

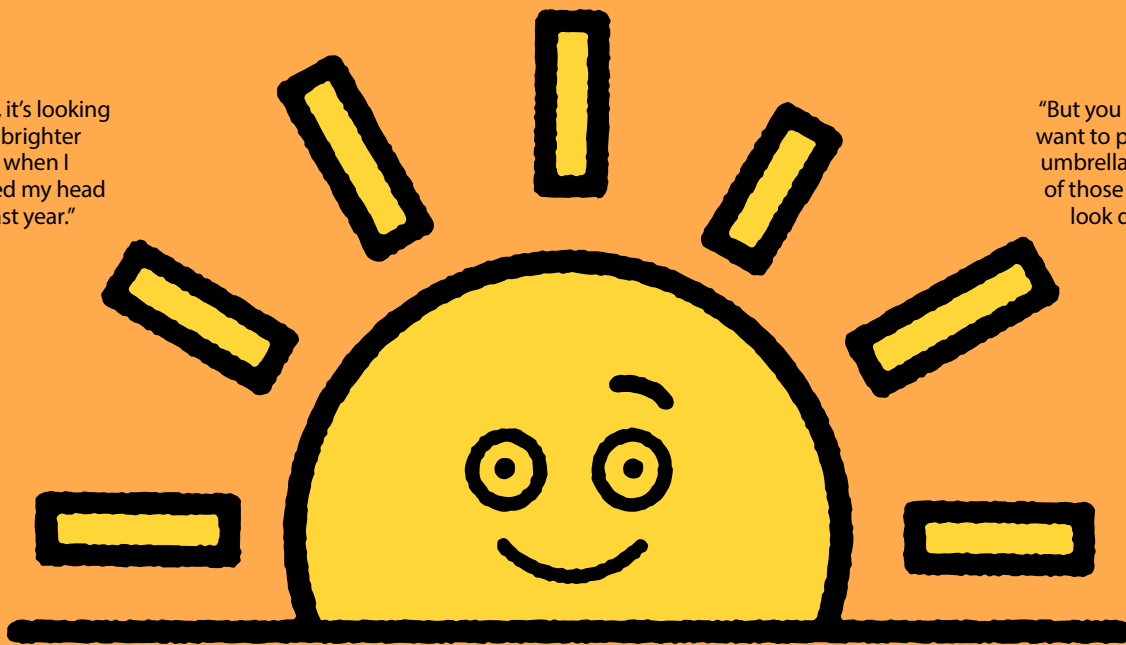
The FROM THE EDITORS AND BUREAUX OF MONOCLE MAGAZINE 

FORECAST

• THE MAGAZINE THAT EXPLAINS THE YEAR AHEAD • issue 12 • 2022

"Um, it's looking a lot brighter than when I poked my head up last year."

"But you might want to pack an umbrella: some of those clouds look dodgy."



ON THE HORIZON

Your guide to the months ahead and locating some very sunny opportunities.



Our annual ranking of the best small cities to move to. And the winner is...

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Meet the Italian start-ups heading to Naples and beyond.

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TREND IN SIGHT

Edited by Nolan Giles: Forecasting where the fashion industry will go next is a tricky business. To get the inside track, we met some of the biggest names in the game to talk sustainability, the importance of trust in a brand and what will become of men's tailoring. Here's what they think the future may hold.

Consumers today have more choice than ever over what they wear, how they shop and which fashion brands they want to associate themselves with. At the same time, for those plying their trade in the industry, doing the right thing and enjoying business success has never been trickier. Increased competition is a factor but so too are increasingly savvy customers who prioritise sustainability, manufacturing standards and an item's longevity.

While it's great that there is a movement to buy better, not every label is playing by the same rules, with greenwashing running rampant and a broader industry mentality still focused on an outdated seasonal model. There's room for improvement across the entire world of fashion, from better shop fit-outs to smarter production. And thankfully a creative cast of business leaders is keen to make some important changes happen.

With this in mind we've asked a number of the sector's top players to highlight the issues they will be focusing on in 2022. From the future of the suit – something slouchier but still smart and stylish – to the ingredients in our perfumes, we learn about the ideas they're cooking up for an overhaul. These solutions will make the business of our high streets healthier, while also helping those manufacturing our clothes to work in fairer conditions.

The aim is to forecast where the diverse and complex industry of fashion is heading and plot a positive course for all of us, whether we're buying or selling. So come on a journey with us, from Belgium's best independent fashion retailer to the studio of the designer dreaming up the future of the department store, to learn a little more. — 
Interviews by Sebastian Cabrices, Ivan Carvalho, Annabelle Chapman, Aleksandar Cvetkovic, Nolan Giles and Nic Monisse.

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Ania Kuczynska on ...
Fashion destinations to watch



“Economically, Central and Eastern Europe are going strong – and so is the fashion here. During the 1990s and 2000s, foreign companies were just producing clothes in the region but the market has changed, with more local designers now. Poland is fresh; its energetic and entrepreneurial people reflected in design. My brand shows how companies here can grow organically. I studied fashion in Rome and Paris, before returning to Poland to create my label here in Warsaw, under my own name. When I was growing up, Poland was changing rapidly and this has had a major impact on my work. My generation still remembers the grey times of communism but also the wild capitalism of the 1990s. This has left a strong mark on me and I have tried to capture it in my designs, which are very monochromatic. This brutalist vibe is trending now, which explains the wider appeal of design from the region.”

About the interviewee: Kuczynska has made a name for herself with her sharp, mostly monochrome pieces for women, which are available in her showroom in Warsaw and online.

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Lucien Pagès on ...
The future of fashion communications



“Every industry, including fashion, needs a good image. Traditional media will remain very important for the fashion industry, because we will always need quality journalism to provide the correct information. But in a world full of information and communication, fashion brands need to tell stories about themselves that people truly connect with. The efficiency of a brand's communications will increasingly rely on the consistency of its story. These stories have to remain authentic. I could think of many ways to improve fashion communications myself, and more sustainable processes is one of them. We could, for example – even if it's a small gesture – stop sending printed invitations, because everyone can receive them via email now.”

About the interviewee: With his namesake PR and communications firm representing brands including JW Anderson, Schiaparelli and Courrèges, Pagès is particularly busy during fashion months.

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Ilse Cornelissens on ...
Innovation in retail



“As a brand it's important to make your own rules as to when you sell, and communicate it with your retailers. And if they don't want to accept your rules, then don't work with them. It's very important to make sure that what fashion companies make and produce is given enough time to be sold fairly. About five years ago we decided to never put any item on sale in our shop. We thought, ‘If we're going to do this, maybe our clients won't understand why.’ Which made us think about ways to really involve our clients in what we were doing; we came up with this second-hand client sale as a result. We ask all our clients to bring in their old clothes and we resell them over one weekend. We do it once a season, emptying out the full store and filling it with only second-hand clothing from our clients. For what they sell, they receive a voucher that they can spend in our shop.”

About the interviewee: Cornelissens is co-founder of Antwerp's Graanmarkt 13, a restaurant-cum-guest house with a shop that stocks quality, independent labels.

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Damien Paul on ...
What buyers should be looking for



“A sense of enjoyment and freedom in fashion has come back in a big way. Whenever you look at history, after uncertain times there's always been this idea of dressing up as a mood-lifter – and that's what we're experiencing now. Customers are focusing on mood-lifting pieces more than ever and using fashion as a kind of feel-good experiment. In terms of how we buy going forward, so much of what we do is about really understanding fabrications and fit. Physically experiencing a new product is crucial. This year we'll need to find the balance between remote and in-person buying to ensure that someone from our team is always seeing new brands or shows in the flesh and relaying that to the wider team back in London. We're a global business, so we need to have a global mentality about how we buy and how we curate for different territories.”

About the interviewee: Paul is head of menswear at Matchesfashion. He oversees the introduction of designers and product categories, exclusive collections and studio franchises.

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