

DEMOMODE

Big Fashion Issue 2020

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The ultimate guide to **EFFICIENT WARDROBE**

CHANEL
DIOR
RALPH &
RUSSO

Imane Ayissi
Cameroonian dancer in the fashion field

Exclusive!
interview with the designers of **PARIS FASHION WEEK**

ZIAD NAKAD

FASHION DESIGNER OF THE YEAR 2020



DE MODE



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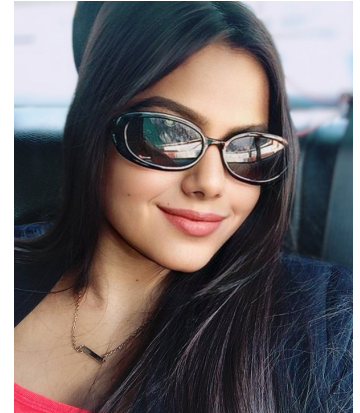
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FROM THE CO-CHIEF EDITOR'S DESK

Dear Readers,

Introducing you the seventeenth issue of DE MODE, SEP 2020, the BIG FASHION Issue, featuring an amazing Haute Couture designer from Lebanon, Ziad Nakad. A designer with a delightful persona, humble to everybody and his collections are just astonishing. Read his exclusive interview with DE MODE inside and explore his jaw-dropping designs.



Covering the digital season of Paris Fashion Week felt like a great achievement for our team as we got accredited by the Fédération de la Haute Couture et de la Mode (FHCM), Paris. We interviewed few amazing designers from the digital runway and learnt more about how digital showcasing will be making an impact when things go back to normal, and also in the near future. Our photo-journalist in Paris, Michael Foust, learnt about the designs of a great designer from Paris Fashion Week, Georges Hobeika. Find them inside to make your day.

Also in this big fashion issue, we have brought you the ultimate guide to efficient wardrobe from the shelves of Chanel, Dior and Ralph & Russo. If you looking for some exciting wardrobe inspiration, we got your back. Go check them out and thank us later.

Take a chilled soda, stay at home, stretch your legs & enjoy reading the big fashion issue of DE MODE SEP 2020 and share your feedback by rating us on Google.


Anushka Singh (Anne)
CEO & Co-Chief Editor

DE MODE
WORLD'S NO.1 FASHION, BUSINESS & LIFESTYLE MAGAZINE

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THE ULTIMATE GUIDE TO EFFICIENT WARDROBE

Luxury wardrobe ideas from Fall/Winter 2020-2021 collection of Chanel, Dior and Ralph & Russo/Pg. 56



XUAN PARIS

XUAN is the fashion label of Dutch-Vietnamese designer Xuan-Thu Nguyen in Paris. Nguyen is a graduate from AMFI. Explore her jaw-dropping designs from Paris Fashion Week Fall/Winter 2020-2021

PG.25



Fashion Designer of The Year 2020

ZIAD NAKAD

A Lebanese fashion designer who makes the world's most incredible gowns. He is popular for enormous sleeves, slit skirts and asymmetric styles.

Born of a Lebanese descent, Ziad Nakad knew from his very early teens that he was to work in fashion. Since his young years, he was attracted by eccentric fabrics, sheer embroideries and unconventional beading which married his designs back then especially sketched for his family to wear. Encouraged by this genuine success, the talented young man decided to explore more his passion for fashion and embrace the dressmaking art with studies in the field. In parallel, he mastered the art of couture by working with many famous fashion designers in Beirut. In 1997, he turned his dream into a career when he was invited to take part to the Beirut International Fashion Show for Couture in Beirut and dressed renowned super models like Karen Mudler, Nadja Urman and Jennifer Driver.

His first fashion shows garnered much praise from critics and opened the doors to a whirling series of defiles sparking international interest for the designer. Such exposure led to another milestone to his career with his first international defile in Milano in 2001 followed suite by another one in Cannes in 2003 and that was only the beginning

Ziad Nakad launched his fashion house in 1997 reaching out to women who like clothes with a dramatic flair and timeless femininity. His designs epitomize glamour and simplicity which appeal to a discerning clientele, including international personalities and stars. Women dressed by him are offered aesthetic cuts coupled with a great attention to details revealing their potent character. The designer's strong enthusiasm for fashion and his ability to highlight women's beauty and silhouette have been at the core of his business attracting a discerning clientele who value unique designs and materials. His collections reveal elegance and style through several lines of clothing designed to meet the various needs of modern ladies: from the casual to a more sophisticated prêt-a-porter, to couture and bridal, Ziad Nakad's lines of clothing tailor to every woman looking for originality and class.

Exclusive Interview with Ziad Nakad

Fashion Designer of The Year 2020

How is working in fashion different today in comparison to when you began?

Fashion evolved progress and many styles that change every season and with Paris fashion week it's always a challenge to create a new identity for each show.

What is your favorite part about being a designer?

My favorite part is that my designs can reach and satisfy women's tastes in different culture and background.

How do you want women to feel when wearing your masterpiece?

I want them to feel proud, strong, being herself and comfortable with herself wearing my masterpieces.

Where do you go for inspiration when working on a new collection?

It completely depends on the theme and I go deeply in my thoughts and ideas whenever I work on a certain collection.

How did you managed to create your recent collection in the pandemic?

It was created with an effort and a small team, it wasn't easy with the lockdown. I started sketching at home...



How do you feel running your own clothing company?

It's a challenge and I'm used to it as I started my business 20 years ago to ensure the high standard for my clients.

There's so much pressure for designers to come out with their greatest collection season after season. What advice would you give to young designers just starting out and hoping to make it in the industry?

I advise him/her to be creative, to has a fashion background for inspiration and not to copy. Also to have perseverance and believe in his/her dream

What role do you think social media plays in fashion today?

It plays a big role and gives a great coverage worldwide. Your designs can reach the whole globe.

The fashion industry has changed so much in the past few years, what's the best advice you would give for staying ahead of the curve?

To stay up to date illuminating the femininity of women and her beauty.

How do you feel about being interviewed by DE MODE?

I feel really Happy and grateful, and I wish to work together again.



Atlantis

spring/summer 2020 collection

A Modern Day Warrior Princess born in Atlantis. Electric and eclectic, Ziad Nakad mixed tulle, silk and taffeta with organza and chiffon to emphasize the mermaid silhouettes.

The idea of Atlantis — the “lost” island subcontinent often idealized as an advanced, utopian society holding wisdom that could bring world peace — has captivated dreamers, occultists and New Agers for generations. Ziad Nakad imagines, for his Spring Summer 2020 Couture collection, the Modern Day Warrior Princess. The celebration of fierceness, softness, determination, ingenuity and compassion that makes up the Modern Day Warrior Princess is electric and eclectic: tulle, silk and taffeta mixed with organza and chiffon emphasize the mermaid silhouettes.

The Modern Day Warrior Princesses, have been able to play to the strength of being female, to celebrate their femininity, not to shy away from it or downplay it: crystals, beads, feathers, all handmade details, are underlining all shades of blue, water green, sun yellow, peach and gold. A hymn to sensuality, as fluid as the sea and as bright as the sun.











Fashion Designer

IMANE AYISSI

A luxury “slow fashion” brand involved in ethical and sustainable production with the exclusive use of natural and, as much as possible, organic materials, the respect of craftwork and traditional skills.

Born in Cameroun, the son of a family of artists and sportsmen: his father was a champion boxer, his mother had been elected Miss Cameroun in 1960 and his brothers and sisters are dancers and singers. He was a member of the Ballet National du Cameroun and subsequently toured with singers and choreographers, such as Patrick Dupont, which involved travelling to the four corners of the world.

At the same time, he worked as a model, presenting the men’s collections of famous luxury and pret-a-porter brands such as Cardin, Dior, Lanvin, Givenchy, Yves Saint-Laurent and Valentino. He was also the subject of fashion features, advertising campaigns and artistic projects in fashion shoots by famous photographers.

But, above all, it is to his work as a couturier and designer that he dedicates himself. He became interested in fashion as a child in the Cameroun (it was there that he made his first garments for his mother and subsequently for one of the largest ateliers in the country). Re-located in Paris, he started to design small collections which were sold on request to private clientes and madeto-measure. Since 2013, he has decided to present complete collections during Paris Haute Couture week and at the same time to develop a luxury ready to wear line.

The garments of Imane Ayissi’s « Couture » and prêt-à-porter lines, meld African traditions and realities with western fashion. His collections, often featuring evocative names in Ewondo, Imane Ayissi’s native Language, (Mindzing, Beussanda, Asseulenn...) combine african craftsmanship, heritage materials and fabrics (such as Kenté, Kita, Faso Dan Fani, Bogolan...) together with his use of innovative design and haute Couture skills. There is also often an infusion of typically African-style bricolage or recycling work with references to Parisian Haute Couture and contemporary creativity (Madeleine Vionnet, Cristobal Balenciaga, Yves Saint Laurent or Azzedine Alaïa are some Imane Ayissi references) to create a fashion targeted to an international public.

Exclusive Interview with Imane Ayissi

by the journalist Hortense Assaga, Imane Ayissi tells us about the inspiration and genesis of her Autumn/Winter 2020-21 Couture collection.

Imane, you are Cameroonian but you live mainly in Paris, so where have you spent the last 4 months?

I spent them in Paris. In fact I was in Yaoundé just before the lockdown in France, I came back to Paris on Monday March 16th with, I think, one of the last flights between Yaoundé and Paris. I might have spent more pleasant weeks in Yaoundé where the situation has never been as bad as in France and where there was no real lockdown, but I don't know when I would have been able to come back to Paris and therefore I probably wouldn't have been able to participate in the Haute Couture Online.

But did you manage to work during the lockdown period?

It was very difficult. The advantage of being independent and at the head of a very small structure is that I could regularly come to work in my studio/workshop with a certificate. But practically first, it was very complicated, since my suppliers showrooms were closed, the workshops were converted into mask factories, and above all the post office and all international shipping services were practically blocked. And for my fabrics I work a lot with artisans from different African countries. We could always communicate by WhatsApp, e-mail ...etc, but it was almost impossible to receive their work, when in the same time I had to produce orders for stores. And of course I was forced to put aside all my orders from Couture clients which required fittings, not really compatible with social distancing... Then it was a period of intense and difficult questioning : suddenly what became crucial was to take care of people, we were only talking about essential activities and this pandemic was bringing back to the forefront everything we do to nature and the consequences it has for everyone. So I really wondered, what's the point of doing fashion? What's the point of creating an extra dress when there's already too much of it everywhere?

But you still decided to make a collection?

Yes, pretty quickly, as soon as it became clear that there won't be any fashion week in July, I decided that I had to do something anyway, at least a small collection, even though I wasn't sure how to present it. Despite of all my questions, or rather because of them. Because the conclusion I came to is that essential activities are not enough and that the superfluous is also essential to life. In any case, creativity, newness, beauty, culture,

seduction, you can't do without them. So you have to do with fashion, at least the best part of fashion, not disposable fashion, but fashion that tells stories, that makes sense.

So concretely how did you work, since you couldn't have your usual fabrics, and what were your inspirations?

It was very different from the usual process. For me it was really not possible to make a collection like the others, as if nothing had happened, it had to be directly related to the situation of the moment. So I didn't look for photos, objects, samples didn't made any mood board, I didn't even try to tell a story. The inspiration was: how can you create something new when you have nothing left ? And therefore to find African reflexes, because this question is the problem that a good part of the populations of the different African countries have to solve. Hence the ingenuity to repair everything, to recover



some kind of miracle out of almost nothing... and hence the very low impact on nature compared to Western societies. This ability to up-cycle what is thrown away so easily in Europe inspires even some major artists I admire, such as Romuald Azoumé with his masks or sculptures made from old plastic cans or tyres, or Brahim El Anatsui and his fabulous tapestries, so luxurious, made from recycled bottle caps. So I decided to do the same thing, to create beauty from waste, that is to say to make a collection only from scraps of fabrics from previous collections and orders, or from coupons and unused samples... that is the only inspiration and that's these pieces of fabrics that naturally led to the different silhouettes, from a very artisanal work of assemblies

But you had enough scraps?

Yes, I even have some left over to make

another collection (laughs). I must say love fabrics and it's always a bit difficult for me to cut them, so as soon as there's a piece that's a bit important, but which, in any normal workshop, would go in the garbage, I keep it and I put it in a big box where it joins many others. It must be also my Cameroonian side, subconsciously I might say to myself, you never know, it could be useful... And finally it was useful. And then I also recycled elements already sewn for other collections but not used, for example petticoats that are regularly made and that I don't use at the end because I prefer the natural fall of the fabric even for evening dresses. Then they were finally used... Obviously, and that's also why it's not a collection like the others, I won't be able to reproduce the models exactly as they are. Of course it will be possible to order them but with other fabrics depending on the scraps available. Moreover I have made few silhouettes with the idea that each one is rather an idea that I could then decline in different variations with my customers, when ordering.

You won't be able to show this collection, so how are you going to show it ?

I have to admit that I'm still a little frustrated by the missing show, for me to physically discover my clothes, to show them alive, in movement, even to few people, is the culmination and celebration of the work of a collection, even if, then, of course, there is all the adaptation to real life that are orders. And it completely changed my collection, I probably wouldn't have done the same if there had been a fashion show. But I really thank the Federation of Haute Couture and Fashion for putting together this Haute Couture Online, with video presentations, because it allows to communicate about this work, which is first of all a Manifesto collection, and I have to say that I'm both a little bit worried and quite excited by the use of this tool, quite new for me, which is the video. Of course there are videos of all the fashion shows I've done, but this is something else. Since there's no fashion show, again, it seemed impossible to me to make a fake filmed fashion show, to pretend it took place. So I tried with the video to show the clothes in a different way, to show what you just can't see in a fashion show. And I also tried to play with the atmosphere, which would probably have been more complicated with a fashion show, to introduce a little bit of anxiety, a strange feeling of melancholy, in the middle of all these nice things, because that's the story.



Amal-Si

*fall/winter
20-21 collection*

Amal-Si means "the great misfortune that befalls the earth" in the Ewondo language of Cameroon. Two words that summarize the current state of the world and the effects of the disease that has spread across the planet.

For a fashion designer from 2020, who is moreover a small independent House and who works largely with craftsmen based thousands of kilometres away from his studio, this is a completely new situation that causes a series of unsovable problems. First of all, material problems, when you can no longer work with your usual collaborators, when you can no longer complete your orders since fittings are impossible, when you can no longer visit your suppliers, when you can no longer receive fabrics made in other countries.

But there are also more "existential" problems: what is the point of fashion when we only talk about essential activities? Why create additional clothing when stores are closed and overflowing with stocks of unsold clothes? Isn't fashion directly responsible for the degradation of the world through its negative impact on the environment?

This collection is an attempt to answer all these questions in « African way », and additionally this one : how and why continue to create when you have nothing left. A collection that pays tribute to the resilience of African societies, their cleverness and frugality. A collection that, like an African mourning, brings out joy and beauty, from misfortune. A reduced collection, created from nothing, i.e. only from scraps of fabric from previous collections and orders, normally destined for the garbage. A collection whose meticulous craftsmanship and hand-made assemblies magnify the simplicity of the materials. An manifesto collection - these outfits are intended to be sold but in other fabrics, depending on the scraps available - which reaffirms the need for creativity and to always re-enchant reality, despite or because of the difficulties.

















Fashion Designer

ADELINE ANDRÉ

Born in Bangui, French Equatorial Africa. Although Parisian, she has Scottish roots. During her adolescence she dreamt of becoming a fashion designer and left for London. Returning to Paris, she enrolled in the *École de la Chambre Syndicale de la Couture Parisienne*, took fine art lessons given by Salvador Dalí at the Meurice Hôtel and entered in 1970 at Christian Dior working next to Marc Bohan as an assistant for the Haute Couture collections.

1981 she met István Dohár, a Hungarian designer and with the financial help of their friend Nicolas Puech they decided to launch ADELINE ANDRÉ. August 27 of the same year Adeline André registered the original pattern of her first three-sleeve-holes garment at the National Institute of Industrial Property (INPI) in Paris and 1982 February 26 at the World Intellectual Property Organization (WIPO) in Geneva, Switzerland.

Among other works, the three-sleeve-holes garments are also part of museum collections such as the French Fashion Museum (UCAD) and Palais Galliera in Paris, the Fashion Institute of Technology (FIT) in New York and the Museu do Design e da Moda (MUDE) in Lisbon. First show, Fall-Winter 83/84 ready-to-wear collection was held at the Daniel Templon Gallery in Paris 1983 March 16. Staged within a grand painting-set by Gérard Garouste, the guests, wearing the garments, posed for giant Polaroid shots. The label ADELINE ANDRÉ has been registered 1983 November 15 in Paris.

Up until March 1987 Adeline André presented her collections in places that had never before been used for fashion shows, examples: the "Cour Vitree" of the "École Nationale des Beaux Arts" Rue Bonaparte, the "Grand Salon" of the Centre des Conférences Internationales Avenue Kléber (where 1973 the Paris Peace Accords were signed - putting an end to the Vietnam war).

In these places she showed her collections on models such as Dovanna, Anh Duong, Terry Toyé, Angela Wild, Eugénie Vincent...



whom she asked to mingle among the guests, creating this way a calm and intimate atmosphere as opposed to the stage shows of the time.

During the furore of shoulder paddings and stretch in the fashion world, Adeline André's proposal were tall and slender shapes with slight and svelte shoulders in fluid, bias cut materials always dyed according to her personal color range and also notably knits with rolled hems.

Following years she focused creating collections exclusively for her private clientèle, male and female, for whom she produced new bespoke designs, displayed for the first time at parties called "Topofwear", travelling private shows in galleries, ateliers or the salons of her friends in either Paris, London and New York.





Interview With Fashion Designer

XUAN THU NGUYEN

What is your favorite part about being a designer?

My favorite part of being a designer is the part that you start to create, the process. The wandering of your imagination, dreaming of the pieces.

How do you want women to feel when wearing your masterpiece?

The women who are dressed in XUAN must feel comfortable wearing it. A piece that makes them more beautiful and confident. A piece that enhanced their personality. They wear the designs and not the other way around. My inspiration comes from my inner feelings or conflicts. My collections are a reflection, a visual diary without any verbal communication.

Where do you go for inspiration when working on a new collection?

The outlook of the collections might vary time to time. Sometimes a few collections overlap each other. It is easier now, to look back and see the development of my personality. It might not be understandable to most people/ fashion critics. But it makes sense to me.

What is the biggest challenge you face running your own clothing company?

The biggest challenge to have your own company is, to keep going and believe in yourself. And being creative with what you have, to make things happen and staying positive at the same time. Fashion is hard.

There's so much pressure for designers to come out with their greatest collection season after season. What advice would you give to young designers just starting out and hoping to make it in the industry?

I think fashion critics ask too much of designers, season after season. Fashion needs to be your passion if not don't start your own label. If your main goal is to make it big in this industry quick, you might be disappointed. My advice is do what you love to do and believe in it and ask yourselves, am I willing to give it my all. But that said... it can apply to any other creative branch you want to persuade.

The fashion industry has changed so much in the past few years, what's the best advice you would give for staying ahead of the curve?

To stay ahead with everything for me is to stay true to yourself, don't try to be more than you are. People will see through it. Be transparent and don't go along with trends but with real accomplished values and integrity to establish real connections.

Describe fashion according to you.

Sometimes there is way too much "bla bla" in fashion. We need to stay real and focus on what really matters. What fashion is really about...? It is about clothes, dressing up.

How do you feel about being interviewed by DE MODE?

Thank you for having me on DE MODE. Honored and humbled to be featured. I love the articles you provide. A definitely yes! to future collaboration with DE MODE.



"WINDOWS OF INFINITY"

*fall/winter
20-21 collection*

The collection is about building. It is about the elements of life - fire, water, air, and earth. The four cornerstones. Life's path is vontinuous, It's ongoing with occasional stops and stalls. Yet it always carries on.

T

The use of soft cotton for the white looks represent the concept of a clean canvas. A toile on which you can build, an empty book that can be filled.

The white filled bias straps play with structure, light and shadow. Synonymous to the pureness of accidental movement.

The mixture of clashing colours and use of different silk fabric show the fragilty and boldness of the designer.

Delicate silk organza is juxtaposed with the solidity of leather flowers. Petals float and flutter with movement. Sensitivity against an inner wall. All, representing the various facets of XUAN.





Image: Yaya Guaj / Helly Enssen
Edit: Eleonore Djen
Model: Stella Koumba
Stylists: Isabelle Bardot / Julie Demoulin
Hair/ MUA: Frederique van Espen
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Fashion Designer

RAHUL MISHRA

The first Indian designer to showcase at the Paris Haute Couture Week champions slow fashion with traditional Indian crafts. His eponymous label with two flagship stores in India and a thriving national and international distribution channel, finds its genesis in the ideas of sustainability that present fashion as a tool to create participation and empower the local craft community of India. The brand's purpose defines the process. The achingly slowed down process of hand-weaving and hand embroidery allows to build sustainable livelihoods for more than 1000 artisans. International Fashion Editor of Vogue, Suzy Menkes, an avid follower of the brand's work, regards Rahul a "national treasure" while the late Franca Sozzani has praised him as "successfully highlighting the best and most peculiar features of his homeland."

The design house that works on the philosophy of the 3 E's - Environment, Employment and Empowerment, aims to look at luxury from the lens of participation and not just consumption.

"My objective is to create jobs which help local craftsmen in their own villages in order to develop a circular economic growth in their societies. I take work to them rather than calling them to work for me. If villages are stronger we will have a stronger country, a stronger nation, and a stronger world. My entire philosophy revolves around that. The product will go through evolution - it will change and improve - but the philosophy is constant."

- Rahul Mishra

Masks have played an integral role in the visualisation of this dreamy universe, anchoring it to the realities we face. In the collection however, the face coverings are ornate and symbolic of the lushness and vitality of nature. The way we build our collections is very intimate, often times it is the smile on an embroiderer's face that assures me a certain colour combination is working and that the kaarigar is happy with the outcome. That same communication took a very unexpected turn with everyone wearing protective masks and maintaining social distancing.



Beautiful People

*fall/winter
20-21 collection*

*"Just living is not enough,"
said the butterfly, "one must
have sunshine, freedom and
a little flower."*

*— adapted from Hans
Christian Andersen*

With the migrant crisis reaching devastating levels, the above quote takes on a much deeper meaning. Maybe it is not enough to just live, to survive. As life came to a sudden standstill we also witnessed one of the biggest employment crisis during the pandemic. Millions of migrant workers were displaced and struggled to simply feed and support their families. A significant part of our New Delhi team are our "kaarigars" (hand embroiderers and tailors). We have been fortunate to be able to stand by them through this storm and are committed to continue doing so. It's the very foundation of our brand values. We are a large family - that includes hundreds of people including local craftsmen and workers. Today we collectively acknowledge the value of beauty. It gave us a deep sense of joy and nourishment to return to our studio through this collection as a creative expression we are served a reminder, that indeed just living is not enough. One must have sunshine, freedom and a little flower.











GEORGES HOBEIKA

is a Lebanese fashion designer of haute couture and ready-to-wear clothing. Hobeika officially opened his atelier in Beirut, Lebanon in 1995, and has been presenting his collections in Paris, during the city's official fashion weeks, for over a decade.

































**THE
ULTIMATE
GUIDE
TO EFFICIENT
WARDROBE**



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