

N°21

Spring-Summer 2025 Collection A Personal Moodboard

Creating moods (and imagining behaviors) with a collection that reexamines the years when women were into being their very own trendsetters. The 1960s were such a time, and a whole lot more too: a period of sensational renewal, of an eagerness to invent unique alternatives. From a reflection on the effervescent spirit of those days comes, minus any direct reference or sense of nostalgia, the No. 21 Spring Summer 2025 collection. So making for an aesthetically upbeat moodboard.

Alessandro Dell'Acqua, Creative Director of N21. «What got me going were the pics of Karlheinz Weinberger*, a photographer who on various occasions snapped groupies and their individual looks, all of whom taken one by one made a very fanciful personal statement. In his shots, the photographer captured moments in the life of a subculture that drove young people to contest the rules of the previous generation. In the same years, the mod youth culture rose to the heights of prominence, while the modettes per se represented one of the most daring forms of fashion of the day. Obviously, in my collection I don't talk in any didactic way about the style these girls invented for themselves day after day. But I did take the creative spirit which, in my opinion, came from their urge to put different fads and fashions, *mode e modi*, together. All in search of a personal moodboard that makes us remember them today as the true fashion creators of the '60s.»

The Collection. In this No. 21 SS 2025 emerge both hints of men's casual and flights into couture glam. Fully hand-sequined dresses paired with parka and PVC/nappa leather/little rhinestone bow mules co-exist alongside a colored ponyskin camionneur from under which peeks out pink lace lingerie. And so the nods continue, as in: the small boxy jackets in quilted micro floral print poplin; the finely ruched blouses over white linen skirts; the quilted faille or neoprene-coated faille skirts contrasting a big ruffle with a mannish anorak in the same fabric. Slim straight pencil skirts are worn with thick hand-knit wool sweaters (coming however over lace tank tops), while the jackets of crepe bourgeois-chic suits with cloth-covered lozenge buttons converse with the brocades of skirts, suits and dresses that are mostly paired with chiffon shirts. Totally fresh are the pencil skirts and the anorak jackets in quilted gingham check, as well as the sheer chiffon dresses with pastel lingerie underneath. Meanwhile, colorful loose-fitting parkas take turns with mannish bandana-collar stripe shirts. Lastly, the mood takes on a couture flair with the pink duchesse overcoat, the short full bare-back dress in neoprene-coated duchesse, and the long dresses with an armour look thanks to the sequins cut into strips. And for the grand finale: a black crepe cape complete with plastron yoke in the same strip style sequins (in gold and silver).

The Accessories. Slingbacks and ballerina flats, in checkerboard black and white or in solid tone with little bow. A new bracelet bag with rhinestone border, plus the iconic No. 21 Jeanne now in couture hues of quilted satin. Big mega pearl and gold jewelry.

*A part of the work of the Swiss photographer is found in the book *Rebel Youth: Karlheinz Weinberger*, published by Rizzoli, New York, in 2011.

CREATIVE DIRECTION – ALESSANDRO DELL'ACQUA
STYLING – CHARLOTTE COLLET
HAIR – ANTHONY TURNER FOR TONI & GUY ITALIA USING L'ORÉAL PROFESSIONNEL
MAKEUP – LUCIA PICA, REPRESENTED BY ART PARTNER, WITH KIKO MILANO
CASTING – SHAUN BEYEN
MUSIC – MODE-F
PRODUCTION – EYESIGHT GROUP
IMAGES & VIDEO – PAOLO PUCCI FOR INDIGITALIMAGES
CONTENT CREATIVE DIRECTION – AUGUSTO ARDUINI

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