

A HUB OF EXCEPTIONAL MINDS

The Milano Moda Donna, the current name for Milan Women's Fashion Week, is a major international event held in some of the landmark locations of Milan. The shows can be seen live or admired through live streaming on the cameramoda.it website. **Cristiana Bonzi** was there.

The Milano Moda Donna from February 20 to 26 presented prêt-à-porter womenswear collections for the Fall/Winter 2018/19 season. In all, there were 156 collections, divided into 64 fashion shows and 92 presentations—all of them put on stage in a positive context for the Italian fashion system.

The vibrant fashion week included Versace's 40th anniversary celebrations with a twin show—Etro's 50th anniversary and Mila Schön's 60th. It was also an occasion for big comebacks: by Emilio Pucci, on the catwalk again, to Romeo Gigli and Antonio Berardi with their off-calendar events.

It was as much a time to show the need to change terms and timings for collection presentations and distribution—from Tommy Hilfiger's "see now, buy now" formula to the multi-capsule revolution of Moncler, followed by Gruppo Tod's with their *Factory* project (who will present more releases through the year in partnership with different designers).

And while Prada for the first time hosted its show at the new Torre della Fondazione, Giorgio Armani presented *Una Giacca*, a short film created for the first edition of Armani/

Laboratorio, the result of an intensive workshop dedicated to film students. Nine exceptional mentors selected the students and guided them throughout the process—from theoretical and practical lessons to the shooting and final editing of the film. The Camera Nazionale della Moda Italiana inaugurated 'Italiana. Italy through the lens of fashion 1971-2001', promoted and produced with the Comune di Milano-Cultura and Palazzo Reale.

A project in the form of an exhibition and a book, conceived and curated by Maria Luisa Frisa and Stefano Tonchi, celebrated the Italian fashion system over the seminal three decades in which it cemented relations and exchanges between the members of a generation of designers, industrialists, artists, architects and intellectuals and defined Italy's image in the world and put it on the map of international culture.



Moncler Simone Rocha



Moncler Pierpaolo Piccioli

Opening the Week on the night of February 20 was Moncler Genius. Chairman and CEO Remo Ruffini staged the Fall-Winter 2018 collection in Milan, designating the Palazzo delle Scintille (in the new CityLife area of the town) as the Moncler Genius Building. It wasn't just a fashion show, but a special project conceived as a hub of exceptional minds cultivating their singularity, while defining the unity of Moncler Genius. Housed in different cells, each one devoted to a singular project,



Alberta Ferretti



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eight different capsule collections were presented as a result of high-end creative partnerships: Moncler Pierpaolo Piccioli, Moncler 1952, Moncler Grenoble, Moncler Simone Rocha, Moncler Craig Green, Moncler Noir Kei Ninomiya, Moncler Fragment Hiroshi Fujiwara, Moncler Palm Angels. Presented as a whole at the Moncler Genius Building during Milano Moda Donna, Moncler Genius will be released one dot at a time through single monthly projects. That's Moncler's revolution, the multi-capsule formula: no more than two collections a year, but one release every month with the classic Moncler down jacket as the main playground.

Innovation galore

With the words "Ciao, Milano. The Tommynow fashion experience is roaring into town with the greatest hits of our Spring 2018 collection. It's cool, confident and every look is instantly shoppable," Tommy Hilfiger announced its big event closing the Milan Fashion Week. Tommynow Drive was an



Ermano Pucci

amazing experience for over 2,000 guests, who were invited to enjoy a high-energy experiential event built around fashion, innovation and the adrenaline-fueled world of Formula One.

At the dusty old fairground of Milano Congressi, outfitted with a racetrack set, the show marked the global launch of the Spring 2018 *TommyXGigi* capsule collection in the format "see now, buy now"—all men's and women's runway looks were available across an ecosystem of immediately shoppable channels in more than 70 countries. Headed by brand ambassador Gigi Hadid, models passed through a futuristic, high-octane tunnel and portrait station surrounded by real-life sounds of Formula One racing and speeding LED light installations. Guests experienced the thrill of motor racing at the F1 race simulator and F1 pitstop challenge, both courtesy of Mercedes-AMG Petronas Motorsport, with whom Tommy Hilfiger has recently sealed a partnership deal to become its official apparel partner.

"We pay tribute to Tommy's longtime love of racing, fusing our American heritage with modern athleticism for him and her. There are unique plays on proportion and shape; unexpected twists on our icons; and graphic interpretations of speed stripes, checkerboard and archival logos," went the description.

Tommy now has proved to act as an incubator for innovation wherein new technology is tested, evolved and integrated into the Tommy Hilfiger business. By scanning QR codes placed across the location, guests were offered special photo and video content, including the evolution of the Spring 2018 *TommyXGigi* collaborative capsule and the process of developing a Formula One Mercedes-AMG Petronas Motorsport racing car. Moreover, the digital involvement went from the Tmy.boy and Tmy.girl chatbots on Facebook Messenger providing celebrity styling advice to the Tommy now Snap app, image recognition



technology that allowed app users to take a photo of any item in-store, in an ad, on the runway (live or online), or on the street and shop it instantly through tommy.com. No wonder Tommy Hilfiger was recently recognised as one of the top three innovative companies in style by *Fast Company* as part of its annual signature issue.

Beyond sensations

Sensational would be the right word to define Gucci's show, where models walked carrying in their hands a mock-up of their own head. It was a clear metaphor in the mind of designer Alessandro Michele, for whom identity is neither a natural matter nor a preset category that can be imposed. It's not an immutable or fixed fact, but a social and cultural construct. It is a never-ending process that opens a field of possibilities wherein anybody can become who he/she wants to be. The subjectivities embodying Gucci's universe represented the invitation to

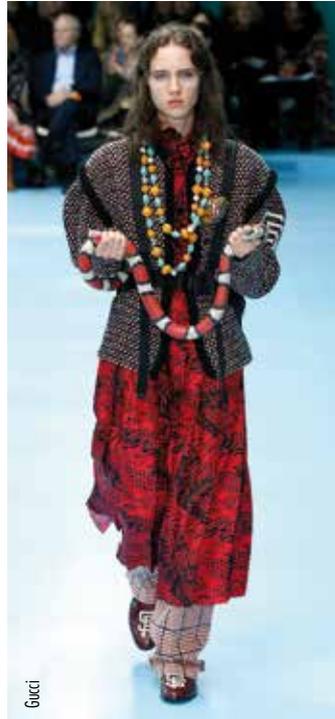




diverge, not conforming to other identity models, affirming one's singularity.

The collection went beyond, taking the shape of a genuine Cyborg Manifesto (DJ Haraway, an expert in the field of consciousness), in which the hybrid is metaphorically praised as a paradoxical creature blending different evolving identities that transgress the normative discipline. The Gucci Cyborg is post-human: it has eyes on its hands, fawn horns, dragon puppies and doubling heads. It's a biologically indefinite and culturally aware creature. It was the symbol of an emancipatory possibility through which we can decide to become what we are.

"The Clans of Versace know that today nothing is acquired through birth, but rather earned through what they achieve: this is why these women are all queens to me." Donatella Versace thus explained her vision, in which women are united through passion and a desire to rock all boundaries, daring to speak their minds and standing out



from the crowd through their style choice. On the catwalk, a clash of cultures generates friction and contrast between the past and present, old and new, trendy and subculture, sneakers and stilettos: an explosion of personalities. Football-style scarf fringe inserts on dresses gave the right amount of 'look-at-me' sass to eveningwear. Groups of tartans were mixed together in a seemingly random manner. Prints named after 'the greater Versace family' paid tribute to kinship. Because, in the end, some people are born royal, and some become queens on their own right.

Absolutely fluid

Emilio Pucci's own ties with America, his love for sportswear and a groundbreaking lingerie deal dating back to the 1950s, inspired a glitzy detour where the jet-set aura and sporty spirit were mixed and glamorously mingled. The silhouette was shapely and curvaceous or elongated and dynamic, with voluminous duvets, roomy melton duffels and luxuriously utilitarian double-

face coats. Waists were nipped, skirts voluminous, cropped knits topped further highlighted the womanly shapes. Quilting gained a sophisticated flair, and underpinnings turned into dresses.

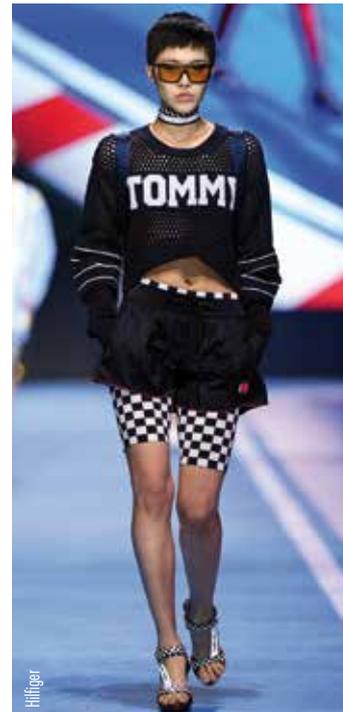
The alluring and the sporty were continuously mixed, including logo mania. The palette was made of make-up box powdery tones: soft pink, blue, grey and dusty pastels were highlighted by the sfumato mirage prints; purple and green combined with taupe in the Tulipani and Trifoglio archive prints. When it came to accessories, sophistication met function: minimal leather shopping bags, both in print and solids, with plexiglass handles and oversized pockets; neoprene lace-ups with kitten heels and patent boots.

The Ferragamo co-ed Fall-Winter 2018 show opened a new chapter of the fashion house's history: Paul Andrew presented his inaugural collection as women's creative director,



joining Guillaume Meilland as the design director for men's. The collection found motivation in the frayed edges of modern decadence, where a new construct of dressing emerged: familiar forms were stripped back, loosened and elongated with ease and functionality. Traditional silhouettes were dissolved for a contemporary take on formal codes. Materials—from plush leathers to Italian wool fabrics, from heavy silk twill to soft cottons—wore broad strokes of colour: merlot red and mustard yellow mixed with parakeet green and deep vatican blue between hints of nude and blush.

Footwear, the keystone of Ferragamo's history, was the seed of a collection that was purposefully visualised from the ground up. For her, leather would be the fundamental material for calfskin coats with soft cashmere lining and pull-on knee-high boots in nabuk and ostrich, as well as for trousers in buttery nappa leather and





Versace

wool-silk blends. Knits were designed to complement leather pieces: from cashmere sweater dresses to ponchos. Shirt-dresses were made from the material of silk foulards sourced from the archive. Menswear was an elevated take on the utilitarian: authentic pieces were revised with innovative construction. Shirting in silk twill, wool, leather and shearling featuring hand-stitched finishing by master tailors formed the anchor of the collection, echoing the womeswear looks. Layering brought fluidity to the winter wardrobe. Cotton-bonded raincoats were updated in a relaxed, streamlined silhouette. An English donkey jacket, lengthened and oversized from the original, was designed in double wool-cashmere with leather shoulders.

Decisive interpretation

Meanwhile, Alberta Ferretti proposed a contemporary and decisive interpretation of daywear, that enhanced with personal styling, was capable of



Versace



Mondadori Genius Atmosphere

transitioning from day to night. These were bold silhouettes with statement shoulders emphasising a twist to the Ferretti aesthetic. "Through my designs, I wanted to highlight character affirmation. I imagined a confident and assertive woman. For this reason, I have decided to include my friend Lorenzo Quinn's sculpture



Versace

'Gravity' as a focal point of the runway, a masterpiece that places the woman at the centre of the universe, which for me, is a metaphor of reality," declared Ferretti.

Dynamic but not tied to trends, the collection exuded the confident ability in mixing textiles such as denim with feathers as well as adding flashes of gold light through fabrics, sculpted jewels or metallic belts. Daywear included coats, skirts and leather capes lined with wool or jersey and paired with black denim jumpsuits. Jackets were reinterpreted in jacquard fabrics. The transition from daywear to eveningwear was characterised by vibrant gold and silver sequins seen also on the t-shirts and skirts. Simple silhouettes and embellished details came together to create a goddess gown sprinkled with crystals. Her muses were seen in high-heeled boots and sandals made from coloured silk cords, enriched with small tassels.**FF**