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Beauty Initiatives Showcased at Milan Design Week

From Philippe Starck to Diptyque, from Ferragamo Parfums to Sephora, product launches, collaborations and events highlighted the bond between design and the cosmetic industry.

By [Sandra Salibian](#) on April 11, 2017



📷 Diptyque's installation during Milan Design Week.
Courtesy Photo

If [Milan Design Week](#) was previously associated with only furniture, think again — this year, the city widened its offer to showcase a range of initiatives promoting the bond between design and the beauty world.

Designer [Philippe Starck](#) embodied the combination of the two sectors, presenting his [Starck Paris](#) line of fragrances to the Italian market. Held at the [Marionnaud](#) perfumery store in Corso Magenta, one of [Milan](#)'s key districts for niche fragrances, Starck's meet and greet at the shop was the opportunity to introduce to local consumers his [Peau de Soie](#), [Peau de Pierre](#) and [Peau d'Ailleurs](#) scents.

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Starck Paris scents. Courtesy Photo

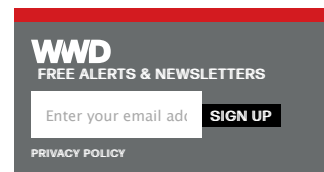
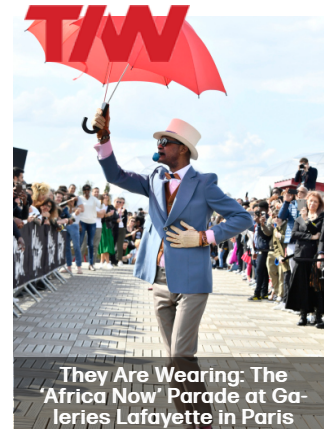
“I tried to describe in Peau de Soie the real woman I know and I have crossed, which is not the bimbo I see in the magazines or on television,” Starck said, underscoring how he targeted real, “intelligent, intuitive and modern” women. For this reason, the designer described the Italian market as a priority, as “the real women are all around the Mediterranean.”

According to Starck, Peau de Pierre “is a trap, because it looks like a men’s perfume but inside there’s a feminine part,” while the most intriguing scent of the trio, Peau d’Ailleurs, has been conceived for “the next generation, which is no more interested in the small boxes [labels] of men, women, even gay or things like that.”

The designer looked to the world of [fragrance](#) as a way to reach a longtime goal. “I have a mental sickness called creativity, and since I was born I make projects,” he said. “Sadly all this vision, all my highest dreams always become products and materiality,” he continued, stressing how fragrances were his turning point in creating “immateriality,” in addition to reconnecting him with his roots.

“When I was a young boy, my mother divorced and she bought a small perfume shop in the middle of nowhere,” recalled Stark, explaining how he used to spend all his time in the back of the store, “completely stoned with all the alcohol of these perfumes, and I was dreaming all the day, flying in the perfume.”

Starck’s approach to the category felt natural then, but he had to team with expert perfume artists and work for four years to translate his vision into the scents. “It was very interesting, because in our society everybody is in a small box: if you’re a designer, don’t sing; if you’re a singer, don’t design. This showed clearly that if you know exactly what you want, if you know how to explain it, you can make what you want,” he concluded.



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