
- CHANEL



« It's a house that is very loyal to the artists it follows that lift people up, that inspires them » An exclusive conversation with Chanel Ambassador Rebecca Marder and Jean-Pierre Blanc, General Director of Villa Noailles.

WITH
MARIE
ADAM-
LEENAERDT



« We create surprise with cuts, music or something else. Always create surprise, timelessness and conceptuality. » An exclusive conversation with Marie Adam-Leenaerdt for Paris Fashion Week®.

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WITH
HARRIS
REED

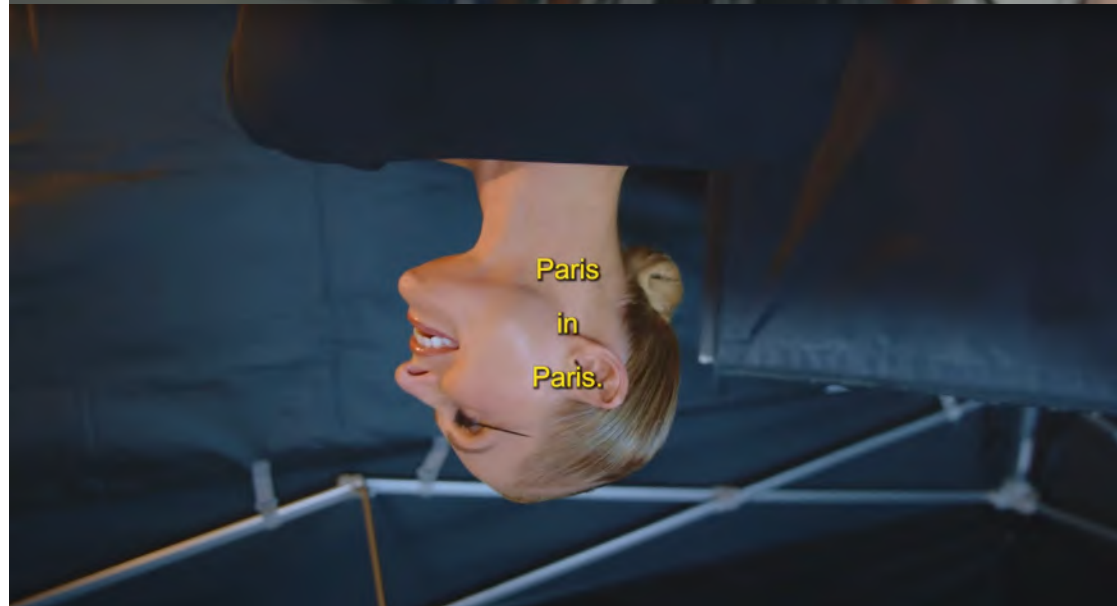


« So, the first show is about making an impact, that we're here and we're not going anywhere. »
An exclusive conversation with Harris Reed, Artistic Director of Nina Ricci, for Paris Fashion Week®.



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WITH CASEY CADWALLADER - MUGLER



« Mugler is not a passive brand, it is not one to be polite, it is not one to be quiet. And so I just wanted everyone to get excited » An exclusive conversation with Casey Cadwallader for Paris Fashion Week®.

WITH
LAURA
AND
DEANNA
FANNING
- KIKO
KOSTADINOV



« I think there should be like a key part of the collection that we enjoy wearing and we want to wear » An exclusive conversation with Kiko Kostadinov for Paris Fashion Week®.

PARIS FASHION WEEK

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