

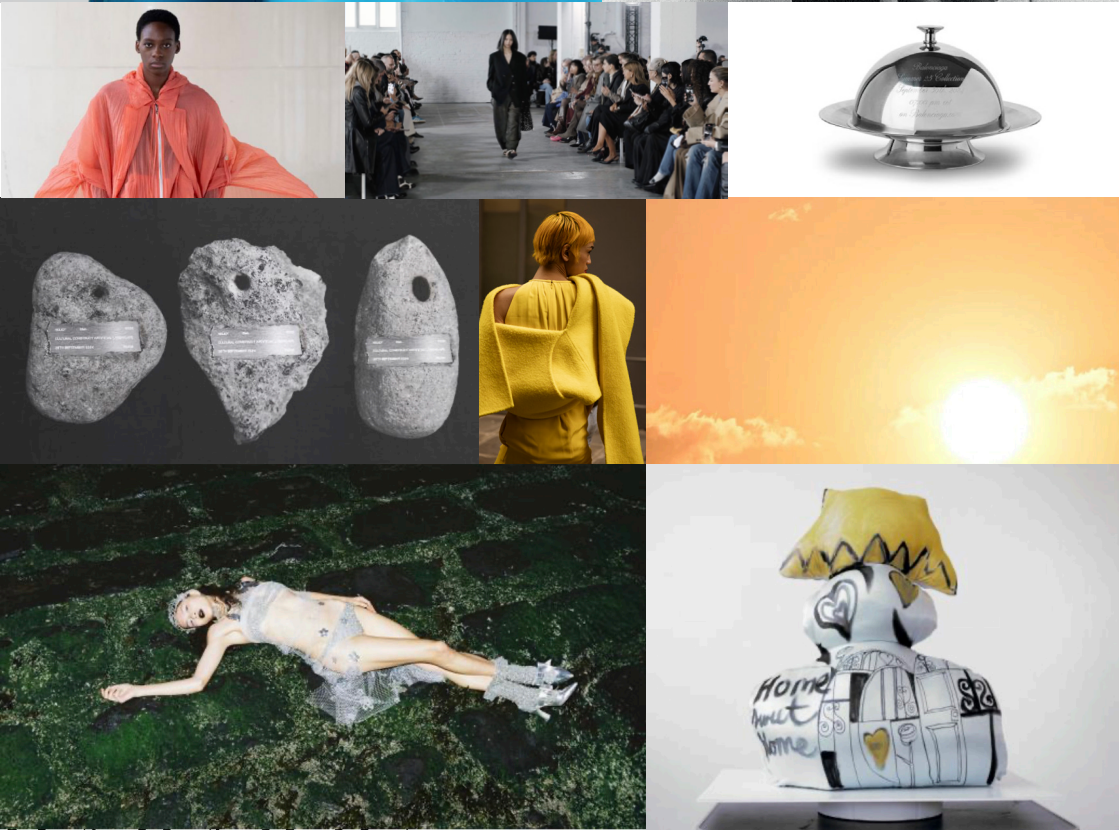
# insider



womenswear spring/summer 2025



FÉDÉRATION  
DE LA HAUTE COUTURE  
ET DE LA MODE



EACH SEASON, THE FÉDÉRATION PUBLISHES EXCLUSIVE EDITORIAL CONTENT AND INTERVIEWS WITH LEADING FIGURES FROM THE FASHION INDUSTRY ON THE PARIS FASHION WEEK® WEBSITE, FEATURED ON THE SECTION «INSIDER – MAGAZINE.» THE AIM OF THESE PORTRAITS, WHICH ARE NATURALLY LINKED TO THE HOUSES OF THE OFFICIAL CALENDAR, IS TO PROVIDE A DEEPER INSIGHT INTO THE CREATIVE PROCESS OF EACH HOUSE AND TO SPOTLIGHT KEY PERSONALITIES.

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# 50 YEARS OF PARIS FASHION WEEK® THROUGH THE EYES OF CARLA SOZZANI



Her friend Azzedine Alaïa called her ‘the most interesting woman in Italy’: Carla Sozzani has been working in fashion for more than six decades, forging bridges between the arts and culture. A pioneer of the concept store and curator of 300-plus exhibitions, the current president of the Azzedine Alaïa Foundation looks back on a series of shows that revolutionised and defined Paris Fashion Week®, drawing a vivid portrait of Paris as a cosmopolitan fashion capital.



Sozzani, who smiles at the aforementioned description, defines herself first and foremost as an editor. From 1968 to 1976, she was an editor for several fashion magazines; then editor-in-chief of special issues of *Vogue Italia* (1976-1986), which from 1988 was run by her sister Franca Sozzani, making fashion history with its directional editorials. Franca co-founded the Italian version of *Elle* in 1987 but was let go after a year for refusing to bow to advertisers. Gentle and adamant, sensitive to the artists she constantly defended, she went on to found her own publishing house, Carla Sozzani Editore S.r.l., and in 1990 opened the concept store 10 Corso Como. A unique experience combining photography and design exhibitions, a bookshop and a café, this concept store is now considered a pioneer. From Kenzo to Nicolas Ghesquière, via Claude Montana and Rei Kawakubo, and of course, her dear friend Azzedine, she looks back on her experience of fashion in Paris.

**You began your career in 1968, a period marked by social and cultural upheaval, but also by the transformation of the Paris fashion scene. Under the impetus of Didier Grumbach, alliances between designers and industry multiplied, and new designers came up with silhouettes that challenged the codes of Haute Couture – André Courrèges and Paco Rabanne among others.**

Carla Sozzani: The Jacobsons with Dorothee Bis, who received guests at the former Piscine du Lutetia; Emmanuelle Khanh or Daniel Hechter at the Louvre: there was a very strong shift that hadn't occurred in Italy. In Milan, ready-to-wear was just beginning. The first Yves Saint Laurent Rive Gauche shop opened in 1967 and everyone went there. Miuccia Prada wore Saint Laurent from head to toe! Everyone wanted to come to Paris and experience the excitement.

The first fashion show I went to, in 1969, was still Haute Couture. At the time, I went with the Italian *Vogue* team for the special Couture issues. The shows were aimed at wealthy women, but times were changing: accessible fashion, open to all, was arriving. We were moving from decadent Couture to a model that did not yet exist: ready-to-wear. In the streets of Paris, it was already there: I remember very well the Courrèges boutique, opened in 1967, located at 40 rue François 1er. At the time, the most beautiful boutique in the world. I also went to the Saint Laurent Rive Gauche boutiques, especially the one with factory prices on rue d'Aboukir, opened by Didier Grumbach, where all the women editors rushed. I was there in January 1971 for the '40' collection, which later became the 'Scandale' collection. I was a junior editor, and I was standing at the back, on a magnificent staircase, next to Manolo Blahnik. I found this re-reading magnificent.

## You weren't shocked?

CS: No, not at all! I was blown away by the silhouettes. I even wore one of the red suits to my sister's wedding. Things were changing! My first big crush was on Kenzo. As soon as I arrived in Paris, I would stop off at the Place des Victoires boutique, and I wasn't the only one! His fashion shows at the Bourse du Commerce were incredible: people stood up and applauded like children. The flowers, Pat Cleveland, the children on the catwalk – it was joie de vivre. With Kenzo, everything was a party, and he lived the party. He organised parties at the Palace! He had, I don't know how many, farewell shows – each more spectacular than the last. I remember a girl on a white horse at the Cirque d'Hiver (1983) and a party with dozens of different cuisines: Chinese, Italian, French, Thai. He loved these performances but could also switch to more intimate formats. At Place des Victoires, in a more relaxed and informal atmosphere, he brought together groups of journalists for lunches, tea... There were always spectacular performances going on in Paris in general. Everyone wanted to get into the shows and take photos. There were no limousines yet and people were drawing what they saw. The editor of *American Vogue*, Grace Coddington, went everywhere with her Smythson sketchbook. People went to the Café de Flore, Brasserie Lipp or the Café Voltaire and onward to the Bains Douches or the Palace. Everyone met up and the photographers were more and more numerous, as were the journalists. Some were regulars, absolute stars who had to be read: Francine Crescent (editor-in-chief of *Vogue Paris* from 1961 to 1984) and Hebe Dorsey for the *Herald Tribune*. I lived in a private mansion on rue du Bac, and every morning I read Hebe Dorsey over breakfast. You couldn't go to a fashion show without reading the reviews. It didn't even exist. It was essential reading! And that's normal: fashion was a discovery, you had to be informed!

Another very important name for me at the time was Claude Montana, the opposite of Kenzo. His shows were very serious and dramatic, and the clothes were truly sublime. He left his mark on fashion at the time, and we mustn't forget that. Then there was Thierry Mugler, who was even more spectacular, if you like. There was a spirit, a cut. With him, the fashion shows went to another level. The climax? The March 1995 show at Le Zénith. Over 5,000 spectators, I think. It was unprecedented. Fashion had changed: it was no longer restricted and closed as in the days of Couture. The catwalk shows were also evolving, attracting more and more people from all over the world. You could easily be 700, which was unthinkable before 1973. The new designers had nothing to lose, so the shows were incredible. But life wasn't easy. They sacrificed everything for fashion because they had so much to say. That's why they became so famous and had such strong personalities. Paris brought them together. The city's strength was its variety, its openness to differences – and this is true today.

**In the end, there was just such variety.**

CS: Yes, all of a sudden there was a lot of choice. Sonia Rykiel was incredible with her knitwear. Her fashion shows had been staged since 1968 in her boutique in Saint-Germain-des-Prés, rue de Grenelle. There were always poetry readings. And then, there was Chloé by Karl Lagerfeld, where I met Patrick Hourcade, and his muse at the time, the Italian journalist Anna Piaggi, wearing incredible outfits. At the end of the 1970s, I met Azzedine Alaïa. It was still his leather era, and we had devoted several pages to him in Vogue Italia. We became close friends and our relationship grew over the years. He was close to my daughter, my nephew, my sister; we were like family.

**In 2002, you worked with Rei Kawakubo to open the 10 Corso Como / Comme des Garçons shop in Tokyo. The same year, through your publishing house, you released Yohji Yamamoto: Talking to Myself, in which Yamamoto talks about many subjects, including his relationship with design. What role did these two designers play in your experience of fashion in Paris?**

CS: It was a real shock. I remember very well Yohji Yamamoto's first show in 1981, and perhaps even more so Rei Kawakubo's show for Comme des Garçons. I was still dressing a lot in Montana, and when I saw the first Comme des Garçons collection, I realised that this was the woman I wanted to be, but I didn't know it. It was difficult to understand. Back then, women weren't so free. When I saw Comme des Garçons, I said: "Now that's freedom." No make-up, no heels: it was a revolution. Rei Kawakubo was proposing a different way of being a woman. Strong, without having to be aggressive – and that shook up all the codes. I was also close to Azzedine at the time, and I dressed in his clothes, always mixing them with Comme des Garçons. And I still do!

Other emerging designers were noteworthy including Gaultier starting in 1976. I think I went to every show. They were real analyses of the times, a kind of sociology. The men's collections were incredible: it was really the first one about men, it was like a liberation. Men, women: there were no more questions. I wanted to see all his shows, because every time I did, it was a new discovery and there was never a dull moment.

My other big shock was Margiela in 1989. I was at the Café de la Gare for the first presentation. It was very different, like a mirror of society. It wasn't just fashion: it told something about the times. It was very natural, and there was this whole concept of recycling. If you go back, Poiret had already done it before anyone else; but with Margiela's Replica lines, recycling and uniqueness were linked. I remember a fashion show made up of crumpled dresses found at flea markets. If you bought them, you never bought the same one. They took us to places that were always incredible: garages, sex shops. Once, he showed just after Rei Kawakubo at the Salle Wagram. The public got to see these two collections back-to-back.

**We often read that, from this time onwards, fashion shows became increasingly shorter. Designers were trying to convey a state of mind.**

CS: Some were still long. I remember a multi-act Yves Saint Laurent show that must have broken records. But, generally speaking, we went from a half-hour to 15 minutes, which was a bit strange, because sometimes it takes an hour to get to a place, then you have to wait 40 minutes for a ten-minute show. But those were the days!

**In the 1980s, new magazines borrowing the codes of fanzines appeared in England. Did this change the population at fashion shows?**

CS: There was Details magazine with Bill Cunningham, who took all the photos for the shows, but also i-D with Terry Jones, or The Face. My sister also edited Lei magazine (1980-1988). These titles were not tied to advertising and had much more editorial freedom. And, of course, the wonderful La Mode en peinture d'Assouline, edited by Sylvie Grumbach (1982-1987), which was sold at fashion shows, was a must.

**All sorts of upheavals returned during the 1990s and 2000s, such as the arrival of the major groups. What were the highlights for you?**

CS: Margiela really struck me, and after him, it was difficult. Let's just say that a designer like Margiela doesn't come along every day. There were Galliano and McQueen, two exceptional designers. Galliano put on the craziest, most magnificent shows. As for McQueen, I remember crying at the Voss collection presented in Paris in October 2004. It featured a life-size chess set. I was overwhelmed: he was touching intimate chords. Seeing a fashion show is sometimes like going to the movies. It's so beautiful; it brings tears to your eyes. You remember it for a long time and dream about it.

In the 1990s, I also went to see Helmut Lang's collections. I went to the first presentation in 1986 with Jean-Jacques Picart and his wife Nicole, editor-in-chief of Madame Figaro. He made his Austrian jackets with small buttons. I later introduced him to an Italian group. His work was exceptional, and he's a very independent thinker.

The 2000s were marked by many transformations: the end of Saint Laurent by Saint Laurent and the arrival of new designers. I really liked Nicolas Ghesquière, who arrived in 1997 at Balenciaga, where he stayed until 2012. These were truly the most beautiful collections of the decade, with incredible excitement in the room. People wanted to see his proposals. I remember the the Spring-Summer 2008 collection: very 18th century, magnificent. There was another with very sculpted dresses. And the first one, which was all grey, burgundy and black, a bit Victorian – perhaps the most beautiful.

**What about today?**

CS: Well, I don't go to the shows as much, but I'm still interested. I love Duran Lantink, for example! Paris is still a gateway to other worlds! It's hard not to forget someone, but it's true that I've met a lot of designers, or rather artists, who express themselves in the world through clothing.

By Manon Renault

This interview has been lightly edited

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.

a  
feel  
for  
fashion.



# Tony Glenville



Whether as a trend forecaster, a reporter covering runway shows around the world, or as a visiting lecturer, Tony Glenville has engaged in and contributed to fashion industry workings for the better part of four decades. His prolific career includes a stint at Conde Nast based in Australia and the London College of Fashion, where he was creative director until 2018. With relatability, insight and unmistakable flair, Glenville, who now lives in Palma Mallorca, continues to weigh in on designer collections and currently writes for several publications such as House of Solo magazine, Luxure Magazine, 10 Magazine Australia, ASVOF and Schon Digital.

Can you suggest a fashion mantra as we look ahead to '25?

«Make less make better has to be essential. And remember brilliant, original versions of great classics and basics are much harder to create than a vast, weird tulle ballgown, or an off-kilter ripped punk jacket.»

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

The variety, the global/international mix from every corner of the world. There may be other fashion weeks, but this is the pinnacle, and there's so much to view you can't get to everything. So then it's the edit. Grand established luxury to madcap eccentricity – that's Paris Fashion Week®.

It's the balance between the established, big luxury international names focusing on sales with experienced designers focussing on product – think long term investment dressing; and on the other side, the small, fresh new talents working closely with their clients on exclusivity, the special and the local. Today, hand-crafted is also often linked with local, cultural heritage artisans, which is wonderful.

**Who or what will drive the greatest change in fashion this year?**

As ever, the new collections, debuts, solo launches, the fresh and the off-schedule. The designer, who someone like Lucien Pagès sees potential in, comes as a surprise: A Star is Born. I've seen first collections from many and it's a thrill to then watch how they move forward. They don't all become big; but that's the fun – guessing who's got that extra something.

**What excites you in fashion right now?**

**What impact might you hope to have on fashion this year?**

To continue communicating the good and the best of fashion that is well thought through. Fashion which observes the classic, and demonstrates the important processes from fabric, design, fittings, editing, the teamwork, and the sheer, passionate commitment and hard work involved. To continue talking about innovation and daring. However, sometimes this involves telling readers, and the designer, what isn't quite right: fabric, colour choices, fit or a sense of proportion, even suggesting it was the wrong location for the show. It's talking to the readers – both the fashion lovers, and the expert insiders.

**What is one reason to be optimistic about the state of fashion going forward?**

Fashion reflects the world we get dressed in; so in spite of war, political upheavals and climate change, we have to get up and get dressed. This year, as always, things will change; and we will get excited about a new shoe, a different jacket, or a colour we suddenly see everywhere. It's not the time for a major shift; but we will always find beauty, excitement, surprises and both elegance and bizarreness, all side-by-side. It's simply fashion.

# Lily Chou



After graduating from Parsons School of Design's BFA & MFA programs, Lily Chou started her career in fashion working for Carine Roitfeld at CR Fashion Book and and Stephen Gan at V Magazine, contributing also to Harper's Bazaar US. Through these experiences, she met and befriended a variety of talented designers and photographers who she felt deserved a focused platform for their work. She launched Rouge Fashion Book — now known as RFB — to showcase “New China” representation around the world. In 2021, Chou joined Vogue China and became the feature director of its younger title, Vogue+.



**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Reflecting on the history of this industry really gives me perspective. Being new to this field, I have immense respect for those who have shaped it and brought it to where it is today. I'm genuinely excited to see what the future holds and how everything will continue to evolve.

At the recently New York Fashion Week, I saw many Chinese designers who stood out, showcasing their unique design concepts and cultural fusion. Kim Shui presented a menswear collection inspired by the Japanese art of «kintsugi», symbolising resilience and unity, while blending diverse cultural influences into her designs. Similarly, Chinese brand Lost Pattern introduced its «La Isla» collection, merging 6,000 years of Chinese silk craftsmanship with modern fashion. These designers not only highlight the beauty of Chinese culture but also gained widespread recognition on the global fashion stage. Seeing those scenarios excites me and I hope to see more and more.

**What is one reason to be optimistic about the state of fashion going forward?**

I hope that more Chinese designers can step onto the global fashion stage. If there are more platforms and opportunities for them to emerge, it will help promote the influence of Chinese design in the international fashion industry, while also promoting the exchange and collision of Chinese and Western cultures, bringing the new inspiration and vitality to the global fashion industry.

**What excites you in fashion right now?**

I believe that athletes will drive the greatest change in fashion this year. After the Paris Olympics, the global audience not only paid attention to the athletes' performances but also to how fashion collaborated with various events. Particularly during the opening ceremony, fashion elements were seamlessly integrated, showcasing the potential synergy between sports and fashion. As this trend continues to grow, people are increasingly recognizing the combination of sports and fashion, highlighting that athletes are not just stars in the arena but also representatives of cultural trends.

**Who or what will drive the greatest change in fashion this year?**

**What impact might you hope to have on fashion through your work?**

As an editor, it's our responsibility to support more creativity, such as fostering creative freedom and recognizing good ideas from various talented individuals and designers. We hope to support them and help push them onto bigger platforms where they can truly shine.

Can you suggest a fashion mantra as we look ahead to '25? «Boldly Sustainable, Effortlessly Chic.»

# Angus Panzoni



Angus Panzoni is a widely followed trend forecaster specialising in fashion and media, with a knack for seeing interconnected narratives between art, design and culture. To a personal audience of more than 400,000 across social media, Panzoni focuses on trend reporting and cultural analyses. She also contributes to the ultra-popular second-hand retailer Depop as a trend analyst and a Spokesperson. Based in Boston, her incisive, engaging voice resonates far and wide.

Can you suggest a fashion mantra as we look ahead to '25? «Study, Feel, Live. (Don't forget to touch grass).»

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

For me, Paris Fashion Week® stands out because it's where the very concept of a "fashion week" was born. Its origins trace back to the 1800s, setting the stage for the fashion calendar as we know it today. But it's not just about the history; Paris Fashion Week® consistently hosts some of the most innovative designers in the industry. It's where heritage houses like Loewe, Courrèges, and Rabanne seamlessly share the stage with avant-garde visionaries like Rick Owens, Yohji Yamamoto, and Junya Watanabe. I also love how newer designers, like Vaquera and Kimhekim, bring fresh energy to the week, making it this perfect blend of legacy and cutting-edge experimentation.

A cultural shift toward romance. As the industry and culture have increasingly moved into the digital realm, we've become overly conceptual and reliant on images, prioritising visual impact over emotional connection. While I celebrate the growing interest in the thought processes behind designs, I believe we're ready to gravitate toward brands that evoke genuine feelings inspired by real-world experiences.

**Who or what will drive the greatest change in fashion this year?**

Wearable, innovative designs with a sharp cultural lens – no gimmicks for the chronically online.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

The increasingly discerning fashion consumer, who is more invested in understanding the references, concepts, and worlds behind the brands. I'm not just referring to those who can afford the fashion, but to communities that deeply engage with the essence of these brands, often exploring them beyond the confines of traditional ownership. This trend will only grow as fashion becomes an even larger cornerstone of pop culture.



# Youssef Marquis



Based in Paris, Youssef Marquis has earned a level of clout across the industry that reflects his 15 years as a communications specialist for leading luxury fashion brands such as Lanvin, Givenchy, and most recently, Louis Vuitton. Since launching his namesake agency, Marquis, in January last year, he has expanded his strengths in brand image strategy and celebrity relations, working in an ongoing capacity with LVMH, while drawing on his extensive network to implement high-impact creative partnerships for major talents across film, music and more. It helps that he provides a window into this lustrous world through his Instagram, @lamarquissette, where he has upwards of 165,000 followers as of fashion week. He cuts a dashing presence, tall and typically dressed top-to-toe in black – projecting the aura of someone who is shaping fashion before our eyes and behind the scenes.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Paris really feels like the vibrant centre of fashion creativity. It's that precise mix of established powerhouses and emerging brands that makes for such an exciting combo. It's starting to feel a lot like 'Make it here, make it anywhere,' but the runway version!

Finding new ways of expression. Doing it a tiny bit differently – not too much compared to what is expected of a Paris show – but just enough to stand out. I think the most exciting challenge today is to exist through the noise, finding the voices that we never thought of. Somehow, there is something about the Paris market being crowded that makes brands and creatives want to find other paths. I find this thrilling when done right.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

We tend to focus a lot on what's still wrong, but I would say one thing that is worth being optimistic about is the progress the industry has made in representing talents and bodies that look more like our society. The idea that everyone can find themselves in fashion, and that no one needs to be left behind, is probably one of our biggest wins.

The consumer will always be the most powerful being in the equation. I believe that with the evolutions of how we consume brands and products comes great change in the ways we present fashion – hopefully with growing creativity and a true search for singularity.

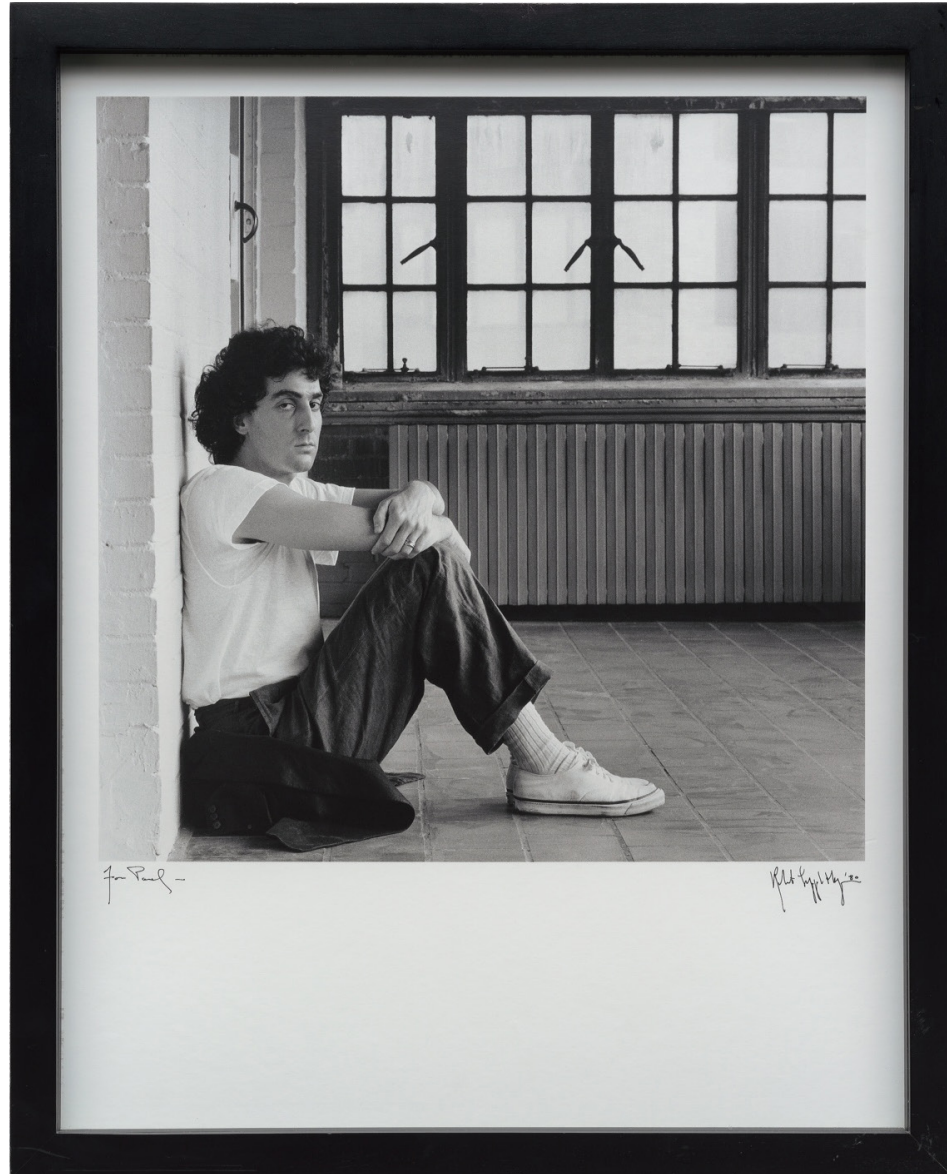
**Who or what will drive the greatest change in fashion this year?**

**What impact might you hope to have on fashion this year?**

In my own little way, I hope to bring positive change in everything we do with the brands we work with. We always strive to find the right balance between creating great cultural moments and respecting the fashion heritage of the brands and identity of the designers.

Can you suggest a fashion mantra as we look ahead to '25? «Just to have the most possible fun while doing it. We deserve it!»

# Paul Sinclair



From his early career at American Vogue (1984-90) to Mirabella magazine with the legendary Grace Mirabella, and then onward to l'Uomo Vogue and Vogue Italia with Franca Sozzani, Paul Sinclair's body of work as a stylist and fashion director also comes with decades of remarkable encounters and anecdotes. But to hear him tell it, "My whole career has been built on discretion. I think I've lasted all these years for that very reason. I love the past; I love a great reference. I live in the now, I live for today, and I look to the future. But I don't think it's about me. Even editorials, which have been somewhat influential, if not very influential, it's not about me." While Sinclair keeps certain major, ongoing projects under wraps, he has contributed more recently to titles such as Dust, Document Journal and Behind the Blinds and has just accepted the role of fashion editor at large for Harper's Bazaar Italia. A raconteur with a rich memory bank of times with Richard "Dick" Avedon, Peter Hujar, Deborah Turbeville, Anna Wintour, the late Mary McFadden and countless other fashion icons, Sinclair possesses an unmatched perspective on the industry. When asked for a photo, he shared one from his deep past – taken by none other than Robert Mapplethorpe.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

It just is because it is, one hundred percent – and no matter what is going in the world, no matter what is ever happening. I think I attended my first Saint Laurent show while I was still in school at Yale in the early '80s before I started at American Vogue. It was such an extraordinary influence. One isn't moved by shows today like in those days. There was Gaultier – those extraordinary collections he showed at the Salle Wagram; the theatrics and the production and the consideration and sheer absolute marvel of it all. Somehow you only get that in Paris.

I think every generation finds the optimism within their life. For me, there has to be a surprise, something that moves you, that makes you feel it is modern. Like Anthony Vaccarello's stocking collection last season. It's what turns the wheels.

**What is one reason to be optimistic about the state of fashion going forward?**

**Who or what will drive the greatest change in fashion this year?**

Anthony Vaccarello. I think he's one of the few designers who goes beyond just thinking about one idea. He's one of the few people who has gone to the legacy of the house, I feel Yves when I see a Vaccarello show for Saint Laurent. You feel the DNA, the spirit.

Keeping it relevant. I guess I am a survivor of the fashion industry. I think I have been really lucky my whole career. I have always focused on being creative, not commercial. That was a privilege. I do what I want to do because I believe in it. And all these years later, I feel lucky to still be part of a conversation.

**What impact might you hope to have on fashion this year?**

Can you suggest a fashion mantra as we look ahead to '25? «Just be! Just be kind, be cool, be optimistic, be fabulous. Whatever comes after, but in the end, it's just be. »

# Sherri McMullen



Sherri McMullen is a fashion trailblazer whose innovative vision and unwavering commitment to empowerment reverberate outward from her independent luxury retail destination, McMullen. She opened the original Oakland location in 2007 and last month, expanded to a second store in the Presidio Heights district of San Francisco. Beyond building a loyal following for carrying and curating cult brands such as Dries Van Noten, Wales Bonner and The Row, she is known for uplifting emerging talents with Burc Akyol, Diotima and local brand Kamperett among the mix. Her dedication to advocating for BIPOC designers has contributed to their rise as prominent voices in the industry. This was duly acknowledged earlier in September when she was recognised in the 2024 Vogue Business 100 Innovators as a Champion of Change.



**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

There's something magical about Paris: the city's energy, its effortless style, and the way people embrace fashion with such chicness! You feel it all over the city, and the rich history of fashion is unmatched by any other city.

I'm excited about young designers and the impact they are having on the industry as a whole. Their unwavering authenticity is truly inspiring.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

People are embracing the joy of dressing up and discovering new designers.

Community, technology and sustainability.

**Who or what will drive the greatest change in fashion this year?**

I hope to keep inspiring women to feel confident and empowered through fashion, while building a global community that supports and uplifts designers from around the world.

**What impact might you hope to have on fashion this year?**

Can you suggest a fashion mantra as we look ahead to '25? «The greatest gift we can offer in our business is opening doors for those who need it. The greatest gift we can give ourselves is having the courage to walk through them.»

# Thakoon Panichgul



Thakoon Panichgul is widely known as a fashion designer who launched his eponymous brand in September 2004 and was among the three recipients of the Vogue/CFDA Fashion Fund in 2006. Yet what people may not know is that he has parallel expertise in fashion media. Born in Thailand and raised in Omaha, Nebraska, Panichgul moved to New York after earning a business degree from Boston University. He began his career in fashion — first in production, then merchandising. He continued his exploration of the industry at Harper's Bazaar before pursuing design studies at Parsons School of Design. In 2019, he finally returned to the magazine world, founding and directing HommeGirls, a decidedly cool multimedia style platform that started off as a webzine and quickly evolved into a printed bi-annual.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Paris Fashion Week® is important to the industry because it's THE most creative — not only in terms of ideas, but also the art of making clothes, which in some ways, is much more important to keep alive now.

I think in terms of style, there's a lot more self-expression on the streets. I see it in New York, and I see it in Europe. I think that's really exciting, that people are doing their own thing, expressing their own look.

**What excites you in fashion right now?**

HommeGirls is championing a certain kind of bold attitude, of expression — whether through the magazine or the clothing. And it's become a place for discovery, even for us who work on it. So I think that sense of discovery, of always being inquisitive, of seeing things a different way. That's something meaningful.

**What impact might you hope to have on fashion this year?**

# Joshua Glass



Family Style, a quarterly magazine that explores fashion through a larger prism of culture, food and social experiences, is not even a year old; yet already gives the impression of a leading independent title through compelling imagery; inspired storytelling; an egg yolk yellow signature hue; and participation from prominent figures such as Kim Gordon, Paloma Elsesser, Alain Ducasse and Chloë Sevigny. Credit goes to founder and editor-in-chief, Joshua Glass, who has confirmed a hunger for more fashion content if positioned within a cool, lifestyle context along the lines of a “fantasy dinner party.” When the affable New Yorker is not capturing runway highlights, or preparing future issues (the third, “Extreme is Everyday» arrives this week), he is often sharing tableside views that would whet any appetite.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Paris Fashion Week® is the only time you can see the most iconic and influential fashion houses around the world reflect on our contemporary feelings alongside the most exciting voices of not only tomorrow, but right now. But this is not so much about “old” vs “new” as it is a dialogue across culture and identity.

For a long time, designers considered boldness – colours, logos, slogans – as the only way to express personality. At the same time, “chicness” seemed like something that only luxury maisons could create (because of technique, yes, but for a number of other reasons, too.) Today, it feels as though there is a more nuanced approach to expression, wit, and even fun –and many are doing this in an elevated way.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

This season of New York Fashion Week was the best it’s been in a long time. Milan had so many knockout shows; it’s impossible to say who was the best – although many come to mind. Paris is, well, Paris. Designers and creatives refuse to stop designing and creating; and that constant will drive us forward as an industry no matter what.

Thoughtfulness and lifestyle. Designers and fashion brands are now selling more than just clothing; they are selling an image, a point of view. And if the shopper does not agree with it –morally, creatively, etc. – then they will stop shopping.

**Who or what will drive the greatest change in fashion this year?**

**What impact might you hope to have on fashion this year?**

Through Family Style I hope to tangentialize what many people already know to be true: fashion is more than just material. It’s a way of being. It’s the way you position your home; the art you collect, where you go to dinner. Through the magazine, we are having cross-categorical conversations through the fashion perspective. The industry has already been so supportive, and I cannot wait for others to join our table.

Can you suggest a fashion mantra as we look ahead to ’25? «Think. Feel. Love.»



# Yohei Goto



Born in Osaka in 1976, Yohei Goto began his journalistic journey in 1999 as a reporter for the sports daily, Hochi Shimbun. In 2006, he moved over to Japan's esteemed newspaper, The Asahi Shimbun, initially covering stores around the Ministry of Education, Culture, Sports, Science and Technology. Goto began reporting on the fashion industry around a decade ago, typically traveling to Paris and Milan for men's wear. Since 2021, he has held the position of Senior Staff Writer.

Can you suggest a fashion mantra as we look ahead to '25? «Everything you wear has a meaning and it's related to the social sphere.»

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

This is an anniversary for me, also, as it has been 10 years since my first visit to Paris Fashion Week® (at the beginning only Men's Fashion Week). For me, this is the first season of the «next 10 years,» and I want to take a close look at it.

The Louis Vuitton Men's 2019 spring/summer season by Virgil Abloh. A long rainbow-coloured runway was set up at the Palais Royal for the show, in which 17 consecutive black models walked from the beginning. It was a sight to behold.

**Can you share your favourite memory from Paris Fashion Week®?**

**What excites you in fashion right now?**

In Japan, it is no longer uncommon for men, not just fashionistas, to wear pearl accessories or skirts in everyday life. When it comes to clothing, the boundaries of gender are disappearing and even for so-called «ordinary people» will further advance the role of fashion.

The fact that for many young designers and brands, themes such as sustainability, gender freedom, equality, traceability, and other topics come naturally to their creative and business processes — and this is game changing.

**What is one reason to be optimistic about the state of fashion going forward?**

I think AI has the potential to make effective definitive cost cutting and help eliminate waste. On the other hand, I fear it might also have the disadvantage of appearing creative, while actually hindering human creativity, as we become accustomed to a tool that does things for us, making us mentally lazier. In any case, I think we are entering an era where a fashion business without AI is inevitable, so I will continue to watch closely and report on this.

**In what ways do you think AI might benefit fashion?**

**Who or what will drive the greatest change in fashion this year?**

It's very interesting to me that Haider Ackermann has become the creative director of Tom Ford. I'm excited to see what kind of creations he'll bring to the brand, as he returns to the forefront of the fashion scene. And there's another new talent I'm keeping an eye on: Satoshi Kuwata, the designer of Setchu, who also won the LVMH prize in 2023. I look forward to his future success in making clothes that are highly original, with high-quality materials, and full of skills and experience.

I want to contribute to a better society by writing articles that accurately convey both the great and bad events in the fashion industry to a wide range of people.

**What impact might you hope to have on fashion through your work?**

# Rebecca Voight



With her deep fashion knowledge gained over several decades, Rebecca Voight is a respected voice who understands how design translates to daily life, offering a perspective equally clever and conversational. An American journalist living in Paris, she is also recognised for identifying and supporting new designers breaking into the industry. She has written for W, WWD, The New York Times, Interview Magazine, and L'Express among others.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Is it 50 years already, or is it only 50 years? It seems to me as though Paris has been the centre of fashion forever. So 50 years, that takes us back to 1974. I was in Paris as a French language student in 1976; but I had visited Paris briefly for the first time with my fashion-obsessed mother and sister, Katie, in 1974. So here I was in Paris for a few days, an 18-year-old fashion freak at the start of Paris Fashion Week®! And I can tell you we managed to visit Kenzo's shop in Galerie Vivienne. Two years later, in 1976, I was 20 in Paris for a semester to study French at the Alliance Française. I had just been shortlisted for Mademoiselle Magazine's Guest Editorship competition. This was a big deal. The assignment for the second leg of the competition was big: show us how you would fill 20 pages of Mademoiselle Magazine on fashion. It was a dream assignment. I decided to contact the Paris fashion houses that inspired me the most back then. Everyone accepted except Kenzo. So I did interviews with Sonia Rykiel, Elie and Jacqueline Jacobsen of Dorothée Bis, Emmanuelle Khanh, Jean Charles de Castelbajac and Agnès B. The one thing all these talents agreed on was that fashion changed when «prêt-à-porter» came alive in Paris. In 1971, Didier Grumbach and Andrée Putman launched «Créateurs et Industriels», a concept store, inspired partly by Putman's previous experience at the French chain Prisunic where she was employed as a stylist. Through their store, Putman and Grumbach launched talents including Castelbajac, Issey Miyake, Claude Montana and Thierry Mugler. Créateurs et Industriels was a 'happening' that inspired a generation of French and International talents to put contemporary fashion, designed for young women with their style and budget in mind, on the runway. From that, Paris Fashion Week® was born.

And Paris Fashion Week® is the best because, with the centralisation that France specialises in, you have in one extended week, a microcosm of creative expression throughout global fashion. Paris is like a launch pad. At Paris Fashion Week®, the world can be seen on the runways, and the fashion ideas launched here influence the way the world dresses.

So many things: the gender mixing from a young designer like Jeanne Friot who works with repurposed materials for her eponymous brand. Friot designed the outfit made of belts for the silver knight who galloped over the Seine to close the opening ceremony of the Paris Olympics this summer. She is generating a large portion of her growing business with direct to customer sales which indicates that great fashion doesn't have to be sold through stores. And I am so happy to see young designers financed independently like Vincent Pressiat and Victor Wein-santo for their namesake brands. And I am delighted by the development of a house like Saint Laurent which is not living on its history alone. Anthony Vaccarello is fine tuning the definition of elegance each season. The framework is YSL, but the creativity is Vaccarello. And of course Daniel Roseberry at Schiaparelli, Demna Gvasalia at Balenciaga and John Galliano who reinvented himself at Maison Margiela.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

Expression in fashion is eternal. People will always use clothes to communicate their aspirations and beliefs. I'm optimistic because of the multitude of recycling and eco-friendly inventions. I'm confident that a way will be found for fashion and the environment to coexist harmoniously.

Young designers starting brands are where new ideas come from. Many of them try and fail, but the ones who manage to succeed against all odds today, will transform our idea of what we want to wear and how fashion business will be conducted tomorrow. I suppose that here I'm thinking of Simon Porte Jacquemus and Arnaud Vaillant and Sébastien Meyer of Coperni, but there are so many others.

**What impact might you hope to have on fashion this year?**

My impact? I want to find and write about the talents who will make a difference in fashion. In 2022, I launched a magazine called Leaf in Paris in English with two young men, photographers Simon Sévila and David Chicheportiche. They offered me the editor in chief job! We often disagreed, but I learned so much from them. Leaf gave me the chance to find and quickly publish stories on new designer brands. The magazine is on hold for the moment, so I'm using what I have, Instagram @rebeccavoight, to highlight break out talents. Looking for them is like finding a needle in a haystack, but when you do, it's a fashion moment. And there's nothing I like better than a fashion moment.

**Who or what will drive the greatest change in fashion this year?**

Can you suggest a fashion mantra as we look ahead to '25? «Bring Fashion Back (think of luxury as a quiet realm for investment pieces). I don't know if this is a mantra, but the idea close to my heart is: let's stop confusing fashion with luxury, and vice versa.»



# Kati Chitrakorn



As the acting fashion editor at the Financial Times, Kati Chitrakorn pens a weekly newsletter, Fashion Matters, that is required reading for its insightful and certainly business-oriented perspective. Based in London, she pivoted from fashion copywriter positions to journalism — first as an assistant supporting Suzy Menkes and her right-hand, Natasha Cowan; then as a reporter for WWD in the local office and onward to the Business of Fashion, where she was on staff for nearly five years. Most recently, she joined Vogue Business as a founding member of the team in the role of senior editor. Through this time, she has brought an incisive and balanced voice to industry coverage across retail and advertising through corporate results, runway impressions, beauty developments, and what we informally refer to the game of designer musical chairs.

Can you suggest a fashion mantra as we look ahead to '25?

«Have fun, stay creative but be intentional. Don't do things just because that's how they've always been done.»

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

The history and near-unparalleled prestige of some houses, the scale of the shows and the excellence of designs is quite unlike anywhere else. Only in Paris!

The pace in which the industry is evolving, which can feel both overwhelming and enthralling. Next season is already primed to be quite a banger, with debuts at Calvin Klein, Givenchy, Tom Ford and Lanvin. But the sophomore shows this season are also very interesting — arguably even more so than the debut, as designers settle in and further flesh out their visions. The novelty of their first show has passed; what comes next?

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

Fashion should be used as a prism to view and interpret the wider world. Brands and designers have a unique opportunity to reflect this in their work, and the savviest seek to challenge the status quo and move society forward, whether it's the way we dress or how we think about sustainability or race. There's scope for innovation in so many areas.

Larger companies and heritage houses tend to have established ways of doing things and sometimes that makes it more challenging to make a change when that's needed. They also often have key stakeholders to please. Independent or emerging designers work on their own terms and therefore can be more agile with the freedom to be disruptive, whether it's a rethink of the show format or what kind of garments can be considered as Haute Couture.

**In what ways do you see young and emerging designers shifting our ideas of fashion?**

**What impact might you hope to have on fashion this year?**

I've always considered myself a bit of a lone wolf and an outsider in this industry. With that, I hope to offer an honest perspective that is rooted in what makes sense for the customer (or the reader that I'm writing for) and the context of everything else that is happening in the wider world. Sometimes people need reminding that fashion is a business and does not operate in a silo. I feel a sense of responsibility to tell the stories that are not being told in a fair and accurate way.

# Michaela Dosamantes



Based in Los Angeles, Michaela Dosamantes knows her way around fashion magazine publishing. She is currently the Creative and Fashion Director for TheWrapBook a new biannual book at the intersection of art and entertainment that is overseen by Stefano Tonchi. Beyond its distinctive coffee table book format and editorial positioning, the title dedicates entire issues to collaborations – two recent examples being the Getty Center and Hammer Museum. This is her third magazine launch following her dual role of editor-in-chief and co-founder of Solar Magazine. Before that, she was a founding Senior Fashion Editor at CR Fashion Book.

**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

Paris is a place where fashion feels like an integral part of society. Here, people genuinely put thought into presenting themselves. It feels important and necessary where in other places it may feel frivolous and unnecessary.

I love that everyone has a place in fashion today. There is a real sense of individuality that I love. You can be a goth or be minimal or maximal and there is a place for you. Everyone fits in by not fitting in.

**What excites you in fashion right now?**

**What is one reason to be optimistic about the state of fashion going forward?**

I think the evolution of sustainability in our industry is really exciting. New ideas about circular consumption and recycling gives me hope for the future.

To the above point, I think younger designers are starting to implement sustainable ideas from the outset, and they are really trying to drive the design from this necessary perspective.

**In what ways do you see young and emerging designers shifting our ideas of fashion?**

**What impact might you hope to have on fashion this year?**

I've always been driven by image-making – by creating long-lasting, captivating and memorable moments captured in time. I hope to have the privilege to continue doing this while also supporting and discovering new talent as I have for the last 20 years.

Can you suggest a fashion mantra as we look ahead to '25? «Keep on keeping on!»

# Gabriela Hearst



Paris Fashion Week® got an extra kick of empowered femininity and exceptional craft with Gabriela Hearst returning to the calendar this season. Fresh from her standout show inspired by goddesses across civilisations, she shared a few thoughts.



**This season marks 50 years of fashion weeks in Paris. What, for you, makes Paris Fashion Week® unlike any other?**

The execution, governance and the organization of Paris Fashion Week® shows the fact that there is an established legacy. And this strengthens the fact that creativity can thrive in a city like Paris. It's very clear that Paris is the number one city for fashion weeks.

What's distinctive is the effort to evolve but also with the balance of the concept and the desirability of the actual object or piece. We wanted to tell whoever was looking at the audience and remind people that for millennia, we have prayed female. And the correlation of respecting and revealing female in nature is undoubtable and it can spring back as fast as we collectively acknowledge it.

**What is distinctive about this collection – in concept and creation?**

**What feels most Parisian about Gabriela Hearst?**

The tradition and the love of craft.

In the world that we live in today that is unfair in different parts of the world but there are still a lot of talented hands to create beautiful work, especially in ways that empower women in disadvantaged areas, we not only have the responsibilities as creatives, we have the obligations as humans.

**Paris is so anchored in craftsmanship but most of this takes place in France. Why is it important to you to showcase and support craftsmanship from other parts of the world?**

Can you suggest a fashion mantra as we look ahead to '25? «Quality over quantity».

THROUGH A SERIES OF PORTRAITS, DISCOVER INSPIRING JOURNEYS, WORDS  
AND VISIONS.

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# INES DE LA FRESSANGE: “I WAS TAUGHT MY STYLING SKILLS BY THE BEST TEACHER OF ALL, KARL.”

Nicknamed “the model who talks” right from the start of her career, Ines de la Fressange has shaken up and epitomised Parisian chic. The first model to sign an exclusive contract with a fashion house – Chanel in 1983 – she reflects all these years later on her career, the evolution of the Parisienne myth, and her commitment to supporting the leading names of tomorrow.

**Your modelling career began at the age of 17, with tremendous success. Right from the start, you worked for some of the most prestigious names in French fashion: how would you describe the creative frenzy of that era?**

The success wasn't quite as meteoric! But I was lucky enough to work with young designers like Kenzo, Mugler, Castelbajac, Gaultier and Chantal Thomas, who all had a strong identity and presented their collections in a very innovative way, breaking all the codes of the traditional fashion show and putting on real performances. At the time, Couture houses seemed somewhat outdated, and ready-to-wear was emerging as a joyful, creative and carefree form of fashion.

**In 1983, Karl Lagerfeld cast you as the face of Chanel, making you the first model to sign an exclusive contract with a fashion house. How did this collaboration begin, and what was your first meeting with Karl like? What do you remember about your role in this creative adventure? How did his vision and personality shape your own approach to fashion?**

I had been working with Karl for a few years and at Chanel even before he arrived, as much with Philippe Guibourgé – unjustly forgotten – as with Mr Jean and Mrs Yvonne at Couture. Then, at Karl's request, I signed this total exclusivity contract which, at the time surprisingly seemed a very far-fetched idea to many people who wanted to dissuade me! Initially, it was just a question of being a model and ambassador, but the reality is that I learnt my trade as a stylist there « with the best of teachers of all, Karl, in the most beautiful school: the rue Cambon.

**More recently, you wrote the foreword to the couturier Colette Maciet's autobiographical book. What memories do you have of the workshops, and of your links with the various characters in the studio?**

Colette started working at Chanel at the age of 14, so she knew “Mademoiselle,” as is often the case in the ateliers. She was a passionate, conscientious woman with a unique knowledge. Karl was always very aware of the importance of the talent of the ‘premières d'atelier’ and had great respect for them.

**You have modernised the myth of the Parisienne, which is now inseparable from your image and your name. Your book, republished in 2019, offers tips and advice on how to make it your own. What new elements would you add in 2024?**

In the past, “la Parisienne” seemed to be a myth, mainly for countries other than France, but today it’s more accepted as a real state of mind, a style that, for example, mixes old and new, sophisticated and sporty, which has finally become quite cosmopolitan. What I might add is that even if all the most luxurious and prestigious brands in the world are Parisian, Parisian women seem to keep discovering new small brands and don’t necessarily seek the guarantee of famous logos.

**Your own brand, Ines de la Fressange, has quickly become a symbol of French elegance, both in France and internationally. How do you ensure that your brand embodies this timeless elegance?**

“Elegance” sounds a bit old-fashioned, but I love it all the same! I try to make clothes that are suitable for women in all kinds of situations, and it works by word of mouth. Customers are loyal and many discover the brand through department stores like Le Bon Marché or Galeries Lafayette. I have to say that I’m proud of the fact that the company is growing by having so many points of sale. The secret, I think, is to have your feet firmly on the ground – but with nice shoes!

**You’ve signed a number of collaborations over the course of your career including with Roger Vivier. Can you tell us how this collaboration has enriched your vision of luxury and design?**

Twenty years ago, people would ask me, ‘Who is Roger Vivier? Today, both the brand and the man are internationally renowned, which I’m delighted about. Working alongside Diego della Valle has taught me a lot, particularly about brand positioning, boutiques and corporate strategy. His panache and ambitions are very special, and many French businessmen should take a leaf out of his book!

**In July 2023, you made your return to the catwalk by closing the Charles de Villemorin show during Haute Couture Week. You have supported many young designers throughout your career. What criteria do you observe when you decide to support a young talent, and how do you see the importance of their role in the evolution of fashion? Do you still keep a close eye on developments in the sector?**

When Charles asked me to do so, my ego was especially flattered! (laughs) Afterwards, I did the fashion show very casually, in a warm and cheerful atmosphere. On the other hand, yes, I do like to put the spotlight on unknown names by mentioning them in my weekly newsletter, for example, ([www.lalettredines.fr](http://www.lalettredines.fr)) because sometimes fashion magazines forget this role, when they are forced to quote their advertisers... It’s a shame because these same advertisers will need new talent at one time or another. In any case, it’s important to stay informed so as not to become an embittered old lady!

**How has your own style evolved over the years, and what are the most significant changes you’ve seen?**

When Saint Laurent used to talk about simplicity a few decades ago, I was shocked, but today I understand better: I’m pruning! Less fussy, less make-up, less hairstyle, more letting go and above all not trying to be like before but moving forward!

# SPHERE SPRING-SUMMER 2025

## SPRING TALES

"SPHERE, yes, it's my first time. In a way, it's like taking flight..." says Victor Weinsanto, whose "Cauchemar in the kitchen" collection for Spring-Summer 2025 celebrates the City of Light in a vivacious allegro mode, with Art Nouveau as its high point. The euphoria of the Olympic Games still lingers through this season, which is all about the French capital: waitresses with Eiffel Towers corseted and boned by hand, receipts in frayed fabric and giant plate hats two metres in diameter. Beyond the show, the inspiration is there, remarkable in the clothes embroidered with pearl motifs inspired by the lascivious curves of Guimard's metro.

This is a wardrobe that can be found at SPHERE, the latest edition of which runs from September 25th to October 1st at the Palais de Tokyo, and in a digital version, with the support of New Black and Grand Shooting.



Seven designers will be presenting their collections this season, from Abra, a brand founded in 2019 by Abraham Ortuno Perez, a former accessories designer for Loewe, Jacquemus and Coperni, to Charles de Vilmorin, whose expressionist-inspired polychrome patterns have become a key reference point. In March 2023, he presented his first ready-to-wear collection, and today he shows how he combines the dreaminess of his patterns with the functionality of a wardrobe that avoids all the clichés of the genre. Whether it's the responsible extravagance of Paolina Russo and Lucile Gilbard, or the crazy optimism of Alphonse Maitrepierre, the creations here sweep away all fears and all inhibitions.



With SPHERE faithfully supported by Le DEFI and L'Oréal Paris, imagination and reality become a marriage of light: Florentina Leitner, who made her debut at Dries Van Noten before launching her own brand in 2022, drew inspiration for this collection from the "magical world" of *The Last Unicorn*, an American-Japanese animated fantasy film directed by Jules Bass and Arthur Rankin Jr. and released in 1982. The collection explores themes of transformation, identity and the quest for belonging, translating the film's enchanting imagery and emotional depth into contemporary fashion. An atmosphere she describes as "dreamy and ethereal", with a "touch of nostalgia." The colour palette of lavender, peppermint and sky blues evokes the film's mystical landscapes, with the black of the dark castle and the red of the bull as counterpoints. It's as if fashion has become a fairytale again.



Meanwhile, for Lucille Thièvre, a graduate of the École de la Chambre Syndicale de la Couture Parisienne, who honed her skills at Hermès and then Givenchy before founding her own brand in 2021, "SPHERE is a wonderful setting." She says this is a special sales moment that accounts for 70 percent of turnover, and a great way to showcase the collections. Based on the theme of "Lost and Found," the Spring-Summer 2025 collection features around 50 pieces in which the influence of sport, exalted by a voluminous parachute taffeta, is combined with that of Haute Couture, with shirt dresses embroidered with L-shaped ribbons, smocked silk chiffon and embroidery made from a stock of pearls "lying dormant" at a family member's home. Perhaps to no one's surprise, fashion as a form of woven alchemy.





# SPHERE IN THE SPOTLIGHT

**The Olympic rings cling to the Eiffel Tower, adding to the history of the city that successfully hosted the 2024 Olympic and Paralympic Games. So much joy remains, so many dreams attained.**

Indeed, Paris shone beyond all expectations, and beyond the brightest athletic moments, there was fashion – always playing a part in the celebrations. A trio of divinities in Dior: Lady Gaga and Céline Dion, whose gown featured over 500 meters of embroidered fringes. Aya Nakamura as a golden goddess among the Garde Républicaine. And let's not forget mezzo-soprano Axelle Saint-Cirel draped in a French flag, again imagined by Dior, as she sang the Marseillaise from the rooftop of the Grand Palais, and rapper Rim'K in a Louis Vuitton jacket. These images have become truly iconic.

Polemics aside, the opening ceremony was marked by the triumph of fashion, and by showcasing designers chosen by Daphné Bürki, costume director, and supervised by Thomas Jolly, artistic director of the event. "It's absolutely remarkable that the team in charge of the ceremonies for the Games had the audacity enlist emerging designers whose work reflects the concerns of our time. This exposure gave these talents exceptional visibility and enabled them to play a central role in events that attract worldwide attention," points out Serge Carreira, Director of Emerging Brands at the Fédération Française de la Haute Couture et de la Mode. As witnessed by this impressive gallery of colours and emotions: a dress by Alphonse Maitrepierre exquisitely carried off by Farida Khelfa; another by Victor Weinsanto, winner of the 2023 Grand Prix de la Création de la Ville de Paris; the costumes in a kaleidoscope palette by Charles de Vilmorin, who outfitted dancers on stilts; and Jeanne Friot, who dressed Floriane Isser, a Gendarmerie officer, as a masked knight in a magnificent suit of armour combining leather and silver textures.

This would probably not have been possible without SPHERE, a bi-annual event organised by the FHCM. Since January 2020, the FHCM has been operating, with the support of DEFI and L'Oréal Paris, SPHERE Paris Fashion Week® Showroom. Germanier was part of the SPHERE showroom for three years, from March 2020 right before Covid to March 2023. Louis Gabriel Nouchi was part of the showroom from January 2021 to January 2023, totalling five seasons. Alphonse Maitrepierre will participate in his fifth season, presenting his Spring-Summer 2025 collection, having begun in September 2022. Jeanne Friot arrived to Sphere in June 2022 and took part in her fifth season last June. Finally, Charles de Vilmorin will be celebrating his second season and Weinsanto his first. SPHERE remains dedicated its mandate of supporting young creation, bringing together a range of brands invited to the Official Calendar along with Prize winners, all hand-picked for their creativity and potential for future growth.



SYLVIE EBEL:  
“FASHION IS  
AT THE FORE-  
FRONT OF  
SOCIETAL  
CHANGE.”



**Vice Dean of the Institut Français de la Mode and President of the Board of Directors of the Paris Good Fashion association, Sylvie Ebel views fashion as a driving force for sustainable and societal change. Convinced that change can only come about through collective action, the organisations she is committed to are spaces for gathering, exchange, and inclusion.**

“The association brings together all the players in the sector around the same table — from luxury goods to mass retailing, from managers to designers,” says Ebel, who was elected Chair of the Paris Good Fashion Board of Directors last July. The ambition of the association, co-founded in 2019 by Isabelle Lefort and Laure Du Pavillon, is crystal clear: “To make Paris the exemplary capital of responsible fashion by 2030.” Ebel takes over from Sylvie Bénard, who was also Environmental Director of the LVMH Group from 1992 to 2020. With nearly 110 members, including the biggest French luxury groups, major retailers and institutions, Paris Good Fashion stands out for its ability to bring together actors of different domains to address current issues.

**“No graduating student leaves the Institut Français de la Mode without having received training in sustainability issues.”**

“The Institut Français de la Mode and Paris Good Fashion have a lot in common,” she stresses. The school is a meeting place for designers, craftspeople and managers, where all the academic courses are based on a common core. “Our management and design students have been following a course dedicated to sustainable development for several years now. We started ten years ago at the students’ request, by scheduling a dedicated week. Then we decided that we needed to go further.” Ebel then played an active role in recruiting Andrée-Anne Lemieux, who was appointed Professor and Director of the IFM-Kering Sustainability Chair in September 2019. In addition to the compulsory courses, other options and specialities are offered in all curricula. Andrée-Anne Lemieux, a recognised expert “both internally and externally” - and involved in Paris Good Fashion projects - also heads up the IFM’s Fashion and Luxury Sustainable Development Certificate, which equips future professionals in the sector to integrate sustainability into every stage of their strategies.

**“It’s a privilege to be directly connected with the new generations, who are passionate about creativity.”**

In 2019, Sylvie Ebel co-piloted a major transformation: the merger of the Chambre Syndicale de la Couture Parisienne School and the IFM, “thanks in particular to the Fédération de la Haute Couture et de la Mode and its Members. The best Fashion Week in the world had to be paired with the best school in the world.” That same year, Xavier Romatet, former President of Condé Nast from 2006 to 2018, was appointed Managing Director of the school, taking over the reins of what was to become the leading fashion school in Paris. Since June 2022, Sidney Toledano, who has been an IFM trustee for over twenty years, has chaired the school’s Board of Directors.

Wandering the corridors of the school for a few minutes is enough to hear and observe an exceptional diversity of profiles. Seventy nationalities mingle and exchange ideas, drawn together by their passion for creation. There is also a diversity of socio-professional backgrounds: for example, today, 25 percent of students in the Bachelor’s degree in fashion design receive grants. This is a reality made possible by the IFM Foundation, which supports the development of the school’s research and teaching innovation and enables it to implement its equal opportunities policy by funding grants for students. The Foundation is currently chaired by Bruno Pavlovsky.

“I have to say that we have very few tourists among our applicants,” she says with a smile. “The École de la Chambre Syndicale had an excellent level of know-how, and the IFM in management.” The best of both worlds combined, and a strong investment in the development of the creative department, which now places the school on a par with the most prestigious establishments. “Today, the main source of recruitment for our Master’s in design is Central Saint Martins. The IFM promises academic excellence and professional expertise. We train for employability.”

**“It’s a complex, sophisticated industry. Of course, there’s all the media coverage, the fashion shows, the artistic direction, the dreams, sometimes mirages, but that’s just the tip of the iceberg.”**

Sylvie Ebel has been at the IFM for more than 30 years, and has witnessed the enormous economic, social and cultural impact of the luxury industry. “Luxury has driven an entire sector. The IFM was created because specific training was needed. We needed to acquire knowledge and a common language.” Luxury, fashion and design are key drivers of France’s image and global influence. And the sector’s weighting in the CAC40 bears witness to this. “Young people who naturally turned to the leading business schools thought they could build a great career in this industry. The IFM has played a role in catalysing and supporting this change.”

**“I was part of the third graduating class of HEC business school, which was open to women.”**

“When I say that to my children, they look at me with big eyes,” she shares. She played an active role in launching the HEC au Féminin association long after she graduated, “I was already at the IFM,” she recalls. “I chaired the Textiles and Fashion group. At a General Meeting of HEC alumni, I found myself amongst 300 men... and 20 women. When I expressed my surprise, I was told that more often than not, women stop their careers.” And Ebel stood up again to contradict the absurd statement that had just been made. The HEC au Féminin association, renamed We&Men in 2023, has continued to grow ever since, bringing together female graduates and fuelling the debates that are essential for parity and inclusion.

In December 2022, Ebel received the Légion d’Honneur from Sidney Toledano at the IFM, in this new space inaugurated almost a year to the day earlier. “I would like to thank the women who have built and continue to build the IFM. They are the backbone of this institution.” she said at the time. Two years later, she notes that the sector is evolving about parity. “I’ve seen the evolution, which fortunately is significant. Fashion is at the forefront of societal change.”

The luxury goods, fashion and design sectors have taken on board the major environmental and social issues of our time. The various regulations, laws and standards in force or in the process of being activated at French and European level are shaping the sector and shifting its patterns. This titanic task is being carried out in stages, collectively, with the acceptance and promotion of diversity becoming an essential condition of this pivot. “Of course, we sometimes have doubts. But we can’t just hand the keys over to the younger generation and tell them to fend for themselves. I hate this kind of Pontius-Pilate attitude,” asserts Ebel, who has always seen her values as responsibilities to be fully assumed, primarily by training the younger generation to become key leaders of change, with the utmost rigour and optimism.

# 50 YEARS OF PARIS FASHION WEEK® GLIMPSED BY SUZY MENKES



**Known as the Fashion Picador and instantly recognisable by her iconic coif, Suzy Menkes has been a chronicler of Paris Fashion Week® for more than three decades, reviewing a full spectrum of Paris shows season after season. From the experimental and avant-garde Martin Margiela to the poetic beginnings of Alber Elbaz, the British journalist has extensive stories of these talents and offers her perspective on Paris as an essential creative crossroads.**

And Menkes still keeps the pace of the calendar. At the age of 80, she barely misses a show during Paris Fashion Week®. For her, being passionate about fashion means being interested in creativity, inspirations - whether historical or artistic - and understanding what clothes mean to an era. The woman who fell in love with fashion design in Paris at the age of 17, while studying at the Ecole de la Chambre Syndicale, started out in journalism a few years later under Charles Wintour — the father of American Vogue editor Anna Wintour — who offered her a position at the London Evening Standard. A writer for The Times and The Independent, she joined the International Herald Tribune in 1988, the same year that Anna Wintour became editor-in-chief of American Vogue. Two big names in the fashion press, with different but equally important roles, were shaping the industry. In 2014, Menkes joined Condé Nast as editor-in-chief of Vogue International online; moving with the times, she has also become an influential commentator on Instagram. Menkes describes herself as a critic, comparing the exercise to that of a theatre critic, “you must have an absolute standard.” Even when her candid words touch a chord with the houses, her rigour also earns her the utmost respect.

**This year marks the 50th anniversary of Paris Fashion Week. What, for you, makes Paris Fashion Week® unlike any other?**

When I started in the late 1960s, the majority of designers were French. Ten years later, that had changed, especially with the arrival of designers from Japan that nobody had ever heard of. What made Paris so special was the meeting of designers from all over the world, whose presence confirmed that Paris was the place to be if you wanted to make a name for yourself in fashion. At the end of the 1990s, the Parisian scene was extraordinary, mixing Americans, brilliant Brits and Belgians like Dries Van Noten. It's interesting to see that today; several of the major Belgian players of the 1990s are retiring and saying their goodbyes here in Paris, a city that enabled them to make connections they would never have had elsewhere. It's a fine tribute to the generosity of Paris, which lives on.

**Can you tell us about your first fashion show?**

I was 18 and spending a summer in Paris before going to Cambridge. I was studying at the École de la Chambre Syndicale — I wanted to be a fashion designer at the time — while staying with my sister in the house of an old Russian woman. I didn't really know anything about fashion, and she took me to see a Nina Ricci collection. I was so excited! It was slow, superb; each garment had a name announced in religious silence.

At my second fashion show, I was studying and I still didn't know what I wanted to do. I'd been directed towards drawing. So I took advantage of the fashion show to practice, which got me kicked out at the time. I was so disappointed and ashamed.

The fashion shows I later attended as a journalist for *Hérald Tribunes* were totally different. You have to understand that in the 1990s, the public at fashion shows in Paris was still mainly made up of clothes buyers. It was much smaller and more intimate. Today, there can be 2,000 people at a show, like the Dior show on Tuesday, for example. In 1975, there were no more than 200 people at a Dior show. Today, fashion is in fashion.

**In 2013, you wrote an article entitled 'Fashion Circus' in the New York Times, describing the metamorphosis of the catwalk audience.**

When I started out, I used to look at the black silhouettes of the catwalk audience. I myself never wore them, but I remember being stopped outside a show by somebody asking me if we'd just come from a funeral. Things have changed so much. Not just in Paris. You have to understand that the evolution of communication techniques, with telephones equipped with ever more powerful cameras, is linked to a multiplication of stagings. The changes are happening very fast, and it's true that it's like a circus, because some people want to be seen. After that, I'd like to stress that I've got nothing against circuses! But sometimes you just want a bit of peace and quiet!

**Let's go back in time: was there a particular show at the start of ready-to-wear week in 1973 that struck or shocked you?**

I think it's always the same story: a new generation comes along and overturns the rules. I've always admired designers who succeed in becoming myths. At the same time, there's always a need for freshness, and it's in the younger generation that you find it. It's only natural. In the era of ready-to-wear, Yves Saint Laurent provides a very good illustration of this, but there are many others who were ready to invent extraordinary things and to dare. Then, they grow old, and their customers with them, and a new generation is needed. What I find fascinating is that young people still want to present in Paris. I'd say that 60 percent of designers come from abroad, because Paris is a kind of holy place for fashion. They know that to be successful, you have to show your collection in Paris.

**Are there any young designers whose beginnings made a particular impression on you?**

You know, there are so many, and I've written about them all... One in particular: Margiela! He was incredible from his first show at the Café de la Gare. Different from all of them. Belgian designers have a different attitude, a different vision of women and a unique way of presenting them. They brought a Northern European dynamic, whereas the spirit of Paris was perhaps more Southern European in the early 1980s. It's also worth remembering that at that time, the Italian week was growing and most Italian designers were presenting in their own country. This also had an impact on the fashion landscape.

British designers always wanted to go to Paris, as did the Americans. The French-Israeli-American Alber Elbaz fascinated me. I discovered him in America when he was working for Geoffrey Beene. Then, he came to Paris in the mid-1990s to work for Guy Laroche, before arriving at Saint Laurent in 1998. He was very nervous before his first show, and yet he produced sublime collections. His shows were different for the time, because he showed different types of women, which is very important and generous. After all, everyone is different, so why not emphasise that diversity and try to think of a wider variety of clothes?



**You've met a lot of designers. Have you ever regretted questions or criticisms?**

Yes, of course! There's one particular memory I like to tell. I'm probably one of the last people who still goes to Paris Fashion Week® to have seen Mademoiselle Chanel herself, on rue Cambon, at the top of the legendary staircase from where she watched the shows. She sat down and I looked at her, this elderly woman about whom I still knew very little. I was 22, and I found the show boring... I said to myself: "Why would anyone want to wear these clothes?" And now I'm thinking: why didn't I talk to her and try to understand her better? But that's fashion, after all, isn't it! I'm sure there's a generation out there who look at designers who started out just 10 years ago and think they're old and out of date.

**Speaking of Chanel, how do you feel about Karl Lagerfeld's shows, particularly those held at the Grand Palais from the 2000s onwards, each more spectacular than the last?**

I think one of the most interesting things to observe in fashion is the evolution of the designer himself - I mean, his physical change, his look. I remember Karl Lagerfeld in the 1990s before his diet, it was a difficult period for him, for other reasons... Then he metamorphosed. He became this very slim person, dressed in a slim suit, very modern. So it's interesting to see how the evolution of a designer's looks can influence the way he creates. Karl Lagerfeld was extraordinary, and he had this ability to reinvent himself and fashion at the same time!

**You've covered a lot of Japanese fashion in Paris, particularly the beginnings of Rei Kawakubo and Yohji Yamamoto in the early 1980s. How would you describe that experience?**

I don't think it was shocking, it was just very different. Designers [from Asia] don't create clothes moulded to the shape of the body like French designers do, but they invent another body. This approach was totally the opposite of what was being done in Paris. Suddenly, there were clothes that gave women a great deal of freedom - clothes in which they felt very comfortable. There was also Issey Miyake, who was brilliant. They were all very different. To suggest that they were the same would be completely wrong. They were very original, and 'genderfluid' before the term even existed.

**Paris also featured weeks devoted to men's fashion. How was this innovative?**

The change in men's fashion is central, it has to be said. When I started at the International Herald Tribune in 1988, I also covered menswear, but there were very few designers in this field. I'm delighted, even if I don't cover any more, to see the evolution of this week and its proposals. I recently went to an exhibition at the Victoria + Albert Museum of Art in London, and I realised that 300 years ago, men dressed very dramatically with ornamentation. It's important to remember that.

**What interests you most about fashion at the moment?**

Innovations in textiles and artificial intelligence. This will undoubtedly lead to wonderful things, but I'm not sure I'll live long enough to see them! On the other hand, I think fashion has changed its status in recent years, particularly for women, who are using it more and more to express their own personalities. They wear clothes less to follow the trends of the moment, and they assert themselves, which shows real progress for women. Some men too... People often laugh at fashion, thinking it's a joke, but what people wear always has a meaning - to themselves and also a meaning perceived by others. I've always been fascinated by fashion. That's why I'll always love it.

**My final question concerns the new generation of designers who are showing in Paris this season: what do you expect from the young designers?**

I'm always looking for the same thing: not novelty as such, but freshness. It's not just about being a new designer. Sometimes, certain designers I know produce one of their best collections in the world, and that's fresh! I like to see as much as possible and I try to discover new designers, because they are the future.

THE CREATIVE PROCESS, THE DEVELOPMENT OF A COLLECTION, THE STYLISM...  
FOCUS GIVES A VOICE TO THE DESIGNERS AND KEY CREATIVE INDIVIDUALS OF  
PARIS FASHION WEEK®.

focus

# From Cooking to Couture

with Weinsanto

CAUCHEMAR EN CUISINE. VICTOR WEINSANTO ENVISIONED A TWIST ON THE HIGH-OCTANE DRAMA OF FRANCE'S ANSWER TO KITCHEN NIGHTMARES FOR HIS SPRING-SUMMER 2025 SHOW AT GEORGES, THE UPSCALE RESTAURANT PERCHED ON TOP OF CENTRE POMPIDOU. PICTURE THIS (IF YOU DARE): THE DRAG QUEEN LE FILIP LOOMING LARGE AS CHEF PHILIPPE ETCHEBEST, THE FRENCH EQUIVALENT OF GORDON RAMSEY; COMEDIAN ANGÈLE MICAUX ASSUMING THE ROLE OF AN OUTRAGEOUSLY OBNOXIOUS MANAGER. IMAGINARY DINERS INCLUDE ACTOR AND COMEDIAN CAMILLE LELLOUCHE AND DIRECTOR ALLANAH STARR, APPEARING POISED AS DISTINGUISHED PARISIENNES. IN TRUE WEINSANTO FASHION, HE INTEGRATED THE THEATRICS OF REALITY TELEVISION AND THE FLAIR OF A KITCHEN. UNLIKE REALITY TELEVISION AND THE CULINARY DOMAIN, THE DESIGNER FELT VERY IN CONTROL OF WHAT HE SERVED UP.



WITHOUT GETTING LOST IN HIS THEMATIC INFLUENCES, WEINSANTO ISSUED A THESIS ON PARISIAN STYLE WITH BOYISH, SEXY SILHOUETTES. HE JUXTAPOSED HAUTE COUTURE ELEMENTS WITH A MORE PERFUNCTORY READY-TO-WEAR OFFERING. WITH THE COUTURE-ADJACENT ELEMENTS, WEINSANTO WAS DRAWN TO SOMETHING LITERAL TO HEIGHTEN THE DRAMA – A TAILORED JUMPSUIT RESEMBLING A GLASS OF CHAMPAGNE. WITH THE READY-TO-WEAR, HE LEANED INTO SOMETHING MORE CLASSICAL AND REFINED, BUT WITH THE INFLUENCE OF THE DECORATIVE NATURE OF ART NOUVEAU IN PRINTS AND EMBROIDERIES. THERE WERE CORSETED MINI DRESSES STYLED WITH OVER-SIZED PANTS AND POLO TOPS WITH CORSET DETAILING.

“I WANTED TO MAKE MORE CLASSICAL GARMENTS AND FOCUS LESS ON TRYING TO BE COOL. IT’S SELLABLE WITH A TWIST, BUT YOU CAN STILL UNDERSTAND THAT IT’S MY BRAND,” WEINSANTO SAID ON A VIDEO CALL FROM HIS PARIS STUDIO.

WHAT WOULD YOU LIKE US TO **KNOW ABOUT THE COLLECTION?**

WHEN WE CONFIRMED THE LOCATION FOR THE SHOW, I WANTED TO DO A SPIN ON CAUCHEMAR EN CUISINE. IT’S KITCHEN NIGHTMARES, EVERYTHING GOES WRONG. THE SHOW IS BASED ON A LIVE EXPERIENCE. LE FILIP, WHO PLAYS PHILIPPE ETCHEBEST, WILL YELL AT PEOPLE. MY FRIEND, ANGÈLE MICAUX, WILL PLAY THE RESTAURANT MANAGER.

FROM THERE, I WANTED TO TRANSLATE IT INTO THE COLLECTION WITHOUT BEING TOO LITERAL. IT’S MORE ABOUT PARISIAN STYLE, BUT WE HAVE SOME NODS TO THE RESTAURANT – THERE’S A HUGE, TWO-METRE-WIDE HAT SHAPED LIKE A PLATE. OVERALL, I WANTED IT TO BE A MIX OF MY EARLIER SEASONS WHERE THE PRINTS WERE STRONG, JOYFUL, AND YOUNGER, WITH SOME MORE MATURE ELEMENTS FROM RECENT SEASONS.

HOW IMPORTANT IS **COLLABORATION** IN YOUR DESIGN PROCESS?

[THE PEOPLE I WORK WITH] ARE MORE FAMILY THAN TEAM MEMBERS. WE CREATE EVERYTHING TOGETHER. WE ARE HAVING FUN. WE KNOW EACH OTHER, WE LOVE EACH OTHER. I NEED TO WORK WITH THESE PEOPLE BECAUSE WE GROW TOGETHER AND, WHEN I FEEL COMFORTABLE, I’M A BETTER DESIGNER. YOU MIGHT NOT SEE IT, BUT I’M QUITE SHY; SO IT’S GOOD FOR THE COLLECTIONS WHEN I’M WORKING WITH MY TEAM, MY FAMILY.

HOW WOULD YOU CHARACTERISE YOUR **GROWTH** AS A DESIGNER?

I’M EMBARRASSED WHEN I SEE MY OLD WORK. WHAT’S FUN IS THAT I’M STILL THE SAME: I STILL HAVE THE SAME INSPIRATIONS; I WANT TO MAKE PEOPLE LAUGH; I DON’T CARE IF PEOPLE THINK IT’S UGLY OR BEAUTIFUL. I WANT PEOPLE TO SEE THE CRAFTSMANSHIP AND UNDERSTAND THAT IT’S NOT A CHEAP GARMENT.

HOW DOES IT FEEL **TO BE PART OF A LEGACY** LIKE PARIS FASHION WEEK®?

I AM GRATEFUL FOR THE SUPPORT OF THE FÉDÉRATION. MY PARENTS DON’T UNDERSTAND MUCH ABOUT WHAT I DO, BUT WHEN THEY SEE THAT I AM OPENING PARIS FASHION WEEK® AND LOUIS VUITTON IS CLOSING, THEY THINK IT’S AMAZING.

WHAT WOULD YOU LIKE TO ACHIEVE IN **THE NEXT FIVE YEARS** OF YOUR CAREER?

I NEVER KNOW WHAT TO EXPECT AND THINGS NEVER HAPPEN HOW I EXPECT THEM TO. THE BRAND IS EVOLVING RIGHT NOW AND WE’RE HIRING MORE. IT MEANS I CAN FOCUS MORE ON MY AESTHETIC AS A DESIGNER.



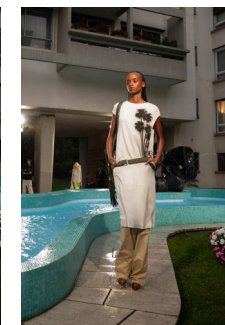
# Julie Kegels Dives

TWO WORLDS COLLIDED AT JULIE KEGELS' SOPHOMORE PRESENTATION AT LA RÉSIDENCE DE LA MUETTE IN THE 16TH ARRONDISSEMENT. FOLLOWING A RECENT VACATION TO LOS ANGELES WITH HER BOYFRIEND, THE ANTWERP-BASED DESIGNER ENVISIONED WHAT A LOVE STORY BETWEEN AN ELEGANT PARISIAN WOMAN AND A MALIBU SURFER MIGHT LOOK LIKE. SHE CONSIDERED HOW THE SOIGNÉ, SARTORIAL PROCLIVITIES OF A DOYENNE WOULD CLASH WITH THE CAREFREE SENSIBILITIES OF WEST COAST STYLE. LIKE A PLAYFUL LOVE STORY, THE BOURGEOIS DEPICTION ATTEMPTS INSouciant DRESS CODES WHILE CLINGING ON TO SOPHISTICATION. FOR HER PRESENTATION, KEGELS CREATED A PARISIAN POOL PARTY WHERE THE ROMANCE UNFURLED WITH UNLIKELY FLOURISHES.



MERGING THE STYLE OF TWO CITIES, THERE ARE TRENCH COATS JUXTAPOSED WITH SUN-BLEACHED JACKETS AND PANTS. VINTAGE SWIMMING TRUNKS, PRINTED WITH LUSH FLORALS, PROVIDED A COUNTERPOINT TO SATIN DRESSES AND LINGERIE. CLASSIC TAILORING AND AN INTERPRETATION OF TWEED TWIN SETS PROVED UNLIKELY BEDFELLOWS WITH NODS TO SCUBA-DIVING GEAR IN TIGHTLY-KNITTED SCUBA TOPS. PRINTS LIKE ARGYLE AND HAWAIIAN FLORALS APPEARED SPUN WITH A PSYCHEDELIC BLURRED EFFECT TO FURTHER THE VISION OF AN ENDLESS SUMMER. IN HER RESEARCH, KEGELS DREW FROM PERSONAL REFERENCES LIKE ROMANTIC VINTAGE FLOWER PRINTS FROM AN ARCHIVE OF FAMILY PHOTOS, IN ADDITION TO IMAGES OF LACQUERED WOODEN SURFBOARDS. THIS COCKTAIL OF CHIC AND CASUAL HAD A THRILLING VERVE.

"IT'S VERY IMPORTANT THAT A WOMAN CAN BE DYNAMIC. ONE DAY SHE'S SUPER ELEGANT, THE OTHER DAY SHE'S SPORTY," SAID KEGELS, ON A ZOOM CALL FROM HER STUDIO IN ANTWERP.



WHAT WOULD YOU LIKE US TO **KNOW ABOUT THE COLLECTION?**

AT THE BEGINNING OF A COLLECTION, **I LIKE TO DREAM AND COME UP WITH STORIES IN MY HEAD.** I LIKE TO THINK ABOUT HOW THE WOMAN IS FEELING; WHAT SHE'S DOING; WHERE SHE'S GOING; AND WHAT SHE'S SEEING. AFTER THE LAST COLLECTION, I WENT TO LOS ANGELES WITH MY BOYFRIEND AND WE SPENT SOME TIME IN MALIBU. IT WAS SUCH A FUNNY ATMOSPHERE BECAUSE YOU HAVE THE GLAMOROUS PEOPLE IN THE HILLS AND THE HIPPIE SURFERS IN MALIBU. WHEN I CAME BACK FROM L.A., I STARTED TO MAKE A STORY ABOUT A DIE-HARD L.A. SURFER FALLING IN LOVE WITH A CHIC PARISIAN WOMAN, AND HOW SHE TRIES TO BELONG TO HIS WORLD BUT FAILS BECAUSE SHE'S TOO CLASSY AND TOO CHIC.

HOW IMPORTANT IS A **CONCEPT** OR A POINT OF DEPARTURE WHEN YOU'RE DESIGNING A COLLECTION?

**IT WOULD BE IMPOSSIBLE FOR ME TO CREATE A COLLECTION WITHOUT A CONCEPT** BECAUSE I DIVE VERY DEEP INTO RESEARCH FOR MY STORIES AND CONCEPTS. IT'S IMPORTANT TO ME THAT EVERY COLLECTION WILL HAVE A COMPLETELY DIFFERENT VIBE BUT TO STILL HAVE A THROUGH LINE THAT IS PRESENT IN EVERY SEASON.

WHAT DID YOU LEARN FROM YOUR **DEBUT PRESENTATION** LAST SEASON?

TO DARE EVEN MORE, TO FOLLOW MY HEART, AND BE TRUE TO MYSELF.

HOW DOES IT FEEL **TO BE PART OF A LEGACY** LIKE PARIS FASHION WEEK®?

IT'S SURREAL BECAUSE IT HAS SUCH A RICH HISTORY. I FEEL LUCKY TO BE PART OF A TRADITION. IT'S CRAZY TO BE PART OF SOMETHING THAT COCO CHANEL WAS ALSO PART OF; IT'S A CHILDHOOD DREAM. IT WAS ALWAYS MY DREAM TO BE A FASHION DESIGNER, **BUT I WOULD NEVER HAVE IMAGINED TO BE PART OF THIS CALENDAR.**

WHAT HOPES DO YOU HAVE FOR YOUR BRAND IN THE **NEXT FIVE YEARS?**

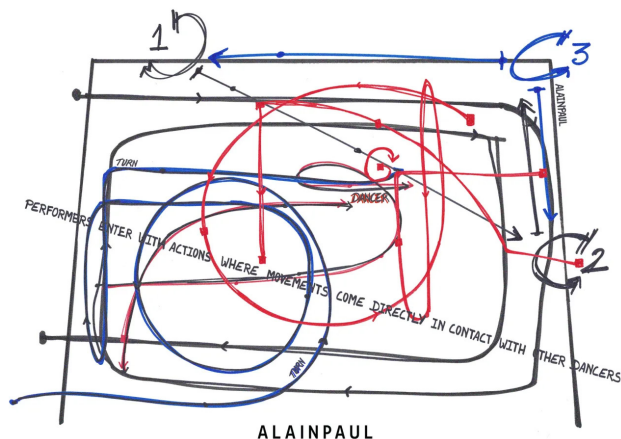
I DON'T LIKE TO THINK TOO MUCH ABOUT THE FUTURE OR FORCE THINGS, BUT MY GOAL IS TO MAKE PEOPLE HAPPY WITH MY CLOTHES. **I WANT TO HAVE A LUXURY BRAND THAT DOESN'T HAVE TO BE QUIET THE WHOLE TIME.** I WOULD LIKE TO HAVE A HEALTHY BUSINESS IN THE NEXT FIVE YEARS THAT IS A BALANCE BETWEEN CRAFT AND COMMERCIAL. WE WILL DO OUR BEST.



# Alain Paul:

## «I see clothing as an extension of the body and muscle.»

THE HOUSE OF ALAINPAUL EXPLORES THE WARDROBE OF THE DANCER TO CREATE PIECES THAT RECONCILE FREEDOM OF MOVEMENT WITH SOPHISTICATION FOR EVERYDAY WEAR. FOUNDED IN 2023, ALAINPAUL'S IMPRESSIVE RISE IS THE FRUIT OF A MATURE VISION BY ITS CO-FOUNDERS, ALAIN PAUL AND LUIS PHILIPPE, A SEASONED DUO WHO HONED THEIR SKILLS ALONGSIDE THE GREATEST BEFORE SETTING OFF ON THEIR OWN.



ALAIN PAUL, A TRAINED DANCER AT THE ÉCOLE NATIONALE SUPÉRIEURE DE DANSE DE MARSEILLE – NOW HOME TO THE COMPANY (LA)HORDE – PIVOTED TO FASHION AT THE AGE OF 18, STEPPING ASIDE FROM THE ACADEMIC DANCE CAREER HE HAD BEEN PURSUING DILIGENTLY SINCE THE AGE OF 9. “THE DANCE WORLD IS LIKE A BUBBLE; I FOLLOWED IT, BUT I WAS THE MOST ECCENTRIC,” HE RECALLS WITH A SMILE. “FASHION HAS ALWAYS BEEN A WAY OF EXPRESSING MYSELF AND ASSUMING WHO I AM. I SEWED MY FIRST CLOTHES FOR PERFORMANCES... IT WAS VERY SPONTANEOUS, A LOT OF STYLING.” THIS HIGHLY DISCIPLINARY TRAINING INFORMS HIS WORK AS A DESIGNER. “MY COLLECTIONS ARE DEEPLY LINKED TO MY BACKGROUND IN DANCE. IT’S THE DNA OF THE BRAND.” FOR HIM, CLOTHING IS NO LONGER A SIMPLE GARMENT, BUT A NATURAL EXTENSION OF THE BODY’ MOVEMENT. HIS THIRD COLLECTION – AND THE FIRST PRESENTED IN THE OFFICIAL CALENDAR OF PARIS FASHION WEEK® – EXPRESSES “AN AWARENESS OF THE BODY, A FREEDOM. I SEE CLOTHING AS AN EXTENSION OF THE BODY AND MUSCLE.”

“I WANT TO BRING THE DANCER’S WARDROBE TO THE STREETS.”

THE SPRING-SUMMER 2025 COLLECTION, ENTITLED ‘**IMPRO**,’ IS **INSPIRED BY THE WORK OF MERCE CUNNINGHAM**, A MAJOR AMERICAN CHOREOGRAPHER OF THE 20TH CENTURY, A PIONEER OF CONTEMPORARY DANCE, AND VISIONARY WITH AN AVANT-GARDE SPIRIT. “ACCORDING TO HIM, THE CREATION OF MOVEMENT IS SPONTANEOUS, FREE. BASICALLY, THE DANCER’S WARDROBE IS MADE UP OF JUST A FEW PIECE: THE LEOTARD, TIGHTS AND WARM-UP TROUSERS,” PAUL EXPLAINS, ADDING THAT HIS CLOTHES “MUST GO WITH EVERY BODY.” HIS COLLECTIONS MINGLE GENDERS SEAMLESSLY. “IT’S A GAME. THERE’S A REINTERPRETATION OF TAPERED TROUSERS, IN TRENCH COATS AND KNITS. AND LOTS OF STRETCH FABRICS. NOBLE FABRICS, CREPE, KNITWEAR, THAT ACCOMPANY THE BODY WITH EACH STEP TO CREATE AN EMOTION,” HE SAYS WITH THE ENTHUSIASM. WHAT’S MORE, MERCE CUNNINGHAM’S CHOREOGRAPHY DRAWINGS HAVE EVEN BEEN USED IN PRINTS FOR THIS LATEST COLLECTION.

“IT’S IMPORTANT FOR THE AUDIENCE TO BE ON STAGE, TO FEEL WHAT IT’S LIKE BACKSTAGE, TO EXPERIENCE THE TENSION, TO FEEL THE LIGHT IN THEIR EYES.”

THE ALAINPAUL FASHION SHOW WILL ONCE AGAIN TAKE PLACE AT THE THÉÂTRE DU CHÂTELET. “WE WERE LOOKING FOR A BIG ENOUGH STAGE AND THE TEAM WAS MOVED BY OUR STORY.” FOR THE CREATIVE DIRECTOR, THERE WAS NO QUESTION OF PUTTING PEOPLE IN THE AUDIENCE VERSUS ON STAGE TO ENSURE TOTAL IMMERSION. LIKE A DANCER FOCUSING JUST BEFORE A PERFORMANCE... THAT STAGE FRIGHT, THAT DRAMATIC TENSION. “I SEE THE FASHION SHOW AS A PERFORMANCE, AS CHOREOGRAPHY,” HE SAYS. LAST SEASON, HE WENT SO FAR AS TO PLAY “THE SOUND OF MOVEMENT, OF DANCING SHOES SQUEAKING ON THE FLOOR. IT LASTED TWO MINUTES BEFORE THE SHOW AND IT WAS VERY INTENSE.” FOR THE SOUND, THE HOUSE WORKS WITH ANTWERP-BASED COMPOSER SENJAN JANSEN (SENSTUDIO). “HE UNDERSTANDS WHERE I WANT TO TAKE THE CRESCENDO OF THE SHOW, THE PAUSE TIMES, HOW TO TAKE US INTO A UNIVERSE.”

"VIRGIL ABLOH HAS BEEN MY GREATEST ENCOUNTER, BOTH ARTISTICALLY AND ON A HUMAN LEVEL."

PAUL'S FIRST PROFESSIONAL EXPERIENCES WERE PIVOTAL. HE JOINED THE HOUSE OF VETEMENTS IN 2014 UNDER THE ARTISTIC DIRECTION OF DEMNA AND THE EXECUTIVE DIRECTION OF GURAM GVASALIA, AND FOUND HIMSELF IN THE FRONT ROW OF THE BRAND'S SUCCESS, DISCOVERING THE WORKINGS OF AN INDEPENDENT BRAND WITH A SINGULAR PROFILE. THIS WAS FOLLOWED BY AN UNPRECEDENTED MEETING WITH VIRGIL ABLOH. WHEN MARQUES'ALMEIDA WON THE LVMH PRIZE IN 2015, VETEMENTS AND OFF-WHITE WERE AMONG THE FINALISTS AND PAUL WAS THERE. "WE CELEBRATED WITH A LOSERS' PARTY IN THE VETEMENTS OFFICES WITH OFF-WHITE," HE RECALLS. "IT WAS AN ORGANIC MEETING WITH AN EXTRAORDINARY PERSON."

IN 2018, ABLOH WAS APPOINTED HEAD OF LOUIS VUITTON'S MEN'S UNIVERSE AND PAUL JOINED THIS CREATIVE PROFUSION, WHICH HE WOULD DRAW ON FOR HIS OWN VENTURE. "[VIRGIL] HAD AN APPROACH OF SAYING THAT EVERYTHING IS POSSIBLE, [YET] IT WAS IMPORTANT TO QUESTION EVERYTHING." HE REMEMBERS THE DESIGNER ARRIVING AT THE ATELIER ASKING 'WHAT IS TAILORING TODAY? WHAT CAN WE BRING TO IT? WHAT ARE BLUE JEANS AND WHITE SHIRT?' "I'VE ALWAYS KEPT THAT IN MIND, ALWAYS QUESTIONING THE WHYS AND HOWS."

"I ALWAYS KNEW DEEP DOWN THAT I WOULD CREATE A HOUSE."

THE HOUSE OF ALAINPAUL WAS CREATED BY FOUR HANDS. ALAIN PAUL AT THE CREATIVE HELM, AND LUIS PHILIPPE IN CHARGE OF STRATEGY. PHILIPPE WAS STORE MANAGER/VISUAL MERCHANDISER OF THE ICONIC (ADMITTEDLY, AN OVERUSED ADJECTIVE, BUT HERE WELL-DESERVED) COLETTE CONCEPT STORE FROM 2015 TO 2017. HE THEN CULTIVATED HIS EYE, HIS KNOWLEDGE AND HIS NETWORK. "WE HAD WORKED WITH VIRGIL ABLOH SEVERAL TIMES. AT COLETTE, WE HAD A LOT OF PREVIEW LAUNCHES," HE SAYS. FROM THEN ON, THE PROJECTS FOLLOWED ONE ANOTHER IN DIFFERENT HOUSES WITH VARIED PROFILES. BALENCIAGA, ALAÏA, SACAI, JACQUEMUS: ONE LEARNS BY DOING. AT ALAINPAUL, THEY WORK HAND IN HAND: 'IT'S HIS VISION, HE CHOREOGRAPHS THE BRAND,' PHILIPPE SAYS, LOOKING AT HIS PARTNER WITH A SMILE. THE OSMOSIS HERE IS CRYSTAL CLEAR.

"CREATIVE FREEDOM DOESN'T MEAN WE HAVE TO USE RAW EDGES."

TECHNICAL EXCELLENCE IS KEY TO BRINGING A CREATIVE VISION TO LIFE: "I'M FASCINATED BY CRAFTSMANSHIP, TAILORING AND IMPECCABLE CUTS," EXPLAINS PAUL, FOR WHOM THE LOVE OF A JOB WELL DONE IS SECOND NATURE. THE DANCER'S DISCIPLINARY DEMANDS ARE CLEARLY EVIDENT. ONE CAN ONLY BE CREATIVELY FREE WHEN ONE MASTERS THE RULES.

THIS NOTION OF EXCELLENCE IS PERFECTLY IN KEEPING WITH THE HOUSE'S COMMITMENT TO SUSTAINABILITY. "WHEN YOU INVEST IN AN ALAINPAUL PIECE, YOU AIM TO KEEP IT FOR A LONG TIME," THE DUO MAINTAIN, POINTING OUT THAT THEY HAVE BEEN WORKING WITH NONA SOURCE, THE RESALE PLATFORM FOR EXCEPTIONAL MATERIALS FROM THE LVMH GROUP'S HOUSES, SINCE ITS INCEPTION. "THE PIECES ARE 100-PERCENT WOOL AND 100-PERCENT COTTON; WE DON'T WANT ANY MIXES BECAUSE IT'S MUCH MORE COMPLICATED TO RECYCLE. WE DON'T WANT POLYESTER EITHER!" WHILE THE ECOLOGICAL TRANSFORMATION OF THE INDUSTRY WON'T BE ACHIEVED OVERNIGHT, IT REQUIRES EVERYONE TO GET INVOLVED ON A DAILY BASIS, BIT BY BIT. "THE FASHION WORLD IS TURNING LIKE AN OCEANLINER, AND WE'RE TRYING TO CONTRIBUTE TO THIS MOVEMENT," SAYS PHILIPPE. "THE ECOLOGICAL COMMITMENT IS OBVIOUS WHEN YOU CREATE A NEW BRAND. IT WOULDN'T MAKE SENSE NOT TO HAVE ONE," ADDS PAUL.



# How the Zomer

# Garden Grows



"FLORALS FOR SPRING? GROUNDBREAKING." PERHAPS THE MOST QUOTED LINE FROM THE MOST QUOTABLE FILM ABOUT THE FASHION INDUSTRY OF ALL TIME, THE RHETORICAL QUESTION IS AS DENIGRATING AS THEY COME. YET DESIGNERS ARE ETERNALLY ENCHANTED BY THE TREASURES OF GARDENS. DANIAL AITOUKANOV AND IMRUSH ASHA, THE PAIR BEHIND ZOMER, ARE AMONG THEM. FOR SPRING-SUMMER 2025, THE LONDON-BASED PAIR WONDERED WHAT THE ZOMER GARDEN WOULD LOOK LIKE. WHAT THEY ARRIVED AT WAS A PANOPLY OF COLOR, RICH IN TEXTURE AND EXPLORATIVE IN SILHOUETTE. IT WAS AN INJECTION OF POSITIVITY AND AN EXTENSION OF THE CHILD-LIKE OPTIMISM THAT HAS COME TO DEFINE THEIR NASCENT BRAND.

THEY CUT FLOWERS INTO GRAPHIC SHAPES. THEY BALANCED THE BOLD PATTERNS WITH NEUTRAL SHADES AND VIBRANT TONES. THEY BROUGHT THE NATURAL WORLD INTO THE COLLECTION THROUGH A COLLABORATION WITH DEBEAULIEU, THE PARISIAN FLORISTS BELOVED FOR THEIR DISCORDANT ARRANGEMENTS. REAL BLOOMS LIKE DAHLIAS, AMARANTHS, HORTENSIAS, AND GERBERAS BLOSSOMED FROM GARMENTS IN A ROMANTIC ODE TO THE NATURAL WORLD. ELSEWHERE, A COLLABORATION WITH ARTISTS ISABEL + HELEN, KNOWN FOR THEIR MECHANICAL CREATIONS, INTRODUCED MOVEMENT THROUGH CHARMING UMBRELLAS, LENDING A CONTEMPORARY EDGE. AND LET'S NOT LEAVE OUT THE SHOES, A COLLABORATION WITH KAHRU, WHICH MELTS ZOMER'S SPIKY CREATIVITY WITH THE FOOTWEAR SPECIALIST'S CRAFTSMANSHIP PROWESS. THE INTERPLAY OF REAL AND FAKE SPANNED TEXTURES TOO; THERE WERE SYNTHETIC FIBRES LIKE WRINKLED NEOPRENE ALONGSIDE SUMPTUOUS SILKS, WOOL, AND LEATHER SUPPLIED BY ECCO.

"THE COLLECTION REVOLVES AROUND THE GARDEN OF ZOMER. IT'S QUITE ECLECTIC AND I HOPE IT'S EXECUTED QUITE NICELY ON THE RUNWAY," SAID AITOUGANOV, SOLO VIA VIDEO CALL.

WHAT WOULD YOU LIKE US TO **KNOW ABOUT THIS COLLECTION**?

IN OUR FIRST COLLECTION, WE DIDN'T HAVE ANY CONCEPTS; WE WANTED TO SET A FOUNDATION WITHOUT ANY RESTRICTIONS OR FRAMES SO THAT WE COULD EXPLORE ANY KIND OF IDEA. IN OUR SECOND COLLECTION, WE HAD A COUPLE OF REFERENCES AND IDEAS AROUND DIFFERENT ARTISTS. FOR THE THIRD COLLECTION, WE WERE SITTING IN A GARDEN IN SAVANNAH HAVING A BEAUTIFUL CONVERSATION ABOUT LIFE AND BUSINESS AND WE GOT TO THINKING ABOUT WHAT THE ZOMER GARDEN WOULD LOOK LIKE. WE STARTED RESEARCHING FLOWERS, THEIR MEANING, AND THE DESIGNERS WHO HAVE REFERENCED FLOWERS. WE LOOKED AT PEOPLE LIKE DRIES VAN NOTEN AND COMME DES GARÇONS AND HOW THEY WORKED WITH FLOWERS, AND WE THOUGHT ABOUT HOW WE COULD INTERPRET THEM.

HAS **ZOMER'S IDENTITY** BECOME CLEARER TO YOU?

WE'RE STILL FIGURING OUT WHAT IT IS THAT WE STAND FOR. WE'RE DEVELOPING OUR SIGNATURE AND THIS WILL COME WITH TIME. WE HAVE TO KEEP EXPERIMENTING IN THAT SENSE. BUT WE'RE STARTING TO GET CLOSER TO WHAT ZOMER IS. EVEN OUR LANGUAGE ON SOCIAL MEDIA: WE'VE ESTABLISHED A WAY OF DOING THINGS. AS IN, HOW WOULD A CHILD DO THIS? IF WE LOOK AT A GARMENT OR A CAMPAIGN, WE ALWAYS WONDER HOW A KID WOULD DO IT. WITH THIS IN MIND, WE APPROACH EVERY ASPECT OF THE BUSINESS LIKE THAT – EXCEPT THE BUSINESS [LAUGHS].

HOW DOES IT FEEL TO BE PART OF A **LEGACY** LIKE PARIS FASHION WEEK®?

I CAN'T SAY ANYTHING OTHER THAN THAT IT'S AN HONOUR TO BE PART OF SOMETHING THIS ICONIC. MAYBE IT'S CLICHÉ, BUT PARIS IS THE FASHION CAPITAL AND BEING PART OF THE CALENDAR BETWEEN THE BIG NAMES AND UPCOMING BRANDS IS SO EXCITING. WE'RE CONSTANTLY ON THE MOVE AND WE'RE ALWAYS BUSY BUT WE HAVE TO STOP OURSELVES SOMETIMES AND CELEBRATE WITH A GLASS OF CHAMPAGNE.

HOW HAS YOUR WORKING **RELATIONSHIP** DEVELOPED AS JOINT CREATIVE DIRECTORS?

WE'VE KNOWN EACH OTHER FOR ALMOST 12 YEARS, BUT THIS LAST YEAR IS THE FIRST TIME THAT WE'VE WORKED TOGETHER. WE'VE HAD TO FIGURE OUT THE DYNAMIC FROM FRIENDS TO BUSINESS PARTNERS; BUT THE GOOD THING IS THAT I TRUST HIM COMPLETELY, AND HE TRUSTS ME COMPLETELY. OF COURSE, WE HAVE DISCUSSIONS AND WE'RE NOT ALWAYS ON THE SAME PAGE; BUT IT'S HEALTHY AND GOOD FOR THE BRAND. TOGETHER, WE CAN CREATE SOMETHING UNEXPECTED, PUSH EACH OTHER, AND OPEN EACH OTHER'S EYES. WE'RE ALWAYS WILLING TO EXPLORE EACH OTHER'S IDEAS. IF WE THINK THEY'RE GOOD, WE EXECUTE THEM IN THE COLLECTION. IF THEY'RE NOT SO GOOD, WE NEVER TAKE IT PERSONALLY.



# Wedding Bells

IN MAY, BELGIAN DESIGNER MERYLL ROGGE GOT MARRIED IN CADAQUÉS, SPAIN. WHILE SHE COULD HAVE PICKED ANY DESIGNER UNDER THE SUN TO DESIGN HER WEDDING DRESS, TAKING THE DUTY UPON HERSELF WAS IRRESISTIBLE. IT WAS, SHE SAID OVER ZOOM FROM HER STUDIO OUTSIDE ANTWERP, “FREEING.” SHE CHANNELLED THESE FEELINGS OF LIBERATION INTO HER SPRING-SUMMER 2025 COLLECTION, INDULGING IN AN APPROACH UNENCUMBERED BY CONSTRAINTS OF COMMERCIALITY.



# at Meryll Rogge

WITH THE NOTION OF CEREMONY LINGERING IN HER MIND, ROGGE OPTED FOR A MORE INTIMATE PRESENTATION FORMAT. WITH TWO CATWALK SHOWS UNDER HER BELT, SHE WAS MISSING THE CONNECTION SHE FOSTERED WITH PRESS AND BUYERS FROM EARLIER SEASONS. THIS WEEK, JO INDIKEU, THE BELGIAN AMBASSADOR, GRACIOUSLY INVITED HER TO TAKE APPOINTMENTS, HOST A COCKTAIL RECEPTION, AND PRESENT AN EXHIBITION OF THE COLLECTION'S LOOKBOOK, CURATED BY MOMU'S ELISA DE WYNGAERT, IN THE GILDED ENCLAVES OF HIS PRIVATE RESIDENCE AT THE EMBASSY. IN THE COLLECTION, SHE REFLECTED UPON THE OEUVRE OF CRISTÓBAL BALenciAGA, AND ONE SPECIFIC YVES SAINT LAURENT GOWN MADE OF PATCHWORKED IVORY SILK OTTOMAN AND IVORY SILK WORN BY THE DUCHESS OF ORLÉANS AT HER 1969 WEDDING TO THE DUKE OF ORLÉANS. SHE RENDERED THE LATTER WITH CONTEMPORARY SPIN: A PATCHWORK OF IVORY LEVI'S 501 DENIM SPLICED TOGETHER INTO JACKETS, VESTS, SHIRTS, AND SKIRTS. ADDITIONAL HIGHLIGHTS: CUSTOM CREASED SATIN GOWNS GARLANDED WITH SEQUINED DAISIES (RECALLING THE IDEA THAT DIAMONDS ARE FOREVER) AND AN OPULENT WEDDING GOWN WITH TIERS OF DUCHESSE SATIN, SIMILAR TO THE ONE ROGGE WORE TO HER WEDDING. LET'S JUST SAY THE ETHEREAL IVORY ORGANZA GOWN WITH METAL EYELETS TAKES THE PROVERBIAL WEDDING CAKE. "IT WAS IMPORTANT FOR US TO SHOW THAT A WEDDING DRESS CAN BE REINTERPRETED IN A VERY CONTEMPORARY WAY," SAID ROGGE.

WHAT WAS THE **STARTING POINT** FOR THIS COLLECTION?

I HAD A VERY NICE WEDDING IN CADAQUÉS, SPAIN IN MAY. IT WAS A GREAT GATHERING OF PEOPLE. OF COURSE, IT TOOK PLACE OVER A COUPLE OF DAYS, AND FOR ALL OF THESE DAYS, I NEEDED TO GET DRESSED. I THOUGHT ABOUT IT FOR A LONG TIME: WHETHER I SHOULD BUY VINTAGE OR ASK ANOTHER DESIGNER. BUT IT WAS IRRESISTIBLE TO ME TO JUST DO IT MYSELF WITH THE IN-HOUSE TEAM. IT WAS A VERY FREEING APPROACH TO CREATING THESE GARMENTS BECAUSE IT'S ABOUT WHAT YOU FEEL, LOOKING BACK AT SOME OF YOUR FAVOURITE PIECES, AND INDULGING IN THE THINGS YOU WOULD NEVER BE ABLE TO DO IN A READY-TO-WEAR COLLECTION. THERE WAS NO MOOD BOARD INVOLVED; IT ALL CAME FROM THE YEARS AND YEARS OF REFERENCES I LIKED. I STARTED TO THINK IF WE COULD DO THIS IN ANOTHER WAY AND THAT'S HOW THE COLLECTION WAS BUILT.

DO YOU THINK THE PROCESS OF DESIGNING YOUR **OWN WEDDING DRESS** MADE YOU A FREER THINKING WHEN IT COMES TO DESIGNING FOR YOUR NAMESAKE BRAND?

SOMETIMES WHEN YOU DESIGN A COLLECTION, THINGS MIGHTN'T FIT WITH THE COLLECTION, THE VIBE, OR THE INSPIRATION, AND YOU MIGHT SAVE THEM FOR LATER. HERE, WE WERE COMPLETELY FREE AND DIDN'T TAKE ANY OF THAT INTO CONSIDERATION. IT WAS ALSO AN EXERCISE BECAUSE I HAVE ALWAYS WANTED TO DO A BLACK AND WHITE COLLECTION. BUT THERE'S ALWAYS COLOUR SEEPING IN – I CAN'T HELP MYSELF.

DO YOU THINK BEING BASED OUTSIDE OF PARIS GIVES YOU A **SENSE OF FREEDOM** WHEN IT COMES TO CREATING?

IT DOES, BUT IT COMES WITH CHALLENGES, TOO. IT WOULD BE EASIER IF WE HAD AN OFFICE IN PARIS FOR CERTAIN ASPECTS LIKE PRESS OR MEETING THE RIGHT CONNECTIONS, BUT WE FIND SOLUTIONS TO THAT. WE HAVE A LOT OF PRESS REQUESTS THAT WE FULFILL AS IF WE WERE BASED IN PARIS. ON A CREATIVE LEVEL, IT'S GOOD TO BE ISOLATED IN THE SENSE THAT YOU'RE NOT INFLUENCED BY ANYTHING YOU SEE. FOR US, IT'S EVEN MORE EXTREME BECAUSE WE'RE IN THE COUNTRYSIDE AND THERE'S NOBODY FASHIONABLE AROUND. YOU'RE SHIELDED FROM TRENDS HERE. IT'S QUITE LIBERATING BECAUSE I DON'T FEEL PRESSURE THAT YOU MIGHT BE PRONE TO AS PARISIAN BRAND. WE FEEL THE NEED TO CREATE MORE USEFUL CLOTHES THAT PEOPLE WILL WEAR EVERYDAY WHILE NEVER FORGETTING ABOUT CREATIVITY OR SHOWING OUR UNIQUE POINT OF VIEW.

HOW DOES IT FEEL TO BE PART OF A **LEGACY** LIKE PARIS FASHION WEEK®?

IT'S A HUGE PRIVILEGE. WE'VE BEEN AROUND FOR JUST SHY OF FIVE YEARS AND TO BE PART OF THIS FROM EARLY ON IS AN HONOUR. BEING BASED IN BELGIUM, WE HAVE TO CHOOSE THE FASHION WEEK WHERE WE WOULD LIKE TO PRESENT AND, OBVIOUSLY, PARIS WAS THE FIRST CHOICE FOR US. THE FACT THAT THIS WAS RECIPROCATED MEANS A LOT.



This interview has been lightly edited



# Christian Dior

DIOR PLAYED A KEY ROLE IN THE 2024 OLYMPIC AND PARALYMPIC GAMES. RIDING THIS SPORTING WAVE, MARIA GRAZIA CHIURI INVITED SAGG NAPOLI, A NEAPOLITAN ARTIST WHOSE PERFORMANCE AS AN ARCHER OPENED THE SUMMER 2025 SHOW AT THE RODIN MUSEUM.

THE SILHOUETTES WERE TIGHTENED AND STRETCHED IN AN OPULENT CELEBRATION OF THE '60S AND WOMEN RIDERS. AND OF COURSE, THERE WERE ALLUSIONS TO GRAZIA CHIURI'S FIRST COLLECTION AS DIOR ARTISTIC DIRECTOR (SEPTEMBER 2016), WHICH FEATURED FENCING.

# the age of the amazons



EIGHT YEARS LATER, A MOTTO APPEARED IN CALLIGRAPHY: "MAY THE BUILDING OF A STRONG MIND AND A STRONG BODY BE THE GREATEST WORK I HAVE EVER MADE." RIGHT FROM THE START, ASYMMETRICAL SWIMMING COSTUMES AND SPARTAN SANDAL-BOOTS SET THE TONE FOR A HYBRID AND VALIANT SEASON, AS URBAN AS GRAPHIC, AND PLAYING TWO MAJOR CARDS, WHITE AND BLACK, THE LEITMOTIF TO AN AMAZON SEASON. WITH ASYMMETRICAL WHITE SHIRTS AND TAILORED JACKETS, A GUST OF WIND BLEW THROUGH THE LOOK OF 30 MONTAIGNE IN A SPORTSWEAR SPIRIT THAT FEATURED BOWLING BAGS, SMOCK JACKETS AND JACKETS WHOSE TABS REINFORCED THE "TECHNICAL" EFFECT. THE DIOR LOGO TOOK CENTRE STAGE, WITH GIANT WHITE LETTERS STRETCHING ACROSS BLACK JACKETS, SKIRTS AND TROUSERS WITH BLACK STRIPES.

AS A COUNTERPOINT, THE FINAL PASSAGES EXALTED THE ANTIQUE IDEAL, WITH NUDE CHIFFON DRESSES DELICATELY DRAPED OVER THE BODIES OF THESE DIANA HUNTRESSES OF THE UPPER CLASS, WHILE A KILT OF GLITTERING FRINGES ELECTRIFIES THE ANNÉES FOLLES ATTITUDE. AN HAUTE ODE TO FREEDOM.

# Germanier Summer 2025

## an ode to light

NIGHT BIRDS FLASH THEIR SEQUINED WINGS TOWARDS THE RUE DES ACACIAS GARAGE IN PARIS, AND THE 'DÉSASTREUSES' OF SUMMER 2025 LIGHT UP THE CONCRETE IN A PARADE OF 24 MODELS, ALL UNDER THE SIGN OF AN ILLUMINATED GALAXY.

BY LAURENCE BENAÏM.



FROM ARIES TO THE SUN, FROM LEO TO MERCURY, FROM PISCES TO THE STARS, THE EXPERTISE OF THE SWISS PRODIGY IS UNLEASHED IN A FLOOD OF ZODIAC-INSPIRED LIGHT. A CONSTELLATION OF COLOURS FOR AN EXPLOSION OF TWISTED EMBROIDERY; A SHOWER OF VOLCANIC FRINGES; A POLYCHROME PARADE THAT GIVES THE BODY A SUPERNATURAL PRESENCE – ESPECIALLY WHEN A CORSET MOULDED TO THE BUST DISINTEGRATES INTO A THOUSAND FRINGES. GIANT BUTTERFLIES WITH REFLECTIONS OF GOLD AND WORMS; SILVER COSMIC MERMAIDS WITH XXL PASTILLES EMBODIED IN MAJESTY BY THE GRANDE DAME; THE STARS BECOME APPARITIONS THAT DEFY TIME ZONES AS MUCH AS THE PATH OF THE SUN.

HEAD-DRESSED IN FEATHERS, THE MODELS CHALLENGED THE INDUSTRIAL AGE AND ITS WASTE IN A GENEROUS PARADE – HERE IN A BUOY DRESS, THERE IN AN ACCUMULATION OF SUMMER FLIP-FLOPS FORGOTTEN ON THE BEACH.

ALL THE NIGHTS OVERLAP: WHITE NIGHTS AND GALACTIC NIGHTS, DREAM GIRLS AND LIQUID ASTEROIDS ESCAPING FROM THE ABYSS. FROM SHOCKING PINK IN MULTI-LAYERED SOLIDS TO THIS PSYCHEDELIC VODOO CAPE, THE JOY IS UNBRIDLED. KEVIN GERMANIER'S CATWALK IS A SPECTACLE OF FIRE, SILHOUETTED BEFORE OUR VERY EYES.



# Issey Miyake SS25

# dreamwood Forest

"THE BEAUTY OF PAPER" IS THE THEME OF THIS ISSEY MIYAKE COLLECTION – A VISION FUELLED AGAIN BY THE POETIC INSPIRATION OF SATASHI KONDO AND THE JAPANESE STUDIO. AND IF "THE TOUCH OF PAPER GIVES YOU A FEELING OF BEING ROOTED," IT'S WITHIN THE SPACE BETWEEN REALITY AND DREAMS THAT THIS COLLECTION TAKES US – OR TELEPORTS US. LIKE A MOONLIT CEREMONY, SOMEPLACE AMIDST THE FLORAL PARK OF THE CHÂTEAU DE VINCENNES, WIND-COLOURED SILHOUETTES EMERGED LIKE TRANSLUCENT CARESSES; AIRY WRAPPINGS AS IF DRAPED IN THE SKY. LAYERS, TWISTS, APRON-LIKE TUNICS, NOTHING WEIGHS DOWN THESE BODIES WHOSE LARGE MOON-COLOURED WINDBREAKERS SEEM TO BE CUT FROM A WOVEN PARTITION. FROM THE TROUSERS WITH THEIR HUGE POCKETS TO THE LEAFY GLASSES, THE EFFECTS OF SUSPENSION AND TROMPE L'OEIL, THE SURREALIST UTOPIA JOINS IN THIS CELEBRATION OF RESTRAINT. THE SHOW CULMINATED IN COLUMN-LIKE DRESSES WHOSE PLEATS MERGE INTO ANATOMICAL SPIRALS, AND JUMPERS THAT APPEARED TO BE DRYING ON TOP OF ONE ANOTHER, ONLY WITH ONE ARM DETACHED FROM THE THREAD ON WHICH IT WAS HANGING. FLORAL PRINTS ON WASHED SILK FLOATED AROUND A BODY IN WEIGHTLESSNESS: A BUTTERFLY-LIKE BODY UNDER SUITS MADE OF TRANSLUCENT FABRIC, A DRAGONFLY BODY THAT NEVER WOULD SUFFER FROM THE HEATWAVE; A STATUESQUE BODY AND ALL IN DISCREET AND ONGOING HOMAGES TO THE MASTER'S WOVEN SCULPTURES, ALONG WITH THOSE PHOTOGRAPHED BY IRVING PENN. A SEASON THAT PLAYED OUT LIKE A CONTEMPORARY IMMERSIVE EXPERIENCE IN A FOREST, BATHED IN THE MEMORY OF TREES AND THE SOUL OF A PAST THAT BREATHES.

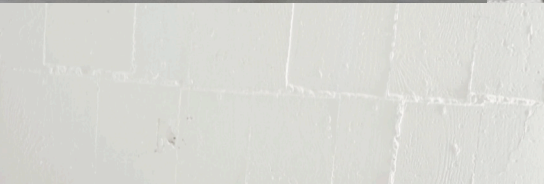


REI KAWAKUBO'S POWER IS TO DRAW US SEAMLESSLY INTO HER WORLD, WITH A NATURAL FLAIR THAT UNDERLIES ALL HER EXTRA-VAGANCE. WHETHER SHE'S PRESENTING A DRESS IN THE SHAPE OF A BROCADE TEEPEE; ANOTHER RESEMBLING A WEDDING CAKE WITH TWO TRAYS OF WOVEN MERINGUE; OR SILHOUETTES WEIGHTED DOWN WITH OVERSTUFFED COVERS, REI KAWAKUBO DEFIES THE LAWS OF THE WHY NOT. HOW DID THESE DRESSES TRAVEL FROM TOKYO TO PARIS; HOW DID THE STUDIO MANAGE TO STUFF THESE BAGS WITH BUBBLED TAFFETA; TO PAINT THESE SHOES WORTHY OF THE WIZARD OF OZ OR ROSEMARY'S BABY?



ON THE RECLAIMED WOOD PODIUM, A SILHOUETTE REMINISCENT OF AN AIR MATTRESS COATED IN GLOSSY VARNISH, MOVES FORWARD IN XL SNEAKERS WITH A SLOW STRIDE, AS IF THE SOLES WERE MADE OF IRON. THE SCULPTED ALLEGORIES FOLLOW ONE ANOTHER, EVOKING THE BALANCING ACTS OF HIS ADMIRERS, VIKTOR AND ROLF, BETWEEN REVERSALS AND THE PERFECTION OF THE ABSURD. STACKS OF PADDED BAGS AS TWENTY-FIRST CENTURY BASKETS, ARISTOCRATS ON THE ROAD TO EXODUS, OR PRINCESSES LEFT TO THEIR OWN DEVICES ON THE ISLAND OF TEMPTATIONS AND HALLUCINATIONS, WITH MOUNTED PETTICOATS WHOSE WHITE SWIRLS EVOKE A SUPER-SIZED RUM BABA. A COUTURE HAPPENING IN THE MIDST OF THE CENTENARY OF SURREALISM? REI KAWAKUBO KEEPS ON STAGING THE DISORDER OF THE WORLD WITH THE STRENGTH OF HER CRAFT, AND HER ABSOLUTE SENSE OF TECHNIQUE GIVES HER THAT SLIGHTLY PUNK AURA, WHICH ATTRACTS A REAL PUBLIC OF ENTHUSIASTS WHILE MAKING THE OTHERS DREAM. WITNESS THE CROWDS MASSED DURING THIS FASHION WEEK ON RUE DES FRANCS BOURGEOIS, AT THE NEW DOVER STREET MARKET PARIS, A MEETING PLACE FOR SIGNATURES, AND EXCITING PERFORMANCES THAT MAKE THE CAPITAL PULSATE.





# Niccolò

# Pasqualetti

THE SENSUAL GRAPHICS OF HIS DESIGNS ARE COMPLEMENTED BY THE ACUTE SENSITIVITY OF THIS LVMH 2024 PRIZE FINALIST, DRIVEN BY A FERVENT TASTE FOR REFINED, PARED-DOWN FABRICS. HERE, NICCOLO PASQUALETTI PRESENTS HIS SEVENTH COLLECTION.

BY LAURENCE BENAÏM.

«I WAS AN ONLY CHILD, FROM A SMALL TOWN IN TUSCANY CALLED SAMINIATO. I WAS RAISED IN THE COUNTRYSIDE, AN HOUR'S DRIVE FROM PISA AND FLORENCE. MY FATHER, A VET, DIED A YEAR AGO, AND MY MOTHER, A LAWYER, HAS A KENNEL OF 25 DOGS. IT'S FAIR TO SAY THAT ALTHOUGH I DIDN'T GROW UP IN A WORLD WHERE FASHION WAS THE CENTRE OF ATTENTION, MY FATHER PASSED ON TO ME A PASSION FOR ARCHAEOLOGY AND HISTORY. MY GRANDFATHER, WHOM I NEVER KNEW, COLLECTED MINERALS, AND LEFT A LARGE COLLECTION OF SHELLS THAT WE'VE KEPT. I'VE ALWAYS LOVED THESE SHAPES AND SHADES, WHICH HAVE INSPIRED ME SO MUCH. THEN, AT SCHOOL, I LOOKED FOR BOOKS ON THE ORGANIC SCULPTURES OF HENRY MOORE AND BARBARA HEPWORTH. THAT'S WHERE I DEVELOPED MY TASTE FOR THESE SHAPES THAT ARE AT ONCE PURE, ORGANIC AND FLUID. I FEEL VERY DIFFERENT FROM MY PARENTS. THEY STORED EVERYTHING, THE HOUSE WAS FULL OF THINGS, AND I'M FASCINATED BY THESE OBJECTS, BUT I JUST LOVE THE FACT THAT EVERYTHING IS NEAT AND PURE. THIS DOUBLE ATTRACTION IS PART OF ME. I WANT SPACE AS MUCH AS RESEARCH, SIMPLICITY AS MUCH AS OBJECTS OF CURIOSITY. AT THE HEART OF THIS ISOLATED LIFE, I WAS SOMETHING OF AN AMBIGUOUS CHARACTER. AT SIXTEEN, I HAD BLEACHED HAIR, BUT IT WAS IMPORTANT NOT TO HAVE ANY LIMITS ON THE WAY I EXPRESSED MYSELF, I WAS FASCINATED BY FRANCESCA WOODWARD, I TOOK CLOTHES FROM MY MOTHER AND MY FATHER, I MIXED MEN'S SUITS AND SKIRTS. ONE DAY, I DECIDED TO LEAVE. I NEEDED TO EXPLORE OTHER PLACES: IT WAS VENICE, THEN CENTRAL SAINT MARTIN'S IN LONDON, NEW YORK, AND PARIS WHERE I WORKED AT LOEWE FOR NEARLY THREE YEARS. I SETTLED IN PARIS WHERE I DECIDED TO LAUNCH MY BRAND.»



"THE STARTING POINT FOR EACH COLLECTION IS THE INTERSECTION OF A CLASSIC ITALIAN WARDROBE AND SPECIAL TEXTURES, DETAILS THAT STRIKE A CHORD. THE FIRST WAS IN 2021, FOR SPRING-SUMMER 2022. IT WAS QUITE A COMPLICATED PERIOD. IT WAS IN ITALY THAT I WAS ABLE TO DESIGN SILHOUETTES AND FIND MANUFACTURERS, AND IT WAS AS IF I WAS DISCOVERING A CRAFT REALITY THAT I'D IGNORED, WHERE IN THE FACTORIES YOU CAN STILL FEEL THE HEARTBEAT OF DESIRE AND BEAUTY, EVEN WHEN IT COMES TO SMALL QUANTITIES. THE FACT THAT THEY WERE ABLE TO MAKE THREE-DIMENSIONAL CONSTRUCTIONS BECAME A CHALLENGE FOR THEM, IN TERMS OF TEXTURES, VOLUMES AND SHAPES."



"THIS SPRING-SUMMER 25 COLLECTION IS OUR SEVENTH. IT STILL RECONCILES THE CLASSIC WARDROBE - TROUSERS, SKIRTS, SHIRTS AND JACKETS - WITH ELEMENTS THAT ALTER SHAPES, NEW LUMINOUS TEXTURES, SEQUINS AND EMBROIDERY. BEING A FINALIST FOR THE LVMH PRIZE IS A JOY AND IT IS AN HONOUR TO BE RECOGNISED BY PEOPLE I ADMIRE, AND TO BE ABLE TO SHOW THEM MY WORK."

«MY CURRENT DREAM? TO DRIVE THE BRAND FORWARD WHILE REMAINING CLOSE TO ITS IDENTITY: TO LAST OVER TIME WHILE BEING INDEPENDENT AND FINANCIALLY STABLE. I LOVE COLLABORATIONS AS LONG AS THEY MAKE SENSE. I HAVE A PASSION FOR OBJECT DESIGN, INTERIOR ARCHITECTURE AND JEWELLERY, WHICH ARE VERY IMPORTANT TO ME, AS THEY COINCIDE WITH MY BEGINNINGS. LAST SEASON, THEY WERE INSPIRED BY THE SCULPTURES OF JOHN CHAMBERLAIN. THIS SEASON, WHAT INSPIRES ME MOST ARE CERTAIN MARINE ANIMALS, AND THE EARRINGS ARE REMINISCENT OF JELLYFISH, WITHOUT BEING LITERALLY FIGURATIVE. I HAVE THIS DUAL RELATIONSHIP BETWEEN REALITY AND DREAMS. «

# Hermès SS25

# a summer of sensuality and sand

EBONY, CHESTNUT (INSPIRED BY BARENIA LEATHER), CAMEL, GOLD, WARM SAND. NADÈGE VANHEE-CYBULSKI, ARTISTIC DIRECTOR OF HERMÈS, EXPLORED ALL THESE NUANCES IN THIS READY-TO-WEAR SHOW, WHERE TRANSPARENCIES AND FLESH TONES CELEBRATE SENSUALITY AT ITS VERY CORE. SENSUAL.

“THE FISHNET EVOKED TRANSPARENCY AND LIGHTNESS, WHILE THE FLUID KNITS AND GENTLE KNITWEAR EXPRESSED A SYMBIOSIS WITH THE BODY,” SHE SAID, CELEBRATING HER TENTH ANNIVERSARY WITH THE FASHION HOUSE, WHERE SHE CREATED AN INSPIRING SYNERGY OF SILK, LEATHER, BEAUTY, SHOES, AND BELTS.

IF THE RUSTIC SANDALS DON'T LIGHTEN THE SILHOUETTE, THE ZIPPED PIPING AND JACKETS FASTENED WITH TABS GIVE THESE WOMEN OF THE SANDS A CONTEMPORARY EDGE. “I STARTED FROM THE ARTIST'S STUDIO AS A PLACE TO CELEBRATE CREATION — IN THIS CASE THAT OF HELEN FRANKENTHALER, A PAINTER OF THE ABSTRACT EXPRESSIONIST MOVEMENT. THE IDEA WAS NOT TO REPRODUCE HER WORK, BUT RATHER TO WORK FROM A PARTICULAR POINT OF VIEW.”

A BIRKIN BAG TURNED INSIDE OUT, A LONG-ZIPPED SKIRT IN SILK FISHNET, A THIN MÉDOR BELT FASTENED OVER HIGH-WAISTED KNICKERS — THE BODY IS FREED FROM ALL SHACKLES TO REVEAL ITS EXTRAORDINARY RESILIENCE, ALL IN MOVEMENT. NO EASY YOUTHISM, NO EQUESTRIAN CARICATURES. A FLUID, ADJUSTABLE COAT, A SILK TWILL JUMPSUIT, A FAWN-COLOURED BARENIA LEATHER TOTE BAG — NOTHING STANDS IN THE WAY OF A GAIT LIT UP BY BOUGAINVILLEA PINK JEANS, THE ONLY HINT OF COLOUR AMIDST THE RATHER MUTED HUES, LIKE A LINE OF LIPSTICK ON A FACE.



# Chanel SS25 Ready-to-Wear

THE MAIN ENTRANCE TO THE GRAND PALAIS NOW BEARS THE NAME OF GABRIELLE CHANEL. THE SPRING- SUMMER 2025 READY-TO-WEAR COLLECTION MARKS CHANEL'S RETURN TO THE GRAND PALAIS, OF WHICH THE HOUSE IS THE GRAND PATRON. SYMBOLISING THIS REUNION, THIS NEW SHOW SPREADS ITS WINGS BENEATH THE GLASS ROOF OF THE NAVE.



THE STORY PRESENTED BY THE CREATION STUDIO TODAY IS ALL ABOUT FLYING UP IN THE AIR. AT THE CENTRE OF THIS CATHEDRAL OF LIGHT, IN THE HEART OF THE NAVE, THIS GIGANTIC AVIARY-ESQUE SPACE, A MONUMENTAL BIRDCAGE HAS BEEN PLACED AS IF BY MAGIC. ONE STRUCTURE REFLECTING AND ECHOING THE OTHER. THE SMALL CAGE HOSTING A COUPLE OF BIRDS THAT WAS GIVEN TO GABRIELLE CHANEL BY ONE OF HER SEAMSTRESSES AND THAT HAS BEEN REINTERPRETED IN A FAMOUS COMMERCIAL ALSO COMES TO MIND. THE EXTRAORDINARY DIMENSIONS OF THIS DÉCOR-OBJECT, THE GRACE OF ITS LINES, EVEN THE IMMENSE SPACING OF ITS BARS, RENDER IT PHANTASMAGORICAL. CHAIRS AND BENCHES HAVE BEEN SET OUT TO RESEMBLE A PARK OR A GARDEN. HERE, WE CAN BREATHE, WE CAN DREAM.



SO BEGINS A BALLET OF ETHEREAL LIBERTY. CHIFFON CAPES, SLIT SKIRTS, EMBROIDERED TRANSPARENT SHIRT DRESSES, WIDE-CUT AND FLUID TROUSERS, SEQUINED AND FRINGED JEANS, TRENCH COATS WITH A MULTICOLOURED FEATHERS PRINT COME TOGETHER IN A CHOREOGRAPHIC ODE TO DELICACY, LIGHTNESS AND MOVEMENT.

THE COLLECTION IS A TRIBUTE TO WOMEN WHO FREED THEMSELVES FROM THE CUMBERSOME GAZE OF SOCIETY, JUST LIKE GABRIELLE CHANEL. THIS FLIGHT IS DEDICATED TO THEM. WE THINK OF MUSIC-HALL ARTIST AND LITERARY FIGURE COLETTE, TO WHOM GABRIELLE CHANEL WAS A CLOSE FRIEND, THE GARÇONNE MOVEMENT THAT MARKED THE ROARING TWENTIES, BUT ALSO THE AVIATRIXES WHO SPOKE OUT AND HELPED CHANGE MENTALITIES. AVIATOR JACKETS WITH PETER PAN COLLARS, FLIGHT SUITS IN BLACK OR WHITE FAÏLLE, SUITS WITH TONE-ON-TONE TIE-SHAPE INSERTS, UNIFORM DRESSES WITH WHITE COLLARS, TOTAL LOOKS IN PINK OR BLUE TWEED, PASTEL KNITS, BLACK SKIRT KNITTED AS A TRIBUTE TO THE ARCHITECTURE OF THE VENUE AND SPARKLING PLATFORM SHOES: A WIND OF FREEDOM BLOWS THROUGH THE COLLECTION.

IN REVISITING THE HOUSE CODES – THE SUIT AND THE LITTLE BLACK DRESS, TWEED AND JERSEY, THE QUILTED BAG AND THE TWO-TONE SHOES – THE CREATION STUDIO PRESENTS A SPRING-SUMMER 2025 READY-TO-WEAR COLLECTION IN THE COLOURS OF DAY, OF NIGHT AND THE EVER-CHANGING SKY... A SOARING VOYAGE IN THE NAVE OF THE GRAND PALAIS.

a  
conver- -sation  
with



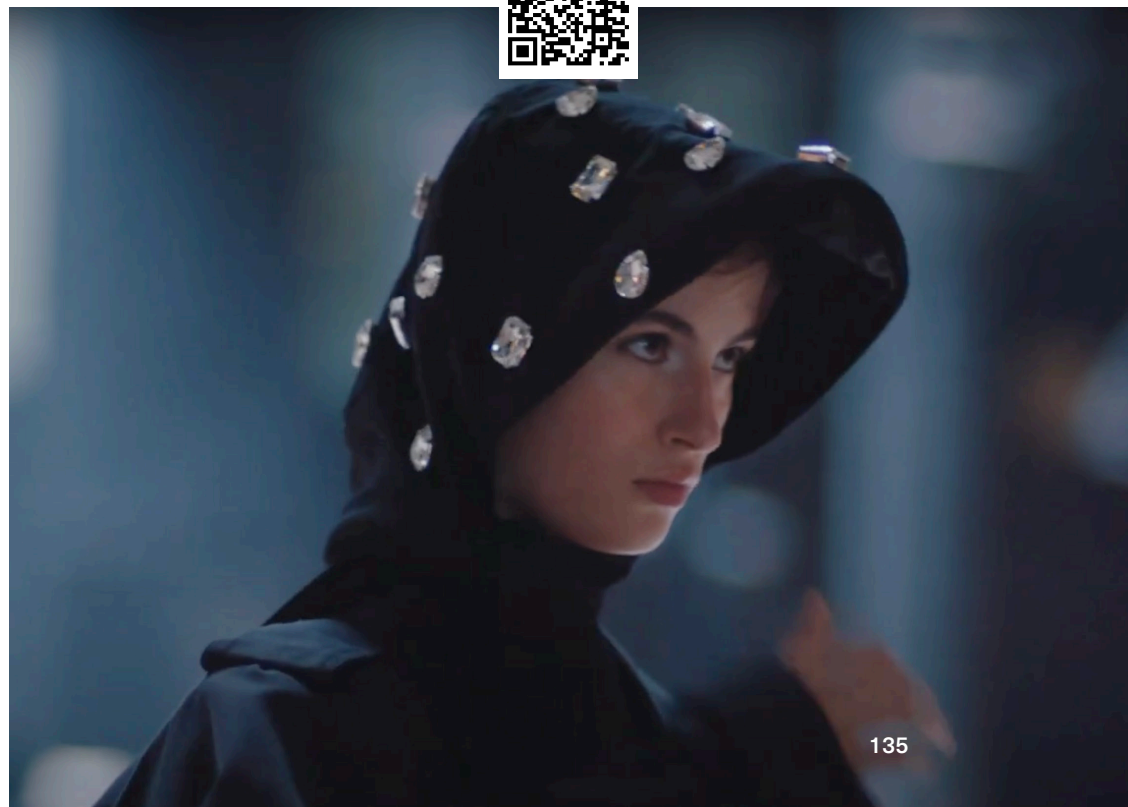
*a*

*conversation  
Alice Vaillant*

*with*

An exclusive conversation with Alice Vaillant, founder of Vaillant Studio, for Paris Fashion Week®. Production: FHCM / Bureau Future

«For this season, I really want to focus on shape and volume. My collection is inspired by a trip in Seville. After this trip, I think I was inspired a lot by Cristóbal Balenciaga. I'm doing a collection with a lot of texture and fabric and also color.»



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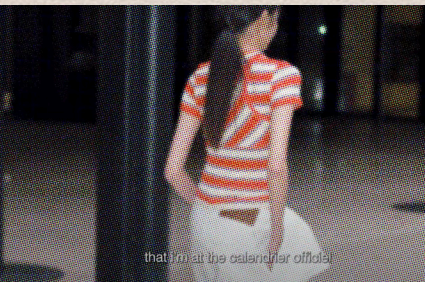
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