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Women's  
fashion

Il Sole  
24 ORE

Accessories in the  
foreground. A look from the  
Bottega Veneta collection for  
spring-summer 2020



**Textbook elegance**  
Fashion returns  
as design following  
the Made in Italy style  
from the late 70s  
to the early 90s  
It is the clothes, not the concepts, that are  
speaking for themselves once again,  
leaving style be the unique creation of the  
wearer  
— Angelo Flaccavento on page 6  
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Style and business of the future: from Generation X to the Baby Boomers and beyond

## Looking for clues on the catwalk

Giulia Crivelli

How will we dress in the future? The answer depends on your vision of what's next. This special issue focuses on the nearest future with tips for the upcoming spring-summer season, while during Milan's women fashion week - starting today and running till February 24 - catwalks and showrooms feature fall winter 20/21 collections.

It's true that fashion is constantly renewing itself (and distinctive seasons may no longer exist) but it's still important to make predictions, have visions and implement strategies, just like in any other industry. Firstly, because every inhabitant of this planet, with very few exceptions, will always need to wear clothing. Secondly, because the

fashion industry - especially in Italy - is an economic driver, as well as representing an image of the country. Angelo Flaccavento offers an account of the brush strokes that compose the current stylistic context, which could have the title "Ready to wear has regained its practical elegance, leaving the extravagance behind". The overall economic and sector data (shoes, bags, fabrics) reveal a complex supply chain, the only one of its kind in the world, which has endured thanks to exports but which is prone to geopolitical uncertainty. Then, there are the big issues creating a bridge to the future: sustainability, the growing importance of diversity that fashion must take into account, and, last but not least, the grey panthers. This might be a suitable name for women over 60 years of age who have rediscovered the joy of taking care of their bodies and wearing beautiful clothes. This generation must

be handled with care; these ladies have disposable income, but don't you dare refer to their age. Design departments and companies must now look to these women (and men, as we noticed a rapidly growing sector at men's fashion week in January), but with only one eye, as the other must keep watch on Generation Z, Greta's generation, without losing sight of all those who fall between these two extremes, including Millennials and Generation X. They have also surprised us, and may well do so again. These are almost all positive aspects for fashion.

Underground legend has it that Mark Zuckerberg continues to wear anonymous pocket T-shirts only when in Silicon Valley. Away from the spotlight and webcams, the founder of Facebook (and his wife) have supposedly discovered the pleasure of tailored clothes and accessories, with some Italian brands getting their great

test seal of approval. Greta Thunberg, who just turned 17, claims she doesn't buy anything. But she is almost the same age as Billie Eilish, the triumphant Grammy Award winner, who attended the most important music award ceremony of the year in Gucci. Indeed, perhaps Gucci is the brand most in tune with the current zeitgeist, or rather the most chameleon-like, able to satisfy even the bizarre aesthetic sense of the eighteen-year-old singer-songwriter, who seems to be the type nobody can tell how to look, not even Hollywood's most famous stylist. Having entirely abandoned the total look and perhaps even the power dressing celebrated in films like Working Girl, or in real life by Carly Fiorina, for many years ceo of Hewlett Packard, and Christine Lagarde, the former head of the Imf and current president of the Ech, fashion should satisfy the demands of its current customers and foresee the

ir future needs. This means not only in terms of style, but also distribution (in this special we'll discuss omnichannel strategies and physical retail) and production (sustainability means the circular economy, not simply a focus on the environment). One thing is certain: femininity is not synonymous with sexy, and choosing how to dress has more and more to do with an individual feeling, rather than that of others. Also, an even greater challenge awaits: the possibility that fashion may become genderless, a concept entirely different from unisex.

Bags are the first accessory to have crossed the border between genders. The path is more difficult for shoes, sneakers aside. As for everything else, fashion may - yet again - accelerate the changes taking place, interpreting and implementing fluidity as only it knows how.

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**An economic overview.** Export is driving the growth - over 6% in each sub-sector in 2019

# Womenswear outperforms the textile-fashion system

Giulia Crivelli

«Fashion must, and has always, managed to build bridges. Raising wal-

Is couldn't be more alien to its very nature, which by definition is open to diversity». These were the words chosen by Carlo Capasa, president of the National Chamber of Italian Fashion, to introduce the Milan Women's Fashion Week, that kicks off today.

He was speaking on February 4, announcing the official schedule of fashion shows, presentations and events dedicated to fall-winter 2020-2021 collections. He took his cue from the growing alarm - perhaps it would be better to use the term psychosis - linked to the coronavirus and the increasing episodes of irrational mistrust or, worse, clo-

and as far as Italy is concerned, the connection between our culture (including manufacturing) and the world: Made in Italy fashion designers and brands represent a form of heritage for the image of our country, as well as a driving economic force.

## Full year 2019 figures

Last year, the turnover of the textile-fashion-clothing industry (or extended fashion system) exceeded 90 billion euro (90.237 to be precise) for the first time, growing by 0.8% and driven by exports (there's the economic bridges again), which rose by 6.2% to 71.552 billion, while imports "only" increased by 2.5% to 39.3 billion euro. The employment rates are also important: the fashion system alone (textiles, leather, leather goods, clothing and footwear) directly employs 515,000 people in 58,000 companies, and if we add the related sectors (jewellery, costume jewellery, cosmetics and eyewear), the number of employees rises to 620,000 and companies to 65,000.

## 2020 Forecast

In a few years' time, the first images of the coronavirus under microscopes may be used as an inspiration for prints with a psychedelic allure. Like any micro-organism, it is, in its own way, aesthetically fascinating, starting with its colours. So small, so dangerous, especially in the speed with which it propagates (inversely proportional to the mortality rate) and for its clear ability to amplify naive fears (not to mention the unspeakable acts of racism that have unfortunately already occurred in countries from Italy to the United States). However, it has already had short-term negative effects on the economy and the fashion system; according to forecasts from the institution led by Carlo Capasa, the textile-fashion-clothing industry's turnover could fall by 1.8% in the first quarter of 2020. It's much trickier to make medium-term forecasts, but we could compare the current situation with that of the SARS epidemic of 2003-2004 and imagine a minimum-impact scenario - the reduction of Italian fashion exports to China in the January-March period could reach 100 million, with the half-yearly figure potentially rising to 230 million.

## The women's sector

The data from the women's sector alone are even more positive. They were illustrated at the presentation of Super, the show dedicated to women's collections and organised by Pitti Immagine (see the dedicated article on this page). After the slowdown in growth in 2018, the Italian women's fashion industry (including outdoor clothing, knitwear, shirts and leather clothing) regained its international vigour for most of 2019. According to preliminary analyses compiled by the Confindustria Moda Research Centre for Sistema Moda Italia (SMI), sales in 2019 were estimated at 2.6% growth to 13.7 billion: women's fashion represented around 24.5% of total turnover and the main boost in the sector came from foreign demand, while domestic sales remained subdued. According to the available Istat data for the period January-October 2019, exports grew by 6.6%, up to a value of near 8 billion. Exports to EU countries rose by 6.2% and represented 50.5% of the total, while non-EU countries increased by 7%. France, Germany, Switzerland, the United States and the United Kingdom are the top five target markets.

## A commitment to younger generations.

Carlo Capasa, President of the National Chamber of Italian Fashion, has prioritised supporting emerging talents, one of the pillars of his first and second (current) mandate. On the side, a fashion show inside the Fashion Hub and another in the prestigious Sala delle Cariatidi of Palazzo Reale, next to the Duomo



## Super Enhanced format includes furniture

Silvia Pieraccini



**Agostino Poletto.**  
General manager of Pitti Immagine

A small (1,200 m2), albeit charming, space (Visconti Pavilion in Via Tortona, Milan, once connected to the La Scala's orchestra rehearsal rooms) might seem a constraint for fashion show organisers but can also stimulate innovative formats and original proposals. Pitti Immagine moved to this space in Via Tortona in September 2018 and created a bi-annual "boutique event" there - Super - that opens on the days of the women's fashion shows. It is for Italian and international buyers who are completing their shopping campaigns «and whose wallets are therefore not particularly overflowing», explained Agostino Poletto, general manager of Pitti Immagine. «The idea is to provide a series of inspirations - he added - that can complement the "special", innovative and "clever" offering of the quality store. Thus, in this edition (20-23 February), we have addressed three themes: the accessory, interpreted by half of the exhibiting companies; eco-attitude, understood both as materials and as projects for communities or disadvantaged people; and lifestyle furnishings, with original objects that can make life more ironic. All this alongside the collections of clothing companies, which are still fundamental».

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ce of product and styling together. When you walk into the Visconti Pavilion, you will be immersed in a super showroom, offering a wide range of inputs in an ultra-contemporary atmosphere».

With this format and location, Super (established in 2013) seems to have found its own identity. And Pitti Immagine (specialised in men's, kids and knitwear fashion shows in Florence) seems to have found the ideal location in Milan and developed the best expression of women's fashion after the experiences of Pitti Woman, the satellite-show of Pitti Uomo, and after the Milan season with White, NeoZone and Cloudnine. «Super at Visconti Pavilion is a revival - Poletto explained - to keep an offering in Milan during this strategic week where there are other expressions from shows, showrooms, fashion shows and openings of designers' headquarters. We have added our own tile to the mosaic, with the patronage of the City of Milan. In fact, our collaboration with the National Chamber of Italian Fashion is expressed through different skills, roles and attention to the market: we're not stepping on anyone's toes because we're doing something alternative».

And Super has no plans to change in the near future: «We have created a targeted way of representing fashion designs and dedicating attention to new talents that works and we believe that such an offering during this precise period truly makes sense» the general manager concluded. The latest edition of Super, held last September, attracted more than 5,800 buyers, including 1,100 international buyers from 50 countries.

«Super is a pure experien-



**Massimiliano Bizzi.**  
The founder of White

## White Keep on talking to Italian retailers

Marta Casadei

«One of the big problems we must face this year is the lack of buyers from Southeast Asia and China due to the coronavirus outbreak. They have been an important audience for women's fashion week in Milan. Thus, we have embraced Carlo Capasa's idea and will try to ensure that buyers who cannot physically attend the shows will have virtual access to our event». Massimiliano Bizzi, the founder of White, fully agrees with the approach advocated by the National Chamber of Italian Fashion, which, after receiving close to a thousand cancellations, announced a series of virtual links with the People's Republic.

This four-days-long edition of White Milano, dedicated to contemporary fashion collections for fall winter 2020/21, will kick off on Thursday February 20th and take place in multiple locations in the Tortona Design District.

«We have once again chosen to offer an extended edition, opening a day earlier than our traditional start date to ensure as smooth a transition as possible with the Mica and Mipel fairs, which close on Wednesday. Our goal is to work together with all the other players and protagonists of Women's Fashion Week in Milan» Massimiliano Bizzi said.

The upcoming edition of White has more than 500 exhibitors, of which about 150 are coming from abroad. Once again 30% of the brands are new entries. The founder explained why brand new exhibitors are decisive in the strategy of

White Milano: «We do not want to expand too much, but one of our goals is to host new brands and ensure space for research and original products», Bizzi confirmed.

Maison ARTC, special guest for this edition, plays a big role among the new brands White is bringing to Milan: it will be featured at an installation at Superstudio, top spot in the Tortona District, and an event at 10 Corso Como. «It's a fascinating brand from Marrakesh; the founder and creative director, Artzi Ifrach, makes his own creations by hand, using vintage fabrics», Bizzi added.

White has progressively placed great importance on the theme of sustainability. Last January, during Milan Men's fashion week, the first edition of WSM was staged. It's a new event dedicated to green and social responsibility in fashion that showcased young designers and niche labels as well as established brands such as Salvatore Ferragamo and opened up new spaces for discussion.

Sustainability is also one of the trends that arouses great interest in buyers. «I hope buyers will do more and more research, and we are working hard to offer them interesting suggestions», Bizzi added.

Although foreign buyers make up a significant number of the show's visitors (totalling about 27,000), White also caters to Italians: «We need to re-evaluate the domestic market and start talking to physical retailers again, not just e-commerce: we cannot lose sight of the fact that we have the best multibrand stores in the world», Bizzi said.

sure, towards the Chinese community of Milan and other Italian cities, as well as to tourists. It's been two weeks since he uttered those words, but however Wuhan's infectious epidemic pans out, they are still extremely relevant.

From a strictly economic point of view, fashion creates links between companies of all sizes (Italy is home to the world's most complex and sophisticated textile-fashion-accessories supply chain) and between the manufacturing industry and the final customer: not all industrial sectors have consumers as their reference, but the fashion system does. The bridges that fashion has built between cultures over the years are also quite significant (think of the Silk Road),

## LEADERSHIP

### 13.7 billion

**2019 women's fashion turnover**  
Growth was 2.7% compared with 2018, driven by exports (+4.8%) reaching 7.9 billion euro in the first 10 months alone

### 3.8 billion

**2019 trade surplus**  
Women's fashion closed the year with an increase of 217 million

### 50.5%

**Exports in the European Union**  
The situation is quite balanced, divided about halfway between EU and non-EU markets (the remaining 49.5%)

### 11.3%

**French market value**  
It is the biggest market for Italian women's fashion export, growing by 8.1% to 902 billion euro in 2019. France is followed by: Germany, Switzerland, the United States, the United Kingdom, Hong Kong, Spain, Russia, China and Japan



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**READY-TO-WEAR  
Aesthetics**

After the streetwear craze and the Instagram fashion binge, the time has come for fashion to get back to design, following in the footsteps of the finest Made in Italy products from the late 70s to the early 90s: unique style belongs to those wearing it

# A comeback of sobriety & frivolity

**Angelo Flaccavento**

All the late talks have focused on sustainability, an unsustainable word in and of itself, like the whole jumble of neologisms forced upon us by the media, advocating a ruthless and instant cleaning-up by the Crusca Academy. Yet fashion, as well as perhaps the very existence of post-industrial society, is hardly sustainable. The optimal decision would be to consume less: to replace the craving for *new at all costs* (even more so if shoddy) with choosing long-lasting, valuable objects, not stereotyped or commonplace, but items that have been skilfully designed and well made. If not a slow, retrograde fashion, it is a call for the search for new honesty: less storytelling and more product, because designers must design, not spin yarns. After the streetwear craze and the Instagram fashion binge, with forgettable clothes worn by equally forgettable influencers simply to hypnotise the masses up to the limits of their credit cards, fashion has finally returned to sobriety, has gone back to design, rather than volatile storytelling.

This is not to say that no stories are told, but as a consequence and not as the only context of meaning, the beginning and end of everything. Fashion has gone back to making clothes and not concepts, leaving style to be the unique creation of the wearer, not a moulded formula.

The designers who are truly driving the conversation forwards, stirring up that small amount of progress that we can still sense - because we have to, because we want to - albeit through their endless individual nuances, share a penchant for exacting precision, which means a reductionist aesthetic only in part: minimalism is, in fact, another word that must be quashed, one that is now only good for the furthest fringes of fast fashion.

There is also a sober way of being excessive and that's where all the excitement can be found: in a tuxedo with **Saint-Laurent** shorts, an extremely short but impeccable manteau robe dress by **Versace**. **Gucci** has also sobered up: for once Alessandro Michele is not decorating, but cutting, slicing, revealing and poking, playing with perversion and respectability. And at **Bottega Veneta**, Daniel Lee is adding the precise softness of sportswear to tailoring (when he's not wrapping the female body in sexy sheaths). It is in this renewed interest in clothes as design objects that the all-Italian aesthetic of the earliest prêt-à-porter has returned, compellingly relevant. That ready-to-wear dating from the end of the 70s to the early 90s, power dressing and the like, which essentially means daywear, to the detriment of creations that were only good for distracted likes and sensationalist squeals.

It's about time! In order to make progress, fashion must touch life and get dirty. The catwalk drill is fruitless, unless it is visionary and progressive, of the calibre of Kawakubo or Owens. Thus, we have gone back to considering clothes to be worn, clothes that are created based on a reflection on how a certain way of dressing creates perceptions, expectations, and let's be honest, judgements. It is true that it's no longer the 80s, that a Ceo does not have to prove herself worthy by renouncing the joys of frivolity, but there is no doubt - and this applies to men too: that sobriety is synonymous with reliability and dignity. An annoying cliché, you may rightly say, but a necessary one now that the culture of self-streaming has made us all, more or less, pumped up, petty actors. It's always best not to have your pants pulled down.

Thus, the blazer has made a reappearance, as an absolute and without any frills: even **Prada** has featured it, stripped down and worn on naked skin; bowed blouses have come back, as have pant skirts (jupe-culottes, the hypnotic Gallicism of yesteryear). Hedi Slimane of **Celine** is dusting off all the paraphernalia of the engagé and hedonistic 70s with a deliberate literalness hinting at provocation. At **Agnona**, Simon Holloway uses a free eye and clear mind in interpreting the textbook Italian Look, while avoiding mere replication. The strong shoulders, blend of beiges and flat shoes are all from the past, but the lightness of the material, the plasticity of the volumes and ease of use are all very much of today. Daniele Calcaterra is also working in neutrals and immense shapes but playing with simplification in an ethereal and introspective key without sacrificing vigour. For **Gabriele Colangelo**, the linearity of shapes is a way to highlight material and colour, merged into unique objects. At **Balenciaga**, Demna Gvasalia is taking on power dressing on equal terms: certainly understood as the cliché of massive shoulders over mini dresses and jackets for working women, but also as a uniform that enhances the woman because it isolates her from contingency and pigeon-holing into a role. It is classical in its own way, but also extremist and brutal. Light years away, but equally sober, is Jonathan Anderson at **Loewe**, who takes us outside and reveals the structure of crinolines that, once upon a time, gave volume to clothes. It is both light and architectural, heralding a welcome and quite elegant solemnity. Lastly, **Alexander McQueen** has gone back to the very start, i.e. canvas, to white, linen, along a path of subtraction that offers a way of regaining a truer and more human dimension of doing, of extended and analogue time. The creative director, Sarah Burton, works in black and white, lace and linen, in fluffy dresses and sharp tailoring, always with soft sobriety. Her fervent and exact fashion is sustainable precisely because it is profoundly human. Less is better, and there is no message more convincing and lasting than that.

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**Balenciaga.** Women's jackets with massive shoulders, almost a uniform for a role. Classic but extreme power dressing



**Celine.** Creative director Hedi Slimane is almost provoking; the summer collection 2020 dusts off the paraphernalia of the engagé and hedonistic 70s with a deliberate literalness



**Daniele Calcaterra.** Neutral colours and immense shapes, simplifying without sacrificing strength



**Loewe.** Crinoline structure is brought to the outside, with a light and architectural touch



**Gucci.** For spring-summer 2020 Alessandro Michele does not decorate, but cuts and reveals, playing with perversion and respectability



**Saint-Laurent.** Can something sober be excessive? The tuxedo with shorts for spring 2020

I have learned that what is important in a dress is the woman who is wearing it

Yves Saint-Laurent

**Friends forever.**  
Yves Saint-Laurent with Catherine Deneuve: the actress was very close to the designer, who also considered her his muse and model, as well as the perfect interpreter of his clothes and accessories



**Agnona.** Textbook Italian Look, but with contemporary material lightness, plasticity and ease of use



**Alexander McQueen.** With lace, fluffy dresses and sharp tailoring, always soft yet firm



**Bottega Veneta.** Tailoring with precise softness



**Versace.** Manteau robes in a super-mini, but blameless, version



**Gabriele Colangelo.** Linear forms that combine material and colour from the backstage of the 2020 S-S show



**Prada.** The blazer has also made a comeback, absolute and without any frills, featured here worn on naked skin



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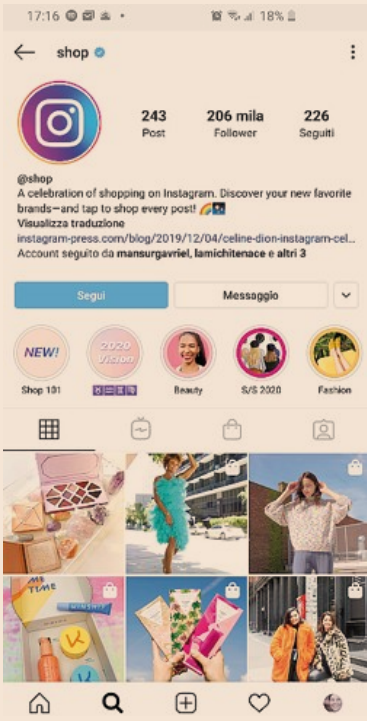
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**Digital.** The challenging omnichannel approach chasing Instagram and Facebook

# Talent show and social media boost e-commerce



selection curated by **NICOLETTA FERRARI**



**Chiara Beghelli**

The 34-year old Korean designer, Kim Minju, won the \$250,000 up for grabs from the first streamed fashion talent show, *Next in Fashion*, with a wedding dress inspired by Frida Kahlo. The programme, produced by Netflix, has been available since 29 January. Minju's capsule has been online since February, sold on Net-a-porter.com, a partner of this new project that promotes even more avant-garde shopping channels. Although the programme is new, it's already not alone: on 27 March, Amazon Prime will release *Making the Cut*, another competition for 12 designers (with Chiara Ferragni on the panel of judges) whose episode-winning creations will immediately be sold on Amazon, available in sizes from XXS to XXL.

Being online is no longer an option for fashion. And the distinction between the physical and digital environment is now a matter for historical essays. This perennial race to evolve is primarily dictated by the gradual expansion of the younger consumer base of fashion and luxury, the digital natives known as Millennials and Gen Z: according to the latest Bain-Altagamma data, in 2019 they were responsible for driving all the growth in industry sales. Last year, the share of luxury online sales rose to 12%, marking a 22% increase compared with 2018. Over the last few weeks alone, some of the most important platforms have raised funds totalling hundreds of millions of dollars, specifically 250 for Farfetch and 100 for Moda Operandi. Yet the same report highlights another aspect which is particularly baffling in this context: even if 75% of shopping is influenced by digital technology, only 25% of purchases can be made online.

In this sense the challenge of the

omni-channel approach, i.e. the lack of boundaries between physical and digital shopping channels, but also communication with clients, is still quite a challenge for many. This is highlighted for example by the "Omni-channel Leadership Report" presented by New Store, which examined the strategies of 200 luxury and premium brands. Despite some improvements, especially in terms of alternative payment methods (for example via apps), many services are still limited, such as self check-out, store locators within apps, in-store return services for online purchases or the ability to reach customers also outside of stores with custom messages sent thanks to geolocalisation.

But social networks, for example, are experimenting with ideas overlooked by companies within the industry: in 2019, Instagram launched its @Shop, a channel dedicated to brands that can be directly purchased with a scroll. Meanwhile, Facebook is working on Fashion++, a sort of algorithm-stylist that suggests discrete changes to a user's style, rather than buying new clothes. Artificial intelligence that promotes sustainability? It's already underway with Algorithmic Couture, the program from the collective Synflux that uses 3D models in order to use the bare minimum of fabrics to make a dress, thereby also drastically reducing textile waste and its serious impact on the environment. One of the latest developments to watch for here is that of digital clothing, i.e. garments only worn in digital images, such as posts on social networks. The success of Hot:Second, the first pop up store of its kind, where you can try on clothes and take them away in a file, which opened in London in November, is a signal that Tommy Hilfiger has also embraced: by 2022, his creations will be generated and distributed digitally before being physically produced.

**Innovations.** Above, Minju Kim, winner of the first fashion talent show on Netflix. Below left, the digital gown by The Fabricant which was sold in November for \$9,500; right, the @Shop account of Instagram



## Imperial style Dressing as Jane Austen imagined

In all her novels, the writer (1775-1817) gives detailed descriptions of both men's and women's clothing, hats and hairstyles (the photo shows an image from the BBC series based on *Northington Abbey*)

«I am so tired and ashamed of half my present dress, that I even blush at the sight of the wardrobe which contains them», Jane Austen wrote in a letter to her sister Cassandra in 1798 (when she was 23)



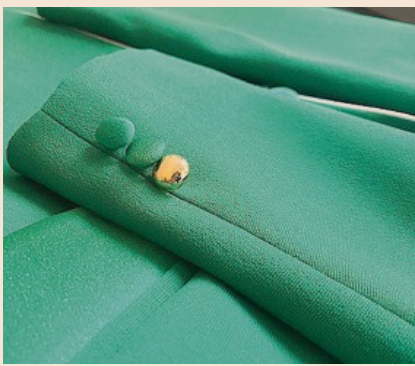
## Headdresses Most sought after uslins & crinolines

«Their eyes were immediately wandering up in the street [...] and nothing less than a very smart bonnet indeed, or a really new muslin in a shop window, could recall them» (*Pride and Prejudice*)

The photo above shows a portrait (watercolour on ivory) at the Morgan Library & Museum collection in New York depicting the British author, attributed to an artist from the end of the 1800s

**Luxury online shopping grew by 22% in 2019. Platforms are continuing to attract hundreds of millions of millions in funds**

**harian+holden.** Jersey shirt with bow, chosen by Alessandra Facchinetti for her first appearance after her appointment as creative director of the Singapore-based brand. The site delivers worldwide with the slogan "Time Saving Clothing"



**Hebe Studio.** It sells its clothes through its e-commerce site or a dedicated app. The Hebe Suit, which uses configurator technology to simulate a digital rendering of the garments chosen, with the desired fabric, colours and accessories



**Ozi Milano.** The first bag that opens only with your fingerprint can be ordered online. Made in Milano



**8 by Yoox.** Overshirt in coral-coloured leather: Italian design and contemporary inspiration for the wardrobe-in-progress by Yoox

**Net-a-porter.com.** Part of Net-a-porter.com project The Vanguard supporting emerging designers that was recently launched on the platform. From left: floral blazers and trousers by Christopher John Rogers; fuchsia dress by Christopher John Rogers with white leather handbag by S.Joon; dress with ostrich feathers by Ioannes; petticoat by Gauchère with S.Joon bag



**Mytheresa.com.** "Mytheresa x Paco Rabanne" reflects the 60s roots of the fashion house and its recognisable creative know-how. Strong colours and floral prints, metal mesh, plastic and aluminium sequins on 16 pieces available online from 19 February



**Luisaviaroma.** Leda Madera, the jewellery brand inspired by Art Deco and designed by Giulia Tordini, presents a new exclusive partnership with LuisaViaRoma. The rigid bracelet is in golden metal with crystals



**Up To You Anthology.** Up To You Anthology is not a traditional online store; it is a democratic, open and creative showcase. The platform hosts collaborations with exceptional designers for one-of-a-kind garments. Mai di Nendo, above, is designed as a single, laser-cut sheet which is mailed flat. Customers can bend it and build their bag without the need for any tools. It is made of two materials: leather dyed with plant-based tannins and felt made from 100% recycled PET resin



**TOD'S**

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**Silver economy.** Its share of the total is increasing, especially the propensity to spend on fashion and accessories, which will reach 13 billion in 2040: social networks and the web influence purchases

# Luxury’s new business? The youth of women over 60

Chiara Beghelli

«There is only one great fashion: youth», noted Leo Longanesi. And there is no doubt that it is (and has always been) the phase of life that it makes most sense to idealise and long for. In ancient art, for example, gods and heroes are always beautiful and young. Only a few portraits of philosophers reveal wrinkles and beards, as emblems of their acquired wisdom and dignity. Beauty beyond the usual canons.

Jumping forwards a thousand years, the same concept is (also) what has recently led Celine and Saint Laurent to choose the faces of 82-year-old Joan Didion and 70-year-old Joni Mitchell, respectively, while Dolce&Gabbana sent 70-year-old Maye Musk (the mother of Tesla founder Elon) down the runway and L’Oreal

**Swg and Havas Pr have launched a lab in Milan to identify and leverage the passions of seniors**

selection curated by **HOW TO SPEND IT**

chose 69-year-old Helen Mirren as a brand ambassador. Yet it’s not simply the use of communication campaigns seeking inclusion, but of strategies that seek to make good use of the global demographic statistics forecasting a world population increasingly comprised of people over 50. People ready to fuel the so-called “silver economy” with their increasingly high spending capacity and propensity, and expectations are focused on longevity and well-being.

According to data from Eurostat and the United Nations, featured in the European Commission’s “Ageing Europe 2019” study, if the average age of the global population was 29.6 years in 2015, it will rise to 36.2 in 2050, driven by progressive ageing in Asia. And while the population of over 65s is currently 19.7% of the total in Europe, this percentage will rise to 28.5% by 2050, while those under 55 will drop by 9.6%. Euromonitor estimates that the baby boomers (those born

between 1946 and 1964) in the United States today hold an impressive 70% of the national wealth, and this year the world’s over 60s will have a total spending capacity of \$15 trillion.

In short, senior consumers are an increasingly populous group that is healthy and full of potential for fashion, beauty and luxury. However, except for some interesting but still sporadic projects, the industry still does not seem ready to embrace this opportunity, focused as it is on the younger generations. Yet according to estimates from the British International Longevity Centre, the propensity of over 50s to spend on fashion and accessories will increase by 60% between 2019 and 2040, amounting to turnover of approximately €13 billion. This is also why, last month, Havas PR and SWG launched the “Grey Scale Economy Lab” in Milan, which aims to increase the value of the senior segment and their passions. One such passion is the web and online

shopping, which are not the prerogatives of Millennials and Generation Z: in fact, the SWG research has found that 79% of people over 65 spend at least one hour a week surfing the web and 47% are interested in the latest trends, including in fashion. In 2018, according to the European Commission report, 30% of the continent’s citizens between 65 and 74 made at least one online purchase per year. Perhaps they were influenced by social networks, given that 82% of baby boomers have at least one account (according to Google). And as that ecosystem is very quick to implement and express social change, this explains the proliferation of Instagram accounts dedicated to over-60 style, on the heels of the sophisticated “Advanced Style” blog by Ari Seth Cohen: a 40-year-old man who likes to portray «the optimism, determination and love for life» of the older women he meets worldwide.



Paris. Lauren Hutton, 75, “guest star” of Valentino’s high fashion show in July 2019. In the small photo, a shot of the actress when she was 30 by Richard Avedon



**Icons/1**  
Jane Fonda, who’d like to be Greta

She is one of the most famous American actresses, with one of the longest careers. Born in 1937, over the last year Jane Fonda has decided to protest on the streets with climate activists inspired by Greta Thunberg

The actress turned 82 on 21 December; in 2017, she brought the film “Our Souls at Night” to the Venice Film Festival, marking her return to the big screen with Robert Redford (pictured with her on the left)

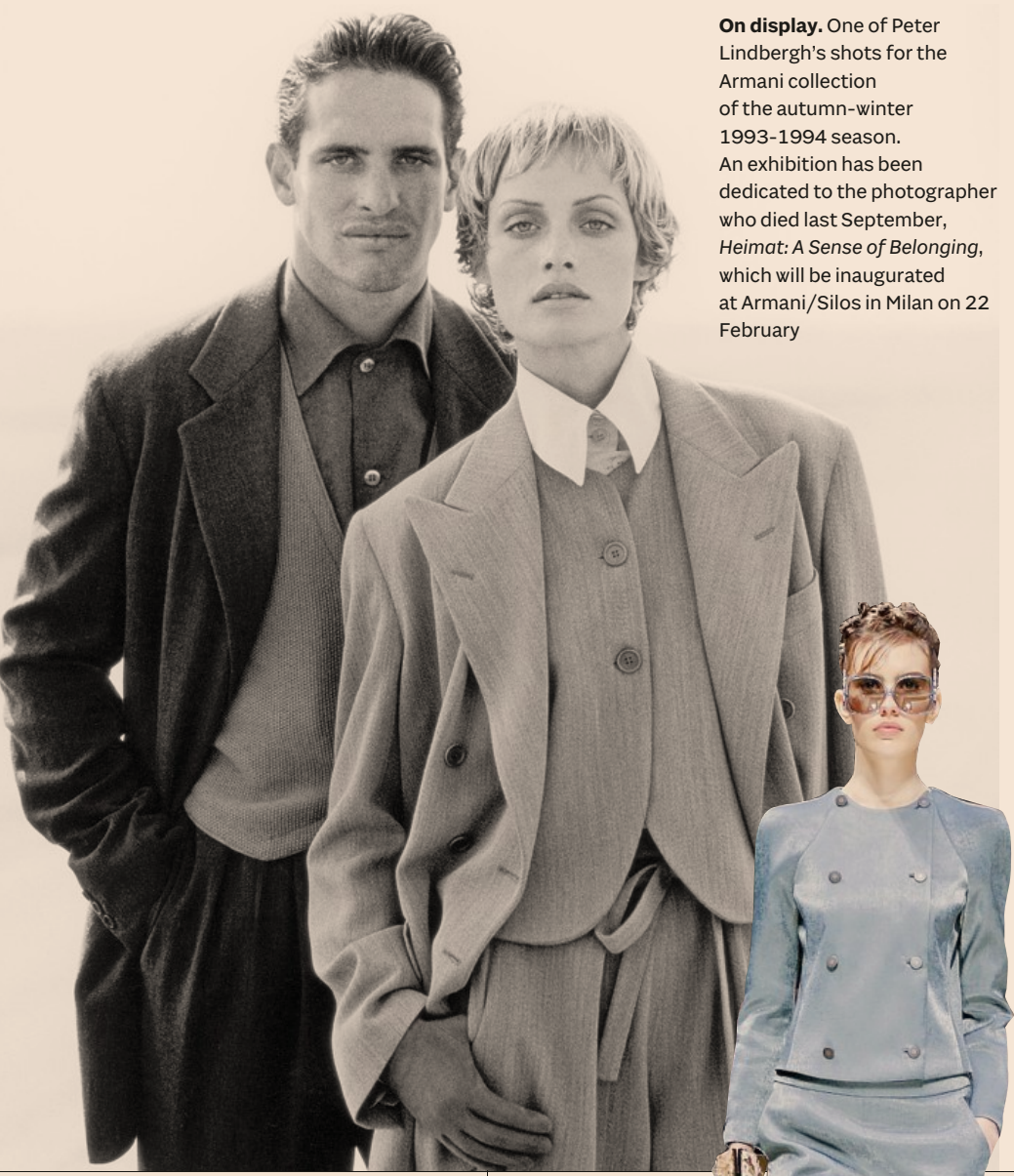
**Icons / 2**  
Iris Apfel, 100 years of joie de vivre

Businesswoman, decorator, stylist and model ahead of her time and still today, at nearly a hundred years of age. There are few women like Iris Apfel, but she could be the symbol of the acceptance of time passing

Born in a small town near New York in 1921, Iris will turn 99 years old on 21 August, but with the presentation of her latest book she has defined herself as “The world’s oldest living teenager”



**Luisa Spagnoli.** Double-breasted, six-button jacket in linen blend. The white version is worn with matching trousers, with belt and wide viscose trousers. The khaki one is in off-white and khaki with belted double



**On display.** One of Peter Lindbergh’s shots for the Armani collection of the autumn-winter 1993-1994 season. An exhibition has been dedicated to the photographer who died last September, *Heimat: A Sense of Belonging*, which will be inaugurated at Armani/Silos in Milan on 22 February



**Lardini.** Double-breasted jacket and trousers with pleats, in exclusive wool and linen herringbone fabric

**Giorgio Armani.** Silk suit with collarless jacket and double row of buttons. The tapered trousers are also in silk



**Max Mara.** Linen suit. Photo by Chris Colls



**Eleventy.** Single-breasted jacket in lined cotton



**Tod’s.** Cotton satin suit with menswear-style trousers and jacket



**Tagliatore o2os.** Double-breasted, eight-button jacket in overchecked cotton



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# ERMANNOSCERVINO





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**Sustainability.** Brands and companies are implementing market requests

# Customers and industry in a virtuous new circle



selection curated by **NICOLETTA FERRARI**

**Symbol.** Swedish born Greta Thunberg, 17, inventor of the movement «Fridays for future» and the reference point for an entire generation (and beyond), spoke at the summit in Davos. She wore Save the Duck boots at the occasion, a 100% animal-free Italian brand

**Giulia Crivelli**

**G**reta Thunberg was not the most searched for person on Google in 2019: the top three were Nadia Toffa, Luke Perry and Mia Martini, unfortunately all dead. Perhaps she will be in 2020. Or perhaps not. Certainly, the word we have heard and used the most in recent months is green. Indeed, green is the buzzword not only in Italy but all over the world (only the French insist on translating it to *vert*). Everything has become green: the economy, finance, conferences, cars, political programmes.

Environmental sustainability seems to have supplanted social sustainability at the moment. While in reality we should consider them as integrated: protecting the lands in which we live and work and the planet as a whole is the only way to make our societies sustainable. The fashion industry has been aware of environmental issues for some time; anyone working in fashion will always have been aware of the intrinsic pollution caused by the textile sector, in particular upstream (for example fabrics and tanning). The turning point is the awareness of every other part of the system: respecting the environment also means making logistics more efficient, while on energy savings in shops, warehouses and showrooms. It means rethinking packaging. We would do all the key players in the industry an injustice if we were to say that the emphasis on green is recent, but it is equally true that the drive to accelerate virtuous behaviour and increase cooperation within sectors is coming from consumers and the younger generation: Greta's peers of course, alongside those between 20 and 30 years of age. They're influencing their older sisters and brothers, and maybe even their parents and grandparents. Because their strongest argument no longer needs explanation: climate change is real and can be seen by everyone, and each of us have felt its effects in one way or another.

While the world's most powerful man, Donald Trump, remains climate change denier in chief, other former sceptics have now changed their minds, such as British Prime Minister Boris Johnson, who, as one of the measures announced after his landslide victory in December, has confirmed his rival Theresa May's plan to make the UK carbon neutral by 2050. We're

peat, it is a virtuous circle: the textile-fashion-clothing industry is anticipating international laws and regulations, setting itself codes of conduct and measurement tools and showing an unprecedented unity in its intent and desire to cooperate and share best practices. The Fashion Pact announced at the end of August in France is a perfect example, which now has nearly 60 member companies, compared with the 32 initial ones (Diesel joined last week). It includes links in the supply chain and different market segments, from fast fashion to luxury. Those who have not joined the pact have internal programmes with very high transparency (another novelty for the industry that has been so self-serving for so many years). Much more stringent regulations are soon to come at European level and perhaps at the WTO: it is only a matter of time, because the fashion industry is the second-biggest polluter after the oil industry. Not only does it consume enormous amounts of energy and raw materials (especially water), but it produces mountains of waste.

Marino Vago and Claudio Marenzi, the President of the Italian Fashion System (SMI) and Confindustria Moda, respectively, often say that at European level textile waste is the "next plastic". And there are the consumers, the final link in the chain: they should be asking companies for transparency, to do everything they can – at the cost of lower margins – to be more sustainable and to encourage cultural change, leading them to embrace a concept of circular economy. But we too have a responsibility as consumers. In the words of Andrea Crespi, General Manager of Eurojersey and head of SMI for sustainability, «companies should produce less but better. People should buy less but better». In the short term, it may seem like everyone must make sacrifices, rejecting the mantra of growth at all costs (revenues, profits and personal wardrobes). But in the medium term, we'd stop assigning a price to things, while instead choosing to give them a value.

**The supply chain must do its part, also because more stringent regulations are on their way from the EU and WTO**

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## Treedom A tree for every Petit Bateau kit

The World Economic Forum (WEF) in Davos spawned the idea of planting a trillion trees in a few years. Partnering with Treedom, Petit Bateau has pledged to do its part

By purchasing a new-born kit from the French brand (in the picture above, a child wearing the famous marinière shirt), you can name a tree that Treedom will plant



## Ecoalf Committed to save (all) the seas

From the Mediterranean to the Indian Ocean: the Spanish brand has a global vision and involves activists and fishermen around the world. It uses recovered fishing nets to create yarns and fabrics

Also present at Pitti Uomo last January, Ecoalf offers collections of casualwear with fabrics coming largely from recycled nets abandoned in seas and oceans



**Boyish.** The «guy suit» in recycled denim with reduced environmental impact



**Gilberto Calzolari.** Blouse and skirt made with inlaid vintage scraps



**Pangaia.** Padded jacket with FLWRDWN™, an innovative material created with natural wildflowers, a biopolymer and infused with Aerogel. [thepangaia.com](http://thepangaia.com)



**Slam.** Pea coat with a double row of rubber buttons, made of eco poly-cotton by Toray, to meet the production standards that prohibit toxic chemicals and pollutants



**Ferragamo's Creations.** The sandal is part of the project re-releasing the fashion brand's historical models



**ACBC.** L.A. trainers with braided laces on the upper side



**Wrad.** Anorak in organic cotton waterproofed with beeswax, part of the Sustainable Innovation Red Program



**Flavia La Rocca.** Single-piece dress in Tencel; can be worn 40 different ways, as seen at the Green Carpet Awards 2019

**Sustainable.** Above and to the side, some of the clothing brands to which the ad hoc showcase is dedicated at Tortona 31 Archiproducts during White, from 20 to 23 February. They will be associated with other shops through the network of Camera Buyers Italia to boost the awareness-raising work on sustainability issues



**Luna Rossa Prada Pirelli.** The official team jacket developed along with Woolmark Company is composed of 54% Australian Merino wool coupled with a durable membrane waterproof up to 11,000 mm. Unisex, sold on [www.prada.com](http://www.prada.com)

**Herno Globe.** Part of the brand's eco-sustainable projects, the oversize parka with adjustable hood and drawstring is made of fabric composed of 84% recycled nylon, as are the zip and buttons, and is dyed with 50% components of plant origin so as to minimise its impact on the ecosystem: here, bamboo charcoal for the greys





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**Districts.** SMEs producing under their own brand are suffering due to tensions on foreign markets: during the first 9 months of 2019, 148 companies have closed, with the loss of 206 jobs

# Shoes, quality manufacturing attracts foreign luxury brands

Marika Gervasio

«The train only passes once. If you miss an opportunity, you're left behind.» This is how Siro Badon, the new president of the footwear manufacturers' association Assocalzaturifici and Micam, analyses the economic situation of Italy and its footwear industry. The sector has seen more bad times than good over recent years, as confirmed by the data on the trends of the last nine months of 2019, characterised by a further slowdown in production, export growth in value alone and household consumption at a standstill.

According to a survey conducted by the Confindustria Moda Research Centre for Assocalzaturifici, a fall of 2.9% in production quantity is estimated compared with the same period in 2018, with a slight rise of 1% in terms



**Assocalzaturifici**  
Siro Badon (president): «We need fresh ideas and young people in our companies. Our country needs a jolt. We're starting to fizzle»

selection curated by **HOW TO SPEND IT**

of value. The situation is not much better on the domestic front, including from the perspective of sales: household purchases recorded a decrease of 3.3% in quantity with -2.6% in value (4.3 billion euros). The only sector experiencing growth is sports shoes and trainers (+1.5% in volume and +3.5% in spending, almost reaching 1.7 billion).

On the other hand, exports grew: +6.7% value during the first eight months of 2019, surpassing 6.9 billion euros (with a low, 0.8% decrease in quantity) thanks to contract manufacturing for big names, but difficulties remain in several major destination markets such as Germany (-8.7% in volume), Russia (-18.5%), the Middle East (-14%) and Japan (-6.4%). The data bode well for Switzerland and France, the top two ranking areas with respective increases of 24.2% and 9.9%.

Badon continued: «This situation has been created in Italy - those who can sell can't produce and vice versa.

This is clear considering the value of shoe exports is positive, but this is thanks to the fact that our companies work for big brands, with France and Switzerland being among our fore-most target markets. Economic and political tensions in foreign countries weigh on the sector; for example, the footwear district of the Marche region was butchered by the sanctions imposed by the EU against Russia, and this is absurd. The Brenta Riviera is managing to persevere thanks to synergies with the international fashion system, while Apulia has excelled by focusing on sports footwear that is maintaining its figures».

The consistently low demand has negatively affected the health of many companies, and consequently employment: from January to September 2019, the number of active footwear manufacturers dropped by 148 units (3.3% compared to 2018), with a decrease of 0.3% in employees (equal to 206 people).

«We must be attractive, attentive and responsive to market changes. We need fresh, innovative ideas, which requires recruiting young people into our companies, rather than letting them escape abroad. Our country needs a jolt. We're starting to fizzle».

And as an example of the evolution of the footwear industry, Micam has a new format, Micam X, which will debut with "Number Zero" in the next edition of the international shoe fair to be held from 16 to 19 February 2020 at FieraMilano-Rho, focusing on sustainability, materials, trends and the future of retail. It will showcase the most innovative and technological proposals and characterise the heart of the fair, in the runway and seminar area of Hall 1. The Players District of the fair will also return this year. This area is dedicated to sports and outdoor footwear and is in line with market trends in which the sports shoes segment is growing.

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**Among the stands.** The next edition of Micam will be held at FieraMilano-Rho, from 16 to 19 February. The X format is new this edition



### Roots

The first flip-flops? In Egypt



The history of footwear has always evolved in step with clothing: an exhibition at the Victoria & Albert Museum in London also featured some flip-flops found in ancient Egypt

### Featured

The best museum in Vigevano



The International Museum of Footwear (Museo della calzatura) bears the name of Pietro Bertolini, whose legacy enabled the creation of this one-of-a-kind museum, located in Vigevano (Milan)

One of the rarest and most beautiful pieces is the slipper, or "pianella" in Italian (pictured), of Beatrice D'Este (1475-1497), the wife of Duke Ludovico Maria Sforza, found in Vigevano's castle



**Doucal's.** Suede moccasin with a rounded tip and double tassel



**Tod's.** Suede moccasin with stretch heel and leather solet



**Bally.** Slingback in nappa leather with elastic strap and metal heel



**Salvatore Ferragamo.** Gancini leather moccasin with square toe



**Alessandro Oteri.** Shoe in fabric print with contrasting heel



**Gucci.** A reinterpretation of the classic moccasin in black leather, the Zumi shoe has a medium heel and a GG clasp. The Zumi line takes its name from the actress and experimental musician Zumi Rosow, who carried the namesake bag along the catwalk in the S-S 2019 show



**Prada.** Moccasin with brushed leather upper and braiding along the sides and on the tip. Extra detail with a metal buckle. Available with a 2 cm heel (pictured) or higher (8.5 cm). In addition to black, also available in "tobacco"



**Dolce & Gabbana.** Sandal with heel and platform decorated with flowers in relief



**Church's.** Pembrey college moccasin with hand-stitching details on the sides, in calf-skin leather with a glossy, smoky finish



**Giuseppe Zanotti Design.** Crocodile-print leather sandal with crossing bands. The fashion house and designer are famous for much higher heels than in the photo (4 cm). Its S-S 2020 collection also has sandals with an 11 or 15 cm heel (in this case combined with a 7-cm platform)



**Agil.** Leather shoe with two-tone inlay and half-moon leather-covered heel. New design by the sisters Sara, Vera and Marianna Giusti, the third generation of the Marche-based company's family. A contemporary graphic touch, combined with a slightly tapered tip



**Fendi.** Crocodile leather sandal with plexi heel and ribbed reliefs



**Chanel.** Black satin sandals with rhinestone-covered straps



**Casadel.** Delfina décolleté is two-tone (tea rose and black) with a tapered tip and uses canneté, a reinterpretation of an iconic material used in the 80s, made of cotton with thin ribs in relief along the direction of the warp



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*Luisa Spagnoli*



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**Bags and accessories.** In 2019 exports rose by 25.8% and the trade balance by 39%

# Leather industry hits record highs



**At the limits.** Above, the miniature bag created by the maison Jacquemus in 2019  
Left, the super maxi shopper by Balenciaga  
Below, the singer Lizzo holds a micro-bag



**Marika Gervasio**

The difficulties on international markets – from the protectionist winds of the US trade war with Beijing to the slowdown in crucial economies such as Germany and China, not to forget the expansion of the existing crisis, to Russia first and foremost, and general uncertainty – have not hindered the Italian leather sector, which closed 2019 with strong results, driven once again by exports. Foreign sales of leather goods reached new highs in terms of value, resulting in a significant consolidation of the trade balance (+39% at 5.8 billion). In contrast, the Italian domestic market recorded yet another drop in household purchases.

According to surveys by the Confindustria Moda Research Centre for the leatherworkers' association Assopellettieri, during the first ten months of the year, exports grew by 25.8% in value compared with the same period of 2018 (close to 8.6 billion), yet with a decidedly moderate increase in terms of volume (+0.8%) and a surge in average prices (+24.7%).

The President of Assopellettieri, Franco Gabrielli, had this to say: «The main export destination countries are firstly Switzerland, as the most significant logistics and distribution platform of the major fashion brands, which recorded a doubling in value (+102.6%), then France, partly in connection to the contract manufacturing of big names, which has overtaken Germany, and thirdly, the United States. I'd like to highlight the favourable trend recorded on Asian markets: South Korea and Japan, where Assopellettieri has a steady presence through various initiatives, in addition to Taiwan and Thailand, two countries the association has already identified as an investment

destination in the immediate future». He added: «If we analyse the export figures by region, we can see that Tuscany has experienced significant growth compared with the previous year, further emphasising the importance of manufacturing districts such as Scandicci for Italian exports. Using these precise considerations, we are defining a strategic investment plan and business initiatives at Assopellettieri. We will provide more details over the coming months».

However, the sector's positive trend hides some critical issues. «The final figures from 2019 confirmed the trends that had already been reported during the first half of the year; namely that the industry is essentially running at two-speeds: the big brands are very fast, while own-brand SMEs are struggling», Gabrielli continued. In fact, the entrepreneurial fabric of the Italian leather sector is made up of a large number of very small companies (70% have five employees or less), with many having obtained results for the year just ended that are very different from the general figures. This was confirmed by the figure for company establishment-mortality published by Infocamere-Movimprese, which showed a negative balance in the number of active leather goods companies, totalling 102 craft and industry units between January and September 2019, as well as the resumption of the use of aids to supplement salaries.

Leather sector companies will be the protagonists at Mipeli17, at Fiera Milano-Rho from 16 to 19 February. The fair will focus on three main issues: sustainability, craftsmanship and Italian style. Italy is the cradle of art and expertise, and Mipeli will celebrate the art of leather manufacturing, where Italy is the unrivalled leader.

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**Assopellettieri.** Franco Gabrielli (president): «The industry is running at two speeds: the big brands are very fast, while own-brand SMEs are struggling»



## Idioms / 1 English woman in New York

The English say: «it's not my cup of tea», the Americans prefer «it's not my bag». It would be interesting to know which expression Victoria Beckham prefers (above, with an Hermès bag)

When she was part of the Spice Girls, David Beckham's wife was also known as the posh Spice. She was born in London but her job as a designer takes her often in the Big Apple



## Idioms / 2 Don't let the cat out of the bag

An expression which can't be translated literally in Italian, because it would not have the same meaning it has in English. In Italy we have, however, a slightly different idiom involving cats

*Non dire gatto finché non l'hai nel sacco* (literally, don't say if you don't see it in the bag) it's the equivalent of the english «don't count your chickens before they are hatched»



**Gucci.** 1955 Horsebit handbag in GG supreme fabric with leather trim



**Louis Vuitton.** Dauphine bag in Monogram and Monogram Reverse canvas

**Paul Smith.** Elongated tote with multi-colour striped side gussets



**Max Mara.** Mini version of the Whitney Bag with leather strap



**Bottega Veneta.** Clutch in nappa leather with large weave and closure in a single piece of Thuja root



**Alexander McQueen.** Shoulder bag in ivory leather with gold eyelets



**Jil Sander.** Goji Frame leather handbag, mini version with a clasp closure



**Giorgio Armani.** La Prima patent leather bag with shoulder strap and ton sur ton chain



**Chanel.** Quilted leather bag with two compartments, embellished with ruffled shoulder strap. The unusual ice tone is borrowed from one of the maison's tweed bases



**Furla.** 1927 shoulder bag in textured leather, closure with Furla logo



**Tod's.** Leather and canvas shoulder bag with a metal T closure and adjustable shoulder strap



**Prada.** Leather bucket bag with carved wooden handle



**Dior.** Lady Dior bag with Cannage embroidery and detachable, embroidered shoulder strap. Special customizing at Dior boutique Milano





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**Education.** Students are offered educational and in-house experiences in Italy, up to runway débuts, thanks to strong connections with the apparel and accessories manufacturing districts

# Schools and academies build networks to boost talents

Marta Casadei

Fashion education speaks Italian. Or English, but still in Italy: more and more courses are being designed to be accessible to a large audience of international students who have come to our country to study fashion design or styling. Or to ideally complete their studies and have direct experience in the country. Moreover, fashion education in Italy is growing thanks to the strong connection with the territory and with the supply chain, which, from fabric to design office to final packaging, is still located within national borders. Perhaps even within a few dozen miles.

Milan has confirmed its position as an international reference hub. This is clearly demonstrated, among other things, by the upcoming opening of Accademia Costume & Moda's Milan branch. The school, based

**The opening of the Accademia Costume & Moda branch in June 2020 confirms the importance of Milan**

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**NICOLETTA  
FERRARI**

in Rome counts the creative director of Gucci, Alessandro Michele, among its alumni. The new branch of the Accademia, founded in 1964 by Rossana Pistoletti, will open in June in Via Fogazzaro, with a specific focus: training dedicated to communication and design management for fashion and shows, with two three-year undergraduate degrees, masters programmes and intensive courses. «Rome is our history, our base and our identity, with Milan offering the opportunity to create a system», said Lupo Lanza, the academy's Vice President.

The idea of a nation-wide (but also international) system to attract overseas customers lies at the heart of the strategy of many institutions based in Milan. One such example is Naba, which opened its Roman branch last year in the Garbatella district. Its many courses include a BA in Fashion Design and summer courses. In January 2020, specifically to strengthen

relations with the Capital city, Naba students took part in Altaroma for the first time. The Academy is not the first to extend its influence beyond the borders of its native city: the Istituto Marangoni opened in Florence in 2016 (after opening branches around the world, from Shanghai to London). Thanks to its proximity to the leather district (as well as its artistic appeal), Florence is enjoying significant growth in terms of fashion education. Polimoda, for example, has recently opened its third venue: a 6,700 m<sup>2</sup> space at Manifattura Tabacchi, a re-purposed Tobacco Factory.

Its current students will join the fashion world in just two, three or maybe five years. And the schools are tasked with making the students competent and flexible, able to adapt to the great changes which, after a decade of revolution, will surely continue to change the fashion scene. Giving space, for example, to new themes. And why not, under the impetus

of the companies that collaborate with the schools in Italy.

One of the key issues today is sustainability: in cooperation with the National Chamber of Italian Fashion (also a founding member), Milano Fashion Institute has launched a master's degree in "Product Sustainability Management", riding the trend. Applications are due in November and the programme will start in 2021. Venice's Iuav University had already launched a master's degree focusing specifically on sustainability in 2017, while this year it is concentrating on a different post-graduate course: Maria Luisa Frisa, Director of the Fashion Design degree programme at Iuav, said: «We aim to provide complex skills, such as real awareness of contemporary developments in fashion and society. It makes no sense to add courses on top of courses; we must transform the way we teach things».

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**Classroom.** Students attending lessons and workshops (above, Accademia Costume & Moda; below, Istituto Marangoni)

**Books / 1**  
3 centuries to observe and study

**Storia della Moda**  
XVIII-XIX secolo

Written by Enrica Morini, a fashion historian, professor at Milan's IULM University and curator of numerous exhibitions, the book, published by Skira, tells how modern fashion was born over the last three centuries

The book confirms that the names of some (not all) French couturier and Italian designers are linked to major cultural and lifestyle changes from the mid-19th century to the present

**Books / 2**  
The MoMA's point of view

**ITEMS: Is Fashion Modern?**

The exhibition catalogue at the New York Museum of Modern Art (MoMa) in late 2017 and early 2018. The museum hadn't dedicated an exhibition to fashion since 1944

111 objects (many of them Italian, just like Paola Antonelli, the Italian curator of MoMa and the exhibition) listed in alphabetical order answer the question: Yes, fashion is part of the modern imaginary



**Ermanno Scervino.** Printed silk dressing gown and petticoat in lace embroidered with crystals



**Aspesi.** Longuette skirt with flat pleats



**Chanel.** Detail of the jewelled belt worn with the silk-lined bouclé suit



**Pisa Diamanti.** Demetra earrings with petals in yellow sapphires and diamonds



**Etro.** Men's shirt with irregular stripes and cashmere-design trousers



**Thom Browne.** Jacket and skirt-effect trompe l'oeil dress in seersucker cotton



**René Caovilla.** White satin mules with floral motifs in rhinestones



**Giorgio Armani Privé Haute Joaillerie.** Hanging earrings in rose gold with brilliant-cut diamonds, pink kunzites and light blue sapphires



**Woolrich.** Long cotton dress with macro check and double ruffle



**Saucony.** Jazz O' trainers with suede leather uppers, nylon inserts and lightweight midsole,



**Furla.** Bandolier bag with chain and leather strap with wallpaper-effect floral print







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**Curvy.** The US market value to hit \$45 billion in 2021 - Elena Mirò's new approach

# Inclusive fashion: a plus size (r)evolution



**Icons.** From Rihanna, who flaunts her curves with pride and offers garments with volumes that fit curvier bodies in her Fenty collection, to Ashley Graham. The American model and brand-new mother is an icon of body positivity. She has a connection with the brand Marina Rinaldi, for which she is an ambassador and with which she has collaborated

Marta Casadei

The concept of “standard” beauty seems to be on its way out, ready to (gradually) leave room for a much broader, multifaceted concept that is expressed on social networks and beyond through the term body positivity. It’s promoted by influencers (there are currently about 12 million posts marked with the hashtag #bodypositive) and by celebrities, with superstars such as Rihanna proudly displaying a few extra pounds and a few extra curves (and in her case “transferring” this style to the Fenty collections).

This new attitude, which shuns standards and conformity in order to exalt individual uniqueness, has influenced the fashion industry’s approach to the curvy segment. In any case, the plus-size segment is first and foremost an expanding market: according to Statista, the plus-size clothing market in the US will reach an impressive \$46.6 billion in 2021. A huge number that becomes much more significant when compared with the market value in 2018: \$22.7 billion, Statista reports, in line with the NPD estimate that put the American plus-size market at \$21.4 billion in 2016. More than half of this market, according to AT Kearney Analytics, is absorbed by women’s clothing: \$12.4 billion in 2019.

If North America - where 200 million women in the US and Canada wear larger dress sizes than the mainstream - is the most important pool for plus-size fashion, it certainly isn’t the only one. This is confirmed by Lynne Webber, General Manager of Marina Rinaldi, a Max Mara fashion group brand dedicated precisely to curvy women: «Our main markets are the US, where volumes are huge, but the mass

market dominates, followed by the UK. Our third market, however, is the Far East, where 15% of the population is overweight».

From Marina Rinaldi’s debut in 1983 up to today, the approach to the curvy fashion world changed: «Today there is a greater awareness, a focus on inclusion and the acceptance of diversity», Webber confirmed. Above all, it has transformed how the customer approaches a purchase: «Women used to buy clothes to cover their bodies, while today our customers want to enhance their beauty, which includes their curves, and wear something that makes them feel good. They’re hungry for fashion», Webber concluded.

At Milan Women’s Fashion Week Marina Rinaldi will present a capsule collection in partnership with the designer Antonio Berardi. It’s not the only curvy brand on the runway: Elena Mirò, the historic brand of Miroglio Fashion (the textile-fashion group, based in Alba, that owns Luisa Viola and Fiorella Rubino, among others), yesterday held a fashion show to present its spring-summer 2020 collection created (as in the past) with actress and presenter Vanessa Incontrada. «For us, the fashion show is an important chance to show our vision of the contemporary woman we are seeking to dress. We are continuing to move towards a more contemporary, less classical collection that is also more appealing to a younger crowd», Martino Boselli, Managing Director of Elena Mirò, said.

If inclusiveness is «in the DNA of Elena Mirò», according to Boselli, the brand’s plan is to further expand its range of sizes: «Our collection will start at size 8. This is the only way to offer a truly inclusive collection that embraces everyone without any distinctions».

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**Curvier women have stopped choosing clothes to cover their bodies, instead buying those which enhance their beauty**



## 1920s Plenty to show off at the beach

The cover of an issue of the weekly American magazine The New Yorker from 1928 shows how, for a long time, there was no contradiction between larger body shapes and elegance, even when wearing a bathing suit

It’s worth recalling that after the First and Second World Wars, a person’s weight was synonymous with having (good) food available: a thin person, by contrast, was automatically associated with poverty



## Art Forget Botero: here's Manet

Edouard Manet had a passion (not only artistic) for dancers, but perhaps not everyone is familiar with his portrayal of Lola de Valence, an 1863 painting now in Musée d’Orsay in Paris

Lola was far from a twig, but when Charles Baudelaire saw her in Manet’s studio he decided to dedicate a poem to her titled Lola de Valence, which is included in The Flowers of Evil



**JLo at the Super Bowl 54 Half-Time Show.** Jennifer Lopez wore custom clothes made by Atelier Versace: the jersey stretch catsuit shown here was embroidered with a mosaic of mirrors and crystals to create a bustier effect



**Yamamay.** Contouring bodysuit in Sensitive Sculpt fabric, sculpts and slims



**Marina Rinaldi.** Satin pleated dress, cinched in at the waist with a contrasting band



**Intimissimi.** Lorena Duran, plus-size super model at the A-W 2020/21 show



**Alexander McQueen.** Black leather dress with a leather knot detail tracing the seams, worn by the model Jill Kortleve, the new curvy icon



**Elena Mirò.** Silk dress with three-quarter sleeves from the collection designed for the brand by Vanessa Incontrada



**Ashley Graham X Marina Rinaldi.** Black stretch denim jacket with marbled effect and short kimono sleeves



**Savage X Fenty by Rihanna.** Stretch cotton brassiere made in sizes up to 3XL (like almost all of the collection)



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**Upstream industry.** The demand for transparency comes directly from the Smi (Italian fashion system): «We want to be measured so our customers know how our items are produced»

# Textile traceability as the best guarantee for consumers

**Silvia Pieraccini**

**D**o you remember the long, almost infinite, European battle for the label of origin and “Made in”? It seems to have been lost sight of and ignored by those non-manufacturing countries with little interest in informing consumers where a fabric or garment was made. But that same goal that was so dear to the fashion industry could be revived thanks to traceability, a key aspect of the sustainability currently becoming the guiding theme of the market.

Now is the right time to accelerate down this path, says Marino Vago, President of Smi (Sistema Moda Italia, the federation of textile and clothing industries), considering how it is currently experiencing a slowdown that is mainly affecting the “upstream” supply chain, and therefore the producers of yarns and fabrics, but could



**Marino Vago.** As President of Smi (Sistema moda Italia), he is optimistic about reaching the European traceability goals, a necessary measure for the industry right now

selection curated by **HOW TO SPEND IT**

soon also have “downstream” effects on clothing manufacturers. Vago explained: «Sustainability cannot exist without traceability, and as European production standards are well above those in Asia, we must make it clear to the consumer that if a garment is cheap, the price difference net of labour is being paid by the planet».

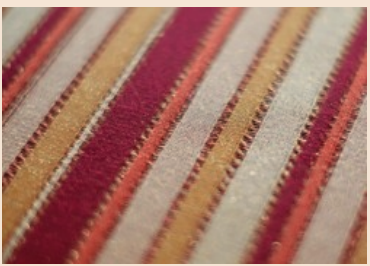
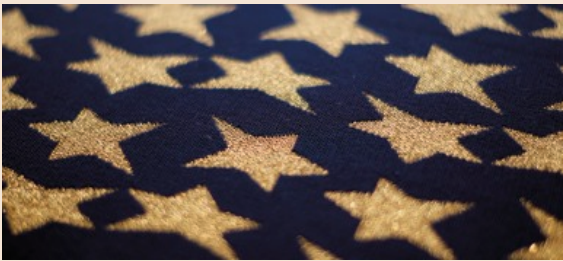
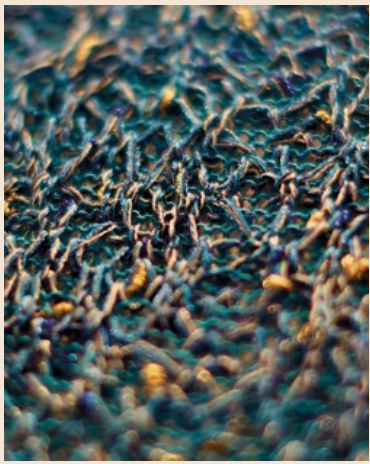
Need an example? A T-shirt imported into Europe does not undergo any controls for the presence of chemical substances restricted under Reach, while European producers are obliged to carry out all the analyses prescribed by the regulation. In this regard, Vago stressed that: «The competent bodies of individual European countries simply need to apply the same type of controls to fashion as they do to food and the problem would be solved: it’s unclear why we should let products that can cause equally serious health problems pass. We ask for traceability, we ask to be measured so we can inform the consumer of where and how it is

produced, we want to be transparent». The Smi President is confident: «I’m sure we will achieve this goal. It is a measure that can be implemented and would benefit the industry this time». 2019 was not a brilliant year for textiles (neither fabric nor yarn). The last few months have seen a widening gap with clothing, which instead has continued to make strides.

According to Confindustria Moda estimates, the Made in Italy fabric industry lost 4.7% of its revenue in 2019, falling below 7.6 billion, partly because exports (which count for almost 55%) registered -3.8%, with decreases in the most important markets: Germany, China and Hong Kong, but also Romania, Tunisia and Turkey. Domestic consumption is also still negative (-4%). The trade balance has lost its edge but remains close to 2.3 billion.

The performance of the yarn industry was similar, with sales falling by 5.8% to 2.7 billion, affected by both the domestic market (-4.5% consump-

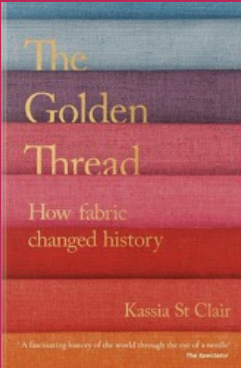
tion) and exports (-4.9% to 806 million). The trade balance is negative (-50 million). The difficulties relate to the return of temporary lay-offs: during the period from September 2018 to September 2019, the ordinary, extraordinary and exceptional circumstances wage guarantee funds increased by 36.5% for textiles (over the previous twelve months) and decreased by 19.3% for clothing. In particular, the extraordinary wage guarantee funds registered +64% and -50%. This trend shows no signs of ending, due to the current economic uncertainties, and most recently the effects of the coronavirus. Vago concluded: «The current situation is truly complex. The Chinese manufacturing slowdown is likely to bring anomalies to the market, most notably the fact that the fashion-related chemical industry, starting with dyes, is now outsourced in the Far East, and it may be difficult to procure supplies».



**United Nations of yarn.** Some of the “flags” which, following the scheme of the show, were exhibited in the Spazio Ricerca during Pitti Filati in Florence. Shading and blending were the most evident approach to colour, which tends to tone down the shades



## Ancient Greece Plutarch's love of flax



In his wonderful book, *The Golden Thread*, Kassia St. Clair also cites Greek and Latin philosophers as keen observers and admirers of the textile world

In his work *Isis and Osiris*, Plutarch (who lived between 46 and 125 AD) wrote: «Flax grows from the earth, which is deathless, and yields an edible fruit, proving clothing which is at once cheap and clean; suitable for every season»

## Middle Ages Old and New Silk Roads



Marco Polo lived between 1254 and 1324 and is the most famous traveler of all time. His book “*Il Milione*” is still valid today for understanding Asian, and especially Chinese, culture

On the left, one of the four-lards of the completely hand-finished capsule “*The Silk Road*”, created by Dolce&Gabbana to celebrate fifty years (1970-2020) of diplomatic relations between Italy and China.



**Alberta Ferretti.** Shirt-jacket and trousers in denim with tie-dyeing used as decoration



**René Caovilla.** Denim slingbacks with pearled heel and gold details



**Salvatore Ferragamo.** Viva denim flats, with the iconic bow of the fashion house



**Jacob Cohen.** Chambray shirt in nuanced tones and wide pants



**Miu Miu.** In the large photo and two small photos to the side, the Denim Icons Capsule collection: six trousers, each inspired by the decade in which they were created and whose name pays homage to the most famous woman who have worn them



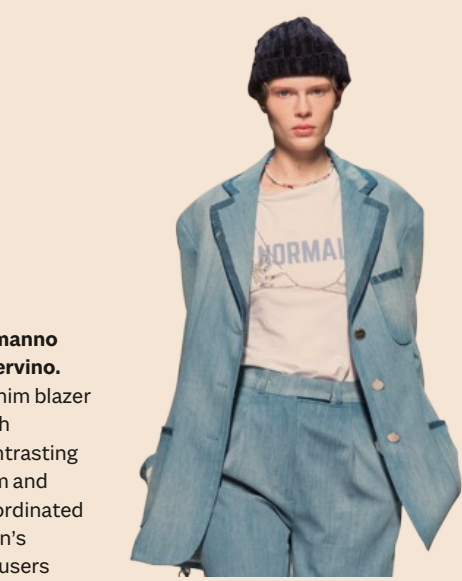
**Barrie.** From Chanel's knitwear brand, the jersey version of a jacket and shorts



**Levi's.** Recently launched, new Boloon model with rounded hips



**ELV Denim.** Used jeans reassembled: highwaisted Match boyfriend model



**Ermanno Scervino.** Denim blazer with contrasting trim and coordinated men's trousers



**Laura Biagiotti.** Oversized jacket and denim trousers with all-over logo print



**Lanificio Cerruti.** Flavia La Rocca has created a look that appears to be denim but is actually pure wool. ITravel is made with ultra-twisted yarns.







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**Real estate.** Via Montenapoleone is the most expensive street, with leasing charges reaching €13,700 per m2/year

# Milan holds the record, rents are rising in Venice



selection curated by **NICOLETTA FERRARI**



**Glimpses.** Above, Via Roma in the historic centre of Turin, a pedestrian area and therefore ideal for shopping. To the side, San Moisè bridge in Venice which allows passing over Rio San Moisè, connecting both sides of Calle... San Moisè of course, which is located a stone's throw from St Mark's Square

**Paola Dezza**

Some brands are growing, some retailers are opening in Italy or repositioning themselves, some streets are empty while others are confirmed as the top destinations for the most luxurious shop windows. The shopping streets market is vibrant and dynamic, able to attract huge investments, including from abroad.

In 2019, non-residential real estate volumes hit a record figure of 12 billion euros, with the retail segment recording investments of 1.6 billion, of which 630 million was focused on high streets, a term that indicates medium-high and high-end shopping streets. The increasing importance of the high street segment is clear when looking at the data from 2018: 2.2 billion had been invested in retail, of which 650 million in shopping streets.

Thomas Casolo, Head of Cushman & Wakefield Retail Department in Italy, said: «In 2019, the luxury market showed large groups' interest in repositioning themselves or opening new stores. The three main groups have worked to secure the best positions, spending very large amounts of money». Last spring, Lvmh completed a mega-operation in Via Montenapoleone, choosing to expand the store and include new store windows for Armani and other spaces.

The operation marked a new record in rent, reaching an impressive 24 million euros/year. In Via Montenapoleone, the rent is 13,700 euros per m2/year. The reorganization stems from the strategy to rearrange the brands owned by Lvmh, which are currently located in various areas of the fashion district. Casolo continued: «Lvmh has spent a lot and strengthened through the acquisition of Tiffany. Kering has instead brought Balenciaga to Via Montenapoleone, a

street to which Yves Saint Laurent, also under Kering, has also returned. The third group that has played an important role in the luxury retail streets is Richemont, although it is focused on watches».

The five major cities are Milan, Rome, Venice, Florence and currently also Turin. All the major brands are present in the capital city of Piedmont. «Louis Vuitton has expanded its space in Via Roma», concluded Casolo, who also highlights a growing interest in Naples and Forte dei Marmi.

And the rent? Cushman & Wakefield data cite the value of annual rent in Via Montenapoleone reaching 13,700 euros per m2/year, essentially stable with an increase of 1.5% over the previous year. In Rome, the higher rents reach 12,500 euros per m2/year in Via Condotti, while in Venice they reach 7,200 Euros (+4.2% on 2018) in Calle San Moisè, an increase of 14.3% compared to last year and the greatest growth observed.

Returning to Milan, Via Montenapoleone clearly remains the most coveted street. Over 80 shop windows are concentrated here with well-known and refined luxury brands, from Louis Vuitton to Dior, Cartier, Prada, as well as Valentino, Bottega Veneta, Gucci and Brunello Cucinelli.

On the other hand, Via della Spiga is suffering, with some major closures. Thomas Casolo continued: «There are some vacant properties, and over the last three years we've seen the major brands move to Via Montenapoleone. Via Spiga must reinvent itself because it's also experiencing a change in the type of clientele. The goal must now be to try to revive it with emerging brands. For example, we brought the outerwear brand Canada Goose there, and Ralph Lauren (which currently has no stores in Milan, ed) is also on its way with an innovative concept store including a bar and cafe».

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## Book & film

### The success of Sophie Kinsella

«Shopping is actually very similar to farming a field. You can't keep buying the same thing, you have to have a bit of variety. Otherwise you get bored and stop enjoying yourself».

The quote is from Sophie Kinsella, English author of the best "The Secret Dreamworld of a Shopaholic", which has been followed by many other books on the subject as well as a very successful film in 2009



*"Stop complaining. Who isn't broke?"*

## In New York

### The most sought-after destination

Of all the cartoons in The New Yorker magazine, those about shopping are the biggest hits. Because the city, and especially Manhattan, are landmarks for shopaholics worldwide

The TV series Sex and the City (and the films that followed it) helped celebrate the luxury shops and department stores of New York that had already been immortalised in numerous romantic comedies



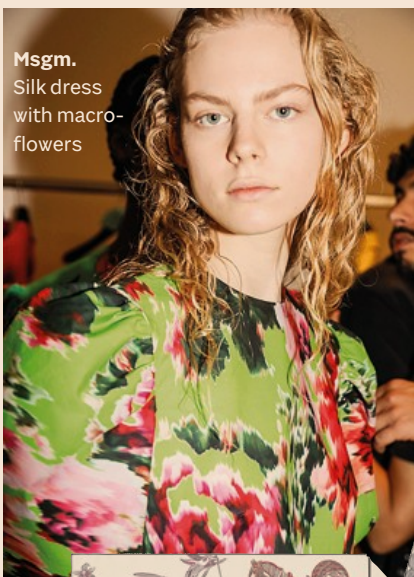
**Patou.** Cotton dress with flowers from the Atto 2 collection



**Antonio Croce.** Shirt with bow in printed chiffon



**Versace.** Tie-dye silk dress Jungle



**Msgm.** Silk dress with macro-flowers



**Dolce & Gabbana.** Double-breasted trench coat in silk organza with jungle print and in embossed silk organza with a laceleaf print over a black base



**Genny.** Suit with top and trousers in multicolour sangallo lace



**Xacus.** Silk blend blouse with hand-painted, colour strokes background, with shades and imperfections



**Aspesi.** Cotton overcoat with blurred print



**Luisa Spagnoli.** Long skirt with geometric design and cotton blouse



**Hermès.** Double-face carré made with a technique that allows printing two designs or two different colours on both sides of the same silk twill foulard. This technique is the result of years of experimenting with increasingly innovative processing methods







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**Fope.** Eka flexible bracelet in yellow gold with diamond washer



**Dolce & Gabbana Fine Jewellery.** Cross earrings from the Pizzo collection with a clip closure, in gold and aquamarine filigree



**Chanel.** Golden metal bracelet with chains holding the lettered logo in crystals



**La Martina.** Guards jacket in midnight-blue cotton, decorated with floral foliage in golden thread



**Sabbadini.** Ape earrings in white gold, enamel and diamonds to support the Breast Cancer Research Foundation



**Roberto Coin.** Articulated bracelet from the Rock & Diamonds collection in yellow gold and pavé diamonds



**Gucci.** Antique gold metal necklace with lion head detail

**Iconic.** Patented processes distinguish specialised brands, which are becoming more and more recognisable. Fashion brands are focusing on jeweller's know-how with collections interpreting their Dna

# Jewellery for wearing and embellishing

Page edited by **How to Spend it**



**Borsalino.** Panama hat with a double band in grosgrain with silver metal micro-flowers



In «A Royal Affair», I had to learn to act like a queen

**Alicia Vikander**

**Crown Jewels.** The Swedish actress is 31 and has already made dozens of films in Europe and the Usa (above, with Bulgari jewellery). In 2013's «A Royal Affair», she plays Caroline Matilda of Great Britain, who married her cousin Christian VII, the young king of Denmark, at the age of 15



**Recarlo.** White gold crosses with brilliant-cut diamonds of varying carats



**Giovanni Raspini.** Bambù choker necklace in golden silver



**Chopard.** Happy Heart Wings bracelet in certified rose gold, with mother of pearl and diamonds



**Van Cleef & Arpels.** Vintage Alhambra bracelet in rose gold with six motifs alternating with the chain

## Events

### Record attendance at jewellery fair VicenzaOro 2019

The January edition ended with record numbers, confirming VicenzaOro, organised by Ieg, as the leading sector trade fair in Italy: 1,500 exhibitors, over 35,000 visitors (the most in the last 10 years) and over 40 events with top jewellery institutions and global brands. The next events are OroArezzo (18-21 April) and the September edition of VicenzaOro (5th to 9th).



**Global showcase.** 60% of VicenzaOro visitors come from abroad, with half from within Europe

## Communication

### Cédric Klapisch tells us a love story according to Cartier

After Olivier Dahan, Luca Guadagnino and Sean Ellis, Cartier asked Cédric Klapisch to create a mini-film to answer the question "How far would you go for love?". The stars were Cartier jewellery and watches, and of course, couples in love.



**Like a dream.** The girl is wearing two bracelets from the iconic Love collection, introduced in the 70s

## Supply chain

### Tari will open to the public from 14th to 16th March

The Tari Goldsmith Centre will host its Spring Preview on 14-16 March, one of three shows scheduled at the Marcianise hub (Caserta). The exhibition centre can host 100 external exhibitors, more than 25,000 visitors, key stakeholders and representatives of 400 domestic companies.



**Artisans.** 2,500 artisans work inside the Tari centre, with 3,500 professional visitors every day





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**Lozza and the chef.** Isabella Potì wearing frames from the De Rigo Group brand



**Emilio Pucci.** Ultra-flat lenses (Marcolin licence)



**Fendi.** Oversized model, also seen on the runway show of the S-S 2020 collection (by Safilo)



**Carrera.** Khloé Kardashian chooses the brand owned by Safilo



**Jimmy Choo.** Stunning (and charming) model with a chain for the collection of the American brand licensed to Marcolin



**Italia Independent.** Model from the Satisfaction collection inspired by the 70s



**Atelier Swarovski.** Beautiful and butterfly-shaped for the high-end line by Marcolin



**Moncler.** Oversized model for Madalina Ghenea



**Tom Ford.** With the iconic T between the frame front and temples, with a larger front than the prior eyeglasses versions



**Sportmax.** The more casual brand from the Max Mara Group, licensed to Marcolin



**Budri.** Ingenuus in Nero Portoro and Bianco Statuario marble by the architect Valerio Cometti



**Loewe.** Collection by Thelios, a joint venture between LVMH and Marcolin



**Sveva Alvitì in Elie Saab.** The frames are from the maison of the Lebanese fashion designer (by Safilo)

**Stars on the catwalk.** Eyeglasses and sunglasses complete the looks created by the designers  
Italy is a global leader in the high-range segment, with exports exceeding 90%

# Every mood and face has its own pair of glasses

Page edited by **Giulia Crivelli**



**M Missoni.** Colour and striped patterns inside the temples for the young brand of Missoni (by Safilo)



Women can look like me by flipping out their hair, buying large sunglasses and the little sleeveless dresses

**Audrey Hepburn**

**Iconic.** The star of the film *Breakfast at Tiffany's* (1961) tried to reassure her many admirers with this statement in an interview she gave in the 60s. But we fear matching her beauty is no easy task



**Kenzo.** Ton sur ton lenses for the mask frame made by Thelios



**Giorgio Armani.** The most important spring model (by Luxottica) is inspired by the shapes of water lilies



**Cosmopolitan.** Line created thanks to the agreement with the Florentine company Key Optical Europe



**Blumarine.** Butterfly shape, lenses decorated with Swarovski crystals (licensed to De Rigo)



**Swarovski.** The collection produced and distributed by Marcolin also has a model with pink lenses



**Moschino.** Mask effect for the sunglasses frame by the Aeffe Group brand (by Safilo)



**Police.** Best known for men's frames, the brand also has very feminine eyewear



**Persol.** Historical Italian eyewear brand also featuring 'oversized' models for women

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**Antonio Croce.** A burning fragrance that celebrates love and sensuality, created by the made in Italy women's tailoring brand



**Blumarine.** Let you love me takes its name from the famous song by Rita Ora. The bottle is decorated with a leopard-print chiffon ribbon. In March



**Chanel.** The tuberous star of Gabrielle Essence is grown in Grasse exclusively for Chanel and extracted through the fashion house's special process



**Christian Dior.** Rouge Trafalgar celebrates the iconic red silhouettes of Dior's great couture tradition



**Dolce & Gabbana.** Juicy mango and vibrant jasmine blend with light, sun-kissed woods to create Dolce Shine eau de parfum



**Salvatore Ferragamo.** Signorina Misteriosa is dedicated to young women who are masters of their own destiny



**Giorgio Armani.** The vanilla in Si Passione Intense comes from a protected area in Madagascar managed in collaboration with a local Ngo



**Gucci.** Gucci Guilty Love Edition Pour Femme is, just like unconventional bonds, a combination of bright, bold and brilliant notes mixed together with instinct



**Laura Biagiotti.** RomamOR is a mirror-like perfume. It was created as a contemporary reflection of the iconic perfume Roma, developed by Laura Biagiotti in 1988

**Partnership.** An increasingly popular duo: for the public because it can relate to the world of luxury, and for fashion brands who have a chance to tell their stories through more than just clothes

# Fashion and fragrances an unbreakable bond

edited by Marika Gervasio



**Missoni.** The golden label of the Eau de Parfum bottle is made with a special process that perfectly references fabric thread



**Prada.** La Femme is an invitation to excitement with a combination of the scents of frangipani, ylang-ylang, beeswax, vanilla, tuberose and vetiver



Perfume is like a new dress. It makes you quite simply marvellous

Estée Lauder

**Entrepreneur**  
Josephine Esther Mentzer, aka Estée Lauder, founded the cosmetics company with her husband Joseph Lauder in New York in 1946. She is the only woman included on Time magazine's 1998 list of the 20 most influential business geniuses of the 20th century



**Tom Ford.** Rose Prick is a bouquet of inebriating, rare hybrids: a trilogy of May, Turkish and Bulgarian roses, with Szechuan pepper, turmeric, caramel and vanilla



**Versace.** The Eros Pour Femme bottle was modelled using the typical mythological Versace style with the Medusa in relief in the centre



**Trussardi.** Donna Eau de Parfum Intense - Levriero Collection is a floral-oriental perfume that seeks to express a modern femininity: radiant and sensual



**Valentino.** Born in Roma Donna is an haute-couture fragrance with three types of jasmine, bourbon vanilla, pink pepper and woody notes

## Events Two centuries of perfumery: exhibition in Parma

The project "Parma, City of Perfume" recounts 200 years of the professionalism and entrepreneurial skills that have made the city an important centre that revolves around the world of fragrances. There are two exhibitions to tell this story: "From the beginning to the present", at Glauco Lombardi Museum until 22 March; and "Evolution and modernity", from 1 April to 30 June at Ape Parma Museum.



**The project.** "Parma, City of Perfume" is related to its status as Italian Capital of Culture 2020

## Cosmetica Italia The first 30 years of the Academy of Perfume

The Academy of Perfume is celebrating its 30th birthday with a new image: a 60-cm handmade bottle covered with 800 fragrant white flowers. A tribute to the riches of the Italian lands that offer raw materials of incredible quality to perfumeries worldwide.



**Handmade.** The bottle celebrating the first 30 years of the Academy of Perfume

## Consumption More than a billion euros spent and 300 launches a year

Every year, about 300 fragrances are launched in Italy (Cosmetica Italia figures), with over one billion euros of products purchased in Italy, especially in perfumeries, where more than 800 million is spent.



**Florence.** The Florentine show dedicated to perfumery, Pitti Fragranze





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