

WWD

NOLAN

Fashion. Beauty. Business.



Into the Core

Ralph Lauren Corp. is folding Denim & Supply into its Polo brand as part of its new strategy.

Page 3



Rossi's Revamp

Sergio Rossi is introducing SRI, the first collection under its new owner and creative team.

Page 5



American Challenge

Turmoil continues at American Apparel as its ceo exits.

Page 3

SEPTEMBER 23, 2016

The Collections Milan

Classics With a Wrist

Aiming for “a new way of elegance,” Miuccia Prada presented a masterful show, de-blah-ing basics – from trenches to cardigans and even pajamas – with her potent Prada powers, including an incongruous application of marabou feathers. For more on Prada and the Milan collections, see pages 11 to 15.

Photograph by Giovanni Giannotti

FASHION

Ghesquière 'Dives Deep' Into Vuitton

- The designer and Michael Burke, ceo, reflect on progress, next steps in creative retooling of luxury megabrand.

BY MILES SOCHA

PARIS — Nicolas Ghesquière likes to shake things up.

So for his spring show on Oct. 5 at the tail end of Paris Fashion Week, Ghesquière is taking a break from the Louis Vuitton Foundation, the dazzling, cloudlike Frank Gehry museum that has hosted his last three ready-to-wear shows.

WWD has learned the designer is decamping to the Place Vendôme, where Vuitton is constructing a future flagship in an 18th-century corner building with stunning views of the picturesque square.

The venue, which he describes as a raw space within a grandiose structure, embodies his wish to continue uniting tradition and the here-and-now to propel the storied megabrand.

“I thought it was very interesting to catch the space right at the moment when there is that brutalist feeling inside:

CONTINUED ON PG.8

BUSINESS

Designers Weigh In on Supreme Court Copyright Case

- Members of the fashion flock are concerned that the federal court might roll back protections.

BY KRISTI ELLIS

WASHINGTON — Fashion designers, concerned that the Supreme Court might “roll back the small amount of copyright protection” the industry currently has, are weighing in on a case before the high court involving cheerleader uniforms.

In an *amicus curiae* brief filed with the Supreme Court on Wednesday, a group of designers led by Susan Scafidi, founder and academic director of Fordham University's Fashion Law Institute came out in support of Varsity Brands Inc. in an effort to fight for design protection.

The designers include Jack McCollough

CONTINUED ON PG.9



Prada

Miuccia Prada isn't so shy after all. You know all those peek-a-boo show bows she's famous for, the quick blink-and-you-missed-her half-steps from backstage? It turns out, they have nothing to do with reticence or stage fright. Rather, Prada just may not be into going out there to soak up the applause. At least not until after her spring show on Wednesday night, when she proceeded a good way down the runway (the same metal mesh catwalk she used for men's). She stopped where director David O. Russell sat with Sinqua Walls, Kuoth Wiel and Jack Huston, the stars of

Russell's film collaboration with Prada, a snippet of which was screened during the show. Prada stopped and applauded them for several seconds before returning backstage.

A graceful gesture. And appropriate to the sartorial moment, because the graceful gesture is what Prada had on her mind for spring. "I decided I wanted to...do something much more simple [than the recent past collections], and kind of trying to find a new way of elegance," she said backstage. "Elegance sounds [like] an old-fashioned word, but also [stands] for something meaningful, cultivated....We need at this moment something personal, intimate, real,

more sensitive somehow."

That quest culminated in a breathtaking collection, one in which she de-blahed the classics with all the power of her potent Prada-ness. Tank, trench, cardigan, plaid shirt, pajamas, baseball jacket, wrap skirt, and on and on, even the polite pinup two-piece swimsuit of yore: Prada rethought them in a manner that had nothing to do with styling over substance or staging shenanigans, movie aside. (In fact, at this double feature, you had to choose one, film or runway. Divided attention would have shortchanged both.) A major motif was the incongruous application of marabou feathers to much of the above, whether as cuffs on pajamas (tops

and bottoms trimmed in different colors); a floating panel down the length of a skirt, or a boa dangling at the wrists of a shirt/sweater/skirt trio. Otherwise, Prada layered discordant pieces and prints and made subtle tweaks of silhouette, buttoning a trench off to the side and exaggerating a baseball jacket into a couture-like sac in back.

Personal and intimate, as per the designer's stated ambition – definitely. But in this age of equality run amok (fashion equality, folks; the rest is fine), Prada's masterful invocation of basics to create fashion proved that, in the big picture, a fashion hierarchy still exists. The view of the top is pretty great. – *Bridget Foley*

London, 23 September,
2016

Global (EN)



LATEST

DAILY DIGEST

NEWS & ANALYSIS

VOICES

CAREERS

BOF 500

EDUCATION **NEW**

FASHION WEEK

REVIEW

COLLECTION

OTHER SEASONS



READY-TO-WEAR SPRING 2017

Prada

At Prada, Memories Are Made of This

Miuccia Prada's new collection plumbs the past to reassure the future.


COLLECTION TRENDS

1990s

Feathers

Graphic

Utility

 VIEW COLLECTION

SHARE



COMMENT

BY TIM BLANKS

SEPTEMBER 23, 2016 05:10

MILAN, Italy — I can't remember a time when **Miuccia Prada** looked so happy at the end of a show. Instead of her usual tentative nod from the wings, she walked down the catwalk to acknowledge David O. Russell, many times Oscar-nominated director and the man responsible for the film that played on multiple screens throughout the **Prada** presentation.

The subject of Russell's film was the mutability of time. No surprise that Miuccia was feeling the same idea. Her new collection skated across **Prada's** back pages with an ease so straightforward you could imagine that it would be charming if this was your introduction to the brand.

The same idea was at work with the men's show in June. Memories. Reassurance. Brand icons. There, it was a revisit of the black nylon backpack on which the company's fortunes were rebuilt in the 1980s. The collection had a rave-y, idealistic, community-of-travellers' edge. Here, the dominant visual motif

Miuccia PradaDESIGNER, **PRADA** & MIU MIU

The onetime activist and mime holds a doctorate in political science and is known for her hyper-intelligent, trendsetting designs.

View Profile

was a variant on the very particular graphic prints with which **Prada** played its mark on fashion in the mid-90s, when revenues soared as the label became the industry's go-to for *new*.

But those days are gone. **Prada** is wrestling with reality (with the redundancy that seems to inevitably attach itself to mature businesses, unless you're prepared to make a 180 degree flip like **Gucci**). Getting back to that notion of introduction, it made commercial sense to return to the heyday. But what was it that virgin eyes would actually have seen in this collection?

First thing: marabou. You could imagine a newbie wondering how and why the hell all those feathers were everywhere? A seasoned observer might conjecture that they were one of those things Miuccia had always hated, the thing she felt compelled to include to confront her loathing (suede is the most famous example). Not at all. She thought marabou was "the most silly thing". Which sounded like the consummate back-handed compliment, by the way, because there's something in Miuccia that wants to nail emblems of ultra-femininity to the wall alongside tokens of feminism.

So her marabou trimmed the business-y camel wrap top that accompanied the black wrap skirt of a model clutching a big, business-y clutch. Well, *sort of* business-y. The collection clarified how perverse Mrs P has always been in her various definitions of the way a woman can be. "A new way of elegance" were the words she used to nail this particular offering.

It was plain that her new elegance involved maximum mobility, a get-up-and-and-go physicality that could turn on a dime when breaking news intruded on your own patch. Short shorts, tank tops, jumpsuits, skirts slit for movement, everything calibrated for rapid response... but rimmed with marabou, and accessorised with sandals. A kind of best-of-both-worlds modernity... fact and fantasy.

There was an entirely brainiac postscript to this whole affair. Inevitably, it pertained to the soundtrack by longtime **Prada** collaborator Frederic Sanchez. The nu-Satie piano stylings of Alex Menzies mixed with Donna Summer's *MacArthur Park* and Diana Ross's *Love Hangover*. Sanchez called it an existentialist mash-up, here, the melancholic recognition of a world in flux, there, the sheer, wonderful denial of disco bliss. The world's a darkening place. Thank fashion for shining its own light. In fact, thank it twice.

SHARE

SHARE

Share

People

Organisations Article

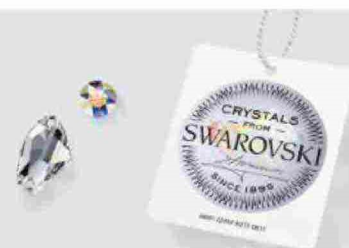
[Accedi](#) | [Registrai](#)[f](#) [t](#) [G+](#) [i](#) [E](#)[Cerca](#) 

VOGUE

[Franca Sozzani](#) [Fashion](#) [Talents](#) [Photography](#) [Beauty](#) [News](#) [Archive](#) [L'Uomo Vogue](#) [Suzy Menkes](#) [Video](#) [Special Links](#)

Brilliant Inspiration

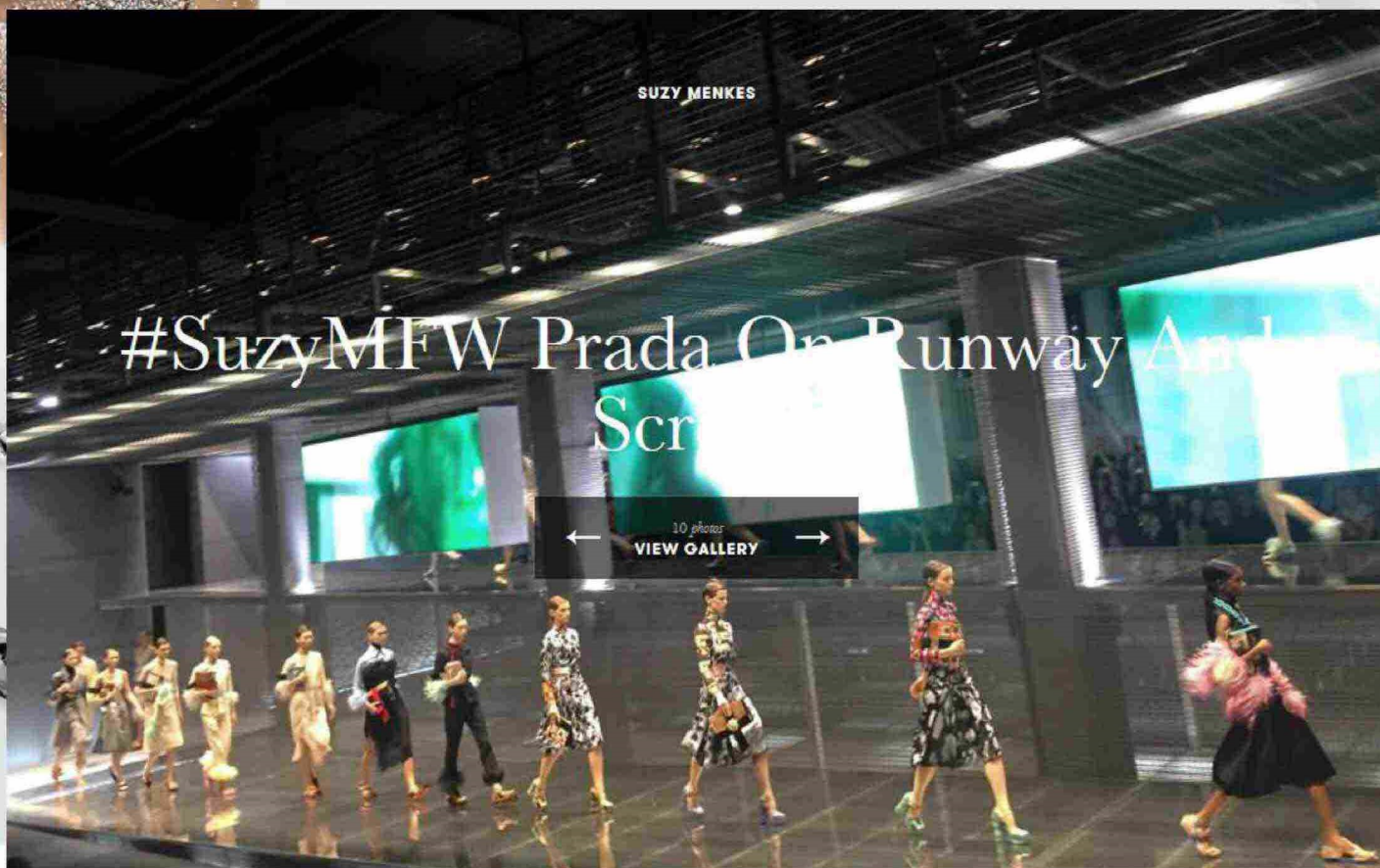
VISIT CRYSTALS-FROM-SWAROVSKI.COM



SUZY MENKES

#SuzyMFW Prada On Runway And
Screens

10 photos
VIEW GALLERY



Suzy Menkes / #SuzyMFW Prada On Runway And Screen



SEPTEMBER 23, 2016 10:48 PM

by SUZY MENKES | FOLLOW SUZY

Which way to look? Eyes straight forward towards the metal mesh – and there were the Prada models walking purposefully by in a plain black dress with just an illuminated belt, black bra and big pants worn over a prim checked shirt. Or a raincoat pulled hard across the body, tautly belted on one side, and on each wrist a fluff of boudoir pink marabou.

“Because it was the most silly piece to put with reality,” explained Miuccia Prada backstage about the feathers.

That was after she had extended her usual quick bob out to acknowledge the applause into her own long handclap for American movie director David O. Russell. He had shown above the models’ heads clips of a film, *Past Forward* which told a story of modern women’s lives – a brisk walk to work along a city street, a click of high heels on the vast expanse of an airport, a dizzying ride down the escalator, a figure running in fear, a travel bag (Prada, of course) abandoned on the floor. No words. A silent Prada movie.

Backstage, in a melee of film figures – Jack Huston, Sinqua Walls and Kuoth Wiel – and old friends like Dutch architect Rem Koolhaas, Miuccia spoke about a collection that did not seem so complicated to understand in its brisk, work and play clothes.

“I wanted to change from the old excuses of women’s lives that had interested me for many seasons. I want to take care of now and do something much more simple, trying to find a new way of elegance,” the designer said.

“Elegance sounds an old fashioned word, but it is also the sense of something meaningful and deeply calculated,” she continued.

MORE



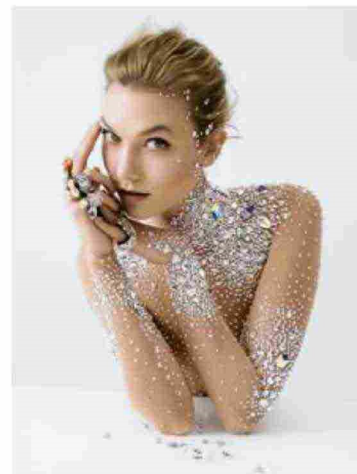
#SuzyMFW
Versace's Ode To
Strong Women
by SUZY MENKES



#MFW top
accessories & details



Diary #MFW
SS2017
by SELENE OLIVA



Brilliant Inspiration
VISIT CRYSTALS FROM SWAROVSKI.COM



Missoni Milano SS17

“We live in this moment of a fashion that is intimate, real, sensitive, and I tried to make that in a way that is contemporary. I was searching for this kind of simplicity and elegance for today”.

"We live in this moment of a fashion that is intimate, real, sensitive, and I tried to make that in a way that is contemporary. I was searching for this kind of simplicity and elegance for today".

Put that another way: this summer 2017 show was quintessentially Prada. These were clothes for a purposeful, modern, urban woman with her wrap cardigan taut on the bust and a skirt slit high as she marched. Or gingham shirt over another kick-out, knee length skirt. The collection, with its sleek mixes of patterns, was always about workwear with a twist of imagination in its checks, its flat clutch bags and sensible sandals, but with a bra worn seductively on top of the clothes or that marabou fluffing up the basics.

Prada has defined – and perhaps shaped – women's lives, offering a clean-cut wardrobe and leaving the wearer to decide whether brief, flowered shorts are appropriate peeping from under a lean plaid jacket. There was a sense in this collection that each piece could have been partnered differently, mixing print and plain, skirt or shorts. This season's accessories included a big, bold plaque on a chain, like an Olympic medal – an award for getting through the day, perhaps.

After the show, David O. Russell showed the full version of his movie at the Fondazione Prada, the cluster of modern art exhibition spaces Miuccia and her husband Patrizio Bertelli have created on the outskirts of Milan. The film expanded the story we had seen on the runway in snippets. It will premiere in Los Angeles in November.

"He had the courage to collaborate on the show and for him it was such a new experience," said Miuccia, referring to the film director.

"I hope it all worked, because we were discussing the same things, women's personal sense – emotions, fear – and love, of course."

It may be that Prada, at a time of falling sales worldwide, was trying to offer clothes that were consciously easy on the eye and simple to wear. But such is Miuccia's strength and originality, that the show, as ever, seemed so much more than the sum of its wearable parts.

MILANO FASHION WEEK , MODA PRIMAVERA ESTATE 2017 , STILISTI

Vuoi ricevere aggiornamenti su questo argomento? **FOLLOW NOW**



Miuccia Milano SS17



Brilliant Inspiration