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FASHION & BEAUTY

FEATURES

Milan Fashion Week A/W 2024: Giorgio Armani to Bottega Veneta

The very best of Milan Fashion Week A/W 2024, from Giorgio Armani's celebration of renewal to the 'monumental everyday' at Bottega Veneta



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Bottega Veneta at Milan Fashion Week A/W 2024
(Image credit: Courtesy of Bottega Veneta)

BY JACK MOSS
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Milan Fashion Week A/W 2024 – which took place in the Italian city last week – was a season of debuts. Tod’s and Blumarine both welcomed new creative directors: the former saw ex-Bottega Veneta designer Matteo Tamburini take the helm, while at the latter, Walter Chiapponi (formerly of Tod’s) replaced Nicolas Brognano. Moschino also welcomed new creative director Adrian Appiolaza, formerly of Loewe, where he was ready-to-wear design director for ten years. Other notable moments included a return to Milan for Marni, which has in recent seasons shown in Paris, Tokyo and New York.

Elsewhere, Prada’s arresting A/W 2024 collection saw Miuccia Prada and Raf Simons mine ‘fragments of the past’ to create a collection of the future, while Matthieu Blazy’s latest outing at Bottega Veneta saw the designer seek to exalt the everyday. ‘In a world on fire, there is something very human in the simple act of dressing,’ he said. Rounding out the schedule were the titans of Italian fashion; among them Giorgio Armani, Max Mara, Gucci, Bottega Veneta, and Dolce & Gabbana.

Here, reported from the shows, Wallpaper* fashion features editor Jack Moss picks the best of Milan Fashion Week A/W 2024 (also see beauty & grooming editor Hannah Tindle's stand-out [A/W 2024 beauty](#) moments from the runway).

The best of Milan Fashion Week A/W 2024

Giorgio Armani



It was left to Mr Armani to close out Milan Fashion Week on Sunday morning, a fitting final act from a designer who for close to five decades has been defining Milanese – and indeed Italian – style. Presented in the intimate Via Borgonuovo space in the house's longtime headquarters, the designer crafted a collection of languorous glamour which the designer said was inspired by the idea of 'renewal'. Titled 'Winter Flowers', the collection began by looking towards flowers that bloom even in the coldest months and 'herald beauty and regrowth' (in this, there was a link to Matthieu Blazy's Bottega Veneta collection shown the evening before, which looked towards the resilience of desert plants and cacti for his own exploration of renewal). Here, it made for a collection of extraordinary surface embellishment – whether the painterly floral prints which decorated diaphanous layers of organza or dainty beaded dragonflies – in hues of pale blues, rich greens, and the intense nocturnal blacks and navies of the closing looks.

Bottega Veneta



After last season's round-the-globe 'odyssey' – which saw models traverse an enormous tiled map of the world in garments inspired by their imaginative travels – there was a sparser mood to Matthieu Blazy's latest collection, which took place in a wood-floored show space throughout which giant Murano glass cactuses bloomed. Blazy said the desert plant was a symbol of resilience against the elements; the ability to survive and regenerate even in the harshest landscapes, a mood which was infused into the collection itself. 'In a world on fire, there is something very human in the simple act of dressing,' he said, noting that he imagined his figures emerging as if from a burnt and barren landscape to start again. 'The idea of rebirth is beautiful. These are the flowers that bloom after the earth is burnt – they give a sense of hope. They come back stronger than ever.'

He did so with an exaltation of the everyday, noting a desire to make the quotidian wardrobe 'monumental', capturing a 'sense of allure and confidence in the pragmatic, utilitarian and purposeful'. It made for a typically extraordinary line-up of clothing which saw the recognisable – trench coats, collared shirts, knitwear – energised in new proportions (largely expansive and enveloping, like the cocooning silhouette of the curved seam overcoats which opened the show) and fabrications, which will no doubt require closer inspection to reveal their secrets. Twisted gowns appeared to have been created instinctively, held in place with shiny gobstopper fastenings, while fronds of bouncing pleats at the hems of gowns suggested flames and fire (so too the final slew of dresses, where the fabric looked destroyed and remade). Others were decorated with faded motifs of maps, as if his wanderers were seeking new worlds. 'We all watch the same news. It is hard to be celebratory at this point,' said Blazy, noting that getting dressed to begin a new day is an act of human dignity. 'Here, elegance is resilience.'

Jil Sander

