

POLIMODA

POLIMODA GRADUATE SHOW 2025

Collections Overview

Elena Azeglio (Italy) | Bonding in Violence | @m.e.rak

Inspiration. Moving to a big city from a rather small one, I experienced a new environment made of new challenges and a new "violence." After watching the movie *Enter the Void* by Gaspar Noé, I started reflecting on the universal experience of young people moving to a new city; they, we, are faced with a new reality that they have to adapt to. Adapting means fighting. Big cities are chaotic, noisy, and crowded: today more than ever, they are violent. With my collection, I wanted to offer an escape and an armour at the same time. Sometimes you feel like hiding from that chaos, like flying away to avoid being sucked into the violence of the city. My modern-day city armour draws inspiration from military parachuting and samurai armours—a balance between the freedom and lightness that a parachute can offer, and the feeling of protection you experience when wearing an armour.

Materials. To convey the story of my collection, I mixed extremely light technical fabrics—able to flow easily in the air and create new shapes with just a little wind—with intricate rope macramé and braiding techniques that recreate the strictness and complexity of an armour.

Veronica Bezzeccheri (Italy/Colombia) | Ho perso mio padre. | @veronicabezzeccheri

Inspiration. "Ho perso mio padre" came about early in the summer, when my dad retired and had the chance to take up his favorite hobby: fishing. In the small town of Sirolo where I grew up, the clear waters of the sea served as a peaceful and inspiring backdrop for me to begin thinking about my graduate collection for the upcoming year. My retired dad has always been comically unlucky when it comes to his beloved activity; I imagined him focused and absorbed on his boat, waiting for the rod to bend, yet no fish ever fell for his trap. In this humorous scene, I envisioned him finally picking up something odd: a rubber duck. This is how the world of the glossy, curved bathroom tiles married the vintage silliness of a fisherman dad who couldn't fish. Max Lamb's bathroom inspired me to maintain rounded, elastic shapes—echoing waves of the sea trapped in a curved, checkered pattern; my dad's simple wardrobe and attitude were elevated into a ready-to-wear, polished, alternative closet; and my rubber duck influenced the use of fun, gummy, innovative materials and finishes that lend a sporty, modern touch.

Materials. During my research, my main focus was on knitwear and fabric manipulations. I worked with different materials and tools so that, even with my fabrics and knits, I could portray the two worlds of my collection: my fisherman, my older and simple dad, and the polished, playful bathroom with its duck. To achieve this, I combined classic, iconic fisherman's fabrics—often drawn from workwear and characterized by waxing and coating for waterproof protection—with rubberized materials and bonding techniques that allow me to manipulate and alter the feel and nature of the fabrics.

Nansen Capici (Italy) | Silenzio Bianco | @nansencapici_

Inspiration. As quoted by J.W. Goethe: "Your father's inheritance—earn it if you want to own it."

This collection is a personal and profound journey towards authenticity, a path that leads me to detach myself from the rigidity of my roots to find a space of freedom and introspection. It is a silent dialogue between what has been and what will be, told through a metaphorical journey into the Arctic in the footsteps of the Norwegian explorer—and my namesake—Fridtjof Nansen. A place where emptiness transforms into possibility, where frost is not absence but presence—a form of calm that preserves the subtle movement of life. Silenzio Bianco thus becomes the symbol of this duality: the external quiet of glacial landscapes reflects the inner quiet needed to listen to oneself, but also the courage to face apparent immobility to discover beauty in the details. I was inspired by elements from my father's side of the family that influenced me—such as an interest in design and a more formal mindset—but also by

POLIMODA

aspects that characterized F. Nansen's life, like elements from his expeditions and vintage skiwear, which I reinterpreted in a tailored way. The shapes in the collection come from focused research into the work of product designer Philippe Starck, whose aesthetic I found appropriate to represent the formal yet controversial mindset I've inherited from my family. This merges with a traditional menswear styling code, which I balanced with the influence of more technical elements drawn from a sportier reality. The colors reflect the coolness of certain emotions, as well as the seemingly endless Arctic landscapes that regain their spark of life through warmer tones inspired by the natural ecosystem of the land.

Materials. The materials in the collection result from research into traditional menswear fabrics with inherent ruggedness, blended with textiles that impart a technical sensibility. I also studied the natural materials employed by Inuit traditions to endure extreme conditions, then reinterpreted them for contemporary use—experimenting with textures and weights that echo their original context.

Grigory Fedenko (Russia, Israel) | Rise and fall | @gregory_vid

Inspiration. This collection became like a monologue about the concept of "Power." For The Gain of Power, I looked at the oil rigs of the 20th century and their workers. Petrol, oil, and heavy machinery had become the fuel and tools for globalized industrialization and made those standing behind them richer and more influential. For The Show of Power, I looked at the fall of the Russian Empire and the Romanov family. It was a time when military status was the highest achievement.

Materials. I used a mixture of rough, felted wools and leathers, along with synthetic materials with various types of finishings. Organic materials, along with synthetic, reflect back to the theme of my collection not just through iconography, but also through symbolism. Leather and military wools show the brutal, often aggressive side of the feeling of "power," while vinyl treatment of nylon gabardines resembles the petrol stains on the ground, also reflecting the inner state of corruption of the one in power.

Chloe Geyer (South Africa) | Glen Avenue | @chloe_geyer

Inspirations. I was inspired by a forest across the road from the house where I grew up. From childhood, I spent a lot of time there with my dad—playing and hiding, sleeping over in tents, playing with leaves. I was guided by this nostalgia and naïve memory, and by the peculiarity and naivety of old circus images, using playful motifs like polka dots, stripes, and ruffles.

Materials. Sheer and soft fabrics like silk and cotton, with lots of raw edges and frays. Also, feathers.

Naomi Guzman Doran (Mexico, Japan, Malaysia) | LA COLD STARE | @_naominion_

Inspiration. My story behind the collection is about me growing up in Japan as a Mexican, and having experienced life surrounded by two different cultures. I have taken part in many traditional Japanese ceremonies, but also in Mexican traditional festivals. In this collection, I took inspiration from the Japanese coming-of-age ceremony (Seijin Shiki) and the Mexican coming-of-age party (Quinceañera), both of which I experienced. The shapes come from the specific kimono that I wore at the ceremony, and the colors are mainly inspired by my Mexican side. I have created a fusion of both cultures in a playful yet sophisticated style.

Materials. Because they express the fragility and femininity that I wanted to have in my collection, but also because some of them reflect the contrast present in my story.

Huang Ying (Viktória) (Hungary, China) | Under the Plum Blossom Tree | @viktorialai

POLIMODA

Inspiration. This summer marked my return to China, a journey back to my roots and an exploration of my mother's life before I was born. Through shared stories and photographs, I discovered a version of her I had never known—a charismatic woman with a vibrant life of her own. Her journey, however, was marked by profound sacrifice: enduring a challenging pregnancy, raising two kids with an abusive partner, and overcoming significant health struggles, including three spinal surgeries—one of which left her paralyzed for half a year. Now, as I transition into adulthood, I see the physical and emotional imprints of her sacrifices: stretch marks, freckles, the natural effects of aging, and her identity being ripped from her. These reflections often lead me to question whether I was worth the life she gave up. Yet even in her quiet sorrow, she has grown something beautiful. Today, she works as a florist—hands once worn from physical labor now tenderly arranging blooms. In her flowers, I see fragments of the woman she used to be, and maybe still is: strong, creative, full of grace. It's in these fleeting moments, when she leans over a bouquet, lost in color and scent, that I see her radiant again. With this collection, I hope to honor her and all women who may feel similarly, and help her feel seen. My wish is to celebrate her beauty, strength, and resilience—capturing the moments when she feels confident and radiant, as a tribute to her enduring love and dedication.

Materials. I selected materials that evoke a sense of quiet strength and emotional depth. Wool felt cape coats give a sense of motherly protection; sheer fabrics like silk georgette and chiffon suggest the fleeting beauty of falling petals, while leather and silver hardware introduce contrasting textures that reflect resilience.

Leonardo Iori (Italy) | Sapiens – From Monkey To Monkey | @raccattami

Inspiration: With my collection, I want to represent the animal within us; I want to show how some people—even those of high social rank—can hide this violent, ferocious side. I chose the ape to compare the aspects that have changed or remained unchanged from us (humans) to our ancestors (apes). That's why the collection is called Sapiens – From Monkey to Monkey, because sometimes I really don't see "humanity" in humans.

Materials. I chose to illustrate the divide—and the diversity—between the formal man and the ape by pairing formal fabrics and silhouettes with aggressive fabric manipulation and fur, revealing the ferocious animal that no fancy blazer or coat can conceal.

Derin Kemer (Turkey) | bitch boss | @derinkmr

Inspiration: My latest collection is inspired by my mother, who single-parented me my whole life. Her commute in high heels and standing for more than 24 hours in a male-dominated industry always showed me that, no matter what, she was the most powerful presence among them. I've embodied my vision of her in this collection with oversized shoulder silhouettes and broad hip structures that echo the classical male form. I've created powerful yet unrestrictive—and still sexy—looks that can transition from day to night, depending on how bold you feel. This collection might not be for everyone, because I don't want these garments to carry the wearer; I want women to carry them with their own aura. My mother is multifaceted: one day she's all dressed up and ultra-feminine, the next she's in drapey, comfy pants and an oversized knit.

Materials: There might be different textures in the collection; this is because they were inspired by the garments my mom wore most often—such as poplin, cotton, and wool—as she preferred to keep things simple. However, there is one material that outshines the fabrics: walnut wood. Ever since we started living alone, she began collecting art pieces as a hobby. One of her most prized possessions is a wooden door that was taken from an Ottoman palace. That is one of the reasons I wanted to incorporate wood.

Mandula Maczkó (Hungary) | Dear Roots | @maczkomandula

Inspiration: The collection draws inspiration from the rich cultural contrast of Hungary, blending the rustic beauty of traditional peasant attire with the opulence of its folk heritage. The designs incorporate elements from Hungary's rural, humble roots—such as hand-woven fabrics, earthy tones, and simple yet elegant silhouettes—while infusing

POLIMODA

them with luxurious touches like intricate embroidery, plush textures, and refined tailoring. At its core, the collection explores the contrast between village life and city life, combining Hungarian craftsmanship with a modern twist to reflect this duality.

Materials: This fusion of heritage and luxury gives me the most inspiration, and it is deeply personal to me.

Keila Melany Mirmina (Argentina) | Oíd Mortales | @keimirmina

Inspiration: I come from a very small, dangerous town in Buenos Aires, Argentina. There, you're lucky if you come back home with all your belongings by the end of the day. It's a tough reality, and when I arrived here, I saw how people tend to know only the other Argentina—the privileged one, the one with Messi, the Pope, Patagonia, polo, etc.—which wasn't available to everyone, and certainly wasn't available to me or my family. This inspired me to make my collection about a rebellious boy, also from a small town, who wants to conquer that privileged Buenos Aires. Tired of his low-class lifestyle, he moves to the city and tries to social climb all the way to the top of high society. He wants to fool them all and essentially take the piss out of them, so he enrolls in all the activities and sports—polo, social clubs, after-parties—that are part of that aristocratic lifestyle, making them believe he belongs. It's like an Argentine version of Saltburn. It's a clash between elements of the gaucho lifestyle—low class, more chill—but made fancy and tailored to reference high class and polo, the “sport of kings.” There's a sense of queerness, but in a sober, transgressive way. It's fun, but it's serious. It's a combination of both worlds. But mostly, it's the attitude of the collection that brings it all together. The boys are rebels—they don't care what others will think of them. They want to win at all costs. That's why one will find ‘Winner Rosettes’ throughout the collection—because he thinks he is number one. Just to mention one of the few styling elements featured in the collection.

Materials: Following the idea of developing the concept in a sober, transgressive way, I selected materials that reflect that—wool fabric, for example—but I also needed a twist, something unexpected. That's when I brought in elements such as velvet or real feathers to the garments. The idea of feathers was to add a touch of fanciness that still resonates with the countryside. Other materials used, such as leather, were fundamental not only to evoke polo equipment but also to incorporate Gaucho leather traditions, whether in belts or accessories. Knitwear is also a huge part of the collection, since I needed dry wools to bring that sober, polo-inspired element.

Filippo Montanini (Italy) | Riccione: sailors and ravers | @pippodinomee

Inspiration: The story behind my graduate collection is about the freedom I feel in Riccione. Riccione is my safe place in the world—where I feel more at home than in my hometown. And as I feel lighter, my more intimate parts come out. In this collection, I explore my feminine side, Filippa, which plays a huge part in my life and comes out best when I'm in Riccione. What inspired me is my experience growing up there, spending every summer by the sea. Feeling fluid like the water helps me embrace my sexier parts. Experiencing the first love of my life there helped me build the idea of Riccione as a place where I feel freer and more fluid in both my sexuality and gender identity. In my mind, I translated that into a sailor love story—since I've always loved everything sea-related, I imagined myself as a sailor in love with another sailor, just having fun next to the sea in a saltwater-scented place. This feeling of freedom continues into the disco world, which—growing up in Riccione—I've always seen as the ultimate place to enjoy life and be in touch with my inner self. Filippa comes out best when I'm dancing, as she has since I was a kid.

Materials: I've chosen the materials I am using because I really enjoy a clash of worlds. Personally, I find chaos attractive—it can open many new worlds and possibilities. I've chosen to use laces, silk satins, shiny coated denims, and white cotton gabardines because they help me—and I hope the viewer as well—to visualize my idea of the collection. With this clash of my three worlds: feminine, techno, and sailor, I needed to bring my message alive not only through the shapes, but also by using these apparently uncommunicating worlds of materials.

POLIMODA

Sophia Marais Ostervold (USA, Norway) | GOTHIC SAILORS | @sophia.marais.ostervold

Inspiration: I grew up competing and participating in many extreme water sports, one of them being Sailing Racing. In extreme water sports, there is always a sense of fatality to them. When it gets rough at sea, you literally feel as if you are in God's hands. Often, people on land think about their dear ones at sea, which is why, in many cities along the coastline around the world, you will find boats hanging in the churches. This led me to think of this interesting combination between religion and these extreme water sports. This idea is what I wanted to express through my collection: on one side—my passion for the sports, the technicality of it, the extreme part of it. On the other hand, the hallowed and religious side. Another important aspect for me, being a competitive sailor wearing sailing clothes, is understanding how little female-centered the type of clothing is. Of course, sailing clothes have to be functional, but I feel as if that is not a reason why sailing gear should be so masculine. Therefore, with this collection I would like to provide a much more feminine approach. The important part of this concept for me is to design a collection that makes my passion more fashionable—one that doesn't deny femininity in these extreme situations. This collection's main idea is combining offshore sailing heavy-duty racing gear with Gothic architecture: "GOTHIC SAILORS" rigging.

Materials: I chose waterproof technical fabrics for my Gothic Sailors fashion collection to evoke the heavy-duty essence of offshore sailing gear, blending durability with a nautical aesthetic. Sheer fabrics and lace were incorporated to reflect the lightness of sails and intricate Gothic architectural elements, adding a delicate yet dramatic flair. Structural materials like stainless steel pulleys/shackles, fiberglass wire, nylon cording, and waterproof zippers were used to reinforce the collection's connection to both the robust framework of boats and the ornate details of Gothic design.

Samuele Pampaloni (Italy) | for the boys | @pampalonisam

Inspiration. For this collection, I was inspired by a personal experience that happened last year, when I was criticized and humiliated for a TikTok video showing my collection. Many people said my approach was "too feminine" to be considered menswear, questioning my work, my vision as a designer, and even who I am as a person. It was a tough moment that made me feel very uncomfortable and hurt. But from that experience, I started to reflect and found a connection with Pasolini's film *Salò, or the 120 Days of Sodom*, which explores power and humiliation. The link is in how humiliation is used as a tool of control: in *Salò*, it comes from authority, while in my case, it was amplified by the internet. In the end, this experience taught me that even negative moments can lead to something positive. I was able to turn the criticism into creative strength, and that moment of vulnerability inspired this collection. It's not right to be humiliated just for expressing your creative vision. Art should be a free form of expression, not a target for narrow-mindedness. If their judgment reflects a closed and authoritarian mindset, I choose not to give in: I am not like them, and I never will be. For the shapes, I drew inspiration from both the structured, rigid lines of military menswear and the delicate, form-fitting designs of lingerie. The juxtaposition of these two opposing elements reflects the tension between control and vulnerability, power and fragility. Military styles represent authority, control, and dominance, while lingerie symbolizes intimacy, softness, and vulnerability. In terms of color, I've opted for a muted and somber palette, with tones like deep greens, grays, and blacks, reflecting the harshness of authority and military uniforms. Contrasting with these, I've incorporated touches of softer, more sensual colors such as pale pinks and white, symbolizing both femininity and vulnerability.

Materials. The materials I've chosen reflect the duality I want to explore in this collection—vulnerability and power. Military-inspired fabrics, like heavy cottons, canvas, and wool, are strong and structured, embodying the control and authority I want to critique. These materials give a sense of discipline and rigidity, which ties into the oppressive aspect of power. On the other hand, I've incorporated fabrics traditionally associated with femininity, like mesh, silk, crepe de chine, lace, and satin, to represent vulnerability and the softer side of the narrative. These materials are delicate and fragile, much like the emotional vulnerability that comes with humiliation, yet they also carry a sense of defiance in their juxtaposition with the more rigid military elements. By combining these contrasting fabrics, I aim to tell a story of conflict—of struggling against power structures while embracing the vulnerability that comes

POLIMODA

with expressing one's true self. The materials, therefore, are not just aesthetic choices but are integral to the concept of the collection, symbolizing the tension between control and self-expression.

Joseph Thomas Prince (USA) | Homecoming | @jt_prince

Inspiration. My graduating collection is based on a visit I made last summer to my late grandparents' farm in the rural western U.S. Upon returning and staring out at the vast hay fields speckled with farmhouses and granaries, I was immediately flooded with flashbacks—memories of my childhood summers spent there: tire swings, wheel lines, sofas with plastic covers. Memories of people that seem to be stuck on a loop in time. While this nostalgia filled me, it was also clear to me how different I am from the little boy that used to visit. It made me aware that all these memories are just that... memories. This collection is about honoring those echoes of the past while still holding true to who and where I am today. It's about visiting the past, but not wanting to reside there.

Materials. The materials I chose for this collection are specifically selected to evoke certain feelings and flashbacks to those memories from my grandparents' farm: burlap potato sacks, beautiful velvet covered in plastic, and a natural silk so light that when it catches a breeze, you can almost smell the wheat fields as the wind dances across them.

Eseniia Rybnikova (Russia) | The Architect | @rybnikova_eseniia

Inspiration. The title of my graduate collection is The Architect. Conceptually, it was inspired by George Orwell's 1984. In my interpretation, both Winston, the protagonist, and Big Brother are architects—one building a world of love, the other of tyranny. To me, every person is the architect of their own life, laying each brick one by one to construct their personal reality. The central question my collection raises is: What kind of architect do you want to be? The concept of duality in power and creation, as seen in 1984, was a major inspiration. I was drawn to the tension between control and freedom, chaos and order. My muse is an ambitious, slightly mad woman—a visionary who lives through her ideas. She experiments like a scientist in a lab, building her world from imagination and instinct. The shapes in my collection are influenced by brutalist architecture and the work of Frank Gehry. I explore strong geometric forms—almost monolithic in nature—layered over everyday garments. It's as if she pulls something old from her closet, then adds bold architectural pieces on top—because that's how she feels in her world: complex, powerful, and unapologetically herself.

Materials. I combined familiar fabrics with unexpected, artificial elements—plastic embroidery, colored glass, mosaic, paint patterns, and window-like textures. These materials embody a tension: between cold structure and vibrant soul. This contrast mirrors the world of 1984—the starkness of tyranny against the fragile warmth of love. Through this material language, I wanted to show that even within rigid, brutalist forms, there is a flicker of something human, bright, and alive. A rebellion not in words, but in texture and color.

Farnia Salim (Iran) | The In-Between Homes | @_farnia_s

Inspiration: My graduate collection tells the story of living between two contrasting worlds. Although I consider Iran my home, each time I return, I'm faced with feelings of discomfort and restriction—especially as a woman. I don't have the freedom to truly be myself, and that limitation has always created a sense of disconnection. In contrast, when I'm abroad, I experience a freedom that goes beyond just how I dress—it's a freedom in how I live. This collection is my way of processing that duality. It creates a space where I can merge both parts of my identity: celebrating the beauty and richness of my culture while expressing the freedom I've found elsewhere. It's both a personal coping mechanism and a hopeful vision of what home could be. My inspiration comes from my own lived experiences—navigating the emotional conflict of feeling attached to a place that doesn't fully allow me to exist freely. I'm inspired by the contrast between restriction and liberation, tradition and self-expression, in the hope that despite everything, there is always room to create a version of home that feels true to who I am. The shapes in this collection are heavily inspired by traditional women's clothing from the Qajar era, with a playful twist. I've also

POLIMODA

incorporated subtle menswear elements, especially in the closures of outerwear, which follow the “male side” of fastening—a nod to the ironic story of a Qajar princess whose appearance and presence challenged typical gender expectations. Fabric manipulation is a key element throughout the six looks. Techniques like fraying and fringe bring softness, unraveling, and movement to the garments—contrasting with areas of more structure and tension, to translate the push and pull between freedom and control. The collection is vibrant and expressive, featuring a spectrum of pinks, reds, blues, and greens, with moments of black and beige. The overall style is a fusion of historical reference and personal storytelling—bold, layered, and expressive!

Materials: I’ve selected a mix of fabrics that balance both structure and movement. Heavier materials like wool provide form and strength. Lighter fabrics like organza bring softness and fluidity. Additionally, I’ve used fringes throughout the collection, particularly around the flowers. The fraying effect of the fringes speaks to the idea of beauty in imperfection, while their movement adds an element of freedom to the looks.

Sofia Sapena (Paraguay) | A Deadly Occasion | @sofisapena

Inspiration. “A Deadly Occasion,” my collection this year, poses the same question my lawyer-suited-up grandpa once attacked me with: “Would you wear that? When the airplane just might fall?” With his judgy face—and a very good point—my grandfather put into perspective how little importance we give to things today, as we dress in our most comfortable clothes and fall asleep, watch a movie, or even do our skincare routines while up there on a flying piece of machinery. For this collection, I wanted to create a tragicomedy, ironically portraying my “judgy” grandpa within the context of today’s airline experience. Through deep research on the different eras of air travel and on the attitude of classic menswear, I gradually developed six looks that combine a timeless feel with ironic twists—referencing objects, actions, or textures from the flying experience.

Materials.

For materials, I chose to work with classic natural fibers, such as poplin cotton shirts, wool trousers, and jackets inspired by my grandfather’s wardrobe. On the other hand, I cut towels into suits and shirts to evoke the rough sensation of bare feet on airplane carpet, and used corded stripes reminiscent of ribbed plastic luggage.

Isabella Valdez (Peru) | Nasty Child | @isab3lla_

Inspiration. The inspiration behind my collection is immigration, which is connected to my personal story—me being someone who’s been moving abroad since I was 14, and Italy being the fourth country I’ve lived in. I wanted to portray the emotional process that someone goes through while experiencing this change in their lives, especially those who experienced it from a very young age. The collection speaks about immigration seen through the eyes of children, meaning from a place of playfulness and naivety. Therefore, I created a character through my storytelling called The Explorer, who adventurously travels around the world seeking out their home, while getting to know it.

Materials. In my collection, I wanted to merge organic fabrics such as cotton, wool, and linen, combining them with synthetic upcycled sailing materials. Both approaches are part of the research: the organic fibers relate to my historical inspiration, which mostly came from children’s wear from the 19th century, and are then merged with a more technical approach—the old upcycled sail. Within my storytelling, my character explores the ocean and travels around it in order to find their home.

Amina Vanneling (Sweden/Iran) | Quiet One-Sided Rain | @Aminavanneling

Inspiration. My graduate collection tells the story of six strangers caught in the rain on a typical September afternoon in Gothenburg. Each person’s reaction to the downpour reveals something deeper—about personality, preparation, denial, resilience, and resourcefulness. Though these individuals are not connected, they share a common experience: navigating the city and eventually boarding the tram, soaked and human. This collection is not just about designing for the rain. It’s about how we all face the same external forces, yet respond from vastly different

POLIMODA

places within ourselves. It explores individuality in the face of shared circumstances. I wanted to use fashion to tell subtle psychological stories—how clothing doesn't just protect us from the elements, but often reflects how we deal with life. It all started with a moment of observation—watching people during a rainy day. Some rushed, some surrendered to it, some fought it, and some almost seemed to enjoy it. It struck me how ordinary moments can reveal so much about human behavior. On a more personal level, I was inspired by my own experience immigrating to Sweden. Gothenburg was the first place I arrived in 1999, and the city holds a deep emotional weight for me. In a way, this collection is a love letter to that beginning. The rain is symbolic—it doesn't care who you are or where you come from, yet it touches each of us differently. Each look in the collection is shaped around a distinct personality type. The silhouettes range from oversized and heavily layered (Overprepared), to minimal and effortless (Minimum Effort). I used shape as a tool to exaggerate or understate each character's approach to rain—and metaphorically, to life. I referenced classic utilitarian garments—trench coats, ponchos, technical outerwear—but reimagined through an emotional and sometimes ironic lens. Color plays a key role: muted, urban tones reflect the Swedish autumn, while unexpected accents hint at optimism, denial, or quiet rebellion. Stylistically, the collection moves between streetwear and classic tailoring, depending on the narrative of each character. All pieces are meant to inhabit the same world, yet clearly stand apart—just like the individuals they represent.

Materials. The fabrics in this collection were chosen based on each character's experience and relationship with the rain. I wanted to convey a sense of normality—something banal and familiar—like how we, as humans, often dress without thinking too much, or sometimes with too much thought. For example, the "Overprepared" character is fully aware of the weather and chooses protective technical fabrics like nylon. Meanwhile, "Always Unlucky" or "In Denial" might end up in a material that clearly isn't water-repellent—like untreated cotton or wool—because they either weren't prepared or chose to ignore the forecast. Each textile reflects a personal choice, conscious or not. Some are practical, some emotional, some accidental. Together, they form a subtle study of how personality and everyday life influence what we wear—even when it rains.