

Demna Gvasalia Presenting Balenciaga's Ultimate Post-Pandemic Collection  
Imagining how fashion will be in 2030.

Balenciaga presented the Spring 2021 ready to wear line on the Paris Fashion Week schedule. "You know, I couldn't wait not to do a show. It didn't feel right with the way things are. So we've made a music video. My husband recorded that '80s track by Corey Hart, 'I wear my sunglasses at night'—because you know, is there anything more absurdly *fashion* than that? It's also allegorical. You know, where is fashion going? It's out there, searching in the dark at the moment, not seeing..." said the Designer in a phone interview with Vogue.

A report showed 93.5% of the materials in this collection were certified sustainable or upcycled, while 100% of the print base material have sustainable certifications to them. Gvasalia has taken into consideration to look for solutions needed to discover that it's an easy process when looking into the fibers within fabrics. Including the reduced amount of different cuts needed for the oversized, gender neutral looks to help with costs and labor.

This collection is expressing genderless, timeless, and comfy. The designer destroys any versus between mens and womens clothing, showcasing oversize coats, shirt pieces and shared pants. Considering we are in 2020, not sure why it would be a controversial process. Not to mention the popularity and relevance to the oversized style within hoodies and pants that Gvasalia is known for.

Introducing new pieces such as jumpers, oversized graphic tees, large coats, car coats, cocoon shirts and even earth-friendly pieces, we're keeping the sunglasses on with slippers to go along with it. Neutral tones with some pops of color, bring this collection together with a few prints. This collection is definitely made to be comfy and classy, who said sweatpants aren't for the workplace?

## Miu Miu Merges Sports-wear With Evening-wear for SS21

In the midst of the lockdown, Miuccia Prada continues to put out collections full of youth and girly charm.

In Anders Christian Madsen's Vogue review about the collection, he mentions the effect of the lockdown and restrictions it has caused to not just everybody, but the younger generation primarily. Then he began to describe the runway scene as a giant sports arena, with live streamed audience members and Kate Moss' daughter to open up the show. "The Miu Miu show reads like the *Euphoria* generation's guide to effortless dressing" Anders described. Finally, describing the various silhouettes, prints, and designs made from a teenage girl's dream.

Mahoro Seward with i-D Vice begins the review by acknowledging the increase of demand in sports/activewear recently, understanding the active approach to this line. Also mentioning the arena-like setting with the absence of sports over time. The athletic designs from sporty stripes to blazers, button ups, crystals, bow cinches, and more. Mahoro goes on to describe the outfits as a prom-ish unquestionably Miuccia Prada designs.

Tora Northman writing for Hypebae kicks off her article by detailing Prada's inspiration behind the designs. With the youth culture missing out on so much of their young lives amongst this past year she was ready to give them something fun and creative. Northman described the line as "retro-inspired sportswear with futuristic elements throughout, the range captured the designer's love for the concept of uniform through the designs."

On Designscene, the newest Miu Miu collection is known for their bold and vibrant colors. The article is brief when discussing the fifty-three new looks when it comes to the designs themselves. More of a quick description of the show, mentioning the debut of Lila Moss, and a quote from the designer.

Connie de Pelet with The Glass Magazine didn't hold back describing the whole show for us. From the venue to designer input and witty lines pulling together this sporty dream line. She noted the brands roles and importances, while adding to the uproar of the audience. Describing the collection going from 60's to 70's inspired colors and a 00's spunk of glitz. Lastly, puzzling together a visual analysis of all the pieces to these styles.

## Donatella Versace Coming Out of Her Shell with New Designs for MFW

Versace arising from the designing seas of empowerment and positivity.

Versace came to Milan Fashion Week to present an immense variety of colors, designs, styles, lines, and shapes in an under the sea collection. With designs giving off body positivity in all aspects, made for a vibrant and engaging virtual show.

Rather than the commonly known Medusa head logo of the brand, Donatella Versace decided to take a turn this season switching to starfish. While having a runway filled with models of different sizes and looks, the designer continues to push standards and represent all beauty and body diversity/positivity.

This marine life inspired collection may have more meaning than a new look for fashion. For a starfish to symbolize re-emergence as the astonished designer is overjoyed to be out and back to working after these tough past few months. "There is no re-emergence without prior submergence" (vogue).

Vivid, neon pigments such as greens, orange, blue, red, and many more were printed across the collections designs. Containing various ruffles, tulle, sequins, prints and finishes. Donatella has stated earlier that she plans to take on the complete sustainability aspect in fashion. Looks featured organic fibres, recycled polyester and polyamide, with jerseys and piquet fabric made from organic cotton.

"I wanted to create something disruptive, something that could be in tune with what has changed inside all of us. To me that meant dreaming of a new world. A world made of popping colors and fantastic creatures and a world in which we can all coexist peacefully."

-Donatella Versace

Moschino Takes Milan Fashion Week as a Puppet Premiere.  
Marionette models hit the runway to present the SS21 collection to their selected audience.

Moschino creative director Jeremy Scott decided to take a different turn on his runway appearance. Using puppets to present his designs for the collection, it was displayed in front of an audience made of the same Marionette dolls representing multiple big names and critics such as Anna Wintour.

Anneta Konstantinides with Insider, begins her review by describing designs of fur-lined coats, breath-takingly dramatic dresses, along with a wedding dress closer. Then going into detail about Jeremy Scott's ideas, how he and his team worked together to pull off this creation. Describing the work and construction put into couture, Anneta added some information Scott gave to Vogue in her review. Lastly, she briefly describes the editors in the audience and the Scott doll that came to wave in the end.

Jacqui Palumbo with CNN talked about this collection as well. She summarized the collection from designs, briefly stating color palettes and materials. Including short quotes from the designer about the pandemic, model selection, and future thoughts. She notes past shows from Moschino and the luxury looks of the Italian label.

WWD's Booth Moore wrote about Jeremy Scott's newest collection shortly, acknowledging a merge between the designer and Hollywood bonuses. "But make no mistake, this wasn't just a Hollywood trick; it is a sweetly sentimental ode to old-school fashion, with a focus on dressmaking from the inside out." Continuing with details about the "models" and strings she ties together a topic of functionality vs fantasy in future fashion.

Fashionista's Dara Prant also goes on about the runway details, models, and presentation. She details the designs and color palettes slightly more in dept. While analyzing the different seams, boning, panels, along with different materials and finishes to the miniature made designs. Lastly, noting the famous Moschino feel of youth and elegance.

Lastly, Anders Christian Madsen for Vogue likewise went into descriptive details of the fascinating collection. Talking on forty different miniature designs on these thirty inch Marionette puppets. Including many quotes and interview pieces from the designer, and acknowledging the commitment and desire to release this show, not able to make too many changes along the way, amongst the changing pandemic events.

Molly Goddard kicked off LFW with exciting and vibrant designs

Introducing a line to embody happiness and confidence, get ready for her SS21 collection that came out with a bang.

While in the midst of a pandemic, spending months in lockdown Molly Goddard moved forward to launch her spring/summer 2021 ready to wear line. In the beginning she wanted to go for more of an aesthetic, chic, black look, later throwing out original ideas to replace it with color and fun things, nothing boring. “Fuck it! I don’t want to see black and white clothes” the inspired designer thought.

The pre-recorded show was featured at Goddard’s studio in east London, previously an old umbrella factory filled with white walls and large windows creating an eye-popping runway. Designs involved different patterns such as stripes, checkers, and more, in an intensely large color palette presenting a neon aesthetic with green, yellow, pink and orange hues. Goddard used tulle, patent faux leather and nylon to express her designs, and some ruffles.

As much as we enjoyed seeing Molly’s new collection via video, we can’t wait to get back to the runway. She explained that she also misses live shows and everything about them, wanting her audience to get the full experience to see her designs in real life.

It’s safe to say that our previous lockdown has inspired designers across the board, Molly Goddard especially. Also being motivated by her own childhood, she recreates dress designs similar to ones her mother, a former art teacher would make for her as a little girl. The creative and successful designer merged her way into the fashion industry quickly and she’s definitely not going anywhere just yet.

## Riccardo Tisci is Diving into New Looks for Burberry SS21 Sharks and Mermaids Make the Runway

The spring 2021 collection for Burberry took away with blue as the new beige. "A love affair between a mermaid and a shark, set against the ocean, then brought to land" said designer Riccardo Tisci while describing this questionable collection.

While using outdoor scenery to show purity and simplicity, this collection was influenced not only by sharks and mermaids, yet by the lockdown we've all been experiencing the past few months, resetting the industry. Taking very unique and uncertain fashion directions, Tisci produced a smaller line for the downsizing label. With more changes and under-sea type themes, Burberry is continuing to decrease in demand.

In Samantha Conti's review featured in WWD, she described everything Riccardo Tisci's designs from the scenery of the show to the bold and bright colors used to depict his under-sea shark theme to the show performance. Including detailings of each hand drawn mermaid and fish-looking crystals. She explains briefly about Tisci changing the burberry look a few ways over the years. Providing plenty of statements from Riccardo himself that explain his collection and ideas behind it.

Anders Christian Madsen writing for Vogue began his article explaining the metaphor and ideas behind the theme to help people try to understand and connect. While he doesn't go into detail on the designs within the collection he brings up Hunger Games references to parts of the show. He continues to go on about references such as "Ariel's Grotto" and includes designer quotes also.

The Fashionista begins their article with a minor setting and show description. Briefly listing many details about the looks, they characterize a few pieces' graphics to depict mermaids/men, lighthouses and sharks. Noting how symbolic this collection supposedly was and acknowledging the designer "was thinking about regeneration, about dynamic youth, about nature constantly recreating itself, always growing and evolving, always alive." (fashionista)

Jake Silbert kicked off his review with the thought of youthful flair being added to the brand within this Spring line. He reflects on the fact of Burberry's famous name, mainly for trench coats and other garments. Trying to help readers visualize his descriptions he talks shortly on the graphics, fabrics, staples, etc.

Jeffrey Yan with Harper's Bazaar Singapore expressed his thoughts on Tisci's collection incredibly and in detail. With the given information, some may not know what to write about or just hate the designs. Going on how Riccardo merged streets with sophisticated styles. Not forgetting to describe the new and designed famous trench coat.

## Fashion Critics

### Different Voices Matter

Critiques are essential in the fashion industry, with different perspectives and voices accumulating continuously.

Three women that have written articles that stood out to me happen to be Cathy Horyn, Robin Givhan as well as Vanessa Friedman. All being very popular, well known critics in our industry; each one puts a great voice, wording and details into their work.

For starters, Cathy Horyn has been named the “most controversial woman” over time. Coming across as the woman that “will say it to your face” as she’s acknowledged to be brutal, using satire, humor, on top of an unbiased, neutral journalistic integrity. I felt her work to be very detailed and informative, helping you feel connected to the story.

As for Robin Givhan, she was one of my favorite readings, she delivers social and political commentary; within race and the arts. Including along with implying current day news and events to articles, which is important since fashion also revolves around what’s happening around us. Givhan’s writing gives off a storytelling characteristic, rather than just telling you what her thoughts are, she makes you think and visualize the subject as well.

Lastly, Vanessa Friedman puts a lot into her work. Friedman is very descriptive and for the articles I found to be a lot more on the high end retailers/designers side. Reading a few of her articles was almost like reading a normal magazine editorial, it was nicely worded, simplistic and easy to understand, very admirable. The only thing I would have to say is that I personally didn’t sense that connection or feel what I was reading.

Overall, each one of these women have made themselves successful, admired careers and I can’t wait to read more from them. Critiques and fashion articles are very important for past, current, and future fashion trends. World events and culture also have a large impact on the fashion industry which is why Robin Givhan was my personal favorite read and voice. Beyond her commentary, I got the ultimate storytelling reaction to her work.