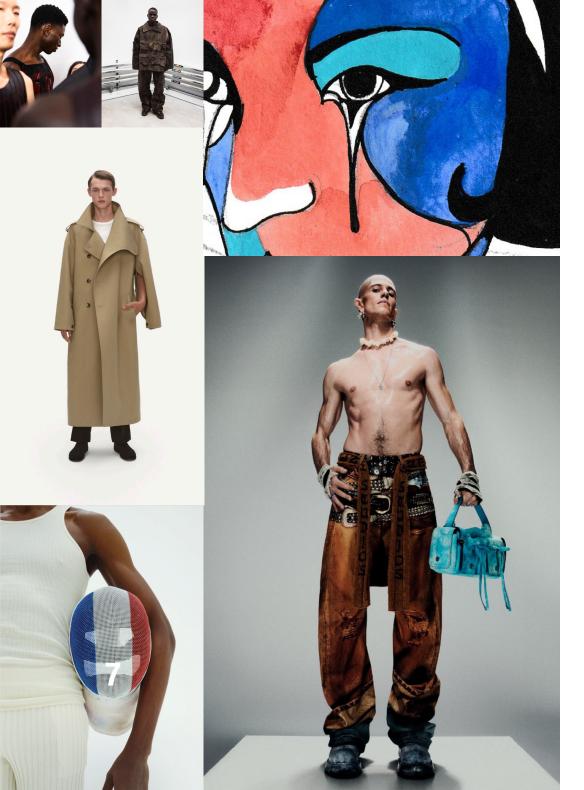
# insider







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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# PARIS ON THE RUN



Are we ready? This question kept ringing across the national press in... 1924 when Paris was open to the gambling of the world. That year, the 1924 Summer Olympic Games, officially named the Games of the VIII Olympiad, was the seventh edition of the modern Olympic Games. "The Olympic Games are not world championships. They are beyond that. We encircle them in a sort of athletic religioustry to be on the idea alive." acid Rereligiosity to keep the idea alive," said Baron Pierre de Coubertin, considered by Le Petit Journal on television to be "the President of the Republic of Sports." A century later, the capital is once again in the running, with the men's ready-to-wear shows for Spring-Summer 2025 and the Haute Couture Fall-Winter 2024-25 collections right around the corner.

#### THE CULTURAL MARATHON

For more than a year, the Fédération de la Haute Couture et de la Mode has been working closely with the Ministry of Culture, the Préfecture de Police, the City of Paris, the Organising Committee for the Olympic and Paralympic Games and the Interministerial Delegation for the Olympic and Paralympic Games. The Executive Committee's first decision was, at the request of the Préfecture de Police, to bump up the Haute Couture calendar by one week, so that it could be completed before July 1, one month ahead of the Olympic Games (from July 26 to August 11, 2024).

In the meantime, it's time to get your sneakers on and take part in the capital's cultural marathon on the theme of sport and fashion (see box below). Until January 5, 2025, the Palais Galliera is unveiling La Mode en movement #2. Featuring more than 250 new works, this follow-up exhibition explores the history of fashion from the 18th century to the present day and tackles the cross-disciplinary theme of the body in motion. Meanwhile, the BnF is holding an exhibition on the history of women's sport in France since the end of the 19th century, which entails a dialogue between athletes and art is being staged at the Grand Palais. The Musée d'Art Moderne de la Ville de Paris is also hosting an exhibition on Art and Sport, while the Musée Marmottan is shedding light on Impressionist painters and their passion for rugby, cycling and rowing. From Olympic medals to the emblematic Louis Vuitton trunk, the list of exhibitions alone is vertiginous.

#### ATHLETIC STYLE IN ALL FORMS AND FASHION

At the Musée des Arts Décoratifs, 450 garments and accessories, photographs, sketches, magazines, posters, paintings, sculptures and videos capture the evolution of sportswear and its influence on contemporary fashion. Jean Patou, Jeanne Lanvin, Gabrielle Chanel and Elsa Schiaparelli were among the pioneers who took an interest in the world of sport during the inter-war period and transcribed this into their Haute Couture creations. Fashion owes a number of great classics to sport: the Lacoste shirt (1933), and Gabrielle Chanel's use of jersey are pioneering examples. The very word 'sportswear,' which appeared in the press as early as 1928, and then casual wear, popularised by Ralph Lauren, Calvin Klein and Tommy Hilfiger, bear witness to this enduring, contemporary influence. To perfect this unbridled desire for extreme movement, there have been countless collaborations (including with New Balance and Issey Miyake), as well as a surge in the 'outdoor' trend, particularly post-Covid. Graphically, there's the return of the athletic bestiary, from the XL version of the Lacoste crocodile to the Cog Sportif, with whom Stéphane Ashpool, founder of the Pigalle Paris brand, who is collaborating for the French teams' Olympic uniforms. In all, 150,000 items have been planned, including 85,000 for the competition and 65,000 for the Olympic Village. This amounts to a wonderful tribute to the creator, Émile Camuset, who founded the label in 1882 in Romilly-sur-Seine in the Aube region of France. In his textile workshop, this sports enthusiast decided to make jersey shirts for his cycling, football and rugby friends. Department stores are also taking part, with «La Samaritaine se prend au jeu» (the Samaritaine gets caught up in the game). The event provides an opportunity to "return the favour to the founders," Ernest Cognacq and Marie Louise Jay, who opened the first sports hall for shop employees (1930).



#### **COCORICO**

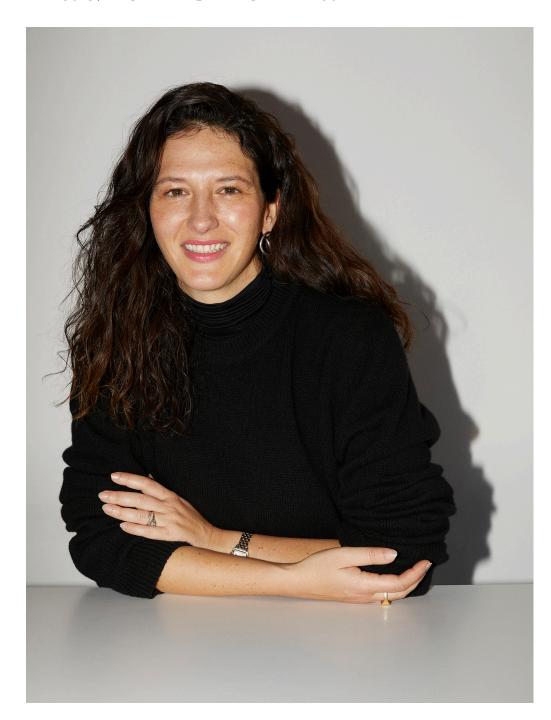
In Paris, some dates are milestones in their own right. Among them: Yves Saint Laurent's show at the Stade de France for the opening of the football World Cup in 1998; the partnership signed by Dior with Paris Saint Germain, a first of its kind for the fashion house (2021); and the announcement in 2023 of the partnership contract between LVMH and the Olympic Games. In 2024, it was in a Louis Vuitton trunk that the Olympic Torch was revealed in Marseille, before passing into the hands of 10,000 carriers. In addition to the torch trunks, there are medal trunks in the legendary Monogram canvas, which weigh 100 kilos and tripled in weight when filled with 489 radiant trophies. And so history begins to take flight. Berluti, the dressmaker for the opening and closing ceremonies, has produced 1,500 outfits. A matter of style, a matter of brand. The final word? It undoubtedly goes to an artist, Philippe Decouflé, who is being honoured at the CNCS in Moulins, in a colourful flashback to the 1992 Albertville Olympic Games. "I don't like to do something artificial, I need beauty, I need to cry when I do something. I want to be touched and touch people. With the Olympic Games Ceremonies, we were certainly changing scale and dimensions. But it was important to keep in mind this need for emotion – even in a stadium."



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.

# tashion

# Lauren Sherman



Amidst the obvious mainstream media outlets that cover fashion, Lauren Sherman's reporting for the buzzy platform, Puck, has become essential reading for industry scoops and incisive insight. Immersed in fashion journalism for more than 15 years, most recently as the Business of Fashion's chief correspondent and before that as a staff reporter at Forbes, she is both trusted for breaking news and trusted by people who define the news. Other publications where her byline has appeared include the Wall Street Journal and the New York Times. Based in Los Angeles where she lives with her husband and son, Sherman has her digital finger on the pulse of news no matter where it is happening. Her debut book, Selling Sexy: Victoria's Secret and the Unraveling of an American Icon, co-authored with Chantal Fernandez, will be published in October.

Compared to previous outlets, how does your platform at Puck shape the way you report on fashion? At Puck, I'm speaking to people very much inside the industry, but also people very much outside it. Making insider knowledge a must-read to outsiders is the most challenging, and rewarding, part of my job.

If I have something to say, either additional reporting and/or analysis, then it's worth it.

When everyone is breaking the same stories, how do you determine what is worth covering?

What excites you in fashion right now?

Fashion is as big a part of pop culture as music, food and fine art, Hollywood.

Clothes are not going away, even as our lives become more virtual.

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

I hope I can help people in the industry take themselves less seriously, and people outside of the industry take those same people more seriously. Fashion is so controlling of its message that those outside the industry often don't get the whole story, and therefore dismiss it as fluff when it's not.

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

What would you like or hope to see more of from brands or the industry more generally?

I'd love for them to worry less about what competitors are doing and more about figuring out what they have to say that is unique.

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

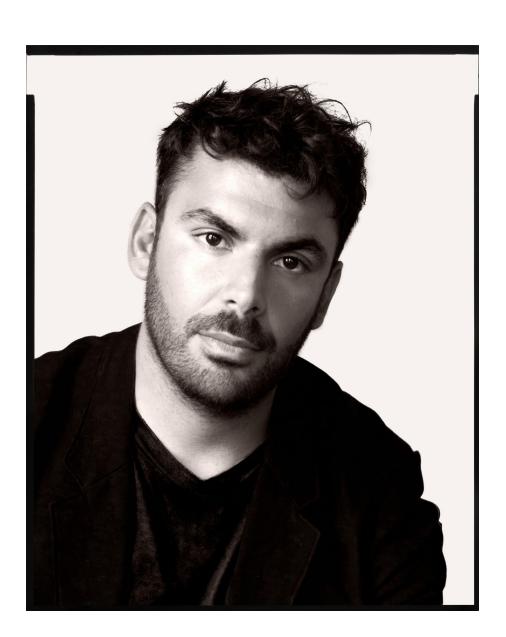
Whether or not people shop.

Technology fosters new forms of creativity.

In what ways do you think Al might benefit fashion?

Can you suggest a fashion mantra for '24? «Do what you think is right!»

# Olivier Leone



# Can you suggest a fashion mantra for '24? «I'll quote Madonna: Express yourself, don't repress yourself.»

How have your projects in hospitality, fashion, and design proven complementary?

The creative industries, for better or worse, are evolving at such a pace that everything is becoming homogenised. I feel that fashion hegemony is fading, giving way to a circle of diverse inspirations. Now, it can be anything. Nowadays, I find myself more inspired by art and design when I curate a project than by fashion itself – though I do love making analogies with brands, especially in hospitality. In the end, creativity is a vehicle to deliver an emotion, something to say. I approach all projects with the same question: what is the feeling we want people to express, and what do I want to convey?

What excites me is also what scares me: the future is difficult to predict. Fashion is becoming quite binary, split between fast fashion and luxury. I feel it's a shame, as small designers seem to struggle. On the other hand, many new talents are blossoming and taking over beautiful houses. I'm eager to see Quira at Calvin Klein, for instance.

What excites you in fashion right now?

In what ways do you think Al might benefit fashion?

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Al is a tool, and like any tool, it needs to be mastered and balanced. Hopefully, it will enhance creativity if used carefully. I already work with Al a lot. It helps my team delve deeper into technical aspects that we couldn't explore before. Liberation! People are seeking freedom. Recent years have restrained many talents. I believe that those who don't play by the new standard rules will be the winners.

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

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

The resurgence of the importance of craftsmanship. When I see Loewe or Bottega, I feel very connected to their global approach to luxury. It's about special techniques, enhancing craftsmanship, raw talents, and pushing the boundaries of creativity. People seem to respond positively and understand this. Recent events, like the Galliano show or memes criticizing the state of fashion, also tell me that people are fed up with micro-trends and that we may be returning to what fashion should always be: making us dream.

I'm launching two new projects in September, which are really important to me. It would be pretentious of me to forecast any impact I might have, but I will try to be as genuine and authentic as I can be.

What impact might you hope to have on fashion this year? (Can be broad or specific)\*\*

# Guy Trebay



Guy Trebay is a suave, tall gentleman who has chronicled culture through the cross-currents of style, art and fashion since the 1970s, contributing to titles such as The New Yorker, The Village Voice, Interview, Esquire and Artforum. He is among the foremost voices on menswear as a reporter and critic for The New York Times, a role he has held for the better part of two decades. His newly published book, "Do Something," takes readers back to New York City in the '70s where he captures the demimonde that shaped his vision. It is also a personal story that recounts how leaving his fraying family led to discovering Andy Warhol's Factory and the diverse sub-cultures who contributed to a period of unparalleled artistic output.

# What excites you in fashion right now?

Because fashion is the first language of a culture, it is one of the more reliable ways to gauge where we are and where we are going. That is what has always interested me in fashion.

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

That would be pretentious to say. I prefer to let others decide.

A resurgence of interest in traditional crafts and their practitioners, and a renewed understanding of luxury as signifying not disposable new seasonal junk, but quality objects that are "sustainable" for the simple reason that they are designed well and made to last.

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

Can you suggest a fashion mantra for '24? «You could do worse than to remember to reduce, reuse and recycle.»

# In what ways do you think Al might benefit fashion?

I think we tend to forget there are unknown human intelligences behind the artificial kind and that they have motives, opaque and not only driven by profit, and that there is no way of knowing what their true values are or whether they align with ours until after they have infiltrated our habits (including sexual, social and political) and by then it's too late. They have colonized our lives.

If I had the answer to that, I'd be out of a job.

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

# Caroline Gaimari



Caroline Gaimari writes and directs innovative videos for fashion, luxury and travel brands, working with Louis Vuitton, Dior, Miu Miu and Valentino among others. Previously the fashion director of Purple magazine and managing director of Purple Institute, she possesses an acute understanding of how to help brands communicate directly with their audiences through new media. In this way, she has become a kind of secret weapon as the content not only translates to high engagement, but is clever and fun to watch. Gaimari also develops her own bingeable series on TikTok as a relatable raconteur contemplating the wondrous idiosyncrasies of life in Paris.

Beyond a more direct engagement, how can TikTok open up new opportunities for brands?

Instagram has been a great tool, but it's very much a digital extension of our real-world networks. TikTok is a window into the wide, varied unknown. If a luxury brand talks about Jeff Koons on Instagram, that message is likely going to reach an audience who doesn't find this information novel or interesting. On the contrary, it comes across as "basic" because you're speaking to an audience of peers or those who want to consider themselves as your peers. Also, this information is likely sandwiched between a high school friend's divorce announcement and political POVs.

On the contrary, TikTok is about discovery within a user's areas of interest. The goal of a brand page is to shepherd and deliver little bonbons of information and entertainment. The game is to be so prolific at hand-packaging morsels of information that the audience gathers at your town square. So if you make rich content about Jeff Koons, the TikTok algorithm will put that content along the journey of someone interested and receptive to art stories. You are meeting people where they are happy to be, rather than imposing information on them.

I hope the greatest changes to our world are not within the domain of fashion.

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

# What excites you in fashion right now?

I'm genuinely fascinated by the way people discover brands in 2024 through user generated content. In the past, the average person couldn't project themselves in a brand universe. Until now, we've mostly only been able to see how clothes look on young, sample-sized, perfectly styled, well-lit people. Now, when a size 12 woman is interested in, say, a pair of jeans from Reformation, she can search TikTok for "reformation leans midsize" and see dozens of recent videos of reallife women wearing and reviewing them. This means that if a product is actually fulfilling a need (or stoking a desire!) for a certain segment of people, the brand is really just a handful of UGC videos from a breakaway product hit. Conversely, if a garment only looks good when it's expertly styled & modeled in e-commerce imagery, the UGC videos will tell the true story in bad lighting.

#### In what ways do you think Al might benefit fashion?

Stay with me: the trend I see is toward human-made and human-curated. If you ask Al right now for a list of the 10 bestmade bags, Al will get you this information by parsing lists from articles on websites that rank high on search. At first, it feels helpful to not have to dig for a good bag yourself. But in the end, the term "best" is subjective, so the list you really are looking for is one that solves your real problem, which could be, "Which bag will be a tribal signifier that I deserve a raise," or "Which bag is indestructible and discreet?" The gueries are more nuanced than we think, and AI is not a therapist. I also think Al corner-cutting will create a starker contrast between garments and artisan creation. There is a need for both. and hopefully Al can reduce production & shipment waste by using data more rapidly to predict what quantities of pure garments are needed in what sizes in what locations.

I think brands have put deep storytelling on the back burner, and that's a shame to see more of from brands or because good stories, told well, are what's keeping Americans on TikTok for an average of 55 minutes per day. Product marketing is at an all-time high, but good storytelling brings lifelong customers.

What would you like or hope the industry more generally?

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

I'm not focused on having a broad impact. If I could have a positive impact on the handful of people in my real life, and eventually also succeed at positively impacting my hyper-local community, that would be my greatest blessing.

Can you suggest a fashion mantra for '24? «Heal your childhood trauma.»

I think TikTok energy is the same as '90s 'zine energy. It's prolific, it's wild, it's homemade. Aesthetically, it feels urgent and raw and sloppy and that makes you love it. It's the loud brand-agnostic energy we haven't had in the past decade.

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

# Edward Buchanan



Edward Buchanan is among those multi-hyphenate industry figures whose creativity and know-how manifest in many forms. An Ohio-born Parsons grad who calls Milan home, his foray into fashion began nearly three decades ago as design director for Bottega Veneta, which was expanding into ready-to-wear. More recently, brands such as Off-White and Pucci have enlisted Buchanan as a consultant oriented towards knitwear, such that he has coined the acronym KSAT (knitted situations and things). As the Milan-based fashion director for Katie Grand's The Perfect Magazine, Buchanan is ever-present during fashion weeks and can be spotted conducting lively post-show interviews. Yet his ongoing passions remain his knitwear brand, Sansovino 6, and his commitment to mentoring emerging BIPOC creatives while actioning for greater inclusivity across the fashion landscape.

How does your work in editorial and design shape your instincts, your eye?

My work as an editor is fed by what I experience, what I see, and how I interpret and report that information; whereas as a fashion designer, I am really honed in on the creative process and innovation through what I physically create. They both inform each other.

The badasses who have the financial capabilities to look down and reach out their hands to pull up those who have the talent; but scarce resources would really help. I am more counting on those who are not in the system but have a dream and are focused on change.

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

Integrity and honesty.

What excites you in fashion right now?

In what ways do you think Al might benefit fashion?

I really can't think of any advantages at this moment...

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

I am always in awe of young independents. It is a difficult moment for emerging designers and creatives, but I think when you have to really figure it out within your available resources, the results are more inspiring.

More attention, organisation and funding for creatives from disadvantaged back- to see more of from brands or grounds.

What would you like or hope the industry more generally?

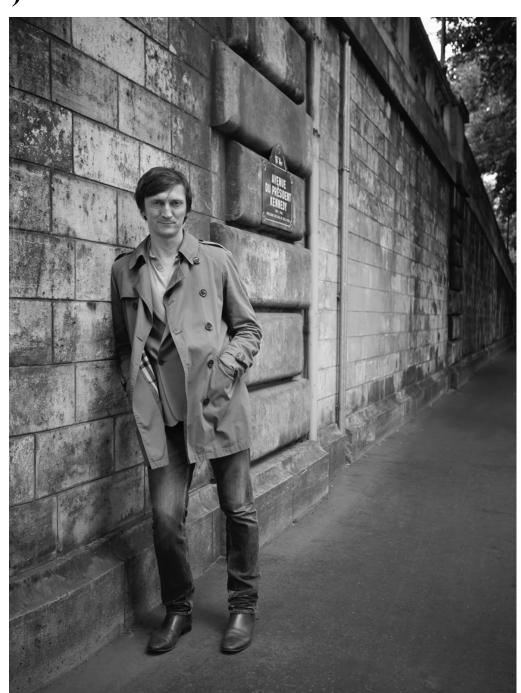
to have on fashion this year?

What impact might you hope I hope that I can use my lived experience as a black designer working in this space for over 25 years, in order to mentor, educate, and help others to see a positive reflection of themselves within the spaces they want to occupy.

Can you suggest a fashion mantra for '24?

«Mmmmm I'm going to say WAKE UP FOR FREEDOM! James Baldwin once said, 'People are trapped in history and history is trapped in them' That's pretty correct and I'm hopeful that change is gonna come.»

# James Sleaford



A quiet Englishman living in Paris who doesn't eat cheese, but loves pasta. This offers a mere glimpse of the charismatic James Sleaford, freshly appointed as editor of lcon France, the French edition of the Italian magazine directed by Andrea Tenerani). With more than 20 years of experience in the Industry, he has worked at titles such as i-D, British GQ and Arena and he was also the first fashion director at GQ France, a position he held for 9 years. Outward looking by heart, he says that his best project is always the one that has yet to come.

## What excites you in fashion right now?

It's a multi-faceted job and now we are all content creators. There are no limits to what you can do: if you want to become a fashion editor, or art director-cum-photographer, then everything is possible. Personally, I still find that it's good to specialise in at least one thing; but the way the industry has moved and the new demands on editors are that we all now have to multitask. Its fast moving and while digital is very much leading the way in how readers consume articles. But it's still good to see that print is alive and kicking and generating its own more niche reader and following.

The fact that we are in a period of self-questioning – whether this involves questions of greenwashing, sustainability, over-production, or transparency in supply chains and slave labour – we now have institutions in place such as the Fashion Round Table and the Business of Fashion, both reporting on and analysing the roots of these problems and helping to create laws to prevent them in the future. There is still a long way to go, but the more we scrutinise and investigate, the more sustainable fashion will become, ultimately providing safer working environments with fairer pay.

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

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

I am hoping with Icon France that we can create a young buzz around fashion through our print and digital platforms. I aim to keep pushing our team of journalists, stylists and photographers to both entertain and inform our diverse set of readers with quality, provocative and thought provoking content that they will want to engage with.

Finding positivity in AI is difficult at present as a lot of the conversations around me see Al as the means to further weakening an already hard-hit journalistic sector. Creative writers and copywriters have already seen their pay cut, but Al has exasperated the situation even further, as it allows certain companies wishing to reduce their wage bill to create copy faster with less experienced writers. This, however, is a race to the bottom, and is stifling good journalism, while also sending out negative signals for new people wanting to enter the industry. That's not to say all Al is bad, but it needs to be adapted in a way that adds value to creativity and not take it away.

# In what ways do you think Al might benefit fashion?

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

The macro economy is the place to start. At present, with all the global frictions, wars and economic downturns, fashion as a luxury product has taken its own hit. The e-commerce market seems to have suffered the most, as many of the designer brands have gone in-house and the markets that they once relied upon have all but dried up. But the social media channels are now providing the opportunity for lots of new start-up designers to reach out to new younger audiences with less overhead cost. The result makes fashion more sustainable again and also more diverse in its offering.

Can you suggest a fashion mantra for '24? "Be versatile and open to new ideas! And be prepared to learn new things!"

# Séga Kanouté



Séga Kanouté is the creative director of Niaramy Studio, which produces unisex clothing in loose yet striking silhouettes that attest to a discerning eye and eco-conscious approach. His work as a journalist in print and on radio and television explores crossover ideas between fashion and culture. Based in Paris, he has cultivated an alluring presence through his Instagram, which shifts between expressive portraits signalling his personal style and artistic, organic visuals.

# What excites you in fashion right now?

It's very related to my interests. I would say that I am motivated by all the independent actors who manage to create an entire creative and business ecosystem around themselves with the sole support of their community. For a long time, everything was very vertical and very standardised in tastes and trends. Today a creative person can prosper outside of the "classic" circuits and/or without the support of an entire industry. I am thinking of personalities like Thomas Robert et Chahine Bettat (Gaijin Paris); Nicholas Daley, Youssouf Fofana (Maison Château Rouge); Jan-Jan Van Essche, Louis Rubi (LR3); Kitesy Martin; Audrey Mballa (photographer); Auriane Blandin-Gall (Cèucle), Henri Lamine Diagne (photographer); Maxime Kastler and Théo Jata (Ancients Studio). All of us myself to some degree and the many creatives that I forgot - all succeed, not without difficulty, by imposing our vision and continuing to move forward. From an industrial point of view, it has taken time, but I observe a certain awareness of ecological issues. If we all agree that we no longer need to have so many garments in production, there has been progress on the issues of manufacturing and recycling, even if there is still a lot of work.

I don't claim to have a considerable impact on the industry. I am neither a myth nor a legend: I am just one of the players in this game that is fashion. Really, I'm having fun, and I'm authentic in my approach. I continue to learn, I try to be true to my beliefs, I continue to appreciate people for who they are and what they do. I don't set any limits for myself. Guess what? All this is free.

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

I prefer to be pragmatic rather than optimistic. I just see that fashion is becoming more and more cynical and very reluctant to criticise itself. Except for independents or confidential brands. I would say that business has taken precedence over real societal commitments. Very concrete example: the artistic directors of the main luxury groups are mostly white men. I don't question their talent at all; but it's still a strange signal. From this example, I think that, since Paul Poiret, we have had plenty of time to question who directs the creative imagination and who is continually excluded at many levels...

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

# In what ways do you think Al might benefit fashion?

I'm divided. I have always considered that Al should serve creative people and, more broadly, human intelligence. This can be useful for identifying, classifying, agglomerating, correcting images and many other uses. But the Al has cold logic. Like humans, it's not free from bias. Al smooths people's tastes and already questions the level of ethics and artists' rights. For now, it's a new toy. How long will it amuse us? My fear is that intellectual and creative assistance will make people «lazy» intellectually and creatively. So to be continued...

Can you suggest a fashion mantra for '24? «The good guys and girls will triumph in the end.»

# Stéphane Feugère



Stéphane Feugère is part of the exclusive circle of celebrity photographers bridging the fashion and entertainment industry. After a decade at Vogue Paris alongside Carine Roitfeld, and as Karl Lagerfeld's personal photographer until his passing, he collaborates with the biggest luxury brands worldwide, relying on his empathy and ability to make celebrities feel confident in front of his lens at their events or fashion shows. Based in Paris, he is the photo chronicler of Numéro France, regularly works for WWD, and is a longstanding contributor to the purple.fr website.

What excites you in fashion right now and what is one reason to be optimistic about the state of fashion going forward?

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Fashion, a constantly evolving industry, is now adapting to a more conscious consumer. While this awareness began before the pandemic, the health crisis has intensified a reflection on our relationship with clothing and fashion. The trend towards consuming less but better is clearly emerging, with a particular focus on fast fashion, embodied by giants like H&M or Zara. Yet even renowned brands must rethink their strategy by offering high-quality pieces rather than just flashy branding.

Basics are thus becoming essentials, reflecting a profound shift in consumer expectations, now more inclined to invest in durable and well-designed products rather than just a brand label. This is a real challenge for fashion companies in the years to come - and an exciting one to follow in an era where street culture has also made its mark on recognised brands in the fashion industry. Consequently, a younger audience is more likely to want to buy clothing they can wear every day. Their approach to recycling and their commitment to environmental preservation are also closely scrutinised. The considerable profits generated by these major houses should not overshadow their responsibility to the planet. Young people, particularly sensitive to these issues, expect concrete actions. Thus, obtaining eco-labels and committing financially to environmental associations or foundations have become imperatives for these brands. Environmental awareness has become a major criterion in consumer choice, and brands must respond to remain relevant in an ever-changing world.

In what ways do you think Al might benefit fashion?

It is undeniable that artificial intelligence is currently very trendy, but it is crucial to consider it as a tool rather than an end in itself. Its use in the retail sector can certainly bring benefits to brands. Once capable of monitoring the stocks of each store as well as product sales, it could suggest adjusting the supply based on sales history. Moreover, it could recommend similar products that could appeal to customers from different cultures and with varied tastes, whether in Milan, Tokyo, or elsewhere. In the realm of creation, Al could also play a significant role by collaborating with designers and trend offices. On one hand, it could compile information to help refine future collections, taking into account the specificities of different global markets and their distinct cultures, while integrating brand products and their best-selling items in a more targeted manner. However, it is important to remember that, despite all its capabilities, it is still humans and their creativity that will make the final decision. I remain sceptical about the idea that Al could make decisions in place of humans. While it can propose scenarios and suggestions, it is always up to humans to choose among these options. Ultimately, artificial intelligence remains a tool, not an end in itself, intended to support and enhance human creative processes rather than replace them.

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

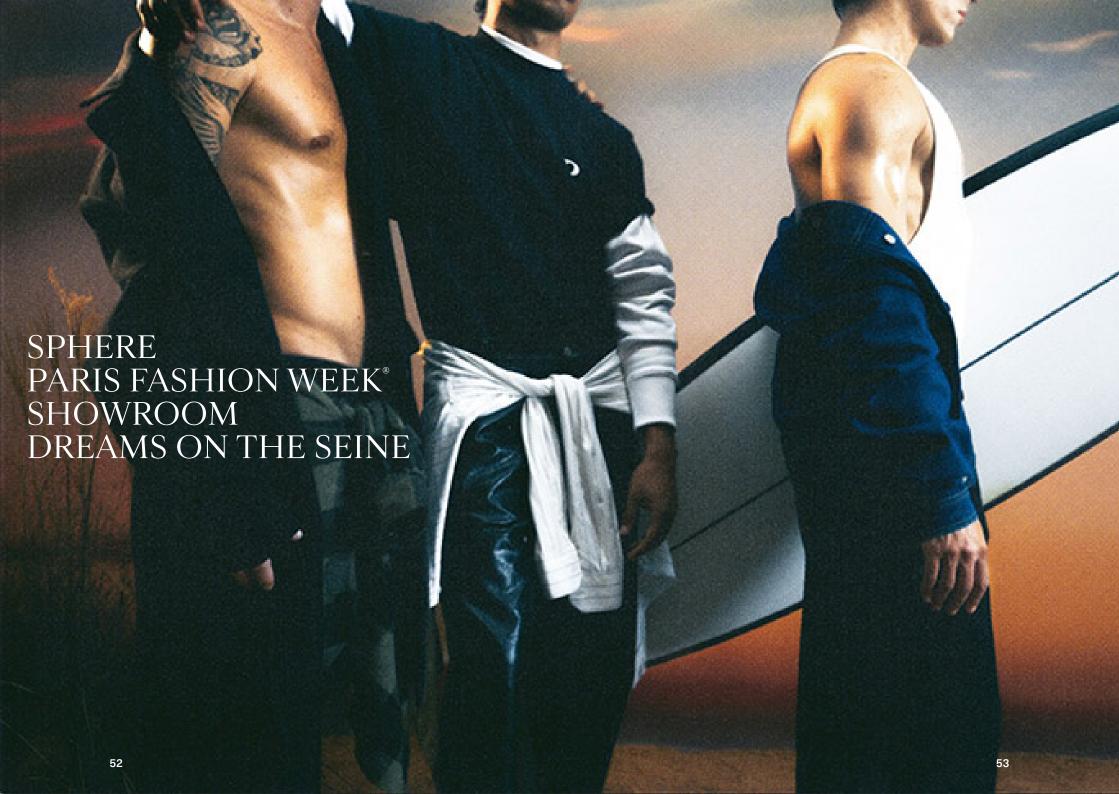
I believe that wars can have a global impact on fashion. They accelerate the withdrawal of certain countries into themselves and undermine the morale of people in general. Consequently, we are witnessing a decline in global sales in the industry since the beginning of the conflict in Ukraine, which poses a significant threat to the entire planet in terms of nuclear danger. Similarly, the Israeli-Palestinian conflict, which is also ongoing, further exacerbates societal divides. Additionally, key markets in the fashion industry, such as China, have also slightly withdrawn into themselves. China's desire to annex Taiwan further complicates this situation and may inadvertently align it with Russia. Therefore, I believe that the end of the war in Ukraine and a ceasefire between Israel and Palestine could be a major catalyst for change in fashion. Although many innovations have emerged during wars, designers' creativity will be better able to flourish in a climate of global peace, and sales will rebound as people become more confident in the future.

Can you suggest a fashion mantra for '24?

«Consume less, but consume better and with greater awareness!»

# por-

# -traits



SPHERE
PARIS FASHION WEEK®
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DREAMS ON THE SEINE



« A dove dances over from Paradis to our world shining with glee

people everywhere smile because they all enjoy being free »

« MANIFESTO », 3.PARADIS.

3.PARADIS enters the Official Calendar of Paris Fashion Week® this season. Keep dreaming, despite everything. To find within ourselves the keys to affirming our style. This is undoubtedly the motto of the designers exhibiting at SPHERE Paris Fashion Week® Showroom. as the Fédération benefits from the ongoing support of DEFI and l'Oréal Paris, official partners. This season's Menswear session takes place at the Palais de Tokyo from Wednesday, June 19th to Sunday, the 23rd. Six brands - 3.PARADIS, Bianca Saunders, C.R.E.O.L.E, OUEST PARIS and Rolf Ekroth – are in the spotlight, with two of them joining the showroom this season: 3.PARADIS and Bianca Saunders. London-born Bianca Saunders, winner of the ANDAM Prize in 2021, and who joined the Official Calendar a year later, is carrying on her research centred on her Jamaican heritage. Drawing on the influence of a de-gendered aesthetic, her influences became clearer, giving pride of place to a more unstructured silhouette, combining the rigour of tailoring with baggy ease. C.R.E.O.L.E has a similar take on unisex, workwear and gueer identity, while Vincent Frederic Colombo, born in Paris, draws on his Guadeloupean heritage for his "creolity." Jeanne Friot didn't hesitate to name her collection 'Idols.' "I started looking at the personalities and idols who gave me strength, who are my reference points," she said. From Sagan to Bowie to Kurt Cobain, from Grace Jones to Debbie Harry – and with Joan of Arc at its centre – here they are at the heart of a collection that combines gender-neutrality and radicalism, with brilliance. The night expresses itself with a more positive message lit up with lurex and sequins: "I need to share the dream again at a complicated time."

"Existing, defending ourselves. The challenge is there, and it's up to the venue to set the standard", says Arthur Robert, creator of OUEST PARIS. "SPHERE is important, it's a validation. It means being acknowledged as a recognised brand on the Paris scene. It's a stamp of approval. The showroom has enabled some great names to emerge. It's an honour... I wanted a twist, as if we wanted to drop everything and go surfing in California. I took all the inspirations from the beginning, the photographs by Karlheinz Weinberger and Gus Van Sant, and concentrated them." A good half of the collection is denim, with shapes inspired by workwear and the West, only in washed, pastel, Californian tones. A jacket fitted like a suit of armour or a corset, with very wide, surf-style baggy trousers. It's as if all the pieces came out of the ocean. "At the heart of the brand are my origins, and the bridge between the Basque coast and California. There's something quite magnetic about it, even if you can't say that America is an ideal. It's somewhere between endless summer and gueer culture. I started thinking about West during the pandemic: it was very frustrating and very fertile at the same time. It's good to hold on to this imaginary wor-Id. Denim is a uniform. You can live in it all day long, it's very functional, but I like there to be a little something that makes you dream."

# 5 QUESTIONS FOR AMÉLIE GASTAUT



Curator of the exhibition, «The Birth of Department Stores» at the Musée des Arts Décoratifs that runs through October 13, 2024.

«Department stores invented modern commerce and established the consumer culture that would lead France into a new economic and social order.»



#### What were you aiming to tell through this exhibition?

The aim of this exhibition was not to look back at the individual stories of department stores, but rather to understand how the historical, political, economic and social context of the Second Empire, and the structural reforms introduced by Napoleon III, were conducive, if not necessary, to the emergence of this new type of commerce. From there, we can understand how department stores invented modern commerce and established the consumer culture that would usher France into a new economic and social order. The first part of the exhibition is therefore a historical recontextualisation, looking back at the major structural reforms intended by Napoleon III - including Haussmann's modern urban planning, the development of the railways, the growth of industry, the establishment of a modern banking system all of which had a direct impact on the birth and development of department stores. We also look back at the emergence of this new social elite, the bourgeoisie, the driving force behind economic growth, which shared with the emperor the benefits of emerging liberalism. This was a social class to which the department stores' owners belonged, but which was also their primary target. The second part of the exhibition looks at the commercial revolutions such as the democratisation of fashion, the invention of sales, children as a new target, mail-order sales. Introduced by these visionary entrepreneurs, they laid the foundations of modern commerce using innovative sales and advertising techniques.

#### What did you discover while working on this exhibition?

That department stores were no longer seen simply as places to do business, but as places where people could spend the day, strolling through the aisles, meeting in the tea rooms, reading the newspaper, attending children's concerts, fashion shows, and more. The customer was no longer seen simply as a shopper, but as a visitor, and entry was free, with no obligation to buy, which was something new. One of the great ideas of department stores is that the act of buying should be driven not by necessity but by desire. This desire for possession worked so well that a quasi-social phenomenon emerged: kleptomania. From the 1870s onwards, statistics from the Prefecture of Police recorded an increase in shoplifting, most of which took place in department stores. In 1885, it was the 5th most common cause of arrest in Paris. As proven by the police reports kept in a file on "department store thieves' at the archives of the Préfecture de Police, shoplifters were not needy but bourgeois. This desire for possession was provoked, among other things, by the spectacle of the merchandise and by the new possibility of being able to physically feel the articles.

A number of psychiatrists took an interest in this social phenomenon, and one of them, Dr Alexandre Lacassagne, argued that "these are social stimulants that could be called crime appetisers."

The second thing I learnt was that, by revolutionising the retail trade, department stores were already foreshadowing modern marketing techniques: fast fashion; rapid stock clearance with the invention of sales and the introduction of an annual sales calendar; children as a new target; and finally, mail order.

#### How did they prefigure and mark the Parisienne figure?

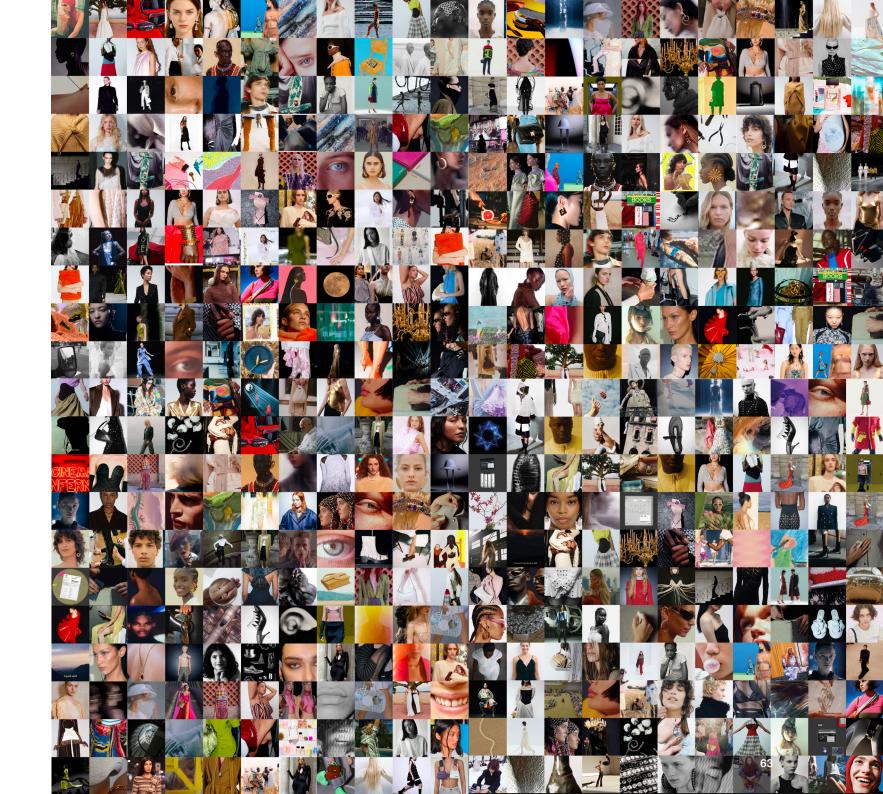
With their mass-produced ready-to-wear dresses in a variety of sizes, department stores laid the foundations for what was to become ready-to-wear, helping to gradually democratise fashion. From then on, department stores played a key role in spreading and influencing fashion. As a result, they contributed to the construction of the figure of the Parisienne: the embodiment of the elegant, independent woman and the ambassador of fashion. Illustrated posters, which reached their golden age in the 1870s, also contributed to the construction of the image of the Parisian woman, who became the object of fantasy.

# In addition to fashion, design, posters, and toys, there is a section devoted to art studios. Can you tell us about this activity?

The art studios in department stores were creative and innovative in promoting modern decorative arts. Following in the footsteps of the "ensembliers," the decorative artists who designed furniture ensembles, four Parisian department stores set up art studios. Printemps was a pioneer in 1912, when its director, Pierre Laguionie, and the founder of the Salon des artistes décorateurs, René Guilleré, opened the Primayera design studio.

This initiative was widely emulated. In 1921, Galeries Lafayette entrusted Maurice Dufrène with the La Maîtrise studio. The following year, Le Bon Marché launched the Pomone workshop, run by Paul Follot. Finally, in 1923, Les Grands Magasins du Louvre created the Studium, headed by Étienne Kohlmann. Department stores' art studios were to prove creative and innovative in promoting so-called modern decorative arts. The creation of the ateliers d'art des grands magasins was motivated by a generation of designers keen to renew the place of the decorative arts and celebrate the taste for beauty in everyday life through the mass production of furniture and objets d'art.

LAUREN HOUSSIN MANAGING DIRECTOR **BUREAU** FUTURE, &TRONCY, CO-CEO **BUREAU** BETAK **BUREAU FUTURE** 



#### **TALENT, PRODUCTION, AND IMAGINATION SINCE 2016**

«What was originally known as «digital» content has increasingly become campaign material, both image and product».

Paris, New York, Los Angeles, Milan... Around 15 in-house staff, and more than 60 projects planned for 2024. Founded by Alexandre de Betak in 2016, the Bureau Future communications agency spans Europe, Asia and the United States, employing a large number of freelancers around the world. The "digital creative agency" has established itself as the standard-setter in a highly competitive sector, an organic development model that has managed to preserve its identity. "The goal was to expand the audience for fashion shows to a global audience in real time, reaching beyond the physical guests. Since its inception, Bureau Future has also been a response to the booming use of social networks, as brands have become their own media and there is a tremendous need for constant and intelligent content creation," say Guillaume Troncy and Lauren Houssin of Bureau Betak and Bureau Future, now a partner of the FHCM. Troncy, a graduate of Kedge Business School with an MBA, is also a partner in Bureau Betak and Bureau Future, which he joined in 2013. Houssin graduated in Media & Communications from the London School of Economics in 2012 and began her career in journalism, working for the New York Times, CNN and Libération. She joined Bureau Future in 2017, shortly after it was set up by Alexandre de Betak, and became its director in 2020.

#### What makes the agency unique?

Its origins and its deep ties to fashion shows. Bureau Future was born out of Bureau Betak, with a fashion point of view and culture. The ability to capture a fashion show and a fashion image requires very specific skills. The light, the beauty of the models, the interpretation of the looks and accessories, together with the atmosphere that contributes to the storytelling and the image of the fashion houses. All these elements are combined to create a digital fashion object. We are one of the few agencies dedicated to this content segment, and able to manage a project in-house from conceptualisation through to post-production.

#### Its strengths?

The ability to adapt, to move from one house to another while maintaining a deep understanding of each customer's identity and requirements. We're able to do this thanks to our highly versatile in-house team, but also thanks to the people we call on for specific expertise, whether it's talent or a technical service provider. For example, we won't choose the same cinematographer or editor for an Acne Studios or an Alaïa project. Every player involved in a production is essential to its success. This means that we have to keep a constant eye on the market. We always try to remain a driving force, while being ready to change direction when the brief evolves or changes.

## What do you consider to be the major changes in terms of demand and achievements?

Content that was originally 'digital' has increasingly become campaign material, both image and product. Bureau Future is now handling more and more projects outside the catwalk, including several digital campaigns, notably for Tom Ford and Carolina Herrera, and recently videos showcasing savoir-faire for Louboutin, Fendi and Berluti. We hope to keep diversifying the nature of our projects and why not do more lifestyle and beauty content.

#### How is Bureau Future involved in the fashion shows for the FHCM?

We're working on coverage of a selection of emerging fashion houses, such as Duran Lantink, Ester Manas, Vaquera and Zomer, in collaboration with the Fédération's editorial committee. This week we'll be on the catwalks of Auralee, KidSuper and Yuima Nakazato. We're trying to take a fresh, new approach to highlighting new talents, covering the fittings, backstage, catwalk and an interview with each designer. A format halfway between reportage and editorial, which is part of Bureau Future's DNA.

### In what way is Bureau Future adaptable and ahead of the curve in terms of innovation and digital evolution?

Our adaptability lies above all in optimising the high point of a fashion show by multiplying the number of collaborations with talents, the number of so-called satellite activities and therefore the opportunities for content creation. Photographers and directors coexist on adjacent sets and contribute to a global vision, rather than working on separate tracks. In this context of a 360-degree communications strategy, quantity and quality are not mutually exclusive, and we are adapting to developments in digital, notably by developing the live experience in order to reach more and more online audiences. For some brands, the pre-show has become almost as important as the show. VIPs and influencers are often dressed in the same collection as the show, generating a lot of traffic and excitement before the show itself. We are also diversifying the streaming platforms, from TikTok to Red, WeChat, Weibo, KakaoTV but also more standard channels such as Youtube and Instagram. Depending on the platforms and the target audience, we sometimes reconsider the angles to be favoured, the looks to be emphasised, the rhythm, the music, etc. We have also done several 360 live shows and experimented with VR for the Chinese platform T Mall. The aim remains to create an experience that is as immersive and inclusive as possible.

#### Do you use Artificial Intelligence?

It's a subject we're obviously following closely. We're experimenting with different creative Al-based tools, but we haven't yet integrated it into our image creation processes as such. The main idea is to be ever more creative and singular, while remaining aware of its challenges and limits.

#### What talents do you call on?

Art buying plays an integral part in our culture. We meet a lot of photographers, film-makers, digital artists, etc. on a daily basis, and we feel it's very important to curate talent and promote a mix of expressions. Each project requires a different approach to the selection of collaborations.

We work with established artists such as Norbert Schoerner and Oliver Hadlee Pearch, but also with emerging talents. For the Jacquemus show in Valensole, we selected four art students from the region and organised a partnership with Dazed magazine to showcase their work (link here). One of the drawings even ended up on the double page of Holiday magazine (see here)!

Many of the talents we worked with when they weren't yet represented are now signed up by big agencies or production companies, including Jordan Hemingway, Massimiliano Bomba and Pablo di Prima.

We also produce a lot of things in-house, our creative team being made up of real Swiss Army knives who know how to handle image capture, retouching, editing, 3D, sound, and so on. This allows us to remain flexible in the creative management of projects.

#### Which projects are you most proud of?

There are a number of projects we're proud of, including some great collaborations with Jacquemus and Gucci, with whom we pushed the boundaries of feasibility and explored alternative formats, particularly during the post-lockdown period, when we needed to rethink our ways of working and give priority to filming and livestreaming.

The video of the last Maison Margiela show under the Pont Alexandre III in January was also a success. We worked very closely with the director of photography on the lighting and with the set designer on the placement of our cameras on the runway. John Galliano was also extremely involved in all the preparations for filming this show, which was a unique experience.

But above all we're most inspired by the challenges ahead.

#### What are your big plans for 2024?

Our biggest Fashion Week since our creation, coming up in September, with over 20 shows between New York, Milan and Paris!

JEAN-JACQUES PICART: «FASHION IS THE **EXPRESSION** OF THE **SPIRIT** OF THE TIMES.»

Capturing the spirit of the times, the zeitgeist, isn't an intellectual pursuit. It's about instinct, the irrational, that requires the ability to let oneself be carried, antennae up, by the currents that flow through an era and shape it. Jean-Jacques Picart, publicist turned consultant if one must classify him, exudes a creative flair and a sensitivity that captures the essence of the current moment without conscious effort, led by what he calls his «taste for people.»

«At 10 years old, when people asked me what I wanted to become, I always answered 'doctor, obstetrician, pediatrician.'» A startling answer, in part because it contains three professions in one, but also because it crystallises the entire career of a man who «likes to make people give birth to themselves.» In keeping with the Socratic tradition of maieutics, which consisted of asking people a series of questions to enable them to reveal themselves. Picart «feels the hidden side of people.»

Born in Phnom-Penh, Picart left what was then Indochina at the age of 11 for Nice, where he grew up with his Vietnamese maternal grandmother. His «Asian legacy» left a deep mark on his «intellectual and emotional approach.» When he joined his mother in Dakar to graduate from high school, he was 17 and had no idea of what he wanted to become. «I was good at philosophy but very bad at science, so I wouldn't be a doctor,» he admits with a smile. In Dakar's Médina district, he consulted a professional orientation centre. «They probably thought I wasn't too stupid and sensitive and advised me to opt for decorating or press relations,» a profession that was still in its infancy. «You'll be able to sell anything,» they told him; «which is true.» he adds quietly.

Freshly arrived in Paris in 1966, he joined a press relations school. On the school benches, he stomped his feet, «I was interested in the job, but people chatted too much for me to follow the classes.» he recalls. He didn't feel at his place there, the migratory bird having laid its claws among «the voung girls from the 16th arrondissement.» After six months of turning in his cage, he asked the management to validate his diploma through professional experiences. «I besieged the office of the internship director,» he says. Stubborn and determined, he completed «eleven internships in two years, a record at the time! « From little strokes came a great network.

«I never really intended to venture into fashion.»

What interests him most is people, to meet them and make them blossom. After working as an assistant until 1972, Picart set up his own press office, encouraged by his first contacts. His first client was Guy Paulin, «a wonderful couturier that people have forgotten.» who worked for Dorothée Bis and then Chloé from 1984 to 1986. A designer with a casual style, tender and unpretentious, like the soft colours he used. «In fashion, when you're ahead, it's as if you're behind. People don't buy and then forget that you were the first to do it,» Picart asserts. «It was Guy Paulin who introduced me to Thierry Mugler in 1975.» Mugler had just returned from New York «where he was with Claude Montana. They were selling papier-mâché jewellery for a living, both completely unknown at the time.»

«I need a publicist,» Mugler insisted over the phone. Before hanging up, Picart asked him, «How will I recognise you?» far from suspecting that Mugler would «turn up at La Coupole dressed as D'Artagnan.» «I couldn't understand a word he was saying. He was in his own world, in such a bubble,» recalls Picart, who ended up telling him that they couldn't work together, simply because he didn't understand a word. «That's why it's good. People tell me you do your job well and I'll do mine well.» Mugler concluded. Their collaboration lasted several years, advancing Mugler towards the pantheon of global fashion as a craftsman of the spectacular. Picart remembers Mugler above all as a «creative logorrhoea.» an artist who «planned an unrealistic number of pieces for a season, a whirlwind of ideas, and a man who was very respectful of others, a rare quality in our profession.»

Thierry Mugler, bolstered by Picart, presented his first collections alongside Claude Montana and Anne-Marie Berreta in a shared tent, for lack of funds, in front of the Palais des Congrès. «We weren't in the Official Calendar and journalists complained that we were presenting on Sundays,» recalls Picart. At the time, ready-to-wear design was still an embryo, propelled by the creation of Saint Laurent Rive Gauche in 1966. Fashion was gradually becoming institutionalised, with the creation of the Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode (which later became the Chambre Syndicale de la Mode Féminine) and the Chambre Syndicale de la Mode Masculine in 1973. Fashion Week took shape.

«Integrity remains the key to our profession.»

«Backstage, I'd say 'have you seen your look? Are you sure? In 40 seconds, what you've done will belong to the others.' I wanted them to be able to fully take on the criticism and the applause.» Picart sees sincerity as a mark of respect. «I've always told my clients the truth. Designers are afraid of dishonest criticism. It's very unpleasant for them not to be sure that their work is being sincerely reviewed.»

his career. Picart refused to work for a brand unless he was «authorised to join the studio and the company's strategic committee, to see if what comes out of the studio is consistent with the CEO's strategy.» Cacharel, Emanuel Ungaro, Hermès, Jean-Charles de Castelbajac, Kenzo, Chloé, Daniel Hechter, La Redoute, New Man, Levi's, Helmut Lang, Ferragamo, Jil Sander, Jean Patou: Picart multiplied projects and meetings, «I didn't have a plan. When a brand appealed to me, I wanted to work on it. So much so that I was criticised. 'You like everything!'» Picart understands designers because he himself works on instinct and understands managers because he remains grounded in reality. One foot in, one foot out, to fully assume his role as «a regulator, a harmoniser, like a cop at a crossroads,» he quips.

From the outset and throughout

«I've saturated the market.»

In 1980, despite his outstanding success, he closed his press office. «Some brands told me they wanted to work with me, but I was already working for their competitor.» Lucid, the man who had grown up in different parts of the world listened carefully to what the times were telling him and complied readily. He then went into consulting, «a stupid word, but as I couldn't say 'sincere advice', so I kept consulting.»

The Hermès vears began. Alongside Jean-Louis Dumas. who headed the House from 1978 to 2006, and Pascale Mussard, founder of petit h and President of Villa Noailles since 2015, they reshaped the House's strategy. «Pascale is wonderful. We worked together, she inside and I outside.» One day, while Picart was with Dumas in his office - «In the days when CEOs worked above the boutique» - they were told that Jackie Kennedy had just arrived. «She told us that the same morning they had taken her breakfast while reading FLLE and that she had seen the 'ieans and scarf' campaign.» If that doesn't sound revolutionary to you, you may realise that at the time, pairing a silk scarf with a pair of jeans was a fine way to thumb one's nose at classic conventions, and a marvelous entry for the House into modernity. «Dumas introduced me to her as one of the authors of the campaign,» he recalls, straightening in his seat. Yet Picart, feisty and reluctant to settle in one place for too long, left Hermès in 1983.

«Christian Lacroix owes his success to his exceptional talent as an artist.»

«I met Christian Lacroix via his girlfriend, Françoise, who worked for me. She showed me his drawings,» tells Picart, with no emphasis on the fact that chance had placed on his path an artist who would go on to become one of the most prestigious names in Haute Couture. Chance? More like his irrepressible attraction to «people with above-average brains.» Christian Lacroix began his career at Guv Paulin and Hermès before joining Patou in November 1981, under the guidance of Picart. The firm, which joined the LVMH stable in 2015, has nurtured some exceptional talents, including Marc Bohan from 1954 to 1958, Karl Lagerfeld from 1958 to 1963 and Jean-Paul Gaultier, who joined the studio in 1972 under Michel Goma, until 1974. Lacroix left Patou in 1987, a week after his last fashion show, marking the end of Haute Couture for the house. He was backed up by Jean-Jacques Picart in charge of the image, to pave his own way.

«Bernard Arnault is on a ladder. He has a panoramic, global view that we don't have.»

Bernard Arnault, who became Chairman of LVMH in January 1989, had been Chairman and CEO of Financière Agache S.A. and Christian Dior S.A. since 1984. Picart met him in 1986. «Bernard Arnault was looking for a stylist to place at Dior as Marc Bohan's right-hand man.» Picart, who was working for Patou with Lacroix at the time. replied that «it's better to be first in a small House than second in a big one. « Together. they orchestrated the launch of the Christian Lacroix House within the LVMH group in 1987. «I was a partner. It was the only time in my life that I wasn't independent,» says Picart, who remembers Arnault's question: «Our friend Christian gives us his talent. I'll take care of the financing. What about you?», to which Picart replied: «I give vou my freedom.» He remained there until 1993. In the years that followed, Picart continued to «advise Arnault» and flitted around houses, for different projects between «Kenzo, Louis Vuitton, Pucci» among others.

Picart also introduced us to Hedi Slimane. In 1989, Picart went to the presentation of a collection designed by José Lévy, which he found «much better than the previous ones.» Lévy introduced him to a friend «who helped him with the styling, Hedi Slimane.» Slimane collaborated with Picart from 1992 to 1995. In 1996, Pierre Bergé called Picart to tell him «that he was going to hire the boy.» «I replied that I was overjoyed for him.» When Slimane left Saint Laurent, Picart picked up the phone: «I called Arnault to tell him that Slimane was on the market.» And he made his debut at Dior Homme in July 2000. He then returned to Saint Laurent from 2012 to 2016, before joining Celine in February 2018.

«Let me tell you about the elegance of Pierre Bergé's tiny forget-me-nots.»

«I miss Pierre Bergé terribly. Much more than I thought I would,» confesses Picart, who recalls «an official attitude and a less official one. A kindness tinged with cruelty.» «Christian Lacroix told me that it moved him to see me impressed in front of Pierre Bergé,» Picart recalls, lowering his voice.

One day, when Picart was back in Paris after being away for health reasons, he received two bouquets of flowers. «One was splendid, taking up the whole table, and the other about the size of a small glass of water, filled with forget-me-nots, with a long, handwritten note. The first was sent by Bernard Arnault, the second by Pierre Bergé.» Picart invited Lacroix to his home and showed him the two bouquets. «We signed with the beautiful, great bouquet when we would have liked to sign with the forget-me-nots.» «Pierre Bergé taught me that what's chic is to do less. When you want to invite someone to a restaurant, don't go to the most beautiful place, choose your second best.» Pierre Bergé has dedicated his life to revealing the beautiful, with passion and commitment. He chaired the Arcat Sida association, then in 1994, with Line Renaud, created the Ensemble contre le SIDA association, which later became Sidaction. In 2008. it was from the hands of Pierre Bergé that Picart was awarded Chevalier des Arts et des Lettres.

From luxury giants to mass-market goods, Picart has taken a leaf out of Uniglo's book. «I felt that one of their campaigns strayed from what they are all about. It's a product, and you have to make that clear.» He steered them towards collaborations, «not with designers but with women.» He forged links between the Japanese giant and Inès de la Fressange, whose collaboration lasted 10 vears, from 2014 to 2024, and Carine Roitfeld, who signed two exclusive collections in 2016.

«One thing I'm most aware of is that fate has been very kind to me. I've had an improbable career given where I come from. I've tried to honor this privileged destiny. I didn't waste it.»

«I was born in the soil, out of my mother's rice fields and my father's beet fields,» says Picart, whose journey in fashion has always been driven by his love for the creativity of the geniuses he encountered along the way. In 2017, he retired «out of clarity and logic.» «I remain in love with fashion, but today my antennas aren't as sharp,» he smiles. Picart still closely follows the industry's developments. «I particularly enjoy the work of Anthony Vaccarello and Alexandre Mattiussi. Their success is based as much on the quality of the clothing as on their communication, on the image.» Looking ahead, Picart foresees «an undeniable return to the concept of clothing. I sense we'll see more intimate. selective presentations, while never neglecting what the internet and Instagram demand. There needs to be a dual approach to communication, « he predicts, adding that «there's a world of difference between what fashion insiders perceive from the collections and what customers see. Ultimately, fashion is about the meeting of a hanger and a credit card.»

Christian Lacroix, Thierry Mugler, Claude Montana, Hedi Slimane, Helmut Lang, Riccardo Tisci, Éric Bergère, Guillaume Henry: the list of prestigious names who have benefited from his phenomenal intuition goes on. With an extraordinary flair, a Vanité Flair in sum, a sharp sense of expression, and a keen eye that scrutinises with attention, Jean-Jacques Picart invented a profession by constantly reinventing himself. He balanced the imagination of creatives with the reality of strategists, always attuned to the spirit of the times.



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



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## Paris Fashion Week®















PARIS FASHION WEEK® MENSWEAR FALL-WINTER 2024/2025 KICKS OFF THIS MONDAY 18 JUNE AT 3.30PM AT THE INSTITUT FRANÇAIS DE LA MODE. FOR SEVERAL MONTHS NOW, THE STUDENTS OF THE BACHELOR OF ARTS IN FASHION DESIGN HAVE BEEN CONCEIVING AND CONSTRUCTING THEIR GRADUATION COLLECTION, AS THE OUTCOME OF A HIGHLY CHALLENGING AND VISIONARY TRAINING PROGRAMME.



CO-DIRECTED BY THE ACCOMPLISHED CREATIVE DUO OF HER-VÉ YVRENOGEAU AND THIERRY RONDENET, THE BACHELOR OF ARTS IN FASHION DESIGN HAS GROWN INTO A HIVE OF MUL-TI-FACETED TALENT THAT INTERACTS AND GROWS FROM EACH OTHER. «IT'S A SHIP! THE SCHOOL WELCOMES AROUND 1,200 STUDENTS,» EXPLAINS YVRENOGEAU AS HE STROLLS THROUGH THE GLASS-WALLED CLASSROOMS, IDEAL FOR EXCHANGES AND COLLABORATION. «IT'S NOT A FASHION SECTION IN AN ART SCHOOL, BUT A FASHION SCHOOL THAT INCLUDES ALL THE PRO-FESSIONS IN THE SECTOR," ADDS RONDENET. THE BACHELOR OF ARTS IS A THREE-YEAR PROGRAMME CONFERRING THE HIGHEST LEVEL OF ACADEMIC RECOGNITION IN FRANCE ON THE LICENCE DEGREE. «THIS RECOGNITION IS IMPORTANT, FIRSTLY BECAUSE IT IS THE ONLY PRIVATE ESTABLISHMENT IN THE SECTOR TO HAVE OBTAINED IT. AND SECONDLY BECAUSE IT GIVES STUDENTS AC-CESS TO GRANTS», THEY POINT OUT. «TODAY, 25% OF OUR STU-DENTS RECEIVE GRANTS. WE WANT TO INCREASE IT TO 30%, "THE SOCIAL AND CULTURAL MIX IS STRIKING, AS THE BACKGROUNDS ARE SO VARIED. AT THE END OF THE PROGRAMME, STUDENTS ARE AWARDED A FASHION DESIGNER DIPLOMA («DESIGNER CONCEPTEUR DE MODE» IN FRENCH) AND ARE QUALIFIED TO JOIN STUDIOS OR BUILD THEIR OWN PROJECTS.

« FOR THE FIRST TIME. THE STUDENTS ARE FACING THEMSELVES.»

OF THE 73 GRADUATING STUDENTS. 31 WERE SELECTED TO PRESENT THEIR COLLECTIONS AT PARIS FASHION WEEK®. SIX SILHOUETTES EACH TO EXPRESS THEIR CREATIVE VISION. THE SELECTION TOOK PLACE ON 24 MAY. «WE ORGANISED A PA-RADE. IT WAS ALSO AN OPPORTUNITY FOR THE STUDENTS TO PRESENT THEIR WORK TO THEIR FAMILIES». THEY EXPLAIN. «IT WAS FASHION WEEK STYLE. WITH NO EXPLANATION AND NO BRIEF: IT WAS UP TO THE CREATIONS TO CONVINCE.» THE STUDENTS WERE SELECTED BY A JURY MADE UP OF INDUSTRY PROFESSIONALS, INCLUDING «A PHOTOGRAPHER, THREE DESI-GNERS, A HEADHUNTER, AND ALSO THE TEACHERS WHO HAD FOLLOWED THEM.» SAYS YVRENOGEAU. «WHICH IS NORMAL». ADDS RONDENET. «NOT BEING SELECTED FOR FASHION WEEK IN NO WAY AFFECTS THEIR GRADUATION," THEY INSIST. IN THE COMING WEEKS. «ALL THE STUDENTS WILL TAKE AN ORAL EXAM TO VALIDATE THEIR DIPLOMA.» THIS WILL BE AN OPPORTUNITY TO EXPLAIN THEIR COLLECTION IN DETAIL, «TO JUSTIFY THEIR CHOICES AND THEIR APPROACH.»

THE STUDENTS, PLUNGED INTO THE DEEP END, HAVE TO SUMMON UP ALL THE KNOWLEDGE THEY HAVE ACQUIRED OVER THE LAST THREE YEARS. «THEY ARE FACING THEMSELVES FOR THE FIRST TIME. EVERYTHING COMES FROM THEM: THE CASTING OF THE MODELS, THE FABRICS, THE THEMES.» OF COURSE, THEY ARE COACHED, "BUT IT'S UP TO THEM TO MAKE THEIR OWN CREATIVE CHOICES. THE IDEA IS TO GUIDE THEM TOWARDS COHERENT DECISIONS, TO QUESTION THEIR RESEARCH AND INSPIRATIONS," EXPLAIN THE CO-DIRECTORS, ADDING THAT "FROM THE FIRST YEAR AND FOR EACH PROJECT, THE RESEARCH PHASE IS ESSENTIAL."

«THE NOTION OF SUSTAINABLE DEVELOPMENT IS EMBEDDED IN THEIR BRAINS.»

«INSPIRATION DOESN'T SPRING FROM THEIR HEADS. IT COMES FROM WHAT THEY EXPERIENCE, THE EXHIBITIONS THEY SEE AND THE HISTORY THEY STUDY. THAT'S HOW YOU BUILD A CREA-TIVE CHARACTER.» CONFIDES YVRENOGEAU. THE STUDENTS. WHO ARE FULLY AWARE OF THE IMPERATIVES OF THE SECTOR. HAD THE OPPORTUNITY THIS YEAR TO TAKE PART IN A «ZERO WASTE» WORKSHOP. «AN APPROACH THAT IS REFLECTED IN THE FASHION SHOW, HE CONTINUES, REFERRING TO THE EXAMPLE OF A STUDENT WHO CAME UP WITH THE IDEA OF «MAKING HER PIECES ONLY FROM OBJECTS THAT SHE HAD BEEN OFFERED FROM THE LE BON COIN WEBSITE.» OTHER STUDENTS ARE FO-CUSING ON ARTIFICIAL INTELLIGENCE AS A WAY OF GETTING TO GRIPS WITH THIS TOOL AND EXPLORING ITS LIMITATIONS AND CONTRADICTIONS. «A LOT OF THE STUDENTS ARE WORKING ON THE CONCEPT OF ILLUSION. AS A WAY OF THINKING ABOUT DI-GITAL TECHNOLOGY. WHICH TRANSFORMS REALITY.» EXPLAINS RONDENET. «CLOTHING HAS BECOME DEMATERIALISED. FOR THEM. IT'S NOW COMPLETELY INTEGRATED TO BUY A GAR-MENT WITHOUT TOUCHING THE MATERIAL.» THE CO-DIRECTORS LISTEN FULLY TO THE STUDENTS' PERCEPTIONS, AND THE PRO-GRAMME IS HONED TO KEEP PACE WITH AN EVER-CHANGING SECTOR.









«THE MOST IMPORTANT RECOGNITION IS THAT OF PEERS, OF CREATIVES.»

THE IFM'S LATEST MASTER OF ARTS FASHION SHOW WAS HELD ON MONDAY 26 FEBRUARY 2024 AND WAS ATTENDED BY AN EXCEPTIONAL AUDIENCE, INCLUDING THE FIRST LADY OF FRANCE, THE MINISTER OF CULTURE, CEOS OF MAJOR FASHION HOUSES, ARTISTIC DIRECTORS AND OTHER INFLUENTIAL FIGURES IN THE ECOSYSTEM. THIS MAJOR POLITICAL, INSTITUTIONAL AND PROFESSIONAL RECOGNITION CONFIRMS THE GROWING ATTENTION PAID TO EMERGING TALENT. «IT ADDS VALUE TO THE SCHOOL. BUT THE MOST IMPORTANT RECOGNITION COMES FROM OUR PEERS, FROM CREATIVE PEOPLE», THEY CONFIDE. «THE CREATIVE SCENE IS INVITED AND COMES.»

«OUR AIM IS FOR STUDENTS TO FULFIL THEIR POTENTIAL IN A FIELD THAT SUITS THEM BEST.»

YVRENOGEAU AND RONDENET HAVE BEEN WORKING TOGETHER FOR 30 YEARS. THEY STARTED OUT IN THE INDUSTRY AS DESI-GNERS - WINNERS OF THE GRAND PRIX AT THE HYÈRES FESTIVAL IN 1994 - AND WENT ON TO WORK WITH SOME OF THE MOST FA-MOUS NAMES IN THE INDUSTRY, INCLUDING MAISON MARGIELA. BALENCIAGA, JEAN PAUL GAULTIER, ACNE STUDIOS AND LOUIS VUITTON, AMONG OTHERS, BEFORE TAKING OVER THE REINS OF THE IFM'S BACHELOR OF ARTS PROGRAMME. THEY LECTURED AT LA CAMBRE FOR 15 YEARS. PASSING ON THEIR EXPERTISE TO A COHORT OF TALENTED STUDENTS INCLUDING MATTHIEU BLA-ZY. JULIEN DOSSENA. ANTHONY VACCARELLO. MARINE SERRE AND NICOLAS DI FELICE. «WE USED TO TEACH EVERYONE IN THE SAME WAY, SO IT'S NOT REALLY POSSIBLE TO KNOW HOW THEIR CAREERS WILL DEVELOP. THESE ARE LIFE TRAJECTORIES.» SAYS YVRENOGEAU. «THERE WAS A SENSE OF CREATIVE COM-MITMENT. THAT IT WAS AN INTEGRAL PART OF THEIR LIVES.» ADDS RONDENET. WHO CONCLUDES. «WE ALSO TRAINED A LOT OF PEOPLE WHO JOINED THE STUDIOS, WHO ARE INVISIBLE BUT WHOSE WORK IS REMARKABLE. THERE IS NO HIERARCHY. THE AIM IS FOR STUDENTS TO FLOURISH IN WHAT SUITS THEM. IT'S A MULTIFACETED SECTOR.»

FOUNDED IN 1927 TO ENCOURAGE TALENT AND PRESERVE CRAFTSMANSHIP, THE ÉCOLE DE LA CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE MERGED WITH THE INSTITUT FRANÇAIS DE LA MODE IN 2019, AND THE NEW CAMPUS - 9,000M2 - WAS INAUGURATED IN 2021. «THE AIM OF THIS SCHOOL IS TO BREAK DOWN THE IMAGE OF A SECTOR RESERVED FOR A VERY SMALL NUMBER OF PEOPLE,» STATED BRUNO LE MAIRE, THE FRENCH MINISTER FOR THE ECONOMY AND FINANCE AT THE TIME. FULLY EMBRACING THE INTERNATIONAL SCENE AND CONSTANTLY EVOLVING IN LINE WITH THE SECTOR'S INNOVATIONS AND TURNING POINTS, THE IFM IS NOW THE FASHION SCHOOL OF THE WORLD'S FASHION CAPITAL.

## Bianca Saunders

FOR SPRING-SUMMER 2025. BIANCA SAUNDERS WANTED TO CONJURE THE THRILLING FEELING OF DESTINATION TRAVEL. SHE RECALLED A JAMAICAN RE-SORT IN THE 1940S. THE BRITISH DESI-**GNER WAS INSPIRED BY PHOTOGRAPHER** BRADLEY SMITH'S STYLISED DEPICTIONS OF THE HOTEL'S EMPLOYEES. OF COURSE, WITH HER SIGNATURE FLOURISHES. SHE SCRUTINISED UNIFORM DRESSING BY TWISTING SEAMS IN TROUSERS, SLIM-MING TAILORED SILHOUETTES, AND PLAYING WITH TEXTURE AND PRINT TO CHALLENGE CONVENTIONAL OUTFITS. OTHER REFERENCES TO THE CARIBBEAN ISLAND INCLUDE A SEQUIN TWINSET THAT RESEMBLES THE UNPOLLUTED, SHIMME-RING NIGHT SKY; A BOLD SCREENPRINT OF FRESH FRUIT RECALLING THE SUBTLE LUXURIES OF HIGH-END ACCOMMODA-TION: AND KITSCHY TOTES INSPIRED BY GIFT SHOP FINDS.

## Caribbean Portrait



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

I HAVEN'T BEEN TO JAMAICA SINCE 2017, SO I WANTED TO REVISIT THE THINGS THAT MAKE YOU FEEL LIKE A TOURIST. I WAS RESEARCHING MARTIN PARR WHEN I CAME ACROSS AN AMERICAN PHOTOGRAPHER, BRADLEY SMITH, WHO PHOTOGRAPHED THESE IMAGES OF WORKERS AT A JAMAICAN RESORT IN THE 1940S. I WAS INTERESTED IN HOW STYLISED THE IMAGES WERE SO I USED SOME OF THE OUTFITS FOR INSPIRATION. THERE'S ALWAYS A PLAY WITH FAMILIARITY AND A HINT OF AMUSEMENT THAT COMES THROUGH IN MY WORK, SO I KEPT THAT AS A THREAD THROUGHOUT THE COLLECTION.

#### HOW IMPORTANT IS RESEARCH TO YOU WHEN DESIGNING A COLLECTION?

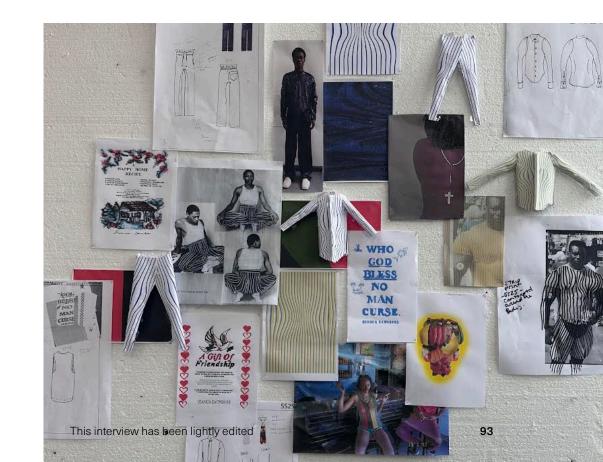
RESEARCH IS VERY IMPORTANT IN MY WORK. IT'S SOMETHING THAT NEVER STOPS. SOMETIMES, I MIGHT COME ACROSS SOMETHING I LIKE FROM TWO SEASONS AGO THAT I WOULD LIKE TO INCORPORATE INTO A NEW SEASON. THIS SEASON, I WASN'T GOING TO DO ANYTHING NEW AND HAVE SMALL CHANGES, BUT WE ENDED UP DOING QUITE A LOT OF NEW DEVELOPMENTS WHEN I CAME ACROSS CERTAIN THINGS.

WHAT **LEARNINGS** DID YOU TAKE FROM YOUR FIRST SHOW IN PARIS TO THIS SEASON?

PARIS HAS GIVEN ME HIGH EXPECTATIONS IN TERMS OF HOW I WANT THE BRAND TO BE INTRODUCED. I PUT A LOT OF PRESSURE ON MYSELF TO MAKE SURE THAT EVERYTHING IS EXECUTED WELL AND EVERY SEASON LOOKS LIKE IT'S BEEN A CONSTANT IMPROVEMENT. AS A MENSWEAR BRAND SHOWING ALONG-SIDE OTHER MENSWEAR DESIGNERS, IT STRENGTHENS HOW THE BRAND IS SEEN. IT'S A BIG MOMENT FOR A LONDON-BASED BRAND TO GET TO SHOW IN OTHER COUNTRIES, AND TO DO A SHOW, IN GENERAL, IS A BIG BLESSING. WE WANT TO PUT OUR BEST FOOT FORWARD AND MAKE SURE PEOPLE KNOW IT'S A SHOW WORTH SEEING.

#### WHAT IS **NEXT** FOR YOUR LABEL?

EVERY YEAR IS DIFFERENT FOR US; IT ALWAYS FEELS LIKE A MASSIVE REFRESH. BUT EVERY TIME PEOPLE WANT TO WEAR SOMETHING DIFFERENT, THE BRAND SITS WITHIN THAT BECAUSE IT'S NOT TREND-BASED. IT HAS A **TIMELESS QUALITY** THAT PEOPLE CAN CONNECT TO. WE WANT TO INTERACT MORE WITH OUR CUSTOMERS, SO WE HAVE SOME PHYSICAL EVENTS PLANNED FOR THE REST OF THIS YEAR. I DON'T WANT TO SAY EXACTLY WHAT SOME THINGS WILL LOOK LIKE, BUT IT WILL BE OUTSIDE OF JUST BEING CLOTHES.



## Walter Van Beirendonck

## has seen the future



IT IS A COMPLICATED POSITION BEING A FASHION DESIGNER AT ONE OF THE MOST POLITICALLY FRAUGHT MOMENTS IN HISTORY. WITH WAR AND POLITICAL CONFLICT RAGING THE WORLD OVER, THE FASHION INDUSTRY STILL ASSEMBLES MULTIPLE TIMES A YEAR TO PEDDLE A DREAM TO ITS PROSPECTIVE CLIENTS. THE BELGIAN DESIGNER WALTER VAN BEIRENDONCK CONTEMPLATED HIS ROLE BY REFLECTING UPON CONTEMPORARY SOCIETY AND THE CONTRASTS IT PRESENTS. HOWEVER, HE PONDERED, CAN HUMANS FOCUS ON HAPPINESS AND BEAUTY WHEN AN OVERWHELMING SADNESS AND PERIL EXIST NEARBY?

WITH HIS FLAIR FOR THEATRICS AND KITSCHINESS, VAN BEIREN-DONCK STUDIED THE CONTRADICTIONS THAT EXIST IN OUR WOR-LD. FIRST, HE TURNED HIS LENS TOWARDS THE CIRCUS - SPECIFI-CALLY, CLOWNS AND THE JUXTAPOSITION BETWEEN HAPPY AND SAD THAT UNDERSCORES THEIR CHARACTER. IT MANIFESTED THROUGH THE COLLECTION IN THE FORM OF RIFFS ON CLOWN COSTUMES WITH THREE-DIMENSIONAL POLKA DOTS EMBROI-DERED ON TAILORING AND HATS FROM STEPHEN JONES. THE SILHOUETTE TOOK ON A CLOWNISH SHAPE WITH A CONTRAST BETWEEN TIGHTNESS AND OUTSIZE PROPORTIONS. ELSEWHERE, VAN BEIRENDONCK RUMINATES ON OTHER CONTRADICTIONS: TRADITION POSED A COUNTERPOINT TO MODERNITY WITH GAR-MENTS INSPIRED BY DUTCH FOLKLORE STYLED WITH G-STAR RAW DENIM SHORTS (A NEW COLLABORATION FOR SPRING-SUM-MER); A STEREOTYPICAL PLAY ON GENDER NORMS MANIFESTED ITSELF IN THE COLOURS WITH LIGHT BLUE SET AGAINST PINK. A SERIES OF PLAYFUL PRINTS OF TOYS REVEAL SOMETHING SLIGHTLY MORE MACABRE: THEY ARE MADE FROM CHAINSAWS AND GUNS. WITHIN HIS STUDY OF CONTRADICTING ELEMENTS, HE ARRIVED AT HIS OWN: FASHION THAT REFLECTS THE HARSH REALITY OF THE TIMES WE LIVE IN, AND FASHION THAT ACTS AS A SALVE TO THE DOOM AND GLOOM.

ON A CALL FROM HIS STUDIO IN ANTWERP, VAN BEIRENDONCK SAID: "I LIKE TO REFLECT THE WORLD THAT WE LIVE IN WITH MY COLLECTIONS. ON ONE HAND, IT'S SPONTANEOUS AND, ON THE OTHER, IT'S ABOUT RESEARCH. AS A DESIGNER, I'M COMBINING FACT AND FEELING."

I WAS REFLECTING ON OUR CONTEMPORARY WORLD. I WAS THINKING WITH A SLOGAN [IN MIND]: THE WORLD EXPLODES AND I'M DREAMING. THE WORLD EXPLODES AND I'M DANCING. THE WORLD EXPLODES AND I'M HAPPY. IT'S THAT CONTRAST BETWEEN WHAT'S GOING ON IN THE WORLD RIGHT NOW, ALL THE TERRIBLE THINGS THAT WE EXPERIENCE, AND THEN THE FACT THAT YOU STILL HAVE TO LIVE UP TO EXPECTATIONS, THAT YOU SHOULD TRY TO BE HAPPY AND ENJOY YOURS. IT'S A CONTRADICTION. IN FASHION, YOU ARE WORKING ON SOMETHING THAT IS RATHER SUPERFICIAL WHEN EVERYTHING THAT IS HAPPENING IS SO DOMINANT.

I DECIDED TO CALL IT 'I HAVE SEEN THE FUTURE' TO UNDERLINE THE SPIRIT OF THE COLLECTION. HERE, I AM CHALLENGING MY-SELF TO COME UP WITH NEW IDEAS FOR THE FUTURE, NOT ONLY IN DESIGN BUT IN THE CONSTRUCTION OF THE GARMENTS; GETTING AWAY FROM TRADITIONAL STITCHING AND MOVING INTO NEW TECHNOLOGIES.

HOW IMPORTANT IS A **STARTING POINT** WHEN DESIGNING ONE OF YOUR COLLECTIONS?

RESEARCH IS AN IMPORTANT TOOL FOR ME BECAUSE I'M CONSTANTLY CHALLENGING MYSELF TO COME UP WITH SOMETHING NEW EVERY SEASON. IT'S WHAT THE CLIENTS EXPECT ALSO; THEY WANT TO SEE A NEW IDEA BROUGHT FORWARD. I WORK RATHER INTENSIVELY ON RESEARCH FOR SEVERAL WEEKS, MAKING RESEARCH BOOKS, AND TRYING TO FIND NEW WAYS OF LOOKING AT AN IDEA, A GARMENT, AND THE APPROACH OF THE COLLECTION.

#### TO WHAT EXTENT IS **INSTINCT** PART OF YOUR WORK?

FOR ME, IT'S IMPORTANT TO FOLLOW MY GUT AND DO WHAT I THINK IS THE RIGHT THING TO DO. I'M COMPLETELY INDEPENDENT, WHICH GIVES ME THE FREEDOM TO WORK IN A WAY THAT I LIKE. NOBODY IS TELLING ME TO DO ANYTHING AGAIN BECAUSE IT SOLD WELL. IT'S THIS FRESH STARTING POINT THAT I ENJOY. I DON'T TEND TO LOOK BACK ON PREVIOUS SEASONS; IT'S NOT IMPORTANT AT ALL. THIS SEASON, IT WAS IMPORTANT TO REACT TO EVERYTHING THAT WAS GOING ON IN THE WORLD WITH AN OVERSIZED FEELING AND GO BACK TO SOMETHING SMALLER. WHAT I AM DOING IS GUT INSTINCT COMBINED WITH RESEARCH.

DO YOU THINK FASHION CAN CHANGE THE WAY WE THINK ABOUT THE **IS- SUES** THAT WE FACE TODAY?

WHEN YOU HAVE A VOICE, YOU CAN COMMUNICATE MESSAGES ABOUT PEACE, IT'S GOOD THAT YOU DO IT. MANY ARTISTS CAN DO THIS AND IT'S THE SAME FOR FASHION. I LIKE TO USE SLOGANS IN MY CLOTHING TO ADD AN EDGE. ULTIMATELY, SOME PEOPLE WILL GET IT AND SOME PEOPLE WON'T.

# Issey Miyake

# homme plissé

#### THE CELESTIAL VOYAGE

"UP, UP, AND AWAY." THE SPRING-SUMMER 2025 SHOW TOOK SHAPE ON THIS INJUNCTION, WITH A PROMISE OF FLIGHT AND MOVEMENT. IN THE COURTYARD OF THE MOBILIER NATIONAL, ADMIRABLY STAGED BY VINCENT DE BELLEVAL, THE SILHOUETTES STOOD OUT, READY FOR ANY DESTINATION. FROM A TECHNIQUE – THE ART OF PLEATING PERFECTED BY ISSEY MIYAKE, WHICH BECAME THE PLEATS PLEASE LINE IN 1993 – ALL THESE WINDY COSTUMES, FEATHERWEIGHT COATS AND ATMOSPHERIC SHIRTS SEEM TO HAVE SPRUNG FORTH, GIVING AN IMMEDIATE SENSE OF TRAVEL.

BEYOND THE PERFORMANCE AND INNOVATION, THE MOST STRIKING ASPECT IS THE GRACE AND DELICACY OF A HERITAGE: WITHOUT WEIGHING ANYTHING DOWN. THE WHOLE SPIRIT OF THE DESIGNER IS PRESENT, MASTERFULLY EMBODIED BY THESE SHAPES THAT ARE AT ONCE CONCRETE AND IMMATERIAL, FUNC-TIONAL, AND POETIC, AS THE STRIPED PANELS FLUTTERED IN THE LIGHT, THE MODELS EMERGED, CLOTHED IN ENSEMBLES WHOSE PRINTS RECALLED SKY VIEWS, IMAGINARY CARTOGRA-PHY AND SPONGE-STAMPED FRESCO WALLS. NEITHER QUITE A PONCHO NOR QUITE A CAPE, THE GARMENT KEPT THE ARMS FREE, WITH A SUBTLE CONTRAST BETWEEN THE POLYCHROME GRIDS AND THE LINES OF THE PLEATS. THE LIGHTNESS OF THE MATERIALS. BY TURNS SENSUAL AND CRUNCHY LIKE PAPER: THE FLUORESCENTS AND PASTELS SPANNING A DILUTED FADE OF PARMA, MANGO AND WATERCOLOUR JADES, HANDKERCHIEF POCKETS, SHIRT JACKETS, ACCORDION PLEATS, TIE-DYE IN THE MIST, BEAUTY IS THERE, AND ABOVE ALL, AGILE.

THESE CELESTIAL ORIGAMIS CELEBRATE FIDELITY TO A STYLE, A VISION, WHILE PROJECTING IT IN A CONTEMPORARY WAY INTO OUR OWN TIME. A COAT HANGS OVER THE SHOULDERS WITH BRACES; BELTS ARE DRAWSTRINGS; AND YOU GET THE FEELING THAT A SPINNAKER CANVAS IS GIVING MOMENTUM TO A SAILBOAT – ON THE OPEN SEA, IN THE CITY, ON THE EDGE OF A HEATWAVE AND A FORECAST STORM. SUDDENLY, THE SHOW COMES TO AN END, AND THE SUN RETURNS, INVITING ITSELF ALMOST SUPERNATURALLY INTO THIS SINGULARLY AERIAL CELEBRATION. "I ALWAYS LOOK TO THE FUTURE, NEVER TO THE PAST. I'M DEEPLY CONVINCED THAT HAPPINESS AND JOY LIE IN A POSITIVE OUTLOOK", ISSEY MIYAKE ASSERTED. A MESSAGE OF LIFE, A CONFIDENCE CLEARLY CONVEYED.



## Cultural Crossover

## at 3.PARADIS

EMERIC TCHATCHOUA'S SPRING-SUMMER 2025 COL-LECTION FOR HIS LABEL 3. PARADIS WAS THE PRODUCT OF A SIX-WEEK SOJOURN THAT TOOK HIM FROM HIS AN-CESTORS' VILLAGE IN CAMEROON TO THE CANADIAN COUNTRYSIDE, WHERE HE SPENT HIS ADOLESCENCE, AND THE FRENCH CAPITAL. WHERE HE WAS BORN AND NOW LIVES AND WORKS. THE THREE LOCATIONS EACH COME WITH A LOADED HISTORY WRAPPED UP IN PROVENANCE AND IDENTITY AND, WITHOUT FAVOU-RING ONE OVER THE OTHER, THE DESIGNER WANTED TO UNCOVER HOW HIS OWN IDENTITY IS ENTANGLED WITH ALL THREE. THE RESULTING COLLECTION. SPAN-NING REFERENCES FROM CANADIAN WORKWEAR TO FRENCH FASHION AND ARTISANAL CAMEROONIAN CRAFTS, FORMS ITS OWN UNIQUE CULTURAL MELTING POT. MINDFUL OF CULTURAL CLASHES, HE EMPHA-SISED THE WORK AS A CULTURAL CROSSOVER IN A POSTCOLONIAL WORLD.



HE EXPLORED THE CONTRAST BETWEEN ARTISANAL TEXTURES PRESENT IN CAMEROONIAN HANDCRAFTS, HANDWOVEN FABRICS. AND TECHNOLOGICAL-LY-DRIVEN FABRICATIONS AND 3-D PRINTING. THERE IS A BLEND OF PATTERNS FOUND IN CAMEROONIAN TEXTILES WITH REFERENCES TO EUROPEAN AND AME-RICAN VOLUMES AND FABRICS. AMONG THE NODS TO TRADITIONAL DRESS, BAGGY AMERICANISED VOLUMES AND BOXY WORKWEAR, TCHATCHOUA ALSO LISTED HIP-HOP AND JAZZ IN HIS ARSENAL OF CULTURAL TOUCHSTONES. ALONGSIDE HIS PLAY ON TRADITION AND MODERNITY. THE DESIGNER LOOKED AHEAD WITH A FUTURISTIC 3-D FABRICATION THAT CHANGES CO-LOUR IN DIFFERENT LIGHTING. WITH SOPHISTICATION AND EASE. THE DESIGNER CAREFULLY TIES TOGETHER AN ECLECTIC SPREAD OF REFERENCES.

"THERE ARE MANY REFERENCES IN MY CLOTHES WHICH MIX DIFFERENT WORLDS AND CULTURES. IT'S ABOUT CREATING A NEW IDENTITY AND REFLECTING WHO I AM". SAID TCHATCHOUA. ON A VIDEO CALL.

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

I REALISED THAT I'M A MIX OF DIFFERENT CULTURES. I WAS BORN IN PARIS, WHERE I WAS RAISED UNTIL I WAS 13. THEN I MOVED TO CANADA, WHERE I SPENT ALMOST 18 YEARS OF MY LIFE. I'M VERY CLOSE TO MY PARENTS' COUNTRY, WHICH IS ALSO MY COUNTRY, CAMEROON. I WAS DRAWN TO THIS IDEA OF BUILDING A NEW IDENTITY BASED ON AN AMALGAMATION OF DIFFERENT IDENTITIES. I WANTED TO LOOK AT HOW YOU BUILD A NEW IDENTITY AND CULTURE FROM THAT MIX. WITH GLOBALISATION AND THE INTERNET. THIS MIXTURE IS SO MUCH MORE COMMON.

I STARTED WORKING ON THIS COLLECTION BACK IN DECEMBER OR JANUARY, I TRAVELED TO CAMEROON FOR TWO WEEKS, I TRAVELED TO CANADA FOR TWO WEEKS, AND I TRAVELED BACK TO FRANCE TO RESEARCH FOR TWO WEEKS. IN CAMEROON. I WANTED TO OBSERVE THE PEOPLE AND THE CULTURE. HOW THEY INTERACTED AND WHAT THEY WORE. I WENT TO OLD ARTI-SANAL SHOPS THAT SOLD LOCAL CRAFTS, AND I VISITED MY AN-CESTORS' VILLAGE. IN CANADA. I SPENT TIME WITH MY FRIENDS TRYING TO UNDERSTAND THE WAY THAT WE GREW UP AND WHAT THE CULTURE WAS LIKE BACK THEN. IN PARIS, I VISIT GAL-LERIES ALL THE TIME. I SEE MY FAMILY AND FRIENDS. IT MADE ME REALISE THAT THE IDEA OF MULTICULTURALISM IS NOT AS ADVANCED HERE AS IT IS IN CANADA. THERE, SOMEONE COULD SAY THEY'RE ITALIAN. THERE'S NO QUESTION THAT THEY'RE ALSO CANADIAN. IT'S NOT THE SAME IN FRANCE. IT PUSHED ME TO MAKE A COLLECTION WHERE PEOPLE HAVE TO UNDERSTAND THAT YOU CANNOT ONLY BE ONE THING ANYMORE. YOU CAN BE MANY.

HOW DOES IT FEEL TO BE SHOWING ON THE OFFICIAL CALENDAR FOR THE FIRST TIME?

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I'M VERY GRATEFUL [TO BE SHOWING ON THE OFFICIAL CALENDAR]. IT MAKES A LOT OF SENSE BECAUSE I'VE BEEN WORKING HARD ON THIS FOR THE LAST 10 YEARS. WHAT WE'RE DOING IS DIFFERENT FROM OTHER THINGS THAT I SEE [IN THE INDUSTRY] SO IT'S GREAT TO BE GIVEN A VOICE AND A BIGGER PLATFORM TO THE BRAND, IT'S AMAZING, I'M REALLY HAPPY.

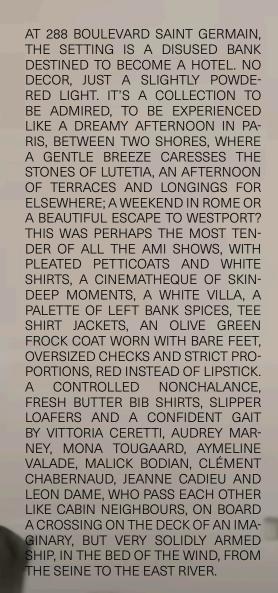
#### WHAT **IMPACT** WOULD YOU LIKE YOUR BRAND TO HAVE?

This interview has been lightly edited

IT MIGHT SOUND CLICHÉ, BUT I'M HERE TO INSPIRE PEOPLE. MY STORY IS THE STORY OF A YOUNG BOY WHO WAS TRIGGERED BY THE CULTURE, BY BOOKS, AND BY PEOPLE WHO CHANGED MY LIFE – AND THINGS CHANGED FOR ME. I WANT TO HAVE THE SAME EFFECT ON PEOPLE SO THAT I CAN SAVE THEM FROM THEMSELVES. I WANT PEOPLE TO BE INSPIRED BY THIS, NOT JUST BECAUSE I'M DOING FASHION BUT BECAUSE THE MESSAGE, THE COLLECTION, AND WHAT I REPRESENT, MAKE THEM FEEL THEY CAN FIND THEIR TRUE SELVES TOO BECAUSE I'M DOING IT. 3.PARADIS IS ABOUT UNIVERSALISM, PEACE, AND FREEDOM. I HOPE IT CAN HELP MAKE TOMORROW A BETTER PLACE.

Ami Spring-Summer 2025

## bright the sun



BUT NOTHING IS UNIFORMLY WASP, THE SEDUCTION IS REVEALED IN THE PLAY OF SHADOWS ON THE SKIN, THESE OPENINGS, THESE SLITS, THIS LINE IN FREEDOM. AND THE SHIP SAILS ON, LIKE THE LIVE SEQUEL TO THE FILM DIRECTED BY DOMINIQUE MICELI. ALEXANDRE MATHIUSSI, ESTABLISHED AS THE LITTLE PRINCE OF THIS NEW EASY CHIC À LA FRANÇAISE, IN THE WAKE OF HERMÈS AND CELINE.

LAURENCE BENAÏM



I USE FASHION WEEK AS A TROJAN HORSE OF BIGGER IDEAS. I HOPE THAT THE PROJECTS THAT I DO AT FASHION WEEK GROW INTO OTHER THINGS OR ACT AS SEEDS FOR MORE IDEAS. THIS SEASON, IT'S A COLLABORATION WITH CIRQUE DU SOLEIL. I ALWAYS THOUGHT IT WOULD BE INTERESTING TO BRING THE TWO WORLDS TOGETHER. FOR THIS ONE, WE HAVE THE CIRQUE DU SOLEIL TEAM OPENING THE SHOW AS PUPPETS AND CLOSING THE SHOW AS PUPPETS. WHILE I WAS THERE AT CIRQUE DU SOLEIL'S HEADQUARTERS IN MONTRÉAL, CANADA, I WAS THINKING THAT MAYBE THIS COULD GROW INTO SOMETHING BIGGER AND I COULD BE THE CREATIVE DIRECTOR FOR A CIRCUS SHOW.

WHEN YOU HAVE A BIG IDEA LIKE THIS, IT ALWAYS GIVES YOU A LOT OF INSPIRATION. THE COLLECTIONS THEMSELVES CAN BE QUITE STRAIGHTFORWARD DEPENDING ON THE SEASON OR WHAT'S CULTURALLY RELEVANT RIGHT NOW. WITH SPECIFIC CONCEPTS, I'M ALWAYS INSPIRED BY CERTAIN COLOURS, CUTS, ARTWORK, AND STYLING. IT'S IMPORTANT TO HAVE BIG IDEAS AND TRY TO FIT THEM INTO THE CLOTHING AS MUCH AS POSSIBLE. I WAS INSPIRED BY THE CIRCUS, CIRQUE DU SOLEIL, AND ARTISTS LIKE CALDER, AND OTHERS, WHO HAVE MADE SERIES AROUND THE CIRCUS WITH THEMED SCULPTURES AND DRAWINGS.

#### DO YOU THINK THE **THEME REFLECTS THE WORLD** WE LIVE IN IN ANY WAY?

I DON'T KNOW IF I'M TRYING TO BE ON THE NOSE ABOUT THE WORLD WE'RE LIVING IN BEING LIKE A CIRCUS. I FIND THAT THE KIDSUPER WORLD IS SOMEWHAT OF A CIRCUS AND I FEEL LIKE A CIRCUS MASTER. I TRY TO MAKE THINGS HAPPEN AND SHOW THAT THINGS THAT MIGHTN'T SEEM POSSIBLE ARE POSSIBLE. EVEN THE FIRST SHOW THAT I DID IN PARIS, BEFORE I WAS ON THE OFFICIAL SCHEDULE, WAS AT THE CIRQUE D'HIVER, SO THE CIRCUS HAS BEEN PART OF THE KIDSUPER STORY FOR A WHILE. WE'LL SEE HOW IT CONTINUES.

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

WHEN YOU START YOUR BRAND, THERE ARE LIMITATIONS TO WHAT YOU CAN MAKE BECAUSE OF WHAT YOU KNOW AND WHAT YOU HAVE ACCESS TO. NOW, WE'RE GROWING TO A PLACE WHERE THERE'S NOT MUCH I CAN'T MAKE – IT'S MORE ABOUT WHAT I WANT TO MAKE AND IT'S PRETTY FUN. A LOT OF MY EARLIER STUFF WAS DICTATED BY WHAT I HAD ACCESS TO AND PEOPLE DIDN'T UNDERSTAND IT. THEY THOUGHT THAT I WASN'T MAKING SOMETHING HIGH QUALITY BECAUSE I DIDN'T WANT TO. BUT IT'S NOT THAT EASY TO HAVE AN ATELIER IN ITALY. WE'RE WORKING WITH COOL FACTORIES TO MAKE OUR CLOTHES; WE HAVE 15 ORIGINAL SHOES WHICH IS CRAZY FOR A RUNWAY.

DO YOU FEEL ANY **PRESSURE** AS YOUR BRAND ATTRACTS MORE ATTENTION WITH ITS VIRAL RUNWAY SHOWS?

THERE'S PRESSURE TO KEEP OUTDOING MYSELF WITH MY IDEAS. CLOTHING FOR ME ISN'T THE MOST DIFFICULT ASPECT OF A FASHION SHOW BECAUSE I ALWAYS HAVE THESE CRAZY IDEAS THAT I WANT TO TRY OUT. IF IT WAS JUST CLOTHING, I THINK IT WOULD BE EASIER. I DESIGN THE CLOTHES; I DO THE MUSIC; I CAST THE MODELS; AND I CHOREOGRAPH THE SHOW. EVERYONE'S EXPECTING ME TO HAVE THESE BIG MOMENTS. HOWEVER, I THINK IT LEANS INTO WHAT I'M BEST AT: THESE MOMENTS. THEY FAIL SOMETIMES. BUT THE RISK IS PART OF WHAT I ENJOY.

# Comme des Garçons

## parade

TWO DAYS AGO, WALTER VON BEIRENDONCK DECLARED: «THE WORLD IS EXPLODING AND I'M DREAMING.» PLAYING ON SIDEREAL ECHOES, REI KAWAKUBO TAKES THE BOLD STEP OF EXPLORING THE ABYSS, THE STARS AND ACID COLOURS. TO THE TUNE OF PARADE, BY JEAN COCTEAU AND SOUNDTRACKED BY ERIK SATIE, SHE STAGED HER CHARACTERS AS IF THEY HAVE EMERGED FROM THE BACKSTAGE OF A CARNIVAL THEATRE, WHERE EVERY APPEARANCE MIRRORS THE ACROBATS, THE AMERICAN MANAGER, AND THE CHINESE ILLUSIONIST OF THE SHOW THAT CAUSED A SCANDAL IN 1917. HERE, HIS DANDIES IN JEWELLED BONNETS (REMINISCENT OF HER SNEAKERS ON SALE AT DOVER STREET MARKET), ROAM THE PAVEMENT IN NIGHT-AND-DAY ACROBAT MODE. WITH GIANT COLLARS, FLANNEL FOLDED AND TUCKED INTO LATERAL CANNELLONI, DECONSTRUCTIONS AND ALVEOLI, THE DESIGNER SAID BACKSTAGE THAT SHE WAS «LOOKING FOR THE LIGHT.»



IN 1917, THE AIM WAS TO OPPOSE THE VIOLENCE OF THE WORLD WITH POETRY. IN THE PROGRAMME WRITTEN FOR DIAGHILEV - THE MASTER OF THE RUSSIAN BALLETS - GUILLAUME APOLLINAIRE DESCRIBED THE SHOW AS "SUR-REALIST". THE TONE IS SET, AND THE BEAT PULSES TO THE RHYTHM OF THE GLITTERING FRILLS, THE ORANGE LAMÉ CHECKS AND POLKA DOTS, AND THEN THE SHOCKING PINK THAT ONCE AGAIN PROPELS US INTO A WHOLE OTHER WORLD, THAT OF ELSA SCHIAPARELLI'S LE CIRQUE COLLECTION, PRESENTED IN FEBRUARY 1938. IT'S A BEAUTIFUL HOMAGE IN WHICH THE DESIGNER DOESN'T LOSE A SHRED OF HER PERSONALITY. AS IF PEELED, SCRAPS OF FABRIC SPROUT FROM THE COSTUMES, WHILE OTHERS, IN A TROMPE L'ŒIL GAME, APPEAR RE-COVERED IN BLACK TULLE; THE LOOSE, BILLOWY SHIRTS CONTRAST WITH THE GRAPHIC SILHOUETTES, THE HEART OF A MASTERFULLY EXECUTED CHESSBOARD.

# Dries Van Noten SS2025.

# the spirit of light

OVER 1,000 GUESTS MET ON RUE DES USINES BABOCK, IN LA COURNEUVE. IN A VAST WAREHOUSE FILLED WITH WAITERS SERVING CUPS AND APPETIZERS, A PROJECTION OF IMAGES REVEALED PREPARATIONS IN ANTWERP AND BEHIND-THE-SCENES FOOTAGE OF THE FASHION SHOWS. THE FIRST SHOW WAS HELD IN PARIS IN 1991, AND THE ONE ON JUNE 22, 2024 WOULD MARK THE END OF AN ERA. WASN'T IT THE 129TH? THE BLACK CURTAIN OPENED AT 9:30 PM IN A FRENZY OF ACTIVITY, WITH A SET DESIGNED BY ONE OF OUR MOST LOYAL DEVOTEES, ETIENNE RUSSO (VILLA EUGÉNIE), WHO HAD BEEN PRESENT RIGHT FROM THE START: THOUSANDS OF SHEETS OF SILVER FOIL READY TO FLY OUT FROM UNDER THE MODELS' FEET... TO THOSE WHO IMAGINED A RETROSPECTIVE, DRIES VAN NOTEN PROVIDED A MOMENT OF LIGHT, ESCHEWING ALL THE TRAPPINGS OF SELF-PARODY IN FAVOUR OF HIS SECRET PLAY OF SHADOW AND BRIGHTNESS, BOTH VIVID AND SUBDUED. WITH A GUIDING PRINCIPLE, THE LINE ASSOCIATES CLASSICAL TAILORING WITH TECHNICAL MATERIALS: PUTTY, BLACK AND INK WITH ACID YELLOWS AND APRICOT PEACHES, SILHOUETTES THAT ARE AT ONCE CONSTRUCTED AND LIQUID. FUTURISTIC AND ARTISANAL. YET SO CONTEMPORARY.



RESEARCH NEVER COMPROMISES THE POETIC DIMENSION: THESE HYBRID BLENDS OF WOOL AND DIVING FABRICS, THIS CRUMPLED POLYAMIDE EVOKING GLASS, ARE LIGHT IN MOTION, A FLUID UNDULATING BETWEEN GOLD AND SILVER. LET'S LEAVE THE FINAL WORDS TO THE MAESTRO WITH THE AIR OF AN ETERNAL STUDENT, LIKE THE RENEWED PROMISE OF LIFE: "THIS IS MY 129TH SHOW; LIKE THE PREVIOUS ONES, IT LOOKS AHEAD. TONIGHT IS MANY THINGS, BUT IT IS NOT A GRAND FINALE. I THINK ABOUT HOW MARCELO MASTROIANNI ONCE SPOKE OF A PARADOXICAL "NOSTALGIA DEL FUTURO," BEYOND THE LOST PARADISES IMAGINED BY PROUST, AND HOW WE CONTINUE TO PURSUE OUR DREAMS KNOWING THAT, AT SOME POINT, WE CAN LOOK BACK ON THEM WITH LOVE. I LOVE MY JOB, I LOVE DOING FASHION SHOWS, AND SHARING FASHION WITH PEOPLE. CREATING IS ABOUT LEAVING SOMETHING THAT LIVES ON. MY SENSE OF THIS MOMENT IS HOW IT IS NOT ONLY MINE, BUT OURS, ALWAYS."

WITH HIM, CLOTHING, WHETHER LAYERED IN LARGE TRANSLUCENT WINDBREAKERS OR COCOON COATS, IS NOT BURDENED BY ANYTHING OTHER THAN A PASSION FOR INNOVATION WITHIN TRADITION. HENCE HIS USE OF SUMINAGASHI, A TRADITIONAL JAPANESE MARBLING TECHNIQUE STRETCHING BACK 1,000 YEARS, WHICH INVOLVES DEPOSITING INK ON WATER, WHICH IS THEN TRANSFERRED AND ABSORBED BY THE FABRIC. IN THIS COLLECTION, HE TAKES UP THE THEME OF "HANABI" (FIRE FLOWER), GIVING HIS HIGHLY GRAPHIC FLOWERS THE AIR OF FIREWORKS AGAINST A WOVEN SKY. EACH PIECE IS UNIQUE, WITH NATURAL IMPERFECTIONS.

«PARADOX AS A LINE OF FORCE." THE HERMÈS SPRING-SUMMER SHOW PROGRAMME SETS THE TONE. IN THE MINIMALIST CLARITY OF THE PALAIS D'IÉNA, ARCHITECT AUGUSTE PERRET'S MASTERPIECE, LINES AND MATERIALS RESPOND TO EACH OTHER IN WHAT VÉRONIQUE NICHANIAN CALLS A «PLAY OF SHAPES AND COUNTER-SHAPES, CUTS AND CUT-OUTS." THE GRAPHIC SPIRIT IS THERE, ENVELOPED IN «SHARP VOLUMES» THAT GIVE THESE PEA COATS, WATER-REPELLENT CASHMERE JACKETS AND COCOON COATS THE FEELING THAT LUXURY IS A MANIFESTO: PROTECTION WITHOUT WEIGHT. EXTENDING TRADITION THROUGH INNOVATION, THE DETAIL THAT STANDS OUT, WHETHER A SLANTED «SADDLE POCKET» OR A SHIRT WITH A «SURPRISE PLEAT." IN A SKILFUL FADE-IN OF KHAKIS, BASALT, PETROLEUM ANISE, HEATHER, CROCUS PUMPKIN, SILEX, BROWN AND PEAT, BLACK IS EXPRESSED IN A SUBTLE PALETTE OF OTHER TONES.

DOUBLE-BREASTED COATS, REVERSIBLE TEDDY PARKAS AND HIGH-COLLARED ZIP-UP SWEATSHIRTS SEEM TO FLOW SEAMLESSLY FROM THE OUTSIDE IN TO THE INSIDE OUT, WITH CHAMELEON-LIKE EASE. THE 'FLANNEL DEER' SHOWS JUST HOW MUCH SKIN IS WOVEN LIKE FABRIC HERE, AND HOW THE FABRIC — PRINCE OF WALES WOOL, COMPACT COTTON POPLIN — BECOMES ONE WITH EACH SILHOUETTE IN THE NAME OF COMFORT, TRAVEL AND THE CROSS-OVER BETWEEN THE OFFICE AND THE COUNTRYSIDE. IN BOTH RIGOUR AND SUPPLENESS, THE USEFUL AND THE BEAUTIFUL MERGE. WHEN NIGHT FALLS, IT IMPOSES NO PROTOCOL; AND THE NARROW TROUSERS WORN WITH NEOCAPS SOFTEN THE VERY IDEA OF INVITATION, RADICALLY BREAKING DOWN ANYTHING THAT REMOTELY BETRAYS MOVEMENT IN THE NAME OF OBLIGATION. A PRODIGIOUS LESSON IN ALLURE.



# a conver--sation with

with

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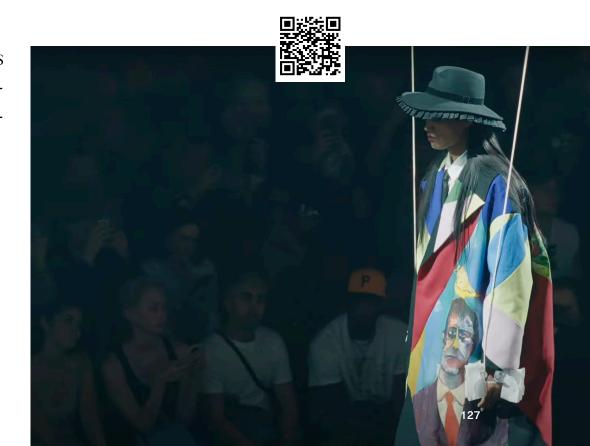


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conversation auralee



«I don't know how other people design but sometimes for me, I come up with the show concept, then I design the collection rather then have the collection inspire the show concept.»



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