

APAR

presents
EDITION_004 *Decadent Days*

APAR presents Edition_004, its latest collection explored through the medium of a short film.

Drawing on the spirit of the late 19th-century Decadent movement – with its celebration of beauty, artifice and sensual excess – the film becomes an ode to eccentricity and the playful acts of dressing and undressing. It explores themes of identity and self-expression by tracing the intimate rituals through which we prepare ourselves for the day ahead.

Like each edition before it, Edition_004 evolves from the last. This also applies to the label's design process, where carefully selected references help steer each collection in a particular direction. For this season, they are drawn primarily from Aldo Fallai's photographs from the late 1970s and early 1980s, documenting the work of the late Giorgio Armani.

Addressing the global concern of over-development, the label finds novelty not in obsolescence but in the re-interpretation of earlier pieces. Here, newness exists instead through seasonal colours and innovative fabrications.

Earth-toned khakis and mushroom browns lend a military edge, softened by silk headscarves – a nod to Armani and Fallai's collaboration. A woven T-shirt in fuchsia crepe is styled with lounge pants in ivory paper cotton. This raspberry ripple effect punctuates the darker tones of the collection with sharp crispness, evoking decadent summer days of lightness and frivolity – an allusion to the collection's title.

New styles are exemplified by a wool peacoat reimagined this season in denim to give the winter staple an aestival twist. These softer silhouettes intermingle with the label's signature sharp tailoring – a belted tailored coat and sculpted trousers with corsetry boning for shaping. In this edition, they are cast as evening wear. Styled with ivory silk boxer shorts and bare skin, they recall the hallmarks of a Helmut Newton celluloid: subversive, erotically charged and laden with questions of traditional gender roles and the power dynamics within them.

Film then, inherently voyeuristic, becomes the perfect lens through which to frame these themes – part diary, part performance, part ritual – a reinvention of the many selves we dress into being.

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