

WWWD

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Dressing Up

A fresh take on menswear elegance with a new attitude was the main message for fall 2023, as seen here in this Maison Margiela black tactile viscose Neoprene-bonded coat with a bow detail, Ernest Baker's cotton shirt and Dior wool pants, finished with Rick Owens' boots and a Maison Margiela Recicla Mickey Mouse cadet hat with a black tulle fascinator. *For more on the trend, see pages 6 to 15.*

PHOTOGRAPH BY IVAN BIDEAC

On a Roll

Miu Miu CEO Benedetta Petruzzo talks about the brand's fast growth and its latest ad campaign. **Page 2**

Swan Dive

Roberto Cavalli is launching an activation at Selfridges based on its Leda and the Swan print. **Page 3**

Gaining Influence

A new crop of Chinese influencers is rapidly gaining followers for their fashion and beauty livestreams. **Page 5**

Philosophy di Lorenzo Serafini

As Jennifer Lawrence was descending the steps of Palais des Festivals in Cannes last week in a red gown and black flip-flops unexpectedly peeking underneath it, Lorenzo Serafini and his team were on set shooting Philosophy's resort collection, which had some common points with that buzzy red carpet moment.

The most blatant was the shared choice of footwear, with the designer opting for a more elevated leather version to complement his sleek looks. The accessory set the tone for the same '90s vibes and overall sense of ease channeled by Lawrence and here poured by Serafini into a focused and convincing lineup. The designer further built on the new direction he embarked on the brand last year and that walks the line between sensuality and romance as well as the feminine and the masculine.

Yet here Serafini's vision was particularly sharp, as he focused his creativity on a few themes of immediate readability. "The goal is to simplify to amplify the message," he confirmed during a walk-through in Milan.

For one, tailoring was strong in its pure lines, alternating fitted blazer jackets with the relaxed silhouettes of pants worn with vests. Vests specifically were go-to items for Serafini, who also doubled them as minidresses or layered them over ruffled cotton ones for a more feminine touch.

A similar look was replicated in denim, with baggy pants covered in thermo-adhesive sequins with a waxed effect. Adding to the different textures in the lineup, lightweight bouclé separates introduced micro proportions via bralettes and miniskirts and oversize fits with blousons worn over delicate floral

undergarments or faux leather pieces.

Elsewhere, duchesse fabric added shine in fitted minidresses, charming frocks on the back as well as blazer jackets in black or candy pink. It was a lead-up to the more eveningwear offering that culminated in a series of hard-to-miss

mesh looks covered in rhinestones.

Despite their high glam quotient, these were cut in essential, stretchy silhouettes that restated Serafini's quest for simplicity and wearability. If the road to sensuality is paved with self-confidence, Serafini knows that journey always starts with feeling at ease. — Sandra Salibian



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Philipp Plein

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Philipp Plein does not do "quiet luxury."

The self-professed maximalist went full-throttle with his latest resort collection, titled "Circus." It fit right in with the last throes of this edition of the Cannes Film Festival, which has had a popping, frenetic energy.

At Plein's show, a floral giraffe rose from the pool, while performers in top hats did card tricks to add to the ambiance. Multicolor arches framed the glittery rainbow runway, which was laid poolside at Plein's own home.

The designer presented a pared-down collection — in number of looks at least, if not aesthetic. It consisted of 15 looks and eschewed his standard celebrity stunt casting, in a collection Plein said was a

return to his roots in womenswear.

"The days of jogging pants and sneakers — I don't want to say 'over' — but we see in our stores now a huge demand for dressy clothes," he said, noting that sales of eveningwear and tuxedo jackets have been strong this year. This collection is an effort to expand that category, Plein noted, and will encompass more looks at retail, including his signature printed T-shirts.

The designer himself was dressed in a tuxedo, while toting 1-year-old son Rocket in his arms.

"It's very important that you have a collection that is not only focused on one target," he said, speaking to WWD backstage before the show. "We are growing, obviously, the brand, and in

order to keep on growing and doing profitable business, we have to have a wider audience."

Plein acknowledged other houses have done the circus theme. "There's nothing you can probably really reinvent in fashion, so we did it the Plein way — very glamorous, very loud," he said.

Business happens in the office and most design work happens in his home, he said adding that he relocated his design team to his guest house for weeks to work on the collection together.

The result pulled in references from vintage circuses, from logos to acid-tinged sherbet colors from tangerine to lime, nearly every possible inch draped in sparkle.

Elizabethan collars were reinterpreted in rhinestone-studded swoops for an elongated neck that balanced out a minidress. A pink micro-mini suit with a truncated blazer topped a sculpted slit-front bustier of sorts that appeared as if floating on the body.

Looks were head-to-toe in color palette, with rhinestone-studded cowboy boots and coordinating handbags worn with a ruched-front minidress, for example, or sky-high platforms paired with a blue dress for a tone-on-tone look.

A flowing halter dress was one of the most wearable looks. Its rainbow colors were rave-style happy faces upon closer inspection.

Even makeup was made to match. Each model had harlequin-inspired eyes in saturated shades to go with their look.

Being a circus, Plein couldn't control the chaos. A crasher dashed on the runway for last looks, before being yanked off by security. Rick Ross arrived to perform but got through only a song and a half before there was a fault with the sound system.

"But the party continues," shouted Ross, hoisting a glass of Champagne.

— Rhonda Richford



Philipp Plein



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