

Hi, I'm Mauro Porcini. PepsiCo's Chief Design Officer. Join me for our new series, where we dive into the minds of the greatest innovators or time with the goal of finding what drives them in their professional journey and in their personal life. Trying to uncover the universal truths that unite anyone attempting to have a meaningful impact in the world. This is In Your Shoes.

I would never launch a label today without taking sustainability and social responsibility into consideration. I'm quoting my guest of today. She's the granddaughter of Ottavio Rosita Missoni who founded the family's legendary fashion house in 1953. And in growing up in the Italian countryside of Varese, she began working as an ambassador for Missoni in her teens. While being the face of Missoni, she studied philosophy at the Università degli Studi di Milano and at the Columbia university in New York, where she lived until 2009, while also part time acting. In spring of that year, she began getting involved with the brand on a deeper level becoming part of the design team and following in the steps of her mother, Angela, the Missoni Creative Director. In 2010, she was appointed as the accessories director of Missoni. After five years, she left to create a children's wear collection of her own, Margherita Kids, as well as working on several collaborations, including suitcases with Away, furniture with Pottery Barn, kids swimsuits with Mott50 and women apparel with Splendid.

In 2018. She was named M Missoni creative director with a mission to give a new identity to the Missoni's little sister. She terminated her tenure in March 2021. Powerful, beloved ambassador of our native country, she received the America Award from the Italy-USA Foundation in 2014 for her work in helping improve the relationship between America and Italy.

Margherita Maccapani Missoni, welcome to In Your Shoes.

Margherita it's such a pleasure to have you with us today.

Grazi Mauro, it's a real pleasure for me to be here.

So Margherita and I come from the same city in the North of Italy from Varese, actually from two little towns, uh, in, in Varese maybe two different towns, but Margherita was, what is your town?

I grew up in Montonate. Um, it's a small village of, when I was young, 600 inhabitants. Um, so really, really tiny village.

And from Montonate, the 600 people, you ended up at a certain point in your life in New York, where they call the Capitol of the capitals. Millions of people from all around the world.

Yeah.

Tell us a little bit about the journey. How did it happen? Is that the term of the city? Um, yeah, so I, I grew up in the countryside, in this very provincial, you know, Italian province, small village life. But on the other hand, I had the fashion world, which was really very much part of my life where I was, uh, meeting extravagant people, um, with extravagant lifestyles. And, um, I think the, the balance has been really healthy for me. I think it really, um, kept me grounded in a way that, um, you know, I got, I could've gotten lost so many times and I'm really, really rooted in that, in that, um, in that place. Um, I must admit though, but growing up, I was really longing for the city lights and I told once my mom, I told her, please, at least for holidays, can you take us to, to a city? So as soon as I could, when I was 18, I left, I went to Milan, which was the closest big city. Enrolled in, um, university studying philosophy.

Then I spent six months in Spain, um, then, uh, transferred to Columbia University in New York, which was a great school. But the reason, uh, for my transfer was that really my goal was going to New York, which represented, you know, the, the, the citiest of them all. And, um, I have to say, I, I had the worst time the first six months. I was miserable. I was really depressed. It was freezing. University was so different than what I was used to. Wouldn't leave my apartment. And everybody was like, come home don't worry, you know, it's an experience, but I didn't want to go home. And I wanted to make it in New York.

How did it go? The first six months were tough. And then what changed in your life in the city?

You know, um, first of all, well, I was studying philosophy and I was doing it out of, duty in a way. I was always a really good student and my grandmother, um, had this desire for me to graduate in something like philosophy or literature cause I was writing well and she was not allowed. My grandmother was not allowed to go to university. I mean, not allowed her mother told her you're not going to go because what if you marry a man who's not graduated. Can you imagine? So then she met my grandfather who couldn't have cared less, but you know, um, so she had this thing where I was a good student would have been easy for me to do it, but all I wanted to do at the time was acting, you know, I wanted to run away from, I wanted to run away from everything that was there because I needed to find, was there.

I mean in Varese, what we're saying in, in Sumirago for me, which is where the Missoni headquarters are based next to

my village and where my grandmother is. I needed to find out who I was as a single being, you know, not like just one branch of a tree. And, um, in order to do that, I needed to move away. So moving to a far away place and doing something completely different. And, and I thought I wanted to be an actress. So I, my mother convinced me at that point, she was like, you're going to leave. University is making you really unhappy. It's not what you want to be doing. She sent my small ma my, my young sister, my youngest sister to New York who was, I mean, I was 21. So she was 16 to take me to school and cancel everything. And I started studying acting, and suddenly it was spring and I was doing something that I loved, you know, how things like all come together at one point. And, uh, and so at that point it was like, I'm definitely coming back after, you know, I was going to go home for the summer and then, and then come back. And then when I came back, I moved, uh, I was living at Upper East Side up first, and then I moved, I moved to SOHO, uh, at that time or, you know, Sullivan street, I lived in two different places on Sullivan street. And, um, yeah, it was...

And then you, so in that period, you wanted to be an actress. And then instead later on in your life, you enter back the design world. And I say back in reality, because you come from a design, a fashion design family, but you are not a designer back then. And then you decided to change that. What happened? What really happened is that I, so I was acting and acting is a lot about looking inside of yourself and dwelling and past experiences. It's a lot like an analysis, you know, which is what I was seeking. And I realized afterwards that that's what I was seeking. And, um, um, I stopped at one point, I, I remember I was like always, and I was in, you know, small productions, theaters. I was always in the back of these theaters in the dark. And at one point it hit me and I was like, "the world is happening outside." You know, I, and, and I'm closed in here living the past and I could be living the present outside. I really wanted to live at that point, life. And it was probably, you know, I was more comfortable with myself. I knew who I was. I knew where I ended and the, the others began. And, um, and that's when I admitted to myself, I was like, what I, what I really liked doing, what I'm really good at is designing, you know, that's, I was staying away from it. Um, because, you know, I had to go around and, and, and realize that I liked it. Not that it was there, uh, written down already, uh, in my path,

It's almost like a novel from Coelho. You do this journey, and then sooner or later you go back to where you came from, but you,

you, you grew completely.

But the point of the whole thing is the journey. I mean, it's not like the, right, the, the destination or the objective is like, and it's. And every time you think it's a destination, then you realize it's actually a part of the journey because it's serving you to go somewhere else. So, uh, definitely I, I realized that I was extremely blessed by the fact that they, my family let me live through this path of mine experience without pushing, you're pulling it, pulling me in different directions. And by that I went, I did all my steps and I went back, you know, even choosing I chose Varese again, after living in uh Spain, America, uh, Paris, and then Rome. And then, and then I went back to Varese and I married a guy from Varese, Become a friend Eugenio, chao Eugenio . And, uh, but you, you mentioned multiple time, you have roots and the roots are the city but it's also.

Also the family. Your family is.

Is somehow an anomaly if you want in the fashion world, meaning that there is this heavy presence of the family, the grandma, and before your grandfather and your mother, Angela. It's a beautiful, beautiful, beautiful story that you are very proud to share in so many different situations or official and less official. How important is being the family in your life, in your journey, but also in what you do everyday? So the family is really very central, but like every kind of social, um, social structure or social, uh, organization, it brings advantages and disadvantages. So it's definitely a net where you can bounce on, you know, you fail and there is like unconditional acceptance and love and that's... Growing up, um, it's, it's very valuable because it, um, it gives you confidence, you know, that, um, it's great. On the other hand, it's, you know, you're always, um, tied to it and your decisions are never, well freedom, you know, where it is, um, is restricted. You know, you have to make compromises, um, decisions are collective. They're not individualist.

Individualist?

Individual.

Individual yeah.

Yeah, yeah. And, and, it's interesting how you define it as a, as a net or a safety net also, if you will,.

Yeah for sure.

And you mentioned this idea of failure, you know, every time anybody, any person, any company wants to innovate, change the status quo by definition, sooner or later, we will fail in a way or the other. I actually prefer to call these failures experiments. They are part of the innovation process,

innovating your life, innovating a brand or a product. Is how. How did you manage failures or like these experiments in your life? Is there any specific example or in general, what is your relation with the idea of experimentation slash failure?

No, it's a, it's very, it's, it's a very difficult thing to learn, to digest and accept failure. Like, I, I grew up wanting to be the best, you know, it was my sole objective. I wanted to be the first one. Always. And, um, it gave me a lot of satisfaction. That's why I was a good student. I really enjoyed being the first in my class. I enjoyed the applause. That's why I also liked acting.

So admitting failure is really like, um, it's a process of, one of the, I really realize I've grown up when I see how I deal with it now, versus how I dealt with it 20 years ago, then I really see the process of growth because it has been a, a, a path. Definitely. I wasn't, I wasn't, I wasn't accepting at all failure. It was much harder to admit failure than to go through it.

In a way, you know?

Yeah. Oh yeah. I love how, you know, looking back and looking at things in perspective, you can say the journey and the growth. Often I think the difficulty in life is that you live day by day and you don't pause and step back and see how much, you know, You have been growing.

How much it's changed.

Yeah. Yeah. And we need to do this effort to really appreciate where we are and find new energy to grow even more. And learn...

Yeah, and I always, I always say, you know, I, looking back when I think, for example, when I go to New York, now I have so many feelings and it's feelings for that little girl, that was me, that was there that I really care for and love, you know, it's, but it's another person. I mean, it's still me, but it's like completely different. I almost get emotional. Every time I ride from the airport, I have this like melancholic. Yeah.

And, and talking about family, uh, your last name coming from your, your, your mother, that part of the family is, uh, is a very iconic name, not just in Italy, in the world, in the fashion world. And as we said earlier you enter at a certain point that the family business let's call it in this way as a designer in different roles. Um, what has been your design creative interpretation of the brand over years? So I, I know you've been playing with the past and the heritage, and then with elements from the future, what's your philosophy for the brand?

The first few years I worked under my mother. I was doing some of the accessories and licensings under her direction.

And then a few years ago, uh, Missoni received an investment fundings. And, um, the people who came in asked me to take over this collection, that was a license for us before that had become our own. And it was called M Missoni. And so this was a cheaper line, let's say, right, which didn't have its own identity before. It was a less expensive, easier version of Missoni. And, um, so my idea was to use these as a, as a tool to tell the world about the Missoni B-side the unplayed songs, all the leftovers from the Missoni history, that didn't make it big at the time, but could be very relevant for right now. So our motto was Reuse, Remix, Respect. And so by reusing, it was reusing stocks of yarns and fabrics or prints, uh, that didn't became iconic, but also reusing ideas.

So, um, uh, mantras that Missoni had, uh, or, uh, things that happen right. Reusing it, but then remixing it because we would never take something flat out from the past, copy, pasted it and make it, we would always twist it inside, out, upside down, use it, using it for a different purpose that it was originally meant to. Um, so for example, we took out all the, um, all the Missoni collaborations with uh cars and candies in the eighties and use them as prints for t-shirts and then, um, respect because at the same time, really, um, respecting the heritage and, uh, and always keeping in mind what Missoni was, um, and also respecting the world. And so the whole collection, um, was really thought out to be, um, sustainable. So we had, uh, all the yarns we use were either recycled or upcycled, meaning from the stocks or, uh, bio certificated, et cetera, et cetera.

But I think, I mean, I think that's just, whoever would start a brand in these time would be, I don't think that was something special, you know, that I really want to talk about, but I just think it's normal to do that. Um, and so, yes, that was the idea. And so, for example, the first, uh, presentation we did, um, we did it in Milan on a cable car because I had found in the archive, these images of musicians in the eighties playing dressed in Missoni playing in a cable car. And, um, and I thought that was really representative of what I wanted to do. Cause I wanted to make with that collection. I didn't want it to have a high, we didn't have a high fashion ambition. It was about different pieces to fill in a wardrobe of like of your daily life. So, and to make it more fun. Cause I really thought that something that passion is lacking and was lacking and now it's a bit different because everything has changed, but you know, it was a lightness and fun, you know, everything had become so pretentious, you're designing 10 dresses and making a full show for it that gets lost in the

middle. So I decided to have the guests on a cable car and the models walking on and off at different stops around town. And, um, that's an example of how we reuse the past in a different way.

I love it. And you mentioned sustainability. Sustainability was part of it. Actually, when you hear the thought to immediately sustainability comes to mind. You mentioned some of the things you were doing, but what do you think is the should be, should be the future of fashion in general? The M Missoni, fashion is one of the most polluting industry in the world from production all the way to the factory, and I'm the worst offender or the fact that we keep buying new stuff. So what do you think fashion should evolve in the next 20 years? So I am really convinced, I support the idea that fashion should go through the same kind of change, collective set of mind, change that the food industry went through in the past 20 years. Right? So the concept of organic, not everyone is ready to spend more to eat organic, but almost everyone is aware of the meaning and you know, what it stands for. It's like a stamp. So I think we all need to get together and create some sort of concept that will communicate that in fashion, because I think that will be a good, um, you know, way to part the waters on one side and the other one.

You know, for sure fast fashion is, uh, something hard to get around and, you know, it's hard for me to get my head around it and justify it. And, um, I hope, I mean, I've been hoping, and I'm still positive that this past year will, has made a change on a lot of, on lot of people, but you know, who knows we have been getting together, uh, different groups. I mean, different people in fashion under, um, you know, to, to, to find a common path to, uh, to, to propose changes. We've been discussing different delivery times. We've been discussing getting together, um, to ask retailer, you know, for specific windows of a full price, different, different rules that we are trying to, to enact, but it's a long, it's not a day, night to day kind of process.

Yeah. I agree. I love the fact that you talk about this initial need for awareness, even before anything else. And the parallel with the food industry.

The concept that there, I mean, if you have this in your hand, is because someone spent, I don't know, 15 hours embroidering it, you know, or, or just sewing it or a shoe, you know, like it's, that concept is not common in people. They just think because fashion, you know, it's luxury and fashion companies earn a lot of money. There's the idea that it's not for the work, it's not for the artisanship that's in it.

Right. Which is something that we need to find a way to communicate. It's also tricky because within the same company you will have, you will have, uh, items that are almost sartorially made and then, you know, wallets made in bulks, uh, that will not go through the certificate. That's why it's difficult to, uh, really get together and, um, and work on something like that. But I definitely think that's the way to go.

I totally agree. I, for me, it's been very interesting to witness in the past nine years since I joined my industry in PepsiCo, the food and beverage industry, the amplified attention on the topics of sustainability in the past two years, especially almost every year, almost every company in the industry. There is a new attention. There is hundreds of millions of dollars collected, invested to really change things. So that's why I really love your message because I do think that from few individuals starting to do things and building awareness, slowly you can create a movement that can then change an industry.

In the end. It's always demand, you know, demand that drives, the, the drives, the, the, the, the trends. So if the awareness triggers demands, even everyone has to follow.

Yeah. And they think especially new generations that are building their behaviors. And they're trying to find their identity often in this phase often is against the previous generations. You know, they want to be different and, and they, and I think we can leverage that physiological and spiritual need of these generations to really accelerate even more sustainability. Health and wellness as you mentioned earlier, and many other positive values.

Yeah I'm sure that the new generation has a completely different, uh, sensibility than us. More innate, more deeper.

Yeah. Well, by the way, we are growing up, uh, you know, I still feel like a kid. You're younger than me, but we are growing up and step by step we are starting to detach from these young generations and you have kids. I think your kids can help you keeping you connected to, to the younger generation. I don't have them yet. So I, you know, you feel that, where do you find your inspiration today? How do you stay connected to what's going on in the world and especially with the younger generations and the new trends and everything that's happening out there?

I think to me, it's always been, you know, you're always inspired from every day. Anything that you see if you're creative, you get inspired from anything, but that's why I think it's really important to make efforts, conscious efforts, to go out and



see people and travel and go to shows and, and keep up to date with the musical scene and everything, because the more you're exposed, the more you'll be inspired.

Inspired in that direction. But it's definitely a conscious effort, not just where's the young generation, but towards the world in general.

I agree. Oh, I'll talking about knowing the young generations and the world in general. I remember. I may be wrong, but I remember you had a passion also for the little markets, right? You go to the InTouch markets.

Of course, we went together.

In New York. Yes. So it's, so you, you love that too. What, why do you like them? What would happen that when you go there?

That's really like something that I inherited from uh my mom and my grandma, it's our family activity that we do together, you know, on Sundays we would do that. Um, the joy of scouting something unexpected out of junk, it's just, for me, it's like, you know, for the mushroom, uh, pick a picker.

The, um, I, I actually, for me in New York, I love, but it's almost too polished. I much prefer the Varese, uh, you know, province, dirty Sunday markets where you can scout, uh, I dunno, a Venini vase that nobody really, you know, knows in the middle of electrical yarns and wires. And, um, yeah, I definitely, I mean, we were talking about the other day and we cannot keep piling up. We need to start selling this stuff. So we'll have to like, create some sorts of, um, of vintage reseller soon.

You know, I, I, my house in the Hamptons is becoming more and more of a museum full, full of stuff that I buy all around the world and I'm not joking. I really it's really true. I often think about your houses. You know, the family houses, I've been in a few, that are so full of things and every time, and I entered them in, you know, in the past years, they're always very inspiring because you know, that every little piece has a story and they come from all around the world and everything. So every time I think, Oh my God, it's maybe too much. Then I think about your houses. Like, no no, I'm ok. Ha ha ha.

There's harmony. I think that, I think that you can always tell when, even when you're in a space that it's really full and it's not your own space. So you can tell when, when everything has a history and is not just has been placed there, there's a different harmony when, you know, there's, yeah. That's why I like having things around. It's brings me back to places.

There is another aspect of your, of your, your story and the one of your family, that I think is very interesting and very relevant and inspiring in these times, you know, this women of

different generations have been leading creatively, this, this amazing brand. I mean, there was obviously also your grandfather Ottavio, but, uh, your grandmother, your mother, yourself, uh, with different roles, in different ways, you know, we're, we're in a moment where diversity is one of the key topics of conversation, especially in the United States.

Also in other parts of the world, is gender is ethnicity and many other forms of diversities as well. I would say, thank God, thank God. You know, finally there is more interest and activism. If you want to change some very unjust situations. What's your point of view on this topic? Diversity in general, you know, different kinds of diversities and how, how you've been managing this situation in your life and your business. How did you deal with what's going on?

Um, this is, uh, definitely something that it's a process for me because I realized that we're all so much influenced by the culture that's around us, obviously. So, um, I, I grew up thinking that we were, I mean, I never, I never had any conscious racial thought, but I always, probably I also, at the same time gave things for granted without putting so much thought into it. Right. So, um, it's definitely a topic that I've devoted a lot of time to at the, in the last, in the last, uh, year or so. And, um,

I think that, I mean, it's always, it's always... Not restricting it too much. Cause then otherwise we get one against the other, but always keeping open to understanding, to understanding and stepping in the other's shoes because, um, it's not something immediate for my, for me in a lot of cases and then already in the last year or so that I've been devoting my attention to it. My set of mind has made switch and changes that I did not think I needed to make, because I thought that I was not a racist at all, or that my family was or not. You know, and I still don't think that we are racist that way, but it's not only as we've learned about making like harsh comments about another race, but you know, about giving, you know, certain specific characterizations and to different ethnic groups, which by the way in the past, not that I suffered from it at all and nor you have, but in the past Italians had gone, I'm reading a book on, um, the Spanish flu.

Okay. Which was written,.

Do you remember the title.

Which was written before. COVID, it's super interesting. It's called Pale Rider. And I highly recommend it because it breaks down basically any conspiracy theory that one might have because you really see, read through what's happening now. It's crazy. Um, and there discusses a lot about like, you

know, the, the racism against Italian communities at the time in New York, which was, it was, you know, it had a higher density than you know, Bombay, Bombay's, Mumbai's high most densely populated places. But anyway, not that I've suffered from it at all. So I don't want to put myself as a victim, but I'm just saying in the past, that was something. So, um, I completely, I believe it's a process of learning and I've, I've already learned, and I'm glad that my eyes were opened on this.

I, I agree. I, I read a similar book but it's a different one at the beginning of the pandemic. I don't remember the title. And it was, it was by the way a photographic book. So there was stories, same racist because the Italians bringing the virus in the U.S. And then it was interesting to see the, the waves, the three waves, same thing that happened this time. I hope there won't be a fourth one. Uh, there was not a vaccination back then, but also how people started to go back to life, eventually playing baseball with their mask and going to theaters with a mask. It was very interesting to see the full journey, to better understand where we are. Often, you need to understand the past to better interpret the present and eventually design the future is, by the way I'm realizing now there's also part of your creative process, right? Playing with the past and then projecting.

Yeah. It's, it's very, I mean, for me, the most enlightening thing was, you know how now we say, well, it's a mysterious, we don't know how, why it affects certain people more than others. And there, it was, it was strange. It had specific groups, you know, so it was sparing the 50 something, but really hitting the 20 something. And then, and then how on with, with, you know, after years they discover different, uh, they discovered they made new discoveries in medicine that made them understand how that was possible. So I'm really wondering what will we discover eventually that will explain for us the, you know, COVID in the next few years,

Yeah. Is, is going to be interesting. Let's hope to get out of this crisis right now, as fast as possible. Over the years you've been working in your family business, but you also proactively got out of the family business and you created your own brand and you're, you're being collaborating with different brands. Can you tell us a little bit about this process? In thinking also about any designer out there that would like to build their own business or their own brands, what should they do? What did you do? Obviously you had your own situation, unique situation, but something that could be inspiring also for other people,

I was working for us, with my mother and for her, and that was really difficult for me. So, um, it was challenging, you know, you will react to your family members, how you would not react to other coworkers. And I decided to step back, I was having my second baby and I said, you know, I'm gonna, I'm going to try something of my own too, in order to work a times I choose to work, do as much as I want, not more. And then also avoid working with my mother. So I was in a baby bubble and I decided to create a children's clothing line first, of my own. And, um, so I found a production partner and that's what I did at first. It was called Margherita Kids. And then, um, from that right away, I started having proposals from really different and varied, um, companies from luggage to children's furniture, to bathing suits, to jersey, you know, um, actual women's wear. And, um, so I didn't want a lot of responsibility at the time. And that was a great set up because I was doing the creative. I only had two people working for me and they were doing production, development and distribution, um, which was, you know, it was not as much gain for me as it would have been had I invested, but I did not want to have that burden at the time. And it was great because, um, I learned so many, working with such different companies I learned a lot. Uh, at different levels on different ways of workings, whether it was a production side, whether it was marketing, um, side of it, because always in this collaborations, um, I was involved from a design point of view, but then also from a communication point of view, I was usually also the face of the, and the strategist behind the communication. Um, yeah, so it was fun until it lasted. And then I was called back into Missoni and I launched M uh, and, uh, yeah, M was recently, uh, cease, uh, um, I mean, existing, so yeah, COVID. What are your plans for the future? Did you decide already, or like let me relax for a second.

No I wanna relax for a minute and maybe try to take advantage of COVID to really like change life. We're discussing, like the kids are still young enough that we could take a sailing boat for six months, something like that before jumping on a new. And also I want to be really like free in my head before I decide to go on a path or in another one. We always have this fantasy or opening a small hotel somewhere. So I would like, I would love to this time in my life, have a project, a project with my husband as well, that it's not only a financial project, you know, or an investment or a business, but it's a business that will, it would involve and, in our lives, you know, more like a life choice. Yeah.

I love that idea. At the end of the day, often people, I think,

I mean, some people tend to forget that everything you do at work, your investments, whatever, at the end of the day, hopefully your intent is to be happy, right? Aiming to happiness. And often you in the process, you forget your final goal. That is to be happy and you are miserable, on your journey.

And also I think that it's, if you are, if you do that and you are happy, then you're inspired. We're saying, where is inspiration? That's like the most inspiring. And then you come up with like relevant things that are true to you and not the projection of someone else that put on you. So even if I go in that direction, I don't think that's the end of my creative career. You see the I see it, I would be like a start for something, but that's really honest with the person or that I am now. Yeah.

So what would be your advice to younger talents, creative talent? They could be designer, fashion designers, any kind of designer. It could be anything else. Imagine you're talking to yourself when you are miserable in those few months, first months in New York city, uh, what would be your advice for any young talent that is starting?

I always say really when I come down to this question, I always say, and I'm going to repeat what I just said before.

Use your own strengths and be true to yourself because oftentimes, you know, where we're put in front of like how others succeeded and what they did. And then we follow in their footsteps cause that's a structure that worked. But, um, it worked for them because they really owned it. And because it was right for them, it was their own.

Um, and especially, you know, when we have smaller means we will not be able to compete with people or with, uh, institutions that have, you know, bigger, um, means, uh, so we can not compete with them on the same with using the same tools. We have to go our way using different tools. And that's something that, um, yeah, it's always a suggestion that I give.

So, you know, for example, in fashion, you want to make it so, Oh, so you have to do two fashion shows and then you're gonna have to do four collections a year because you know, you have showed them then pre-collections and you have to find an agent that sells your collection because, and then you have to buy in this department, but then if you cannot sustain that, you're going to close down. And it's a mistake that a lot of people have made because that's the direction they've been pushed. Instead, the ones who thrive they're the ones are like, well, I'm not, I'm just going to be selling from my own online, or I'm not going to be doing two shows. I'm doing a

collection that it's always the same one throughout the, throughout the whole year. And I'm just changing the color, you know, and they've gone their own way. And then they thrive. Yeah, I agree so much. We're all looking for our identity, searching our identity. But often we default to the comfort zone of something that is already established and defined. Yeah.

Very few people are able or comfortable with getting out in those gray areas and creating their own...

Also because those established structures were successful in a time. They were established at a time that's a different time than now. So it's, maybe yours will become the new establishment. Eventually.

That's the dream. You build the new establishment. That's somebody in the future will break.

Will have to disrupt.

Margherita thank you so much for this very inspiring conversation.

Thank you Mauro.

It's been great.

See, I hope to see you soon. Ciao, ciao.

Thank you, Ciao.