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Ressort: Kunst, Kultur und Musik

Le Dîner Turns Fashion into a Shared Cultural Table

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At Paris Expo Porte de Versailles, Who's Next 2026 reimagines the fashion trade fair as a social ritual. Its central theme, Le Dîner, transforms the event from a conventional business platform into a carefully staged reflection on the contemporary art of gathering: dressing, hosting, eating, decorating, exchanging ideas, and constructing identity through shared experience. Running from 5 to 7 September 2026, alongside Bijorhca and Interfilière, the fair opens Paris's autumn fashion-trade-show season with a concept that feels both timely and intelligently expansive.

The choice of the dinner table is more than a picturesque curatorial device. In contemporary culture, the table has become a powerful symbol of how we live. It is where fashion meets food, where domestic ritual meets social media, where design becomes tactile and communal, and where questions of hospitality, sustainability, craftsmanship, and identity become visible. Le Dîner uses this familiar setting to connect apparently separate creative fields: clothing, jewellery, tableware, decorative objects, beauty, artisanal food, and visual art. The result is a lifestyle proposition in the strongest sense of the term—one that understands fashion not as an isolated industry, but as part of an ecosystem of taste and everyday performance.

Who's Next has long positioned itself as a crucial meeting point for emerging brands, buyers, independent retailers, stylists, and fashion professionals. Yet this edition's scenography gives the event an unusually coherent cultural identity. Instead of presenting fashion solely through racks, stands, and commercial categories, Le Dîner proposes a world in which garments and accessories are imagined as participants in a broader scene. A necklace may belong to a table setting; a bag can relate to a ceramic object; a beauty product becomes part of the ritual of preparing for an evening; a textile finds its echo in a napkin, a chair, or a decorative surface.

This approach speaks directly to the blurred boundaries that increasingly define contemporary creative industries. Consumers do not experience fashion in isolation. They encounter it through travel, interiors, restaurants, photography, art, social platforms, music, and the design of domestic life. The fair's integration of lifestyle showcases, including Shoppe Object Paris, reflects this shift. By bringing decorative objects, gift ideas, craft, and independent design into dialogue with fashion, Who's Next recognises that today's most compelling brands often create not just products but entire atmospheres.

The event's creative emphasis is strengthened by the participation of Phoebe Stone, named Artist of the

Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

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Season. Her live work and pastel workshops add an important counterpoint to the commercial rhythm of the fair. They invite visitors to slow down, observe colour and surface, and engage with making as a process. Such interventions matter because they return a human scale to the trade-show format. In an industry increasingly shaped by digital speed, data, and accelerated trend cycles, an artist's physical presence can reintroduce qualities of touch, imperfection, and concentration.

The theme of Le Dîner also offers a productive way to consider sustainability. A well-prepared table implies care: for materials, for food, for guests, for traditions, and for the objects that pass from one occasion to another. Within the fair, sustainable-design presentations and independent lifestyle brands can be read not as a separate ethical category but as part of a broader reconsideration of value. The most appealing objects are no longer necessarily those that are newest or most conspicuous. They are those that tell a story, reveal craftsmanship, endure beyond a season, and enrich the rituals of daily life.

There is, inevitably, a theatrical dimension to the concept. Dining has always involved display—the choice of clothing, the choreography of the room, the arrangement of objects, the visual pleasure of food. But the strength of Who's Next lies in its refusal to treat this theatricality as superficial. At its best, the fair suggests that style is a form of social language. What we wear, what we place on a table, what we offer guests, and how we create shared spaces all communicate values and aspirations.

For fashion professionals, buyers, and cultural observers, Who's Next 2026 promises more than a survey of the coming season's merchandise. It offers a portrait of the fashion world's changing priorities: from product to experience, from trend to atmosphere, from isolated consumption to community and exchange. Le Dîner becomes a metaphor for the fair itself—a place where disciplines meet, ideas circulate, and creativity is best understood not as a solitary act, but as an invitation to take a seat at the table.

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Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
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